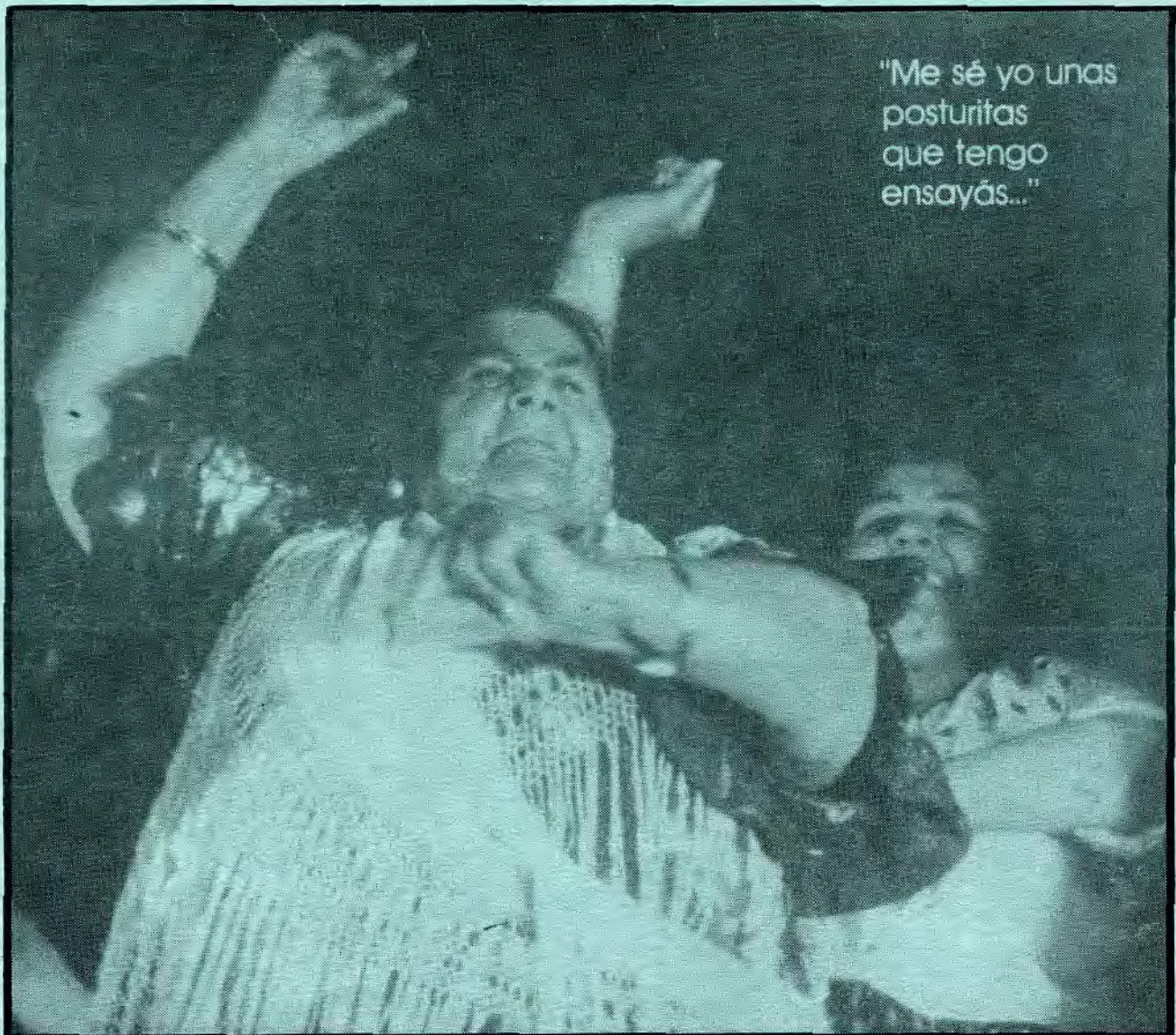


دعوات

November 1982

Vol. VI No. 2



"Me sé yo unas
posturitas
que tengo
ensayás..."

TIA JUANA LA DEL PIPA

JALEO

newsletter of the flamenco association of san diego

VOLUME VI - No. 2

JALEO, BOX 4706 SAN DIEGO, CA 92104

NOVEMBER 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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CLOSING DATES

<u>ITEM</u>	<u>For December Issue</u>	<u>For January</u>
Articles.....	In by November 1st	December 1st
ANNOUNCEMENTS	In by November 8th	December 8th
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MARA IN FILM "KING OF THE GYPSIES"



Mara Sultani

Information from George Ryss

Mara Sultani, also known as "La Mara," "Mara la Sultana," and "La Gitana del Fuego," was born in Cuba, but has lived for twenty-one years in the United States. Her Sephardic father was from Turkey and her Spanish mother has Andaluz-gypsy background. For sixteen years she studied oriental dance with her father and, six years ago, began to study flamenco. Her teachers in New York were Ramón de los Reyes, Jesús Ramos and cantaor Luis Vargas, who taught her compás.

Mara has danced flamenco in every possible New York City establishment, including Chateau Madrid, Casa Galicia, La Sangría, Mesón Flamenco, La Bilbaina, La Coruña, El Baturro, and Casa de España. She has worked with Estrella Morena, María Benitez, Jesús Ramos, Edo Sie, Roberto Lorca, Manolo Rivera, and many others.

Mara has been active in theater, appearing in productions of such works as "Man of la Mancha," "Los Parantos," "Terma," and "Blood Wedding." For the Indian film "Tanga Express," she was trained by Pakistani dancer Sajma Ayasha; her dancing was featured in the Dino De Laurentis film, "King of the Gypsies."

Mara loves all Spanish music, but dances only flamenco, alegrías and bulerías being her favorite dances. She makes her own dance dresses and is interested in learning to play



LEFT TO RIGHT: EDO, MARA, PACO MONTES, PERRITO CORTES "GUIT," UNIDENTIFIED, SANDRA MESSINA AND ROBERTO GONZALES
AT HARVARD UNIVERSITY CLUB, NEW YORK CITY

the guitar.

Mara Sultani not only has the "gitana" looks and temperament for flamenco, but she is loved by all of those who know her and are exposed to her radiant personality.



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JUERGA IN NEW YORK CITY

CORRECTIONS CORNER

Aug.-Sept. '82 issue: In STRUCTURE UP CLOSE, last sentence of the text just before the Notes on Examples, the word "than" was omitted. Should read...looking at another's work, than either the input or the eventual output.

In Teo Morca, interview, photo caption page 17 should read MORCAS CUT LASER-SHARP IMAGE.

Oct. '82 issue: REVIEWS, page 15, line 5, should read... intimate "stage"...In second review, third paragraph, line 8 should read "willowy" Ribina Valenzuela...

LETTERS

FLAMENCO VIDEO CASSETTES

Dear Jaleo,

Peter Baime (guitarist) has heeded my request (Jaleo, Aug./Sept. '82, "Letters") for a flamenco guitar video cassette. He put together a "superb" video recording which should satisfy the most demanding aficionado.

He opened the tape with a stirring granainas and a spectacular rumba. He then played several "moving" soleares and siguiriyas, each first at normal speed, and then slowed down with close-ups for demonstration of technique, with accompanying remarks.

He closed the tape by photographing an intimate "after-the-performance" party in which he and those who helped him in the production of the videotape celebrated their accomplishment. Anyone interested should contact Peter Baime, 1100 West River Park Lane, Milwaukee, WI 53209.

Bill Brinda
Huntsville, AL

[Editor: Bill also informs us that dancer Raquel Peña and guitarist Fernando Sirvent are preparing some video cassettes which they will publicize in Jaleo when they are ready for sale or rent.]

Dear Editor,

With reference to your Aug./Sept. issue (page 4) Ho Tong Hang mentioned a video tape available by Paco de Lucía produced by Carl Fisher and recorded at TV 1, London (1977). I am keen to obtain a copy but he didn't mention where to write to obtain it. Maybe Mr. Fisher is well-known in the States but here we have not heard of him. Would it be possible for you to print more details regarding the above?

While on this subject, in the latest July issue reference was made to several Manolo Sanlúcar records including "Al Viento" -- 1982 and a flamenco opera -- 1982. I immediately wrote to my usual supplier (Union Musical) and was informed that these records are not available (at least in Spain). Are these records available in the States or elsewhere? If not you may like to mention this in your next issue to save other readers the trouble of writing for them.

In closing, please accept my compliments on your excellent magazine. In our part of the world such publications provide invaluable stimulation and information.

Thanking you.

P. Hardwicke
North South Wales, Australia

[Editor: Perhaps Ho Tong or others with information on these recordings will respond.]

"IT IS THE PEOPLE WHO MAKE THE PLACE"

Dear Jaleo:

When we returned from our incredible vacation in San Diego this summer, I found myself incapable of writing about it -- it was such a full and intense experience that, for one of the few times in my life, I was unable to find adequate words to get it down on paper. However, Raul Botello has restored my fluency and provided me with a launching point -- it is with love, nostalgia and acute embarrassment that I read his account of our adventure ("Marta del Cid Comes to San Diego," Oct. Jaleo).

(continued on page 25)

PUNTO DE VISTA

"TRADITIONAL," "FREE STYLE," OR BOTH?

by Jimmie Crowell

Before we stop fanning the fire of "the outcome of flamenco dance, today," I ask my colleagues' indulgence to listen to one of the group, which truly holds in their hands the ultimate fate of any dance. The group is the hometown studio dance teacher, who covers a large number of standard subjects from ballet to social dance, teaching children from three years of age to adults how to become performers, teachers and audiences. Ninety percent will become audiences, that powerful group which feeds the devoted performer.

How many of these English speaking schools, say in the USA and Canada, are teaching flamenco dance as another subject? If it were seventy percent, the flamenco companies we have on the continent today couldn't handle the audiences they would produce. My next question is a tough one: Why aren't seventy-five percent of the hometown dance studios teaching flamenco as a standard (meaning not ethnic)? Maybe the price is too high.

Nevertheless, the day is coming. And, it seems to be by the same route as the ballet, when it was taken by the small town dance teacher from the hands of the great masters and reconstructed in order to reach the understanding of the masses. That reconstruction, called "free style," was done to music with which the majority could identify, and, since it had the same technique or characteristic, was still considered to be ballet.

As we see today, much "free style ballet" has grown and been refined into a more perfect form by the large ballet and jazz companies. Many of us can still remember the "purists" shouting at the top of their lungs that ballet had gone to the gutter. However, if you will notice, the old classics are still retained and guarded, so to speak, under lock and key, to be taken out from time to time like very expensive jewels in the family safe. Likewise traditional flamenco.

In order to guard the future existence of any idea, or art form, it must be written down. Bravo to Marina Keet, George Washington University, and the Spanish Dance Society of South Africa for their efforts in writing a syllabus for Spanish dance. It should be made available for all of us to purchase. Furthermore, a syllabus, not a history book, just for flamenco dance should be written, and, by several open minds in order to include both sides, "traditional" and "free style."

I offer the following imperfect and incomplete definition to be thrown into a "pot" for change or deletion in order to produce the beginning of a complete syllabus of flamenco as it is danced today. Rules say: It should be a description such as you would give a police officer to identify a criminal: Flamenco dance is stealthy to quick of movement, with tall carriage, due to the technique of lifted ribcage and placement of rounded arms with lifted elbows. It is done with the rhythmic accompaniment of handclaps, fingersnaps and with castanets, but with most rhythmical sounds made by the feet. The arm movements are enhanced by the inward and outward movement of the hands at the wrists, and the face shows a basic emotion of pride with love, hate, humor and overwhelming happiness. It is "traditionally" performed with singer and guitarist; in "free style," there may be any number of orchestra instruments and with or without a singer. Music is played in 2/4, 4/4, 3/4, 3/8 and 6/8 time using phrases of six, eight, and twelve counts. Traditional dances are alegrías, bulerías, farruca, soleares, tango, zapateado, zambra, etc., with "free style" performed to any music variation using either flamenco type rhythm or traditional flamenco music.



LA TIA JUANA LA DEL PIPA

130 KILOS OF ART, 82 YEARS OF COMPAS

(from: *Gazeta*, April, 1982; submitted by Paco Lira and Paco Sevilla; translated by Paco Sevilla)

by Juan Palacios

She has to be from Jerez. Tía Juana la del Pipa dances, has danced, and will dance the way she does, because she is from Jerez. It is possible to dance better or worse, but not the way she does, because her one hundred and thirty kilos of humanity has invented what we could call the "baile quieto" (the quiet or tranquil dance), the quiet movement, or the quiet compás: a posture that is held, still, with only the eyes rebelling and, perhaps, a couple of fingers of each hand abandoning the general stoicism in order to mark the compás of some bulerías makes the "BAILE" appear in capital letters.

-- Look, Tía Juana, some day they will make a statue of you like this one. We were passing by the statue of the Marques de Domecq in a plaza of Jerez, on the way to the Barrio de la Uva where Tía Juana lives. Upon hearing us, she looked at the statue and just said:

"He was a great man. I never danced for him...for his children, yes, but not for him!"

-- And how do you like to dance, sitting, like you are now, or standing?

"Sentá, sentañitas (seated). I am very graciosa (humorous with style) when I am sitting-- I know some good poses that I have rehearsed...and one is no longer able to stand for long."

The truth is that, at that moment, Tía Juana wanted only to go to bed and not get up for a week. She had not slept for two nights, "because of the festival and my kidney that wouldn't allow it -- but most of all, because of nervousness about the festival." Seven hours earlier in Sevilla there had been an homage to La Tía Juana. The financial result is still not known, but the theater was almost full and checks had been sent, like that from Matilde Coral, to insure that the years of life that remain for this impressive woman will be a little more bearable.

-- How old are you?

"Four bills of a hundred pesetas; you figure it out!"

We were able to figure it out, because we had been told that the old gypsies count the years by "duros" (5 peseta coins). Twenty years is a hundred peseta bill, or twenty duros. Four bills are eight duros or eighty years.

"Bueno, but you need two more."

-- That would be eighty-two years that you have been dancing, no?

"Pues, no! Because I began to dance at thirty."

It seemed strange to us that she would begin her career so late. We had imagined a child prodigy dancing at three or four years, and, as it turns out, she didn't begin until much later.

"I never intended to be a bailaora. But when I was about thirty, things got so bad in Jerez that I began to go to an occasional fiesta, and eventually became an artist."

-- Have you earned money with your dance?

"Yes, I have, but there have always been too many mouths to feed. Like now, with so much unemployment; it pains one to see the streets of Jerez filled with so many children out of work. My son-in-law, the husband of my Juana, is out of work and, for that reason, she is starting to 'work'...that's how I began."

Juani, the daughter, is on the road to becoming her mother's successor. She should be about thirty years old and, besides dancing, sings like an angel. She stood out as a major star in the homage for her mother and could very well adopt the name "Juana II de Jerez."

-- Tía Juana, how much did you usually get for your dancing?

"Buy, I don't know! Sometimes they promised us something



and then, later, gave half as much. And other times they gave us triple. It was according to how things went ("se animara la cosa")...I don't know...a thousand pesetas, two thousand, and later, five thousand-- everything kept going up!"

-- Why are you called Tía Juana la del Pipa?

"Because my husband was called El Pipa. Since I was his wife, I was Juana la del Pipa. The name was given to me to avoid confusion. Those who were going to put on a juerga would say, 'Call Juana!' And the other would say, 'Which Juana?' And the first would answer, 'Which Juana could it be...la del Pipa!'"

We also planned to ask her why the "Tía" in front of her name, but Juan Peña "El Lebrijano" explained it to us the morning of the festival -- at the moment of truth he was not present. Among the gypsies, when a person reaches a certain age, a certain respect, and above all, a great veneration, she becomes "Tía." It is something like the expression, "excelentísima señora" in the society of the payos.

In order to comprehend the enormous attraction Tía Juana exercises on those around her, it should be enough to point out the example of the North American writer, Nina Winter,



JUANA, DAUGHTER OF TIA JUANA

author of a book about the woman of today that included La Chunga and the Duchess of Medina Sidonia; Nina was so enthused by the personality of Tía Juana that she has practically become her daughter, and, I would say, her mother -- the indulgence with which she treats her, the affection with which she puts her to sleep, singing lullabies to her while she massages her feet, is more appropriate for a good mother than for a daughter. When we asked Nina if Tía Juana stayed with her when she was in Sevilla, she answered, "I have the honor!" And she is writing a book about her.

--Tía Juana, how did the señoritos treat you?

"Very well! I have been through very bad times in my life -- hunger, suffering. Food was cheap, but one earned so little. But my good memories are almost all of dancing, you know? Because I was always given a position of importance -- 'mucho lao,' as we say. May God repay everyone."

We observe that Tía Juana is profoundly religious. On passing through the door of a church, she always asks for something, in a loud voice. But she always directed the request to a certain saint or Virgin...she seems to know them all. And she almost never asked for anything for herself -- always for others. She made a request for those who had participated in her homage: "May everyone live for centuries! May nobody die!"

And she worries a great deal about those around her. She asked us if we were "a gusto" in our work, "...because there is nothing better than enjoying what you do." And like a good gitana, she used flattery like the best: "What this man knows," she would say to Gonzalo when, in order to take pictures of her, he put her in unusual locations. "Grey hairs are going to appear from knowing so much!"

-- Do you consider yourself old enough to be having an homage?

"Hombre, mu vieja, very old...I can't dance anymore, I get tired right away...viejecita now. Look, corazón, in this eye I have a cataract and I can't see anything. And with this one...Before, people had fewer things...There was no cholesterol, nor sugar, nor liver problems. Sugar is very bad for me. My feet are very swollen. Yes, I am very old. And what comes out of the homage will be helpful to my family..."

She gave the impression that she wanted to justify the homage. No, Tía Juana, it is more than justified.

* * *

Bailar Es Vivir

AN INTERVIEW WITH TIA JUANA LA DEL PIPA

(from: Andalucía Libre, April 1982; submitted by Nina Winter; translated by Paco Sevilla)

On March 26, 1982, Sevilla offered its homage to Tía Juana la del Pipa, a prominent figure in the baile flamenco. Paco Lira, José María Pérez Orozco, Alberto Fernández Banuls, and Rafael del Estal were united in forging this event, which was celebrated in the Teatro Nervión and sponsored by the Junta de Andalucía, with the participation of many top-ranked artists.

She is a gypsy of pure stock, with her ruffled dress and petticoats, her little shawl with its border of white knotted fringe and her dark hair -- hardly a grey hair -- pulled back into a bun. Her gestures, her voice, her manners, are all a lavish display of vitality. Her conversation is filled with laughter and exclamations, her expressive look contains delight and surprise. Nobody would say it, but La Tía Juana is eighty years old!

We are inside a small living room in Jerez' Barrio de las Uvas, where Tía Juana lives with her children and grandchildren. Hanging on the wall are two photographs of La Tía in traje de baile [dance dress], a newspaper clipping of a benefit in her honor some years ago, a drawing of her by an artist friend, and a photo of her nephew, Terremoto. Apart from that, there is nothing to indicate that somebody so special lives here, no detail that tells us that this family environment is the home of a great figure in the art of flamenco.



TIA JUANA LA DEL PIPA

Her manners are simple and natural. When she speaks to us about her life, she does it with the same spontaneity that gives charm to her dance. La Tía Juana was born and grew up in Jerez and there her name is synonymous with the baile, above all that baile por bulerías that she has cultivated, helped to preserve, to perpetuate; in this form, La Tía exercises absolute domination. She has within her the full flexible range of gypsy artistic feeling, together with those elements of humor, art and gracia that, when combined, produce a notable event. Hers is both a conservative and an innovative dance at the same time. La Tía is one of the few artists who have known how to achieve popular recognition while, at the same time, preserving artistic integrity.

"I was born in Jerez de la Frontera, in the Barrio de San Miguel, and I was baptized in the church of the same name. My parents and all of my family are from Jerez. My age is now four times twenty years. I have had ten children -- pero criándolos con mis tetitas, no como se hace ahora, dando biberones...yo no! My parents died when I was a little girl. My father was called Luis el de la Amaora. He was a very well-known cantaor -- such a good cantaor that he used to make the rocks creak! I remember my father very well; I was crazy

about my father. I remember the echo of his voice in the house when I was very young. I grabbed a sheet and said to him, 'Papá, sing to me!' But my father did not want to see me dance; he didn't want his daughters to be artists. I had a sister with a lot of talent -- she died very young. She sang heavenly. And my father had never heard her. One day, my mother said to my father, 'Luis, aren't you ever going to listen to Martita sing?' And he said to her, 'Leave me alone, Antonia...!' He didn't want it. He was very serious, very brusque. But my mother talked him into it. So my father said, 'Close the door, daughter, so nobody can come in...!' He picked up his guitar and began to 'darle al son' (play rhythm). And how she sang! But, on hearing the first 'quejío,' my father said to her, 'Hija, don't sing anymore



LA TIA JUANA WITH JOSE CALA "EL POETA"
(photo by Domingo Acevedo)

...You have upset me, you have disturbed me!' He didn't expect my sister to sing like that; he didn't expect that voice, that cante. Nobody had taught my sister. And she had hardly heard any cantaores -- we hardly ever left the house. I will never forget that day."

-- Do you sing?

"I used to sing...I sang well, but I had a problem with my throat; I lost my voice and now I can't even sing a children's lullaby."

-- And your other sisters?

"All of my sisters were artists, they all danced and sang, but I was the only one to earn my living from it -- aside from my brother who was a bailaor. The parents in gypsy families

of those days did not want their daughters to look for a life as artists. They believed that it was a life with little honor for a woman. My parents died when I was very young, I repeat, and I was left alone with my sisters and brother. Because of the way things happened, I married very young and began to have children. And, when I married, I had the luck to have a booth here in the plaza [market]; I sold tomatoes, peppers, potatoes and that sort of thing. Life was very bad and the little I earned from my vegetable stand wasn't enough to feed my children. There was much suffering, much hunger. I remember that one day a woman came to the market and said to me, 'Juanita, you must know how to dance, no?'

"I answered, 'Jesús, of course I dance -- que quito el senti [enough to blow your mind].'

"She said to me, 'Why don't you come to my house; my little girl is going to get married, and I would like you to come to the wedding.'

"But my husband was 'muy raro' [very odd]; he didn't want me to dance for people in public, although at night, in my nightgown, I danced to my heart's content...I loved it so much and it just poured out of me. Well, returning to the woman: I went to see my husband and I said to him, 'Look, here is a señora who thinks highly of me, and in the market they talk a great deal about her -- that she has a chalet and money -- and I have to go and dance in her house...Let me go, hijo!'

"And my husband answered, 'If you want to go, I have to go with you.'

"So, I spoke with the señora and she said that it did not matter whether my husband came or not. So we went, my husband and my children (two females and a male). We fixed ourselves up the best we could, very clean, me with a head of hair down to here (demonstrating with her hands) and my lively eyes -- en fin, guapísima! We entered the house and were well-received. When I began to dance, even my own husband was amazed by the way I moved my arms. That was the first step in my career as a bailaora."

-- What happened after that?

"Well, the word spread, 'Can that Juana dance!' And they began to call me again and again, and they paid me enough to be able to put clothes and shoes on my children -- which was difficult in those times, especially for the gitanos. The rumor spread to Madrid that there was a gypsy in Jerez that could compete with Pastora Imperio. I never got over my astonishment at such a comparison. So they came to Jerez to speak with my husband. They had to insist a great deal, because my husband didn't want to let me go. Finally, our lack of money made him change his mind and he let me go to work in a sala de fiestas called Torres Bermejas."

-- Can you tell us a little about your life in Madrid?

"Pues, sí! I was in Madrid, the first time, for more than a month, dancing in a flamenco cuadro with other artists from Cádiz and Jerez (Pablito de Cádiz, Pepa Campos -- la Chicharona). I was very successful, but I had a problem: I was not accustomed to going such a long time without seeing my children. So, one day, without saying a word to anybody, I packed my clothes and came back here, to Jerez; I left the cuadro 'plantado' [in essence, 'stood up']. When the owner came, they say that he said, 'And Doña Juana, where is she?' And they told him, 'She left this morning for her home...' And the cuadro was finished. Later, I learned that the other artists in the cuadro wanted to beat me up for having left them 'plantados' (she laughs)."

-- How did you return home?

"By train...the first time I had ridden on one. Ayyy, what happiness my children felt when they saw me. My children went crazy, and I was crazy to see them. But the happiness was short-lived, because the money that I had earned was nothing...and a short time later I had to return to Madrid. I was in Madrid a total of five times."

-- What was the reaction of the audiences there?

"Bueno, pues...the first time I was very surprised because the people went crazy; the more I danced the more they heated up: 'How she moves, how she goes about on the stage!' Of course, they had never seen the gracia that there is in Jerez. Jerez is one of the birthplaces of the cante and baile. There are good people everywhere, no? But Jerez has produced such a large number of good flamenco artists: Manuel Torre, Aqujetas, Terremoto, and so many others."

-- Who were the most important bailaoras to you when you were young, when you were developing your art?

"There were very good bailaoras in those times. I liked

them all: La Niña de los Peines danced like an angel in private -- a facet of Pastora that is known by very few; Pastora Imperio and many good ones from before who are no longer with us. Now, there is Manuela Carrasco, there is Farruco, there is the Familia Montoya. I really like the Montoya group, because they are very gitano, like me, pure gitana. I don't have the tiniest branch of gachí [nongypsy]. My father, gitano; my mother, gitana, and I am very gitana. What can I do? So what if I am? (she laughs). I am me! And even if I were a millionaire, I couldn't rid myself of the gitanería!"

-- Do you think the young people continue with the customs, with the traditions?

"The youth are all out of their minds. Si, they are losing the traditions. They do some cantes that are not flamenco. The cante gitano is the cante gitano, and the cante yeyé (rock and roll) is the cante yeyé -- each one has its own place. Flamenco has to be flamenco. Today, since life is so hurried, the artists only worry about commercialism. So, the purity of the cante is being lost. Because, mira, many flamencos and flamencas that were gitanos 'rancios' [of ancient stock] have died, and the young ones are of other, more modern marriages. Now the gitanería of old is being lost. In my time, when my husband was in bed and a fiesta started up out on the corner, I used to go out in my nightgown to dance. In my nightgown! It was too much! One had to get up and dance. And just like me, forty gypsies in the street. But today there are few fiestas in the street and, also, few in private. Things are bad and, of course, when there is no money, the first thing that tends to disappear is the fiestas."

-- What have you done with the money you earned in your life?

"The money I earned in my life has always been scant. I could have earned more, even have become rich, because they offered me contracts in other countries. But what happened is that I have never wanted to go up in an airplane; those fast moving birds scare me. And with the number of us that we were, the money that I earned in Spain was always spent very quickly...and today, more than ever! Never have I been able to get together a quantity of money worth mentioning because it has all gone to provide for my children, and that is the way I wanted it. That is how my life is: To pass through times of need, work hard, dance a lot...that's the way it still is. When I find work, I take advantage of it with great desire, in order to continue helping my people."

-- What do you need in order to dance?

"Aside from good compás, I need good cante, some good almas, and some pain or joy."

-- When you dance, are you listening to the letras [words] or the music?

"For me, the most important is the compás as the primary base, and second is the 'eco' and aire of the cantaor; it makes practically no difference which letra it is. But we have to realize that it is a communication between everything: palmas, voice, movement, guitar, and ears."

-- When the public is appreciating you, are you aware of it?

"No, I can't know it, because when I dance my head becomes clouded and I only feel the compás, the baile...and, of course, I only know it at the end when I see the faces of the people and feel their applause."

-- Have there been occasions when you had to dance, but didn't feel like it?

"Sí. There are also moments when dancing doesn't appeal to you, but since you have a commitment to do it, well, one does it...and sometimes it comes out better!"

-- Comes out better?

"Yes, many times the necessity of overcoming a problem and dancing at the same time gives you a fury that can change into something else. There are times when courage can be the best ally of duende."

-- And the disappointments of life?

"Disappointments...like everybody, but God gives you sufficient strength to be able to withstand the disappointments and lies. For me, personally, problems almost don't exist. I worry about my family, my children, grandchildren, and great grandchildren."

-- What hopes do you have for your family?

"Well, health and freedom...which is what we gypsies want most...I desire that my children not have anything bad happen to them, that they do well."



(photo: Peter Holloway)

-- And for yourself?

"I want nothing more than the little health that I have... that God leaves me this way. And that I am allowed to continue dancing, because to dance is to live -- for me -- and to live is to dance!"

* * *

THE HOMAGE FOR TIA JUANA LA DEL PIPA

(from: *Gazeta*, April 18, 1982; submitted by Paco Lira/Paco Sevilla; translated by Paco Sevilla)

by Manuel Vidal

The idea was forged in La Carbonería [bar owned by Paco Lira in Sevilla], like so many flamenco initiatives that have had in Paco Lira a lay apostle each time it would occur to him to stir the sediments of his deep attachment to tradition with visionary light that, carried out in a practical way, enriched one flourishing plant of the cante and baile.

On this occasion he did not act as patron for some theatrical movement with universal repercussions like those created by the group, "La Cuadra," but to give homage to Tía Juana la del Pipa, to lovingly wrap her thousand-year-old with the beautiful people of her calling, flamenco figures of



LA TIA JUANA

(photo: Gonzalo Cruz)

today and recently weaned gitanitos that now drink in compás. It would also be an attempt to collect some money so that Tía Juana can spend her next eighty years without her current lack of necessities due to a profession that, in its decline, does not have the least security, social or otherwise.

Excited gypsies from all over Andalucía -- there were representatives from all over Spain -- and respectful payos practically filled the theater. Chano Lobato opened the evening on a pleasant note, amusing and lively. Following him, the academic perfection por alegrías of Isabel Bayón, then Rancapino -- unadorned and "salinero" -- and later, the Fernández Family and Nano de Jerez -- as solid and demanding as is usually the case. Then would come the spine-tingler of the night, with María la Perrata, impressive and dramatic in some very personal bulerías accompanied on the guitar by her son, Pedro Peña, and her nephew, Pedro Bacán. It was an exaltation of the Peña Family, in the absence of Juan Peña "El Lebrijano," who was with Tía Juana in the afternoon before the homage, but did not perform.

The Montoya Family filled the theater with their sound that lies between the ancestral and the innovative and motivated the dance of Carmelilla, who we found a little bogged down in that brilliant ascent that we predicted when

we saw her for the first time. Caridad la Negra was extraordinary as always; Raimundito Amador, unerring and genius on the guitar.

What would you say to me about a young man who wore a green uniform, short pants, an outlandish cap and two empty cartridge belts around his waist? You should have seen the faces of the "serious" artists as they waited their turn to perform. They wanted to kill him. But it turned out that he killed them -- with laughter. His name was Sardinita de Cadíz and he did a brilliant parody of flamenco that is only possible coming from a profound knowledge of the art form that is being satirized. La Perrata laughed so hard you could see every last tooth.

In the second part the performances continued one after the other until well after sun-up. Standing out among them was Fernanda de Utrera, who, after excusing the absence of her sister, Bernarda, for health reasons, showed that she is to the cante gitano what Aretha Franklin is to the Negro spiritual, our flamenco "Lady Soul."

The final number was in the charge of a very large cuadro from Jerez composed of the countrymen of Tía Juana -- her daughter, Juana, Capullo, El Mono, El Torta, Antonio Agujetas and more -- thirty artists, whose leader would be the very one



LA PERRATA SINGING WITH PEDRO BACAN (LEFT) AND HER SON PEDRO PEÑA



CARMELILLA MONTOYA (LEFT)



SARDINITA DE CADIZ

FERNANDA DE UTRERA



being honored: Tía Juana flooded the stage with art when she marked some compases por bulerías -- having as a counterpoint, a generation of three and four-year-old children who stamped their little feet with gracia.

DEL CANTE DE JEREZ



(from: Sevilla Flamenca, Oct. 1981; submitted and translated by Paco Sevilla)

by Francisco Salgueiro

We need only say that the person we are interviewing today was born and grew up in the Barrio de Santiago [Jerez]. There,

where there have been so many cantaores, from El Tío Luis el de la Juliana to José Mercé [a truly fine young cantaor, currently establishing his name], Manuel Ríos Ruiz has his blood branded by the cante. Because he lives it and has lived it -- in a tight, solid coexistence, drinking until spilling over, the most profound essences, melismas, and quejiós

Author of many books of poetry and prose, winner of the "Premio Nacional de Literatura" and many other awards, Manolo Ríos has dedicated a major part of his life to the cante. There is nobody better than this poet of our people to personify that line by Fernando Quiñones: "The cante is not understood, it is lived!"

-- Amigo Manolo, has Jerez been the birthplace of the cante?

"According to Eugenio Noel, yes! But, to place the birth of the cante in a specific spot in lower Andalucía would be to take away from it, from the feelings it expresses and represents."

-- Are the bulerías the creation of the gypsies of Calles Nueva and Catarería?

"The bulería is the most amazing part of flamenco. The fame of Jerez in this branch is so great, and Jerez has produced such great interpreters of this style -- it would seem so!"

-- Can the "ecos" of those almost mythical figures, Señor Manuel Molina, Loco Mateo, and Paco la Luz, still be heard?

"All that has been genius in the cante is still alive. He who would like to prove the lineage of the 'soleaeros' [singer of soleá] of Jerez should listen to Juanele Calle."

-- And what of Manuel Torre?

"Of course, he left a school. The siguriya of today is that of Manuel Torre; there, you have Chocolate, Terremoto, and Agujetas."

-- Please, Manolo, what are the most characteristic properties of the cante of Jerez?

"Compás and feeling!"

-- Which cantaores of today maintain the greatest purity, the essence of the cante de Jerez?

"In first place, Fernando Terremoto [now deceased]; but you can't forget El Sordera, Agujetas, La Paquera, Romerito, Gálvez..."

-- If you will permit me, another question: what danger or dangers, lie in wait for, not only the cante, but the Andalusian flamenco art?

"Every possible danger and none at all. The cante was always threatened with disappearing. But through its racial strength, its odyssey will never end; it will prevail among the people who forged it -- however much the times and customs change!"

-- Bueno! Do you believe that Jerezanos and Andaluces in general, especially the young people, will "die" for a siguiriya, or some cantes festeros?

"It is a question of feeling; for those who are disposed to feeling the art of flamenco, the answer is yes."

-- Isn't the time near when a whole beautiful art form will become only a "museum piece?"

"Hombre, let us not be so pessimistic! If it seems that way to you, let's talk again in the year 2981."

-- Manolo, the cante is too repetitious. There is a lack of good voices and personal styles. Isn't it time to impose some new "aires" of renovation?

"As you know, there are those who try it. But to renew the cante is more difficult than to consolidate a democracy."

-- Do you believe everything will progress?

"Yes, of course! Like everything in Andalucía, it is only the matter of appearance of a genius. And that could happen ...in any moment...when it is least expected."

-- You mean another Niño Gloria could be born?

"That's it! Another Niño Gloria could be born!"



ANDA JALEO

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

Jaleo wishes to recognize this month its past and present columnists who have been, and continue to be, a great source of information and different viewpoints of flamenco:

Carol Whitney - "Carol on Cante"
Guillermo Salazar - Gazpacho De Guillermo
Teo Morca - Morca Sobre El Baile
Marta del Cid - Costume Making
Lester DeVoe - Guitar Care
Peter Baime - Structure Up Close

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Jose de Udaeta's X Curso Internacional de Baile Español

by Paula Durbin (Honolulu, Hawaii)

This year, 1982, marked the tenth anniversary of José de Udaeta's annual International Spanish Dance Course, held in Sitges, the boisterous resort on Spain's Catalonian Costa de Oro, favored by vacationers from all over Europe.

Udaeta first started this course with a handful of students in 1972, shortly after his farewell to the professional dance stage. This commemorative year, there were some 150 students in attendance, from as far away as Honolulu and Oslo and as near as Madrid and Granada. Aficionados represented a dozen countries, with the German and Swedish contingents particularly numerous.

The increase in attendance over the years has permitted Udaeta to offer an ever more varied array of courses that are taught by a stellar faculty rarely found at the same time in the same place: Udaeta, who originally taught all the courses, now teaches a beginning class in flamenco dance and several sections of advanced castanet practice, including concert-style accompaniment to classical music. In the early years of the workshop, he was joined by Mercedes and Albano from Madrid, who currently teach the intermediate and advanced flamenco students, and by Jordi Sánchez of Barcelona, who teaches folk dances from Aragón, Valencia and Mallorca. Last year, Eloy Pericet, of the unique Pericet family, was invited to teach the lovely dances of the "escuela bolera." The Pericets, who have been dancing now for four generations, have spent the better part of the past 25 years in Buenos Aires. In 1975, they returned to Spain to accompany King Juan Carlos and the Spanish National Ballet as guest artists on the royal good-will tour of South America. The King's choice was particularly appropriate, as Elroy Pericet's grandfather, Angel, had been the first artist to perform in the national theater in Caracas, the first stop on the trip. Proficient in all phases of Spanish dance, the Pericets are best known for their careful preservation of the classical dances of the "escuela bolera" and for their organization of the bolero steps into a progressive course of study.

This year, Udaeta expanded the course offerings even further. Bdar El Ramah from Cairo taught a course in Egyptian dance, which emphasized the Arab roots of flamenco. The torso and arm movements and cymbal accompaniment of this dance form, so appreciated by the Moorish occupants of Iberia, also captivated the gypsies during their migration across the Middle-East from India to Spain, and eventually became part of the flamenco tradition.

Another logical step on Udaeta's part was to offer the visiting students a chance to learn some of the dances of our Catalonian hosts. Thus, in 1982, Professor Alberto San Aris offered the first class in the dances of Catalonia. It proved so popular that two sections had to be formed, and at the final student performance, the students danced the "sardana" in two large circles, one inside the other.

This year, the Curso Internacional was held from June 26 through August 14. Classes ran from nine in the morning until three in the afternoon, with the Catalonian classes scheduled three days a week in the early evening. All other classes met for an hour and 15 minutes six days week, Tuesday being our "día franco." Most students took at least three different courses, and the rhythm of study was exhausting. Students and teachers were lodged in hotels and apartments around Sitges, as were invited artists.

Udaeta also offered, at a somewhat less frantic pace, exposure outside of class to the culture and cultural figures of the Hispanic world. Each year he invites the students in the Curso Internacional to his home, a medieval castle, which he and his wife, Marta, a talented interior decorator, have carefully restored. The visit this summer was highlighted by a garden concert of early Spanish music played by a group of young Australians. The castle is a veritable treasure house of antique engravings, photo albums, out-of-print books and other memorabilia of Spanish dancers, past and present. There,

students have been invited to look at the snapshots which trace Udaeta's artistic career: his debut as a young ballet dancer in the role of Pierrot in Barcelona's Teatro Liceo; his training with Eloy Pericet's father, Angel, and Mercedes' mother, La Quica; his meeting with Susana, the Swiss dancer who eventually became his partner; their triumphant performances; their final "despedida" tour which lasted a year and a half.

In one room of the castle, an entire wall is covered with the castanets of Udaeta's famed collection, probably the most complete in existence. It includes examples of palillos in all phases of development in Spain and in a variety of materials: wood, cloth, shell, ivory, leather. Udaeta also has examples of the palillos of other societies, such as the Hawaiian "ili-ili," consisting of two smooth stones for each hand.

Through Udaeta's efforts, the students were also treated to several evenings of dance performances. The first, by Alicia Alonso and her Ballet Nacional de Cuba, consisted of a program of repertory selections in Sitges' Retiro Gardens. Alonso, partnered by Jorge Esquivel, appeared in only one number, the white swan pas de deux from the second act of Swan Lake. Neither the years nor her near blindness have diminished Alonso's stage presence nor the grace and plasticity of movement; her Odette was described by Barcelona's Vanguardia as "a midsummer night's dream."

A few days later, the Ballet Español de Madrid performed in the Teatro Prado of Sitges. The young group had many members from Antonio Gades' old company who had appeared in Carlos Saura's film, "Bodas de Sangre," which coincidentally played in Barcelona in July and August. The Ballet Español de Madrid seems to use a no-star system, and lead dancer José Antonio's name is modestly buried in the program credits. Once on stage, however, he stands out, even in this highly trained group, for his polished technique and duende. All of the members of the group take daily ballet classes, and artistic directors, José Granero and José Antonio, have been able to integrate this discipline into their flamenco choreography without any sacrifice of "Spanishness."

The program of August 9, was a combination of modern and classical selections. The entire first half consisted of an Homenaje a Maurice Ravel. Costumes were very simple: solid color, clinging, floor-length, long-sleeved dresses for the women and a simple shirt and pants for the men. The segment, entirely choreographed by Maestro Granero, was characterized by the elegant flamenco arching and braceos meshed with the supple contractions of modern dance. Extensive use was made of sweeping, reaching arm movements while the dancers stood in a second position plié with their feet quite wide apart. This pose, as Udaeta explained, is not only a distinctive feature of Martha Graham's technique, but is also the traditional posture used since early times by flamenco dancers while seated during performances.

The second half of the program included more traditional works. Graneros is a great master of the classical dances and his presentation of the bolero segment, entitled "El Jaleo," was very original. The dances performed, "Ole de la Curra," "Panaderos de la Flamenca," and "Sequidillas Madrileñas," were not listed in the program, nor were there any breaks in the music between the different numbers. Instead of consisting of a series of tableaux, the sequence was clever collage of the escuela bolera. Maestro Graneros respected the traditional 18th and 19th century choreography of these dances, although he required more exaggerated bending of the body than is customary. Costumes, made by dancer Candy Román were elaborate, but faithful, reproductions of the "traje de Goyescas," with particular attention to such details as the "redecillas" of the women dancers.

The final number "Variaciones Flamencas" was a "luto" choreographed by José Antonio in homage to Carmen Mora, a fellow dancer who had been killed in an automobile accident. José Antonio skillfully danced the role of death calling first to Mora and then to all of the dancers of the company, but claiming only Mora as the others clung to life.

Udaeta ends every summer course with a student performance, open to the public, of all of the dances taught. The 1982 show was organized as a benefit for a nearby school for the handicapped and raised several thousand dollars. Presiding over the gala event was the legendary Pilar López seated in the front row, center seat of the balcony of the Teatro Prado.

Space is too limited here to comment on each of the 18 numbers listed in the program. However, castanet accompaniment to the "Intermedio de Goyescas," under the direction of guest-conductor Emma Maleras of Madrid, the special commemorative jota choreographed by Jordi Sánchez, and the meticulously performed Catalonian dances were particularly appreciated by an audience composed largely of local residents. Also well received were the dancers of the escuela bolera, the sprightly "Jaleo de Jerez," with its "pas de vascos," "destaques," and "rodazanes," and the lovely "Panaderos de la Flamenca," whose stately minuet introduction gives way to lively and intricate "panadero" patterns.

The highlight of this "noche de gala" was the advanced/professional class rendition of "Los Tarantos" and Albéniz "De Sevilla," both choreographed by Mercedes and Albano. Their extremely difficult version of "Los Tarantos" began somberly, with loud staccato footwork punctuated by pauses and silences that became progressively shorter. The dramatic zapateado broke off in mid-dance as the guitarist's rhythm suddenly changed to a teasing tango, interrupted by abrupt remates which recalled the earlier part of the dance. Mercedes' version of "De Sevilla" used each of the four coplas of the traditional Andalusian sevillanas expanded by "capateado" and by the sweeping "vueltas," "jerezanas" and "sostenidos" of the escuela bolera.

After the advanced class had taken its bow, Pilar López was invited on stage to distribute mementos of this commemorative year to each of the instructors. Elegant in a discreet Channel-type dress and flashing red-sequined pumps, she delighted the audience as she presented each teacher his gift by executing a few steps from one of the dances that particular instructor had taught. This distribution over, Udaeta invited her to be his partner in an impromptu flamenco version of sevillanas that was danced by several of the faculty. The sight of so many of the revered figures of Spanish dance performing on the same stage was an unexpected thrill to store among the many memories we carried away from the X Curso Internacional de Baile Español.

ABOUT
THE
AUTHOR



Paula Durbin studied French at the University of Paris, University of Hawaii (B.A.) and Yale University (M.A.T.). She is currently working on an advanced degree at the University of Hawaii. She has been a journalist in Vietnam, an instructor at the University of Hawaii, and Assistant Cultural Affairs Officer in Argentina for a number of years. While in Buenos Aires, she studied Spanish dance with Luisa Pericet. After six years of study, she completed requirements for the "Diploma del Pormier Profesado." In the United States, she has studied with Raquel Peña, Tina Ramírez, and José de Udaeta, and has attended José's "Curso Internacional" the past two years.





SEPTEMBER JUERGA

Photos: Dick Williams





in LOS ANGELES

Collage: Juana De Alva



JUERGAS in LOS ANGELES

"END OF SUMMER" JUERGA

by Yvetta Williams and Ron Spatz

Everyone has heard of "The Return of the Magnificent Seven." Well, September 11th, we had a "return of the magnificent fifty-seven"...give or take a few...at the home of Dr. and Mrs. Colbert (Manuela de Cádiz). This, our fourth Los Angeles juerga, was probably the best one yet. Paco Sevilla dropped in on us and hopefully enjoyed our presence as much as we enjoyed his. There was an excellent mix of dancers and guitarists. Wonderful cantes and dance steps were supplied by Fabian Alonso.

Any lull in the dancing was quickly rectified by Katina Vrnos literally dragging reluctant dancers onto the floor. Juana Escobar was a late arrival, but made up for it by dancing her heart out (and sharing, with a few of us, some interesting thoughts on vegetarianism). Maria Morca performed a stunning zambra. Our youthful couple, Yrma Horta and Eric Cortez showed up in beautifully matched black and lavender costumes, and entertained us with a lively por rosas.

Benjamin Shearer, Mickey Kayne, Paco Sevilla, Yvetta, Arturo Martínez, and David De Alva provided the accompaniment for most of the evening...others sitting in occasionally...hard to keep track. There was the same problem with the dancing...almost impossible to observe everyone participating.

We did much better with donations this time. The amount collected almost covered out of pocket expenses. Also, all those present are to be applauded for their deportment. There were no spills or otherwise damaged property. This is encouraging as it is difficult enough to obtain private locations for our juergas, and assurances of good behavior certainly helps.

* * *

PHOTO COLLAGE (page 14-15)

Upper half, left to right:	Lower half, left to right:
Stella Alarcon	Katina Vrnos
Eric Cortez	Paco Sevilla
Irma Horta	Maria Juana Shippen
Coral Citron	Carolyn
Juaquin Feliciano	Paco Sevilla (guitarist)
Joy Padilla	Ben Shearer (guitarist)
Yvetta Williams (guitarist)	Fabian Alonso
Elizabeth Mellizo (San Diego)	Yvetta Williams (guitarist)
Juana Escobar	David De Alva
David De Alva (guitarist)	Carolyn
Mickey Kayne (guitarist)	Joy Padilla
Fabian Alonso	Unidentified child
	Maria Morca

* * *

JANUARY JUERGA

Everyone interested in flamenco and desiring to take part in a flamenco juerga is invited to come to Studio 2000, Saturday, January 15, 1983, at 8pm. Professions, students, performers and aficionados are welcome. The address is:

Studio 2000
727 South Street
Long Beach, CA 90805
Phone: (213) 423-9886

Our hosts, Joaquin and Liza Feliciano have graciously offered their beautiful, well-equipped dance studio for the January juerga. The studio has lots of room -- a wonderful dance floor and chairs -- and is set up for parties. This promises to be a special setting for a fun-filled juerga. Bring tapas to share and drinks for yourself. Donation requested to cover juerga expenses. Bring guitars, dance shoes, wear costumes. Come take part and get to know others who share your interest in flamenco.

Juerga information -- call Ron Spatz (213) 881-0932 or Yvetta Williams (213) 833-0567.

Take Long Beach Freeway to Del Amo Blvd., turn east on Del Amo to Atlantic, north on Atlantic to South St. (1 block from Atlantic and South St.

* * *



THE GRECO -- IBERIAN FUSION
RETIREMENT JUERGA FOR KATINA VRNOS

by Ron Spatz

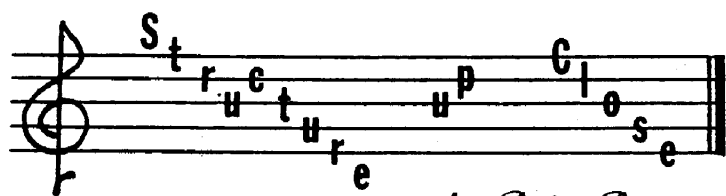
[Editor: For the benefit of San Diego juerga-goers -- Katina Vrnos is the Los Angeles counterpart to Julia Romero who is an ever-present spark and inspiration at our San Diego juergas.]

Aficionados of terpsichore and flamenco alike gathered at the Athenian Gardens Restaurant in Hollywood this summer to pay homage to a great lady of the Mediterranean arts. At 62, Greek born Katina has finally "thrown in the towel" and as Sarita Heredia quipped, "Become now like a true gypsy because she doesn't work anymore."

(continued on page 24)



LEFT TO RIGHT: ANA MARIA GUTIERREZ, GISELA LORCA, LUCIA DE LA ROCHA AND IRENE VILLAGRIN



by Peter Baime

TRIPLET RASGUEADOS

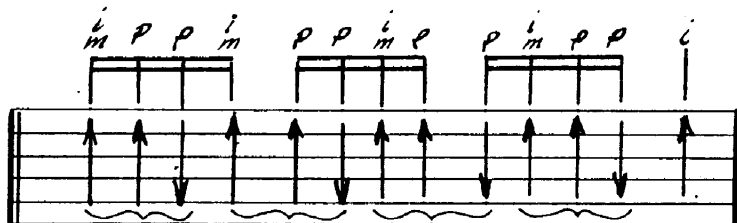
Several questions were raised about triplet rasgueados following the last article on caracoles. I began with the intention of writing a brief clarification of the fourth variation, by Cepero, but it soon became too involved to be a minor clarification. In that same example (which, incidentally, begins on beat 12), I began the triplet rasgueado with a down-stroke, as was common in the early development of this technique, using the fingering given in example 1: [Ed: We assume that Peter means by the i/m designation, the use of the whole hand in a downward stroke; for many guitarists, the fingers that actually hit are m/a rather than i/m.] Since then, another fingering has become popular and is one that I also use; it begins with an up-stroke with the thumb (see example 2). It is obvious that once you begin repeating this pattern with the right hand several times it really won't make any difference because, no matter how you begin this type of triplet, you are using the same pattern. What is different though is how you come out of it. If you begin the pattern with a down-stroke you will come out of it with a down on the beat following the triplets. Similarly, if you begin with an up-stroke you will come out of it with an up-stroke (see examples 1 and 2). Now you can, if you wish, begin a triplet rasgueado section with an up-stroke and come out of it with a down-stroke, but that means breaking up the

right hand pattern which is literally a blur of motion. Not easy! The question of how you come out of these is important because it may mean, for example, that your beat 3 in bulerías or alegrías is going to be played with an up-stroke if you begin these triplets in that direction. That is not only going to change your sound, but maybe throw you off on any up and down strokes that may follow. So it's a good idea to really think and learn these patterns with deliberation.

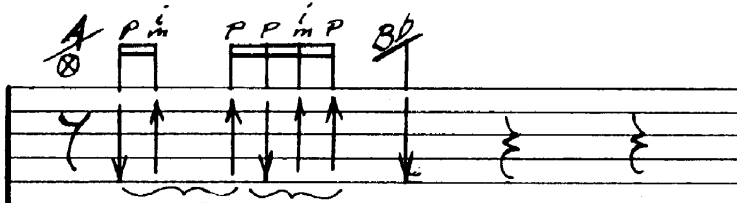
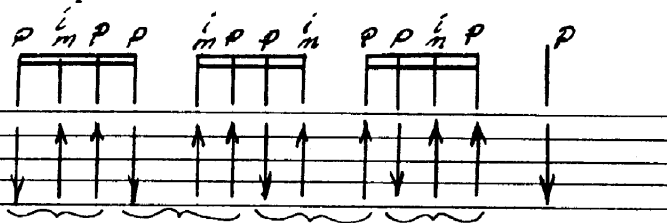
Examples 3 and 4 are typical triplet patterns for bulerías. Here I am using the triplets that begin with the up-stroke. As in the earlier mentioned caracoles example, note that these are all superimposed on quadruplet figures.

Keep in mind that all of these triplet fingerings may be played just as triplets (that is, just three strokes to a beat) instead of in quadruplet figures. This was really the original purpose for this type of rasgueado. Sabicas was using triplet patterns for rasgueados in the 1950's as was, of course, Juan Maya. Sabicas' pattern was a lighter sound and very effective. I think he only used this one per beat, as in example 5. This idea was picked up by Paco de Lucía (only in a manner of speaking as I don't know if he actually picked it up from him) with quite a different fingering. The advantage that Paco's has over all the others is that you can place a golpe at the beginning of the beat, which is impossible with any of the other patterns given. Paco, like Sabicas, uses them only as a standard triplet within each beat and does not double them up to fit into a quadruplet rhythm. This fingering is given in example 6. I know some players who have other fingerings for the same triplet that Paco de Lucía uses, but they get a bit abstruse, even though I'm sure they are derived from the most eclectic of sources. Another advantage with the Paco style (he does use the earlier examples as well) is that you can "recover" easily into a falseta as your right hand is not far removed from the strings. You will also note that it is additionally difficult to recover from thumb-type triplet patterns because of the amount of blood that is centrifugally forced into your hand after five minutes of compás with triplets.

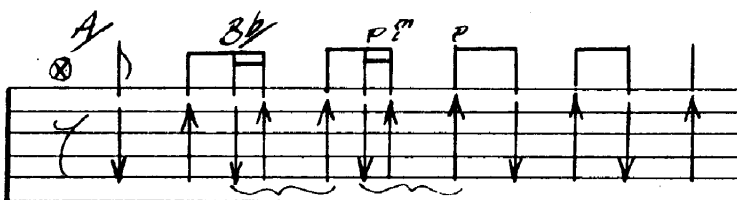
Example 1.



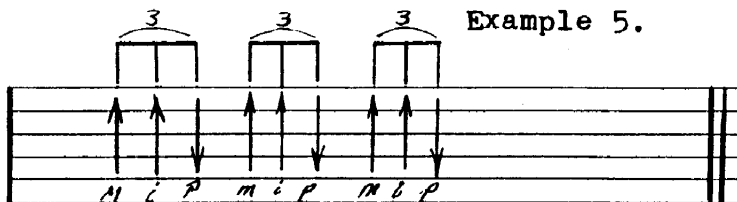
Example 2.



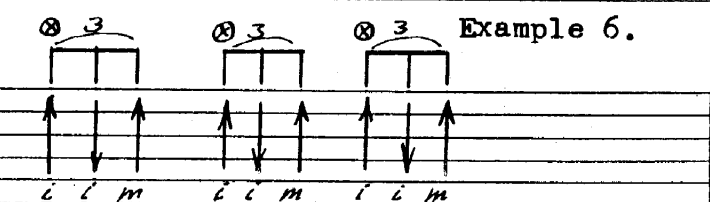
Example 3.



Example 4.



Example 5.



Example 6.



GAZPACHO DE GUILLERMO

TIPS ON LEARNING TO SPEAK SPANISH PART II

Last month's article did not cover everything involved in learning Spanish. This article will add a few other tips, but will still leave many things untouched. If you get time send some of your helpful hints to Jaleo, or send letters of disagreement and why.

Q: I can't seem to memorize the vocabulary words you give. Is there a secret to help memorize them?

A: I don't recommend memorizing anything. Don't forget, there are two kinds of memory, short term and long term. Memorization generally provides short term memory, which is good for tests. After the tests are over, the pressure is off, and there is no need to retain anything.

Q: I'm not totally convinced that memorizing can't be an effective tool. Even though you say not to memorize, I will do it anyway.

A: That's fine! You have to see it for yourself. Don't just obey! Another problem with memorization is that it is a form of will power. So it creates the battle of "you against it." First there is resistance, then there is willpower, then there is victory. Is that it? If there is resistance, it means that you feel you "should know Spanish." I feel that it is alright not to know Spanish. Later if you have a passion for it, not a short-lived enthusiasm, you will find that learning Spanish is entirely different than you imagined.

Q: But your function as a teacher is to generate interest, isn't it?

A: Yes, but not to do it by guilt or reward. Giving grades is a form of reward and punishment. Once the grade is given, it reduces a dynamic quality to a static one, much like a phonograph record freezes a performance.

Q: I think grades may be beneficial for some people. Don't you?

A: Yes, for the people who get good grades. For the others it does not really help. In either case it is assumed that the student is reluctant and must be pushed along. Someone who has passion for it is not given any consideration. Just push everyone along like cattle, and you will have a better society. If you look around you, you will see that all the failing people might disagree with you.

Q: You always say not to hide the words from myself. Why?

A: What is the purpose of hiding new vocabulary? It seems that it is a type of measurement of progress. The new vocabulary is freshly presented, and then you cover up the words with a piece of paper and see how good your recall is. In the lesson are we concerned with your short term memory? Must you measure things immediately? What value does it have other than interrupting the lesson? Doesn't this actually interfere with learning since there is a demand for a sign of progress, and a non-attention to the process.

Q: What do you mean by the process?

A: The array of techniques which attempt to integrate words into larger clusters. Words live together in sentences. Don't concentrate on the fragment, but pay attention to the larger cluster. Concentration is inevitably exclusive.

Q: Please explain how your techniques work again?

A: During a fifty-minute lesson, use these six techniques:

1) Cover the material in the method. Pronounce all new material by imitating as closely as possible the sounds of the teacher. Glance at new words' meaning but do not try to remember difficult words through willpower.

2) Word Association. After making the sounds of new material, play "password." The teacher says a Spanish word and the student gives a related word. There can be no wrong answer unless the student does not understand what the teacher says. For example: I say "casa" and a student says

"cuatro" or "mesa." What this does is connect words into little networks.

3) Sentence Building. This exercise is similar to word association, but the student invents a sentence to a word supplied by the teacher instead of another word. The purpose of this is to have the student initiate speech. The teacher waits until the student completes an elementary sentence and then either repeats it or fixes it up. The word provided from the material presented does not necessarily have to be the first word in the sentence. Keep the sentences simple and don't use words which have not been presented. For example: "y" -- "María y Juan son amigos." I usually do five to ten of these.

4) Sentence Fluency Drills. In the lessons I only work on fluency in sentences and smaller phrases. Paragraphs get too long and stories deal more with content than speaking ability. The drills are repetitive and specialize in getting words to flow into connected speech. Example: (using verb substitution)

Model sentence = Como aquí de vez en cuando.

cue = Tú

response = Comes aquí de vez en cuando.

reinforcement by teacher = Comes aquí de vez en cuando.

cue = ellos

response = Comen aquí de vez en cuando.

reinforcement by teacher = Comen aquí de vez en cuando.

etc...

These drills are very effective and will tighten up the sentences with a nice flow. They work!

5) Dictation. Dictation has two parts: word and sentence. The aim is to develop comprehension of the spoken word. The teacher says a word only once and the student writes it down. Beginners may need the word twice. Feel free to look at the material so you can spell the word correctly. Dictation is not a test of memory, but has the sole purpose of tuning the ear. Neither is dictation a spelling test, although it seems to be. Remember, do not cover up the words from your book or method. There will be a great temptation to change dictation into an examination by many students. The moment this is done the effectiveness of it as a listening comprehension tool is diminished greatly.

In the sentence dictation, I say each sentence two or three times at normal speaking speed. It's better for the student to hear it this way than to say things in slow motion. If students get everything spoon fed at slow speed, there will be a great shock later. This slow dictation can build false confidence.

6) Conversation and Communication. Every lesson is greatly livened if there is conversation. Drills can turn students off and make it pure drudgery if done without a sense of humor. Humor in the drills and conversation does not mean that one is not serious. I like to talk a little bit beyond the ability level of the student to give that feeling of challenge.

In addition to all the techniques, I think it's a good idea to be open to suggestions by students. I have enhanced my style quite a bit by simple suggestions of beginners. It is important that the student learn, not that the teacher be "right."

* * *

"ANDALUCIA DE FELIPE CAMPUZANO"

Vol. I, "Cádiz" -- Movieplay 17.2510/2 (1977)

Felipe Campuzano presents his impressions of Andalucía on this fine record. It is the first of a series of planned recordings of Andalusian inspired music. To my knowledge two other volumes have also been released on another label with similar album covers. For those familiar with previous attempts to present Spanish or Andalusian music on piano by Arturo Pavón, Campuzano is not in the same mold. I would describe his style as more modern with brass and percussion giving it mass appeal. In fact there are violins, bass guitar, oboe, tenor, baritone and soprano sax, flamenco dancers, flamenco guitar, and "palmeros" to make this quite a big production. The flamenco guitarist has a sound similar to Manolo Sanlúcar, but a check of the cast verifies him to be Rafael Morales. Another guitarist also plays rhythm guitar, José Jiménez Jiménez.

Technically, the album has excellent sound. The blend of instruments is well done with the piano being the featured instrument. The piano does yield to the other instruments as is customary in productions. Music that is arranged seems to have consideration for other instruments to be featured, while still maintaining the lead instrument.

There are a total of seven pieces: "Inquietudes, Melancolias, Fronteras Las Salinas, El Tempul, La Caleta, Puntales." My favorite was the alegrías, "Las Salinas," with guitar and piano. The other one which stood out was a siguiriya on volume II. Otherwise the record could be labelled as hyphenated or hybrid flamenco. If that doesn't bother you I would recommend any of the three records as a good listening experience.

--Guillermo Salazar



JUAN MARTINEZ

El Arte Flamenco

ANDALUCIAN SOUL, GYPSY SPONTANEITY, AND MOORISH SENSUALITY IN THE BAILE ANDALUZ

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

by Juan Martínez

The complete success of the baile Andaluz in the Opera of Paris resulted in a flood of visitors coming to Andalucía from other regions of Spain and from other countries to study the dance and served as a stimulus for those who taught, encouraging them to add steps and armwork from the classical school, as well as castanets. The baile gitano took awhile longer to make its appearance, in spite of containing the essence of the Andalucian dance, because it was considered inferior to the castanet dances [note the constant separation of castanets and flamenco in these articles], not being as complete as these latter forms and being more primitive.

On the other hand, the gypsies, who usually danced barefoot and among their own people, did not worry about whether or not their dances would one day be theatrical and didn't suspect that, with time, they would come to be duly exposed and appreciated on stage and in front of strange audiences. The gypsies only used their dance to entertain themselves and to entertain those who watched them, or to receive a little money for their effort; what they did was so interesting, however, that it attracted an infinite number of curious people to the places where they lived and won them legions of admirers.

Since they could make a living from their dances, word spread among the gypsies and an enormous number of gypsy tribes were attracted to Andalucía. There, in natural competition, they each tried to do better things than the others and, what was in the beginning spontaneous and irregular, gradually became transformed into true dances that were finally completed by the Moorish influence and the musical part (guitar and bandurria) that came to take an active place in the gypsy gatherings.

Little by little the gypsies became implanted in Andalucía and established their dances. As I have said, the bulerías is the dance most often performed in every village, town, or capital, second only to the sevillanas.

The oldest gypsy tribes are those who reside in the caves of the Sacromonte in Granada, where they presently [1940's] live with their old customs. Next, are those of the Albaicín and Triana on the outskirts of Sevilla.

The baile Andaluz combines various things: spontaneity, beauty of line, braceo, knee movements, feeling, temperament, and even the word "love" fits into this dance. And in addition, it has the castanets. There is everything in this dance from head to toe. In it is mixed sweetness and anger. In it can be found gypsy spontaneity, Moorish sensuality, and the soul of Andalucía.

The teachers took charge of composing and adapting steps to the ever-flourishing music; these steps have remained and will remain in the history of the baile. Later steps were gathered into schools and given names -- for this part we must thank Valencia. Here are some of the steps: careos (a turn with a side step -- something like a bullfight pass), medios careos, brisés (brushing beats), seasé and contra seasé, puntos (points), sostenidos (one foot held up, pointed), rodazanes (circles with the leg or foot), estés, lazos, cuna (feet crossed, rock back and forth), destagues (kicks), emborado, padeuré (tiny gliding steps), padevasco (Basque step), tejidos en el aire (beats in the air) from cambios (foot changes) to sextas (triple beats), cuartas (double beats), Italiana abierta and tercerilla con tijera.

I share the opinion that the word "flamenco," colloquially given to mean the Andalusian and gypsy dances that use heel-work, is not adequate for those dances. I have the firm belief that the "flamencos" (Flemish) of Flanders (Flanders = Netherlands) were more likely to have learned Spanish dances, than the Spanish were to have learned the dances of Flanders.

When the Spaniards occupied the "Paises Bajos" [translators note: "Low Countries," refers to what we call today, Belgium, the Netherlands (Holland), and Luxemburg, most of which was called Flanders and occupied by the Spanish from the 1400's until 1648 when they were finally evicted], the majority of people who went there were soldiers and, therefore, people who liked to have a few drinks in their free time. They would gather in the taverns and, at very late hours of the night, organize to sing and, one by one, dance whatever they knew or were able, creating a formidable scandal, with glasses all over the tables, and loud shouts and handclapping.

These same people, when they returned to Spain -- especially Andalucía -- continued their usual juergas, not allowing the neighbors to sleep in peace because of the noise they made. Gypsies would congregate at these gatherings, looking for a way to make some money and, with their great talent for the juerga, the uproar would double. As a result, the neighbors, the following day, would with good reason, blame the "flamencos," as they called those who had returned from Flanders, for their not having been able to sleep. The gypsies, who participated in these juergas for a long period of time, continued in the same way by themselves, with the same uproar that had been started by the custom of the flamencos. So, every gathering was called flamenco, even though they danced the baile gitano, because the noise reminded people of the other flamencos. The name "flamenco" remained and, wherever gypsy dances were performed, they were called "baile flamenco," when the fact is that they are pure baile gitano.



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Reviews

EMOTION IN MOTION

-- FOLKS FLOCK TO LEARN FLAMENCO

(from: The Bellingham Herald, Aug. 27, 1982)

by Dale Folkerts

Some will say flamenco is dying.

But in Bellingham for the past two weeks, the Spanish folk dance, described by its teacher as emotion in motion, has found life in the soles and souls of 34 dance students drawn here from around the world.

It is a dance of life and of death; of the good times and the bad. And it is Teo Morca who is teaching how to blend emotion into the sweep of a hand and the click of a heel that is flamenco dance.

The form is similar to a jazz jam session. The performers -- a guitarist, a dancer, a singer -- constantly alter the music and dance with their changing moods.

It is this interpretation that makes Morca's class different, his students say.

Absent from Morca's sessions is the rote learning of individual dance routines. Instead, he cements the technical blocks of style into minds that can use his teachings as the foundation for individual expression.

The method is special enough to have attracted dancers from Chicago, Atlanta, Washington, Los Angeles, Seattle and New Zealand and Canada.

Beverly Christie of Seattle said she has tucked away a hope to perform flamenco. But the last night spot in that city hiring flamenco dancers stopped doing so more than a year and a half ago.

"I think maybe public interest has gone way down, but dancers' interest is going 'way up," Christie said. She is studying flamenco in Seattle, but came to the Bellingham seminar for something more.

"I'm learning style -- he's got a lot of character, a lot of unspoken personality," she said. "Teo can make you cry or make you laugh just by the way he dances."

Eva Encinias teaches flamenco; she had to skip her first week of classes at the University of New Mexico to learn from Morca.

"What draws me to him is his total body usage," Encinias said. "So often when you work with people they use isolations of arms, legs or hands. It's not that there's a shortage of teachers, there is a shortage of teachers who have the real in-depth technical skills that he has."

Although flamenco may not be packing in bar crowds, Encinias said it is popular among dance students in New Mexico.

Several of Morca's students were not dancers -- in the professional sense. They're just professionals -- engineers, nurses and real estate agents -- who like to dance.

Morca offered two-week beginning and advanced classes. Both were packed.

Sean Gallagher, in the beginning class, teaches karate in Bellingham.

"It's very similar to karate in the internal aspects of it, the way the hands move," said Gallagher, who started in jazz dance classes taught by Morca and his wife Isabel at the Morca Academy. "Now I trade him dance lessons for karate lessons."

Morca said many of the people in his classes have no illusions of becoming professional dancers.

"Most are in it for the love of flamenco. But why not just do something if you love it?"

SABICAS GIVES GUITAR FESTIVAL ROUSING START

by Tim Page

New York's first international Guitar Festival got off to a rousing start Friday evening when the man known only as Sabicas, an acknowledged master of flamenco guitar for more than 40 years, performed for an overflow crowd at Cami Hall. Sabicas, who was born in Pamplona, Spain, in 1917, has played throughout the world and has made more than 50 recordings. The audience greeted him with a rapturous ovation and punctuated his performance with spontaneous outbursts of enthusiasm.

Sabicas confined himself entirely to his own compositions. These were amiable display pieces -- improvisatory studies calculated to exploit the artist's formidable technique. Although they might have sounded amorphous to some, they admirably fulfilled their virtuosic intent. In any case, Mr. Sabicas has the gifts to transcend his material, and his meticulous attention to contrapuntal line would serve him well in any music he chose to play.

SABICAS PLAYS DE VOE GUITAR

We congratulate Lester DeVoe, guitar maker and frequent columnist for Jaleo, on the feature article about him in Frets magazine (October 1982). Artists such as Mariano Cordoba, Ricardo Peti, and Sabicas play his instruments and we wish him continued success.

George Ryss of New York sends us the program of Sabicas' October 8th concert in New York. The guitar listed as the one used in the performance was made by Lester DeVoe of San Jose, CA. We felt that Lester wouldn't mind if we printed a portion of a letter he sent last January telling about how Sabicas came to play his guitars. He wrote: "Briefly, I shipped a couple of demonstration guitars to Antonio David at 'The American Institute of the Guitar' in New York City and asked him to show them to guitarists passing through his store. Sabicas played them one day and then came back another day and played one for a full three hours. Last fall, my wife and I toured the USA for two months in our VW camper and met Sabicas at the Institute. He is a charming and gentle man. He played my guitar for us and spoke highly of it. Later, Antonio David shipped the guitars back to me. But when Sabicas let me know he was coming to San Francisco in November [1981], I knew he was interested in my guitar. When he arrived, we had him over for dinner on a Saturday, were guests at his concert the next day, and, on Monday, he agreed to use my guitar as his concert and recording instrument."

Once more: Congratulations and continued success, Lester.

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El Oido

NEWS FROM OUR MEMBERS

San Diego: On September 25th Ernest "Ernesto" Lenshaw, the patriarch of San Diego Jaleistas, celebrated his "90th" with an open house. On his actual birthday, the 24th, he was surprised by a few flamenco friends who dropped in and dedicated an impromptu show to him. Although he is not able to get out as much as he would like to, Ernesto's spirit is undaunted and he is an inspiration to be around. (from Juana D.)

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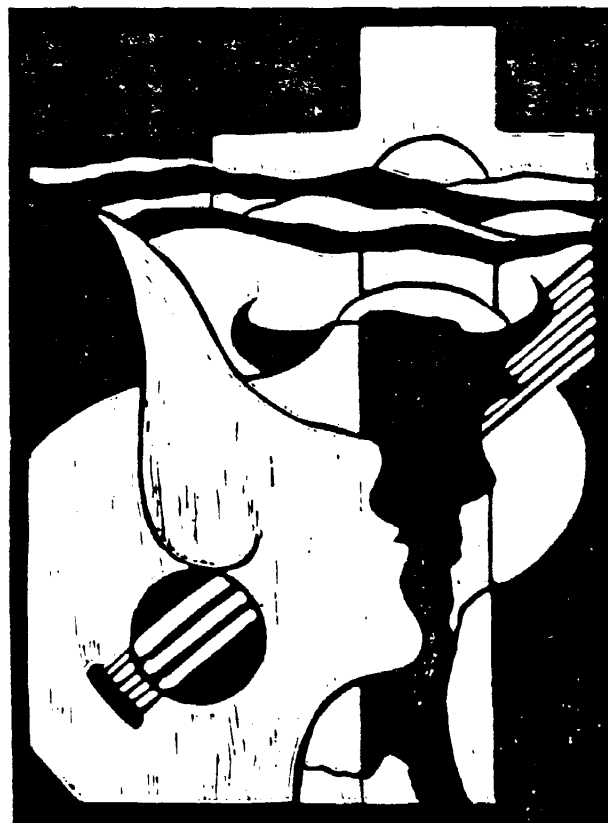
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(GRECO-IBERIAN FUSION: continued from page 16)

The attending audience was so studded with performers that I doubt if anyone could reach for a pat of butter without brushing against someone with more than a nodding acquaintance with stage and microphone.

The broad musical horizons ranged from heavy Greek dance forms spilling from an electrified bazouki, to violin excerpts from Enesco's Roumanian Rhapsody Number One, to tension-filled tientos and soleares.

Helena Vlactron entertained us with a stunning belly dance, demonstrating her world famous talents by manipulating her muscles in a way that would turn many hatha yogis green



ENRIQUE NIEVES - ALEGRIAS



HELENA VLACTRON - ORIENTAL DANCER

with envy. One particularly unbelievable feat was the demonstration of her ability to flip over every other coin from a row of quarters laid across her abdomen.



MARIA JUANA - SIGUTRIYAS



SARITA HEREDIA



CHININ DE TRIANA SINGS FOR IREN VILLAGRIN

Chinin de Triana and Benito Palacios played and sang behind an impressive troupe of dancers -- Enrique Nieves, Lucía, Ana María Gutierrez, María Juana, Irene Villagran, Gisela Lorca, and of course, Katina. Sarita Heredia topped things off with an entertaining series of solos.

All in all, it was a memorable evening for a memorable lady, who now intends to devote more time than ever to the advancement of the flamenco art form.



LETTERS

(continued from page 5)

Raul is one of the dearest people in my life and I am not going to argue with his viewpoint; he is a sensitive man who writes from the truth of his own heart, but perhaps through a clouded and not entirely objective eye. I am not one of the great movers and shakers of the flamenco world and I do not believe that one person can make or break a juerga, which is a communal effort, an infusion of many spirits and talents. My belief is that it was flamenco fate and much planning which brought us all together for one of the most joyous and manic times of my life.

Paco Sevilla and I have carried on a friendly correspondence over the last couple of years, but we do not have a hold on each other's lives and it was just a happy coincidence that he happened to return from Spain a few days prior to our arrival in San Diego. Rick Hunter didn't know me from Adam (or Eve), but just happened to call Yuris who told him some things were going on in San Diego, so he came down. Rick and Paula Reyes were old friends who hadn't seen each other in some time and she came in to town to see him. Herb was just back from Germany and staying with Yuris. Later in the week Rosa Montoya was in the area giving classes and so took in the monthly juerga. Such are the gifts that fate occasionally and impulsively tosses our way.

As for the planning, we have the Botellos to thank for sacrificing ten days of anything resembling privacy as they welcomed another whole family and isolated individuals into their warm and vibrant home. Raul took a week's vacation so that he could spend more time with us and was as generous and attentive as anyone could ask for, whether organizing gatherings in their home or ferrying our happy little crowd to Old Town, Balboa Park or the beaches by day, Tijuana, Los Angeles or local flamenco events by night -- all the time spurred on by cante and palms issuing from the depths of the van (we more than once wondered where, and why, we were going when we had everything we needed in our mobile flamenco unit). Charo, with a heart and spirit to rival the size of Andalucía, soared with unflagging energy through the whole amazing week, carrying us with her on a wave of cante from one day, and night, to the next, somehow managing to remember to cook meals and do laundry. As we rolled into our fourth night with Charo the ever ebullient Sevillana still holding forth, I felt myself starting to slide downhill and was dimly aware of a small, cranky voice inside me saying, "I'm beginning to hate this woman. When is she going to crack?" Well, as a matter of fact the crack came the following night when she did yawn a couple of times and we all decided that maybe we should break precedent for a couple of nights by going to bed. Made all the difference in the world and we summoned our resources and surged through the rest of the week in admirable style.

Through Charo and Raul we were introduced to San Diego's finest artists. I was impressed with the quality of all these talented people, but more than being impressed, I just got such a charge out of being with other flamencos and seeing others perform, a privilege denied me at home. I have such memories: lovely Juana De Alva and Julia Romero dancing the most sparkling and graciosa sevillanas I could ever hope to see; Rick's funky gypsy dancing and his rich voice coursing through the smoothest of rumbas and then his beautiful offering to the dawn of "Dime"; dear, impish Marisol singing her incomparable bulerías "de Manolito"; Charo playing her favorite game of "Stump the Guitarists" with an impossible-to-follow copla of sevillanas; much-prettier-than-her-pictures Pilar and everything she sang; the wonderful, strident gypsy voice of Remedios -- just hearing her jaleo excited me; the complex and beautiful person that is Yuris -- his smile, his spirit, his powerful toque. There were so many people I just got a taste -- when what I wanted was a big bite. I hope that impulse will be satisfied before too very long.

A final thank you here to my husband Sid, who must have broken some record for non-stop driving (Atlanta to Tucson -- Grand Canyon to Atlanta), napping only when I could manage to prop my broken and sated body behind the wheel for an hour or two. And a note of appreciation for my son Stefan who never once complained. For a non-flamenco running on an entirely different time schedule from the rest of us (sleeping at night, awake in the morning) this kind of experience can be a nightmare.

And so, Saludos a San Diego! You are a gracious city with a gorgeous climate, beautiful parks, great beaches. But it is people who make a place, and some of your people are most special. Yes, indeed! We'll be back.

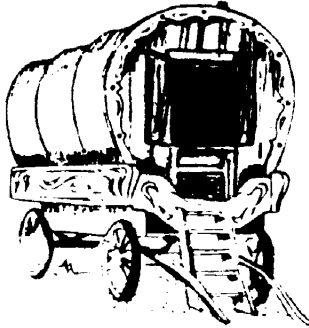
Fondly,
Marta del Cid
Alpharetta, GA

SAN DIEGO SCENE

IN SEARCH OF JUERGA SITES

We are still in need of juerga sites. The November Juerga has been cancelled and there has been no acceptable site offered for our early December juerga (usually the second weekend) or the January general meeting.

If anyone wishes to offer their home, business establishment or has any suggestions, please contact juerga coordinator Vicki Dietrich at 460-6218, 468-3755 or 459-4426. Remember that a garage makes a great extra, easy-care room if you have a small house. Colorful sheets can be draped on the walls to cover tools, etc., add a shaded lamp and "voila" an instant flamenco den.



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month prior to their appearance. Include phone number and area code for use in the DIRECTORY. Classified ads are \$1.00 per line (each 9 words) for each month they appear. Make checks payable to JALEISTAS and mail to JALEO, PO Box 4706, San Diego, CA 92104.

JALEO CORRESPONDENTS

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

updates

Los Angeles Juerga: Saturday, Nov. 6, 1982, 8:00pm-? Chez Carlos de Peru, 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.) Juerga information call Ron Spatz (213) 883-0932 or Yvetta 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, 5050 Arrow Hwy (714) 624-5501 or (714) 629-4547. Classes in folk, classical and flamenco for children and adults.

EL NIDO RESTAURANT features dancers Vicente Romero, Tamara Spagnola and Pilar Hernandez with guitarist Pedrico El Abogado -- engagement thru end of 1982.

MANUEL AGUJETAS OF JEREZ and his flamenco dancing wife, Tibu, and guitarist Roberto Reyes will be performing at the Rincon de España Restaurant, 82 Benver Street, New York City, 212-344-5228.

concerts

RAQUEL PENA SPANISH DANCE CO. will appear at Cabrini College in Radnor, PA on Nov. 17 in Wider Center.

LAURA 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 6-14) 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 94590, (707) 642-5424.

GUITARMAKER'S SUPPLIES: For price list write Allied Traders of Miami, PO Box 560603, Kendall Branch, Miami, FL 33156.

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

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

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

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

FLAMENCO SHOES: H. Menkes, Mesonero Romanos, 14, Madrid 13, Spain (Tel. 232-10-36). 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.

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

GUITARISTS AND GUITAR STUDENTS WELCOME to accompany dance classes, San Diego area. Call Juana 440-5279 before 8a.m.
 BACK ISSUES OF JALEO AVAILABLE: Vol. I no. 1 to 6 \$1.00 each. Vol. I no. 7 to 12 \$2.00 each, Vol. II, III & IV no. 1 to 12 \$2.00 each, and Vol. V issues \$2.50 each.

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