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JALEO



newsletter of the flamenco association of san diego

VOLUME VI - No. 1

JALEO, BOX 4706 SAN DIEGO, CA 92104

OCTOBER 1982

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

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DEADLINES

ITEM	For November Issue	For December
ARTICLES.....	In by October 1st	November 1st
ANNOUNCEMENTS.....	In by October 8th	November 8th
LETTERS, EL OIDO, COPY READY ADS...	In by October 15th	November 15th



FLAMENCO IN FRANCE

FLAMENCO IS ALIVE AND WELL IN THE STREETS OF PARIS

by Robin Lent

It is a late summer evening. The area of St. Germain is filled with tourists and Parisians window shopping and wandering through the narrow streets. (A small crowd is gathering around the unmistakable sound of heelwork and castenets rhythmically cutting through the noises of the city. As the performers warm up, the expectant crowd grows in size. Suddenly, with little change or warning, the opening bars of a sevillana are played and the flamenco concert begins.

The company consists of three female dancers: Isabel Naci, Manuela García and Helena Mathieu; two male dancers: Felipe Bernier and José Manuel; and their guitarist Paco Pharón. For three months a year (mid-June to mid-September) they bring their talents out into the streets, doing four or five performances a night, depending on the crowds and weather conditions.

The group is under the leadership of José Manuel. A few years back he owned and ran a small establishment called The Barcelona, which presented live flamenco acts. He now devotes his time to teaching flamenco and rehearsing and performing with the company. They are one of the main acts used regularly by a group of clubs called *Associés Espagnols*. Occasionally they are called in to work on other projects, as in the case of Miguel Cortez, a well-known singer, who used the dancers in a choreographed part of his live show.

The company is now rehearsing an original flamenco ballet written and choreographed by José. It is based on the lives of three Spanish artists: Lorca, Albéniz, and Goya. Opening with a flamenco piece based on Lorca's poetry, the piece then moves to a more classical section, using the works of Albéniz. The final section is a dramatic living depiction of some of Goya's well-known paintings. This exciting work will be presented next March at the Maurice Ravel Theatre in Paris.

The dancing takes place on a small, collapsible plywood stage that they bring with them. To deal with the obvious acoustical problems of the street, the guitarist plays through a small battery-powered amplifier. As the show progresses, a tambourine is taken around to the crowd by one of the female dancers. Their income of course varies, but they average 150 francs a night each.

Out in the street everything is more opened and exposed to unforeseen happenings and interruptions. For one set a group of school girls from Spain join in singing sevillanas. Then a guest guitarist joins in for a few numbers. Later in the evening a drunk is politely pryed off one of the female dancers and escorted away. The atmosphere created is more fun if not as intense as the typical restaurant-cabaret scene. More chances are taken when one feels the lack of critical pressures that come up so often in serious performances of flamenco.

This is not to say that the dancers and guitarist are taking what they do lightly. As they move through the traditional flamenco repertoire, the discipline and devotion to the art of flamenco shows from start to finish, and the effect is reflected in many of the faces watching, almost not believing their eyes.

The dance ends, the applause dies down, and the crowd dispenses. I was thinking to myself how the things that survive are those we take the time for, and take our turn in passing on. The art of flamenco is no different and depends greatly on dedicated groups like this one, taking the dances and the music to an unsuspecting public. Who can know how far reaching, what future seeds were planted by what was done tonight? It is for certain though, that they have reached out and touched the lives of many people.

EDITORIAL

SUBSCRIBERS RESPOND AND EDITOR IS REINSTATED

Jaleo is grateful for its readers' response to the Aug./Sep. editorial. We have received donations, new advertisements and early renewals and we are well on the road to recovery. It is hoped that this is only the beginning of a momentum that will see Jaleo, in the future, as a thriving publication with growing circulation.

We are also happy (and relieved) to announce that Paco Sevilla has taken up, again, many of the editorial tasks which he relinquished during his leave of absence. His infusion of energy is vital to Jaleo's survival.

The signs definitely seem positive, as we embark on our sixth year of publication. Jaleo wishes to thank all of its supporters and contributors without whose support the past five years of Jaleo would not have been possible. Your continued participation is gratefully anticipated.

-- Juana De Alva

LETTERS

IN DEFENSE OF TRADITION

Dear Jaleo:

In response to Kathlyn Powell's response to Marta del Cid concerning "Time Warp" (Jaleo, March '82), this could go on forever! I must admit she has some strong points -- points to which I was open and also vulnerable. We must be aware and understanding of each other's viewpoints.

Personally I feel very uncomfortable with the new technological age and prefer the old traditions. To me they represent a time of a slower pace, of being more natural, less competitive, closer to our source of existence. Those who feel as I do will preserve the traditions so that they will not be lost -- so that there will always be that "core" to build from.

Paco de Lucía is doing what he believes is right -- and for him and his many followers, it is. His is the new frontier, the untried. I have yet to know and understand that core of flamenco more thoroughly before venturing out.

Thank you, Marta del Cid and Kathlyn Powell for your opinions. I learned from both of them.

Sincerely,
Ruth Fike
North Ridgeville, OH

VIVA LA FAMILIA CHAMPION!

Dear Jaleo,

I wanted to write to publicly shout "¡Viva la Familia Champion y Los Flamencos de San Antonio!" (See: Jaleo, April 1982.) I recently visited that city for a meeting and had the good fortune of spending my evenings with Curro, Teresa, their family and group. I was impressed not only by the excellence of their art and performances, but by their open warmth and hospitality as well. They exemplify the aura of sharing and amistad that flamenco is all about.

On my last night there, they threw a juerga which was a delight. When what was left of me returned to Columbus, my wife, a non-flamenca, asked me what all I did in San Antonio. I told her and mentioned that there was a juerga on my final night. She was amazed and asked, "How did you get to know them that well, that you'd be invited to a juerga?" The answer was simple: "They're flamencos." She thought a moment and said, "You know, that's beautiful. You people are fortunate." Pure truth.

My hat is off to Los Flamencos de San Antonio. Our art could not have finer representatives in that corner of the world.

Sincerely,
Bob Clark
Columbus, Ohio

THANKS, SUGGESTIONS AND COMPLAINTS FROM OHIO

Dear Jaleo,

I received two issues of Jaleo, June and July '82, forwarded to me from my former address before I sent a check to renew my subscription with you. I want to thank you for the continued copies despite the fact that I had not declared myself with Jaleistas.

My performing name is Carlana "La Maya." My current activities are cantaoers for the Fairmount Spanish Dancers of Cleveland and in Columbus we have a restaurant called Garcia's International that has a juerga night every Thursday in which a number of us congregate and jam until the early morning hours.

I look forward to more Jaleo in my life. When I received a note from you asking any suggestions or dissatisfactions, etc., I could think mainly of a yearning for more scholarly articles on the various toques and discussion of the letras, for example, the differences in the various fandangos, malaqueñas; I remember the one lengthy article on saetas. I wish Carol Whitney would write some more of her wonderful articles. I know Marta del Cid has many secrets about flamenco costuming, in particular, the full dress design with the impossible fitted bodice and sleeve with the built-in godet.

I also would like to submit an "unfair" note concerning the false advertising by Jo Ann Weber of Minnesota. She supposedly silk-screens t-shirts that bear the names of some of the dances. I ordered from her an alegrías shirt a year ago, sending her a check. No response. Then I wrote a note, then I called her and she was so busy "On Tour," etc., that she had not had time to follow through. Six months went by and I appealed one more time by letter for a little alegrías in my life. But, no dice! I have still received no word, no refund, nada! "Yo les digo por la experiencia, porque a mi ha sucedido." Así les saludo en un refrán!

Hasta la proxima,
Charlene Payton
Columbus, OH

BOOTS ARRIVE

Dear Jaleo,

We would like to inform your readers that our dancer's boots (Letters to the Editor -- June Jaleo) have arrived after 10 weeks and several letters. A letter of apology also arrived. I have also sent for and received promptly a pair of shoes and we are extremely happy with Menkes shoes and boots. So if anyone was put off from sending their money after reading my letter, they can go ahead.

Veronica Hood
Clarence Park, South Australia



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PUNTO DE VISTA

FLAMENCO -- VEHICLE FOR UNBURDENING THE SOUL

The controversy generated by Jerry Labdill's satire (Punto de Vista, Jaleo, March '82) has gone a bit too far. I interpreted his tale as an attempt to remind us all of certain endangered principles that are critical to flamenco's continued survival as more than just music. It seems that many readers, regarded the satire as a simple attack on Paco de Lucía. Their efforts to defend Paco, who could probably defend himself adequately if he desired, have become a bit frenzied. I doubt if Paco would appreciate the personal attacks recently being used in his unsolicited defense.

First, one comment regarding the letter in July's "Punto de Vista": Anyone who knows Marta del Cid realizes that she needs no defense. Her sincerity and integrity as an artist stand on their own merits.

What are the endangered principles that I alluded to? They do not relate to virtuosity or lack of it. They pertain to the roots of flamenco, the people who give it birth and the reasons that they had to do flamenco. When we speak of these things in a historic sense, we speak not of tablao's, choreography, performances, taconeos or public acclaim. These additions/modifications came later. They are not necessarily good or bad -- they can be either, depending on who is involved. But it is common knowledge that flamenco began among the poor gitanos and Andaluces long before the window-dressing prompted by cafes cantantes. In fact, the guitar probably was generally absent at the time of flamenco's birth! This shocking fact honestly fails to bother me, despite my role as a guitarist. Moreover, I don't cringe when I remind myself that the guitar is not absolutely necessary to flamenco! Blasphemy? -- to some, no doubt. Attack me all you wish! A mí no me importa.

I have been fascinated by the rich diversity of flamenco and the fact it arose in such narrow geographic confines. My forays into flamenco country have involved pilgrimages to the pueblos famous for different styles or legendary figures of the past -- to try to understand how it all could have happened. Such pilgrimages tend to lead me to the favorite bars or humble dwellings of the locals who "keep the faith." These are people with hardships such as we generally don't endure in North America, but they have the same inner joys, sorrows, loves, and hates that make us all tick. They differ from the North American "norm" primarily in their emotional openness. They are not into enduring life without sharing the guts of their existence -- a simple way of coping that would scare many socialites to death. And it works! They manage to enjoy life and thumb their noses at the poverty and the problems that riddle their existence.

The magic aura that pervades flamenco arises from its excellence as a way of unburdening one's heart from alegrías y duquesas too intense to bear if kept bottled up inside. The music is only a means, not an end -- a fact too easily forgotten. I've accompanied poor gypsies in obscure barrios when they had inner turmoil that had to be unleashed. What we did would not play in Carnegie Hall, perhaps -- or Peoria, for that matter -- but it meant much at that moment. If a theater audience had been present (blissfully, none was),

they would have been ignored. If they would have liked it, fine -- if not, tough break. It would not have been done for them anyway. My personal bias is that the gut-level flamenco differs from most "performing arts" in that it began as a means of expressing and sharing intense personal feelings, rather than as an attempt to create beauty and pleasure for an audience, educated or otherwise.

The core vehicle of this medium, like it or not, has been the cante and not the guitar. The human voice can express feelings more specifically than any guitar on earth -- but, it often does so best when a guitar sets the stage. If the guitar runs rampant over that stage, driving the voice into the wings, the guitar has forgotten what it was supposed to do. Virtuosity is fine -- as long as it doesn't get in the way of expression of feelings.

Niño Ricardo was an innovative virtuoso of his time, yet, he never forgot his role in the sacred duty of accompanying the cante. I often listen to a tape of Tomas Pavón, whose art I admire greatly. The natural strength, depth, and intensity of his soleares and seguiriyas constantly awe me. I have been so overwhelmed by the profound nature of his cante that I recently realized I had never tried to listen to what Ricardo was doing in the background to help him. When I listened with that in mind, I was surprised how little he was doing during the actual letras. He almost stops playing at times, when Pavón doesn't need him at the moment. When Pavón's voice swells of its own accord to a height, in no need of assistance, Ricardo's guitar respectfully gets the hell out of the way. In this sense, less can be more -- better sometimes to not compete with the singer. If a guitarist overwhelms or trips up a singer, God help the emotional expression originally intended.

Again, I do not attack virtuosity -- instead, its abuse. Paco Peña is a relative virtuoso, for example, who respects the original intent of flamenco enough to use his guitar to assist -- rather than to upstage -- a singer. His technical skills add rather than detract. I have heard Paco de Lucía assist sometimes and upstage at others. Perhaps for this reason, both in the bars in the Andalusian countryside and at festivals, I've heard the people chide guitarists who overrun their singers by saying, "Paco...ah, Paco..." in sarcastic fashion.

I do not condemn Paco de Lucía and I do admire his virtuosity. I simply feel disappointed when he fails to control his virtuosity and thwarts an emotional expression.

Why worry about such emotional expression? It has been the source of flamenco's mystery, intensity, and unique depth. Without its role as a means of unburdening the inner self, unconcerned with how to dazzle an audience, it will lose its fizzle, go flat, and be tossed on the junk heap of discarded fads -- audiences and their whims come and go, but basic human emotions will continue forever, in need of unburdening.

One final point in a letter already quite long: While some may be attracted to flamenco solely for its performance aspects, I hope that all entering into this vast art form will pause to try out its original, nonperforming aspects. The noncompetitive, emotionally rich ambiente of a down-home juerga among friends may not be for everyone -- we're all different, no? -- but for many of us, the juergas and interpersonal sharing are all we want or need. And I hope that as Jaleo, bless its alma, continues with understandable demands for promotion of professional flamencos trying to elude starvation, it will not be forgotten that we are still out here, too.

-- Bob Clark

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Laura Moya

[Editor: We are indebted to Miss Moya for submitting a series of articles on Spanish and flamenco dance by Juan Martínez which will begin in this issue. Besides a busy teaching and concert schedule, Miss Moya also presents educational programs for the public school system and the elderly. The following are some of the guest artists who have performed with this company: guitarists -- Carlos Rubio, Roberto Rico, Benito Palacios, Bruce Patterson, Chris Carnes and René Heredia; singers -- Miguel Gálvez and Chinín de Triana; dancers -- Antonio Triana, Victor de la Madrid, Oscar Nieto, Ambar González and José Antonio.]

Laura Moya Dances to a Spanish Beat

(From: The Phoenix Gazette, April 15, 1982; submitted by Laura Moya) by Kyle Lawson

There is no doubt God meant Laura Moya to be a dancer. If he didn't, he had more than enough time to change his -- and her -- mind.

"If there ever was a day in which I didn't want to be a dancer; I cannot remember it," she says, flashing that beguiling, sultry smile which makes her seem the prototype of Spanish dancers and Spanish women in general.

"Even as a little girl in church, I would think about dancing. I would imagine that behind the pipe organ there were all these wonderful costumed dancers and I would make up dances to go with the hymns."

God did not take offense. Instead, he seemed to open every door to enable Miss Moya to realize her dream.

At 14, when most girls are worrying about boys and homework, usually in that order, she became a professional dancer, joining a schizophrenic vaudeville act -- schizophrenic in that the performers were Greek but the act was Spanish.

"It was wild," Miss Moya says wryly.

At least her Castillian heritage lent atmosphere to the troupe. And, she says, "They really were quite good, you

know. The experience I gained was invaluable. As far as I am concerned, there is only one way to become a performer. You perform.

"You can learn much at a dance school, but not enough. You must test yourself in front of an audience. You must learn to please them. If you please your teacher, you can call yourself a dancer. But, if you can please an audience, then you can call yourself a performer.

"Many people are happy just to be a dancer. I wanted to be both."

[In a personal note, Laura Moya adds the following: I auditioned for the Havana-Madrid show and was seen by Alberto Torres and was asked to team with him. He had come to New York from Spain to give some concerts with Manuella del Rio. Our engagement at the Havana-Madrid lasted six months (shortly thereafter the Havana-Madrid became the Chateau-Madrid). I must explain about the picture of Alberto, myself and Maruja Serrano who was a singer in the Madrid show. We did a fun number together with lots of pantomime and ended up dancing.]

Alberto was on an American tour, and in addition to giving concerts he hoped to do some nightclub dancing, since at the time Spanish dancing was a popular attraction in the posher clubs.

His classical partner thought nightclubs were beneath her, however, and on the spur of the moment, he asked Miss Moya if she would be interested in dancing with him.

"You might as well have asked the flowers if they loved the sun!" she says, punctuating the remark, as she does everything, with enthusiastic hand gestures.

"What an experience that was! When you are young you think you can do anything. I learned four very difficult dances in a week. Now I get tired just thinking about it.

"We had a very strenuous schedule: three shows a night, seven days a week. I would get home at 4 a.m. A sensible person would have collapsed. I loved every bone-breaking, exhausting minute of it!"

After Torres put her on the map as far as Spanish dancing was concerned, her career continued to thrive. She performed at Carnegie Hall, the Copacabana, the St. Regis Hotel and with celebrated artists such as La Argentina, the dancer who gave José Greco his start and who signed Carlos Montoya as her guitarist.

[Laura Moya: A highlight of this exciting period was being invited to perform for the Spanish consul and his guests with La Argentina -- just the three of us gave a short concert! Sadly La Argentina died shortly afterwards in 1945! Before Alberto returned to Madrid, where he now resides and teaches, ...we gave a concert at the Academy of Music in Philadelphia and performed for several weeks at the Club Bali in Philadelphia. When Alberto returned to Madrid I began dancing alone for the first time and did my first "Alegrías" at the Teatro Hispano accompanied by Geronimo Vallarino! Carmen Amaya and family were in the audience and came backstage to meet me!]

She toured South America and the United States and, if television hadn't killed vaudeville and almost every other kind of show business," she probably would still be kicking her heels on the road somewhere.

Instead, she married George Rosner, formerly the pianist at the Phoenix Country Club and now a regular at Tino's Restaurant in Scottsdale. There also were three Rosners to raise, a task she found as challenging as dancing "and every bit as delightful."

Her husband was not satisfied with seeing his wife limit her talents to home and hearth, however. At his encouragement, "and, to be honest, because it was something I suddenly wanted to do again," Miss Moya established a Hispanic dance school in Phoenix.

It was so successful she felt compelled to form a dance company "to give my best students a place to perform -- for, after all, performing is an essential part of my philosophy."

The company...has performed Manuel de Falla's "El Amor Brujo," which Moya choreographed as a result of a grant from the Western States Arts Foundation, performs in authentic Spanish costumes, handmade by "a wonderful dressmaker in Scottsdale (Leila Parriott)" to Moya's designs.

People make a mistake when they think Spanish dancing is all the same, Moya told Weekend. "Each area in Spain has its own folk dances and costumes," she said. "They can be quite close geographically but quite far apart in style. And



LAURA MOYA SPANISH DANCE COMPANY



MARUJA SERRANO, ALBERTO TORRES. (LOLITA) LAURA MOYA IN THE HAVANA MADRID (NOW THE CHATEAU MADRID) IN NEW YORK



LAURA MOYA WITH SINGER MIGUEL GALVES AND GUITARIST BENITO PALACIOS -- SUN CITY BOWL, ARIZONA 1971

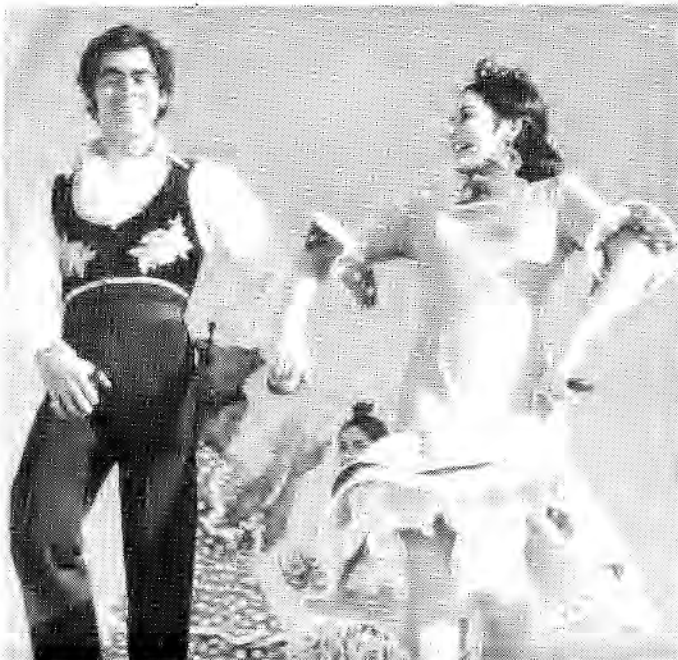


IN "EL AMOR BRUJO" CARNEGIE HALL, NEW YORK, WITH ALBERTO TORRES

these are not easy dances. In their way, they are equally as difficult as classical ballet."

To accomplish the flamenco dances, at which Moya excels, "you have to have a good ear," the dancer said. "So much is dependent upon syncopation and rhythm." She explained that the flamenco really is a mixture of Hebrew, Moorish and Gypsy influences that resulted when the three persecuted minorities hid together in caves.

In some ways Spanish dancing is limited, she said, because "it has to be Spanish, it has to be authentic to a particular region and it has to be performed with the right technique," but in other ways it is not because, "there are so many different dances that you are never bored. There is always something new to learn, something new to excite your creative desires."



LAURA WITH VICTOR DE LA MADRID 1971

And...well, if you think Laura Moya could endure the sound of castanets from the wings...

All this happened in the late '60s, and Miss Moya hasn't paused for breath since. She dances, choreographs, teaches and tirelessly promotes the cause of Hispanic dancing-- "It is difficult to get people in the arts to think Hispanic dancing is worthy of financial support, but I persevere."

And she still enjoys every bone-breaking, exhausting minute of it.

"I am a good advertisement for the fact that you are never too old to do something you love, am I not?" she says. And to prove it, she flashes that smile and executes a nifty Spanish step in the newspaper office.

[Laura Moya will be giving a program of classical and flamenco dances at the Kerr Cultural Centre in Scottsdale accompanied by her husband on November 17th (Eduardo Santiago for flamenco).]



JUAN MARTINEZ

El Arte Flamenco

[Laura Moya has sent us a series of articles that ran in 30 issues of *La Prensa*, date unknown, but somewhere around 1942. The articles deal with many aspects of Spanish dance and were written by Juan Martínez, a well-known Spanish dancer in the 1930s-50s. We plan to reprint the columns that contain flamenco related material (keep in mind that this is one man's opinion, not gospel), beginning in this issue with an interview with Juan Martínez and his column #4. Translated by Paco Sevilla]

ARTISTIC CAREER OF JUAN MARTINEZ

Juan Martínez is not only a top exponent of the Spanish dance, but he has shown himself to be steeped in the roots, history, tradition, styles and evolution, and is acquainted with artists of the past and present. Having declined to write something about himself and his artistic development, we resorted to a kind of interview in order to present a synthesis of this very Spanish artist and authority, one of the most solid pillars in the art of Spanish choreography. After toasting with a glass of fine sherry, we asked him:

-- Martínez, tell us something about your development into an artist.

"My first public appearance was when I was barely six years old, and I will never forget such a significant night, the beginning of an artistic career that was to present me with so many surprises, adventures and triumphs. I made my debut without knowing what I was doing--I found out much later what an artist must do and go through to become something in the Spanish dance.

"It was the same with me as with almost all the children of bailaroes who performed at the end of the 19th century. My father, without any sort of compassion, and without thinking of anything except the desire to make his son into a great artist in the baile, made my studies go beyond the normal, almost to the point of martyrdom if things didn't come out as he wished. Two hours a day was the average lesson that I had when things were going well. Aside from the little stage dances I was doing, I was learning the Spanish classical school and all kinds of mixtures of other dances, including those of flamenco. I wanted to dance the "zapateado" and my father told me, 'You can do whatever redoubles you want in any other flamenco dance, but for that type of baile you have to wait and do what I did; if you like it and want to steep yourself in it, you will have to do like

the toreros who begin by travelling to the small town bull-fights until the genius of the art enters into their hearts. That is to say, you have to become involved with the calés, the gypsies, and feel them out in the area of their gypsy dances. With what you know of the other dances and with the full knowledge of that type of dance, you will be something great, son, and few will surpass you in what is referred to as Spanish dance. I am determined that you will be something in our art."

"He didn't need to tell me that -- he demonstrated it in his special way of teaching me. This system of practicing lasted until I was seventeen years old. Even when I knew everything that could be danced in Spain -- past, present, and that which was just coming along -- I never stopped my wandering through the pueblos; I never stopped gathering more information whenever it was presented to me, or whenever I could. In that manner I not only reached the point of knowing the baile of this or that region, but also the greatest possible part of its origin and history.

"I travelled through Spain a number of times, from north to south, east to west, by train, stagecoach, cart, two-wheeled covered wagon and mule. Later I travelled the world, particularly Europe and America, taking advantage -- as in Spain -- of every opportunity to collect facts in every country where the dance interested me; I studied forms and origins and later made comparisons, deductions, and discovered an infinite number of derivations, some of them incredible but true!"

-- Martínez, what is your style of dance?

"You can say that I have covered the complete social scale within the Spanish dance. I have set a standard for Spanish art in all areas where I have been presented. My way of dancing was a pure style and Spanish to the core; I was primarily a classical and Andalusian 'bailarin' and did not use the baile flamenco until it began to appear on foreign stages, that is, it became sought after outside of the Spanish café cantante in the year 1910 or 1911. Many times, when I was forced by the public to repeat the zapateado, I would tie my ankles together with a handkerchief and continue 'zapateando.'

"My specialty is the characteristic Andalusian dance, but knowing the school dance on the one hand and the flamenco on the other, as well as the regional, it was very easy for me to interpret all styles of Spanish dance. In most cases, if a person is a great bailarin, he will not dance flamenco, because the two types are opposites in their formation. And if one is a bailador, it will be ever more difficult for him to dance other dances. But this did not happen to me; for me to dance a bolero after a farruca, jota, or some valencianas, and then the panaderos, is all the same to me, and I can honestly say that few artists in the Spanish dance can do that, above all if the styles are perfect.

"I could give many examples of this, but that would be too long for an explanation, so I will give just one: The great bailarin, Miralles, could, with a skill that was frightening, do more than a "sexta" (in classical, a beat and a half with the feet, while in the air) and almost do an "octavo" (two beats), but it was almost impossible for him to do "redobles" (a flamenco step) and even more difficult for him to imitate the baile gitano. On the other hand, Antonio Bilbao, who was the best in Spain in the zapateado, could never do even a bad "tercerilla" (apparently a simple form of the classical steps).

"During my wanderings through the world and in Spain, I performed with true celebrities in all forms of the arts, and always in a respectable position. At first I worked with my family and later, alone. As my father had said, there were few who could surpass me, and if one could, it is more than certain that he dedicated himself to just one type of dance -- to do just one and no other, it is not unusual to reach perfection, whatever the chosen type of dance. But he is missing the other shoe, and with the ideals of the few men who are entering the ranks of the Spanish dance these days, I see it unlikely that many will even reach that level.

In 1928, I left the variety shows in order to do concerts, and from that moment I began to develop the baile in a different way, although without abandoning the essence of the primitive. I always fought against those who belittled the Spanish dance, although my preference is the great modern music -- an listening to it, I feel that which the composer wanted or intended to say in a particular musical work. I dance the most popular things, but only with the hope that

people will see that the baile never gets old when it is well done. All of those who feel the opposite are, without a doubt, somewhat mistaken. I will continue with the same ideals as long as possible. And I have confidence in those who understand the baile and in those lovers of true art. I will repeat what was written about me in the newspaper, *Comedia*, on May 29, 1932, by the greatest dance critic in Paris: 'We have come to admire Maestro Martínez, model of the masculine dance of Spain and virtuoso of the traditional style, who introduces even into the furious moments of the 'gitanerías andaluzas,' the distinction of a nobleman.'

THE OFFICIAL BIRTHPLACE OF SPANISH DANCE HAD ITS ORIGIN AND DEVELOPMENT IN ANDALUCIA

(from: *La Prensa*, c. 1940; sent by Laura Moya; translated by Paco Sevilla)

by Juan Martínez

Andalucía is the birthplace of the Spanish dance as it is most commonly known throughout the world. We owe gratitude to Andalucía for having created the most perfect and complete dance in Spain. Within that style can be found many types -- the dances with castanets and the many forms that we call flamenco -- that have all been born there. The "cachucha" and the "fandango" used to be danced by the Andalusians with arm-work and body positions that came to dominate all of the other regional dances.

Much is owed -- in fact, most -- to the gypsies who, even today not knowing exactly where they came from, brought with them rhythms and some footwork that later formed our great dance; they had a sureness and spontaneity that was amazing to whoever watched their movements. In Andalucía, this type of dance flourished easily, perhaps due to the climate, atmosphere, or other unknown causes, while no other region had the capacity for its development in those times. Most of the time the gypsies danced to the noise, or sounds, of palmas, banging on frying pans, castanets, or simply the knocking of knuckles on wood. In any case, they danced and, little by little, the noise and sounds changed into a solid compás.

The gypsies preserved a special type of dance. The Andalusians, under the influence of the gypsies, broadened the scope of the baile. It would be difficult and of great length to explain in detail how the many and varied dances were developed throughout the different regions of Spain.

The roots of the baile Andaluz, or gypsy, can be found perhaps in ancient Egypt, Syria, Hungary, Southern Russia, and included all of that which was gathered until the gypsies reached Andalucía, where it gave rise to all of the variation that was previously unknown in that region.

Let us now pass to the time of the Moors in Spain... There is no doubt that the Moors left great treasures like the Alcazar, the Giralda, the Mezquita, and other works of art, but they also left another great wealth -- that which completed the baile Andaluz, particularly that of the gypsies. I do not mean to say that the Moors taught the gypsies, or the children of the land of María Santísima, to dance; these already had within them "el baile por excelencia." But the Moors had great influence: first because their dances left many movements of flexibility, hips, head, arms, and some movements of the feet, along with aspects of melancholy, sexuality, passion. Second, their music applied especially well to the gypsy baile because of the compás and gave rise to a large number of danceable compositions that, without being Moorish, could not deny their origin. The Moorish influence is undeniable in Andalucía, as well as in other parts of Spain; witness the sentimental songs and dances of the Hebrews that are found in most regions. There are also traces of other races who spent time on Iberian soil. In no region of Spain can anything be found that can justifiably be called purely Spanish in origin. This can be considered a true miracle, and without any doubt, due to the characteristics of the Spanish people who, although centuries and more centuries pass, and race after race comes, we don't want anything except to have the most pure and that which has the most art.

In Andalucía was born the dance called "cachucha" and

they also danced "fandango," although the latter was danced in almost all of the rest of Spain. In past times the dances of the different regions did not have specific names, except in Galicia, Cataluña and Vizcaya, where they were the same as today, the galleçada, the sardana, and the Basque dances -- along with the fandango that they still dance and perform to the primitive music.

The popular music of the jota, at one time the "national hymn" and danced in almost all of the regions of Spain, is the primitive fandango that later was given different titles according to the region, because nobody wanted a dance or, much less, a title that others had. So, from there came las parrandas in Murcia, las Valencianas, jota, danza, rapsodias, pandereta and other dances in Valencia, the jota for the Aragoneses and Navarros, the Boleros for the Mallorquines, and the seguidillas for the Manchegos; the name, "fandangos," was preserved only in Vizcaya and Andalucía. The "cachuca" of the Andaluz is the sevillanas, jaleos, panaderos, peteneras and others.

I would like to take this opportunity to point out that La Piri was the first bailarina to be officially presented in the opera de Paris, dancing "Jaleo de Jerez" and the sevillanas. So outstanding was her success that the King and queen in that magnificent time could not resist the desire to go see her, and the great "Ballets" that had enormous prestige in that theater at that time almost passed into obscurity after the Spanish dance became known in the French capital.

ZAMBRA MORA

"WHAT IS IT?"

by Maria Morca

What is the Zambra Mora? That's a question that dance students inevitably ask me. Some found out last June 20th at a successful and well-attended workshop on Zambra Mora which I gave in Los Angeles.

Zambra Mora, or dance of the Moors, is an exciting link between Middle Eastern and flamenco dance. Over 700 years of Arabic influence on the culture of Spain is still strongly preserved in this dance form. The three main rhythms that are used in the Zambra are Arabic rhythms: wahdah, sufiyan and du-yak. The dance also incorporates Middle Eastern movements -- broad undulations, exaggerated hip and zarc movements, lattice skirt and foot work. It's danced barefoot or with shoes, and with or without finger cymbals.

Arabic culture came into Spain through the Moors. During the 7th century A.D., the Arabian Empire struck relentlessly across North Africa to the Atlantic. In 711 A.D. the Arabs crossed the Strait of Gibraltar from Morocco and gained control of Spain. By the 10th century, under Moorish occupation, Spain reached the height of her glory in the arts, sciences and education and rivalled Damascus and Baghdad as a culture of learning. Córdoba became the chosen capital of Arab Spain, by then the most powerful dynasty in the Moslem world.

The cultures of many people played an important part in the development of Arabic music and dance. Directly and indirectly through invasions, conquests, communications, trade and commerce, Turks, Kurds, Persians, Greeks, Arameans, Syrians, Phoenicians, Carthaginians, Egyptians, Jews, Gypsies and others blended and fused their spirit over many centuries into what became the Arabian Classical School.

Flamenco, though, was born in Spain and came, in part, from the gypsies. By nature a mystical and passionate people, the gypsies evolved their own unique style of music. They took from Arab Spain as well as from other cultures as they migrated from place to place over the centuries. Like Middle Eastern music, flamenco sprang from a spiritual and esoteric base, evolving through song, music and dance, and was established on ancient musical theories and principals. The purpose of flamenco itself is to release both the body and spirit to experience various moods, emotions and sensuous responses, to realize a harmony with nature and the universe. Various forms were evolved to allow this. Some could be used

to check passion, or arouse it -- or to relax or dispel fear. One form, such as the alegrías, served to banish depression. Another, the soleares, to find unity within one's self. A third, farruca, to express masculine qualities while yet another, the zambra, expressed the farruca's feminine counterpart.

Whatever it may be, each form in flamenco is well-structured and defined with its own specific rhythmic mode and tonal progression. However, within the structure of each form there is freedom of expression, and a feeling can still flow openly and spontaneously through it. However, since moods do change from moment to moment, more than one feeling will sometimes strive to come out of a dance. Some forms, including the rambra, can therefore be combined with other forms in a natural order to release within a dance different feelings. Needless to say, the more variety that is incorporated into a dance, the greater its entertainment appeal will be.

Over the years, Middle Eastern dance expanded my own perspective and understanding of flamenco. Flamenco, in turn, also expanded my understanding and perspective of Middle Eastern dance, and of dance in general. It has been inspiring and delightful for me to be able to introduce the Zambra Mora to others. Perhaps, at first it was intrigue that brought people to these workshops. But many left with a renewed enthusiasm about their dance.

Anyone interested in learning more about the Zambra Mora, please write to me about workshop information at 5648 Case Avenue, Suite 3, North Hollywood, CA 91601.



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MORCA

... sobre el baile

BULERIAS, VIVA TU!

Of all the flamenco forms, bulerías has the most and fewest "rules." The more one listens to bulerías and sees and hears it expressed in dance and song, the more one realizes its endless variety of mood, expression, expansiveness, rhythm and feeling. The incredible balance of rhythmic energy and pulse make for what I call an ongoing natural search for more -- not so much more variety, of which I will get to later, but of more depth, of more involvement within the form, of true self-expression finding itself. Although there are many other flamenco forms sharing the same compás, there are few others that use it with such variation of pulse, of accent, of energy, of drive, nuance and mood.

Some of the common questions that dancers ask are: How do I get into the rhythm? On what beat do I enter? How do I know when to stop or start? When do I make the llamada, or desplante? When does the singer come in or out? When do I pasear or play palmas? When is the best time or place to do the footwork section or how long should I carry on the footwork? How do I go from the base rhythm to the paseo? etc.

Guitarists basically ask the same questions, although related to dance accompaniment or even understanding bulerías as a solo form: When do I play the base accent? What do I play when the dancer is doing footwork? Are there many different kinds of llamadas and ways of calling them? What is the difference between a llamada and a desplante? When do I play a falseta? How do I know when the singer is coming in or finishing? What do I play when the singer is singing and the dancer is dancing at the same time? etc.

Suffice to say that for every answer, there is an exception, just like the Spanish language itself. Instead of counting compás, for example, when wondering how long the singer will sing or how long a falseta will be, start to feel a basic rhythm within a rhythm, a certain "natural" length and flow, no matter how long or short. Like watching the waves of the ocean, there is an underlying basic rhythm even though each and every wave is different. It is soon obvious that one particular facet of bulerías will not go on forever, only the underlying rhythm. A knowledgeable guitarist will carry a falseta out to a natural termination, a singer will sing a letra in a natural length and expression, and a dancer will carry out a desplante to a natural length, even though this "natural length" that I am speaking of will vary. The natural that I am speaking of is the aesthetic art, the intuitive expression of the whole interpretation of bulerías.

Bulerías is the ultimate in expression when it comes to what is not done. I have noticed over many years that people just getting into the "grip" of bulerías seek with great energy the "fun part." Dancers get addicted to more and more desplantes, looking for the ultimate desplante, contra, double contratiempos, more and more titillating and complex series of steps to put to the titillating rhythms, packing each compás full of double and triple goodies. Guitarists search for the most up-to-date falsetas or maybe the "original Morón golpe" or an accent yet unaccented. This is all a very natural search because, like watering a beautiful garden, it takes much water for a few drops to trickle down to the roots. When one finally reaches the roots of bulerías one of the most profound things that will be found is what is not done, what is not heard or seen. The essence of bulerías as expressed by the artist is the feeling, the overall feeling of bulerías itself. It is almost the ultimate escape from the everyday world around us. That essence is behind the dancer who is able to stand almost stark still and move an audience to tears of joy, or the dancer who does a subtle look as the singer accents, or moves an arm, tracing an invisible rhythm, expressing a subtle guitar inflection, or doing just one planta and walking away -- or on the opposite end, doing some outlandish movement por chufia or some small pelizco that makes your hair stand up with more joy.

In Spain, if there is any test at all in artistic flamenco interpretation it is usually por bulerías or soleares, two relatives with a magic all of their own. So many times in Spain, the ones who moved the onlookers the most were the ones who "outwardly did the least." They became the bulerías in feeling and interpretation and let the total variety of mood and rhythm, "play them" as an instrument, so that the artist is being moved, not the artist forcing the moves or preconceiving the moves.

At this point, I want to differentiate between a person raised in the ambiente of flamenco in Spain and the person beginning their study of flamenco, whether in or out of Spain. It is obvious that a person with the ability and sensitivity to become a flamenco artist, and who has been raised in the heart and ambiente of flamenco Spain, will have already had his roots soaked with the essence of flamenco and will have an innate understanding of its interpretation. Those who saw the movie "Flamenco," made in the middle 1950s, will remember a very young El Farruco sitting next to his wife while she sang por bulerías. He had his arms around their baby and he was playing palmas. It was so moving as you saw the very young infant, fairly bouncing around to the rhythm of bulerías as it was sung into his little ears, along with the steady palmas; how could he help but become flamenco, become the bulerías?

God bless bulerías... In this day and age of 4/4 time, when 99% of the music and "muzak" that we hear all around us is 1 and 2 and 3 and 4, in all flavors of speed and noise, bulerías is like a beautiful oasis in the desert, not fully understood how it got there, but so very welcome to come upon. By some beautiful stroke of evolutionary genius, bulerías seems to hit that magic chord of nature itself. You see nature all around you, but she remains a bit of a mystery and, like a chameleon, is ever-changing before our eyes. Bulerías is a fact of flamenco that universally awakens the spirit, perks up the ears and lifts the soul.

I am often asked many questions about bulerías; of course most of the questions are related to dancing it, or, from guitarists, questions regarding accompaniment. I want to make clear that this article is not meant to be a lesson in bulerías, nor will I "count out the compás." In expressing my personal feelings and observations from my 34 years of studying flamenco, I agree with the person who said "Some things cannot be explained too well in writing, they have to be experienced." I try to put few "absolutes" in writing because flamenco, like all art, like all facets of human creative expression, is in a constant state of evolutionary flux within its own tradition.

As you study bulerías, listen and look, then listen and look some more. Start to see and hear and feel something beyond steps. As you acquire technique, steps, desplantes, llamadas, paseos, falsetas, try to absorb them, try to forget them on the surface and then try to bring them out of yourself spontaneously. Trust your body language speaking your inner language. After you have acquired many steps, feel them digest. Dancers, as you hear different guitarists and singers, let their individuality and yours blend so that whatever comes out will be special for that moment, that time and it will be fresh.

If you are just starting your study of flamenco with a teacher who understands bulerías, ask him to point out the basic compás, the rhythmic accents for basic paseo, llamadas and desplantes. These four basic facets are a sensible beginning and will introduce you to listening to and understanding the basic structure of bulerías. Once you have a foundation of understanding, then the variety of expression will start to make sense.

For those dancers who have been dancing for years, leave all of the practiced routines and desplantes "inside of you" and at the next fiesta, rehearsal or juerga, trust your soul to bring out what is not done, not done by your body and conscious mind. Let the spirit of bulerías move you in what can be called "becoming the dance." True improvisation is letting all that you have learned trickle down into the soul, as I mentioned before, like the water nourishing the roots of a beautiful flower, and then letting the roots push up and blossom into a beautiful bouquet.

God bless bulerías, one of the beautiful flowers from the bouquet of art we love, called flamenco.

-- Tep Morca

GAZPACHO DE GUILBERMO

TIPS ON LEARNING TO SPEAK SPANISH

For the last five years I have taught Spanish privately. This article is an attempt to answer many questions and clear up the obvious confusion about the subject. There are many opinions and methods around, some contrary to others. I hope the ideas mentioned here tie everything together -- not that everyone must agree with me -- and show what is involved in learning Spanish without being fooled.

Q. What is the best way to learn Spanish?

A. I think the best way could be called the multi-faceted approach, one which includes all four skills: speaking, listening comprehension, reading, and writing. Reading and writing may be used as activities to supplement live classes where speaking and listening skills are stressed. Of course, classes are only part of what is needed. Other essentials would be to travel, to meet people who speak the language, to go to movies, in short to take a total interest.

Q. Can I learn Spanish in my sleep?

A. I really don't know! This question sounds like the student is resistant or busy. I would translate the question to: Can I learn Spanish if I don't want to? Definitely not! Can I learn Spanish if I don't have time for it? No!

Q. How long does it take?

A. How long does what take? Fluency may take 7 to 10 years, no matter who your teacher is. If you want to learn to communicate a bit then you can do it in about 20 lessons. Of course, any number of lessons is helpful. If you merely want to take a vacation, then get at least some numbers, some greetings, and other important vocabulary to cover necessities. You can do this in about four lessons, but the more the better.

Q. Isn't the best way to learn Spanish to go to the country?

A. Not necessarily. Isn't it better to go to the country with a little preparation? You can learn quite a bit before ever going to the country. If you are always traveling you have a great advantage, that's for sure. I think many people who ask this question are only postponing getting started though. If you want, you can find hundreds of excuses.

Eventually it is essential to go to the country. You can learn plenty during every minute of the day without a teacher. If you go to a tourist town and spend all your time with English speaking people, you will not learn much though. How many people come to the United States and cannot speak English after several decades? Going to the country may not help at all if you isolate yourself.

You may even take lessons while in the country. Just walking down the street every day expecting to learn everything by osmosis is wishful thinking.

Q. Is it better to have a teacher who is a native speaker?

A. The teacher should ideally be a professional who is fluent. Many language businesses hire only native speakers, but don't specify that they be teachers. So anyone can blow into town and become your teacher and you pay the professional rate. If you only want to talk in Spanish during the lesson and don't want any instruction or drills, you don't really need a professional instructor. I would think the strictly conversational approach is effective at the intermediate and advanced levels. The beginner may enjoy being involved in such sessions, but really would do well to have some instruction.

If you must have a native speaker as a teacher make sure he is a professional. Don't forget that you can learn from anyone though. An open mind is an empty mind, and it is the empty mind that can learn. If you are closed-minded with theories and opinions about everything, you may miss a lot. One who "knows" cannot learn.

Q. Aren't there new techniques which can speed up the process?

A. There has been a revolution in language teaching in the last 15 or 20 years. The previous way was to translate everything, since it is easy to grade in school districts. Also, Latin was taught this way, since no one alive speaks it. Later, translation became a taboo and oral skills were stressed. Many of the new techniques are very helpful in the hands of a trained instructor.

Of course when you say "speed up the process," I detect impatience. My suggestion is to enjoy the process. Is the process entirely dissimilar from the result? Why are you looking at the end when you haven't even started yet? Isn't Spanish an ongoing thing? Does it actually end? If you have the feeling that you want to "get it over with," you are not going to learn to speak well.

Q. Must a student be highly disciplined in order to learn Spanish?

A. The current usage of the word discipline has overtones of force. Discipline means to force oneself to do something one would rather not do. It starts off with the feeling that it's good for one to be in control of oneself. Discipline may help learn Spanish, but is bound to have other detrimental long-term effects. Parents sometimes force children to study languages or musical instruments because they "love" them. Do the parents who do this really want the child to learn? Or is this discipline an attempt to offer the children a career in a society where success is worshipped? How many children intensely dislike French because they were penned up like circus animals in the classroom? When "success" is crammed down your throat for long periods, the natural escape may be drug abuse. Why would a person look for a "mood changer" if he actually likes his mood? Drugs, alcohol and other escapes are for people who don't like their mood, it seems.

Many parents like to introduce their children to languages and music, which is a good thing. It is then the inflexibility of school districts, and their incompetence, which gives us a distorted view of learning. My humble suggestion is simply this: turn the page only when you understand it.

The old saying "freedom through discipline" is much better understood if the old definition of discipline is used. Discipline is instruction, learning. Force can never bring true freedom.

--Guillermo Salazar

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MANOLO SANLUCAR



MANOLO SANLUCAR HAS COMPOSED AN OPERA

(from: Semana, May 15, 1982; submitted and translated by Paco Sevilla)

Manolo Sanlúcar will be presented in Madrid next Monday. His recital will be one more attraction for the festivities of San Isidro, although it is still not certain where he will perform. He will interpret his current melodies, as well as traditional flamenco themes, accompanied by his brother Isidro, who plays flamenco guitar, and other musicians who are in charge of the acoustic guitar, the flute, and percussion.

At this time, Manolo Sanlúcar has a lot of work. Aside from having just finished last week his latest LP, "Al Viento," for his new recording company [see following article] and the song "Esmeralda" on a 45 RPM record, he has other projects. The most important of these is the flamenco opera that he has composed, using a full orchestra and based on the idea by El Lebrijano, called "Un Gitano Llamado Mateo," although it seems that the work will be entitled "Ven y Sigueme" (Come and Follow Me).

Sanlúcar says: "It has taken me a year to write this opera, which I consider very ambitious, perhaps the most risky undertaking of the many I have completed up to now. It was conceived with the idea of being presented in the theater, and the role of Mary Magdalene has been assigned to Rocío Jurado -- if it ever reaches the stage. As for me, I will also play one of the characters, although I still don't know which. We shall see."

The recording of the opera features more than one hundred people and will be released as two separate albums [it is unclear whether a "double" album is intended]. Manolo continues, "I have tried to avoid doing something pompous, but rather, simple and reflecting, above all, the restlessness of Andalucía -- and I believe I have succeeded. The work has its roots in the songs of Andalucía, and it has come out very beautiful. I am optimistic."

Aside from his new album and the flamenco opera, Manolo Sanlúcar will direct, in August, the first "International Course of Guitar" organized by the Government of Sanlúcar. "It will be a cultural month, with concerts of chamber music, symphonies, and classical music, painting exhibitions, and lectures. The courses will be held each year, from now on, and this summer, I will spend a month preparing for it. We have a great number of students from other countries who have signed up already, so I think it will be a success."

* * *

HABLAR CON LA GUITARRA

(From: Guía del Ocio, May 16, 1982; submitted and translated by Paco Sevilla)

It is not necessary to introduce Manolo Sanlúcar. Twenty-eight years playing the guitar, fourteen LP's, and the general opinion that he is one of the best flamenco guitarists of all times, are sufficient proof of his popularity. But Manolo Sanlúcar is something more than that: above all, he is a man so in love with music and so in touch with reality that he is capable of giving a concert in the Teatro Real, in a jail, in a Japanese theater, or in a tent as he will do next Monday in Las Salesas, in the middle of the Fiestas de San Isidro [Madrid].

-- How is the Madrid audience, with respect to your music?

"I base my music on feelings, on the spirit, and this reaches everybody, independent of where they are from. I would say to the Madrid public that they can be sure that, good or bad, my music is authentic."

-- You have characterized yourself as searching constantly for new paths in flamenco. How do you define your music?

"My music has two sides. One part is that of traditional flamenco, with its classical canons. At the same time, I am continually being influenced by that which is around me, including other kinds of music. That are not flamenco. I try to mold these influences into the music that I do. Flamenco is a style, but it is not something boxed in or closed."

-- You are from Cádiz. What does it mean to you to be Andaluz?

"When thinking of Andalucía, one always thinks of the sun and the tourists, that we are always drinking and dancing. We are very hospitable and we want our guests to have a good time when they are there. But when the guest is gone, the Andaluz works like nobody else, and the laborer once again fights with the land, under that same sun, but it burns him. With respect to the music, to flamenco, there have been good people who were not Andalusian, but being there has an effect. The air and sea are different, and that makes you work in a different way."

* * *

MANOLO SANLUCAR TO RECORD AN ALBUM WITH PACO DE LUCIA

(from: Diario 16, Dec. 14, 1981; submitted by Carlos Mullen; translated by Paco Sevilla)

by Horacio Othequy

After the realization of the first Andalusian opera, Manolo Sanlúcar leaves RCA Victor for a contract that makes him a millionaire [in pesetas] many times over with Philips, the third most important company in Europe, after Shell and Siemens.

The depression of this artist, who has a tendency towards melancholy, evaporated upon reaching agreement with the new recording company on some clauses in the contract that are exceptional in the area of Spanish music today: "You know how distrustful I am of the international companies; they can be very dangerous, imposing unusual clauses that later on become a real threat to creativity. But this time, it has been, frankly, extraordinary. They have given me all the facilities imaginable, putting into my hands a thousand and one resources for the creation of four records during the period of four years, one of which will be carried out with the magnificent participation of the genius, Paco de Lucía."

And among geniuses, evidently confronted for the first time with the publicity machine of the pop singers, the managerial program has begun: "Manolo Sanlúcar," comments a high executive of Philips, "does not sell records like Miguel Bosé or Raffaella Carrá, but we are betting on the labor of a creator with incredible international success, who plays exceptional flamenco guitar, and who not for today, nor for tomorrow, but for all time. We support creation as a way of life."

"Although RCA has treated me well," says Sanlúcar, "it was evident upon finishing 'Ven y sígueme,' the opera we did with Rocío Jurado, that I needed a new situation. With the agreement that I just signed, instead of tying myself down, I have freed myself. I made it clear that I would not subject myself to headless production plans, and all of the clauses are clearly set down. It is fantastic -- the company not only respects the privacy of my composition, but supports it."

In May [1982], Manolo will begin a tour of South America, followed by Europe and the United States. Before next spring the first Philips record will be in the stores, guaranteeing the amicable relationship that is stipulated with impressive efficiency in the contract: "According to this paper that was signed -- thanks to the capability and patience of my representative, Bimba Ledesma -- I go from being a mere interpreter to being executive producer of my recordings, as well as arranger and general supervisor. The substantial advance of money I have been given will have to be returned if I don't keep my end of the agreement -- except in the case of sickness or accident. The confidence they have in me could not be greater."

"I needed this stimulation," finishes Manolo Sanlúcar, "since I was passing through a critical period in all aspects of my life. This will not change my tendency toward depression, but it will combine economic tranquility with the possibility of creating -- in which I impose the toughest demands on myself -- and the most absolute support on part of the investors."

Apart from all of the nonartistic aspects, Sanlúcar will finally mix his talents with that of Paco de Lucía -- two international guitars that express the vitality and poetry of Spain without concessions of any sort and thereby receive the warmth of the most diverse audiences. From Chile to Japan, France to the United States, the guitar of Manolo Sanlúcar tells us the shape of things to come for this man of our time.

Reviews

PASSION, POWER AND PELLISCOS

by Juana De Alva

I had the opportunity to visit the Spartacus Restaurant in Beverly Hills in August and the flamenco show there thoroughly lived up to my expectations. The setting was beautiful -- running fountains, shawl-covered walls, a low intimate state which allowed the audience to be in close proximity to the performers and best of all a group of artists whose combined talents resulted in a most exciting performance.

Without exception, each performer projected his or her personality with strength and individuality. The show was fast-paced and escalated throughout leaving one emotionally drained and wondering why the performers weren't.

Every number was opened by the powerful and passionate cante of Talegón from Córdoba with the inspiring support of the guitars of Paco Arroyo Leon from Barcelona and Manolo Cantalejo.

Irene Heredia performed a soleá with nice gypsy style. Her dancing has matured and become more subtle since I last saw her perform in San Diego.

Alegrías was executed by Lurdes who has a "cara de picaro" (impish face) as though she has some mischief planned. And she surely did -- for the "castellana" section and "final," she exploded into torrents of "pelliscos" which caught the spectators totally off guard.

Pilar "La Cubanita," who comes by her name from her Cuban father, was born in Jerez. Her style was more natural but

equally as strong as the others with powerful "contra-tiempos."

Paco's wife Yolanda "Yoli" Caixal danced a beautifully choreographed alegrías with fluid, almost oriental, arms.

All four women performed a lively caracoles with fans followed by a "final por rumba."

A most enjoyable upbeat show! It is my understanding that although some of the faces may change, the show is to continue, with a majority of Spanish performers.

* * *

SPAGHETTI FACTORY STILL GOING STRONG

by Juana De Alva

After hearing about the Spaghetti Factory for so many years, I could not go to San Francisco without stopping in to see its flamenco show. I did not take many notes but had some general impressions I'll record.

Anyone who has been to the Flamenco Room of the "factory" will not soon forget it. It is a true flamenco "den." It is dark, a little damp, old -- one sits on rows of wooden benches (no tables for drinks). There are two approaches -- one through the main restaurant down hallways past the performers' dressing room and the second is right off the street which is about three feet above the floor level of the room. (Since one must walk off the sidewalk downstairs into a dark room, this entrance is not advisable unless one is very sure footed.)

General impressions: The place appeared to be frequented by aficionados and other performers judging by the level of audience participation; Cruz Luna -- elegant, professional, totally in control, master of the understatement; Ernesto Hernandez -- full of fun and "pellicos" -- you have to love him; the dramatic soleá of Diana Alejandre accompanied by the cante of long-time friend Mercedes Molina; the zorongo of William Rubina Valenzuela; the "rasgueos" and "contras" of Gabriel's guitar solo who emits a special kind of warmth on and off stage; the beautiful Zambra Mora of Agustín; the virtuosity of guest artist, David Jones, who played between shows and finally cantaor Agustín Ríos, invited out of the audience by David who seemed to tear at his soul when he sang.

The Flamenco Room of the Spaghetti Factory is not a place where people go to eat, or drink or make small talk. They go to listen, and watch and be a part of flamenco whatever that illusive art may be.

* * *

VARIETY SPICES UP SPANISH DANCERS

(from The San Francisco Chronicle, submitted by Betsy Sihner)

by Marilyn Tucker

More than anything else, Theatre Flamenco, which opened its summer season at the Victoria Theater Thursday, emphasizes the immense variety and energy of Spanish folk dance styles.

Adela Clara's company is in good shape, presenting the kind of colorful entertainment that is cultural food for the entire family.

The first half, delayed by uncooperative lighting, contained some interesting new material. If anyone thinks that Spanish dance is composed exclusively of rapid foot stamping, with clicking castanets, arched backs and highly stylized and exaggerated upper torso movement, they would be well-advised to see Miguel Santos' couples' dance, "Aires de Vieja Castilla."

This is based on 18th century court dance, in a seguidillas rhythm, in which the feet, clad in soft ballet slippers, make nary a sound. The movement, while choreographed, seems free and spontaneous. The castanets provided a cutting edge, but the dance was a thing of joy throughout. It was fetchingly presented by Carmen Granados, Nemesio Paredes and Santos.

Paredes and Dini Román had the big solos in the first half, both to the husky wail of gypsy singer Isa Mure and guitarist Agustín Quintero. Paredes, in a sharply etched alegrías called "Canción de la Isla," brought down the house.

The anguish of the world hung over Román in her "Seguiriyas," a masterful manipulation of the huge, fishtail skirt, with castanets, an enormous shawl and stamping feet providing dramatic counterpoint. Román, who has inherited Adela Clara's place in the performing company, gives new dimensions to the word "soul."

The program also contained a number of lively ensemble pieces in a variety of styles. The lovely use of the Spanish lare fan was the visual highlight of Dini Román's "Majestad Española" danced by the women of the company. In Adela Clara's "Sacramento," for the men, it was the virile sound of stamping feet that dominated. Santos' new "Las Niñas de la Ventera," in a rumba rhythm, had a lighthearted, fast-moving, show-biz appeal.

As with all of their programs, Theatre Flamenco presented a "Tablao Flamenco" for a finale. The entire company participates in this friendly competition, putting their best foot forward, as it were, in relay fashion. As the sevillanas, soleares, tangos and bulerías flash by, the excitement gets more heated. Many of Theatre Flamenco's dances had the distinctive piano accompaniment of Marta Bracchi Le Roux, who also played Albéniz's Córdoba.

Flamenco Homage

To Mario Escudero

(from: Noticias del Mundo, July 2, 1982; sent by Vicente Granadés; translated by Paco Sevilla)

by Miriam Fernández-Soberón

One of the most emotional fiestas that the Casa de España (of New York) has celebrated, and I have seen many, was held this past Sunday for the purpose of paying homage to Mario Escudero and the flamenco guitar.

This activity was organized by a group of artists: Agustín Castellón (Sabicas), Domingo Alvarado, Emilio Prados, Estrella Morena, Inre Witzner, Juan Orozco, José Manuel Hermida, Manolo Barón, Manuel Hermida, Mariang Báuena, Paco Ortiz, Pepe de Málaga, Pepe Ruso, Vicente Granados, Juan de la Mata, and Brook Zern.

Among the organizations that collaborated are: Casa de España, American Institute of Guitar, Antonio David, Inc., Augustine Strings, Cámara de Comercio de España, Casa Galicia, Casa Paco Restaurante, Centro Español, Chateau Madrid, Daniel Mari Strings, Flybwnings Travel, Guitarrería Orozco, Marc Simont, Mesón Bdtín Restaurante, Oficina de Turismo de España, Pamplona Restaurante, Club Taurino de Nueva York, Rincón de España Restaurante, Sebastian Castro, Society of the Classic Guitar, Teatro Real Español, Restaurante El Mariachi, E.O. Mari, Inc. (La Bella Strings), Merino Music, and Restaurante Finisterre.

It is very difficult to organize an homage of this type, and even more difficult when all of those who perform are in the same field, in this case, flamenco artists. It was very beautiful to see all the "flamenco artists gathered there to pay tribute to a great master of the guitar, to Mario Escudero.

Domingo Alvarado, who was more or less the musical director -- without wanting to be -- gave the welcome speech and then asked for some words from the person being honored. Mario Escudero, with the smile that is characteristic of him, and a little emotional and nervous, spoke: "Speaking is not my thing; this makes me a little nervous, so I will just say thank you."

The first part was opened by Pepe de Málaga, Estrella Morena, Emilio Prado, and Manolo de Córdoba -- a student of Estrella's. They were followed by Domingo Alvarado accom-

panied by Manolo Barón who has been retired from the stage for ten years. Then Paco Ortiz, to the rhythm of the guitar of Mario Escudero, Jr., who also played a solo; it was pleasing to see the satisfied face of Maestro Escudero.

When I arrived at the Casa de España I was speaking with him [not clear who "him" refers to; unless part of the article is missing, it is most likely Paco Ortiz] -- he had been one of my dance teachers some years ago -- and he said to me, with the simplicity of the great artists, "We'll see how it comes out; it has been a long time since I have danced, but I couldn't fail here." He told me that the reason for his retirement was the lack of places to work, such as there were years ago.

Accompanied by the guitars of Miguel Céspedes and Mario Escudero, Jr., Jesús Ramos danced his famous alegrías, finishing it por bulerías -- in which half of the room did palmas, and the other half tried.

In this first part, the audience gave standing ovations to Estrella Morena and Jesús Ramos. Some of the artists who performed had to miss work in order to be present at the Casa de España.

The second part opened with the flamenco cuadro of the Restaurante Castellano in Queens: Paco Montes, Paco Juanas, and Carmen Rubid. Paco, who has many admirers, was greatly applauded and, directing himself to those present, said, "It was about time that we paid tribute to one of the great pioneers of the flamenco guitar in America." For variety, Paco recited a gypsy poem.

Iñaki, who starred years ago in the no longer existent "Alameda Room," sang some of his things and "Granaña" by Agustín Lara. He and Vicente Granados were the masters of ceremonies.

The Puerto Rican bailaora, Lilianna Morales, improvised some sevillanas with Nicolás Gutiérrez and Jesús Ramos, and followed with an alegrías in which she showed off as her dress, a great blue, embroidered mantón de Manila, the type worn by bailaoras at the turn of the century.

Antonio Portanet, the "cantancor catalán," presented himself: "I am not a flamenco. To me, flamenco is something different, although I feel it...I feel it in my own way. I am here because Mario Escudero is my friend and I respect his art very much." Portanet sang a song that spoke of the Moors -- very beautiful and with much feeling.

There was no lack of aficionados who sang fandangos and their derivatives and mixed with the artists in the final cuadro. The maestra was called to the stage; the embraces began and, amid plés, they made him do some little steps. At the end he said to me, between jokes, with that accent of his, so beautiful, so gypsy, "I had to go to the hospital to get this!"

"Maestro," I said to him, "you know how difficult the flamencos are. We had to make a monument for you in order to gather so many together."

Everybody wanted to congratulate him and know about his health, which is now, thanks to God, improving and very soon he will be able to return to his work as a teacher and a concert artist.

Mario's wife, Anita, was there, beautiful in a white dress adorned with lace. "You look like a 'novia de guapa' (a beautiful young girl in love)," I said to her.

"Would you believe I am now a grandmother; my grandson is now two months old!"

"We miss your sevillanas, Anita."

"I haven't practiced. The next time, for sure!" The wife of Mario Escudero was also a Spanish dance artist.

To mention all those present would be a very long list, but I should note Paco Alonso who was on his way to Acapulco, Mexico, where he will perform with "Marcelo y su Ballet Español." Also, the parents of Estrella Morena, Doctor Cincroón, his wife, María Teresa, and two of his children, the painter, Antonio Hidalgo, Silvia de Alvarado and her daughter Trini, who is today famous in American films, Margarita Montes, the wife of Paco, Celi Mari García, wife of Pepe García, the maitre d' of the Casa de España, Alonso Contreras, the professor Emilio González López, Luz Castañes, Mariano Báuena, Brook Zern, the bailaora Cecilia, and many many more.

It was a very beautiful night in honor of Mario Escudero, in which the invited guest "por derecho" was the duende gitano.



PACO ORTIZ WITH MARIO ESCUDERO JUNIOR



JESUS RAMOS PERFORMING HIS FAMOUS ALEGRÍAS WITH BULERÍAS ENDING



FIRST DANCER ESTRELLA MORENA



DOMINGO ALVARADO SANG AS NEVER BEFORE AND DEDICATED ONE OF HIS SONGS TO THE CHILDREN LISTENING ATTENTIVELY.



LEFT TO RIGHT:
PACO MONTES,
CARMEN RUBIO
AND GUITARIST
PACO JUANAS



photos by Juan Ruiz



LEFT TO RIGHT: CONSUELO FERNANDEZ-SOBERON, DOMINGO ALVARADO, MIRIAM FERNANDEZ-SOBERON, MARIO ESCUDERO AND MARTIN RAMIREZ FERNANDEZ-SOBERON

El Oido

NEWS FROM OUR MEMBERS

Minneapolis, MN: Zorongo Flamenco with La Susana, Manolo Rivera, Dominico Caro and Michael Hauser returned recently from Europe where they performed to sold-out houses in Yugoslavia. Company members then went on to Spain before returning home. (from Suzanne Hauser)

Fresno, CA: The Fresno Guitar Society is well and flourishing, and extends an invitation to all interested persons to attend society meetings. The July and August meetings were held at the Upstart Crow Restaurant and Estrada's Spanish Kitchen, both in Fresno. On September 12th the society hosted a picnic at Woodward Park, and they may sponsor a concert by the Los Angeles Guitar Quartet in the near future. (from Dwayne A. Johnson)

New York City: Flamenco guitar scene surpasses any previous concert expectations: October 2 - Paco de Lucía with Chick Corea and compo at the Beacon Theater, Broadway and 73rd. October 3 - Sabicas opening soloist for International Guitar Festival 1982/1983 at Cami Hall, 57th St. (organized by Annapis David and the American Institute of Guitar. December 2 - Mario Escudero in recital (presumably at YMCA, Lexington and 93rd St.) and there will be others. January 21 - Dennis Koster International Guitar Festival, Cami Hall. (from George Ryss)



Juergas

LOS ANGELES AUGUST JUERGA

by Yvetta Williams

(Editor: It was my great pleasure to join the Los Angeles Jaleistas at their August juerga. My heart was warmed to see the enthusiastic and supportive atmosphere of all present. We hope that the spirit of Jaleistas will continue to grow and spread to other communities. Juana De Alva)

The August 7, 1982, Los Angeles juerga was held at Mexico City Restaurant in Long Beach. Everyone had a wonderful time. All were friendly and willing to share their talents to create an evening of good flamenco, good companionship, friendship and fun. There were many people who came for the first time. The food and drinks at the Mexico City Restaurant were very good, and our host Jimmy Jaurequi set aside one of the three rooms for our juerga. He was most cooperative and accommodating.

Katina Urinos and Lucia de la Rocka were great in dancing early in the evening and encouraging others to participate. Other dancers sharing their talents were Louisa Carmody, Joy Padia, Stella Alarcon, Lisa and Joaquin Feliciano, Eric Mossberg Cortez, Yrma Horta, Juana De Alva. Other dancers in attendance were Ana Maria Gutierrez and Raúl De Alva. Curt (Carlos) Price, Yvetta Williams, David De Alva, and Ken Sanders provided guitar music.

Raul Bezzios entertained with song and guitar, three songs in Spanish.

Juana De Alva came from San Diego and added a great deal to the juerga with her graceful dance, lovely cante and palmas. We were all glad to have her with us.

Thanks to Dick Williams for make and setting up a great dance floor and for being the official photographer. Thanks to the many friends and family members who added to the camaraderie of the evening.



photos Dick Williams

collage Juana De Alva

- | | |
|-----------------------------|--------------------|
| 1. Lucia de La Rocka | 8. Raúl Barrios |
| 2. Eric Cortez | 9. Yrma Horta |
| 3. Luisa Carmody | 11. Stella Alarcon |
| 4. Joy Padia (also #10, 12) | 13. David De Alva |
| 5. Joaquin Feliciano | 14. Juana De Alva |
| 6. Lisa Feliciano | 15. Ken Sanders |
| 7. Curt "Carlos" Price | |

NOVEMBER JUERGA

The November juerga will be November 6, 1982, 8pm at Chez de Peru, 5254 Van Nuys Blvd., Van Nuys, California. Phone 213-789-6513.

Come early for a good dish of paella (or other food) and to be assured of a good place to sit. Reservations accepted for dinner 6-8pm. For further information:

Yvetta Williams 213-833-0567
Ron Spatz 213-883-0932

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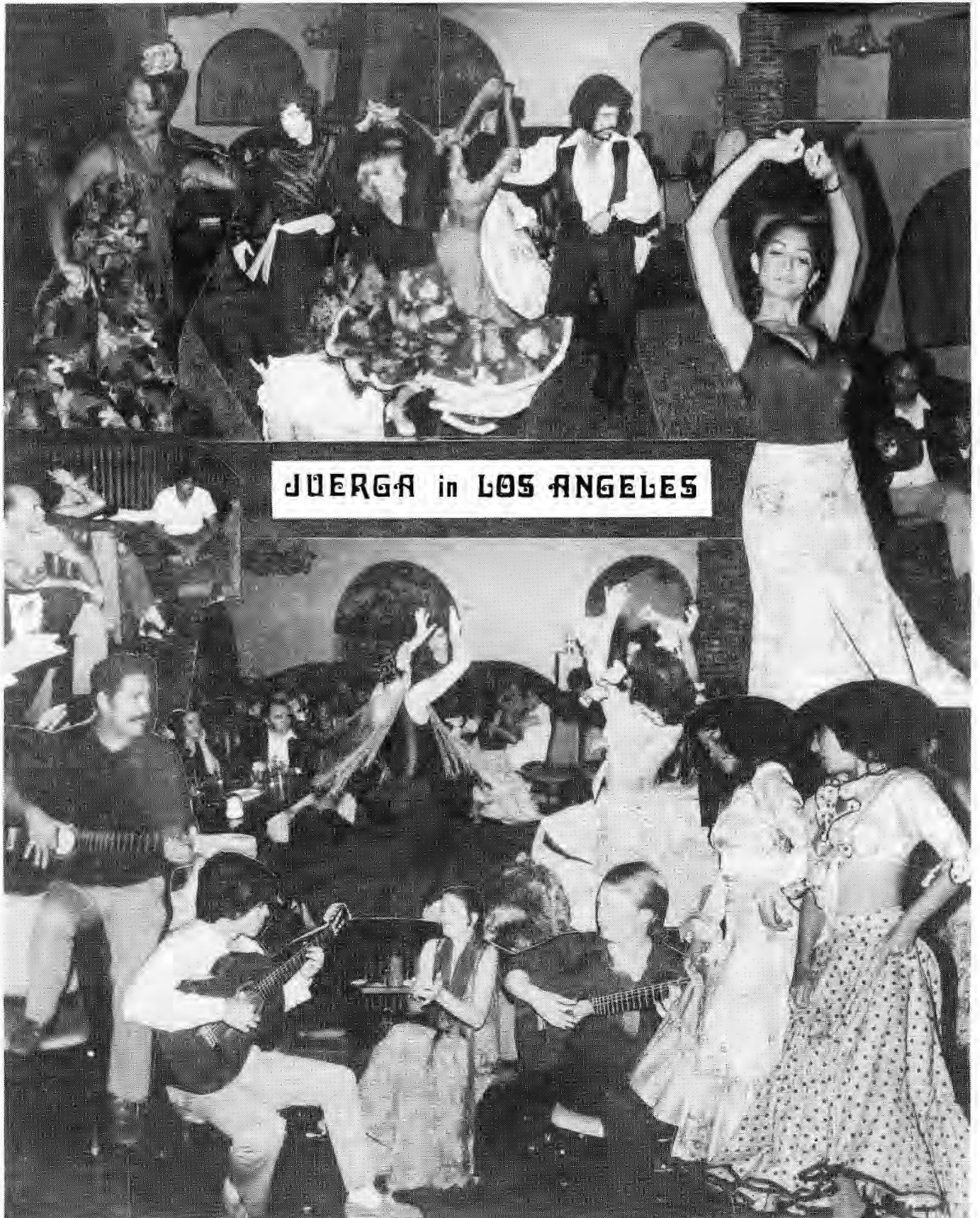
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JUERGA in LOS ANGELES

FLAMENCO SOCIETY OF NORTHERN CALIFORNIA



COLLAGE Linda Córdoba

FLAMENCO SOCIETY OF NORTHERN CALIFORNIA

by Gabriel Bejarano G.

What started as a small gathering of a closed coterie of aficionados, students, and admirers around Mariano Córdoba and Anita Sheer and their guitars has developed into the formation of "The Flamenco Society of Northern California." (See *Jaleo* V. IV, No. 10, June, 1982)

Its third juerga on Wednesday, June 30, at Jess' El Jardin Restaurant in Los Gatos overfilled the accommodations of the place to standing room only, with listening from the next room and the exit door into the street. The group of artists, professional and students, included, among the guitarists, Mariano Córdoba, Anita Sheer (also singer), Dona Reyes, Luis González, David Martin-Loza, Salomón (also singer), and John Dimick; singers, Pilar Sevilla and Ruben Martin-Loza; and dancers Linda Vecchiarelli (fandangillo and alegrías), Faye Mantell (farruca and soleares), Elena (tangos and seguiriyas), Ricardo Drellana (alegrías), and Dea González with Ricardo (sevillanas).

Almost everybody was attracted by the air of spontaneity and friendliness and the informal ambience of a family gathering in spite of so large a group. The audience responded with enthusiasm, and its accompanying jaleo with palmas and timely yelled remarks showed that the artists and the audience were together.

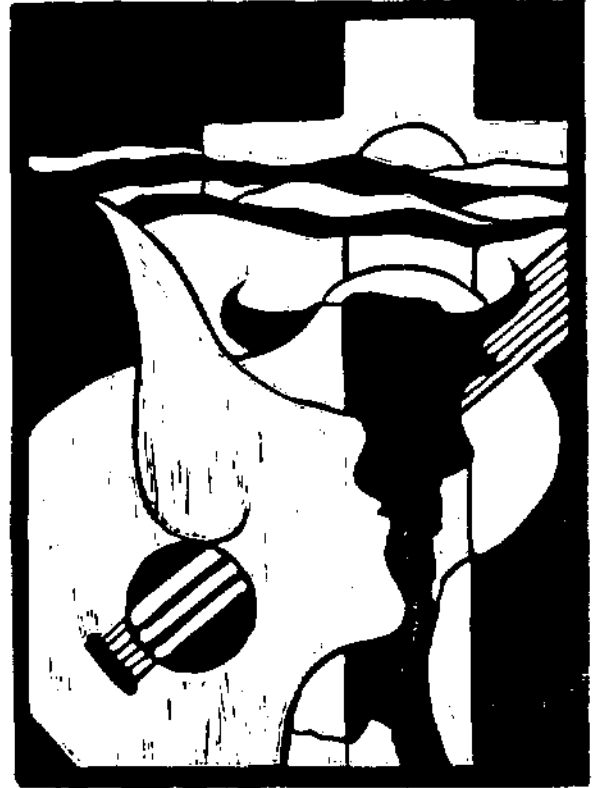
Besides, the price was a steal at ten dollars for a year's membership or an evening's dollar donation for others. The society has outgrown its present location and has moved its juergas to a bigger and better location held on the last Wednesday of each month (Acapulco Mexican Restaurant, 1299 Lawrence Expressway, Santa Clara, CA). For further information, contact Mariano Córdoba (408) 733-1115 or Anita Sheer (408) 723-D354.



photos Curtis Fukuda

- 1. Donna Rey
- 2. Anita Sheer
- 3. Ruben Martin Loza
- 4. Mariano Córdoba
- 5. David Martin Loza
- 6. Linda Veccharrelli
- 7. Faye Mantell

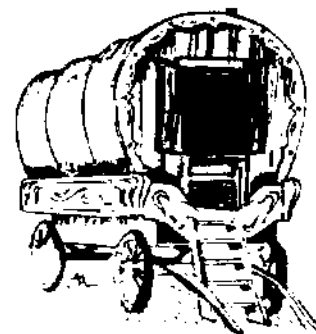
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SAN DIEGO SCENE



COLLAGE: Mary Ferguson

AUGUST JUERGA

SWIRLING POLKA DOTS AND GUITARS BENEATH THE PALMS

by Mary C. Ferguson

What a marvelous juerga! But how could it have been otherwise? It was held in the beautiful gardens of the home of Francisco and Elizabeth Ballardo with their three lovely daughters assisting as hostesses at the entrance, setting the tables and working as bartenders. The tablaos were all in place -- nothing to be carted from here to there. With all this done for us, there was nothing left for us to do but "ENJOY," which we did.

There were so many familiar faces that I had not seen for some time and many new ones (to me) from Los Angeles. Yvetta and Dick Williams, along with Ron Spatz, should be credited with the attendance of many beautiful people from L.A. There were numerous other beautiful people from Mexico and Ecuador. My apologies to all for running out of film. Give me another chance, please -- I'm not a professional photographer.

Dancing, singing and playing of guitars, mixed with a bit of tinto, started early and went on into the wee hours. Some of us struggled home with the dawn, weary but muy contento. Many thanks to all the Ballardo's for a lovely night.



AUGUST JUERGA

- | | |
|------------------------|------------------------------|
| 1. Francisco Ballardo | 12. Magdalena Cardoso |
| 2. Raynolds Heriot | 13. Elizabeth Ballardo |
| 3. Juanita Ballardo | 14. Maria José |
| 4. | 15. Juanita Franco |
| 5. Elizabeth Ballardo | 16. Sandra Aguayo (also #20) |
| 6. José Aguayo | 17. Victoria Ballardo |
| 7. María Aguayo | 18. |
| 8. Pilar Moreno | 19. Maripili Heriot |
| 9. Yvetta Williams | 21. Mimette |
| 10. Joe Kinney | 22. Elizabeth Mellizo |
| 11. Franklyn Wakefield | |



MARTA DEL CID COMES TO SAN DIEGO

text and photos Raúl Botello

The 9th of July was a great day for many San Diego flamencos. On this bright, sunny Friday the Sid Ahmed family arrived. Charo and I cheered loudly as they rolled into our driveway after a long, arduous journey by Mazda station wagon from Atlanta, Georgia.

Marta del Cid, a leading figure in East Coast flamenco circles, brought her heart and soul to San Diego. She came open to thought and ideas, and missed no opportunities to meet new flamencos while here. Marta del Cid also brought us Anya, her sweet teen-age daughter, who is learning the flamenco guitar with great finesse.

Marta del Cid created stir and excitement. She was greeted enthusiastically by San Diego's first line of flamenco artists which included guitarists Yuris Zeltins, Rick Hunter "El Cazador," Paco Sevilla, Rodrigo de San Diego, and Herbert Goullabian; singers Marisol West "La Terremoto de la Plancha," Pilar Moreno "La Canaria," Remedios Flores, and my wife Charo; and dancers Julia Romero, Juana De Alva, and Paula Reyes.

Area whirlwind tours included taking in the flamenco show at the Espartacus Restaurant in Los Angeles, and at Calliopes Restaurant in San Diego. The last show at Calliopes turned into a small juerga as Marta del Cid, along with other visiting artists, joined Rodrigo's group onstage.

What a time it was! Day after day, night after night, the compás went on and on. Juergas spontaneously erupted as different flamencos would arrive at the house to meet and greet ever ready Marta del Cid. Some flamencos stayed continuously while others came and went at all hours. Yuris found time to go to his guitar shop once in while to punch the clock (rumor has it that the place still hasn't been swept).

During this ten-day juerga, few of the flamenco circle did much more than sing, dance, play, and "tocar las palmas" to the familiar sounds of alegrías, fandangos, bulerías, tangos, rumbas, caracoles, serranas, soleares, tarantos, and many more variations. Even Arabic rhythms of the exotic oud were introduced, masterfully translated by "El Cazador."

Rick Hunter, known as "El Cazador," is a new face in San Diego juergas. Recently arrived from Spain and Hawaii, he appeared here only because he learned of a special juerga for Marta going on. His participation during Marta del Cid's visit was greatly enjoyed by all who were around him, partic-



ularly by Charo and Marta as they sang and danced together around the clock. "El Cazador" displayed a tremendous virtuosity with both the guitar and the oud, and even charmed us with gypsy baile and cante.

The end of this exciting adventure was agonizing and many tears fell: so glad they came, so sad they must leave.

It was 11:00pm when the Sid Ahmed wagon reluctantly rumbled from the driveway. As the wagon crept forward, bulerías from "El Cazador's" guitar filled the night air while Charo and Marisol's palmas echoed sharply in the damp chill. We watched the red tail lights fade into the distance. Then there was dark, then quiet.

That wonderful family must come back soon.

"Señores, esto es flamenco!"

CALLIOPE'S GREEK TAVERNA

COLLAGE Juana De Alva

photos Raúl Botello



1. Pilar Moreno (also #9, 14, 20)
2. Remedies Flores (also #7, 10, 19)
3. Victoria Gill
4. Rodrigo (also #11, 18, 21)
5. Juana De Alva
6. Rich Hunter (also #13, 16)
8. Marta Del Cid (also #17)
12. Yuris Zeltins
15. Juanita Franco



GUEST OF HONOR, MARTA DEL CID, LISTENS INTENTLY TO THE MUSIC OF RICK HUNTER AND HOSTESS CHARO BOTELLO



SINGER MARISOL IS ACCOMPANIED BY PILAR MORENO, PACO SEVILLA AND RICK HUNTER. HERB GOULABAIN IN FOREGROUND



SINGER PILAR MORENO DANCES ACCOMPANIED BY THE GUITAR OF PACO SEVILLA AND THE SONG AND GUITAR OF RICK HUNTER

BOTELLO JUERGA

photos Raúl Botello

JULY JUERGA

(See "Juerga to End All Juergas," Aug./Sep. Jaleo, 1982.)

photos Raúl Botello



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ROSA MONTOYA SINGS TO THE GUITAR OF CRIS CARNES



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CARLA OCHOA STRIKES ELEGANT POSE



LEFT TO RIGHT: RICK HUNTER, CHARO BOTELLO, PAULA REYES, ROSA MONTOYA, ELIZABETH BALLARDO



PAULA REYES IS ACCOMPANIED BY YURIS ZELINS.



RICK HUNTER, ARMIN ON THE CLAY DRUM

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MISSION SAN DIEGO de ALCALA Annual Celebration

PHOTO-COLLEGE -- Mary C. Ferguson



MISSION SAN DIEGO

by Mary Ferguson

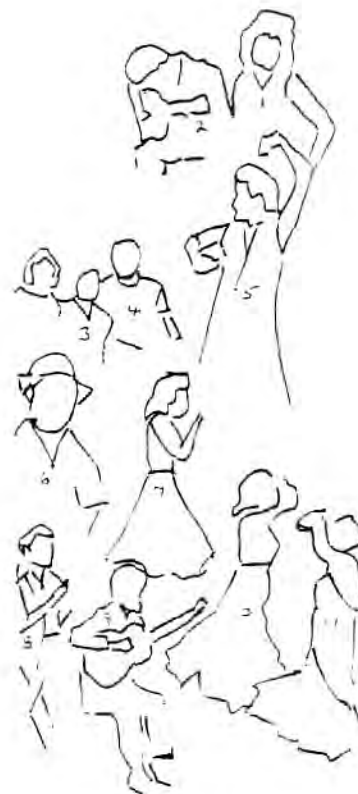
Another year has passed and again numerous Jaleistas turned out to give of their time and talents at the "Fiesta of the Bells" on July 17-18, 1982. This is the annual celebration of the Mission San Diego de Alcalá in commemoration of its founding in 1769 by Father Junipero Serra.

The Mission, on its hillside setting, is a beautiful picture. The courtyard with its many archways, and the tower of the bells dominating it all, was decorated with paper lanterns, lights, balloons and streamers. There were many booths for food, drink and things too numerous to mention. Jose and Maria Aguayo were in charge of the Paella Booth and Juan Pomares did the cooking; people kept going back for more -- it was a sellout!! There were also umbrella-shaded tables and, for the performers, a huge, canopied tablao.

Numerous performances were given on both Saturday and Sunday by many of our members. However, I saw only one (my loss!) but it was the making of the fiesta for me. Antonio Del Mar played guitar; Maria José sang her heart out; Julia Romero, Maria Clara, Ana Maria Gilbert and Victoria Olsen performed bulerías, alegrías, fandangos, sevillanas and also classical Spanish dance. Jesus Soriano joined Antonio for a specialty number and Jesus Banayas, who gave his support throughout the show, did sevillanas with Maria Clara. Reynolds Heriot was emcee and invited all Spanish-spirited people to join in performing the rumba for a grand finale. So -- those of us who were on the sidelines taking pictures and such got into the act and added our interpretations.

We look forward to the 214th-year celebration in 1983.

Photos and text by Mary C. Ferguson



1. Maria José (also #8)
2. Jesus Soriano
3. Maria Aguayo
4. José Aguayo
5. Victoria Olson
6. Juan Pomares
9. Jesus Banayas
10. Antonio Del Mar

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JALEC 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

Los Angeles Juerqa: Saturday, Nov. 6, 1982, 8:00pm-? Chez Carlos de Ferru, 5254 Van Nuys Blvd., Van Nuys, CA. Dinner 6-8pm if desired. For reservations call Chez Carlos (213) 789-6513. (They serve a great paella.) Juerqa information call Ron Spatz (213) 883-0932 or Yvett Williams (213) 833-0567.

ROSALIE BRANIGAN, formerly with Fairmount Spanish Dancers of Cleveland, Ohio, is now teaching in Mountclair, CA, at Jo Ann Warner Dance Arts, 5D50 Arrow Hwy (714) 624-5501 or (714) 629-4547. Classes in folk, classical and flamenco for children and adults.

DAVID DE ALVA is teaching a flamenco guitar class Mon. nights at the Angeles Gate Cultural Center in San Pedro from 6-7 and Raúl De Alva is teaching flamenco dance from 7-8. For info. call 213/771-7867.

GRAN ANTOLOGIA DE FLAMENCO, 7 records, 100 cantes, 50 cantaores, 25 guitarists. \$52.00; Casa Moneo New York City. RIDGEVILLE CULTURAL ARTS PROGRAM offers classes year round with Teresa and master classes with Edo Cie, Victorio Koriban, Nana Lorca, Maria Alba, etc. For further info. call 312/869-5640.

concerts

SABICAS: New York's first International Guitar Festival 1982/1983 will feature SABICAS in its first concert on Friday, October 8, 1982, at 8:00pm. Location is Cami Hall, 165 W. 57th St., New York, NY.

LAJRA MOYA will present a program of classical Spanish and flamenco dances at the Kerr Cultural Center in Scottsdale, AZ, on November 17, 1982. Guitar accompaniment will be by Eduardo Santiago for the flamenco numbers. The dancer's husband, George Rosner, will provide piano accompaniment for the classical dances.

SABICAS will perform on November 20, 1982, at the Ambassador Auditorium in Pasadena, CA. The concert begins at 8:30pm.

classified

FLAMENCO COSTUME PATTERNS with complete and easily understandable instructions (flamenco skirts, dresses, high-waisted pants, gypsy blouses and more). Adjustable sizing (sizes 8-14) for custom fit. For more information send self-addressed stamped-envelope to Patricia Mahan, 755 N. Evelyn Ave., Tucson, AZ 85710

FLAMENCO GUITARS FOR SALE: 1967 Manuel Contreras, signed, with pegs \$1500 and a 1981 Pedro Maldonado "Negra" (excellent new builder from Malaga) \$1800. Call Jorge Strunz 213/829-3268 Los Angeles.

LOOKING FOR OTHER FLAMENCOS in Vallejo, CA to get together. Call or write Jack Ohringer, 1727 Fern Place, zip 9459D, (7D7) 642-5424.

GUITARMAKER'S SUPPLIES: For price list write Allied Traders of Miami, PO Box 56D603, 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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PANADEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucia -- 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). For women's shoes send 4,400 pesetas, men's boots 5,700 pesetas (postage included), plus measurements or size in centimeters, as well as specifications, allow three weeks from date of receipt.

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