

دین و مکتب

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FLAMENCO

Summer Seminars



2º Encuentro Flamenco
 CURSOS INTERNACIONALES DE VERANO
 INTERNATIONAL SUMMER SEMINARS

Centro Flamenco Paco Peña
Córdoba

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 DE
 GUITARRA
 FLAMENCA
 «SANLUCAR»**

*En Sanlúcar de Barrameda (Cadiz).
 Del 1 al 27 de agosto, 1982.*

Profesor: Manolo Sanlúcar.

*Organizado por El Excmo. Ayuntamiento
 de Sanlúcar de Barrameda.*

SUMMER INSTRUCTION IN THE FLAMENCO ARTS

EN ESPAÑA

INFORMATION PAGE 14

LETTERS

REVIEW DISAPPOINTING

Dear Sirs:

After seeing the concert, "A Celebration of Spain in Dance and Music," presented by Pascual Olivera and Angela del Moral last month, and thoroughly enjoying the entire program, I found the review by Laurie Horn printed in your May issue very disappointing. Ms. Horn did not seem to be able to appreciate that the program was not just a "flamenco show," but rather presented a beautiful representation of Spain's dances including regional, classical, semi-classical, flamenco, and some helpful dance history for the uninitiated audience.

Feeling that the readers of Jaleo who may not have the opportunity to see this outstanding concert may wish to read a second review of Pascual and Angela's work, I am enclosing a review by Ann Barzel, printed in Dancemagazine, February 1980.

Sincerely,
Irina Campbell
Arlington, VA

[Editor: We thank Irina for giving us another view on Olivera and Moral which will be found under REVIEWS.]

DIRECTORY MAKES GOOD GIFT

Dear Jaleo,

Please send me two more copies of the Flamenco Directory. I noticed my teacher's name, Rafael Hogales, of Madrid, mentioned several times and I want to send him a copy. The directory is great; I've caught up with several people I have lost track of.

Sincere thanks to Paco Sevilla and all those responsible for this fine directory; it makes a great gift for students and aspiring flamencos.

David Macias
Fresno, CA

MISSING ISSUES

Dear Jaleo Staff,

I like Jaleo very much. The only complaint that I have is I rarely receive it. For a few years, I did get my copies, but in the last year, they didn't even arrive. I do not think it is the fault of the post office here; my friend, who also lives in Milwaukee, has received his Jaleo's promptly and regularly. I would renew my subscription, but I am somewhat discouraged by the service I have received. My subscription expired in April; the last Jaleo I received was for February. I wish the Jaleo's would have arrived as faithfully as your renewal notice has. When I do renew my subscription, I hope, this time, the service will be better.

Sincerely,
Mary Melinda Stone
Milwaukee, MI

[Editor's Comment: We apologize to this reader and others who may miss some of their issues of Jaleo. You can help us to serve you better by: (1) notifying us, well in advance, if you have a change of address -- the post office does not forward 3rd class mail -- it is returned to us at our expense; (2) notify us immediately if you miss an issue -- there may be an error in your mailing label and someone else may be enjoying your Jaleos. Occasionally the post office returns a correctly addressed issue. We have never been given an explanation as to why this happens. For whatever reason that an issue is returned, our policy is to suspend the subscription until the problem is cleared up. We send a 1st class tracer asking for an address correction and continue the subscription when it is received. If the error was ours or the post office's, we replace the missed issues. If issues are missed due to lack of notification of an address change, missed issues may be replaced by subscriber at back issue rates. (The renewal notices sometimes reach their destinations when the Jaleos do not because they are, by necessity, 1st class mail which the post office makes a greater effort to deliver.)]

IN SEARCH OF OTHER FLAMENCOS

Dear Jaleo,

Just received my first issue of Jaleo and enjoyed it very much. I notice no opportunities to join together with other amateur flamenco guitarists or groups of dancers and singers such as are advertised in the San Diego and Los Angeles areas. I live in Vallejo, about thirty miles out of San Francisco. Luckily I located a fine flamenco guitar teacher in my area, but even he knows of no other flamenco guitar students, dancers or singers in the Bay Area.

Do you know others in my area? I would like to make some contacts.

Thanks
Jack G. Ohringer
Vallejo, CA

[Editor: It is against our policy to give out names or addresses, but those wishing to contact Jack may do so C/O Jaleo or Jack is free to list his number as a contact in the classified or directory listings.]

PUNTO DE VISTA

REBUTTAL TO MARTA

[Editor: This letter is being reproduced in the Punto de Vista column because of its length and also because the author expresses some strong points of view. We are printing this letter in its entirety with some reluctance as it comes close, at times, to attacking the person -- rather than the ideas expressed. We believe that controversy is healthy but in Jaleo's effort to foster flamenco brotherhood we request that debating be kept to the issues.]

This letter is in response to Marta del Cid's Punto de Vista article "In Support of 'Time Warp'" (June, 1982), which I felt was, like the article it defends, a contradictory exercise in sophomorphism.

Marta del Cid mentions that flamenco to us (North Americans) is a "borrowed art form" and that she hopes that "true flamencos, for whom art and life are one and the same" are "aware of their responsibility to the future." Whose future? The future according to a non-Spaniard's view of what it should be? Does she really think she knows better than the real flamencos whose cultural expression it is?

Paco de Lucía is singled out as the major transgressor of "proper" flamenco bounds in this article and the article it defends. Paco de Lucía, you will recall, is pure Andalusian Spanish, of a renowned flamenco family, steeped in the flamenco tradition and culture from conception. That he is considered the present-day genius of flamenco guitar, especially by Spain's other professional flamenco guitarists, is undeniable. That he should choose to use an oud on passages that harken back to the Moorish/Arabic roots of flamenco is actually a touch of super-traditionalism. The oud is an ancient instrument widely used throughout the Middle East and North Africa. It was undoubtedly used by the gypsies on their centuries-long trek from India through the Middle East, North Africa and then Spain, where their music fused with the indigenous music (already a blend of European and Moorish elements) to create flamenco. Perhaps, when the gypsies switched from oud to the Spanish guitar, the purists said, "It's okay, but don't call it flamenco!". Again, it is evidence of Paco's vision that he was the first to re-evolve some of the ancient roots of flamenco in this way.

Marta del Cid says that flamenco cannot absorb. Flamenco would never have been at all if it did not absorb. It is, in fact, an east-west fusion music built upon the many influences absorbed all the way from Northwest India to Spain. Also, the incorporation of many Latin American music forms such as colombianas, guajira, and rumba (which was apparently originally African, transported to Cuba with black slaves) into flamenco shows how gracefully it absorbs.

I'm afraid that it may come as very hard for some self-styled U.S. "flamencos" to realize that the REAL Spanish flamencos do indeed know what they are doing. Flamenco is far dearer to them than it is to any foreign "flamenco purist." Notice that it is primarily North Americans who attack Paco de Lucía -- you will have a much harder time find-

ing a Spaniard who will do so. Paco is somewhat of a national treasure. Perhaps flamenco is a delicate personal illusion or fantasy to some U.S. "flamencos" that is not to be disturbed rather than the real, dynamic, living and breathing art form of an entire people. Allow me to quote Paco de Málaga (Jaleo, June, 1982), as his words obviously bear repeating:

"Music is not something you can stop. One can't say flamenco stops being flamenco at any given point. New chords, some from jazz, are being used which are beautiful. Flamenco has reached this level today but tomorrow another guitarist may appear who will dazzle Paco de Lucía. We can't say that the toque of Ramón Montoya is the purest or the most authentic. Ramón Montoya was a super-modernist, he was a Paco de Lucía of his era and we owe everything to him. What the guitarist is today, we owe to Montoya, to Ricardo and to Sabicas. Today I think one has to accustom himself to these modern developments in playing, not blindly, of course, one has to be discriminating and respect the canons, but these are innovations which are natural and normal. Today's guitarists are more 'completo'."

And another quote, from Guillermo Salazar (same issue): "I think purity is a bad thing with a good name. The purist of today is completely different from the purist of 40 years ago. The purist of today clings to his own experience, even though in his own mind he identifies with his 'antepasados'. As the old purist dies off, the contemporary purist incorporates. The problem with historians is that usually there is no one alive to disagree with them." (Then, speaking as his fictitious guest): "That would explain why Ramón Montoya was scorned by many as being revolutionary, and now many view him as being true and pure."

And later, in Salazar's view of Camarón de la Isla's new LP: "Paco de Lucía is as sharp on this cante album as he has ever been. He always makes it interesting by decorating the accompaniment with the right amount of emotion and technique. Paco's accompaniment is never boring or predictable and is as flamenco as can be. He doesn't confuse purity with conformity." He adds a final note to this review: "Try to enjoy Camarón now! Don't wait until tomorrow's purists declare him worthy!"

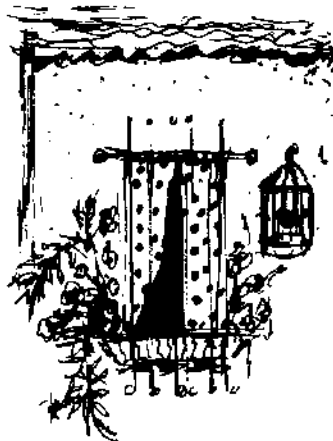
Another quote (same issue) from Ana Martínez this time: "Paco de Lucía is a modernist, but when he has to accompany cante, few can hold a candle to him." (And later in the interview): "Paco de Lucía for me is 'fuera de serie'; not only is he a brilliant player, but he also gives a lot to his playing; he puts everything he has into it, and he is very sure of himself." (And lastly): "Guitar in the past few years has changed tremendously. With today's playing style, one dances better. It is more rhythmic and stronger."

Why is it that major flamenco artists feel that there is a renaissance occurring in flamenco today (largely due to Paco de Lucía) while some U.S. amateurs feel flamenco is going to pot? Flamenco history is right now being made, and they are missing it.

Marta del Cid kept repeating "less is more" in her article. If that were true in the world of music, then I must advise her to stop listening to it. Too many notes, you know! Seriously, I think it's a pity that she can't appreciate the magic created by one who feels that more is quite often better -- more devotion, more discipline, more long hours, more long years of playing, practicing and playing, more clear and flawless technique, more new inspired and moving falsetas, more duende, more glorious music for a world full of mediocrity.

It's fine for these people like Marta del Cid and Jerry Lobdill to prefer 50-year-old recordings (or even their own attempts at duplication), to be the self-appointed guardians of the virginity of a flamenco that has long since proliferated abundantly (praise the Lord!). This, however, does not justify attacking the evolution of an art form through the talents of its OWN NATIVE GENIUSES simply because she's non-native understanding ended with a certain period in that art form's history. Those of us who are not Spanish, or Latin, will probably never be able to capture or create authentic flamenco in any deep sense. We will always have to look to Spain as the source and home of true flamenco. So we are hardly qualified to, on the one hand, call what we may do "flamenco" and on the other hand, to attack those at the very heart of flamenco today.

-- Kathlyn Powell



FESTIVALES 1982

JEREZ DE LA FRONTERA

The Catedra de Flamencologia de Jerez de la Frontera notifies us that the annual "Festival Flamenco en Jerez" -- including master classes, recitals, concerts and movies -- will take place from August 23rd to September 5th. It is our understanding, from the information provided, that the entire course, including room and meals, is 15,000 pesetas (\$150.00). For more information write to the Excmo. Ayuntamiento de Jerez de la Frontera, SPAIN.

SCHEDULE OF EVENTS

- August 23 - Inaugural Glass "The Cante Greats of Jerez" by J.M. Caballero Bonald
Master Class on cante by Agujetas de Jerez
- August 24 - Master Class on Dance by a professor to be determined
- August 25 - Master Class on Guitar by Manuel Caao
- August 26 - Recital of Andalusian Flamenco Poetry by Pepe González
- August 27 - Open Air Performance Flamenco Jerezano
- August 28 - Cantes y Bailes of Carmeliys Montoya and Family
- August 30 - Movie Forum including showings and lecture
- August 31 - Guitar Class and concert - Parrilla de Jerez
- Septem 1 - Cante Class and recital - Beni de Cádiz
- Septem 2 - Dance Class and recital - Solera de Jerez
- Septem 3 - Open Air Performance Flamenco Jerezano
- Septem 4 - Possible concert or recital
- Septem 6 - Graduation and presentation of diplomas
XVI Fiesta de la Bulería
- Septem 7&8 - Tablaos Flamencos de la Vendimia del Sherry

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CHININ de TRIANA

by Ron Spatz

Can'til-late (Kan'ti-lät)
To recite by intoning or chanting.
-- Funk and Wagnalls

Some cantaores sing, others cantillate. Chinin de Triana cantillates. Whether performing cante jondo with just the properly timed silence, or cante chico with a fast shuffle across the stage at the perfect moment, Chinin does it with class. He can sound one moment like a muezzin calling the faithful to prayer...the next like Pavarotti doing Wagner. Talent with class is the best way I know to describe this fiery little gypsy. Add enthusiasm -- on stage or off, he never seems to be shut down. I've never met a person more consistently wired.

Chinin was immersed in the ambience of flamenco his entire life. Jose Greco discovered him in Madrid and immediately signed him into his company. He was featured on several global tours with Greco, then moved on to perform with many of the flamenco greats of this century -- Vicente Escudero, Mario Escudero, Estebán de Sanlúcar, Carlos Montoya, Jerónimo Villarino, and many others. He has appeared on network television shows -- including Ed Sullivan, Arthur Godfrey, Steve Allen, and Camera Three at Carnegie Hall. He has recorded for Decca, Fantasy, and Folkways records.

Chinin has made his home for many years in the Los Angeles area, in and around Hollywood, which by his own admission he "loves the best." One rainy January afternoon, I sat in Chinin's cozy Burbank apartment, sipping coffee and asking questions, surrounded by walls papered with flamenco memorabilia. Strains of flamenco music (what else?) permeated the atmosphere. The following interview is the result of that enjoyable afternoon.

JALEO: How did you become interested in the cante?

CHININ: My father was also a singer. He used to go to the local ferias and perform. As a boy, I would accompany him as often as possible. This gave me an opportunity not only to listen to my father, but to all of the local gitanos as well. At this time there were many great cantaores such as Manolo Caracol, Pepe Marchena, La Niña de los Pienes and her brother, Tomás Pavón. These artists influenced me very much, and I studied their styles very seriously.

JALEO: Why did you decide to become a professional?

CHININ: Naturally, I started singing, myself. All the local people, neighbors, etc., told me that I had a very good voice and that I should seriously seek a career as a cantoor.

JALEO: What were some of your first professional performances?

CHININ: Well, I started performing locally. Then I went to Madrid where I worked in several tablaos. I joined a group performing on the radio. The program was called "Piesta En El Aire." From there we travelled all over Spain, performing in all the theaters and radio stations.

JALEO: Why did you decide to come to America?

CHININ: While I was touring Spain, Jose Greco heard me sing. He was apparently impressed, and asked me to join his company in the United States. I worked with his company for three years.

JALEO: Do you plan to stay here in America?

CHININ: Yes. I have travelled all over the United States and Canada, and I find the climate here in California the very best. It reminds me very much of Andalusia. My son lives in New York where he is studying acting. I want to be in a position to communicate with him as much as possible. However, my heart will always be in Spain.

JALEO: What were some of your more memorable performances?

CHININ: In 1986 I performed with Mario Escudero and Luisa Triana at Carnegie Hall in New York. People were waiting in line to get whatever seats were available. Many could not get in. We had over 5,000 in the audience. It was fantastic. Also, I performed at the Tablao de Flamenco in Puerto Rico with Estebán de Sanlúcar. Besides being a great guitarist, he is a very fine person and a real gentleman. It was such a pleasure to work with him.

JALEO: What do you look for in an accompanist?

CHININ: The styles of Sabicas, his brother Diego Castellon, Niño Ricardo, Ramon Montoya, Manolo de Huelva, Estebán de Sanlúcar, Mario Escudero. These are the most authentic masters for accompaniment...their styles. They know and understand the songs. Singers and dancers, of course, want the best...the most authentic. Also there is Melchor de Marchena...wonderful, and Rene Heredia, Paco Peña...all authentic. The younger ones today are technically very good, but so many of them do not have the authentic soul. When music is authentic it is better...flamenco must stay authentic or we will lose the tradition. When the guitarist mixes flamenco too much with, say, classical music, it is no longer authentic flamenco. Very few do this successfully. Sabicas...Serranito...very few. It is the same reason that I don't sing opera.

JALEO: Do you feel that any American guitarists accompany authentically?

CHININ: Oh, yes. There are many...like Bruce Peterson...very good, Roberto Rico (Robert Rich)...wonderful guitarist, and Benjamin (Benjamin Shearer), Stamen Wetzel...I have known them for a long time now...very authentic guitarists. There were some very good teachers here in the past...Villarino, Mario Escudero. There are still here now Benito Palacios, Gabriel Ruiz, and Gino D'Auri...Spanish...Italian...also very authentic.

JALEO: Why do you feel so many of the younger guitarists aren't authentic accompanists?

CHININ: They do not study long enough. They have no patience. They learn a little and then they want to perform. The American public does not know the difference. So when the students play for less money, the professionals do not get jobs. That is very bad for flamenco. The public does not then hear authentic flamenco and very soon it could be destroyed, because people watching will think flamenco is no good. Flamenco is good when the student keeps studying with the best teachers he can and plays very much with the singers and dancers. That is what will make a good professional accompanist. One year is no good...it is a whole life. It takes much patience.

JALEO: Which cantes do you prefer to perform?

CHININ: The caña, polo, soleares, siguiurias, los tarantos, las tarantas, malaqueña...los grandes...cante jondo...the best. For commercial it is better to sing more sevillanas, bulerías, rumba, alegrías...all good for the public. For the authentic artists and aficionados...cante jondo.

JALEO: What do you look for in dancers?

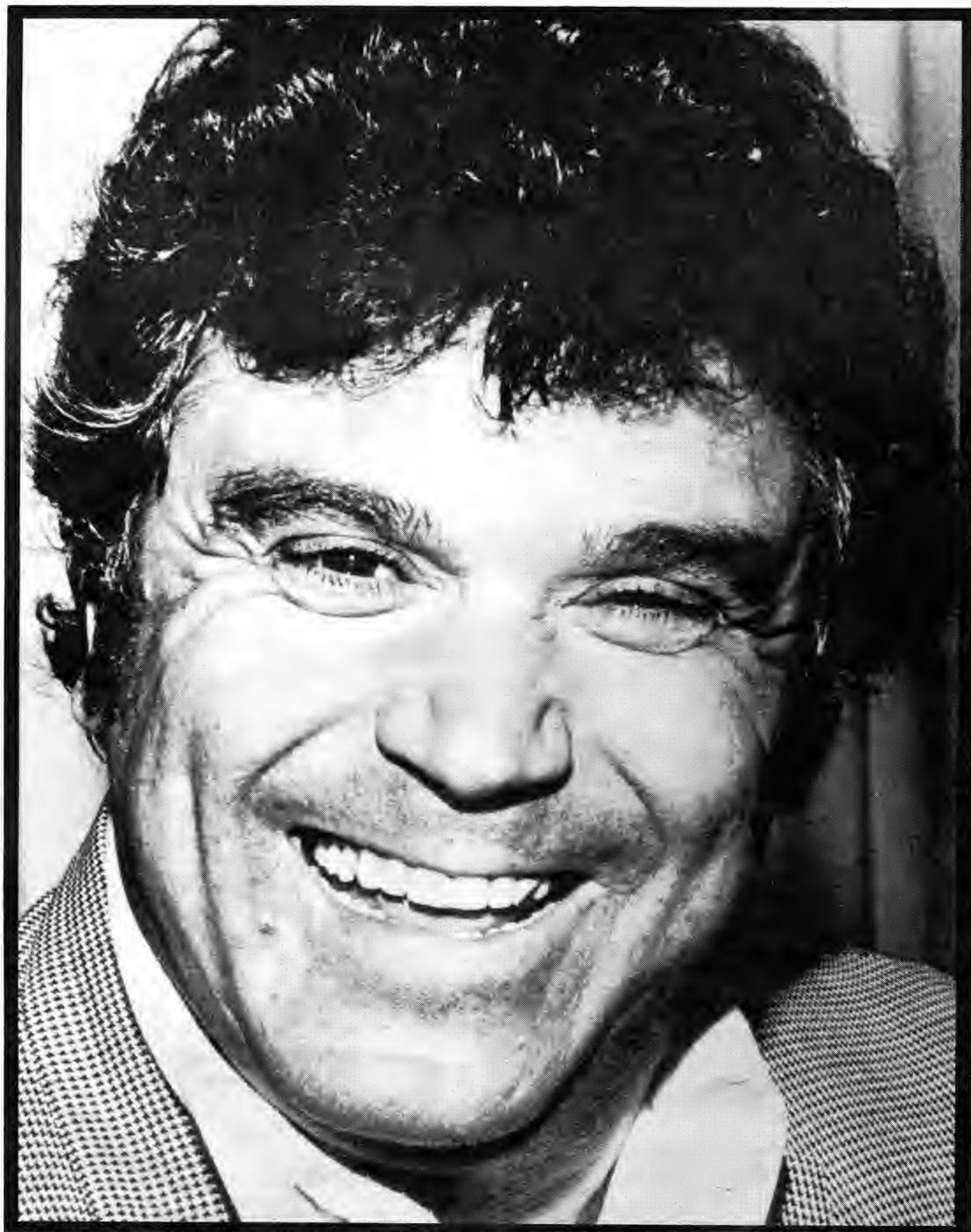
CHININ: Well, I like to work with the best ones, of course. Here in Los Angeles there are not too many. It is wonderful when you can work with good dancers...when the singer and dancer and guitarist understand one another. It is wonderful.

JALEO: How do you compare what is happening today with flamenco in America with what is happening in Spain?

CHININ: Well, America is a very young country compared with Spain. Spain has been developing her culture for many hundreds of years. It takes time to develop culture. However, American people love flamenco if it is performed traditionally, maintaining its purity. There is something about flamenco...like opera...the purer it is, the better it is. Look at the renaissance Pavarotti is causing in opera because he is traditional. The same thing is true in flamenco. I believe Sabicas of all the artists maintains the true spirit and purity of flamenco best. The more Americans are exposed to him, the better it will be for flamenco.

JALEO: Do you think Americans will ever accept flamenco singing on as large a scale as they have the guitar?

CHININ: Yes, eventually. But it will take time. Americans approach flamenco exactly the opposite of the way it is approached in Spain. In Spain the singing is first, the dance is second, and the guitar third. Take Frank Sinatra, for example. Americans pay to hear Frank Sinatra sing, not to hear the band play or see the chorus line dance. Americans have the right idea about their own music, but it will take



time for them to think of flamenco in this way.

JALEO: How about flamenco dancing?

CHININ: As I have already said, Americans love flamenco dancing. They just don't understand it yet.

JALEO: What advice do you have for a person not from Andalusia who wishes to study the cante?

CHININ: The most important thing in flamenco is the compás. The majority of the cantes in flamenco have a set compás. It is necessary to study and understand the compás completely before attempting to study the cante. However, it is possible for someone not from Andalusia to sing flamenco. Not all the people in Andalusia sing well. There are many people from other parts of Spain who sing very well. One of the great cantaores of flamenco was Silverio, who was Italian not Spanish. However, he lived a long time in Andalusia. So it is possible.

JALEO: What do you see as the future for flamenco?

CHININ: Flamenco is the music of the human spirit. Once a person hears flamenco they never forget it. For this reason flamenco appeals to all people, regardless of their nationality or culture. I believe that everything flamenco will be accepted world wide just like opera or classical music. The main thing is that the artists who perform flamenco maintain its purity. Right now in Spain there are many young singers, dancers, and guitarists who are studying the traditional styles and performing pure flamenco. This is the key to the continuation of flamenco, and its acceptance world wide.



CHININ WITH GUITARIST PEPE MORENO



BAD GUY IN THE MOVIES

Los Angeles Herald-Examiner

Virile

Chinin, a virile gentleman who, although he isn't very tall, looks as if he could whip a pool hall — brought the "Oles!" out by the bushel. His feet operate like machine guns, and his voice has that wild Moorish trill which would send a Granada mountain lion scurrying back in her lair.

William Glover

New York Herald Tribune

the flamenco singer Chinin de Triana brought down the house.

THE NEW YORK TIMES

The show itself is distinguished by the superior "cante jondo" (deep song) singing of "Chinin de Triana"

By ALLEN HUGHES

Los Angeles Times

Chinin de Triana, Flamenco singer, took a central position during the evening. He contributed numerous songs to the accompaniments of Jaime Grifo, Flamenco guitarist, and displayed a clear tenor voice highly trained in the typically embellished phrases.

Walter Arlen

Le Soleil, Quebec

Chinin de Triana, brillant chanteur flamenco, participe au spectacle avec des chants de l'Andalousie, chargés de passion et de vocalises à l'emporte pièce. Une voix un peu "ouverte", mais convaincante. Lui aussi est habité par le démon du rythme.



CHININ de TRIANA

MIRROR NEWS 2* Los Angeles

Last night it was the flamenco singing of personable guest star Chinin de Triana that won the most enthusiastic response from the audience. They like his earthy appeal, his clowning and the characteristic tremolo of his impassioned gypsy songs.

BY VIOLA HEGYI SWISHER

Los Angeles Times

Chinin de Triana is as fetching a Flamenco singer as one can hope to hear. He has it all, the nasal voice capable of intricately florid cantillation, a temperament, some dancing ability and the whole gamut of expressive gestures without which a Flamenco voice would not convey very much to anyone save aficionados.

—WALTER ARLEN

New York Herald Tribune

Chinin de Triana, one of the great flamenco singers of our day.

By Walter Terry

"... you haven't heard 'Oles' shouted with such fervor at Carnegie Hall in recent semesters as those that welcomed every appearance of Chinin de Triana."

—Robert Coleman, New York Daily Mirror

"Senor de Triana is a great singer with a winning stage personality. . . . Accompanied by Mario Escudero, he stopped the show at Carnegie Hall with his Alegrias de Cadiz."

Walter Sorell, Dance Magazine

"The flamenco singing by Chinin de Triana will ring in the ears of memory for many a day."

Sydney Johnson, Montreal Star



The Wesleyan Argus

Vol. CV, No. 43

MIDDLETOWN, CONN.,

TUESDAY, APRIL 11, 1972

BY SUBSCRIPTION

The Art of Flamenco Is Joyously Received By Avid Wesleyan Fans

by John Spike

On several dates during the two weeks preceding spring vacation, the Wesleyan Community was joyously exposed to the art of Flamenco, an art form that has not been widely seen here before. The central figure and attraction of the presentations on campus was Chinin de Triana, a renowned Flamenco singer, born in Spain (his father was a gypsy from Sevilla) who most recently has lived and worked on the West Coast of the U.S. Chinin's extended visit to Wesleyan was

sponsored by the Wesleyan Flamenco Study Group as well as East College.

I personally was fortunate enough to be witness to Chinin's debut performance at the East College Lounge on March 11. Expert advance planning assisted by a fair amount of luck brought about the happy circumstance that coinciding with Chinin de Triana's Wesleyan appearance was the arrival of two other Flamenco artists: Orlando Garcia-Vaiverde of Costa Rica, an expert guitarist and Victoria Watts, a fine Flamenco dancer. After a short introductory session at East College, the festivities were transported across the river to Portland and the home of biologist Jeffrey J. W. Baker.

Through what must have been Herculean efforts, the cellar of the Baker house had been transformed into a marvelous replica of a subterranean Spanish cabaret. In this perfect setting from 8 p.m. until past midnight, a crowd of more than 70 persons was brilliantly entertained again and again by Chinin, Orlando and Victoria.

The success of the evening was in no small way due to the fine talents of Chinin de Triana. Chinin proved not only to be an expert, technically polished Flamenco singer, but a charming entertainer

as well. In all of his appearances at Wesleyan, Chinin's warm and engaging personality succeeded in closing the distance between the performer and his audience, thereby increasing the audience's appreciation for his art. The voice of Chinin de Triana was mobile, rough and expressive, all of which are fitting for Flamenco which is supposed to effect the joys and sorrows of Spanish gypsies. Singing alone or accompanied by a guitarist and his own expert handclapping, it was this voice which commanded the audience's attention. At the Baker Fiesta, Orlando and Victoria also displayed a fine combination of complete professionalism and artistry. After more than three shows, when even the audience was tiring from the repeated uproaring applause, they continued to appear and flawlessly play and dance Flamenco.

Chinin de Triana also gave very well-received concerts of Flamenco songs at Honors College on March 15 and in the faculty lounge of the Science Center on March 18, for the graduate students. This latter concert lasted from 9-12 p.m., whereupon it moved to a private home for a fiesta which lasted until 4:30 a.m. At all of these appearances as well as at others in the Connecticut Valley, Chinin was very ably accompanied on the guitar by Carol Whitney, a Wesleyan graduate student who is a mainstay of the Flamenco Study Group here.

The Wesleyan Flamenco Study Group is an informal body of undergraduates, graduate students, and faculty, all of whom love Flamenco and want to study it together. Anyone interested in joining the group or learning more about it should contact Carol Whitney or Jeffrey Baker.

Those many people fortunate enough to attend one or more of the concerts by Chinin de Triana are certainly grateful to the Study Group for arranging the visit to Wesleyan of such fine artists.





CHININ IN THE CAFE CANTANTE WITH GUITARIST DONN POHREN

De Triana's Flamenco Is Real Thing

A more authentic type of Flamenco than has been served up to us on some recent occasions occupied the stage of the Alcazar Theater yesterday afternoon.

If there's such a thing as a Louis Armstrong of the Flamenco world, surely it is the brilliant Chinin de Triana, who was a fixture of the Jose Greco company for several seasons but who now lives here.

SMALL, TAUT and vibrant, he dominates any stage he chooses to occupy. But, more, he happily deep-sixes one of the less desirable Flamenco traditions, the unnecessary and unpleasant stridentness of many of those "cantors."

Triana produces a variety of tones, demanding or pleading, assertive or diffident, etc. But he never produces an ugly one.

His support yesterday consisted of two first-rate guitarists, **Adonis Puertas** and **Benito Palacios**, and **Loreta Garcia**, a dancer with a most interesting stage personality.

Miss Garcia was most successful with the more abandoned type of number in which she could fling herself excitedly around the stage. In the quieter dances, her movements seemed a bit studied.

PUERTAS and **Palacios** were as good as any Flamenco guitarists I've ever heard and rather more inventive than many of them.

The one weak spot was when Puertas strayed out of his pasture and gave us a harsh, insensitive reading of the Albeniz "Leyenda."
—Jack Loughner.

S. F. News-Call Bulletin



Chinin de Triana

CHININ de TRIANA, world renowned Flamenco singer, was discovered and brought to this country from Spain by the famed Jose Greco, with whom he has toured for the past three seasons. Triana acclaimed by critics as "a Flamenco singer of true passion and grandeur" is a master of cantillation and his improvisatory rhythmic ability ranks him high among Spain's foremost Flamenco artists. "The intensity of his singing, and the skill with which he gives artful form to the wide-ranging melodic flights of the Flamenco songs is always impressive." Triana's unique artistry has been recorded on a history making LP record with the great guitarist Carlos Montoya and released under the Cook Laboratories label. Triana has also recorded Flamenco songs for Decca with Jose Greco's troupe and an LP album of his own for Esoteric.

Chicago Sunday Tribune Rock, Roll, 'n' Flamenco

Biggest singing and dancing group in the history of the Gate of Horn is the "Fiesta Flamenco" foursome whose tapping heels and clapping hands shatter the night air with crackling excitement. Chinin de Triana, a swarthy little singer who wads like a cool school jazz clarinetist, is most electrifying of the group.

By Will Leonard

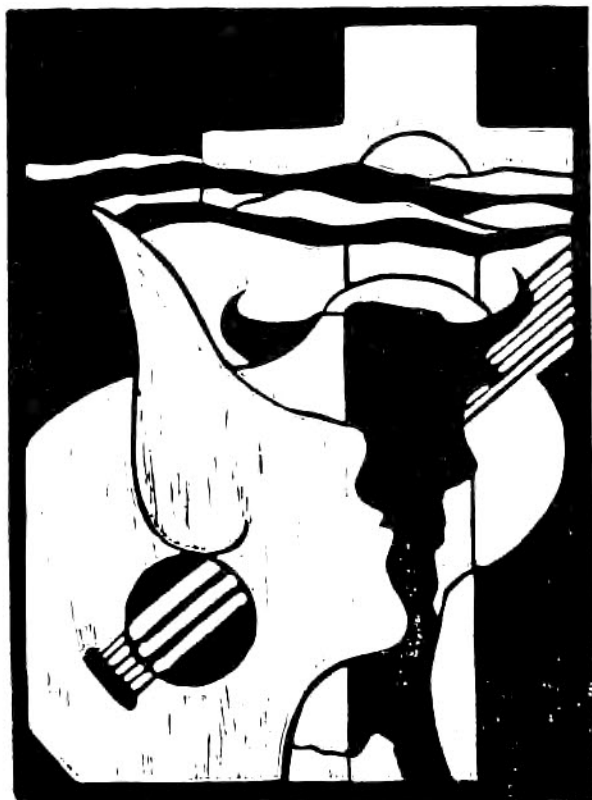


CHININ WITH GUITARIST JERONIMO VILLARINO AND DANCER ANTONIO (JOSE GRECO'S SON-IN-LAW)



CHININ WITH GUITARIST JUAN PERRIN AND CLARITA

FLAMENCO DIRECTORY OF NORTH AMERICA



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GAZPACHO DE GUILLERMO

DEATH OF FLAMENCO?

Regarding the dilemma of the death of flamenco -- It will not die from overexposure nor from lack of exposure. What dies is the people who are involved in it. This isn't a cold attitude at all. It is a fact that people die and the world is constantly in flux. People are sad every time someone dies only if they have not come to terms with the fact of death. Death and life are like day and night, inseparable, so what's the big fuss? Many of the young flamencos have no sense of history, but they are living their lives and breathing their oxygen. It's the old story of deterioration and decay followed by new life. This is inevitable, a fact of life to be dealt with.

NUEVOS CAMINOS, CONTEMPORARY FLAMENCO GUITAR Gino D'Auri, guitarist, Skyline Productions (1981)

This new release by Gino D'Auri is available in cassette and will soon be available on K.M. Records of Burbank, California. To order the tape or to get further information write to Skyline Productions, 2533 Skyline Drive, Topanga, California 90290. Tel. 213-455-1174. Tape sells for \$8.98.

The action begins with "Fantasia Mora," a danza mora. The first thing that impresses the listener is the clarity of Gino's technique. Then one notices the deep sound coming out of the instrument, a Takamine classical guitar with a built in pick up. The introduction of the danza is in free form, followed by some nice arpeggio work. A slow tremolo section with a hint of Sabicas precedes the rhythm part. Gino then breaks into the steady rhythm to the accompaniment of palmas. The deliberateness of delivery and length of the piece give it a hypnotic appeal.

"Granadinas," the second piece, also starts very slowly. Again Gino's approach is one of very clear tone and technical effects played on top of drone chords. He must have had classical training to be able to play so cleanly. Technique, of course, is the measurable side of anyone's toque. After hearing the first two tracks, I would have to say that there is a certain immeasurable "duende" in this record. Some indescribable part of Gino's essence is coming through. It has nothing to do with "me gusta" or "no me gusta."

"Rondeña" begins side two. What is the perceived "duende" called that obviously continues into this next piece? Gino doesn't move away from this certain inarticulatable quality on the closing piece, "Mezquita," either. The vocal and rhythmic sections are provided by Antonio Sánchez.

Stay with the question. What is the quality that comes through on this record? Obviously, this is not a record to be played as background music, or even to listen to while eating something in front of your stereo. Neither is this a record to be judged by a panel of judges, nor to be pigeonholed as this or that. Listen closely without moving away and you will see that Gino has transmitted the timeless message of human sorrow. The mind, being caught in time, can never fully comprehend the timeless.

-- Guillermo Salazar

Concert Reviews



PASCUAL OLIVERA AND ANGELA DEL MORAL

(from: Dancemagazine, Feb. 1980, sent by Irina Campbell)

by Ann Barzel

Pascual Olivera and Angela del Moral are probably the most popular dancers in the Chicago area. Audiences invariably greet their work with "olé" and rise in standing ovations, as they did at the performances I attended in the First Theater in Chicago and the Drake Theater in Lake Forest.

Their program has the intrinsic color and excitement of Spanish dance, also the drama and humor, plus the attractiveness of the dancers' outgoing personalities. To the proud carriage of the national dance style and the authenticity of their dances, they add ease and nimbleness. Ballet training shows in del Moral's exquisite footwork and in Olivera's swift turns and elevation in jotas. The pair is versed in several categories of Spanish dance and the program currently

(continued on page 20)

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
- 1974 MANUEL VELAZQUEZ SPRUCE TOP CLASSICAL
GUITAR, SIGNED, EXCELLENT CONDITION \$2,000

CONTACT: R. E. Brune
800 Greenwood St.
Evanston, IL 60201
Tel. (312) 864-7730

Rubina Carmona

Instruction in Cante
and Baile Flamenco
Personal Costume Design

(213) 660-9059 Los Angeles, Ca.

Summer Seminars (from page 3)

Centro Flamenco Paco Peña

EDITOR: Unfortunately the informational packet on Sr. Peña's course did not reach us until the middle of June. It is conceivable that readers might get in on the second session beginning July 26th if they act quickly. We obtained a telephone number at the Calle Reloj address in Córdoba (22-32-38) but it was not listed under "Centro Flamenco" so use it at your own risk.

GUITAR SEMINARS

2.º ENCUENTRO FLAMENCO (A - B)

conducted by PACO PEÑA with

INMACULADA AGUILAR - Dance
 FERNANDO CARRANZA - Guitar
 JUAN MORENO MAYA "EL PELE" - Singing

ENCUENTRO A - 12th to 24th July

ENCUENTRO B - 26th July to 7th August

Presented by

CENTRO FLAMENCO "PACO PEÑA"

under the patronage of the

COUNCIL OF THE CITY OF CORDOBA

Venue: POSADA DEL POTRO - CORDOBA (Spain)

Flamenco is a unique musical phenomenon. It is a form of expression developed by a certain people in a particular region of Spain-Andalucía. Yet it is now a popular form of music not only in the rest of Spain but virtually throughout the world.

The popularity of the classical guitar in the last few decades has inevitably drawn the attention of many music lovers to other types of music played on the guitar with the result that there exists now a great number of *aficionados* from every nationality keenly involved in the art of playing Flamenco.

Flamenco is, however, the musical heritage of a particular cultura in Andalucía. Familiarity and involvement with that culture is therefore a very significant step in getting to know and master the technique of the flamenco guitar. The seminar *ENCUENTRO FLAMENCO*, created by a wellknown master of this art, Paco Peña, offers the *aficionado* an intensive programme of study of the flamenco technique as well as the opportunity to live in the heart of this musical culture.

Some important activities at the seminar include the careful and determined analysis of the flamenco rhythms; the construction of *falsetas* and the technical and emotional development of each style; and we also offer guitarists the opportunity of working with singers and dancers in order to master the art of accompaniment. This will be recognised to be of first importance. The atmosphere created by the dialogue between flamenco singer and guitarist remains a fundamental inspiration to all flamenco artists including the solo guitarist. Further, accompanying flamenco dancers is by far the best method of appreciating the subtleties of flamenco rhythms. Our aim is to familiarise the *aficionado* technically and emotionally with the musical language of Flamenco in order to eliminate any doubts the pupil might have about his or her interpretation of this art. At the end of *ENCUENTRO FLAMENCO* the pupil may be certain that what he learned here is true Flamenco which will provide him with a solid base on which to continue to work and improve with confidence.

ITINERARY

Each seminar consists in two weeks intensive work on the guitar. There will be two sessions each day (not Sunday): from 10.30 to 1.00 and from 3.00 to 5.00.

Flamenco comprises of a number of *toques* (styles or forms) most of which are played a *compás* i.e. with a strict rhythmic structure, whilst some are *libre*, i.e. with a more free flowing rhythmic structure. The course will cover the following:

- 1) The *compás* i.e. the time in flamenco music.
- 2) The *falseta* (variation).
- 3) Basic *toques a compás*: *Saleraes, Seguiriyas, Tientos, Bulerías*.
- 4) Other *toques* related to the basic *toques*: *Alegrías, Serranas, etc.*
- 5) The *Fandangos* family: *Toques Libres*, i.e. *Fandangas, Malagueñas, Tarantas, etc.* and *Toques a compás*, i.e. *por Huelva, Verdiales, etc.*
- 6) Flamenco *taques* with non-andalusian origin: *Farrucas, Rumbas, Colambianas, Zambras, etc.*
- 7) Accompaniment to the Flamenco Song.
- 8) Accompaniment to the Flamenco Dance.
- 9) General technique and study method for the Flamenco Guitarist.

In addition there will be meetings on the first two evenings for analysis, discussions and questions and answers. Other evenings during the course will be dedicated to various flamenco activities (concerts, conferences, etc.) some organized by the Centre and others as part of festivals that take place in Córdoba and other Andalusian towns.

NOTE: The teaching will be done by Paco Peña assisted by Fernando Carranza. If standards among the students vary significantly it may be necessary to divide the course into two or three groups in order to make the best possible use of the time spent in the class. Students must accept Paco Peña's discretion in this matter.

Beginners or near beginners are also accepted to the course and will be taught by Paco Peña's assistant Fernando Carranza. (See special price for beginners).

A number of students can also be admitted to the course as AUDITORS, i.e. without carrying a guitar in the class.

DANCE SEMINARS

Conducted by

INMACULADA AGUILAR

Dance teacher at the Córdoba
 High School of Dance and
 Dramatic Art

COURSE A - 12th to 21st July

COURSE B - 26th July to 4th August

The same time-table and venue allocated to the guitar seminars apply to the dance courses.

2.º ENCUENTRO FLAMENCO

Course A - 12th July
Course B - 28th July

GUITAR:

Course Fees: The price for the two week's course is..... 18.000 Ptas.
Special price for beginners..... 15.000 Ptas.
Auditors..... 10.000 Ptas.
Dance courses..... 12.000 Ptas.

You must enclose 3.000 pesetae with your application form in order to cover registration costs. The remainder must be paid on arrival at the Seminar. The registration charge is not refundable.

The method of payment is by cheque postal or bankers order to "Centro Flamenco Paco Peña" and posted to the same at: Reioj No. 7, Cordoba, Spain.

Applications: It will be appreciated if applications are returned to the address on the application form as soon as possible, and, in any case, no later than 1st July 1982.

BOARD AND LODGINGS

Hostel accomodation will be provided at your request at around 400 pesetas per person per night. Unless otherwise stated we will assume that you have no objection to sharing rooms with other fellow-students.

If you prefer an alternative type of accomodation, please tell us your requirements and the Centre will make your reservations.

Hostel.....

Otros.....

NOTE: The price for a 1-star hotel is around 800/900 pesetas per night single and 1.400/1.500 pesetas double.

Meals will be available at the Centre. There is also a wide choice of restaurants and bars all over Cordoba at reasonable prices.

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

His work has taken him from Ronnie Scott's Jazz Club to a concert performance of *La Vida Brava* with *Victoria de los Angeles* at the Royal Albert Hall. His shared recitals with John Williams have been a great success both in England and on the continent. In 1972 Paco Peña was the first flamenco musician to play in a Spanish Conservatory of Music. His recordings sell in many countries and he himself visits most of them in the course of a busy year, which includes many T. V. appearances all over the world.

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

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

Amin


Hojilla de inscripción - Application Form
Por favor envíese a: - Please send to:

CENTRO FLAMENCO "PACO PEÑA"
CALLE RELOJ N.º 7 - CORDOBA (Spain)

APELLIDO
SURNAME

NOMBRE
CHRISTIAN NAME

DIRECCION
ADDRESS

TELEFONO
TELEPHONE

NACIONALIDAD
NATIONALITY

CURSO DE GUITARRA
GUITAR COURSE (A - B)

Principiante (si procede)
Beginner (if applicable)

Auditor (si procede)
Auditor (if applicable)

Curso de baile
Dance course (A - B)

Adjunta la cantidad de
I enclose the amount of

Referencia cheque / giro, etc.
Cheque / draft details

MANOLO SANLUCAR

Summer Guitar Course

(Sent by El Chileno)

Guitarists from all over the world will be offered the unique opportunity this summer to study with one of Spain's foremost flamenco guitarists, Manolo Sanlúcar, at the "First International Sanlúcar Flamenco Guitar Course," to be held in the Atlantic coastal town of Sanlúcar de Barrameda from August 1 to 27, 1982, in conjunction with its first annual summer music and arts festival.

"I want to offer my experience of 20 years of intensive work to those who feel they can benefit from it. I will commit the same interest and love of the music as the student commits to receiving them," Sanlúcar stated as his purpose in creating the course.

The course will present Manolo Sanlúcar's profound knowledge of flamenco and his personal approach to guitar playing, emphasizing the mastery of technique. "Although technique must be at the service of music, and not the contrary," Sanlúcar explains, "to interpret music with art, feeling and flavor, we must be able to focus all our attention on the miracle of sensibility, and we should not allow our concern over technique to hamper us."

During the month of August, the town of Sanlúcar de Barrameda will present a program of cultural events, including: flamenco singing, dancing and guitar recitals; classical concerts, both orchestral and chamber; theatrical productions and art exhibitions. The events of this "Cultural Month" are offered to complement the course, and tickets will be offered to course participants at reduced rates.

Sanlúcar's recent concert tours have brought him to Japan and South America as well as Europe and Spain. He is presently performing in joint recitals with flamenco pianist Felipe Campuzano, one of which will be presented on August 1 to open the course. Over the past year, in addition to performing in concerts, he has been featured in a one-hour special on Spanish national television and recorded two albums to be released this season: "Opera Flamenca," a double album on RCA with singer El Lebrijano; and "Al Viento," a collection of his latest innovative compositions, on the Philips label.

To be admitted as a performer, an applicant must have some preparation in guitar, although not necessarily in flamenco and not necessarily at an advanced level. The course will be attended by guitarists from a great variety of geographic locations and experiences, providing a rare opportunity for an exchange of ideas. Translators will be available for those who do not speak Spanish.

The course itself, consisting of 3 hours of classes five days a week for four weeks, will cost \$150.00 for performing students and \$50.00 for auditors. The town of Sanlúcar has arranged for reasonably priced housing in a student residence on the beach, with a view of the Atlantic and the mouth of the Guadalquivir River. Room and full board will cost \$200.00 per person for the month.

For further information and registration contact:

First International Sanlúcar Flamenco Guitar Course
c/o Kessel
32 Arcadia Road
Netick, MA 01760 Telephone: (617) 655-2305

FIRST INTERNATIONAL «SANLUCAR» FLAMENCO GUITAR COURSE

This year, 1982, for the first time, the City of Sanlúcar de Barrameda (in the province of Cadiz, Andalusia, Spain) will sponsor the International "Sanlúcar" Flamenco Guitar Course, which will be held in Sanlúcar from the 1 to 27 of August. The City of Sanlúcar would like to extend to any interested amateur or professional guitarist the opportunity of increasing their knowledge in the difficult and beautiful art of playing the guitar in its special Flamenco style and character.

The course will be given by Manolo Sanlúcar, one of the best known and most extraordinary representatives of the flamenco guitar. In this course he will present his profound knowledge of Flamenco and the methodology of the technique which he has developed during a lifelong dedication to this Andalusian art. To assist in the instruction and to ensure personal attention for every student, Isidro Sanlúcar will act as Assistant to the Instructor.

In the interest of promoting culture, the City of Sanlúcar de Barrameda has declared the month of August of every year "Cultural Month." During the month, and in conjunction with the Course, the City will present a program of cultural events, including: classical music concerts, both symphonic and chamber; flamenco singing and dancing recitals; piano and classical and flamenco guitar concerts; theatrical productions; and art exhibitions. Tickets for these presentations will be available to Course participants at reduced prices.

Also in the interest of providing the greatest benefit to the student at a minimal cost, the City of Sanlúcar has arranged for inexpensive housing in a student residence ideally situated on the beach of Sanlúcar, with a superb view of the ocean and the mouth of the Guadalquivir.

The City of Sanlúcar will thus endeavor to make possible a pleasant stay in one of the most beautiful towns in Andalusia, in which students can combine flamenco guitar studies with rest and recreation.

Description of Course

The Course will deal with theoretical and, more particularly, practical aspects of the forms of traditional Flamenco, emphasizing the technique which Manolo Sanlúcar has developed himself, taught through his exercises, studies and concert pieces.

The classes will consist of presentation of these materials to the students as a group as well as individual attention to the progress and specific problems of each student.

Classes will be held from 10 a.m. to 1 p.m., Monday through Friday.

Interpreters will be available in English, French and German for any students who do not speak Spanish.

Admission Requirements

Two categories of students will be admitted: performers and auditors. Performers will have the right to attend class with their guitars and practice in class the material which is taught, under the personal supervision of the Instructor and his Assistant. Auditors will have the right to attend the classes and listen to the lectures, but without being able to actually practice in class the exercises and musical works which are taught.

To be admitted as a performer an applicant must have some preparation in guitar, although not necessarily in flamenco guitar nor at an advanced level. There is no requirement of knowledge of Flamenco; any guitarist of any style of music who feels he/she might benefit from the Course may be a performer.

The number of places for performers is limited and applications will be accepted in order of their arrival, which should be before June 30. Along with their completed application form applicants should forward a cassette on which they have recorded a piece of their choice so as to demonstrate their level.

Applicants who are not accepted as performers might still be admitted as auditors.

To be admitted as an auditor no preparation in guitar is required. For this reason anyone might attend the Course as an auditor who has very little knowledge of the guitar and wishes to increase that knowledge or perhaps is considering participating as a performer in the future.

The organization reserves the right to dismiss during the course any student whose behavior is not appropriate for the serious development of the classes.

The price of enrolment is 15,000 pesetas for performers and 5,000 pesetas for auditors. 2,000 pesetas of this fee is to be paid on receipt of the letter of acceptance to the Course and the remainder during the first week of classes. For those wishing to attend for the first two weeks of the course only, the price is half of the above amount.

In order that this price not pose a barrier to attending the course for a student with a serious interest but in a difficult economic situation, scholarships for part or all of the price of enrolment will be available. Requests for such financial assistance should be made by means of a certified letter to the organization of the Course explaining the particular applicant's situation.

Opening Concert

The Course and the program of cultural events will be inaugurated with a performance by Manolo Sanlúcar and Felipe Campuzano the evening of Sunday, August 1.

Housing

Housing and meals for students in the "Guadaquivir" student residence may be reserved in the same application form used for admission to the Course.

The cost per person for room and full board is 20,000 pesetas. This housing will be available from the 31 of July through the 29 of August.

Such housing is offered by the City of Sanlúcar for the convenience of the students and is not obligatory. It is recommended, however, that any alternative housing arrangements be made well ahead of time, given the difficulty of finding accommodations in the resort town of Sanlúcar in August.



Manolo Sanlúcar

Manolo Sanlúcar, guitarist and composer, was born in Sanlúcar de Barrameda (province of Cadiz) in 1945. Introduced to the art of the guitar by his father, the "locaor" (flamenco guitarist) Isidro Muñoz, he rapidly assimilated, learned and perfected it to the point of becoming one of the foremost performers of our times. At thirteen he made his debut as a professional and at eighteen, departing from customary flamenco, he began to research and develop his own interpretation and concept of flamenco music. Over the last ten years his concert tours have brought him to the most important concert halls of Europe, North and South America and Japan.

Manolo Sanlúcar belongs to that small group of artists whose talent is unanimously recognized. Gifted with exceptional musicality and extraordinary technique, he offers in each of his recitals a superb lesson in the mastery and art of the guitar. An astonishing technician who never loses touch with improvisation and the direct spiritual communication of the flamenco style, he does not make virtuosity a goal in and of itself but rather employs it to communicate profound emotive qualities. He possesses all the virtues of the flamenco guitar, but without falling into the pre-set molds which negate completely beforehand any possibility of evolving away from rigorous norms. The four movements of his "Fantasy for Guitar and Orchestra" are the best proof of this fusion, apparently without effort, naturally and maintaining a balance of two musical currents considered to be distant or even antagonistic. Classical from the point of view of interpretation and a great innovator in his composition, with an exquisite artistic sensibility and precision of musical ideas and execution, he approaches the purest of the Andalusian spirit and communicates it through the guitar.

From La Gran Enciclopedia de Andalucía (editorial Andalucía, Ediciones Anel, S. A., 1982)

In the times when I began learning to play flamenco guitar there existed no defined school of technique. Rather I should say, there was a technique which was too poor (with certain exceptions existing at the time, of course).

Each guitarist had to use his own intuition to resolve technical problems which confronted him. For the same reason, generally, flamenco guitar music, although full of flavor and charm, left much to be desired as far as richness and harmony were concerned.

When I became aware of this state of affairs, I began to use all my resources to analyze the situation and delve into this technique which caused so many problems as my musical concerns demanded more and

more of me. I adapted the practice of creating an exercise or a study for every problem which presented itself to me. At the same time, I understood that the preferential treatment which we give certain fingers of our hands, in order to carry out specific tasks on the guitar, was nothing more than a way of relegating the other fingers to a secondary importance. And I focused my work on educating each finger, one after the other, so that each would have its own autonomy and each would be capable of doing what the others could do. And thus, without intending to do so, I found I had eventually created my own school, with a personal style which has permitted me to be unhindered by concerns over technique when I am interpreting musical works. For, although technique must be at the service of music and not the contrary, no one who does not possess a good technique can forget about technique at the moment of performing music. As the great poet Antonio Machado said, no one can cast aside that which he does not possess. And, in my opinion, to interpret music with art, feeling and flavor, we must focus all our attention on the miracle of sensibility, in order to communicate it, and we should not allow our concern over technique to hamper us.

My experiences of more than twenty years of intensive work are what I want to offer to those who feel they can benefit from them, and for these I will commit the same interest and love as the student commits in receiving them.

Manolu Sanlúcar

Sanlúcar de Barrameda

Near where the sun lets loose its horses of fire to rest from the tiring day, mounted between the countryside and the sea, rises an ancient city which was in times past the open door by which the Conquistadors left for the New World: SANLUCAR.

It is commonly known that civilizations of the strongest heritage in the History of Humanity have grown on the shores of important rivers. Men of thousands of years ago sought, in order to develop their culture, utopian places where their minds could be freed from mundane yokes and thus be filled with spiritual pleasures.



At the mouth of one of these rivers, which the Arabs called Uad-el-heuer (Guadaquivir, Big River,) would be settled a town which preserves in its narrow streets a tradition and an art of an entire region of exceeding fame, Andalusia.

Nature made it privileged place.

A special climate permits its golden beaches to be enjoyed during the greater part of the year. Its fertile soil provides excellent products to its own residents and those from outside Sanlúcar (among these products - Manzanilla, a unique wine made only in this place because of the special character of the land and processing.) A port with cool

sea breezes which toasts delicacies such as its exquisite langostinos¹ and acedías² (morsels which should not escape the attention of any gourmet.) An environment without equal which makes its inhabitants happy and hospitable...

It seems as though some spirit had wanted to deposit in this corner of Spain a beauty and tradition which are with great difficulty equaled or even approached in the most remote confines of the world.

But as beautiful as Sanlúcar is during the year, it is in the months of July and August that it dresses up to receive visitors among its palms and guitars.

A series of festivals adorn the summer for the enjoyment of natives and non-natives alike. The fiestas of its Patron Saint (the Virgin of Charity,) the Exaltation of the Guadalquivir River, the horse races on the beach (considered especially important because they are the oldest in Spain,) the bullfights, where the best bullfighters of the land appear and the neighborhood carnivals, the flamenco singing of the Nights of Bajo de Guía³...

Among song, guitar, dances, glasses of manzanilla, fish, shellfish, smiles, outstretched arms, open doors and extended hands, visitors are sure to take away with them pleasant and unforgettable memories of our city.

It is definitely when hospitality becomes a person and submerges into the open arms of happiness and friendship.

Luis de la Rosa

¹ Langostinos - prawns.

² Acedías - plaice (a small fish).

³ Bajo de Guía - the fishing port and old zeafiring port of Sanlúcar.

Important Awards:

Premio Nacional de Guitarra. Cátedra de Flamencología de Jerez de la Frontera, 1972.
Primer Premio de Concurso Mundial de Guitarra. Campione Italia, 1972.
Primer Premio Nacional de Guitarra. Concurso de Córdoba, 1974.
Premio "Popularidad Pueblo". "Sueno", Madrid, 1974.
Premio Marathón en Música. Radio Popular, Madrid, 1975.
Primer Galardón "Castillete Minero" en su categoría de oro, por su labor en pro del Flamenco. Excmo. Ayuntamiento de la Unión, 1975.
Premio Guitarrista Español. Record World, U.S.A., 1978.

Recordings (LP's):

Recital Flamenco (Marler, 1964.)
Inspiraciones (Vergara, 1970.)
Mundo y Formas de la Guitarra Flamenca I (CBS, 1971.)
Mundo y Formas de la Guitarra Flamenca II (CBS, 1971.)
Mundo y Formas de la Guitarra Flamenca III (CBS, 1972.)
Sanlúcar (CBS, 1974.)
Sentimiento (CBS, 1975.)
Manolo Sanlúcar, King of Flamenco Guitar (CBS, 1976.)
Fantasía Para Guitarra y Orquesta (RCA, 1977.)
... Y Regresaste (A Miguel Hernández) (RCA, 1978.)
Lo Mejor de Manolo Sanlúcar (CBS, 1979.)
Manolo Sanlúcar en Japon (RCA, 1979.)
Candela (RCA, 1980.)
Azahares (RCA, 1981.)
Opera Flamenca (álbum doble) (RCA, 1982.)
Al Viento (Philips, 1982.)

FIRST INTERNATIONAL «SANLUCAR» GUITAR COURSE

- Sanlúcar de Barrameda (province of Cadiz), Spain. In Andalusia, on the Atlantic coast, at the mouth of the Guadalquivir, 100 kilometers from Seville.
- August 1 to 27, 1982.
- Under the auspices of the City of Sanlúcar de Barrameda.
- Instructor - Manolo Sanlúcar.

Course Description

- The course will deal with the theoretical and particularly the practical aspects of the traditional forms of Flamenco.
- Manolo Sanlúcar will teach his technique through his own exercises, studies and concert pieces.
- Personal attention will be given to every student.
- Classes will be held from 10 a.m. to 1 p.m., Monday through Friday.
- Interpreters will be available in English, French and German.

Admission Requirements

- The attached application form should be completed and returned by June 30.

Performer

- A background in some style of guitar is mandatory, though an advanced technical level is not required.
- No knowledge of Flamenco is required.
- The application for admission should be accompanied by a cassette on which the applicant has recorded a piece of his/her choice demonstrating his/her level.

Auditor

- No preparation in guitar or in Flamenco is required.

Price of Enrolment

- Performers - 15,000 pesetas. (\$150.00)
- Auditors - 5,000 pesetas. (\$50.00)

(Only half of these amounts will be charged for any students wishing to attend for the first two weeks only.)

- Financial assistance may be requested by certified letter.

Housing

- The City of Sanlúcar is offering housing and full board for Course participants at a student residence located on the town beach from July 31 to August 29 at a charge of 20,000 pesetas per person. Those wishing to reserve places may do so in the attached application form for admission to the Course. (\$200.00)

Cultural Program

- During the month of the Course the City of Sanlúcar will present a program of cultural events including: classical and flamenco concerts, performances of various types of music and theatre, art exhibitions, local festivals, etc.

Opening Concert

- The Course and the program of cultural events will be inaugurated with a performance by Manolo Sanlúcar and Felipe Campuzano the evening of Sunday, August 1.

APPLICATION FOR ADMISSION

Name _____ Telephone Number _____

Address _____ Nationality _____

Age _____

I would like to attend the First International "Sanlúcar" Flamenco Guitar Course "

as: auditor performer for: the four weeks the first two weeks

If you apply for admission as a performer and are not admitted as such, do you wish to be admitted as an auditor?

I would like to reserve _____ place(s) in the "Guadalquivir" residence.

Please send me more detailed information about the Course.

ANDA JALEO

IN APPRECIATION OF THOSE, WHO THROUGH THEIR CONTINUED CONTRIBUTION, KEEP JALEO GOING.

This month we wish to acknowledge PENELDPE MADRID for her continued contribution to Jaleo. Penelope serves in several capacities: as Correspondence Secretary -- answering the myriad of letters, requests or complaints; as Distribution Secretary -- keeping records updated, sending out renewal notices, forwarding updated information to Tony Pickslay who produces the mailing tables; as Advertising secretary -- corresponding with and billing our advertisers. All this, and more, she does for the preservation of Jaleo and her love of Flamenco -- accepting not a penny. How she manages to squeeze all this in, along with running a household, hunting for a job, practicing the guitar and taking her daughters to dance classes, remains a mystery.

El Oido

NEWS FROM OUR MEMBERS

Working in New York as of April 27th: Dancers Estrella Morena and Manolo de Córdoba with guitarists Pepe de Málaga and Emilio Prados at the Flamenco Room of the Chateau; dancers Hara Sultani and Lilliana Morales with guitarists Pedro Cortez and singer Paco Ortiz at El Rincon de España, Friday and Saturday, B2 Beaver St., 212/344-5228; guitarist Paco Juanas and Paco Montes (pop and flamenco singer), and dancer Mari Carmen Rubio at El Castellano Restaurant, 79th St. and Roosevelt Ave. in Queens, Friday, Saturday, Sunday.

A peña has just been opened on 14th St. between 7th and 8th Avenues for flamencos and friends. Diego Castellon and Miguel Céspedes (Arrieta) are usually there Friday and Saturday; its called "Piedmonte." (from Lilliana Morales)

Evanston, ILL: Ridgeville Cultural Arts Program offers flamenco classes year round with Teresa and master classes with Edo Cie, Victorio Korihson, Nana Lorca, Mari's Alba etc. For further information call: 312/869-5640. (from Jane Cole)

San Diego, CA: Dancer Marlene Gael and guitarist/singer Carlota Hernandez will perform July 3rd at the Wing Cabaret, 2753 B Street in Golden Hills at 8:00 and 10:00pm. Vegetarian food - \$3.00 cover, phone 280-4648. (from Kathy Kajimy)

Paco de Lucia will be in the States part of September and October touring with pianist Chic Corea. (from Ken Sanders)



Read interviews with Segovia, Tomas, Romero, Pujol, and many more. Find out about instrument builders, festivals, competitions, and master classes. Play our new music and lute tablature. Find out what is happening around the world in guitar and lute through-

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(REVIEWS: continued from page 13)

being presented is divided into three sections -- the classical theater dance of Spain, regional dances, and flamenco.

Americans have been so taken with flamenco that we have forgotten there is a Spain of romance; the Spain of mantillas and fans, of mysterious lovers and cape-wielding matadors.

A most romantic number was "Aranjuez con Amor," choreographed by renowned Spanish dance teacher, Silvia Ivas. A white lace shawl serves as frame for del Moral's beautiful face, and to envelop her with affection, and finally to bind the pair in ardent exit.

Olivera is adept at swirling a huge cape, an exciting solo, and a type of Spanish theater dance to measure male strength and grace. Del Moral was beautifully fluid in the swaying grace of "Danza Mora," a Moorish dance to the accompaniment of finger cymbals. The eighteenth-century "Bolero Clasico" danced by del Moral was authentic in style and steps and featured fine footwork in the lightness of the bolero's small beats. Olivera, a virtuoso with castanets, proved his skill in "Castanet Concierto."

"Times of Goya" recollected the world Goya painted in costumes of the period and in the indications of repressed passions seething below the surface. "Old Madrid" had the broad humor of the Spanish music hall.

Gaudy and elaborate costumes of several regions and lively dances with high spirits and humor gave the regional section of the presentation a special gaiety. There were the robust manners and playfulness of "Extremadura," the high speed of the "Jota," and the flailing arms of "Gallego" from Spain's windmill country. Del Moral's saucy "Basque" solo was ever winning.

The flamenco section was enhanced by concert caliber guitarist Juan Serrano, and earthy flamenco singer Jesus Ribon. The dancers offered seguidillas, rumba, tanguillo, and alegrías with changes of dazzling costumes and high-decibel dancing. Olivera, a master of zapateado, performed a solo in which his heel work was the only music, with nuances of sound and rhythm -- from delicate notes to staccato gun-shot speed.

The style and dash of the Olivera and del Moral presentation make one realize there are more moods to Spanish dance than stamping and frowning.

JUERGAS in LOS ANGELES

JUNE JUERGA

by Yvetta Williams and Ron Spatz

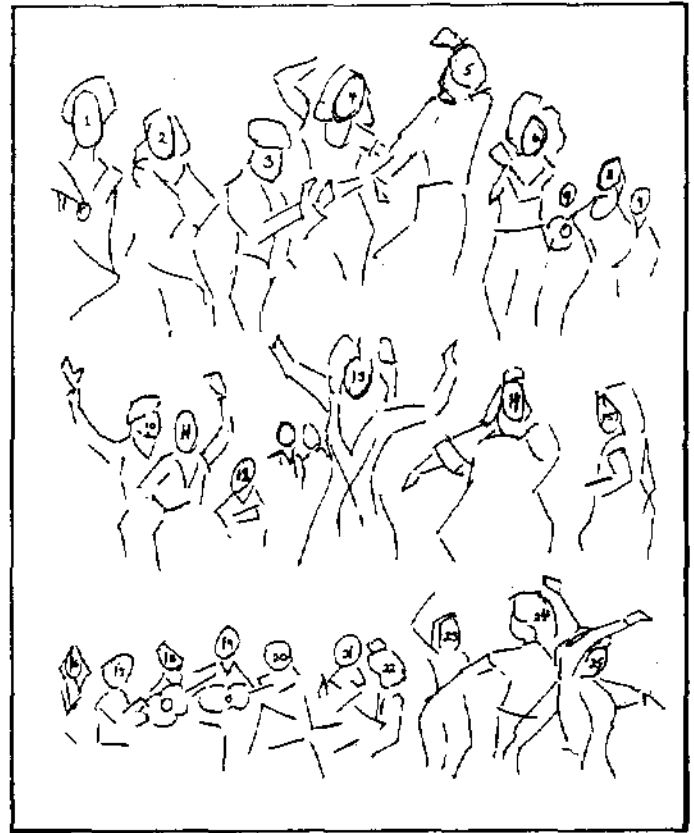
While not as heavily attended as the April juerga, this one was certainly no less enjoyable. Held in the private studio home of Dr. and Mrs. Colbert (Manuela de Cádiz), there were about 60 attendees. Outlying areas of L.A. were certainly well-represented. General Littleton was down from Bakersfield to grace us with his presence; Halcyon and Joann, a song and dance team from Santa Cruz; Pilar Moreno, Victor Soto, Mircha and Carlota, up from San Diego; and Carmen Fenoy from Redlands.

We were a little light in the guitar department, due at least partly to professional commitments (it's always good to hear people are working). However, we managed just fine. In fact, the situation allowed persons who might otherwise hang back, to rise to the occasion.

The dancing area was better represented. Juana Escobar was her usual excellent self, and a real spazkplug to the activities. Katina Vrinós gave us a touch of the gypsy caves with her elegant moves; and in watching the young Yrma Horta and Eric Cortes work as a team, one gets a warm, comforting feeling that the future of flamenco dance is in good hands (and feet). There were as many styles as there were dancers: Victor Soto (great alegrías), Coral Citron, Cristina Pastor, Maria Shippen, many others -- all exciting to watch.

Pilar Mozeno and Rudy Montoya provided us with excellent cantes.

We hope to see the same crowd and more at the August 7th juerga, to be held at the Mexico City Restaurant -- 8:45pm -- 1147 South Street, Long Beach (213) 423-0495. Come early for a great Mexican dinner. Also, there will be an "End of Summer" juerga held on the second Saturday of September, back at the Manuela de Cádiz studio -- 10620 85th Ave. -- 8:00pm.



1. Carmen Fenoy (Redlands)
2. Hostess Manuela de Cádiz
3. Host Roman Colbert
4. Singer Pilar Moreno (San Diego)
5. Víctor Soto (San Diego)
6. Juana Escobar (also #23)
7. Yvetta Williams (also #18)
8. Cristina Pastora
9. David De Alva (also #12 & #20)
10. Eric Cortez
11. Yrma Horta
13. Coral Citron (also #22 & #25)
14. Katina Vrinós
15. Maria Shippen (also #16)
17. Rudy Montoya (also #24)
19. Guy Wrinkle
21. General Littleton (Bakersfield)

THIRD L.A. JUERGA

Dancers, singers, guitarists, aficionados come share your talents and friendship in an evening of flamenco music and fun. Our host and owner of Mexico City Restaurant, Jimmy Jauregui, has graciously consented to remain open late for our August juerga. Come as early as you like and enjoy an excellent Mexican dinner before the juerga. The juerga will begin about 8:45pm when most of the regular dinner customers are gone. The bar and food service will be available during the evening. No reservations. Large parking lot. The restaurant is located at 1147 South St., Long Beach. For more information call Ron Spatz 213/883-0932 or Yvetta Williams 213/833-0567.



SAN DIEGO SCENE

JULY JUERGA

JALEISTAS WELCOME MEMBERS FROM AFAR

This month we will be honored to have members from some distance joining us at our juerga. Dancer and Jaleo author Marta del Cid and her family from Georgia and as many of those who attended her thanksgiving juerga last November as are able. (See Romeria Alpharetta, Jaleo February 1982.) Teo Morca may be down this way around those dates, guitarist Herb Goullabain is back from Germany and Paco S. and Marfa may be back from Spain.

We hope that everyone will turn out at our new juerga location at Gateway Castings. If you have an old shawl or poster to stick up on the wall, bring it along to add more ambiente. Cuadro C has no leader and is almost non-existent so we ask that everyone plan on pitching in. It is not the juerga-coordinator's job to set up, sit at the entrance all evening and clean up at the end.

Date: Saturday July 17

Place: Gateway Casting - 525 West B Street

Phone: 234-7611 (night of juerga only)

Bring: Tapas

DIRECTIONS: Going south on I-5 exit on Front Street, right on Ash, left on Columbia to corner of West B Street. Going north on I-5 exit on 6th Avenue, right on Ash, etc....Freeway 163 south runs into Ash.

DIRECCIONES: Del I-5 sur, se sale por Front Street, derecho en Ash y izquierdo en Columbia hasta la esquina con West B Street. Del I-5 norte se sale por 6th Avenue, derecho en Ash, etc....El autopista 163 hacia el sur sale en Ash Street.

Donations: Member & 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 460-621B or 468-3755.

Ayudantes serán admitidos sin cobrar. Deben de ser socios de Jaleistas y necesitan avisar a la coordinadora de juergas una semana antes de la juerga si quieren ayudar. ¡Por favor, ofrencense! No es justo que una o dos personas esten atras del bar o la mesa de entrada todo la noche. ¡Todos somos socios y debemos, compartir no solo en la diversión pero tambien en el trabajo! Llama Vicki Dietrich 460-621B or 468-3755.

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ANNOUNCEMENTS

updates

LOS HISPANICOS, under the direction of Maximiliano, will be appearing seven days a week at Canada's Wonderland in Toronto. Performances between 12 and 6pm on International Street. The dancers are accompanied by guitarists Harry and David Owen and will be performing evenings at the Palais Royale in August.

FLAMENCO SOCIETY OF NORTHERN CALIFORNIA plans to provide a place where students as well as professionals will be able to dance, sing and play. It also hopes to highlight professional talent at juergas, to sponsor outside concerts, and promote the good spirit of flamenco in our area. Anyone interested can call (408) 429-8476. We plan to meet the last Wednesday of every month.

TED MORCA was the recipient of the St. Denis Award for Creative Choreography for his zapateado "El Zapatero y Las Botas Magicas."

concerts

MORCA DANCE THEATER will present a series of Saturday night concerts through August 21st in the Bellingham, Washington area. For information call: 206/676-1864.

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FOR SALE: 1977 Gerundino Fernandez flamenco guitar, 1st class, Peg tuning, spruce top, cannon, hard shell case, \$170.00. Contact Gerardo Alcalá, Morca 1349 Franklin St., Bellingham, WA 98225 (206) 676-1864.

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FOR SALE: 1977 Lester De Voe flamenco guitar w/machine heads. \$950. Call Ron Rohlfes 415/775-5495, San Francisco.
GUITARMAKER'S SUPPLIES: For price list write Allied Traders of Miami, PO Box 560603, Kendall Branch, Miami, FL 33156.
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.

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

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