

دعوت

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EL CURRO

HE BRINGS THE RHYTHMS OF SPAIN TO SAN ANTONIO

(from: *Texas Highways*, April 1981; sent by Chayito)

by Tommie Pinkard

First, you notice the soft lights, the subdued sounds. Nice, but you expected that. And you see the crisp linen, the silver vase with a single rose on each table, the crystal and fine china that mark Las Canarias at La Mansion Hotel as one of the most elegant places to dine along San Antonio's Riverwalk.

Then the music begins. Suddenly, incredible sounds issuing out of one single guitar transport you to Spain, to the heart of the dance in Andalusia, where ruffled petticoats swirl and high heels tap the rhythms of the flamenco.

El Curro, source of this illusion, perches on a stool behind a wrought iron rail at Las Canarias. As diners sit entranced, he evokes from his six-string guitar music to conjure up exotic dancers with clicking castanets and clashing cymbals. You hear the sharp hand claps that accent the syncopation and imagine ruffles flouncing as costumed dancers are caught up in the fast, hot measures of the gypsy flamenco.

The music ends. El Curro puts down his guitar as applause fills the silence. He bows with a smile. Not bad for a kid who grew up on San Antonio's west side in an area he calls the ghetto.

When Curro started playing guitar at 12, he and his six

brothers had to share an instrument. "My day was Monday," he says. "On the other days, all I could do was watch my brothers practice."

El Curro -- he was Willie Champion then, before his friends dubbed him with the Spanish equivalent for "dandy" and the nickname stuck -- quickly realized he would learn to play seven times faster if he had his own guitar. His father couldn't afford another one, so Willie made a reasonable facsimile. "I cut a board into the rough shape of a guitar, painted on frets and nailed on wires. Then when my brothers practiced with the real guitar, I copied their chords."

During high school and for some time after graduating, he and two brothers formed a trio and played folk songs. Curro liked the mellow, nonamplified sound of the classical guitar. Never one to be modest, he thought he was a fine guitarist until he heard someone playing flamenco. "That's when I realized I wasn't the best in the world," he admits.

Teresa, Curro's wife for the past 25 years, took him to

EL CURRO AND WIFE, TERESA (CENTER), DAUGHTER, CHAYITO AND COUSIN EDUARDO MONTEMAYOR (LEFT), DAUGHTER AND COUSIN GABRIEL SANCHEZ (RIGHT)

the flamenco performance that changed his life. "Teresa introduced me to flamenco soon after we met. Immediately, I wanted to play it, but I thought, nobody can play that fast. It's too difficult."

Still a teenager, Teresa was already a polished flamenco dancer who had studied the dance during the past 10 years in Mexico City. "After we were married," Curro said, "I hocked everything I owned to get down there for three guitar lessons. Aside from that, I taught myself."

The problem came after Curro perfected his new art. "Where could I perform? No one knew about flamenco in San Antonio. San Antonians wanted mariachi music and Mexican folk dances. They didn't understand the flamenco, with its classical costumes and formalized body movements."

The mood changes. Curro's nimble fingers pluck a delicate, lyrical melody. The song continues with tinkling herp strings and an echo in bass. Before the sounds fade, a spirited flourish brings back the fast beat. The melody swirls, the tempo quickens, and everything crashes with a fast cacophony of tumbled notes and jarring rhythms.

Finally there came a time when Teresa had opportunities to dance in local clubs, but with the house bands. "I'd come along, and the management would get a flamenco guitarist, free," recalls Curro.

While awaiting discovery, Curro drove a taxi and a laundry truck, and worked as a dental technician, a skill he learned in the Army. The big break came in 1960 when Curro and Teresa auditioned for The Alamo, which was to be filmed in Bracketville. Curro was hired for the lordly sum of \$1,000 a week. Teresa also appeared in the film, as a dancer. They saved their earnings, and when the picture was finished, they had enough to purchase a home and open a club in San Antonio.

El Patio Flamenco, the Champions' club for 12 years at the corner of South Flores and Travis, was the vehicle for introducing flamenco to San Antonio. "That was our gift to our hometown. We brought back this music, this dance that had been here with the missions two, three centuries ago."

But after José Greco heard El Curro play, El Patio Flamenco went on the block and Curro went traveling. As Greco's personal guitarist, Curro toured with him for five years. Teresa danced on one tour. She had opened her own dance studio in San Antonio, which she continues today with some 300 students, so she stayed behind during the other Greco tours.

Now, El Curro has his own company. His current tour, which ends April 10 in Milwaukee, takes him from Philadelphia to Pittsburgh to New York's Carnegie Hall, then through New England and back to Buffalo, Washington, Chicago and Detroit. His out-of-state concerts are more than entertainment. "My dancers demonstrate the various formalized movements of the flamenco as I describe their meanings."

"Usually, during a concert, I play for a half hour or so and then talk about the dance, and about San Antonio. I'm a great ambassador for the city. I always tell the audiences in other states what a fine place San Antonio is, and invite them to come on down and hear this music."

"And the people seem to enjoy learning about the history of flamenco and how it represents a mixture of cultures, much

the way jazz does. You know, the word comes from Flemish, which is Belgian. Castanets originated in Greece, the guitar in Spain, cymbals in Arabia. We even have Far Eastern influences in this music. The gypsies put it all together in Andalusia, in Spain, a crossroad of cultures."

Diners at Las Canarias get a particular treat on Monday nights when Curro brings on some of his dancers, including Teresa, their two daughters and their two-year-old granddaughter. "All my children, including Willie, Jr., now a guitarist, made their dance debuts at three. My oldest daughter, Rosalita, also sings flamenco style, and flamenco singers are rare. Elsa, at 14, is a fine dancer. The male dancers are cousins, and my brother George fills in for me when I'm not playing. We've always had a family group. That is the way of our flamenco."

Slowly, through the years, San Antonio realized the treasure the city had in the Champions. The San Antonio Heritage Society, the chamber of commerce and other civic groups have presented awards to them for their contributions to the culture of the city. They are featured in special concerts during festivals along the Paseo del Rio at the Arneson River Theater and La Villita Opera House. For nine years, Curro coordinated the Spanish and Mexican entertainment at the Texas Folklife Festival. Last year, he was featured in an award-winning bilingual television program produced by KLRN, and if you are tuned to Channel 41 at sign-off time, you'll hear El Curro playing his own dignified arrangement of the "Star Spangled Banner."

Teresa has extended her teaching to include classes for youngsters at day care centers, and through benefit programs she and El Curro raise funds to finance tuition and costumes for youngsters whose parents can't afford them.

"Teresa has taught three generations in some San Antonio families," Curro says. "Many of her students have become professionals, appearing on stages from Las Vegas to Spain."

As for El Curro and his Teresa, they're happy to continue bringing this bit of Spain to San Antonio.

EDITORIAL

FAREWELL FROM PACO SEVILLA

With this issue of Jaleo, I am formally leaving the task of editor behind. After four and a half years of being involved in writing about flamenco, I find that I have a great need to devote more time to doing it. I'm not even certain anymore of the validity of writing about flamenco. One certainly does not learn flamenco from reading about it -- although it may be possible to pick up some facts about it. Even studying from a teacher and practicing doesn't seem to result in an understanding of flamenco. As much as I would like to resist falling into an old Spanish cliché, I find that I must admit that the aspiring flamenco artist who was not raised in a flamenco environment in Spain, has little chance of ever understanding even a fraction of what flamenco is about (and perhaps finding that flamenco is, in a sense, nothing at all). The only chance we have of acquiring that small understanding is to spend extended periods of time in Spain. So my present goal is to return to Spain. I will never be a flamenco -- my personality will not permit it, but, perhaps by immersing myself in flamenco for awhile longer, I will interpret the music a little better. (You might be surprised to find that some of Spain's top flamenco artists are not "flamencos" either.)

Jaleo has value in its presentation of historical material, gossip about artists, biographies, etc., and as a forum for all of the displaced flamenco mutants of the world (aren't we all just flamenco souls that happened to be conceived in the wrong mothers and in the wrong countries?). I hope to continue to contribute to Jaleo in a more minor role and perhaps get back to doing some writing in the future, but I no longer wish to be held responsible for the content, presentation or delivery of the magazine. I have been prevented, to some extent, from revealing to the readers what I feel the nature of this publication should be (or in fact, is) and, therefore, will not be held responsible for any aspect of it in the future.

Lastly, one more round of thank yous and appreciation on

MORCA

1349 Franklin
Bellingham, Washington 98225
Ph. (206) 676-1864



A CELEBRATION OF THE 4TH "ALL FLAMENCO
WORKSHOP, AUGUST 16 THROUGH 28, 1982
A ONE-OF-A-KIND HAPPENING TAUGHT BY
MASTER TEACHER, DANCER, CHOREOGRAPHER,
TEODORO MORCA

WRITE OR CALL FOR INFORMATION AND BROCHURE

my part for all of the help and encouragement that has come from a small group of dedicated and giving people around the world. Without them, there would have been no Jaleo.

- Paco Sevilla

"ANDA JALEO"

We wish Paco well as he continues on his payo (a non-gypsy) quest of flamenco. He has performed a great service for the English speaking flamenco community, even though he protests that perhaps flamenco should not be written about. He has lived, eaten, slept Jaleo for over four years and has been responsible, not only for the editorial content, but to a great extent, for the visual presentation of Jaleo as well.

Anyone who has attempted to put out, even a two or three page newsletter, on a regular basis, can appreciate, to some extent, what is entailed in producing a publication the size of Jaleo. And it has not been without a great deal of personal investment and sacrifice by Paco that Jaleo reached your mailbox -- however late -- every month. (Paco is more concerned with quality than punctuality and often the late arrival of your Jaleo was the result of waiting for that one article or picture to come in that would tie that month's issue together.)

In taking over the reins (temporarily, I hope), I want to make it quite clear that I am not a writer. My position in the future, will be as it was under Paco's editorship, the adhesive that holds all the different facets of this publication together. We will continue to solicit the participation and contributions of members. We will attempt to maintain the same standards and format but remain flexible and open to change. I am "time" conscious so that deadlines will be more closely adhered to. Late articles may end up in the back of the issue or appear the following month.

I am making no guarantees, for until I have taken over or re-assigned the many tasks that Paco performs, I will not feel the full impact of what I am undertaking. I can only promise that I will give it my best shot.

- Juana De Alva

LETTERS

Dear Jaleo:

A word of thanks for the magazine and the enthusiasm of all involved with the production of the magazine. I live in an area that is practically a vacuum for flamenco music and this magazine helps me to keep in touch in no small way.

Thank you,
Ron Hálina
Saskatchewan, Canada

Dear Jaleo:

We just returned from a very exciting tour of New Zealand and introduced flamenco to some beautiful places. We met quite a few aficionados at the University in Auckland and a very fine singer from Cadiz named Leo. We enjoyed a few fiestas together. There has been little flamenco there and we were very much appreciated. We had time to spend at some beautiful beaches and the people were superb and friendly.

I enclose a review that we received at a theatre where we were the first people to perform.

Abrasas to all,
Teo Morca
Bellingham, Washington

[Editor: See review in this issue.]

Dear Editor:

I have had the excellent fortune of having met some of the world's finest musicians, flamenco and otherwise. I have noticed that they refrain from criticism (sarcastic or otherwise) of other musicians, especially other masters of any instrument. This finesse is part of what may be called "grace." It was obvious to me, from the article "Punto de Vista" in the March, 1982, Jaleo, that Mr. Lodbill lacks any such grace. When Mr. Lodbill can contribute one percent of

what Paco de Lucía has to flamenco and to music in general, then he might be worth listening to. Until he does, I can only be disgusted by his pettiness.

As for you, Jaleo, I am deeply disappointed in your use of space and ink. Rather than waste it on nauseating exercises in amateur egoism such as Lodbill's, you should be devoting it to graceful geniuses like Paco de Lucía.

Sincerely,
Kathlyn Powell
Los Angeles, CA

Dear Jaleo:

I was saddened to read your "Punto de Vista" article by Jerry Lodbill, which would have been perhaps better entitled "Brain Warp." That a supposedly mature individual would take such time (and unfortunately for Jaleo readers, such space) to compose such an exercise in sarcasm, pettiness, and arrogance seems hard to believe. And all this to berate an accepted true genius of the guitar, Paco de Lucía, for following his own path. Mr. Lodbill sets himself up as an authority on flamenco with such profound musical phrases as "old Spanish-sounding scales and harmonies," and yet he seems to be so concerned that what Paco is doing with Al DiMeola and John McLaughlin is going to be understood as flamenco. Well, I, for one, have no trouble differentiating the style of guitar playing he does in this context with his flamenco playing; perhaps Mr. Lodbill, upon hearing phrygian cadences, thinks that this is the sole property of flamenco? Or that guitar aficionados are so stupid that they can't tell the difference?

If Paco died tomorrow, his legacy in flamenco will be a monumental one; that he chooses to share his phenomenal talents with other guitar virtuosos of his generation is to his credit, not detriment. And to compare the superb musicianship that this blending has demonstrated with the half-hearted and unsuccessful attempts by the perhaps well-intentioned guitarists of another generation is ridiculous. To further assume that all the traditional forms and toques of flamenco are going down the tubes because Paco's scope is so great is also ludicrous. On his latest record, "Solo Quiero Caminar," Paco includes some of his non-flamenco ideas, but also has presented two gorgeous bulerías, all new, but with a fantastic feeling for tradition; a very flamenco fandango, and a modern colombiana. It is worthwhile here to note that flamenco has incorporated such things as guajiras, rumbas, colombianas, milongas, etc., as part of its repertoire for a long time; there is and always will be a strong bond between many forms of Latin American music and flamenco. Lodbill further wishes to somehow convince us that technical excellence, such as an incredible picado, works against the artist, and against flamenco itself! What a laughable proposition! Perhaps Mr. Lodbill should leave whatever it is he does in "real life" and take up the torch, start making records, replete with old Spanish-sounding scales and harmonies, and thereby give us an opportunity to appreciate his artistic greatness and understanding. Until then, I (and no doubt countless others) will chase, like Sabicas and how many other eminent and not-so-eminent flamenco artists, to eagerly await any offering that the truly great de Lucía chooses to grace us with.

Sincerely,
Jorge Strunz
Santa Monica, CA

Dear Jaleo:

Hey, you know, I really agree with that dude, Lodbill. I mean, who does that guy Paco de Lucía think he is, anyway? Just yesterday my girl said to me, "Hey, Clyde, this guy Paco doesn't sound at all like what I heard you playing around on the boat...How come you don't play like that? What right does he have to embarrass me in front of my chick?"

Clyde R. Turbo
Playa Del Rey, CA

P.S. I'd sure like to hear that dude Lodbill play -- I'd like my babe to hear him, too. I'll bet he's got a mean slur.

Dear Jaleo:

I do not understand why some alleged aficionados find it necessary to embarrass themselves publicly by offering such exercises in misconception as have now been committed twice

in your magazine by Jerry Lobdill, unless perhaps they are cries for help. This is the most charitable interpretation I have been able to manage, and it leads me to feel, unlike certain friends of mine, that perhaps it is best to air such complaints, as apparently Mr. Lobdill is not entirely alone in his unrest, although I think he is part of a rather small minority, and one which includes none of the masters of our beloved art form, at least none which I have been so fortunate to meet and, in some cases, to count as friends. Interviews with some of these and other giants of the medium in your magazine have revealed no sympathy with the position of these malcontents for whom Mr. Lobdill speaks.

The issue, for those who came in late, is of course Mr. Lobdill's disapproval of the path taken recently by Paco de Lucía. Let me hasten to point out that I have no intention of trying to do anything so absurd as defending Paco, who is infinitely above such issues and hence in need of no defense. Instead I have two purposes: I hope (let it not be in vain!) to contribute to the removal of the necessity of taking up any future space in your magazine with the sort of misdirected attacks on artists of any form or achievement, as these have nothing to do with the goal "to spread the art, the culture, and the fun of flamenco"; and I would sincerely like to help Jerry Lobdill to re-think his position so that he and the others may come to experience fully the true genius and awesome virtuosity of Paco de Lucía, not only as an incredible technician, but also as an inspired innovator whose effect on music was clearly not destined to be confined to any one province. To miss out on the privilege of appreciating such a phenomenon as it happens is tragic to anyone who claims to love music. By widening his horizons, Mr. Lobdill could also find access to the blessings of being transported musically to high spiritual spaces by virtuosos of other such styles, such as John McLaughlin, with whom Paco has seen fit to join forces. Let me be very clear about this, lest someone of narrowly provincial viewpoint dismiss the idea lightly: John McLaughlin has earned and occupied a position in his firm of music which is in many ways analogous to that of Paco; he too can be rightly called a genius, and his music has occasionally risen to supreme heights, although (like flamenco) it cannot be grasped instantly when it is approached in ignorance. It is, I assert, (again like flamenco) very worthwhile to invest the energy to study, learn, and appreciate it. And even better, there are other giants available for one's aural and spiritual elevation whose contributions to the edification of humanity constitute an important part of our hope for surviving our infancy.

Where, then, do I find fault with Mr. Lobdill's analysis? To answer that question, I would like to address each of what I perceive to be misconceptions or improperly constrained viewpoints.

In your September 1981 issue, Mr. Lobdill gave a review of Paco's record "Yo Solo Quiero Caminar" (which, incidentally, means "I only want to walk," not, as Mr. Lobdill states, "I want to walk alone"). In this review, Mr. Lobdill decried the use of drums, flute, bass, saxophone, etc.; the use of such instruments in a flamenco motif dates back at least as far as Juan Serrano's album, "Music of Spain and the Old World," some fifteen or so years ago. Mr. Lobdill laments the "liberties Paco had taken with traditional scales and harmonies," but how does he expect flamenco to grow, or should it stagnate? What about Sabicas' use of the diminished scale, a mainstay of jazz, modern and not so modern? What about Mario Escudero's use of chord extensions, which went well beyond what had been done previously? Is it more proper for an artist to refuse to follow the path to which his heart leads him? If so, would we have Chopin, Bach, or does it matter because what they did wasn't flamenco? I could go on, but I will defer instead to the excellent answers to this review by Kenneth Sanders and David Alford published in your November 1981 issue.

Your March 1982 issue contained a bit of fiction by Mr. Lobdill which raised several points which I would now like to address. The impression is given that Paco de Lucía has altered his music in the pursuit of a more commercial form. This is completely erroneous; anyone can investigate the music industry and find out how much money is being made by fusion artists; they will find that it is very little indeed. There is a tendency to think that when someone goes outside the bounds of their pure ethnic forms they are going for the money. Some jazz players have indeed gone into more of a

rock-and-roll medium, but I hope that Mr. Lobdill is not so misled as to think that is what Paco has done. On the contrary, if Paco needs more money, he will probably have to do more touring in the flamenco concert vein, as he is unlikely to make a great deal of money playing the style of music which Mr. Lobdill is concerned about. I doubt, furthermore, that Paco ever had any expectation that his new path would increase his income.

Regarding Mr. Lobdill's concern that Paco's experimentation with other styles will somehow pollute or destroy flamenco, let me quote a true artist from the same issue of your magazine, Teo Morca, in a parallel context: "Basically, this is all negative hog wash and cop outs, for art does not negate art." While I'm quoting from that issue, let me add a few more. Raquel Peña: "Paco de Lucía...is undoubtedly a genius..." Fernando Sirvent: "I particularly like Paco de Lucía..." Miguel Acal: "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." Guillermo Salazar: "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." On the other hand, that Mr. Lobdill is not entirely alone in his views is clear from Ron Spatz' implicit association of Paco's latest collaboration with the "bossa nova path" and "Las Vegas," the former having no significant relationship to what Paco is doing, and the latter being entirely irrelevant. The losers in such lightheaded dismissal of the efforts of a recognized genius are the perpetrator and anyone unfortunate enough to be influenced by the statement.

I do not claim that every experiment performed by Paco de Lucía, or for that matter, by Sabicas, John McLaughlin, Miles Davis, or anyone else, constitutes a lasting monument in human history. I do claim that it is a necessary, organic, and fascinating process which expands all music and the minds of people who give it an opportunity to take root. The first time I heard John McLaughlin play a melody based entirely on the whole-tone scale, I did not think it would ever strike me as beautiful, but with further listening and studying, my eyes were opened to its haunting beauty and spiritual allure. The lesson is to be willing to abandon one's preconceived ideas and to invest some active participation to discover why it is that a genius finds a certain sequence of notes worth playing; with a little honest effort, one generally finds that the genius knew what he was doing after all, even if the idea is still evolving. If after making a substantial effort in good faith, one still finds no value in anything a given artist of high stature is doing, then one ought to consider that the fault may yet lie with oneself and not usurp the right to pass judgment on someone who has clearly achieved a level of artistry which transcends one's understanding. Clearly, one has the right not to like whatever one chooses, but not the right to dismiss it as worthless or to categorize it erroneously. It is far better to search as far as necessary to relate more closely with the efforts of great masters, because the primary beneficiary of such a task is the listener in whose mind the true music takes place.

Sincerely,
John W. Fowler
Santa Monica, CA

[Editor's comments: I don't feel that Jerry Lobdill should have to defend his article, which speaks for itself, so I will reply to these letters with my own view.

The readers whose letters appear above -- and probably some others, as well -- have certainly missed the point in reading "Time Warp." In my mind, Jerry Lobdill was not out to attack Paco de Lucía. Paco just happens to be flamenco's most visible performer and, therefore, appears prominently in the article. I think that perhaps some readers were blinded by the glitter of the Lucía name and, perhaps, a bit of idol worship. Otherwise they would have seen that there were also negative allusions to Donn Pohren, Montoya-Sabicas-Escudero, Jaleo and its readers, and one of the most important points in the article is based on a quote from Paco Peña (from the Jaleo interviews). If Jerry had waited one more month before writing "Time Warp," he would have had some juicy quotes from Enrique Melchor ("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.", Teo Morca ("...flamenco, theatre, and classical dance styles are not just of Spain anymore. These forms, like classical ballet, are of the world theatre."), Fernando Sirvent and Raquel Peña (on modern flamenco, page 10), Guillermo Salazar, and the many articles by Miguel Acal on the festivals in Spain that we have carried in recent months (one needs to read the other half of the statements quoted by John Fowler above: The singer who, "...devotes himself to singing new 'creations' that destroy the music that made him important," and, "...the ones who want to eat up the world, follow the path that will allow them to get there the easiest." p.18). One might also read "The End of the Flamenco Festivals" (Feb.) and the "XVI Caracolá Lebrijana" (March) with its haunting final statement, "Cantaor, agent, organizing committee, the public...Among them all they killed it, and it, alone, died."

I think that a more careful reading, without looking for an attack on Paco de Lucía, may result in a different conclusion for these readers who have taken the much appreciated time to respond to "Time Warp." It is also possible, however, that a real feel for what is happening in flamenco today is a prerequisite to this understanding.

I should also point out to those readers who wish to hear Jerry play the guitar, supposedly to validate his writing in some way, that a critic need not be able to perform better than a performer he criticizes in order to make a valid criticism. If that were the case, we would have no critics of anything (including government) and it would be equally invalid for anyone to evaluate Paco de Lucía in a positive sense and say that he is a great flamenco guitarist, as it is to say he is a terrible flamenco guitarist, unless the critic played better than Paco does.

One thing we can all agree on is that Jerry Lobdill managed to get some response out of our readers for the first time (other than isolated examples). Also, we are indeed honored to have such a widely-known celebrity as Mr. Turbo contributing his, as usual, profound thoughts to our humble magazine.]



FLAMENCO RECORD COLLECTING

by George Peters

After reading about David Smith in New South Wales, Australia, and his problem with getting flamenco records, I decided to share some of my experiences in searching for records.

There is a book out for record collectors called The Record Collectors International Dictionary by Gary S. Felton which lists dealers of new and used records; this has helped me to get some old, out-of-print flamenco records. (Soft cover edition available from Crown Publishers, Inc., One Park Avenue, New York, NY 10016 for about \$9.00.) Needless to say, most of the listed dealers carry junk, and you are lucky to get one response out of twenty attempts in a record search.

An alternative method is to list your specific want in a paperback magazine called Goldmine (Box 187, Fraser, MI 48026) or in Classic Wax by the same publisher. These magazines can sometimes be found in large magazine stores. Another one is The Record Finder (15394 Warwick Blvd., Newport News, VA 23602). I think the cost of listing your needs is \$1.00 for Classic Wax and The Record Finder, and \$2.00 for Goldmine. These publications print long lists of records for sale, although flamenco selections are nil. The value here is that private collectors scan the ads and I've had more responses from them than from anywhere else.

Here is a list of some of the places in which I have found some success in my search for flamenco records. By the way, I have never been able to get a response from The Musical Heritage Society (often listed in Jaleo as a place to get records).

--Record Finders (213) 732-6737 or 931-2757
120 N. Larchmont/5639 Melrose
Los Angeles, CA
(large selection of Latin and some flamenco; cheap)

- Discontinued Records (213) 849-4791
444 S. Victory Boulevard
Eurbank, CA
(had a large selection of flamenco and would make tape copies for \$15-20, but have been taken to court for record piracy and future is uncertain)
- Record Annex (213) 469-4465
6715 1/2 Hollywood Boulevard
Hollywood, CA
(various; cheap)
- Canoga Park Used Book Store (213) 883-7986
7528 Topanga Canyon
Canoga Park, CA 91303
(Sabicas, Montoya, Maravilla; cheap)
- The Magic Flute (415) 661-4257
51D 1/2 Frederick St.
San Francisco, CA
(Montoya, José Greco; cheap)
- Round Sound West (714) 436-3131
Box 2248
Leucadia, CA 92024
(Sabicas, José Greco, Montoya, Serrano)
- Music Masters (212) 840-195E
25 W. 43rd St.
New York, NY 10036
(reissues of Sabicas, Escudero; reasonable prices)
- Daytons
824 Broadway
New York, NY 10003
(Sabicas, others; very expensive)
- Second Hand Rose's 6th Avenue Shop, Inc.
525 Sixth Ave.
New York, NY 10011
(reasonable)
- Ludus Tomalis (212) 989-975E
24 Eighth Ave.
New York, NY
(good selection; expensive)
- Spanish Music Center (212) 582-42E0
Belvedere Hotel
319 W. 48th St.
New York, NY 10036
(owner hates flamenco music, but has a great deal of printed music)
- C. S. Sierle
88 Boulevard, Suite 203
Passaic Park, NJ 07055
(large selection of Spanish records; reasonable)
- Casa Moneo (212) 929-1647
210 W. 14th St.
New York, NY 10011
(limited selection of new Spanish records)

England seems to be more attuned to flamenco music than we are. Guitar Record Center in London has a long list of records in their catalogue (most of Paco Peña's records, at least 15 records by Manitas de Plata, plus others including Sabicas, Lucía, Escudero). Send one pound sterling for a catalogue and price list. Write to:

--Guitar Record Center (Tel.: 0604-715414)
9, The Drive
Kingsley, Northhampton
England

JOSÉ RAMIREZ FLAMENCO GUITAR

- * 1976 Sabics Model
- * Mint Condition
- * Wooden Pegs
- * Collectors Item

Asking \$2000⁰⁰.

Linda Wagner (213) 988-8500



--Also: Paco Peña Toques Flamencos (music and record) available from Musical New Services, Ltd.

Guitar House
Bimport, Shaftesbury
Dorset
England

Send 4.60 (Record), 5.60 (Book) plus 30p for each item -- a Banker's Draft or International Money Order in sterling

--Also: Juan Martín's El Arte Flamenco de la Guitarra (guitar method) with cassette. (price 12.00 sterling plus ? for mailing)

United Music Publishers, Ltd.
1 Montague
London WC1B 5BS, England

Paco de Lucía written music is now available from Spain: "Fantasía Flamenca #1" and "#2" (200 pesetas each) and "Lo Mejor de Paco de Lucía" (250 pesetas). Write to:

Union Musical Española
San Jeronimo 26
Madrid, Spain

I've tried for two years now to find Mario Escudero's "Fiesta Flamenca" (ABC Paramount -- 428), the record that corresponds to the music book transcriptions by Joseph Trotter (Hanson Publications). This is a very elusive record and may have had a limited release. I would appreciate any help that could be given to me in locating a hard copy -- I am willing to pay \$100.00 for it, although it may not be available at any price. Please write to me at:

6040 Elba Drive
Woodland Hills, CA 91367

Good luck in your record search!



FAVIANA AND MARIA POR SEVILLANAS
(article at right)



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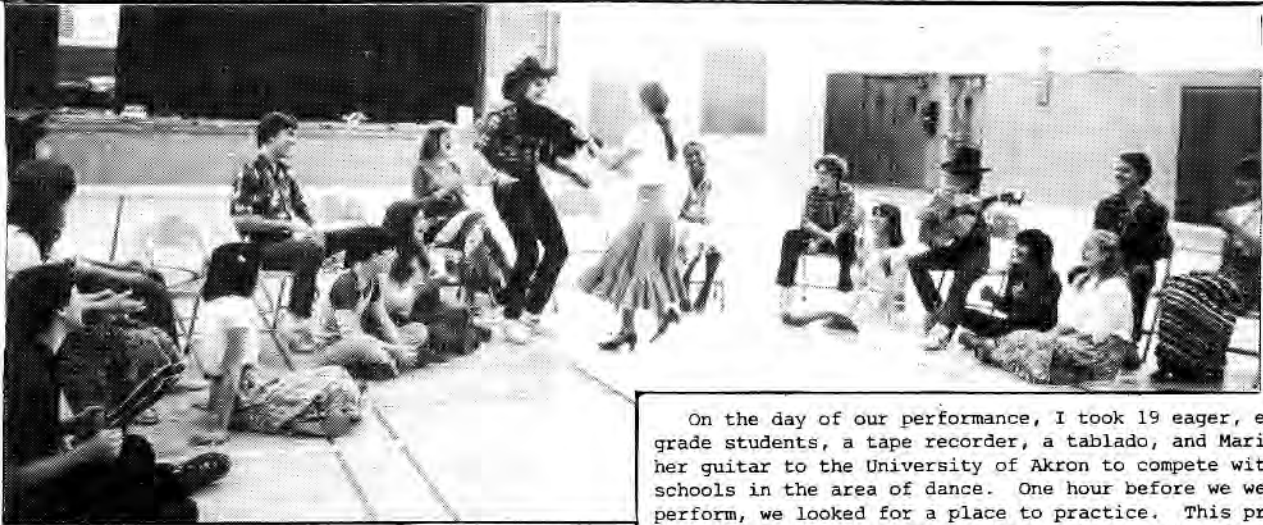
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PACO PEÑA IN AMERICA

In private correspondence, Paco Peña says that he has been invited to perform in New York next March (1983) as part of the D'Addario Strings' Guitar Series. He is interested in additional concerts around the country. Anybody interested in promoting a concert, or with contacts for him, can write to him at his Córdoba flamenco center (he reads and writes perfect English): Centro Flamenco "Paco Peña"

Calle Reloj, No. 7
Córdoba, Spain

Phone in Córdoba: (957) 225957



FLAMENCOHIO

SPANISH LANGUAGE STUDENTS BITTEN BY FLAMENCO BUG

by Mary Mounts

Four years ago I was introduced to Martha Sid-Ahmed, who was forming a class in flamenco. Being a Spanish language teacher and being interested in Spanish culture, I leaped at the chance to join Martha's group. Martha was a superb instructor, exuding the spirit and "el alma de los gitanos."

This spirit completely permeated and moved one of her younger students to learn not only the dance patterns but also to study and learn how to sing and accompany other dancers with the guitar. Now this student, Maria Temo, is in the eighth grade and is one of my Spanish language students. Martha, our former teacher, is now residing in Georgia. Maria is what every Spanish teacher would like to have in her class. In four months of first year Spanish, my students have been exposed to more Spanish culture than most four-year students, and the credit goes to Maria.

When I learned in early October that the University of Akron was planning a foreign language festival, I made plans to have Maria organize a mock juerga. Several periods during the week, Maria would teach different groups of students how to do palmas with her footwork and with her guitar accompaniment. She also taught three other students the dance patterns to bulerías. The industrial arts teacher made a wooden tablado for us.

On the day of our performance, I took 19 eager, eighth grade students, a tape recorder, a tablado, and Maria with her guitar to the University of Akron to compete with other schools in the area of dance. One hour before we were to perform, we looked for a place to practice. This practice period proved to be more exciting and rewarding than the actual contest performance. We decided to use the large open entryway of the Student Union Building. We put the tablado in place and all the students took their seats around Maria.

The sound of Maria's voice and guitar, and the rhythmic palmas and counter palmas began to float through the entire downstairs area. We were also joined by Fabiana Vidlak, who was also one of Martha's students. Fabiana, accompanied by Maria, improvised a tango. The combination of Fabiana's feet, the guitar, Maria's gitana voice and the castanets was so exciting that soon the entire area and stairway leading to the second floor was surrounded by students who wanted to join in with palmas. The sight and the unique sounds coming from this corner of Akron University was so completely foreign and seemingly authentic, that when university students entered the door on their way to the bookstore or lounge, they seemed to be incredulous. When the impromptu audience responded with joy, delight, and awe, we knew that we were ready for the competition.

Needless to say, we did win first place in group competition, and Maria Temo was awarded a first place in individual competition in guitar, voice, and dance. Fabiana was awarded a first place in dance. As I observed everyone enjoying our performances, I thought about Martha and wished that she too, could have enjoyed these moments of joy that she truly inspired. My students were so excited about the juerga, that we presented it in a school assembly.

I am delighted that so many of our Akron students, teachers, and other interested adults have had the opportunity to experience flamenco through our small but enthusiastic group of students.



TOP: MARIA PULLS MIGUEL BORGSCHULTE ONTO THE TABLADO FOR RUMBA
 BOTTOM: FAVIANA VIDLAK AND MARIA DANCE SEVILLANAS

NDN-SPANIARDS AND THE CANTE

(Editor: The following articles have been taken from the FISL Newsletter, published between 1968 and 1970. They present several different views on Americans and their ability to sing flamenco. We hope readers will be stimulated to send in their views on this subject and perhaps update us on the efforts of non-Spaniards in the cante.)

THE CANTE AND AMERICANS

(from: FISL Newsletter, July 1968)

Now that the Second Annual Festival of Cante Flamenco is approaching, we begin to hear talk about the impossibility of Americans singing flamenco. As in the toque and the baile, Americans, from their first attempts, have assumed the defensive. From their initial experience with flamenco, they are told they must come from a certain race whose origins are actually quite vague (the "rhythm in the blood" bit, all of which was probably manufactured to give flamenco that certain mystery which Americans fall for faster than anyone).

The volumes of books flamencologists have written on who's who in flamenco and where this and that came from, number in the hundreds. They have never said Americans can't sing flamenco; the question never even occurred to them; they are too involved in judging who in Andalucía can sing flamenco, since anyone born outside of that blessed region couldn't even begin to attempt it. This "impossibility" attitude has greatly stunted the growth of the art both in this country and in Spain.

The first real breakthrough for Americans in the cante came in 1959 at the Córdoba Concurso de Cante Jondo. German-American Elaine Dames (Elena Marbella), entered the competition with artists of such stature as Juan Talegas, La Fernanda de Utrera, and Fosforito. She didn't win any prizes, but was given honorable mention by the judges. (For detailed description, see "Oído al Cante" by Anselmo Gonzalez Climent (Madrid, 1960), pp. 77-85.)

Rumor has it that American-born Maureen Carnes entered the 1968 Córdoba Concurso where she went as far as the semi-finals. Maureen has spent a number of years on the other side working and studying. It has been said that she is one of the most knowledgeable people in Spain with regards to the cante.

Elaine Dames' students, David Morenos, Luisa Verette, Anita Volland, Antonio de Jesus, Estela Zatanía, and Maureen Carnes, together with their respective students, can be considered to represent an American school of cante flamenco. Although other teachers and singers have certainly made contributions and are part of the school, Elaine must be given the initial credit for her inspiration, methods of teaching, and, most important, her belief in the cante for Americans.

ON CANTE FLAMENCO AND NORTH AMERICANS

(from: FISL Newsletter, Sept. 1968; translated by Paco Sevilla)

by Alberto de Santiago

I just finished reading, with a great deal of interest, your article on cante flamenco/cante jondo, and Americans. Although I agree with many of the thoughts that were expressed, I would like, if you will permit me, to clarify some points and indicate, perhaps, where many of the difficulties come from that prevent non-Spanish-speaking people from reaching high levels of ability in the cante.

There are many who are of the opinion that it is not necessary to make even a single visit to Spain to learn what can and should be learned about flamenco. These people think that all can be learned by a system of "remote control" and that Spain has little to offer the aficionado. I agree with this way of thinking to a certain, limited point. Concerning technique, the matter is settled. Technique, with a little ambition and will power, can be learned and perfected even in China. But the gracia, the color and the humor of Andalucía and the gypsies are things that no teacher can teach to students, nor can they be gotten from books. This

leads us to a conclusion that admits no doubt; that is, flamenco has to be lived.

I believe that you will not argue the point that flamenco, cante chico or cante grande, is made up of the basic emotions of a captive and sad people who look for relief through the means of their traditions, religion and popular heroes. If we agree that the cante is something primary and unquestionably popular and indigenous, we are then presented with the inherent difficulties. To illuminate this hypothesis, we see that the cante is effected in the common and rustic speech of Andalucía and Extremadura. It is as the saying goes, "the voice of the people," and, therefore, the North Americans who have not subjected themselves to the life of Andalucía, find themselves incapable of giving it what it deserves.

Of all the languages, dialects, and accents of Spain, the Andalusian is the most expressive, colorful, and, above all, the most difficult. Pure "castellano" (if it exists) is a logical and scientific language that lends itself more to literary and technical ends than to expressing the profound feelings of the mountain villages. On the other hand, the Andalusian has stolen from the Castilian his cultured expressions and has added his own expressiveness, such as some gypsy phrases that give the cante its magnificent gracia and an information that is very difficult to imitate.

If we go on to phonetics, what I have just shown will be more clear. For example, in the pronunciation of diphthongs (adjacent vowels), the American who wishes to sing leaves much to be desired. Generally, it is impossible for him to pronounce the two letters smoothly. And, if these details are not cared for, the meter of the cante is lost. Also, where consonants are concerned, we find problems. To sing, let's say, "sardanas" (song from northern Spain) it is easy to use the English "l" because it is more or less the same as that of Cataluña. But in the rest of the Iberian peninsula the "l" changes suddenly and, in Andalucía is usually dropped at the end of words. Also, in many Andalusian provinces, depending on its location within a word, it is changed to an "r". What gives the cante part of its gracia is that, upon listening to it, one can tell where the canteor comes from. If you don't agree, consider the unusual cante of La Paquera de Jerez, with its "s" sound, or that of El Barbero de Sevilla, or, of course, the sisters from Utrera. Each one of these styles is categorized by the Andalusian province of its representatives. The connoisseur of the cante, upon hearing a "school Spanish" in the singing is not going to give a first prize to the artist, because that expressive magic of the province is lacking.

Now, if you argue that pronunciation is not everything in the cante, and that the basic human emotions that you are all capable of feeling and bringing into play also take part, of course, this is an established point. But, tell me, who can sing with conviction about "la tacita de plata" without having ever seen it nor knowing what that void description signifies for the gaditanos (people from Cádiz)? Who can sing to the "Esperanza de Triana," the "Virgen de la Palma," or "La Blanca Paloma," without knowing the intense emotion that these evoke in the pilgrims? Religious feeling and pride in one's land have a major influence on the cante.

You might point out to me that I have given only examples of cante chico, which has nothing to do with the jondo, an art that expresses the sad and perverse things in life. I'm not going to deny that I am partial to cante chico, but to satisfy everybody, I will give another example: If you live in a middle class home with all the luxuries that we usually associate with that life style, and you have a fixed yearly salary, can you sing about barren land, hunger, and helplessness that you know nothing about?

Also, in Andalucía there are common things that in the United States are not considered worth noticing. The "clavel y la rosa" (carnation and the rose) are perhaps the most lauded things in the popular cante. Why? Well, you only have to walk down a narrow Andalusian street to know the answer. But here we are surrounded by concrete, glass, and metal. Who can deny the importance of a chicken in the stew pot to the gypsies? In America, this metaphor has no comparison.

Again, you will ask, why? It's very simple: When one is used to eating steak and potatoes and thousands of other varieties of condiments, meats and vegetables, it is difficult to know the significance of a scrawny, flavorless

chicken in a gypsy stew pot.

I don't want you to go on a diet in order to sing. I only want to establish the point that there are certain things you should take into account before complaining about the impossibility of reaching the high point of the cante. Silverio Franconetti was of direct Italian descent, but he was born and grew up in Jerez de la Frontera and knew what it was to live in Andalucía. Neither do I wish to belittle the importance of singing in compás, of having "una voz ronca" (a hoarse voice), or of having an inexhaustible repertoire of coplas. As I said before, you have to live flamenco in its homeland in order to know what it is about.

Many of you will have your own opinions that will conflict with mine, but I believe that a little controversy would be healthy. I realize that I have offered a point of view that favors the Spaniards. Perhaps that is because I was born in Sevilla. But, also, I believe that I have tried to illuminate my point of view. I would like very much to know your opinions.

* * *

RESPONSE TO A. SANTIAGO

(from: FISL Newsletter, Oct. 1968)

by Brook Zern

I'd like to comment on the letter in the Sept. issue of the FISLetter in which A. Santiago insists that profound exposure to Andalusian life is essential if a singer (particularly) is to understand the context and real nature of flamenco, and thus go beyond mere technicalities of form into proper singing.

First, I don't think the letter should have been printed in Spanish. This is a disservice to those many readers whose Spanish is non-existent or not up to the compound-subjunctive eloquence of the writer.

Second, the main point surely has some validity. I don't think anyone would quarrel with the notion that an Andalusian has certain advantages over an American who wishes to learn the song, not only in language, but in acquired understanding of rhythms heard since infancy, etc. Assuming, of course, that the Andalusian does want to learn good flamenco.

I think the most informative way to view Americans who are learning the cante is to see this as a logical extension of deep afición. And I believe that Americans comprise a large segment of today's good afición. Unlike Mr. Santiago of Sevilla, they don't confine their interest to the relatively pedestrian and boring cante chico such as fandangos, sevillanas, alegrías, rumbas, etc. (And let's face it -- with the exception of a few gypsy children, Andalusians are exposed to these in place of well-done siguiriyas, soleares, martinetes.) Americans don't idolize frauds like Marchena or Valderrama or all the best-selling artists of Spain. In fact, American (and non-Spanish) afición is responsible to a surprising degree for the revived interest in serious cante in Andalucía.

I think that the most important factor in learning something is the will to learn it. Damn few Sevillanos would wish to make sacrifices to learn singing the way many Americans have. I think that Americans have already justified their attempts to learn singing.

Americans should be aware of the difficulties they face in flamenco, however, even to the extent of admitting certain limitations, which increase proportionally to the difficulty of the task they set themselves. I play guitar, which is the easiest way into flamenco (and its least important aspect). Playing any instrument is to a fair degree a technical matter. Nobody should deny that some Americans have a fantastic ability as concert or virtuoso flamenco guitarists. Less well-known is the fact that "old-style" or down-home guitar (my own bag) has been mastered by certain Americans (David Serva, Antonio Duran, Chris Carnes, Ken Antoine, Bob Haynes...)

Admittedly I don't understand the aesthetic of staged, rehearsed flamenco dancing for a theatre audience of uncom-

prehending, black-tied, blue-veined, thrill-seeking leg-peekers. But a few Americans seem to do all right in this racket, though they never seem to try the far more difficult art of dancing because they want to, the way they want to, when (and only when) they want to.

Flamenco song is staggeringly difficult. Not cante chico, which is really local folklore and which can be learned with surprising success by anyone who has some talent and a lot of time to kill. But serious flamenco, particularly gypsy singing, which has always been the domain of a tiny minority of flamenco singers. Right now only a sad, dwindling number of Spaniards command this art: El Chocolate, Antonio Mairena, La Fernanda, maybe three or four more if we're being generous. The fact that this music is of a small minority indicates that it requires every possible advantage for success. Among these advantages are being born, not just in Andalucía, but a gypsy, and beside a hot forge at that. Anyway, you get the idea. There is something that stops even the top-notch Spanish singers before they reach the heights of this art. At some point, even Jose Menese and Fosforito and Jarrito just cease to ring true.

Obviously, I don't think an American is about to become a real maestro of the debas. I think that there would always be a tinge of repeating something which was only deliberately learned, whereas Talegas sings something totally ingested as well. He is confident of his authority as an American (or non-gypsy) should ever be, aware of his role as rightful inheritor of a family tradition, and as a primary source of cante grande. This is in the nature of the music itself. (A related problem, until recently, could white educated Americans ever sing the blues with the same total man-music rapport as the black singers? For a while everyone seemed to feel that they could, until suddenly such singing deserted the art for rock -- their own thing -- and tacitly admitted that total unity with this black "minority" folk art had eluded them.)

Hell, I don't even think a non-Spaniard could ever equal -- as a singer of authentic flamenco -- the non-gypsy greatness of Bernardo de los Lobitos or Pepe de la Matrona or Aurelio Selle, though with an equal seventy years of exposure and concentration, who knows.

Basically, it's just that non-Spanish flamenco singing must always be viewed from a slightly different angle, with a different criteria, when compared to the Spanish article. Likewise, a hypothetical singer from La Coruña in northern Spain might be heard differently from a Trianero, even if they sounded identical when you closed your eyes. (Not that a man from Pamplona can't play the guitar, mind you, or that a woman from Barcelona couldn't dance.)

Big deal! Americans study the cante to learn, and out of true afición. They are good learners and a few of them -- I mean a few, like one or two I've heard so far -- even learn to sing with more than technique; with some soul, if you will, though not with the perfection of the maestros. The only danger in Americans performing flamenco is that they are so often heard by people who can't yet judge them, who think that a mediocre American student of cante is producing the genuine article. The sad tendency is for Americans to copy and to reinforce one another's ignorance. (How many stupid, incorrectly fingered, and compassless guitar falsetas I learned from well-intentioned New York guitarists before heading for Sevilla in the hope of finding something better; how many dancers study with people who couldn't make it in Spain, where audiences can be critical?)

Maybe we'll never go all the way, but with care we could go far. Go team, go.

* * *

CANTE JONOO IN MIAMI

(from: FISL Newsletter, Sept./Oct. 1970)

by H. E. Huttig II

I was first to arrive at Elena Marbella's house for the beginning cante class. Through the Flamenco Information Service Library in New York, my guitar teacher Roberto and I had learned of Elena. The Zatanias told us that she had taught them much of the cante and the baile, that she had lived in Spain with the Pavóns (a well-known gypsy family of flamenco artists including Pastora and Tomás), and that in addition to being a very fine singer and dancer, she had an encyclopedic knowledge of all things flamenco. I have the inclinations of a Romany Rye -- a person who wishes to follow

the gypsies and to learn their music. I admit to having been influenced by the writings of Borrow, of Starkie and of Brown, all of whom lived with various bands of gypsies at one time or another. Roberto had suggested that I take the singing lessons saying that it would strengthen my learning of the various rhythms and structures of the cantes and bailes. I dreaded the idea of having to sing in anyone's presence. I had heard tape recordings of my own voice with unbelieving ears at how poorly it sounded and how false most of the notes were. It was with misgivings that I knocked on the door at Elena's that first night.

Elena ushered me into a living room filled with mementos of her career. She is a charming person with a strength and buoyancy of spirit undimmed by the tragic loss of her husband. Soon the others arrived. Thomas and Connie are a guitar-building couple from Wisconsin. Thomas has lived in Barcelona and has learned flamenco guitar from a gypsy. Lois is a dark haired young lady of striking appearance who might have been a gypsy, but who is actually Lithuanian. She plays piano and guitar and can read music -- a faculty not shared to any degree with the rest of us. There is Myrta, Cuban born and the wife of an artist/guitarist. She already has the fine throaty voice qualities typical of some Latin women. All she needs is to master the compás and learn the words of the coplas. Finally there is Roberto and myself -- both guitar-builders and students of its history. Roberto has already played as Elena's accompanist in several professional engagements.

We are seated around a low table and an ample pitcher of sangría is placed there. This is the throat lubricant and the means of banishing the shyness of the students. Flamenco cante must be sung at full voice starting with the lungs full and the accented notes being expelled by the action of the singer's diaphragm. The throat and mouth are wide open for the most part. We are cautioned that notes are clear and sharp in flamenco. There is no slurring nor sliding. Vibrato is completely avoided. The men are made to sing in a key which is as high as they can manage without going into falsettos (not to be confused with "falsetas" meaning variations played on the guitar). The ladies are constrained to sing lower than would normally be comfortable for them.

Along with the instructions on voice management and proper sounds we are told the history of the beginnings of flamenco in Spain. How several strains of gypsies came and settled there. The confusion surrounding their origins, some believing that they came from Egypt, others thinking that they originated in India. Gypsy cantes can be shown to have origins in Jewish chants, Gregorian chants, some but not extensive, Moorish influence and largely the songs of the Spanish provinces as they were sung in the mountains and the fields in times past.

Elena illustrates an Aragonese song as sung by the rough mountain-dwelling people. She stands and gestures in a way to suggest strength and defiance. Her voice is like a bronze bell. Amongst Spanish gypsies it is considered desirable for the voice to have a certain zough or slightly hoarse tone. This sound was made popular by a famous singer, Diego El Pillo. A voice having this quality is called a "voz afilla." Elena's voice is completely clear and though strong, has none of the "afilla" quality. When she was studying in Madrid, her teacher, El Chagueta, was distressed at this clarity and advised her to take large quantities of raw garlic and vinegar every morning upon arising. This she did dutifully for a long time, but nothing happened and the voice stayed clear despite the treatment.

Elena leads us through the various cantes starting with tientos and tangos and working through the increasingly difficult and increasingly jondo cantes. Each week we get coplas to memorize. The musical notation begins to have significance to us. Lois and I both bring portable tape recorders and tape every session. By the year's end we have learned more than a dozen styles, the most jondo being soleares. Included in our repertoire were the primitive and the modern styles of peteneras, a cante which the gypsies believe is very bad luck to perform or to even hear performed. The only bad luck I experienced was that of having to give up the classes due to the pressures of business.

I recently had the pleasure of spending some time in Spain at the Finca Espartero and sang with Joselero and Diego del Gaetor. I found that I had a more thorough knowledge of the cante than some of the gypsies I encountered in Andalucía and elsewhere.

THE FLAMENCO COPLA

(from: FISL Newsletter, Nov./Dec. 1970)

by Brook Zern

One of the great barriers to a real understanding of flamenco is the inability of non-Spaniards to understand the verses that are being sung. Even acquiring a good working knowledge of Spanish is no guarantee of success in this area, since flamenco is invariably sung with a heavy Andalus accent and is also tremendously distorted by the singer. Many Spaniards have told me -- some with embarrassment and some with pride -- that they don't usually understand what a real flamenco singer is saying. I thought this was a bit strange until a blues-loving friend of mine asked me to come over to tzy and help him understand the words on a well-recorded disc of a great country blues singer. Each verse took several tries, and some remained incomprehensible to us despite our efforts. Flamenco presents the added problem of melismatic singing, in which one syllable is stretched out for many beats and made to rise and fall tonally. Immediately afterwards, another word or phrase may be compressed to meet the metric demands of the compás or meter of the song.

This inability to hear the words is especially unfortunate because flamenco verses can be absolutely magnificent poetry. When we see a singer extending himself beyond human limits merely to rasp a few tuneless syllables that don't mean anything, we are missing out on a vital part of the mysterious flamenco process. Recently, for reasons that are not exactly clear to me, I have been collecting thousands of coplas. One desirable side-effect has been my becoming familiarized with the general nature of the verses -- learning which are the typical concerns of verses within a given style or form. This means that I can sometimes second-guess what the meaning might be (and therefore what the words were) in some unfathomable passage. This also familiarizes one with the few score gypsy words which are in common usage among the gypsies, almost as slang (verses are never sung in the gypsies' language, and in fact only a handful of gypsies know enough of their language to actually speak it). Additionally, the verses one is likely to encounter are usually the "oldies but goodies" that recur with considerable frequency.

Since all serious students of flamenco know or should know Spanish, the next step in catching on to flamenco words is to read them where they have been written down. Donn Pohren's two books (especially The Art of Flamenco) give words and identify the song form they belong to. Paul Hecht's The Wind Cried also gives words and translations. Having learned the tricks and vagaries of the written verse by the side-by-side translations, including the use of phonetic Andalus spellings, you are then ready to tackle the verses written only in Spanish. The central source for these may be Antonio Machado y Alvarez' book Cantes Flamencos, (Coleccion Austral #745) in which the father of the immortal poets Antonio and Manuel Machado initiated the study of flamenco around 1880. A more recent book is Ricardo Molina's Cante Flamenco/Antología (Taurus, Temas de España #32) in which this great folklorist (who died just last year) collects various writings on aspects of flamenco and also gives a whole batch of verses. The Molina-Mairena Mundo y Formas del Cante Flamenco also goes into the verses pretty deeply.

By this time, the gzynts you hear on records might occasionally begin to make some sense. The easier (less jondo) songs at first, especially by non-gypsy singers, and finally the deep songs that only a few singers can manage. For your final exam, try Tomas Torre's "Siguiriyá del Planeta."

Why bother? Because as a foreigner you need the insight into the flamenco mind and attitudes that only the verses can reveal. You need to know just how important the mother is in this mentality, how preoccupation with death creates the manic-depressive mood of so many "jondo" flamencos; you need to learn the difference between the artless, direct and penetrating statements made in gypsy verses and the crafted, polished and refined sentiments that characterize Spanish folkloric (non-gypsy) verses. You need to learn about the persecution that molded the gypsy mind. You must begin to understand the special form that Christianity has taken in Spain. You have to learn about the fatalism, the male chauvinism, the aloneness, and the strange humor of the flamencos. The verses will tell you all this. Nothing else can.

ANA MARIA BUENO

ART IN THE FORM OF DANCE

(from: ABC, Oct. 25, 1981; sent by Gordon Booth; translated by Roberto Vázquez)

by Tomás Balbontín

She does not hesitate. Her ideas are clear and are engraved in her spirit as if by fire. She wants to learn, to keep on learning more and more, until...Does it have an end? Ana María Bueno has now obtained her degree as a dance teacher. A degree that just the acknowledgement of years and years of total dedication, ever since the time when at four years of age, this paya from San Julián got up on the stage and became dazzled by the lights. Since then, everything has been a long apprenticeship, a continuous striving for perfection.

--Ana María, what does that degree mean to you now?

"Now? Now it is time to start all over again, to begin learning anew, admitting that you will never get to know everything. This you accept because you have heard it a thousand times from those who are recognized as 'sacred giants' of the dance. One never reaches the end; it is impossible to attain the absolute perfection. One must overcome that arrogance which seems to be a part of the artist in order to impose on yourself the conviction that you have to learn something new every day. This is a competition: higher, faster and stronger. Always learn. Either you accept the challenge that the dance poses, or throw in the towel."

-- In order to acquire the professorship, a mastery of the Spanish dance, regional dance, bolero, classical and flamenco is required. Each one with its rules, each one with its techniques and fine points. And in flamenco, the inspiration, that undefinable duende.

"Each cante or each music for dancing has its exact compás, but also calls for a feeling of rhythm. In flamenco one can maintain a very exact rhythm in the dance por alegrías or por cantiñas and the result will be gray, feeble, lifeless. Above those exact measures of rhythm, above that exactness of compás, one must achieve a superior dimension in the cante or baile. That can be found in the liveliness of the rhythm, which is based on the formal structure and precision."

-- But that exactness and absolute fastidiousness may become coldness and aloofness...

"Personally, I can tell you that I have been considered an extremely technical dancer. I admit it. However, and I have not told this to anybody, I went through a period of crisis and indecision. I had realized that it was easier to get an immediate connection with the public with other interpretive forms that were not those that I considered essential. During that time, one evening Alejandro Vega said to me, 'In you I see Pilar at twenty years of age. To me you are like a new Pilar.'

"That was the light that I needed, a sort of assurance. Later it was Mario Maya who would insist upon the same theme, 'One never learns everything. Keep on working.' Then I worked with Curro Velez, and this contact caused me to make the decision to be absolutely technical, to understand the dance as a continuous study of the primary or fundamental forms. When Juan Morilla came back to our city with an impressive storehouse of knowledge, I wanted to learn more and more from him."

-- From the hidden corners of the memory, names, situations, references to the unforgettable maestro spring forth. And a thought about the beginnings.

"I started when only a child. Did you know I used to sing? I won children's contests in those programs of Santisteban and Marisa Carrillo. I sang at the Parrilla del Cristina, and I began as a singer at Los Gallos, which is where I really decided to dance. Before that I had gone through the academies of Antonio Caballo and Adelita Domingo, and, although this may seem vain, I used to feel different from the others. But, at Los Gallos, I began that long process of study and training."

-- A process that, for the moment, has taken you to the professorship...

"Yes. I decided on it when Juan Morilla came back and I



went to his academy. He told me it would cost me very much and, indeed, I have burned more than two years of my life between the conservatory, the TEA, and the academy. In the course of 1980-81, I was able to pass the preparatory and first course of solfeo, to master the classic barre in its primary stages and, together with Juan Morilla, to discover the fabulous world of the bolero school and the regional dances. I wanted to run through the stages in a hurry, to reach the goal as soon as possible, and, in fact, in two years I have done nothing but work and study. Sometimes, I have returned from a festival hundreds of kilometers away, at eight o'clock in the morning, been to the conservatory at eleven, continued at one o'clock at the TEA and, without sleeping even one hour, fulfilled my work contract at El Arenal... (tablaio in Sevilla). That costs a lot!"

-- Despite the fact that your studies have been carried out here, you received your degree in Madrid. Why Madrid?

"Well, it is very important for a professional artist to obtain the professorship in Madrid, in the 'Cátedra' that is directed by Mariemma. This, undoubtedly, opens many doors for the future."

-- Specifically, what are those doors?

"Antonio tried to get in touch with me with a view to the Ballet Nacional. I have had several proposals to travel to Mexico, Peru, Venezuela and Japan with my own group...Well, these are proposals that are there, but as the saying goes, the dawn does not arrive sooner just because you get up earlier. The dance is a very long career, in which you have to fight against two temptations: the haste to make money and vanity. Money does not make me lose my senses, and where can I go with vanity, when I consider that I can learn something from each and everyone who dances?"

-- Then, what is your aim at the present moment?

"Now it is the beginning of a new stage. I have again registered at the conservatory to continue with my music career; I am going to work very hard with José Antonio Rivero, teacher of classic ballet; I keep on studying with Juan Morilla and, as a bailaora in our flamenco world, I carry out night after night my professional contract."

-- Ana María Bueno searches unceasingly for perfection and shuns the form of transmitting easily. For her the dance is harmony, chromatism and the carrying out of rules with exactness, good taste, bearing and reliability. A strictly technical woman. But, isn't there room for the intuitive, vital, gypsy dance?

"I don't believe that there is a dance for gypsies and a dance for non-gypsies. Although the racial strength of the former makes itself felt notably in the interpretation of particular styles, I believe that the dance exists only with its basic principles, with its rules. I have always tried to respect those rules."





POR SIGURIYA



ANA MARIA BUE

(from: ABC Oct 25 1981)
photos by Ruesga Bono



POR SOLEA



SEVILLANAS BOLERAS





ANA MARIA BUENO

(from: ABC Oct 25 1981)
photos by Ruesga Bono

CLASSICAL SPANISH
"CORDOBA" BY A



SEVILLANAS BOLERAS



FIFTH POSITION





0



CLASSICAL SPANISH DANCE
"CORDOBA" BY ALBENIZ



TH POSITION



(RIGHT)
BOLERO
DE
CASPE





The following twelve examples are all related in that they are for bulerías in the A phrygian mode, have essentially the same chord voicings, are sequenced in ascending or descending patterns, all function as variations or extensions of compás, and all resolve to the A major chord. The use of these chords in this manner began in a simplified form around 1970, when guitarists like Juan Maya, Paco de Lucía, and Luis El Habichuela were using these particular chord voicings, but usually changing on the accentuated beats of the compás. Since that time, this type of variation has undergone the same variety of changes that the standard compás has. With new rasgueado configurations, shifted accents, and more freedom to change chords at other than accented beats, the following examples attest to the evolution. The interest here is really more in rhythmic development rather than harmonic.

I have arranged the selected examples in roughly chronological order so that you may more easily see the evolution. Please understand that Gaetor and Cepero did not stop their development at the points of the given examples, but have both continued to be at the forefront of complex bulerías syncopations. In addition, you may find the simpler variations to be the most affective. Today you can expect to hear at least several of these types of variations in any performance of bulerías.

The Paco Gaetor examples were recorded in 1972 and are essentially standard compás sequences in that the chords change not only at the accented beats, but are similar to the standard cadences, i.e., substituting for the Dm, C, B^b, A, with C, B, B^b, A. The B major chord still functions as a passing chord between C and B^b, or vice-versa. Also note that the usually silent beat 4, now has either a B^b or a C chord on it, and that examples #2 and #4 are essentially the same except that #4 utilizes a slide from chord to chord. This sliding technique was not new to Paco -- his uncle Diego

used to do similar things in the soleares compás in the mid-1960's. In the same two examples, the C chord on beat 4 also provides an accent both aurally and harmonically. Paco de Lucía was playing similar variations at that time and it is noteworthy that the recording was made just after they were on tour together.

The earlier Paco de Lucía examples all break the standard placement of chord changes within the compás. Example #5 was used as the introduction of the bulerías on his "El Duende" album and #6 occurs midway in the same piece.

Paco Cepero added new syncopations and a tightness to the sounds of these progressions in example #7. It is not a difficult progression to play and, by having accents placed on beats 2 and 4 with rests between them, it becomes one of the most straightforward counter-time examples of the twelve presented here. Example #8 is very similar to #6 and, as with most of the variations here, it returns to a B^b chord on beat 7. Example #9 has a great entrance -- counter-time and right off the wall -- that all but forgets basic chord placement and accents. The second group of 12 beats in the same example is an extension with a grace and dignity that should please any dancer. You can hear these beautiful examples by Cepero on the album "La Guitarra de Amuleto" (EMI C 062 21415).

The final two examples are both by Paco de Lucía. #11 is from "Almoraima" and uses a slight change in voicing by adding a barre to the C, B, B^b chords. In doing so, he has created another leading voice so that when he finishes out the compás he can use the standard B^b voicings to continue the descending melodic direction. I should also point out that after following the example, which ends on beat six, he begins a new compás on a typical beat "one" pattern of the next compás. In other words, at least at this point, he is thinking of the compás in 6's. Example #12 is seemingly simple, but please note that the entire sequence is played off the beat. The important thing here is to get that first rasgueado in the right place, which as you see begins on the "e" count of beat 1, and ends promptly on beat 2. From there everything should fall into place unless you attempt to play it at his tempo of 256 for the quarter note. At that tempo it is probably the most difficult to play of all the examples given. Example #12 comes from the "Solo Quiero Caminar" album (1981) on the cut entitled "Piñonate," if he says so. The other bulerías on the same album, "La Tumbona," also has two nice examples of the chord sequences discussed here, which you may like to look into on your own.

MUSIC EXAMPLES

Transcriptions by Peter Baime

EX. 4

Paco Pastor

EX. 5

Paco de Lucia

6 8 10 12 2 4 9 10 12

EX. 6

Paco de Lucia

EX. 7

Paco Cepero

EX. 8

Paco Cepero

EX. 9

Paco Cepero

1 3 6 8 10 12

EX. 10

Paco Cepero

EX. 11 *Paco de Lucía*

EX. 12 *Paco de Lucía*

GUITAR AND THE MASTERS

(from: New York Daily News, Mar. 7, 1982)

by Joan Shepard

Students and aficionados of the classical and flamenco guitar have a home at the American Institute of Guitar at 204 W. 55th St. It is the place where guitarists play, study, and just hang out. Founded seven years ago, there are about 150 private classes held every week and teachers sometimes include guitar masters Sabicas and Mario Escudero. "All classes," said the institute director Perry Koplik, "are one-on-one, except for the master classes, which number about 30." The institute holds concerts at 8 on most Friday nights. Admission is only \$2. "You hear pure unamplified sound here."

"This summer," said Koplik, "Sabicas will hold master classes and we are going to have a flamenco festival." For information, call (212) 757-4412.

XX FESTIVAL FLAMENCO EN JEREZ

The XX Festival Flamenco and Summer Flamenco Courses will be held this year in Jerez from August 22 through September 8. As in past years, the program has four parts: I. Nightly lectures about flamenco and recitals of poetry, flamenco piano, cante, baile, and guitar; II. Tourist activities such as visits to museums, bodegas, vineyards, monuments, etc.; III. Advanced and intermediate courses in guitar and dance, from 9:00 AM to 2:00 PM each day (this year, alegrías and soleares will be the forms studied; students must already

have basic knowledge and ability); IV. The "Tablaos de la Fiesta de la Vendimia de Sherry" -- Two nights of flamenco performances in the Bullring of Jerez, featuring Spain's top artists.

At the present time, none of the artist's or teacher's names have been supplied to Jaleo.

To register for the whole package, send 20,000 pesetas (a little less than \$200) before July 23. To enroll in only the festival activities, i.e., everything except the dance or guitar course, send 12,000 pesetas (c. \$120). Send to: Cátedra de Flamencología, Apartado de Correos No. 246, Jerez de la Frontera, Spain.



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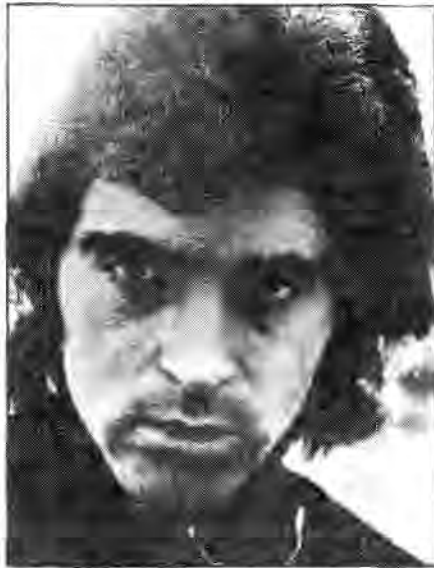
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ROCIO JURADO



MANOLO SANLUCAR

"EL EVANGELIO GITANO"

(from: ABC, Dec. 19, 1981; sent by Gordon Booth; translated by Paco Sevilla)

One of the most ambitious recording productions to be attempted in Spain to date, has been completed. Based on an idea by the cantaor Juan Peña Lebrijano, Manolo Sanlúcar has composed the first Andalucian opera based on the Gospel according to Saint Matthew. Manolo is the producer, composer, director, and performer, along with the singer, Rocio Juado, of this "Gypsy Gospel" that presents all of the poetic wealth inherent in being Andalucian.



"POR BULERIAS"

EL FLAMENCO EN EL ARTE ACTUAL

(from: ABC, Dec. 19, 1981; sent by Gordon Booth; translated by Paco Sevilla)

The old "Posada de Potro," an example of the civil architecture of the 14th Century, has again opened its door in the center of Córdoba. It is now converted into a center for popular culture...For an opening, the new "Sala Municipal de Arte" is presenting an exhibition entitled "Flamenco in Present Day Art," in which more than twenty well-known artists are participating. Among the artists: Francisco Moreno Galván, Pepi Sánchez and Juan Valdés from Sevilla, Antonio Bujalance, Juan Hidalgo del Moral, and Angel López-Obrero from Córdoba, Eduardo Carretero and Miguel Moreno Romera from Granada, Juan Gutiérrez Montiel from Jerez, Manuel Mingorance from Málaga, Fausto Olivares and Antonio Povedano from Jaén, along with Venancio Blanco, Antonio Campillo Párraga, Joaquín García Donaire, Hipólito Hidalgo de Caviedes, Elena Lucas, César Montaña, Gregorio Prieto, José Torres Guardia, and Francisco Zuerras. All of those painters and sculptors, both figurative and abstract, express with their art, the emotion of that indefinable duende that hides and liberates our arte flamenco. An example is this oil painting, "Por Bulerías," by Juan Vaides.

The government of Córdoba has published a collection of the art works on exhibition. It has an introduction by Antonio Gala and notes by Luis Quesada.
 ROCIO JURADO
 MANOLO SANLUCAR
 "POR BULERIAS"
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GAZPACHO DE GUILLERMO

THE RECORDINGS OF MARIO ESCUDERO

The following is a list of recordings by guitarist Mario Escudero. All were released in the United States between 1955 and 1969. Some are re-releases from other albums, but are listed merely for historical value. Many of these records can be found in used record stores if you are persistent. Dates are given if known.

- "Flamenco," Folkways FW-6920 10 inch (1955)
- "El Pili," Esoteric Records ES-543 (re-release of French original c. 1952)
- "Niño De Alicante Plays Spanish Dances," Folkways FW 6629 (1959)
- "Fiesta Flamenca," MGM E3214 (1955)
- "Vicente Escudero," Columbia CL 962
- "Guitar Variations," Montilla FM 63
- "Mario Escudero and His Flamenco Guitar," Montilla FM 57
- "Temas De España, Luisa Triana," Montilla FM 82
- "Flamenco Carnival," Period PL 1927
- "Danzas Y Canciones De Andalucía," Esoteric ES-544
- "Flamenco," Aamco ALP-322 (re-release of previous record)
- "Olé Flamenco," Counterpoint CPT 1504 (re-released from Esoteric)
- "Fiesta Flamenca," Montilla FM-110 (on 3 bands only)
- "Frederico García Lorca, Poemas Del Cante Jondo," Spanish Music Center SMC-1037
- "Juerga Gitana," Spanish Music Center SMC-1035
- "Mario Escudero Y Su Ballet Flamenco," Montilla FM 1003 (also released on SEEEO label, numbers not known)
- "Flamenco Festival in Hi Fi," Design DCF-1046 (1957)
- "Viva Flamenco," Decca DL-78736
- "Flamenco Fire," Tradition Everest 2067
- Title Unknown, Whitehall WH 20021
- "Ritmos Flamencos, El Niño De Alicante," MHS 642 Musical Heritage Society
- "Mario Escudero," ABC 396
- "Mario Escudero, Fiesta Flamenca," ABC 428
- "Escudero at El Poche," ABC 492 (1964)
- "Mario Escudero Plays Classical Flamenco Music," Musical Heritage Society MHS 994/995 (2 records) (1969)
- "Classical Flamenco Guitar," Everest 3131

With Sabicas

- "Festival Gitana," Electra EKL-149
- "Sabicas, Gypsy Flamenco," ABC 239
- "The Fantastic Guitar of Sabicas and Escudero," Decca OL-8975
- "The Romantic Guitars of Sabicas and Escudero," Decca OL-8897
- "Sabicas and Escudero," Montilla FM-105

There are probably more records than are listed here. I'm sure that my collection isn't complete, so you may want to send in information to Jaleo regarding other records of Escudero. Next month: the records of Sabicas.

-- Guillermo Salazar



MORCA

...sobre el baile

FLAMENCO FOR NON-FLAMENCO DANCERS

I have often suggested to dancers who dance flamenco that they study other forms, such as ballet, for control, for feeling of using space, for line in relation to performance focus. I have also written a few past articles with suggestions relating to the study of other facets of dance that would enhance the total art of flamenco dance. In this article, I would like to talk about what flamenco dance can do for dancers whose primary focus is in other styles of dance, such as various styles of modern dance, ballet, jazz or any other performing dance art.

I am often asked to teach master classes in universities, festivals, private schools, and other situations where I would be teaching non-flamenco dancers, and I am invariably asked what they could possibly gain from the experience of studying the movements of flamenco dance. Also, I am often told that "The dancers do not have flamenco boots, shoes, or castanets, and, anyway, what will they ever do with footwork stomping and castanet clacking?"

When I answer that there will be a minimal amount of footwork, that they do not need castanets and that bare feet are fine, as we will be working on the "essence" of flamenco movement, I am often stared at in amazement, as this cliché of "stomping feet and clacking castanets" has almost reached every corner of the non-flamenco dance world, and that is a large part of the dance world! "The essence of flamenco movement" usually gets me to first base, but what is this essence that can indeed enhance the all-around dancer? What can I make them aware of besides the obvious?

I feel that the obvious basics that can be learned from flamenco are an exciting posture, a posture that is the essential ingredient of "stage presence," a use of the back, arms and torso that is unique to flamenco, but essential to any study of using your upper body in an expressive way, no matter what dance form. The flowing movement of the torso, leading with the torso into other movements such as turns, leading with the upper part of the body and following through with the lower part of the body, is one element. Another is the coordination and isolating movements in flamenco that are unique for their totality, especially where there is desire for extreme opposition in movement. Walking is one of the most difficult facets of movement to master, stage walking, that is, flamenco "dance walking" has got to be the most beautiful, powerful and sensual walk, when done well. This style of walking as a learning experience is another obvious advantage of studying flamenco dance.

One of the most important obvious advantages of studying flamenco is an important way of using energy, steady sustained energy, so that there is a feeling of "non-gravity" in movement. You float over the dance floor, you learn to bring down an arm with as much energy as you use to lift it so that there is a feeling of sustain, like dancing under water. This gives great fluidity in movement, an energetic fluidity.

Some of the less obvious reasons for the non-flamenco dancer to study total flamenco movement are, I feel, in a way more important than the obvious: There is subtlety, the development of exciting subtle movements; to be subtle with power and energy exploding across stage is very much part of flamenco dance. The ability to stand still or almost stand still and yet give the appearance that you are eating up the stage is another facet of flamenco that is invaluable to the total dancer. Sustained feeling, emotional feeling, is another strong point of flamenco. The theme of the national dance week of 1982, held in April, is "Emotion in Motion," which is a theme that we have used for years and it is nice to see, because in this day and age of unisex and complex technique, there still is a great need for the human quality of emotion, sensuality, an ability to feel a depth of dramatic emotional mood. Flamenco music and song have this type of emotional feeling built into it. Communication and focus. A use of head and eyes to give explosive center, like the center of the "ki-force" in martial arts. A peripheral focus and communication that is in direct contact with

the audience and is another development of a presence, a strong presence, stage or otherwise.

In this day and age of what has been called the "dance explosion," where dance audiences have grown to millions, in fact, in the USA, it has been stated that more people go to see dance performances than football or baseball and thousands of students are studying ballet, modern, jazz, very few are studying the so-called ethnic dance forms, the basic dances of the people. It was only a few years ago that almost all ballet schools encouraged the students to study what is known as "character dance" or demi-character, which was a learning of the basic movements of Russian, Polish, Hungarian, Spanish and other basic dance forms, to learn that all important "spice" in movement that depicts the human quality behind all dance. In most European schools, it is still taught and is actually required study. In America, especially in the universities, it seems that they have gotten very much into "mental dance," motivation, a type of artsy-craftsy creativity and have set aside the basic human element and emotion in dance. Many ballet schools have become "step-oriented," based on technique only, technique for technique's sake. With great artists like Baryshnikov who have superb and dynamic technique, we seem to see only his giant leaps and multiple turns. Yet looking past that great technique and big movement, you find an artist who has studied all forms of character dance, in order to have that human quality, that important something that makes technique "say something." The above, are general examples and not the whole picture, but as Ted Shawn, the "Father of American Dance" said, "It is a blending of all dance that helps make the true dance artist."

When I started to study ballet over twenty-five years ago, I was told by many that my flamenco would suffer, that it would not be the "true thing." That, of course, is baloney and narrowminded thinking. It is the exciting study of opposites and each form enhances the other, without trying to become the other. Both meat and spaghetti can be enhanced by a bit of garlic, their total taste and flavor improved, and yet meat and spaghetti have little in common. The real essence of studying, in this case flamenco, is to enhance, to add another dimension, to adorn, to bring that special feeling and quality to the total dancer, to add earth to the flow of ballet, modern or whatever label you call your dance style. Flamenco "is." It is life-dance, it is now-dance, and whoever adds its dimension, its "aire y gracia" to their total dance, with an open mind, will have a rewarding experience of growth, of joy, of what I feel is "emotion in motion" ...

-- Teo Morca

FLAMENCO BRILLIANCE HAILED BY FLOWERS

(from: The Advocate, Feb. 17, 1982; sent by Teodoro Morca)

Whangarei, New Zealand -- Roses, carnations, and even the odd hydrangea were thrown enthusiastically at the conclusion of Morca Dance Theatre's Flamenco in Concert performance last night.

It was a flamboyant audience response to the excellence of the performance by Teodoro and Isabel Morca and Gerardo Alcalá, and the opening of Forum North's Capitaine Bougainville Theatre.

The capacity audience must have attended the gala occasion -- complete with champagne and supper -- with high expectations.

The onus was on Morca Dance Theatre to match the quality of the new theatre's advanced facilities, and on the theatre to match the quality of the Morca performance.

Both passed the test. It was a triumphant debut evening which appeared to leave the performers happy and certainly pleased the audience which clapped loudly for more.

The hard work of Forum North staff assured the evening ran smoothly and with a polish and finesse which augurs well for future theatrical performances in the Forum North complex.

Morca, Flamenco in Concert, is a contemporary dance company based in the United States. It presents a fascinating and exciting programme of traditional works and original choreographies by Morca himself.

Last night's Whangarei performance was the company's first in New Zealand and there was some hesitancy in the first half

of the programme while the performers and audience warmed to each other.

To the music of Vivaldi, Bach and Pachelbel, Teodoro strutted proudly across the stage like a peacock with outstanding plumage.

With castanets and feet moving at unbelievable speed, he wooed the audience with his haughty facial expressions, obvious pride in his wonderfully fit body, and sheer fluidity of movement.

He was at one with the music -- a complicated and absorbing blending of emotion, passion and energy. When there was no music, he created his own with extraordinary dexterity.

His body became the rhythm, moving fluidly and creating its own music in a compelling performance enhanced by the use of castanets, palm clapping and foot tapping.

Like the peacock and peahen, Teodoro did outshadow the performance by his wife, Isabel.

Although she moved with grace and obvious skill, she did not project the same level of involvement and enthusiasm communicated by her partner.

She seemed almost hesitant in movement by comparison but showed more spontaneous enthusiasm in the finale, a traditional flamenco happening which captured the essence of the dance.

A real change in audience reaction came after the intermission when Teodoro gave a brilliant interpretation of a bored shoemaker suddenly bewitched by music.

He dons a pair of boots and seemingly against his will dances to the music he hears as if the movement of his body is guided by a force out of his hands -- and feet.

The dance was clever and funny. It directly involved the audience, which was more receptive to the final three segments of the evening performance.

The heightened appreciation could have been due to the introduction of flamenco guitar by guitarist Gerardo Alcalá.

His evocative and superbly executed music added new dimensions to the dance and gave flamenco more tangible meaning.

With hands moving as fast as Teodoro's phenomenal feet, he gave an outstanding solo performance and provided fiery accompaniment for the last two dances of the evening.

The beauty, poetry and motion of flamenco and flamenco guitar had certainly captivated the audience by the end of the performance.

Seeing Morca Dance Theatre in the impressive Capitaine Bougainville Theatre is an unforgettable experience which other people can enjoy tonight, tomorrow and Friday.

Morca is then to appear at Kaitiaki on February 20, Auckland on February 23, 24, 25, and Kerikeri on February 27 and 28.



THE "ARCHIVO" IS ONCE AGAIN AVAILABLE!

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

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

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Reviews

FLAMENCO IN SOUTH AFRICA

Guitarist Michael Fisher, of New York, just returned from the Cape Town area in South Africa and sends us the following newsclippings. He adds that the motivating force behind this program is South Africa's Mavis Becker, who danced professionally with Luisillo's company. Michael adds to the newspaper review with a few comments. In reacting to the criticism of the local dancers in a jota aragonesa, he says, "...the jotas aragonesas were danced with spirit by all and in good style by quite a few dancers. They were refreshingly traditional, since the rest of the program was, to my mind, overly "modern!" Some pieces, such as "Llanto" were set to modern electronic music. About the review, he writes, "What the reviewer totally fails to mention -- perhaps she was quite unaware of it -- was that the 'flamenco section' was most untraditional, indeed merely 'impressions of flamenco' -- the impressions being far removed from the real thing."

José Antonio became well-known during his years with the companies of María Rosa and Antonio. With his wife, Luisa Aranda, prima ballerina with Antonio for ten years, he formed the company "Siluetas" that was known for its "modern" stylings. Rafael Aguilar is a Spanish choreographer who created "El Rango" for the Ballet Nacional de España in 1979, "Retrato de Mujer" for Manuela Vargas in 1981, and now "Lanto" for the performance reviewed here. Emilio de Diego is known internationally for his guitar playing; the program lists him as: "Guitar virtuoso, professor, and composer, who left a permanent engagement with Gade's company to devote himself to composition. Paco el Lobo is a guitarist/singer who has his own Paris based company, "Horizontes."

* * *

SPANISH STARS IN CT

(from: The Argus, Jan. 22, 1982, sent by Michael Fisher)

by Glynnis Underhill

Cape Town's new Spanish dance company, Danza Lorca Company, is playing host to two internationally renowned exponents for the duration of the Impresiones II production at the Dude Libertas Amphitheatre from Monday to January 3D.

José Antonio and Rafael Aguilar will be choreographing and dancing in the show which will present a classical, regional and flamenco programme.

The acclaimed dancers are the guests of the city's first Spanish dance company -- the brainchild of the doyenne of Spanish dancers here, Mavis Becker.

Dancers from Spain are an expensive commodity for a Cape Town company, but Danza Lorca has persevered for the stimulation of working with overseas artists.

Slightly built Aguilar and his petite wife, Manolita, are delighted with their first visit to this country, which rates with Japan as one of the most active in Spanish dancing. Aguilar's entrance into the world of Spanish dance was slowed by philosophy studies at a Belgian university. In 1954 he travelled to London, began ballet at Sadlers Wells, then went to Paris, "and that is where I met Manolita," he said fondly. His wife was principal dancer in her Spanish company.

After falling in love with her, he opted for Spanish.

"There was this inner feeling that I was Spanish. I identified more with that style. Manolita suggested I advance from classical to flamenco, a natural evolution."

Aguilar will be working in conjunction with one of the other top flamenco exponents, José Antonio, who first visited South Africa in 1979.

Mavis Becker met Antonio on one of her trips to Spain.

Antonio is regarded as one of Spain's foremost dancers, having persuaded his father to return to Madrid from Brazil where the family was living.

He had his own dance company for six years before joining the National Ballet of Spain.

"There's lots of talent in South Africa. I love being out here and hope to return. Teaching even the less talented dancers means a lot to me, for they manage to capture some-

thing of Spain," he said with the help of translator Mavis Becker.

Impresiones II will have a different flavour from normal regional classical flamenco, and a new Spanish classical ballet was especially choreographed by Rafael for the company.

* * *

EXCITING, STIMULATING IMPRESIONES II

(from: The Cape Times; Jan. 27, 1982; sent by Michael Fisher)

by Eve Borland

Apart from the stunning presence and performance of José Antonio and his wife Luisa Aranda, what is so exciting and stimulating about this programme is the contemporary music, choreography, style, staging and costuming that has been brought to Spanish Dance.

It is absolutely splendid seeing the "old" -- even flamenco -- presented in a new guise and always with artistry and in good taste.

The guest stars are backed and assisted by dancers of the Danza Lorca Company, who unfortunately, are in general just not able to handle the quality, professionalism and eloquence of the dancing this programme demands.

The two pieces which were presented by them, "Galicia" and "Jotas de Aragon" were untidy and ragged. The men were particularly ineffectual and, it is my opinion that these items were unnecessary in this programme.

The girls were certainly much better with dancers such as Sherrill Wexler, Margarita Moran, Marilyn Sher and Lorna Levy dancing up to the occasion.

Rafael Aguilar and José Antonio, both internationally acclaimed dancers and choreographers in the Spanish idiom, are responsible choreographically for seven of the eight works presented and each shows a freshness and inventiveness.

Choreographically, two works are outstanding: Antonio's "Suite de la Opera Pepita Jimenez" and Aguilar's "El Rango."

"Suite de la Opera" is an extended pas de deux to the music of Albeniz and Sorozabac and tells the story of a young widow (Aranda) falling in love with a student priest (Antonio).

It is a work of passion, underplayed sexuality and splendid choreographic patterns. Superbly danced and staged, it is a highlight of this programme.

"El Rango" is inspired by Lorca's "The House of Bernada Alba." Starkly, precisely, the story unfolds with clarity and music visualization to the sounds of Gregorian chants, flamenco guitar and the spoken voice of Judith Krummeck.

Manolita, Aguilar's wife, was magnificent as the Mother moving with chilling, frightening authority.

As the rebellious daughter, Marina Lorca (Mavis Becker) was dramatic yet beautifully controlled. In fact she danced splendidly throughout this programme. Obviously inspired by her illustrious guests, she is right up there with them!

"Llanto" (Cries) written especially for the company by Aguilar and in which he dances the role of the mortally wounded soldier, is about the desolation and futility of war. This work is too long and therefore loses dramatic impact and tension. Yet it is a thought provoking piece and a heroic undertaking in dance for Aguilar. Levy as the Fiancée was acceptable but the Lamenting Men and Women lacked impact.

It is Antonio and Aranda, however, who bring the true theatricality and excitement to this programme with their sensational style, technique and charisma.

Together with Marina Lorca and the brilliant guests, guitarist Emilio de Diego and cantoor Paco el Lobo brought as a rousing finale, the thrilling flamenco offering, different from anything we in Cape Town have yet seen.

Oude Libertas and Becker are to be congratulated for making this quality of Spanish Dance available to Capetonians. I urge you to see it.

* * *

PUTTING FLAMENCO BACK ON ITS FEET -- VIA TV

(from: Los Angeles Times,

by Daniel Cariaga

"The art of flamenco, so popular in the United States 15 and 20 years ago, no longer thrives in this country. Why? Because the public tired of seeing the same things over and over again," says Antonio del Castillo with more than a little vehemence.

"The key to vitality in any art, but especially in the music and dance of flamenco, is change. The major artists of two and three decades ago didn't recognize this. They repeated themselves shamelessly," the Spanish dancer continues.

Castillo last performed in Los Angeles as a member of the company of José Greco in 1972.

On Saturday night he will present himself and an ad-hoc company of California, Cuban and Spanish flamencos at San Gabriel Civic Auditorium, having returned to Southern California with a plan to revive the popularity of the flamenco art he has been practicing publicly since he was a teenager.

"At this point in history, the public at large cannot be reached through the concert stage. Films and television, these are the ways to reach the masses."

Castillo's re-creation of the original-length version of Manuel de Falla's "El Amor Brujo," the pre-Diaghilev version first given in Madrid in 1914, is the project he expects to put on film first for national TV distribution. He says this version, to be danced as the second half of his San Gabriel program this weekend, will be filmed in February, after he returns from another engagement in Italy.

"No, we will have no orchestra this week," he acknowledges. "We are presenting ourselves here, and funds are not unlimited. The music will be, as they say, canned."

A company of 18, including two singers and two guitarists -- Gino d'Auri and Eduardo, a veteran colleague of Castillo's from Granada -- will, of course, be live. It also includes Castillo's wife and dance partner, Estrella Flores.

Speaking through an interpreter the week after Christmas, Castillo attempted to articulate the frustration of trying to revive an art form in a foreign setting where the target audience believes it knows all there is to know about it.

"It's almost an impossible task," he admits, "and Los Angeles, where there was so much activity in Spanish dancing during the 1960s and before, is one of the hardest places to bring back flamenco. Everything seems to be against it."

Still, if the essence of art is struggle, Castillo is an artist whose time may have come. At 35, a veteran of three decades in what he calls "the small world of the Spanish dance," he was early on a member of the companies of Pilar Lopez, Mariemma, Antonio, and José Greco; he founded his own first company in 1968.

And though he articulates a healthy optimism about his own professional future, Castillo still worries about his timing.

"Among impresarios of imagination, Hurok was the last. The businessmen who followed may be very good for what they do, but they seldom see the possibilities the way he did.

"Where the star dancers of the past failed to encourage and nurture choreographers -- like myself -- who would become part of the mainstream, the loss is being felt now. Evolution, the natural evolution of an art form growing and developing along its own new paths, was impeded. Now it's time to go back and find those paths."

* * *

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CASTILLO DANCES FLAMENCO PROGRAM

(from: Los Angeles Times

by Lewis Segal

Clenching a carnation in his teeth or glowering feverishly; unbuttoning his vest (later his shirt) to the waist with lingering self-satisfaction; launching such violent hip and pelvic action that his impossibly tight trousers twice burst at the crotch; fondling his wife's breasts in their duet -- and nearly uncovering them -- flamenco dancer Antonio del Castillo certainly put on quite a show Saturday night in San Gabriel Civic Auditorium. Some of the time the enthusiasm he generated actually had something to do with his dancing. But not often.

Indeed, the formal, scheduled portions of the program proved pretty disastrous. After a 57-minute delay, the proceedings opened with a choreographic setting of Ravel's "Bolero" for seven women that built up tension adroitly enough but fizzled out just as the music began its final surge. Castillo's solo followed, an unintentional parody of gypsy duende crammed with florid emoting and flamboyant gesture -- but little sustained dancing.

The subsequent duet and ensemble at least showcased the mature artistry of Estrella Flores (Castillo's wife) and hinted at his own ability. However, his version of the dance drama "El Amor Brujo" not only misused Falla's score (periodically the taped orchestral music stopped and live guitar playing accompanied a group fandango), but told Sierra's powerful story clumsily.

So much for the announced entertainment. In what appeared to be merely the final curtain calls, a new performance materialized and Castillo at last began dancing with the technical brilliance and genuine intensity of a major artist. Encouraged by his colleagues (among them Chinin de Triana, Gino D'Auri, Valencia and Ken Dixon), he displayed dazzling heelwork, fabulous spins, joyous dance interplay and a virile warmth and sensuality utterly different from the preposterous machismo of his earlier solo. If he ever showcases himself properly -- develops strong choreography, tones down the garish lighting effects, finds buttons that stay buttoned and zippers that stay zipped -- he'll command as much audience respect as excitement. Saturday, however, his venture represented a last-minute victory of basic talent over monumental self-indulgence and bad taste.

* * *

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SPANISH ARTISTS UNITE FOR ENTRANCING "BLOOD WEDDING"

(from: The Miami Herald, Feb. 7, 1982; sent by Allied Traders of Miami)

by Bill Cosford

[CAST

Antonio Gades, Cristina Hoyos, Juan Antonio Jimenez, Pilar Cardenas, Carmen Villena

CREDITS

Director: Carlos Saura

Choreographer: Antonio Gades

Based on the play by Federico Garcia Lorca

Music: Emilio de Diego]

"Blood Wedding" is a marriage of star-crossed lovers, a violent meeting of romantic rivals and an example of a more unusual union -- the mating of dance and film.

Adapted from the romantic melodrama by the Spanish poet Garcia Lorca, who was assassinated during the Spanish Civil War, "Blood Wedding" becomes a spirited flamenco ballet in the conversion of dancer/choreographer Antonio Gades. And adapted yet again, in a film version that follows dancers from their arrival in dressing rooms to their performance in a full-dress rehearsal, "Blood Wedding" becomes a flash of color and a tribute-in-motion to melodrama, caught by director Carlos Saura.

The combination of the three Spanish artists, each from a different discipline and each much celebrated, is one of those promising movie matches. And the collaboration of Gades, who shaped the ballet and dances a lead role, with Saura, who sought to stretch the material, is a thing of beauty. The most startling elements, predictably, are the selective intrusions of Saura's cameras, which are able to stand back and observe a stage full of dancers at one moment, approach for a tight shot on flashing limbs the next, and show us an empty hall, dancers departed for the wings, in yet another.

But there is more to Saura's attack. By giving us the dancers as a crowd of jostling persons -- some nervous, some joking, some oblivious -- first, before we encounter them in their parts as bride and bridegroom, jealous lover and vindictive mother, Saura extends the sense of drama. When the limbering-up and final instructions are over, and the dress rehearsal has begun, we are only dimly aware that we will be seduced. By the time the dance is well under way, we are lost to the dancers in their fictional forms; it seems impossible that we have just seen them fretting over make-up and comparing props.

What the Saura treatment really does is give weight to the dance, which is at heart a familiar, six-part tragedy, as basic and elemental as "Romeo and Juliet" and as clearly derived as "West Side Story." Gades and his corps pump the thing full of life; Saura and his camera put the life in a frame. It works splendidly.

It is not quite ballet of course, but flamenco/ballet, which means a heady combination of the two, pas de deux and pas de trois, then the drumbeat of heeled shoes. The most impressive moment comes in the climactic fight between the bridegroom and the lover who has stolen his bride. What appears at first to be a trick of slow-motion camera work is no trick at all, but the agony of the death waltz danced slowly, and captured eloquently by a prowling camera. "Blood Wedding" marries several arts, and the result is lovely.



"WEDDING" OFFERS DAZZLING FLAMENCO

(from: Miami Herald, Feb. 15, 1982; sent by Allied Traders of Miami)

by Larue Horn

Carlos Saura's "Blood Wedding," playing at the Arcadia Theater in Coral Gables, is a fine mix of film, drama and flamenco -- even though dance purists will quarrel with some of the cuts and camera angles.

Antonio Gades has assembled a troupe of brilliant flamenco dancers with magnificent backs and fiery heels. They clearly understand the honor, sensuality and flame at the core of flamenco. All of them dance with a proud, straight spine that compresses emotion, allowing it to flare only in the extremities -- in the heels, the hands, the inflection of the head.

"Make your kidneys endure it," Gades chides the company during the sequence where director Saura films a truncated warm-up class. The kidneys, that is to say the back, do support all emotion in flamenco, but it is the contrast between that tight center and the moving hands and feet that creates the exquisite tension of the style. Then, too, the body expresses nothing if not seen in relation to other bodies and the space around it.

That's my one gripe with "Blood Wedding." From a dance aficionado's point of view, Saura's camera too often invades both the frame of the dancers and the boundaries of their bodies themselves. It will remain fixed on hammering feet, for example, or on a head and neck before pulling back to include the whole body. Although this fracturing of angles is an effective film device, it destroyed some of the power of the dancing in favor of a more cinematic expression. That choice of emphasis is the eternal dilemma for dance filmmakers. "Blood Wedding" is a gripping film, even if I'm not sure what Gades' ballet really looks like.

SAN DIEGO SCENE MARCH JUERGA

IN SEARCH OF THE PERFECT JUERGA SITE

The March juerga was the second in our new location on Market Street. We were hoping for a larger crowd, but unfortunately, we were in conflict again with a Casa de España function the following day. We missed many of our Spanish friends who add so much animation to our juergas. The thirty-five members and guests who participated seemed thinly spread in the numerous rooms at our disposal.

Los Angeles guitarist, Yveta Williams, came down bringing Japanese flutist, Yuri Yashida, and classic guitarist, Stephen Jones. Besides playing classic duets with Stephen, Yuri picked up some sevillanas on the spot and accompanied some of the dancing. Another new face was Manuel Estrada, a student of Juanita Franco. He came early and pitched right in to help set-up. Guitarist Louis "Luís" Hendricks returned after three years absence and dancer Victor Gill is really developing his style under the tutelage of Roberto Amaral.

The "ayudante" system does not seem to be working very well. It appears that people would rather pay an entrance fee than commit themselves to help in some capacity. Our thanks to Rafael Díaz who came early to set-up, manned the bar almost all evening and stayed to clean-up at the end of the juerga.

A poll was taken during the evening of members present to see if our new site was acceptable. Feelings seemed pretty evenly split between those who preferred our new site on Market to those who preferred private homes. The big advantage of a permanent site to those of us who put on the juergas is that it is much less work -- no transportation of boards or supplies, no furniture to move and clean-up is easier. (Of those who preferred private homes, no one felt that they could handle the transportation of juerga boards.) It is true that if our turnout continues to be so small we will be lost in the spaciousness of the Market Street site. (We do have a tip on a smaller site that we plan to check-out.) We will continue to be on the lookout for alternatives and will appreciate your suggestions.

EN BUSCA DEL LOCAL PERFECTA

La juerga de Marzo fue la segunda en el nuevo local en la calle Market. Esperábamos tener un grupo más grande pero



GUEST PERFORMANCE AT CALLIOPE'S IN SAN DIEGO BY JUANITA FRANCO AND COMPANY

COLLAGE: Mary Ferguson
photos by Shig Nagata

disafortunadamente, tuvimos nuevamente un conflicto de fechas con actividades de la Casa de España. Extrañamos mucho a nuestros amigos Españoles quienes contribuyen tanto con su animación a nuestras juergas. Los treinta y cinco socios e invitados participantes estaban demasiado esparcidos entre los muchos salones a nuestra disposición.

Yveta Williams, guitarrista de Los Angeles, trajo al flautista Japonesa Juri Yoshida and al guitarrista clasico Stephen Jones. Aparte de tocar duetos con Stephen, Juri captó, en seguida, algunas sevillanas y acompañó el baile. Otra cara nueva fué la de Manuel Estrada un alumno de Juanita Franco. El llegó temprano y no titubeó en ayudar con las preparaciones para la juerga. El guitarrista, Luis "Luis" Hendricks regresó después de tres años de ausencia y el bailarín Victor Gill esta desarrollando su arte maravillosamente bajo la tutela de Roberto Amaral.

El sistema de "ayudantes" no parece funcionar muy bien. Parece que la gente prefiere pagar su entrada a comprometerse a ayudar en alguna capacidad. Mil gracias a Rafael Díaz quien vino temprano para ayudar con los preparativos, fue nuestro cantinero casi toda la noche y se quedo hasta el final para ayudar a recoger.

Se hizo una encuesta esa noche entre los socios presentes para ver si el nuevo local es aceptable. Aparentemente las opiniones estaban divididas por igual entre los que prefieren el nuevo local en Market y los que prefieren ir a casas privadas. La gran ventaja de tener un local fijo para aquellos de nosotros que organizamos las juergas es la disminución de trabajo -- no tener que transportar tablas ni provisiones, mover muebles, y la limpieza al final es más fácil. (Entre aquellos que preferien casas no hubo quien quisiera encargarse de la transportación de las tablas.) Es verdad que si la asistencia continúa siendo tan pequeña nos setiremos perdidos en la amplitud del local de la calle Market. (Hemos sabido de un lugar mas pequeño y pensamos investigar.) Continuaremos investigando y agradeceremos cualquier sugerencia.

APRIL JUERGA

Marilyn Bishop has offered her Esccondido home for this month's juerga and will either provide dance boards or transport ours to the juerga. We surely could not refuse such a gracious offer and will abandon our new Market Street home at least for this month. Cuadro "p" will be in charge. (For cuadro members see below.)

Marilyn Bishop ha ofrecido su casa en Esccondido para la juerga de este mes y ella conseguirá tablas para bailar o transportará las nuestra a la juerga. No podemos rehusar una ofrecimiento tan amable y abandonaremos nuestra nuevo hogar en la calle Market por los menos por este mes. Cuadro "D" se va encargar de esta juerga. (Para los que pertenecen al cuadro "D" miren mas abajo.)

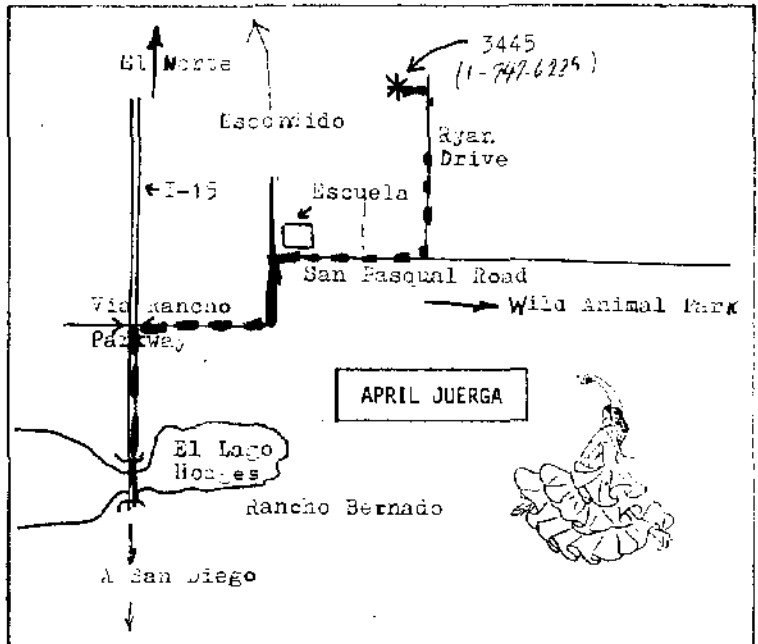
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Cuadro "D": Vicki Dietrich (Juerga coordinator) 460-6218 or 468-3755, Jesus Soriano (cuadro leader) 422-3695, Carol Brewer, Naji Cabrera, Rafael Diaz, Benito Garrido, Reynolds and Pilar Heriot, Penelope Madrid, Carmen outcult, Walt and Doreen Welsh, George Willis.



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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

RAQUEL PEÑA SPANISH DANCE COMPANY has recently completed a 2D minute documentary film on her company covering all aspects from rehearsals to full performances. Also includes interviews with Raquel and Fernando Sirvent on their views on flamenco.

BODAS DE SANGRE, a gypsy film starring Antonio Gades, is being released around the country so keep an eye put for it. JUERGAS IN WASHINGTON, DC AREA or those interested in forming a flamenco association contact Charles Moeser 301/657-4799. THIRD AMERICAN SPANISH DANCE FESTIVAL -- Chicago -- July 6 to July 24 -- will feature special guest artists, musicians, lecturers, workshops, films, a fair, dinner and evening concerts.

LIVING SPANISH CULTURE TOUR -- June 24 to July 4 -- 23 days -- Spain-Portugal-Morocco -- \$1,925 per person (based on double occupancy). Includes air fare (from San Diego), travel, lodging, guide service, most meals and tips. Those wishing to extend their stay in Spain may do so without increase in air fare. For more information and complete itinerary contact Chula Vista Travel Center (see advertisement in this issue).

ENSEMBLE ESPAÑOL will present lecture-concerts April 5 and 14 and May 13 and 18 at 12:15PM and Spanish dance concerts May 7, 8, 14, 15 at 8:00 PM all at the Northeastern Illinois University in Chicago. Evening workshop/symposiums are also projected through May. Call 583-4050 Ext 443 for information.

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9:00 am-11:30am Intermediate/Advanced
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ENSEMBLE ESPAÑOL will present lecture-concert April 5 & 14 and May 13 & 18 at 12:15 PM and Spanish dance concerts May 7, 8, 14, 15 at 8:00 PM all at the Northeastern Illinois University in Chicago. Evening workshop-symposiums are also projected through May. Call 583-4050 Ext 443 for information.

AN EVENING IN SPAIN starring Lydia Torea, with guest artist Manolo Rivera, Phoenix Symphony Hall, Apr. 22, 8:00 PM, 814-0028.

FLAMENCO GUITARIST - RODRIGO IN CONCERT - Carnegie Recital Hall, New York, Apr. 24, 5:30 PM, \$5.50 & \$6.50.

RAQUEL PEÑA SPANISH DANCE COMPANY will be performing on May 22 at the McLean Community Center in McLean, VA. Also her student company will perform May 16, at Glen Echo Park, in Michigan, MD.

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ACCOMPANIST FOR DANCE & CANTE

Eduardo Aquero 213/660-0250

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