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newsletter of the flamenco association of san diego

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JALEO, BOX 4706 SAN DIEGO, CA 92104

MAY 1982

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

STAFF

Managing Editor.....Juana De Alva
Translator.....Roberto Vazquez
Roving Reporter.....El Chileno
Contributing Writers.....Teodora Morca
Guillermo Salazar
Peter Baime
Ron Spatz
Consulting Editor.....Paco Sevilla

TYPING: Jenny Offner

LAYOUT: Juana De Alva, Thor Hanson, Mary Ferguson, Penelope Madrid

DISTRIBUTION: Tony Picksley, Penelope Madrid

BACK ISSUES: Trisha De Alva

JUNTA REPORT: Carolina Terán Mouritzen

Contributors (this issue): Gordon Booth, H. E. Huttig, Mary McConnell, Yvetta Williams, Lynn Wozniak

Correspondents:

Washington, D.C. Area: Natalia Monteleón

San Francisco: Isa Mura, Carlos Mullen

Florida: La Chiquitina

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EL CABRERO WITH EL POETA



EL LEBRIJANO



FOSFORITO AND MANOLO DOMINGUEZ

I MUESTRA CULTURAL FLAMENCA DE CADIZ

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

by Miguel Acal

As a finishing touch to the "I Muestra Cultural Flamenca de Cádiz" (a week of flamenco activities in Cádiz) organized by the Government of the City, the "Noche del Cante" was held -- a festival whose participants were Juan Peña Lebrijano and Juanito Villar, who did cantes gitanos, Chano



CHANO LOBATO WITH EL POETA

photos

Carlos Sancho



CHIQUETETE



JUANITO VILLAR WITH NIÑO JERO



FERNANDA AND BERNARDA DE UTRERA GUITAR: PEDRO BACAN

Lobato and Rancapino with compases of Cádiz, Fernanda y Bernarda de Utrera with cantes de Sevilla, Diego Clavel por granadinas, siguiñiyas, and malagueñas, El Sordera with cantes de Jerez, and El Cabrero with compases de Huelva; along with them were the guitars of José Cala "El Poeta," Pedro Bacán, and El Niño Jero.

The "Muestra Flamenco" which has developed brilliantly, began with an opening speech by José Luis Ortiz Nuevo; later an homage to the flamenco peñas and award of the "I Galardón del Cádiz Flamenco" to Fernando Quiñones. The second day was dedicated to the dance with a performance by Matilde Coral. Later, there was a round-table discussion of "Flamenco Today." The next day, in the church, Santo Domingo, there was held the "Noche de la Música" with concerts by the pianist Pepe Romero, and the guitarists Pedro Bacán and Niño Pura.

Fosforito also took part in the "Muestra" with a recital, accompanied by the "sonanta" of Manolo Domínguez. Then there was the "Homenaje a las Academias" with a performance by "Los Niños Flamencos de Cádiz" and, finally, the culmination with the "Noche del Cante" that was very well attended.

LETTERS

Dear Friends,

If you have to cut back to every other month and cut costs then you must, but please don't do it with that little print. I got drunk at a juerga last year and lost my magnifying glass.

Sadana
Tucson, AZ

[Editor: This is the first complaint we've received about the reduced print. We hope that this means that most of our readers are not having a problem -- we wouldn't want to create a new generation of squinting flamencos.]

Dear Jaleo:

I am happy to see the return of Peter Baime to your pages, and hope that he will be contributing a regular column like the one in your current (April, 1982) issue. I would also like to compliment George Peters on his article, "Flamenco Record Collecting."

Next I would like to encourage Guillermo Salazar in publishing discographies of flamenco masters by supplying him with the following information on 3 records I have by Mario Escudero which were not in his list. They may be different issues of some which were on his list, however, and so I will include the titles of the selections to facilitate comparison to other Escudero records. The first is "Sounds of Spain" (International Award Series AK-159, AKS-159), on which Mario uses the name Niño de Granada or else he is one of the unidentified members of Niño de Granada's Flamenco Troupe, which seems unlikely because it is clearly the guitarist's album. There is no singer, but some dancers appear on several numbers, probably including Anita Ramos and someone named Pepe, judging by some jaleo. The selections are: Brisas de Málaga (malagueña), Mezquita Cordobés (soleares), Oanza oriental, En un Cuadro Flamenco (alegrías), Fantasía Española (guajira), Fiesta del Rocío (sevillanas), Fragua Andaluza (serrana), Albaicín Granadino (granadina), and Garrotín Pec. This album presents some of Mario's most inspired and energetic playing, and the guitar he uses on it

has an unusually beautiful tone and responsiveness. The second album is "Flamenco!" (Saga ERO-B033), El Niño de Alicante with Enrique Montoya, Mario Alvarez, and Anita Ramos. The selections are: Sevillanas, Torito Nevao (Villacañas), La Luna y El Rio (bulerías), Será Una Rosa, Noche Granadina, Torremolinos, Zapateado de las Campanas, Los Ojos Mios (serrana), Fandangos Gitanos, Temas de Huelva, Villancicos (bulerías), and Fiesta en Cádiz (alegrías). The third album is "Andalucian Folk Songs of Spain" (Olympic Records, Atlas Series 6105), Mario Escudero with El Niño de Almadén (cantaor), Carlos Ramos, and Anita Ramos. This album has the words to the songs printed on the back. The selections are: Canta la Sierra de Granada, De Triana (soleares, guitar solo), fandanguillos Variados, soleares, Canta de la Sierra (malagueña), Canta de Prefacio de la Iglesia (caña), sevillanas (guitar solo), alegrías y mirabras, Mosaico Gaditano (alegrías, guitar solo), Milonga, Melodía de un Corazón Oolorido (milonga), Lamento Minero (taranta), and Danza Mora (guitar solo).

I have also enjoyed the recent articles by Gabriel Ruiz and the many interviews provided by El Chilenc. I meant to say so earlier, but it was lost in the controversy over Jerry Lobdill's unwarranted criticism of Paco de Lucía. Regarding Paco Sevilla's reply to the letters concerned with that issue, for now I will note only that his comments carefully avoided all of the real issues raised, and I interpret this as implicit agreement with the statements in the letters. I am content to let the matter lie there, at least until I see what other responses you receive on this unfortunate subject. Meanwhile, good luck in your pursuits of the really good material which also appears in your magazine.

Sincerely,
John W. Fowler
Santa Monica, CA

Dear Sirs:

We recently had a visit from Teodoro Morca from the U.S. with his flamenco group and he has given me your address to subscribe to your magazine. There is a small group of "aficionados" here in Auckland and we would very much like to hear of U.S. flamenco happenings.

Several of us have studied flamenco guitar or dance overseas and try to keep the spirit of flamenco alive here. We also have a great flamenco singer living in Auckland (originally from Spain, of course) -- Leo Azzapazdi who Teo also met. We spent a very pleasant few days "flamenco-ing" with him, his wife Isabel and guitarist Gary.

Hoping to hear from you.

Yours faithfully,
Jane Luscombe
Auckland, New Zealand

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GAZPACHO DE GUILLERMO

THE RECORDINGS OF SABICAS

The following is a list of the Sabicas recordings that I am aware of. There are 72's that were released prior to these LP's, but they are rare since they were recorded in the 1930's in Spain and the 1940's in the United States. I believe this list is complete except for maybe a few re-releases and the old 78 rpms:

- "Sabicas, Volume I," Electra EKS-7117
- "Sabicas, Volume II," Electra EKL-121
- "Sabicas, Volume III," Electra EKL-145
- "Sabicas, Festival Gitano," Electra EKL-149
- "Sabicas, Flamenco Virtuoso," Columbia WL-171
- "Flamenco Puro," Columbia WS-304
- "3 Guitarras Tiene Sabicas," Columbia ES-1757
- "Rhythms Of Spain," Decca DL-4138
- "Sabicas, Flamenco Variations On Three Guitars," Decca DL-78957
- "The Fantastic Guitars Of Sabicas And Escudero," Decca DL-8795
- "The Romantic Guitars Of Sabicas And Escudero," Decca DL-8897
- "Furioso," with Dolores Vargas, Decca DL-789D0
- "Queen Of The Gypsies," Carmen Amaya and Sabicas, Decca DL-9816
- "Flamenco!," Carmen Amaya and Sabicas, Decca DL-9925
- "Sabicas, Concierto En Flamenco For Guitar And Orchestra," Decca DL-710057
- "Sabicas And Escudero," Montilla FM-105
- "Serenata Andaluza," Montilla FMS-2017
- "Flaming Flamenco Guitar," United Artists UAS-6236
- "Flamenco Fantasy," MGM E3859
- "Sabicas, Guitars Of Passion," MGM SE-3975
- "Gypsy Flamenco," ABC Paramount ABC-239 (1958)
- "The Day Of The Bullfight," ABC-2265 (1958)
- "The Fabulous Sabicas, Solo Flamenco," ABC-304
- "Soul Of Flamenco," ABC-339
- "The Giants Of Flamenco, Sabicas and Montoya," ABC-357 (re-release)
- "Flamenco Reflections," ABC-451
- "El Rey Del Flamenco," ABC-526
- "Sabicas, Flamenco Fever," ABC-587
- "Artistry In Flamenco," ABC-614
- "Arte Gitano," RCA-LSP-4109 (1969)
- "Sabicas, Rock Encounter With Joe Beck," Polydor 24-4026
- "The Soul Of Flamenco And The Essence Of Rock," CDC-1819
- "Sabicas, The Art Of The Guitar," Everest 3395 (re-release of original made in Spain)
- "La Guitarra De Sabicas," RCA Victor RCA-LPM-10404 (made in Spain, 1967)
- "Sabicas," Polydor 23 85 043 (made in Spain, 1972)
- "Flamenco, La Guitarra De Sabicas," Polydor 23 85 044 (made in Spain in 1972, re-released in the U.S. on ELI-Polydor 23 85 044 in 1973)
- "Sabicas In Concert," CDC-1818 (2 records 1971)
- "Flamenco Passions," ABCX-7962 (2 records, re-release)
- "Sixteen Immortal Performances," ABCS-735 (re-release, 1971)
- "The Artistry Of Sabicas," Metro MS-614 (re-release of Guitars Of Passion)
- "La Historia Del Flamenco," RCA-numbers unknown (2 records of cante accompaniment)

--Guillermo Salazar

MORCA

... sobre el baile

CASTANETS

There have been many countries in the world that have used musical instruments similar to castanets for rhythmical accompaniment to their dances, but Spain is one of the few countries in which the castanets have developed into a high art, a total musical instrument that has literally become part of the dancer's body in musical expression. Many of the regions of Spain use various types of castanets for their individual folk dances. Some have different names: postizos, pulgaretes, palillos. The word "castanet" probably came from castaña, perhaps due to its chestnut-shell shape. In most of the regions, the castanets are worn on the middle finger. In fact, if you hand a pair of castanets to most people that have never played them, they will usually put them on their middle finger, which is correct for most of the northern regional dances and the many styles of jota. In the regional dances, they are used mostly for rhythmical accompaniment.

In the classical and theatre dance styles, the castanets are usually worn on the thumbs to facilitate a larger variety of techniques and better interpret all of the facets of the music. This is where the castanet playing is unique in all of the world. This style was started many years ago as dancers developed into performing artists and was a natural outgrowth of the total technique development of interpretation. People like Antonia Mercé, "La Argentina" made high art of castanet playing. She sought out castanet makers who would make castanets tuned to her specifications, with subtle action, and made for specific dances. Her interpretational use of the castanets became like any other solo instrument of a symphony orchestra.

Castanet making has become, over the years, a fine art, much like making a guitar or violin. The best castanets are made from granadillo, a hard ebony-type wood which develops the best tone, the finest action and of course, is the most aesthetic. Castanets can be custom made to the size and shape of the performer's hands. They are tuned and given a pitch and their action is adjusted to the performer's desire. The base hand, usually called the "macho," is tuned around a third lower than the "hembra" or hand which plays the variations. Polishing is very important, as very smooth castanets prevent "finger drag" which slows down the speed and control of playing. With granadillo and other "exotic" hard woods becoming very rare and hard to get, many castanets are now made from man-made materials; their main virtue is that they are unbreakable. They are usually made from Micarta, fiber, plastic, pressed wood, fiberglass, etc. I personally prefer a good wooden pair, for tone, art, and aesthetics, just as I would prefer a wooden guitar to a plastic guitar, even if the plastic guitar sounded great.

It was a natural part of evolution when dancers started to use castanets in flamenco. This article is not intended to make a judgment about whether castanets should or should not be used in flamenco; my feelings in the arts have always been "peripheral" and open to people's individuality and approaches to art. It was not too many years ago in history that the guitar was adopted as the flamenco instrument. So, basically, the castanets are an added musical, rhythmical instrument to a very musical, rhythmical form. My feelings in regard to playing castanets in flamenco involve interpretation and, again, this is a personal thing. I have seen many great artists use castanets for almost every flamenco style and compás, from bulerías to seguiriyas. Carmen Amaya, the pure gypsy that she was, used them in many of her serious dances, as have many others and many do today. My personal feeling and preference is that dance styles of seguiriyas, soleares, tientos, tarantos and other serious styles have so much beauty in movement, flow and drama, that the visual movement of the hands are stronger in interpretation than the

(continued on page 20)

III Quincena de Flamenco y Musica Andaluza

DEC. 1-15, 1981

(from: ABC, Nov. 24, 1981; sent by Gordon Booth; translated by Paco Sevilla)

Program

by Miguel Acal

(All performances at 7:30 and 10:30 each day in the Lope de Vega Theater.)

Dec. 1 -- Day of the teachers of dance in Sevilla (performing with their students): Adelita Domingo, Gitanillos de Bronce, Angelita Milla, Juanito Díaz, Antonio Zarandilla, Manolo Marín, Eugenia y José, Pepe Moreno, Fernando Rabay, Pepita Rabay. Singers for them will be Nano de Jerez, Antonio Saavedra, and Curro Fernández; guitarists: Sami and José Acebo.

Dec. 2 -- Day of the Flamenco Guitar: Recitals by Pedro Bacán, Niño de Pura, Niño Gero, and Rafael Riqueni.

Dec. 3 -- Day of the Cantes Rocieros: Los Marismeños, El Palí, Los Romeros de la Puebla, Loli la Canastera, and Los de Valme.

Dec. 4 -- Coros y Chirigotas de Cádiz.

Dec. 5 -- Day of the Cante and Baile of Cádiz: Camerón de la Isla, Paquera de Jerez, Beni de Cádiz, Pansequito, Rancapino, Nano de Jerez. On guitar: Manolo Brenes and Tomatito. Dancing will be El Güito with the cante of Nano de Jerez and Curro Fernández.

Dec. 6 -- Rock Flamenco: Alameda.

Dec. 7 -- Day of the Flamenco Piano: Felipe Campuzano.

Dec. 8 -- Day of the Gypsy Cuadros: Los Montoya, Los Farrucos, La Susi and her group.

Dec. 9 -- Córdoba, Cádiz, and Sevilla "Mano a Mano":

Fosforito and Antonio Cortés "El Chiquetete" with the guitars of Manolo Domínguez and Rafael Mendiola. Also, Manuela Carrasco with the cante of El Boquerón and Rafael Fernández and the guitar of Joaquín Amador.

Dec. 10 -- Day of the Cante and Baile of Sevilla: Turroneiro, Manolo Mairena, Naranjito de Triana, El Cabrero, Curro Malena, Antonio Saavedra. Guitar: Manolo Domínguez, Rafael Mendiola. Dance: Milagros Mengibar with the cante of Romerito de Jerez and Antonio Saavedra, and guitar of Manolo Domínguez.

Dec. 12 and 13 -- Juanita Reina.

Dec. 14 -- Piano recital by P. García Chornet, with orchestra, doing works by Albéniz, Malats, Torradell, Esplá, Bacarises and Manuel de Falla.

Dec. 15 -- Day of the Anthology of Cante and Baile: José Menese, Calixto Sánchez, Juanito Villar, Chocolate, Chano Lobato. Guitars: Enrique de Melchor and Manolo Domínguez. Dance: Matilde Coral with Chano Lobato, Romerito de Jerez, and Manolo Domínguez.



CURRO MELENA

THE DAY OF THE DANCE TEACHERS

(from: ABC, Dec. 3, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

It hurts, with all the sincerity of which one is capable; it hurts to negate mastery, even if it is only for one night ...It would be much easier to talk about the wonders of the first day of the Quincena, and forget the rest. But we swore to uphold the cause and we must remain faithful to it.

The night of the teachers and academies of dance was anything but a night of maestros. There were exceptions -- even more worthy on this night -- but only exceptions:

The honesty and suffering of Juanito Díaz -- fandangos and sevillanas at three in the morning, with five students, after waiting since ten o'clock; the discipline of the children of Gitanillos de Bronce -- with an original and well-applauded choreography; the quality of the school of Eugenia and José, and the good work of Manolo Marín. The rest, because children were involved, had their happy moments, for sure, but you could count on the fingers of one hand those who had excellence.

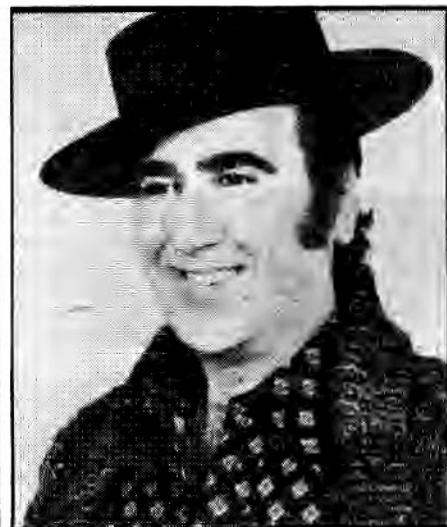
No, this is not the way to go if we want to make something



EL CABRERO



MILAGROS MENGIBAR



NARANJITO DE TRIANA

great of the art of Sevilla. Except for the quality of a twelve-year-old phenomenon named Nieves Casablanca, the castanets of Isabel Vida, the good voice of Carmen Sánchez, the originality of the Gitanillos de Bronce -- I must emphasize them -- and the sure and calm work of Manolo Marín, there was little else that stood out on a night of much applause and little quality.

It hurts a lot, I must repeat, but it is a truth to which we cannot turn our backs. Sevilla has dance schools, and through the years -- many years -- they have showed their excellence. But in the third Quincena the quality did not show, except in the cases mentioned above -- ay, that Chiquilla in the red and blue, with the name Nieves Casablanca -- and they do not compensate for the rest. We must look for a solution. The success was tremendous because the theater was full for both the afternoon and evening shows, but a triumph at the ticket booth is not enough. There is quality in Sevilla and it is right to ask for more, much more!

THE DAY OF THE FLAMENCO GUITAR

(from: ABC, Dec. 4, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

It is a news reporter's recourse and I don't know if it is valid or not, but it is necessary in this case. When the poet defined Andalucía, he did not identify Sevilla. In Sevilla were all the good qualities of the rest and something extra, and he couldn't find adjectives nor words to reflect that. The same thing happened in the first performance of "The Day of the Flamenco Guitar."

El Niño de Pura began. He did soleá, granáinas rematadas con verdiales, alegrías, rondeñas, and bulerías. An excessively metallic sound was the common denominator. One also noticed some feedback, perhaps due to the proximity of the guitar to the microphone and the excessive volume of the speakers. El Niño de Pura received much applause. His enthusiasm and his youth -- almost a child -- deserved it. He has a very agile technique which should give rise to interesting achievements in the future. The product of this enviable agility is the abuse of picados and a certain coldness. I would say it is important, very important and giving hope for the future, that he is at such a height at the moment and able to compete under those conditions and with guitarists who are much more experienced. One must allow time and increase, daily the enthusiasm.

Rafael Riqueni showed off a guitar with magnificent sound. He did tarantos, soleá, fandangos de Huelva, and bulerías. He demonstrated a purifying technique, the mark of an authentic concertarist, a clean purity, and an exquisite capacity for composition. Only one defect: the fandangos de Huelva had a technique and presentation in which was noticeable, a genuine plagiarism, not in the toque itself, which was beautiful, but in an expressive form reminiscent of Paco de Lucía and his "Entre dos aguas." Even with this little defect, if you can even call it that, Rafael Riqueni impresses us as an authentic concert guitarist, as a technical phenomenon and, above all, as a creator.

The second half opened with Niño Jero. He was accompanied by flute, cymbals and bongos. With them he did bulerías to begin and finished his performance with tangos. As a solo, he played por soleá and ended with some fandangos de Huelva that sounded a bit strange. Pedro Carrasco -- his real name -- especially in the first bulería, left us with an intoxicating oriental perfume: He has a great creative capacity, although he incorporates elements and musical forms that have little to do with flamenco; in some cases, and this was one, they are justified.

And finally, Pedro Bacán. Perfect technique, doing elaborations in the bass por soleá that were clean, creating music like lazy running water, stirring up sweetness with the bass strings and sweetening the excitement with the high strings. Soleá, alegrías, and quajiras por bulerías. Three long themes, of which I preferred the soleá.

Four important guitars. Youth, perfection, creativity... and Pedro Bacán.



LOS MARISMEROS

THE DAY OF THE CANTES ROCIEROS

(from: ABC, Dec. 5, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

This session fell only a little short of being really memorable...The night passed with constant applause, louder, naturally, for the most famous artists. It is curious that the public does not wait to judge a performance, but applauds wildly at just the incantation of a name. That is what happened with Los de Valme -- they are about to make a record and change their group -- who were received coldly and finished with a deserved ovation -- how beautiful was their interpretation of "Atardecer en la raya!" The important thing is the result of the singing, not the name of the performers...

El Pali, in the first show, was not at his best. An unfortunate cold had him in its grip and he had to resort to telling jokes. The audience laughed because Paco has gracia, but he is not meant to do that. In the second performance, nevertheless, Paco Palacios, slightly recuperated, gathered his strength and became, once again, "el bardo de Sevilla." This man reminds us with his singing of bits and pieces of the life in another time, fragments of daily life in a city that was more pure, pieces of the soul and body of a Sevilla that will never return. The most important thing about El Pali is his unusuality, his tender quality as a troubador, the fact that he is a chronicler of the historically unrecognized palpitations of a city -- it can't be true -- that is there, just around the corner, but has disappeared forever.

Romeros de la Puebla...were better in the first performance, in which they announced some sevillanas that will be in their next record -- sevillanas that remind us only vaguely of the importance this group has always had. In the second show they had to resort to singing sevillanas from a number of years ago, beautiful though they may be, in order

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FRANCISCO PALACIOS "EL PALI"

to warm up the mood after a series of errors and lack of coordination by the group. But the applause was smoking after some of their interpretations and they truly deserved it.

Loli Martínez "La Canastera" has abundant desire, personal quality and a good voice, but lacks stage know-how. To appear with two guitarists who are not very together and a palmero (one who does palmas) who is also in no way a phenomenon, seemed a bit strange. She did what she could, and she was able to carry off the audience, which applauded furiously. She has personality, this Canastera who did sevillanas,



LA CANASTERA

bulerías and fandangos with very good aire in both shows. Her performance in the Lope de Vega had the mark of triumph, but she will have to be careful about her presentation on stage.

Los Marismeros once again left much talked-about evidence of their quality. They demonstrated that their situation is not a product of publicity, but of the quality of the individuals and the group. "Salta la reja, almonteño" and "Blanca y Azul" received great ovations, as did the new sevillanas, "Cuando sale Triana," that is likely to be another triumph. In both shows they were the clear winners as a group, as artists, and for their good songs.

* * *

THE DAY OF THE CANTE AND BAILE OF CÁDIZ

(from: ABC, Dec. 8, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

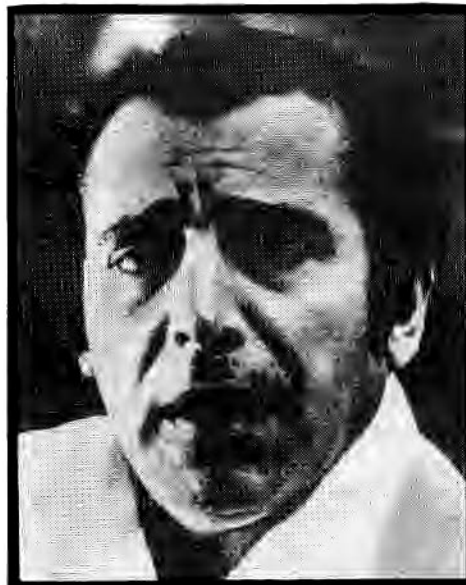
It had two facets, two sides of the same coin, the cante and the baile of Cádiz -- or, better said, the performance of representatives, that day, of the art of our sister land. Something from Rancapino, the good work of Curro Fernández, the delivery of La Paquera, a little from Manolo Parilla, and stop counting there during the first show: they did their duty, simply, offering only hints of the quality possessed by those on the program. But there was a change of scenery in the second row.

Beni de Cádiz had no luck. They had not established an order of appearance so they had a drawing for places. Beni, in both shows, had to open the curtain. That lowered the morale of the one who has had thirty some years as a star. And, truly, he did not do well. Perhaps, one thinks, his friends should take account and respect a little more, "la veteranía."

With Camarón de la Isla, the guitar of Tomatito, his faithful companion in recent years and who knows him perfectly; he knows how to give exact entrances and exits to the phenomenon from San Fernando. Camarón sang with pleasure, leaving in the theater bits of personality, of good taste, and of undeniable quality. Por alegrías, por fandangos, por bulerías, sounded delirious ovations in his honor. But, in my opinion, it wasn't until the end -- the closing fiesta was in full swing -- when Camarón sang, as if for himself, spilling over with syrup. He did some cantes of Chaqueta that were incredible. And he brought to Sevilla all the "sal de las salinas" (salt, flavor of the salt flats of Cádiz).

Pansequito had been very "flojo" (lazy, weak) in the first performance. In the second, he made up for it, singing with sureness, por alegrías, soleá and bulerías. He did some things of Juanito Mojama with exceptional form; he was accompanied by the guitar of Tomatito.

Eduardo Serrano "El Güito" was not born in Cádiz, which does not take away in the slightest from his quality as a



BENI DE CADIZ



EL GUITO

RANCAPINO
(Above & Right)

"ALAMEDA"

(from: ABC, Dec. 8, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

bailaor. He danced por soleá and por bulerías, carried magnificently by Curro Fernández, Antonio Saavedra and Tomatito. Guito once again presented proof of the great status he possesses as a dancer and that his recuperation from a very serious accident suffered in South America is complete. In the fin de fiesta he did some steps por bulerías that brought the crowd out of their seats, thus closing a night of really magnificent dancing.

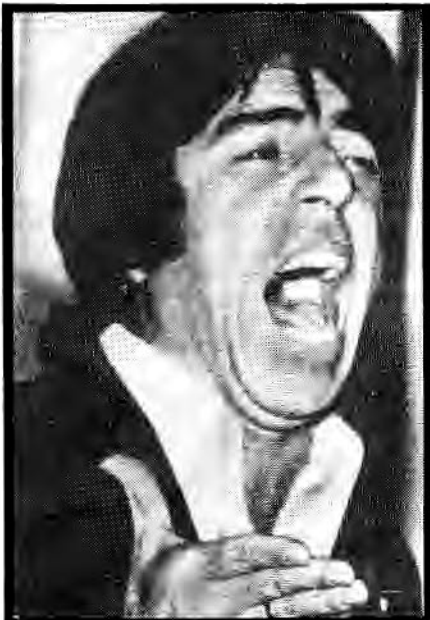
With the guitar of Manolo Parilla, Rancapino appeared. With excellent form, Alonso did cantes, por soleá de Alcalá, fandangos de Caracol and of De La Carsá, the "carcelero" of Manuel Ortega, and, finally, por alegrías. Later in the fin de fiesta, he sang with much gracia por bulerías. La Paquera closed the show. Just by "templándose" (warming up) she received ovations. She would sing sometimes with the microphone and sometimes without. The applause was stormy and well-deserved, naturally, for the total delivery by the cantaor from Jerez. She sang por tientos, por soleá, por fandangos and por bulerías. Por fandangos she made us recall the cante of that Miguel Gálvez "Niño de las Cabezas," who left us forever in going to America.

The night was complete and the public, as in previous years, left the theater with a delicious taste in the mouth. The day of Cádiz, as always up until now, was a complete success.

The afternoon was, naturally, the warmer. The young audience gathered at the theater on Sunday afternoon in greater numbers than for the second performance, which is usually more attractive artistically, at least when flamenco is involved.

The music of Alameda has specifically flamenco connotations and possesses a clearly Sevillian flavor. The cante festeros, mainly the bulería, are absolutely present in their creations. Included was the collaboration of Isidoro Carmona who plays the guitar in a manner that goes from superior on upwards. With him and a young girl, Manuela, who danced with style and naturalness, they did two well-applauded numbers.

The extremely well-known themes of this group, such as "Aire cálido de abril," "Sangre caliente," or "Aires de la Alameda" awakened enthusiasm... They offered a number from their next record, "Puente azul," that had a melodic and slightly flamenco aire that may make it a success... It was a good performance by the group from Sevilla, in a competition that presented difficulties for them.



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ARTURO PAVÓN

THE DAY OF THE FLAMENCO PIANO

(from: ABC, Dec. 9, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

In the beginning, when the Quincena was being formulated, Felipe Campuzano was the featured performer for this night, for this "Day of the Flamenco Piano." But the bad evils of illness -- from which we hope he recovers immediately -- made possible his absence and deprived us of his playing in this Quincena. But, as they say, there is no bad from which good does not come. And, although the bad does not make anybody happy, we definitely had a chance to taste -- the few who attended, emphasizing that the audience improved noticeably over those of previous years -- a night of quality in excess.

José Manuel Grela is new to these contests. In Cádiz, his native region, he is fairly well-known. But, it would seem, he is a man with little love of trips away from home. He had the responsibility for representing with dignity his land, and he succeeded. He is a genuine virtuoso of the piano, on which he interpreted very elaborate themes that took away some of the flamenco flavor for the initiated, but they relied on magnificent execution. At the end, he dedicated the theme "Las Salinas" to its creator, who resposes in El Escorial, and received much applause. His presentation in Sevilla can be considered a success in every sense of the word.

From the piano of Arturo Pavón escaped compases of the guitar, "quejíos aguandientosos," and clean remates...He did tarantos, malagueñas, caña, and a potpourri that covered the fundamentals in the history of Manolo Caracol. His performance was like a collection of the creative intimacy of the cante, like a trip through a terrifying terrain in which everything should have its place and ways, but wants to be transformed by Arturo. "Suená a cante." The Pavón family was, with complete honor and bringing glory, on stage in the Quincena.

THE DAY OF THE CUADROS GITANOS

(from: ABC, Dec. 10, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal


We didn't arrive on time for the first show. We only managed to catch the end, the performance of Los Farrucos. Farruquita was dancing por alegrías with quality and genius. She introduces steps that are the mark of her family and give a unique character to her dance. Then came the first explosion of art. Pilar Montoya Manzano danced por bulerías. She comes out walking, slowly, marking the compás with palmas, with her walk and with soul. El Capullo sings for her with a flavor of Jerez that is more than one can handle ("que no se puede aguantar"). Pilar reaches the front of the stage and does an immense desplante. At that point a lesson begins in pure gypsy art, with an incredible domination of the stage, with the compás as a slave, walking, dancing almost without dancing. Antonio el Farruco closed the show. He danced only briefly, but he left the taste of sugar candy with everything he did.

The second show was opened by Los Farrucos, and Antonio and Farruquita outdid themselves. What Pilar did in the first show could not be improved upon. The applause was continuous. The delirium had begun.

La Susi came out next, beautifully dressed, with the guitars of Joaquín Amador, El Niño Jero, and Quique Paredes. The guitarists deserve separate mention; the three of them were tremendous -- abundant in rhythm, perfect in tempo, clean in execution. Later, with los Montoya, Pedro Carrasco "Niño Jero" would continue to offer an authentic recital of quality.

Susana Amador, caught up by the syrup that the three guitars were creating on stage, sang por tangos and bulerías in a captivating manner, creating a stir in the audience. Susana began as a bailaora and later entered the world of cante. In the Lope de Vega, she gave evidence of what she was first as well as what she is now; both facets were amply demonstrated. But in the dance she would have to be more careful with her esthetics; pretty legs are a delight for the eyes, but it is not necessary to show them in order to dance well. Aside from that, La Susi was one of the high points of the night. Por bulerías she did, basically, the things of La Perla, La Repompa, and of Camarón, with exquisite taste, demonstrating that she feels very confident and communicating her passion to the public.

Finally the Montoyas appeared on stage. A delightful impression on the stage, a gypsy cuadro with ancient flavor and their usual quality. The fiesta opens with the voice of La Negra. After La Negra, Carmen Montoya, and Carmelilla sing por tangos, Antonia comes to the front and sings without a microphone, showing off that powerful voice that God gave her. This woman is different; she has the appearance of an old gypsy with the face of a child. When she sings as she did today, the theater has the smell of jasmín. Juan Montoya -- what elegance -- El Morito and Carmelilla -- all strength and compás -- dance afterwards. They bring the house down. Los Montoya, as with los Farrucos and la Susi, continued until the curtain fell for the last time, imprisoning the compás.




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LOS FARRUCOS



LOS MONTOYA

LA SUSI
(Above & Right)

MANUELA CARRASCO, CHIQUETETE AND FOSFORITO

(from: ABC, Dec. 11, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

It was a day in the Quincena in which you had to pay the most attention. The taking of turns by the cantaores was begun by some exquisite words by Chiquetete: "I am lucky to be able to sing with a man who has been singing the purest flamenco for twenty-five years, and I can only learn from him. I ask you for an applause for Fosforito." The applause was deafening, naturally. Later, Fosforito would acknowledge the kindness of Chiquetete.

The man from Triana (Chiquetete) began with alegrías and followed with tangos, fandangos -- with two magnificent cantes de de la Carsá -- the cante of El Zurraque -- only so-so because, when he didn't breathe properly, he didn't place the words properly and ran out of air on occasion. He sang por bulerías, siguiiriyas, and por sevillanas, the famous and unavoidable "Tu y yo." In the second part he sang the cante of Joaquín Lacherna, one of Paco la Luz and finished with a very good cante of El Planeta. In his two performances, Chiquetete demonstrated that, leaving aside his incursions into modern and non-flamenco singing, he is a cantaor who cares, who knows the cante forms, and when he wants, can do it.

Manuela Carrasco, por martinetes, soleá, and bulerías, raised the roof of the theater. It is not only her charisma, which she undeniably possesses, that makes the audience rise up out of their seats. She has the ability of communicating, of transmitting, and she knows how to dance very well. The baile, which has a technique, is not just technique. The baile, like the cante, if it doesn't boil, doesn't reach the insides; it is something cold that can be admired simply, but doesn't captivate. There is an immediate comparison with Manolo Caracol, his form of singing and the quality of that sacred giant of the cante. Manuel made one forget the technicalities...

And finally, Fosforito. In the first show he was insecure. It has been a month since he had an operation for a deviated septum. He found himself capable and accepted the challenge of Sevilla. His honesty shone with full light in the afternoon. And in the night performance he made up for it in

(continued on page 16)



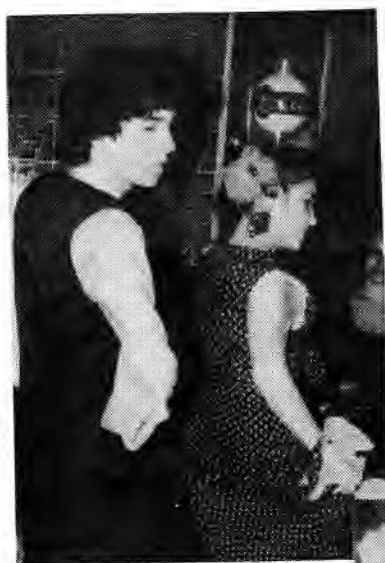
CHIQUETETE

JUERGAS ACROSS



APRIL J

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JUERGAS ACROSS THE NATION

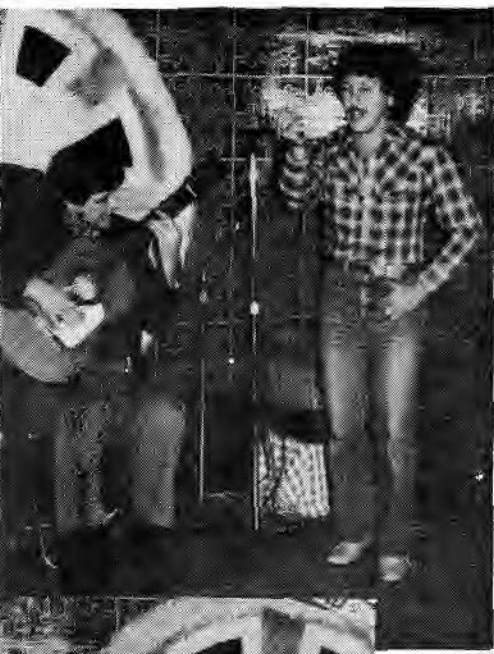


APRIL JUERGA in LOS ANGELES



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Juergas Across The Nation

(Having flamenco gatherings or aficionado juergas is a way of keeping flamenco alive in lands far from its origins. These gatherings--- we hope Jaleistas inspired -- are springing up around the country. On the previous and following pages is a sampling of recent juerga activity.)

LOS ANGELES APRIL JUERGA

by Yvetta Williams and Ron Spatz

Chez Carlos Restaurant seats eighty people comfortably for dinner -- around ninety uncomfortably. There were times when the walls were lined with bodies to the point that we must have been in violation of fire regulations. There certainly was no question about the "City of Angels" being ready for this. If individual talents were counted as gold nuggets, we must have hit the mother lode. In fact, we wish to apologize in advance for any names that are not mentioned here that should be. It was just impossible to keep track. At one point there were so many dancers on the floor that the waiters were taking their lives in their hands just to traverse the stage area. We even had one of the owners dancing (Carmen Lugo). The American guitar society was well represented with guitarists ranging from serious students to top professionals. The ones we managed to identify were: Richard Stover, Dave Doolittle, Jerry Shute, Kathryn Sharon, Robin Gilbert, Randy Spiwak, and Gene Selig. (Many of the photos included here are courtesy of Mr. Selig.)

Music for the dancers was provided by guitarists: Benjamin Shearer, Mickey Kayne, Stamen Wetzel, Eduardo Aguerero, Yvetta Williams, Roy Lopez, David De Alva, and Guy Wrinkle. Other guitarists known to be present were: Gene Foster, Jerry Thompson, Juan Quintela, Gene Norman, and Carlos Price.

Dancers known to be present were: Fabian and Marinella Alonso, Rene, Victor, Cristobal, Christina Linda Vallejo, Valerie, Coral Citron, Juana Escobar, Katina Vrinios, Eric Mossberg, Yrma Horta, Raul De Alva, Darlene Barnhour, Cristina Pastor, Cynthia Ortega, and Carmen Heredia.

Singing was provided by Fabian Alonso, Rudy Montoya, Cristobal, and Rene Victor.

It is difficult to record highlights when most of the evening was one big highlight. However, there were a few memorable moments that should be mentioned...such as the remarkable singing and dancing of the great Fabian Alonso, the vibrancy and enthusiasm of dancer Juana Escobar, and the absolutely astounding performance of Sarita Heredia doing a bit of it all. If there was anything on the down side of the night, it was the restriction of space which dictated only one happening at a time. This tended to dampen some of the spontaneity that otherwise might have been allowed to blossom. But even within this limitation, there was enough of something for everyone to consider this, our first Jaleistas sponsored L.A. juerga, a resounding success.

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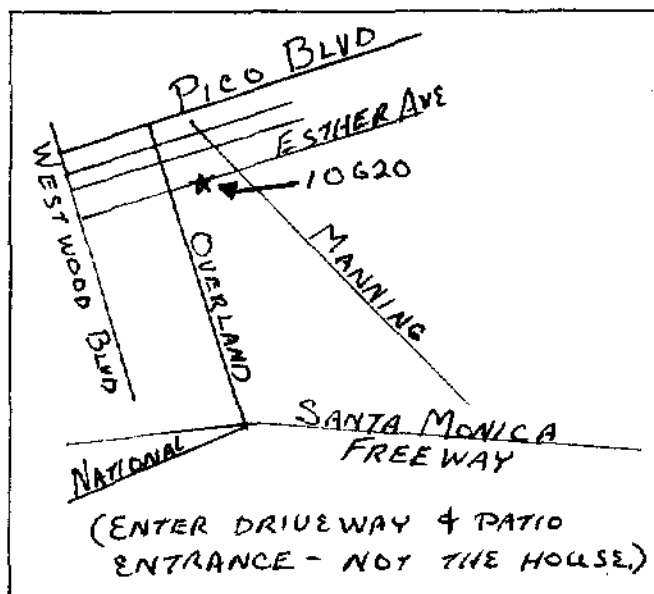
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Present plans call for this auspicious event to get under way on Saturday, June 5th at 8p.m. Manuela de Cadiz has graciously offered her studio for the occasion. There is no charge, but people attending are asked to please bring tapas and refreshments. We also need volunteers to help clean up afterwards.

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PHILADELPHIA JUERGA

by Lynn Wozniak

The Philadelphia juerga of March 15, 1982, at the Meson Don Quixote Restaurant was a brilliant success with owner-dancer Julia Lopez coordinating the festivities of several hundred enthusiastic aficionados along with guitarist Carlos Rubio.

The number of guitarists and dancers has multiplied in these past months. Hardly a spot was vacant as dancers Jose, Elaina, Julio, Lynn, Denise, Ann Margarete, Allison, Martin, Eduardo, Basia and others danced sevillanas, fandangos de Huelva, alegrías, and guajiras accompanied by guitarists Pete, Shirley, Paul and Howard. Julia sang and did a rumba that inspired even the shy newcomers to dance. We had an added surprise when Dr. Muniz from Sevilla danced a fancy rendition of sevillanas with his lovely daughter. Later, dressed for mystery in exotic black, Julia Lopez danced zapateado accompanied by Carlos Rubio and finished with a superb alegrías de Cadiz demonstrating intricate rhythms and fantástico heelwork.

In all of Philly, I doubt if there is a more spirited group of people offering spontaneous creativity.



ARIZONA JUERGA

by Mary McConnell

Rugged mountains, orange trees, sandy soil -- it looked like Spain. As my family and I moved to Tucson, Arizona, I wondered if I would find a new community of flamenco here. Leaving aficionado friends in Akron and Columbus, Ohio, had been traumatic. Goodbye Columbus! I hoped that the landscape and street names like Camino Seco and Calle del Ciervo meant that I would find flamenco in Tucson. This is a bilingual community close to the Mexican border. A perusal of the newspaper and the yellow pages in Tucson turned up nothing -- but surely --

Yes, flamenco in Tucson is not only alive but it is sparkling, competent and growing.

On March 7 a juerga was held at one of Tucson's most elegant homes, the home of Mrs. Mary Sloane. A circular drive surrounding a Spanish fountain took us to the front door. Inside was a large, elevated, stage-like living room with a superb wooden floor. They said it needed refinishing anyway -- I hope so as the wood was lovely and was about to be invaded by shoes with little nails in the toes and heels.

The juerga was unusual in that it started early in the evening, 7:30, to accommodate people traveling back to Phoenix later on. Another unique quality was the eclectic style that emerged later in the evening.

Patricia Majan, wearing an electric blue costume, danced a smooth, graceful soleares, followed by caña, bulerías and winding up with a fiery rumba. Eduardo Santiago, a professional guitarist from Phoenix, accompanied her.

Patricia Majan is a professional flamenco dancer and teacher. She studied in Spain and has toured Europe with Antonio Castillo and Juan Antonio de los Reyes. She and Eduardo Santiago perform here and in Phoenix.

Tucson's Sadhana played guitar also, sometimes together with Eduardo, sometimes alone. Sadhana and Teya, both students of the baile, surprised us with an impromptu Latin mime and dance of seemingly their own origin. I danced bulerías and enjoyed the energy of the group as they joined in palmas.

An artist from Tubac, Barbara Ann Gurwitz, emerged from the audience to dance soleares in a flowing Isadora Duncan style. Nothing Spanish looking about her -- she wore beige culottes -- but pure in her compás.

Kathryn Ferguson, a professional Arabic dancer in Tucson, danced Arabic to tarantos. She dances with an intriguing Arabic flair. Later in the evening she performed an Arabic dance, accompanied by her musicians, Susan Wilson on the drums, Nezar Elias on the oud.

Arizona's juergas, so far, have been fast-paced and exciting.

There are other flamenco professionals in Tucson. Ismael Barajas is a nationally-known guitarist. He and his company perform locally. He has also appeared with famous flamenco artists. Teresa Aguirre is another professional dancer, now teaching flamenco in Tucson.

You will be hearing more about flamenco in the land of the Sonoran desert.

PHOTOS LEFT TO RIGHT: SADANA, PATRICIA MAJAN, EDUARDO, AND AUTHOR MARY MCCONNELL

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FOSFORITO

(III QUINCENA -- continued from page 11)

excess. Cantes por soleá from Alcalá, Utrera, Juaniqué, Frijones, and Enrique el Mellizo, done with strength, cleanly, without a single fault. Por cantinas he did cantes of Aurelio and of Espeleta that would make Señor José el de Sanlúcar turn in his grave. Por tarantos he was excellent. In the peteneras he let down a little, perhaps as a consequence of his previous effort, but then rose again for tangos, doing impeccably some cantes of Pastora. He finished por bulerías; even though they are not his strength, he did styles from Cádiz with good aire and a cante from Jerez with real flavor.



It has been some time, a long time, since Fosforito has sung as he did in this Quincena. For some time I have wanted to write not only of his honesty and "caballerosidad" (being like a gentleman), but also of his quality as a cantaor. With Chiquetete and Manuela Carrasco the man from Puente Genil offered us a night to be excited about. With nights like this, el cante, el baile, and la guitarra -- we can't forget, it would be unpardonable; the outstanding labor of Julio Carrasco, Joaquín Amador, Rafael Mendiola, and Manolo Domínguez -- is saved. To the pessimists -- like a hippy who asked for her money back because Chiquetete had done the "Tu y yo" and she had come to hear cante -- this affirmation may seem crazy. But when one demonstrates the ability to sing well, it is permissible, with an eye on the gallery, to enjoy some license -- if it is well done and kept in its proper place.

JUANITA REINA AND CARACOLILLO

(from: ABC, Dec. 15, 1981; sent by Gordon Booth; translated by Paco Sevilla) by Miguel Acal

...Enthusiasm was present among the 1,001 people who officially fit into the Lope de Vega, as well as among 50 others who were there...Juanita and the Caracolillo, each doing their own thing, obtained an absolute referendum from the public...as they have on previous occasions...

In the second part, Doña Juana. Day after day, painful or not, it is the law of life that we get older. But life, also daily, teaches us something. And Juana Reina -- profound humility among the phenomenons -- is learning to continue being undisputed. With a bombproof professionalism, a knowledge of how to be an artist that exceeds all definition, and a voice that can be tender or brazen, she continues to carry within her the purest art.

ANTHOLOGY OF CANTE AND BAILE

(from: ABC, Dec. 17, 1981; sent by Gordon Booth; translated by Paco Sevilla) by Miguel Acal

Throughout the Quincena a phenomenon has become apparent; this has been repeated perhaps too many times, but it doesn't cease to be odd: The second show, the night performance, has been filled to capacity and the artists have been better. You can look for all kinds of relationships between the two circumstances and perhaps arrive at the conclusion that one thing is the consequence of the other, or vice versa. In flamenco you can be sure of nothing with respect to the quality of a performance. But, usually, with exceptions, we



MANUELA CARRASCO



JUANITA REINA

have seen what is normal in the theater: In the second show, everything has improved considerably.

The "Day of the Anthology" closed the Quincena and was preceded by a certain fear. But the fear vanished when Chano Lobato opened his mouth por soleá. The cantes of Cádiz -- Enrique, Aurelio, Paquirri, El Morsilla -- has in the voice of this man a perfect resonance, a delicious flavor "a sal y horizonte abierto" (the salt and horizon characteristic of Cádiz), and of whiteness and remoteness. Por alegrías, with his mind fixed on the technique of the mourned for Aurelio, Chano was tremendous, and, por bulerías, he "remató una faena sensacional" (closed a sensational bullfight). With him, claiming constant applauses, was the guitar of Manolo Domínguez.

Chocolate followed, in the first show accompanied by Pedro Bacán, and in the second by Manolo Brenes. Antonio offered two performances that were diametrically opposed. In the first he was at a level that a man of his class should consider to be unworthy. In the second show -- he recognized what had happened earlier, saying, "I don't want a repeat of what happened in the first show" -- Antonio sang por soleá, fandangos, and siguiriyas as, offering quality. He didn't round out a night to be remembered, of course, but he did well.

Matilde Coral, por alegrías, danced as usual, that is, with complete mastery. It is possible that permanent mastery can become tiring and stir up diverse opinions. It is possible, although not desirable, that so many years of being on top predisposes one to look for weaknesses. But, for sure, being there, on top, the quality and class continues to be demonstrated -- time is the infallible judge. Matilde surprised us with a gypsy tanguillo that was full of gracia.

Juanito Villar sang with the guitar of Niño Jero. Enrique Melchor was absent and each cantaor brought his own guitarist, which enriched the night. Pedro Carrasco and Juan Villar had a brilliant performance. Por alegrías, tangos, and bulerías, El de Cádiz offered a festive quality that is widely recognized, but not always produced. Juanito Villar returned to being an important cantaor and he reached us from a "tacita de plata" full of duende.

With Calixto Sánchez and Pedro Bacán great artistic heights were reached. The man from Mairena, por tientos and tangos, gave a demonstration of capability, of knowledge, and of magnificent singing mannerisms. Por fandangos he made us forget those of Cepero and Carbonero that he did in the Bienal with the interpretation of the two cantes of Manuel Vallejo. The clean voice and technical knowledge of Calixto are impressive.

José Menese closed the show. The "morisco" (Moor) delivered and his delivery brought the response of well-deserved ovations. Por tientos, soleá, and siguiriyas José was colossal.

Then a great fin de fiesta -- with the appearance on stage of Turroneiro and Chiquetete, who earned their due applause, with the dancing of Rafael el Negro, Matilde Coral, Caracolillo, Bobete...a splendid closing for a magnificent night.

* * *

UNREST IN HUELVA

DUE TO THEIR ABSENCE IN QUINCENA

(from: ABC, Dec. 17, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Enrique García-Izquierdo

In certain artistic and cultural circles of Huelva there has been unrest because the province was once again not included in the III Quincena de Flamenco y Música Andaluza.

The Provincial Delegation of the Department of Culture has shown again its astonishment and anxiety because it feels that Huelva was left out and holds the management of the Lope de Vega, which presumably coordinates the program of the Quincena, responsible. According to the Delegation, the numerous varieties and the popularity of the cantes de Huelva, as well as the richness of the ancestral dances, deserves a little more respect and consideration for what constitutes a cultural legacy of the people of Huelva and Andalucía.

Among the protests arising from the artistic world were those of Antonio González and Los Rocieros...The mayors of La Sierra and of Andévalo have the intention of submitting a written protest to the Secretary of Culture, Soledad Becerril ...

* * *

HUELVA SHOULD NOT FEEL LEFT OUT OF THE QUINCENA

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

by Miguel Acal

There was no surprise upon reading in the various media about the unhappiness in Huelva due to their lack of inclusion in the Quincena. It was not a surprise because the first year produced some protest at the personal level and the second year it was a little more official. The creator of the "left out" psychosis is Antonio González Mercante, a member of Los Rocieros -- who were not included in the Quincena. It is his right to proclaim that he is not interested in participating, but rather, in the defense of his region, its music and cantes. But, in the face of the facts, not just speculation, of the programming, this sort of idea that Huelva was left out seems to be a figment of the imagination.

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There is the day of the cantes rocieros in which Huelva plays a huge role...and in the rest of the Quincena, the different cantes of Huelva -- fandangos from different areas -- are well-represented. Certainly there is no day dedicated to the ancestral dances of Huelva, just as there exists no day for the folkloric specialties of Granada, Jaén, Almería, Málaga, nor Sevilla, Cádiz or Córdoba. They didn't have a day of "the sevillanas" in order not to give too much emphasis to Sevilla, but rather called it the day of the "cantes rocieros" (Huelva) due to the ever-increasing importance of the romería (de Rocío) and its musical environment. The Quincena is not a showcase of Andalusian folkloric specialties, but of flamenco. And we have to recognize that Cádiz and Sevilla produce a certain very high percentage, almost all in fact, of the flamenco performers. The "days" of Sevilla and Cádiz are not specifically days of the music of Sevilla or Cádiz, but are dates on which cantaores from these provinces take part.

Huelva should not feel left out, much less continue in this kind of thing that was started by an artist who, independent of his quality of patriotism, was not included in the program. It should not do it, because Huelva is sufficiently represented and because the Quincena is not dedicated to presenting the special values of each province, but to the exaltation of the music and performers of Andalucía. Our land is one and those who hold fast and rest on sophisticated provincialism don't do anything except undermine a collective march to a higher destiny.



Notes From Andalusia

EL CANTE Y
SU HISTORIA

(from: ABC, Nov. 25, 1981; sent by Gordon Booth)

Ángel Álvarez Caballero has laid out, possibly, the most lucid and accurate History of Cante Flamenco in this book published by Alianza Editorial as part of their collection, "Libro de Bolsillo."

MATILDE CORAL OPENS A NEW DANCE ACADEMY: INÉS Y LUIS TO BE HONORED

(from: ABC, Nov. 13, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

Although 13 may be a disagreeable number for many, it has on this occasion a clear and pleasant flamenco aspect. Matilde Coral and Rafael el Negro celebrate the opening of their new school of dance on Calle Castilla, numbers 82 and 84. The official inauguration will take place at 8:00 PM.

A little later, at 10:00 PM, Inés and Luis, the brother and sister from Utrera, nephew and niece of Fernanda and Bernarda, and who have been finding small, but well-deserved success with their group, will be honored at the home of Pepe Camachao.

For the masterful teaching of Matilde and Rafael, the opening of a new place in Triana means an important compensation for their constant efforts to elevate the dance in Sevilla. For Inés and Luis, this homage, when success has not yet shown its enchanting face, signifies hope, the confidence that has been placed in their activities.

Matilde and Rafael, Inés and Luis, two ways of understanding flamenco, united by the fight for triumph that shows hope on a Thursday the 13th.

FIRST PRIZE FOR GUITAR IN JEREZ GOES TO RIQUENI

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

by Jerónimo Roldán

In the X Certamen Nacional de Guitarra Flamenca (National Contest), celebrated in Jerez as an homage to the Peña Flamenca de Los Carnícalos, which created this artistic promotion, the winner was proclaimed to be the guitarist, Riqueni del Canto, a native of Sevilla; he received 250,000 pesetas (c. \$2,500) and a trophy.

In second place was José Antonio Rodríguez Muñoz, who was awarded 100,000 pesetas and a trophy.

The prize for bulerías went to Moraito, who won a valuable guitar.

One detail that gave "ambiente" to this contest was the performance by the family of Manuel Soto El Sordera, in which they performed the cantes and bailes of Christmas in Jerez.

THE ARTISTS OF UTRERA WILL MAKE A RECORD TO BENEFIT RETARDED CHILDREN

(from: ABC, Nov. 8, 1981; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acal

It is a beautiful work that is being developed in the Maruja Quinta College, a beautiful work that will give all benefits to the retarded children sheltered in APUDES. And so it was thought, my good friend Salvador de Quinta among the thinkers, that it would be good for the cante from Utrera to bring a little joy and a lot of help to those children. Said and done! The flamencos are recording. I attended part of the session and there were some really beautiful themes included.

Practically all of the artists from Utrera will take part: Fernanda and Bernarda, Pepe de Utrera, Bambino, Curro de Utrera, Inés and Luis, Gaspar, Enrique Montoya, Grupo Candela, Pepe Priego, Juan Carlos, and Luis Montoya.

"Utrera Canta" is the title of the recording that depends upon the contribution of all these artists, who, naturally, won't charge a nickel...Once again the cante becomes a shoulder to cry on, a firm support for the needs of very diverse segments of the population.

Flamenco Guitars For Sale

- | | |
|---|---------|
| 1962 JOSE RAMIREZ SPRUCE TOP CLASSICAL GUITAR
STAMPED "PB" EXCELLENT CONDITION | \$2,800 |
| 1949 MARCELO BARBERO FLAMENCO, PEGS, CLEAR
GOLPEADORES, OUTSTANDING FLAMENCO SOUND | \$2,400 |
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Concert Review

PATTER DETRACTS FROM FLAMENCO DANCE

(from: The Miami Herald, Apr. 1, 1982; sent by H. E. Huttig)

by Laurie Horn

You'd never know a flamenco dancer with a name like Pascual Olivera came from Canton, Ohio -- unless, of course, he opened his mouth. Olivera did Wednesday in an hour-long performance for the Miami-Dade Community College Lunchtime Lively Arts Series. But, for all the fancy heelwork, a stand-up comic he's not.

Based on the informal, talk-to-the-audience format, Olivera and his wife, Angela del Moral, used Wednesday, it's hard to put together what their full two-and-a-half hour concert looks like. (They will dance at a sold-out performance tonight for the Palm Beach Festival.) Fifty costume changes are one of the big draws of the evening, according to Olivera's on-stage comments. In Wednesday's performance, del Moral appeared in at least a dozen ruffled Spanish dresses ranging from white sequins to hot embroidered pink.

Transplanting ethnic dance from the village square or cabaret to the stage has always been a difficult task. Folk dances are made mainly to be danced, not performed on stages; they sometimes appear too simple and repetitious unless jazzed up a bit. But there's a fine line to tread between theatricality and corniness.

Although the talkative and kibitz-prone Lunchtime Lively Arts audience loved Olivera and del Moral's flashy costumes, many of their vaguely Spanish numbers in the first part of the program (to canned Bizet and Rodrigo) didn't seem to have much clear link to dances actually being done on the Iberian peninsula. The second portion, including flamenco guitarist Juan Serrano and singer Cacharrito de Málaga, was so delightful and spontaneous I wondered why these dancers felt they need all the theatrics.

Flirting with the audience, phony doubletakes and cornball mime are unnecessary for a dancer as fine as del Moral. She carves the space with precision and suppleness: both her sinuous arm movements and her pointillist heelwork emanate from a proud, strong back. Olivera is a little weaker. In the traditional Spanish dances, neither his back nor his arms created the illusion of immense resistance against an unseen pressure. And although his heelwork boiled up tension in the flamenco finale, it was impossible to see what the rest of his body was doing because only his feet were spotlighted.

El Oido

NEWS FROM OUR MEMBERS

(From Bettyna Belen -- Los Angeles, CA) There's a new dancer at El Cid Restaurant. Her name is Lourdes. She looks like a mixture of Manuela Carrasco and La Susi. Don't miss her! Oscar Nieto and his "Mozaico Flamenco" performed at El Conquistador on April 10th. Some of the company members are Terry Tony and Irene Heredia.

(From Angell Winston -- Phoenix, AZ) Laura Moya Institute for Hispanic Dance presented a Mexican-Spanish-Flamenco program on April 15th at the Scottsdale Center for the Arts which included Rodrigo's "Concierto Andaluz" choreographed by Oscar Nieto.

(Juana -- San Diego, CA) Local Jaleistas kept bumping into each other in front of the Guild Theater last month. The occasion...a two week showing of Antonio Gades' film version of Blood Wedding. It was a beautiful Spanish style modern dance complete with rolling on the floor and dressing and undressing on stage, but alas -- no flamenco.

(From Northeastern Illinois University) Ensemble Español will perform May 15, 8:00p.m. at the N.I.U. Auditorium with special guest artists dancers, Victorio Kocjan, Edo, guitarist Mario Manuel Escudero and cator Paco Alonso. Call 481-5299 or 239-7742.

(From Juan Santana, L.A.) Dancer Luana Moreno and singer Rafael Santillana are back from Florida and working at the Espartacus Restaurant on 8911 Santa Monica Blvd.

(From the Hausers, Minneapolis) "Zorongo Flamenco," guest artist Manolo Rivera, completed a two-month, sixteen-city tour from Natchez, Mississippi, and Tampa, Florida, to Toronto, Canada. The group was well-received and will look forward to future tours with Colombia artists. Zorongo Flamenco will also perform this month in Ljubljana, Yugoslavia, and in nearby villages. Flamenco is very popular in Yugoslavia and Zorongo is honored to receive this invitation. Susana is currently in Spain, and will be joining the other members of Zorongo in Yugoslavia towards the end of May.

(From Charlie Moeser, Washington, DC) The Flamenco Club of Washington started up again this month with a meeting-juerga-flea market to share food and flamenco and to sell or trade flamenco related items -- dresses, hats, shawls, fans, castanets, dance shoes, books, records, tapes, posters, guitars, strings, cedillas, music, etc....

(From Patricia Martinez, NY) The Meson Flamenco and Taverna Flamenca have both closed. Two new places now have flamenco entertainment: El Rinco de España, 82 Beaver St., and El Castellano at 80th and Roosevelt Avenue in Queens.

(From Karen Strazzeri, L.A.) Classical/flamenco guitarist, Gino D'Auri, has just released a record and cassette tape under the label Skyline Productions. It is titled "Nuevos Caminos: Contemporary Flamenco Guitar."

(From John Shaver, Monterey, CA) Rosa Montoya Bailes Flamencos will perform June 19, 8:00p.m. with guest artist Cruz Luna at Sunset Theater in Carmel, CA. (Call 408/373-7055)

(From Fan Fare Newsletter, McLean, VA) Raquel Peña and Company will appear May 22, 2:00p.m. (special children's performance) and 8:00p.m. (full concert) at the Alden Theater (Call 790-9223).

JALEO THANKS THE FOLLOWING CONTRIBUTORS:

Yveta Williams	- Contribution
Penelope Yonge	- Gift Subscription
Shauna Hankoff	- Gift Subscription
Shirley Orbeck	- Gift Subscription
William Pope	- Contribution



(MORCA -- continued from page 5)

addition of castanet playing. This is not a purist talking, because I am expressing a feeling of interpretation of style and emotion of the music. There are the so-called purists who think that no castanets at all, period, is best.

By nature, flamenco desires a strong rhythmic interpretation from the dancer. This has been proven in the evolution of footwork, palmas, finger-snapping and tongue sounds; I see the castanets as an "added" musical instrument contributing to the total audible energy of flamenco. A dancer should be judged, if at all, on total artistry and interpretation and not on whether or not castanets are used.

Castanet playing is an art in itself, and there are definite techniques to help with the mastering of playing castanets as a musical instrument while dancing. One of the important basics is to play the castanets with as natural a hand position as possible. This seems too basic in itself, and many people play quite well with all kinds of positions, but the best playing is with a natural hand position. For example, just place your hands to your sides as if you were walking down the street. This position, with no broken wrist-line, wherever the arm is placed is the easiest position in which to play, the most aesthetic, and anatomically works best, without cramping the bones, ligaments and muscles that move the fingers. The less wrist action and bending of the wrists, the better control, speed and naturalness of movement. Another important point is the thumb position. The thumb should hold the castanet up so that the fingers will have a minimum of travel. This will help in speed, control and sound. If the thumb holds the castanet down where it rests on the palm, it muffles the sound and the fingers must work harder.

Another point of importance is an approach to total musicality. It was just a few years ago in history that flamenco guitar was mostly thumb, strum and a bit of rasqueado. Also, it was not too long ago that footwork was a few basic plantas and a redoble or two. Castanet playing has evolved with a great deal of creativity. Castanets are not just two pieces of wood, or as the newspaper critics like to say, "clack-clacking castanets." Castanets should be sensitive to our feelings; they, like our costumes, are an extension of ourselves. No matter in which style they are played, whether classical, theatre, or flamenco, when practicing the castanets, think of playing in movements that you use while dancing. Let them reflect the musicality of both your own inner feelings and the music that you are dancing, so that they become an important part of the whole. Practicing the castanets with arm-movement patterns of your style will facilitate playing with musicality and give better control of what you want to say, in feeling and interpretation.

One area of good castanet playing that is often neglected is the strings. It is important to have good, smooth strings that fit the holes well. If the strings are too loose, they let the castanets flop around, which makes them hard to control and makes your hand positions unnatural. One of the

best type of cord is a hollow-type shoe lace filled with yarn to the size that will fit the holes in your castanets snugly. The castanet should be able to go into any position and maintain its position relative to the hand.

Castanets, also called "palillos," have been played in many of the Andalucian folk dances for many years and almost everyone who studies flamenco will, somewhere along the line, study sevillanas, fandangos, verdiales, or panaderos; these dances usually use castanets and offer perfect movements for mastering good, basic castanet playing.

If palillos are to speak in flamenco, let them speak that language fluently. Dance becomes an art when nothing is taken for granted and every part of the whole is important to the perfection of the whole, the whole of becoming the dance, the art that we want to speak with truth. If the castanets are to be part of that art, that dance art called flamenco, then they should be approached as an extension and part of the total art, the total music and the total interpretation. I love to hear those beautiful, small pieces of wood come to life, speaking exciting music, whispering an inner drama, laughing our joy and bringing to life our love of the total dance, music, the art in which they take part.

-- Teo Morca

DANCE SHOES

(from: FISL Newsletter, April 1969)

by Morre & Estela Zatania

Among the items most essential for dancers to interpret our modern style of flamenco are dance shoes. Heelwork came into the flamenco scene around the first half of the 19th century. Donn Pohren, in his book "Lives and Legends of Flamenco," mentions dancers Miracielos, El Raspao, and Enrique el Jorobao as being some of the first to be remembered for the heel-tapping, foot-stomping style of dancing. Flamenco dancing had been around some years prior to this although it might be hard for some of today's flamencos to conceive of dancing without heelwork.

Raised heels seemed to be the style of dress of those times, at least on the ranch where the heel was most probably innovated for riding. Female dancers also began using shoes with heels as it became stylish for woman to use heelwork. It is not improbable that they used shoes with heels before this time as they may have been the style for the upper-class ladies. It might be of interest to note that dancers danced with buttoned spats when they were in style, judging from pictures of dancers which were taken at this time. Of course we must remember that having one's picture taken in this period was a big thing and very often the clothes one wore for a picture were Sunday best or borrowed. I have seen dancers today who wear leather spats which are zipped up and worn with regular dance shoes giving the illusion of being campero boots.

Dance heels are today generally made from wood and covered with a thin piece of leather with a $\frac{1}{4}$ inch piece of leather on the bottom where tacks are placed. Once shoes have been purchased from the maker or distributor, they must be fitted with braces and tacks for the heel, rubber for the sole, and a piece of leather and tacks for the toe. If you're a professional dancer and working, you may have the money to pay a shoemaker to do this work for you. Unless it's a shop which often does this type of service you might have trouble explaining what you want and you might find the shoes won't do what they're supposed to do on the boards.

Those who want to save a five to ten dollar fee per pair and are capable of and enjoying working with their hands can do the job themselves. Only girls' shoes will need braces for the heel, which keep the heel from wobbling backward and forward. These can be purchased from most 5&10¢ stores, hardware stores, or a shoemaker's outlet, in boxes of six or a dozen. Most shoemakers won't sell you a tack -- not when they can charge a couple of dollars to put it in. The angle of the brace may have to be bent one way or the other to match the angle of the heel. Nails of sufficient length

MORCA

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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

should fasten the brace to the heels and be hammered towards the center of the heel to lessen chances of splitting a wooden heel. Nails should be of a type that prevents them from working loose. Nails placed in the brace at the arch are bent over inside the shoe after removing the inner sole. The inner sole is then glued back in place with rubber cement. Rubber cement for gluing leather can be purchased again at the S&S10, hardware, or wholesale shoe outlet. This cement will also be used to glue rubber on the sole and the piece of leather added to the toe. It can also be used in patching holes in the shoe or re-gluing the shoe to the sole where it often works loose, especially with today's poor quality workmanship.

Tacks are placed in the heel, into a quarter inch piece of leather which comes from the maker fitted to the heel. Tacks are placed two ways depending on what kind of sound you want and what kind of floor you will be working on. One way is placing them so that the heads of the tacks just touch each other giving the heel a flat surface. The other way is with the heads overlapping giving a raised surface in the middle of the heel. This is done by starting the nailing at the outside edge of the shoe and placing the tacks closer and closer together as you approach the center. Finishing touches can be done with a file giving the job a smooth finish, however, a couple of hours of heelwork will give the same effect. Nails should be small shoemakers' hand tacks, 4 or 5/16th's of an inch long with a 1/8 inch head. (Shoemakers never use this size because the job would take too long; one to two hours.) When working on the shoe, the shoemaker places the shoe upside down over a form which gives him something to hammer on. A block of wood or something similar will do in most cases.

Next, rubber or "belting" must be placed over the sole to give stability on slippery floors and protect the sole from wearing through. Rubber can be purchased at the above-mentioned places. Rubber may come in various thicknesses and sizes if bought in a wholesale shoe outlet. The commonest thickness is about 1/8 of an inch. Too great a thickness will cut down the flexibility of the sole and you won't be able to grab the floor with your "plantas." This can greatly cut down your ability to dance with earthiness and gravity which many of the flamenco forms offer an opportunity to express. In Spain the shoemakers use a very thin cream-colored rubber, while in the U.S.A., a black rubber is common. However, I've seen a cream-colored belting on occasion, which comes from Georgia, I believe. This belting wears well, but the black wears quite fast. I saw one pair from Argentina which had a nubby finish and had the color of one of those tan pencil erasers.

To apply the rubber, use the shoe as a pattern and draw a rough outline on the rubber (if it is not pre-cut to size when you buy it). Cut it out with a scissor; apply rubber cement to sole and rubber; let dry a while and place together with a little pressure. Trim the excess off with a mat knife or razor blade. Cut the rubber just in back of where the shoe bends at the ball of the sole and taper as much as possible. Taper the whole piece of rubber slightly on the edges except at the toe where you cut off a 3/4 or one inch piece of rubber. It is here that you place a 1/8 to 1/4 inch thick piece of leather which will extend slightly beyond the shoe and provide a surface to place tacks in. The extension of the leather is made to keep from damaging the toe when doing toe work. Tacks here can be spaced with the heads just touching as they are only used to keep the leather from wearing and, of course, to help keep the piece on the shoe. There are some dancers who place tacks on the very tip of the leather so that the nails, not the extended leather, make contact during toe work. 1/2 inch leather is used in shoe soles and you can look for it as such. In most cases you will want to shave this down to 1/8 inch thickness, at least where the piece lies next to the rubber which most often is 1/8 inch thick.

If you pay \$50.00 for a pair of shoes, you want to be sure you take good care of them, making them last as long as possible. If your shoes are made of leather (and a good many U.S.A. made shoes are not), you should be sure to polish them. They will look better, feel softer, and last longer. Polish protects from sweat, which is the biggest enemy of dance shoes. Wearing sweat socks and airing shoes after dancing also helps. You will no doubt find that Spanish elastic on the sides will have to be replaced with American-

made since the Spanish doesn't hold up well.

Something should be said at this point about the designs of the different makers. In my opinion, design has in a subtle way influenced evolutionary stylization of the dancers' heelwork. Most dancers in Spain wear shoes by Gallardo. The Spanish shoe tends to have a slightly higher heel than the American. American shoes, in most cases, have a metal support inside the arch which most dancers claim is enough alone to make the American shoes superior. Generally speaking, there are vast differences between Spanish and American dancing which I think can in part be attributed to shoe design.

SAN DIEGO SCENE

JUERGA MAY

This month's juerga will be held again in downtown San Diego. Los Trianeros, San Diego's flamenco youth group, will be setting up a caseta in one of the rooms and any of the cuadros wishing to do the same are welcome to do so. Cuadro "A" will be in charge (see names below).

La juerga de este mes tendrá lugar nuevamente en el centro de San Diego. Los Trianeros, el grupo juvenil flamenco de San Diego convertirá, en caseta, uno de los cuartos y cualquiera de los cuadros que esté interesado puede hacer lo mismo. El Cuadro "A" estará a cargo de la juerga. (Los nombres aparecen abajo.)

DATE: Saturday, May 22

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

PHONE: 232-1331

BRING: Tapas (hors d'oeuvres)

Donations: Members & first guest of S/G Member.....\$3.00

Non-Members.....\$5.00

Children 15 and under.....\$1.00

Ayudantes.....Free

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

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

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

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

CUADRO "A" MEMBERS: Francisco and Elizabeth Ballardo, Elizabeth Jr., Juanita and Victoria Ballardo, Marilyn Bishop, Pilar Coates, Juanita Franco, Bernardo and Chela Gres, Ernest and Hilma Lenshaw, Jan Jockey, Tony and Alba Pickslay, Nina Yguerabide, Mary Ferguson, Hiroka Nagata, Juan Torra. Juerga coordinator, Vicki Dietrich 460-6218/468-3755. Cuadro "A" is still without a leader if you should wish to volunteer. Cuadro "A" sigue sin capitán. Avisance si alguien quiere ser voluntario.

Junta Report

The JUNTA is the organizational board which steers the course of JALEISTAS. Meetings are held on the SECOND TUESDAY of every month at JALEO HEADQUARTERS, 1628 Fern Street, at 7:00 p.m. Our next meeting will be on May 11th. EVERYONE IS WELCOME.

APRIL JUNTA MEETING

The meeting was held on April 13th, with five board members and the Cuadro "D" Leader and Assistant Leader in attendance.

TREASURER: The Treasurer submitted the monthly report, which was accepted and made part of the record.

TREASURY AND INCORPORATION: A special financial report covering all phases of Jaleistas' activities ("JALEO," juergas, etc.) during the past three years, along with the proposed budget for 1982, was submitted. This report is fundamental in our quest for incorporation as a non-profit organization. ELIZABETH BALLARDO is to be commended for her time and preciseness in its preparation. It will be given to the attorney representing Jaleistas in this matter.

JUERGAS: The President reported on the March juerga, which was held at the Market Street site in the Gas Lamp District. The remainder of the meeting was devoted to discussing the pros and cons of this location. In spite of the fact, as stated before, that "This site not only meets, but exceeds, our requirement for Juergas," attendance has been below normal at the two Juergas held there. The majority of Board Members present felt that this site is not suitable for Juergas because of its location; however, it was agreed that we would try once more and that the May Juerga could be held there. In the meantime, other rental possibilities are to be checked in hopes of finding a permanent Juerga site.
EVERYONE'S HELP IS ASKED IN THIS.

LOCAL ENTERTAINMENT: As a reminder, it was pointed out that we can always patronize the business places in San Diego where some of our members are performing when we have no scheduled Juerga.

There being no further business, the meeting was adjourned at 9:00 p.m.

LA JUNTA

La JUNTA es el grupo que organiza y guía el curso de JALEISTAS. Se reúne el SEGUNDO MARTES de cada mes en las oficinas de JALEO, 1628 Fern Street, a las 7:00 p.m. La próxima reunión será el 11 de mayo. TODOS ESTAN INVITADOS.

REUNION DE ABRIL

La reunión se celebró el 13 de abril, con la asistencia de cinco miembros de la directiva, y del Director y Sub-Director del Cuadro "D."

La TESORERA presentó el informe mensual de cuentas, el cual fue aceptado y hecho parte del expediente.

TESORERIA E INCORPORACION: También presentó la tesorera un informe especial de finanzas que cubre todas las actividades de Jaleistas ("JALEO," Juergas, etc.) durante los últimos tres años y también el presupuesto recomendado para 1982. Este informe es fundamental para nuestro proyecto de incorporación como organización no lucrativa. Felicitamos y agradecemos a ELIZABETH BALLARDO por la precisión y el tiempo que dedicó a su preparación. Se le entregará al abogado que representa a Jaleistas en este trámite.

JUERGAS: La Presidenta informó acerca de la Juerga de Marzo, la cual tuvo lugar en el local de la Calle Market, en el "Distrito de Faroles." Se dedicó el resto de la reunión a discutir los pros y los contras de hacer las Juergas en

este lugar. A pesar del hecho de que, como dijimos antes, "Este lugar no sólo llena, sino sobrepasa nuestros requisitos para Juergas," la asistencia ha sido menor que la normal en las dos Juergas que allí se han celebrado. La mayoría de los miembros de la directiva presentes opinan que este local no es adecuado para Juergas debido al lugar en el que está situado; sin embargo, se acordó que se haría la prueba una vez más y que la Juerga de Mayo se celebraría allí. Mientras tanto, se deben estudiar las posibilidades de otros lugares de alquiler con la idea de encontrar un local de Juergas permanente.
SE PIDE LA AYUDA DE TODOS PARA ENCONTRARLO.

PRESENTACIONES LOCALES: Para mantenerlo siempre en mente, se volvió a recordar que cuando no tengamos Juergas podemos siempre asistir a los lugares públicos de San Diego donde actúan miembros de Jaleistas.

Por no tener otros asuntos que tratar, se cerró la reunión a las 9:00 p.m.



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ANNOUNCEMENTS

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

JALEO CORRESPONDENTS

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

updates

SARITA HEREDIA is appearing Sat. Nights at Chez Carlos Oel Peru Restaurant in the L.A. area. For reservations call 213/789-6513.

RAQUEL PEÑA SPANISH DANCE COMPANY has recently completed a 20 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 out 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.

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

concerts

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.

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.

classified

FOR SALE: 1934 Santos Hernandez guitar, excellent condition. Call 1-416-598-8064.

ROSA MONTOYA'S BAILES FLAMENCOS is currently available for the 1981-82 booking season. The company consists of ten performers and presents both flamenco and classical Spanish. For more information contact: Rosa Montoya, 267 Teresita Blvd., S.F., CA 94127.

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

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

PANADEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucía -- accurately notated sheet music; \$2.75 in USA, \$4.50 foreign, Southwest Waterloo Publishing Co., 6708 Beckett Rd., Austin, TX 78749.

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

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

GUITARISTS AND GUITAR STUDENTS WELCOME to accompany dance classes, San Diego area. Call Juana 442-5362 before 8:00am.

BACK ISSUES OF JALEO AVAILABLE: Vol. I no. 1 to 6 \$1.00 each. Vol. I no. 7 to 12 \$2.00 each, Vol. II, III & IV no. 1 to 12 \$2.00 each, and Vol. V issues \$2.50 each.

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Maximiliano (Toronto) 463-8948

new york

FLAMENCO ENTERTAINMENT

Chateau Madrid (Lexington Hotel) 212/545-4036

Taverna Flamenca (Astoria)

La Mancha (Brooklyn)

Meson Flamenco 234-9205

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Jerane Michel 212/222-4937

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Mariquita Flores 212/582-3350

Loretta Celitan (Long Island) 516/724-6638

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washington d c area

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DANCE INSTRUCTION

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Ana Martinez

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Maria Carmen Ramos 703/524-5083

georgia

DANCE INSTRUCTION

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Bodegon Castilla

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Rosita Segovia 642-0671

La Chiquitina 442-1668

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Ronald Radford (Tulsa) 618/374-1055

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Juan Serrano (Fresno) 209/439-2410

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DANCE INSTRUCTION

Adela (San Mateo) 415/341-4484

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Paula Reyes (New Monterey) 375-6964

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La Bodega 415/398-9555

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Flamenco Restaurant 415/922-7670

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Lares Cafe (Santa Monica) 213/828-9205

El Cid 213/328-2366

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Ron Spatz 213/883-0932

ACCOMPANIST FOR DANCE & CANTE

Eduardo Agüero 213/660-0250

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Enrique Valadez 213/589-6588

Elena Villablanca 213/828-2018

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Chinin de Triana 213/240-3538

FLAMENCO COSTUMES

Rubina Carmona 213/660-9059

san diegoFLAMENCO ENTERTAINMENT

Calliope's 714/281-2610

Old Town (Bazaar del Mundo - Sun. noons)

DANCE INSTRUCTION

Juana de Alva 714/440-5279

Juanita Franco 714/481-6269

Maria Teresa Gomez 714/453-5301

Rayna 714/475-4627

Rosala (call 7-9 p.m.) 714/234-7897

Julia Romero 714/475-5356

GUITAR INSTRUCTION

Joe Kinney 714/274-7386

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