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JALEO



newsletter of the flamenco association of san diego

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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

ITEM	For March Issue	For April
ARTICLES.....	In by February 1st	March 1st
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LETTERS, EL OIDO,		
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Pilar Rioja

SOLO PERFORMANCE POWER

[from: THE NEW YORK TIMES, October 10, 1982]

by Anna Kisselgoff

The solo dance concert, as everyone knows, is the most difficult theatrical presentation for any dancer to sustain. It is no surprise that solo concerts are far and few between. In dance history, traces are left by only the most charismatic -- Isadora Duncan, Anna Pavlova, to name the most obvious. The footprints of lesser solo dancers leave no mark once their time is gone. There is no company to recall their name. The choreography itself seldom become sufficiently unglued from their bodies to be passed on.

The power to hold the stage alone is rare. Technique is not the issue. Some indefinable inner force exuded by the dancer makes the difference. Recently, two very disparate solo dancers, neither of them American, held their own in brief New York seasons.

One is the Mexican-born Spanish dancer, Pilar Roja. Pilar Rioja is a dancer of great concentration and purity. Her smile is always tight-lipped. Her austerity is her beauty. Absent from New York for several years, she was presented now by Repertorio Español at the Gramercy Arts Theater and had such a success that there are plans for her return in March. All this was accomplished without a company of dancers, without theatricalized ballets, without sets and without extravagant costumes. In her simplicity, she radiated depth.

She came, in fact, with an intellectually-minded but unpretentious program. Its theme was taken from a lecture by Federico Garcia Lorca, "Teoria y Juego del Duende" ("Theory and play of the Duende"). The evening became an exploration of the fiery and spiritual quality that imbues Spain's greatest music and dancing -- and by extension, all the best of the performing arts. On the popular level, duende could be thought of as "soul." Its very indefinability is its essence. Yet when a performer possesses it, it is easily recognized.

It is no disservice to as inspiring an artist as Miss Rioja to say that she has days when duende is more apparent than at other times. I saw the last part of her program twice. It was an all-flamenco section. And the difference between the electricity on the final Saturday matinee and an earlier night was obvious. One saw it in the mesmerized eyes of her fine singer, Pedro Angel, and of her two subtle guitarists, José Negrete and Emilio Perujo.

Miss Rioja had only to circle the stage to establish her authority. Every movement left an imprint. In true flamenco style, she had no castanets. The eye was drawn rather to the outline of her expressive fingers. Her hip swayed out, the stately and startling power of her heelwork took over. Her body jackknifed for a second. Stamping across the floor, she flung her shawl above her head onto her shoulders.

By contrast, the Farruca, a male dance performed in male dress, was all ritual, a mysterious incantation expressed through intricate rhythmic changes in her heelwork. It is in such restraint that Miss Rioja's compressed emotion is at its most explosive.

Not all Andalusian dances are flamenco. The first part of the program was devoted to Miss Rioja's choreography in the 19th-century Spanish balletic style, set to Bach, Corelli and Paganini. The dance to the latter became a tour de force, a rivulet of castanet sound. A traditional set piece, a fandango to Boccherini, proved elegant and lively. Andalusian dances such as the "Vito" hinted at the cold fire to come in the flamenco section and were accompanied by Pablo Zinger, pianist, and Maria Luisa Trevino, a singer.

This was, actually, more than a dance program. Luis Rius selected the poems and lecture excerpts by Garcia Lorca,



which were read with commitment by Carmen Cuesta and Francisco G. Rivela. One didn't need to know Spanish to catch words like culture, creation and civilization. The final poem was Antonio Machado's tribute to Garcia Lorca, murdered during the Spanish civil war. It is no secret which side he was on -- that of culture, creation and civilization, which Miss Rioja exemplified in the final "seguririya." As she floated off into darkness, the words about Garcia Lorca's death followed her: "The crime took place in Granada, his Granada."

* * *

BACKGROUND

In a personal letter, Pilar Rioja tells us the following about her early dance development: She began to dance at the age of six. In Mexico City she studied Spanish dance with Oscar Tarriba. Later, in Spain, she studied flamenco with El Estampío, Regla Ortega, and Manolo Vargas and escuela bolera with Angel Pericet. She says, "The Baroque dances of Soler, Boccherini, Casanova, Scarlatti, etc., that is, the music of the Italian and Spanish composers, was the idea of the Spanish musicologist and teacher, José Domingo Samperio; he had the idea of doing the music itself with castanets, not just accompanying it. Later, I put in the dance."

Pilar adds, "I have always given my recitals solo, I dance because I enjoy it, and my parents, who were Spanish, always encouraged and helped me. This coming March 23rd I will return to New York for a month of recitals."

Included with Pilar Rioja's biographical material was a letter sent to her on January 10, 1983, by the New York Spanish critic's association, ACB (Asociación de Cronistas de Espectáculos de Nueva York) proclaiming her winner of their annual award, "Premio Extraordinario ACB 1983" in the "Theater" category. They say [from the Spanish], "This prize from news writers who specialize in the world of performance, is in recognition of your notable talent, as evidenced during the past year, and your esteemed contribution, extolling the class of Hispanic art in the United States."

The following review and excerpts are from the many that Pilar received for her New York performances in September and October of 1982:

* * *

FOR PILAR RIOJA,

SPANISH DANCE IS MORE THAN JUST FLAMENCO

[from: The New York Times, September 24, 1982]

by Jack Anderson

When she is a member of the audience, Pilar Rioja feels disappointed if a Spanish dance concert does not contain any flamenco. Yet, because flamenco is only one of many great Spanish dance styles, she feels equally disappointed when a concert is all flamenco. Therefore, as a dancer, she takes care to make her own solo programs varied.

Typically, her latest program, "Teoría y Juego del Duende" ("Theory and Play of the Duende"), which can be seen this weekend at Repertorio Español's Gramercy Arts Theater, includes aristocratic dances of the 18th century, as well as Andalusian gypsy and flamenco dances. Between the solos, actors of the Repertorio Español company read excerpts from the writings of such modern Spanish poets as Federico Garcia Lorca and Antonio Machado, and the evening is a celebration of "duende," a word that is almost impossible to translate. But by it Garcia Lorca meant, in part, a mysterious power of artistic inspiration. Speaking of its presence in dance, he once said, "The duende works over the body of the dancer just as a gust of wind hits and blows over the sand."

Miss Rioja spoke of her approach to programming this other day, as well as of her background. Because her English is limited, René Buch, Repertorio Español's Cuban-born artistic director, was interpreter.

The duende concert had its origin in a lecture-demonstration on Garcia Lorca's esthetics prepared by Miss Rioja's husband, the poet Luis Rius. Miss Rioja provided choreographic examples of points mentioned in the text and was so successful that the lecture was expanded into a full-evening theatrical event accompanied by singers, guitarists and a pianist.

In the past, Miss Rioja has prepared programs that combine dance with texts by such classic Spanish authors as Lope de Vega, St. Teresa of Avila and St. John of the Cross, and she said she believed that it was important for all dancers to acquaint themselves with great literature, music and painting.

"Too often, we dance only with our feet, whereas we should dance with our heads, too," Miss Rioja said, "not with our heads in a cold way, but with our hearts as well as our heads."

She said she was saddened whenever she encountered theatergoers who regard Spanish dance as nothing but melodramatic heel stamping, and she speculated that because Spanish dancers often appeared in nightclubs in North America, audiences may have only a limited notion of the art's range. Yes, she said, early in her own career, she, too, had made cabaret and nightclub appearances, and she learned much from having to hold the interest of people who had come to eat and drink, as well as to be entertained.

"But I'll never go back to cabaret," she said. "I'd rather not dance than go back -- and I love to dance more than anything!"

Nevertheless, she is delighted by how knowledgeable many New Yorkers are about Spanish dance as an art form. In fact, she considers New York to be one of the three places, along with Mexico and Argentina, outside Spain where Spanish dance is most appreciated.

Born of Spanish parents in Torreón, Mexico, Miss Rioja knew when she was a child that she wanted to dance, and she was encouraged to do so by her father, a cotton farmer. Her teachers have included Oscar Tarriba in Mexico City; in Spain, El Estampío, a member of the Spanish dance troupe that Serge Diaghilev invited to appear as special guests with his Ballets Russes in 1921; Regla Otera, and Samperio. Manolo Vargas is now what she calls her "tutor and corrector."

From Angel Pericet, she learned the dance form that is usually known in English as the Bolero School. A product of the 18th-century Spanish court, it combines folk-dance steps with elements borrowed from the classical ballet technique of the period and requires its exponents to play castanets as they move. Miss Rioja said that the charming style was comparatively rare in Spain because "everyone wants to do flamenco and only flamenco." But she has included several examples of Bolero School dancing in her duende concert.

Although she has performed throughout Latin America and has just returned from her fourth tour of the Soviet Union, her last New York appearance was in 1975. But Mr. Buch said that when he saw her earlier local programs, he and his staff at Repertorio Español "just fell in love with her, and we knew we wanted to have her back."

Essentially a soloist, Miss Rioja has done little choreography for groups. She said she might be interested in working with a group in the future, but, for the present, she joked, "I love Spanish dancing so much I want to do everything myself."

* * *

COMBAT WITH THE INVISIBLE

[from: The Village Voice, September 29, 1982]

by Deborah Jowitz

What is duende? No one defines it easily. In his speech, Teoría y Juego del Duende, Federico Garcia Lorca tried to lure it out into words. Something that certain artists, certain works of art possess, something that certain aspects of the world now and then reflect. Music that has "dark

(continued on page 26)

EDITORIAL

CIRCULATION DRIVE

As we reported last month our advertising campaign is off the ground and Jaleo's financial outlook is improving. However, our circulation has essentially remained the same for the last two years. We solicit the help of our readers in spreading the word about Jaleo by passing on the gold form enclosed in Jaleo to prospective subscribers. (Place your name on the back of this form. For each new subscriber you refer to us, your subscription will be extended one month.) Encourage those who are free-loading by reading your copy of Jaleo to order their own subscription. Send us names and addresses of prospective subscribers so that we can introduce them to Jaleo. Any publication must have a healthy circulation to survive.

--Juana De Alva

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EL CABRERO PARDONED

In verification of and follow-up to a report in the January Jaleo ["Letters"] of the imprisonment of El Cabrero for swearing, we include the following from ABC, November 13, 1982 [sent by Gordon Booth]:

The cantaor José Domínguez, "El Cabrero" was pardoned by decision of the Consejo de Ministros. The pardon was communicated by means of a telegram sent yesterday morning to the Court of Córdoba. José Domínguez had been condemned to six months of detention, later changed to two, for having used an expression considered to be a blasphemy during a recital. Among the people who had asked for the pardon was the Archbishop of Sevilla, Monsignor Amigo Vallejo.



LETTERS

FLAMENCO VIDEO CASSETTES

Dear Jaleo,

About the video tape of Paco de Lucía... (Letters: Jaleo, November 1982), I bought it in London in 1977 in a video Hi-Fi shop. I saw it in many Hi-Fi shops at that time. I do not know if they sell this tape in the U.S.A. (I live in France.) The records "Flamenco Opera" and "Al Viento" of Manolo Sanlúcar can be found in any record shop in Spain. The "Flamenco Opera" is a double L.P. with the participation of Lebrijano, Rocio Juardo and the guitar of Enrique Melchor.

Ho Tong Nag
Paris, France

HOW TO START A FLAMENCO ASSOCIATION IN YOUR COMMUNITY

Dear Jaleo,

We would appreciate it, if you could send us any information on how to start a Jaleistas in the Detroit area. We have a few families who are interested in a group.

Mrs. Irene Unrau
Redford, MI

[Editor: We started the San Diego Jaleistas by contacting everyone in the area who we knew to be involved or interested in flamenco, including local Spaniards who were not necessarily involved in flamenco but added a lot of ambient and enthusiasm. We had an informal pot-luck and put our proposition to those present to get together on a monthly basis and put out a small newsletter to communicate between members. (This "small" newsletter grew into Jaleo.) We met in private homes for several years but have been seeking public places to meet in the last few years because it cuts down on the work, clean up, etc. The Los Angeles chapter meets every two months in Mexican restaurants and advertises their juergas in Jaleo.

We try to maintain a supportive atmosphere in which the more advanced help and encourage the newcomers. It is, of course, more enjoyable for all if many people get involved in the planning and putting on of the juerga and beyond that it is a process of trial and error to see what works and what doesn't.

Perhaps other groups around the country will write in their suggestions and experiences -- what is working for them and what isn't.]

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BIG SUR JUERGA

by Juana De Alva

Over Labor Day weekend in September 1982, a three-day camp-out juerga was held in the Big Sur Mountains in California which included Middle Eastern, East Indian and flamenco performers and aficionados. The most exciting aspect of this gathering from this flamenco dancer's point of view was the exposure to so many styles of music and instruments which, in spite of their differences, seemed to have a common bond.

Having been long familiar with the gypsies' claim of Indian origins it was enlightening to find what could be called the link between ancient Indian dance and flamenco in the form of the kathak (kātāk) which comes from Northern India. It was positively eerie to see the barefoot dancer executing rhythms and movements (some in twelve beat phrases) so like our "desplantes" por bulerías. This along with the intricate rhythm and verbal code with which the dancer and musicians communicated made me a believer.

Much thought and preparation had gone into putting this gathering together, but it was still a place for only the heartiest souls. One had to endure a treacherous single lane road into the meadow, biting bugs, billows of dust, barking dogs and sleeping (if you were lucky) on a bed of straw. But what would one expect at a camp-out -- the Hilton?

LEFT TO RIGHT: PIER "GABRIEL," RICK HUNTER, DON "AGUSTIN," PILAR MORENO, TRISHA DE ALVA, AND ROSA MONTOYA (FRONT) AT BIG SUR JUERGA

Some of the comforts provided were: giant plastic-covered geodesic sleeping domes which enabled one to see the stars at night while being protected from the cold wind, the newly built sauna where several bulerías sing-offs took place, a swimming pool, a make-shift amphitheater and beautifully decorated stage which was in use, probably, sixteen hours a day. The setting, of course, was beautiful and we were blessed with perfect weather. There was great camaraderie and sharing of vittles.

It was calculated that there were 300 people in attendance, ranging from professional performers to aficionados and their families. There were stringed instruments of every type -- violin, cello, sarod, guitars, sitars, harp, oud, banjo, santar; there were a variety of drums from clay to silver; there were chimes, bells, maracas and other Latin American percussive instruments and even a painted flute made of kelp. Among the flamenco performers were dancers Rosa Montoya and Paula Reyes, singers Pilar Moreno and Isabel Tercero, guitarists Paco Sevilla, Carlos Mullens, Peter Evans, Gabriel and Agustín, and guitarist-singers Rick Hunter and Suleman. Young performers included a little gypsy girl Trini, Isabel's daughter Michelle, and my daughter Trisha.

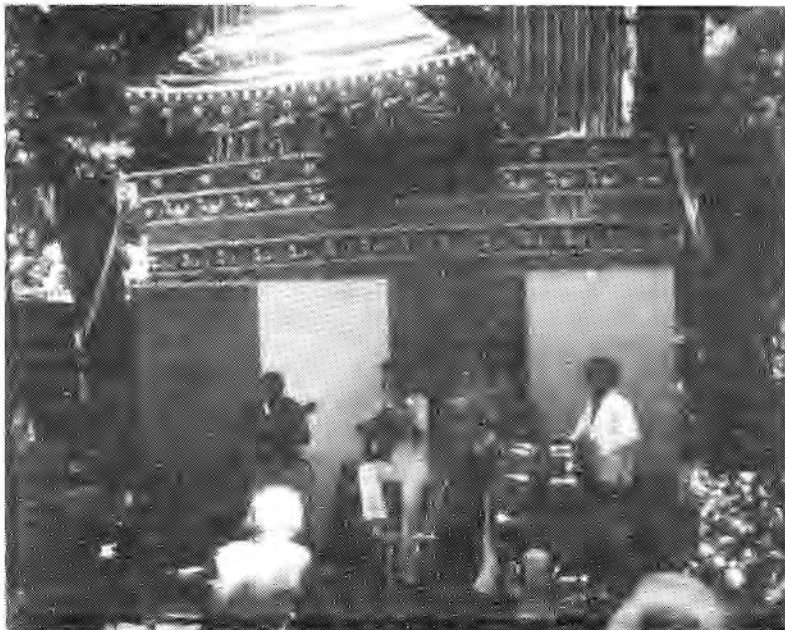
During the day the stage was left open for anyone's use. A singing banjo player entertained, followed by a harp and guitar duo, a fine classical guitarist, a chime and bell player who shared his instruments with the audience and got them to participate, a Latin American group, a cellist, etc. This was very informal. There were always people sitting



BANJO PLAYER AND SINGER



HARP AND GUITAR DUET



VIEW OF STAGE WITH DECORATIVE CANOPY
LATIN AMERICAN RHYTHMS



CELLIST PETER MUSE IN BATHING SUIT

in the straw listening attentively to whatever was going on on stage while others prepared meals over wood fires, washed clothes or utensils in the stream, hiked, swam or enjoyed the company of the many interesting and talented people present.

In the evening the stage was lighted; its use was more structured and the amphitheater was filled. The earlier part of the evening was allotted to the Indian performers beginning with the very stylized southern Indian dancers. Their dances, which were performed to taped music, seemed to be a form of storytelling in movement, sign language and facial expressions. The control of the facial muscles was very important.

The dancer explained that there are nine emotions including love, anger, disgust, fear, mirth, compassion, sadness, tranquility and bravery. These are depicted with specific facial expressions -- puffed cheeks, quivering eyelids, raised eyebrows, etc., along with body postures, stretched neck or slumped shoulder, quivering limbs, and so on.

The kathak dancing from Northern India was accompanied by sarod (see photo) and tablas (clay drums) and was much freer and natural by contrast. Although storytelling can also be performed in kathak, the most interesting aspects of this form, from a flamenco standpoint, were the improvisational coordination of dancer and musicians and the similarities of movement and rhythm patterns. (This is discussed further in one of the following interviews.)

The second portion of the evening was devoted to Middle Eastern dancing -- otherwise known as "Belly Dancing." These ladies and the accompanying musicians really outdid themselves on the last night.

Flamenco occupied the latter portion of the evening. The first night no one was in costume. Isabel Tercero acted as catalyst to get everyone cooking. Rosa Montoya stepped off the stage into the darkness expecting a step where there was none and wrenched an ankle. She was delegated as a cantaora for the rest of the juerga. On the second night, the Bay area performers presented a cuadro and the San Diego contin-



INDIAN DANCER KATHERINE KUNHERNIAN



INDIAN DANCER DEMONSTRATING ONE OF THE NINE EMOTIONS



PILAR MORENO SINGS TO THE ACCOMPANIMENT OF PACO SEVILLA



LEFT TO RIGHT: TRISHA DE ALVA DANCING, RICK HUNTER, PILAR MORENO, SULEMAN (STANDING), AND JUANA DE ALVA

ALEGRÍAS, LEFT TO RIGHT: DON, PIER, PILAR MORENO, JUANA DE ALVA

gent presented a cuadro and a few ruffled skirts materialized. Too much time has elapsed to remember who did what but the impressions that come most readily to mind are: that of Rosa's strong cante, dancer Paula Reyes' charm and sense of humor on stage, Suleman jumping from violin to guitar to cante with equal enthusiasm, Rick Hunter with guitar and cante support and his "pasos por bulerías," the cante of Pilar Moreno accompanied by Paco Sevilla, the guitars of Gabriel Hernandez, Agustín and Terry Setter, the duet of Bob Rich and Peter Evans, the dance of the three youngsters -- Michelle, Trisha and Trini. After the flamenco the stage

was again thrown open for anyone.

One evening all the lights went out. Immediately the stage was illuminated by a hundred mini-spots from people's flashlights and the show went on uninterrupted until the lights returned. Another high point was the spontaneous performance of a "primal" dancer Teresa Bradford. She danced like a person possessed ending in an exhausted heap on the floor. She claimed to have had no sort of formal training and when asked to describe her dancing she said, "You just drop it; you defocus and let the music bounce off your soul." (¡Qué flamenco! ¿No?)

* * *



PRIMAL DANCER TERESA BRADFORD



GUITAR DUET: BOB RICH AND PETER EVANS

INTERVIEW WITH JUERGA PROMOTERS

The following is an interview with Peter Evans and Jim O'Connor who were responsible for organizing the juerga. It took place on the second morning outside in the amphitheater. In the background Rick Hunter was playing the oud and Richard Hayfield was playing a santor.

PETER: This is the second juerga. The first one was much smaller with only a one night adventure, but it had the same magical thing that last night had. And I think you'll agree that there was a certain magic feeling in this setting which you can't put on a tape because it's something you either have to see or you just don't quite appreciate it. I've been a flamenco guitarist for about twenty-five years, and over those years I've gotten to know a lot of different flamenco people. The last juerga was such a success artistically and everyone had such a good time that I got on the

phone and just started calling everybody. It started growing and then it became a thing where people were hearing about it and calling me, saying, "I'm a flamenco guitarist. Can I come to your juerga?" I was really delighted because flamenco, some people say, is dying out. But it seemed like it was alive and well, in California at any rate, with the response we got. Not only from flamenco artists, and we hope that more of them are going to show up today, but also the belly-dance people. My wife is a belly-dancer so she got in touch with a lot of the belly dance people; there's some overlapping and common ground there, of course, and a lot of them know each other. Jim O'Connor was responsible for the Indian side of it. Jim is the owner of this property and he wanted to have a seminar of some kind. This was always his dream.



MAKING BREAKFAST BY THE STREAM



ROSA'S ANKLE GETS HEALING TREATMENT FROM JIM O'CONNOR

JUANA: Jim O'Connor has just come on the scene here. He's been giving Rosa Montoya's ankle a massage. She twisted her ankle last night stepping off the stage in the dark. Peter had just gotten up to your part, Jim.

PETER: The question was, how did we even get this thing started; I talked a little about how I contacted people, but it was more your dream to have something here. You had envisioned a happening in this meadow, I think, for a long time. The flamenco worked out, two years ago, to be such a magical event, we wanted to try it again.

JIM: At that time I didn't even know what the word "juerga" meant. I have known Peter for many, many years and Bob Rich has been a friend for many years. We talked and said why don't we get together and have like a party. Peter said, "Well, why don't we have a juerga?" That's a happening where you get flamenco people together and so forth and so on. And that's how it more or less started. One of my ideas was to incorporate East Indian dancing because of the flow from the kathak to flamenco. The gypsies are of Indian origin, so there's that whole natural flow through there and, of course, the Middle Eastern also brought the oud which was the ancestor of the lute and guitar.

PETER: There's an overlapping between all three of these. So it's a very natural thing that they be together. I think one thing that should be pointed out is that this is an Indian encampment. So it's a natural family ground -- you can almost close your eyes and see the tribe of probably fifty or sixty Indians who lived here for thousands of years.

JIM: In evidence there are still the stones up there and mortars where they ground their corn. They were part of a tribe from Monterey County called the Castanoans. Two years ago when we were putting in the stage (the first stage) and leveling the ground, we found the mortar and pestles for grinding. It was almost mystical, if you want to make things out of it. We definitely believe there's still Spirit here and I'm sure the Indians are having a good time and enjoying what's happening. Anyway, so then Jim put the energy in. He designed the stage as far as the visual thing here. That's all Jim's. Last year the stage was half this size. We built these tables, too [indicating the picnic tables and benches distributed around the meadow], and did a lot of the work ourselves. And the grounds -- I also want to give credit to this lady here, my niece, Michele and her husband, Bill. Here are two people who were working around in the background doing different things. He has been unbelievable, day after day. This had gone on for two months, nonstop.

JUANA: That's what I suspected.

JIM: Cleaning, dozers, planning all those little details, Johns.

JUANA: You had to doze out the levels?

JIM: Yes, pads for the sleeping accommodations...then we thought, let's get some geodesic domes -- we felt the important thing was to accommodate the performers the best we could. The performers, because we were hesitant to ask people to come and perform for free. We only can accommodate roughly 300 people, and with that, what could we charge? \$10.00? We didn't want to do that kind of thing so we wanted to be able to get all these different people in, give them a chance, and for the main top performers, give them money for their traveling, provide them with dinners, and create an atmosphere where everyone could share and have fun. And that was one of the basic concepts. Then we were worried about it. How do we ask people? Can we ask for donations? It was a whole new thing for all of us because we had never done this before.

JIM: And it was a lot of work sitting down. We had a lot of head sessions getting together, working out details; Barbara is the legal secretary so she was formulating them.

JUANA: Hopefully a lot of the work is done now.

JIM: That's the thing. Next time we won't have to go through all of this craziness. When we were having our meetings, we thought, "Oh, God. Have we bitten off more than we can chew?" We turned away so many people. That's the kind of sad thing.

PETER: Well, actually, we haven't really had to do it at the gate. We had to do it on the telephone, but then we put the word out that if you're not on the guest list, don't even bother driving up. We didn't want it to get too big because it would tend to ruin it for everybody. On the other hand, we do want people who are aficionados or music lovers or artists themselves. The highest percentage of this group is mostly musical people -- amateurs, students on some level and a whole gang of professionals.

JUANA: You aren't in any way going to recuperate the money you put in?

JIM: No. What it basically is for me, from my end, being on my property, it's equity. A lot of things are being done here that can be retained, so I don't look at that money as being a loss. I look at it as something for future things. It wasn't meant to be a money making thing. Hopefully, I'll be happy to break even. But it's okay. It's going to work out and we want to do more juergas, at least one every year. What we're trying to do is just keep the art alive and enjoy it.

JUANA: Thank you for your time and efforts and we all appreciate it.



TREE HOUSE ACCOMMODATIONS



GEODESIC SLEEPING DOME COULD ACCOMMODATE UP TO FIFTEEN SLEEPERS



ROSA MONTOYA SINGS ACCOMPANIED BY THE GUITAR OF PIER AND PALMAS OF RICK HUNTER



LEFT TO RIGHT: UNIDENTIFIED, DON, PIER, ROSA, RICK AND PAULA REYES



TABLA PLAYER KONRAD GAUDER RIGHT WITH MONINTO BOURBON ON SAROD

INTERVIEW WITH KATHAK PERFORMERS

[Interview with the kathak performers: Konrad Gauder on the "tabla" clay drum, Montino Bourbon sarod player and Suzanne McDermott dancer. The interviews took place the last morning of the juerga in Jim O'Connor's cottage which was a focal point of activities.]

JUANA: We're speaking first with Konrad Gauder, tabla player. Konrad, what fascinates me is the interaction between the musicians and the performers because it appears to be so close to what we have in flamenco. Even the name of your drum "tabla," which produces the rhythm, is so similar to the word "tablao," the floor where we produce our rhythms in flamenco.

KONRAD: Well, what you're seeing there is a language. The dancer and the drummer share a language with which they can share compositions or improvisations by producing sounds that are similar, or at least within the same rhythm pattern.

JUANA: I caught that yesterday even before she [Suzanne] explained it, that some of the sounds represented movements.

KONRAD: Exactly. The language of movements. It's a choreographic language, a drumming language. The drum compositions themselves, within the pure music, are but slightly different. The language is slightly different from the dance, but it's possible to cross over and a drummer can play the dance language quite easily.

JUANA: Could you give me an example of a movement in the language, how it fits in with a turn, for instance?

KONRAD: Okay. A turn may be done with a tune, *da da*, which is a long sustaining sound on the drum so that they sustain where they are to do a complete turn. Tarakita footwork is very much like the very fast tarakita on the tabla, so she can produce fast, rapid movements with her feet, but not exactly like the percussive sound that's produced on the tabla tarakita, tarakita, tarakita, that sort of thing.

JUANA: Are either of those sounds equivalent to the heel; she uses the heel, the ball, and the whole flat of the foot, right?

KONRAD: Right.

JUANA: Which one of those would correlate with which sound or part of the foot?

KONRAD: That depends on the dancer. That's a good question to ask her. A lot of it is improvisatory in a sense;

it's up to the drummer to choose whatever sounds he feels are going to make the compositions sound right.

JUANA: I associated a particular arm movement she does with our *llamada*, our call.

KONRAD: She does an invocational arm movement.

JUANA: And is there something like a call to signal that she is going to be changing from one part of the dance to another?

KONRAD: Not specifically. A lot of the signals we pass on to each other are just to indicate the composition. So she'll say, "ta ta toom toom," meaning we go to a particular composition. And she'll say that right before the first beat of the cycle, so we'll be able to snap right into it.

JUANA: Would that work for any tabla player or is this an understanding that you have between you?

KONRAD: It's an understanding that we have because we work together and we know the repertoire. However, a good tabla player who has played with dance would probably know the compositions or at least similarity of compositions. So he could improvise along with it. And a good drummer should be able to follow a dancer if she's going to do something.

JUANA: The same way a good guitarist should be able to follow a dancer.

KONRAD: And then the sarodist is playing a repeated phrase or melodic pattern. He's subservient essentially to the drummer and the dancer in this particular form. And the drummer is subservient to him in pure raga. In other words, there is a trade off, but he's the lead.

JUANA: And what's raga?

KONRAD: Raga is melodic form.

JUANA: Would the dancer be performing at that time?

KONRAD: In that sense, no. In the pure classical music I'm talking of, it is just the music. The musical presentation involves a lead instrument and a drummer playing duet and there the similarity is like jazz in that the drummer and the instrumentalist trade off.

JUANA: What is your background?

KONRAD: Well, I've been playing for fifteen years. I worked with Suzanne for about five years now. So we know each other pretty well.

JUANA: And I suppose that you must have spent some time in India?

KONRAD: Yes.

JUANA: How long?

KONRAD: A year and a half. That was quite a few years ago, 1967.

JUANA: And what attracted you to Indian music?

KONRAD: The intricacy and the scientific approach to rhythm. Rhythm from childhood, piano playing and what not. When I heard the Indian system I thought, "There's an all-inclusive system that pretty much covers everything." Also, I really loved the sound qualities that were produced. The delicacy of the tabla, the drum; it's more than just a drum, it's a melodic drum.

JUANA: Yes, I saw you tuning it.

KONRAD: Oh, it has to be tuned very carefully. And also melodies can essentially be played either through different sound productions on the right hand drum, or modulating the left hand drum much like a kettle drum.

JUANA: And how do you do that? With pressure? And then you're hitting, putting the pressure on and hitting at the same time?

KONRAD: Yes.

JUANA: Well, there are many more questions I would like to ask, but I realize that you are anxious to be on your way. This is Montino Bourbon and he was the sarod player. I'd like you to tell me a little about the instrument first. It looks very complicated with all the pegs going up and down the sides.

MONTINO: Basically, it's a very ancient style of instrument. It's kind of like a banjo. This type of instrument has been around for a long time. But the sarod itself, the modern sarod, has been refined through the years. It has been rebuilt, as it were, but it has been rebuilt by a lot of people in the 14th century. A person called Karakon first put on metal strings and later they added a metal fingerboard, and then my teacher's father enlarged it and added more strings. So it's gone through a lot of revolutions.

JUANA: From a flamenco standpoint, what I'm very much interested in is how the dancer and the musicians interact.

MONTINO: Well, Indian music is set up with a system of rhythm called *kali*, and this system of rhythm is like graph paper. When somebody does something you can see where they're going because what it is, is long cycles. You know how on graph paper you go down one and across two you can prolong that line and know exactly how it's going to run, right? It's the same in Indian music. If you're doing a sixteen beat rhythm, let's say four/four, you come back out on the first beat, on *sum*. You can hear it coming. So the music -- there are signals, let's say -- but the signals are the music themselves.

[Suzanne arrives and joins in the discussion.]

SUZANNE: The dancer and the musician have to be of the same quality to recognize it. If one is a lot more advanced than the other one, then it would be harder to communicate. If you're both on the same level then it's really fun.

JUANA: Everything you've said applies so perfectly to flamenco -- there's the same type of communication. Have you done flamenco at all?

SUZANNE: No, I haven't.

[There are pauses and interruptions as people leave and enter. We continue.]

JUANA: Explain to me, when you said one, two, three, four; one, two, three four; one, two three, four, five. Then you're out of the sixteen.

SUZANNE: No, this is the sixteen. The fast beat of *tintal* is one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, one. *Tintal*, *tin* means three, and *tal* can mean rhythm or clap. So there's three claps. one, two (pause), three; one, two (pause), three, and this part here that's open is called *kali*. The first part that you hit the one is "*sum*," and every composition has to land exactly on *sum* unless it's planned in advance that this composition comes right after *sum* or right before *sum*, which is kind of rare. Most compositions end exactly on *sum*. So what Montino is doing here is the *tintal* one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, one, two, three, four, like that. And what was it that you said?

MONTINO: The simplest *tintal*.

SUZANNE: One, two, three, four, five, one, two, three, four,

five, one, two, three, four, five, *din da din din da*
 1 2 3 4 5 1 2
din din da da di din din da is the *tintal* count. On top
 3 4 5 1 2 3 4 5

of the *tintal* the dancer might do a second composition, so somebody's got to keep the rhythm. Usually in *kathak* it's either the sarod player or the sitar player, whoever is playing that -- or the tabla player. Usually it's going to be the sarod player. When you have the sarod player and the tabla player playing together, and it's just the two of them, they take turns. When you have the three of you (including the dancer), since the tabla and the *kathak* dancer share the same language the sarod or the sitar has the melody, but we have no melody. We have the rhythm. We rely a lot on rhythm.

MONTINO: Hopefully.

SUZANNE: You see we mostly dance in *tintal* which is sixteen beats -- four, four, four, four -- and that's a lot more clear cut. When you're doing seven, it's a lot more dangerous.

MONTINO: Yes, *tintal* is really universal.

SUZANNE: Yes, 4/4, it's universal. But *rupak*, which is tin tin na din na din na -- one, two, three, four, five, six, seven; so it's one, two, three; one, two, one, two, three, four; one, two; one, two -- it's a lot more difficult to put compositions on top of something like that because it's not four, four, four; it's not so cut and dried. But it's more exciting, too. And then there is *japta*.

MONTINO: *Japta* is more heroic. It's very deep...

SUZANNE: I think it's kind of sexy, too.

MONTINO: It can be. For me personally, I like things that are more austere, you know it's got that (slaps hands together).

SUZANNE: I like the more juicy ones.

MONTINO: Also, it goes very fast, *japta*. It's got kind of a beat; it's very urgent.

JUANA: Are there any records available with just *kathak* music?

SUZANNE: There is a *kathak* record out by a woman named Sitara Devi where she recites compositions and then does them. It's kind of a rare thing, but you know how things are. If you start to sniff it out it will come to you.

JUANA: Another similarity that I saw (between *kathak* and flamenco) was in the use of your hands. We have what we call *llamada* in which we signal to the guitarist. I mean it's part of our call to the guitarist. And I saw that and I wondered if that also was a cue for you. If you have any kind of *llamadas* or call.

SUZANNE: No, I don't cue the musicians with my body at all. It's a much more specific communication.

MONTINO: She says, do this.

SUZANNE: Yeah, well I wouldn't say, I don't cue them. It's a lot more obvious in *kathak*. It's like sometimes I would speak to them with my feet. If I wanted to speed it up, I would hit my toe and they hear my bells. I communicate with my hands by just showing them now we're doing a fast segment of *tintal* or with my toe. But there are no hand signals except for this. But that's not part of the bols part of the composition. So there's the bols, which are the rhythmic compositions that I recite, and the tabla players will play what I just said, and I will dance what I just said. But most of it is just done with my feet. And then the next aspects of the dance are called *slokas* which are poetical compositions. And when I recite them, they're not neumatic, they're not just dance syllables. It's Hindi or Sanskrit or Urdu that I'm reciting.

Kathak is about 3,000 years old and *kathak* means to speak, to tell a story. *Kathaka* means storyteller. So when *kathak* first started it was Hindu and the various storytellers were like troubadours all over India and they would tell these stories; they'd just put up a curtain and then all night long they would tell *kathakas*. They sang and then, about in the eighteenth century, when the Mogul invasion started happening, after the Muslims took over, it was no longer permissible to dance *kathak* because they didn't believe in depicting God in human form. And that's what *kathak* was. They believed that they became that God when they danced and they asked that God to enter their body and dance through them. So they had to change the dance form and that's when they started with the recitation, the fast



KATHAK DANCER SUZANNE MC DERMOTT

spin, the footwork. And so kathak is, out of the six classical dances, the only one that is both Hindu and Muslim. And then when the British came it changed even more. Well it almost died. Because the British put a value judgment on everything Indian. Like they were real primitive and "oh, we have our ballet, and we have our orchestras, and our classical music." And they just viewed what the Indians were doing as primitive. A lot of Indians bought that and became ashamed of their art forms. Also kathak went through a period where a lot of the dancers were prostitutes, like Geishas, and no respectable girl would be caught doing kathak for a certain period of time. And then when India got her independence in the late forties, there was this big resurgence of nationalism and national pride, and kathaks came out of the woodwork. Artists in India, like musicians and dancers, keep their art within families. A lot of times a great musician will only teach members of his family and will not teach anyone else.

JUANA: Another similarity.

SUZANNE: So they kept it alive within their family and then when it was all clear and everybody was liking kathak again and it was respectable to do it, they came out and started schools. In the 1950's there was a big resurgence of kathak and since then, it's been on the upswing. Since the 1950's more and more people are doing kathak.

JUANA: That almost parallels the flamenco popularity in the fifties and perhaps Spanish dance as well.

SUZANNE: There's a tremendous connection, you know. My teacher told me that gypsies left India and went all over the world, and the ones who ended up in Spain helped to form flamenco. You can see that in the different heelwork patterns. Like I can hear it very clearly. You have your shoes with the heels of your shoes beating out the rhythm.

JUANA: It was originally barefoot, too. I can do the same things without my shoes. Did the gypsies originate the

Indian music or did they just carry seeds of it and carry that around?

MONTINO: One thousand years ago, back in the 800 or 900's, people traveled all over the world, and especially artisans and musicians traveled light, right?, and could bring their art with them without getting ripped off. You know what I mean? In those days it was pretty rough traveling, especially long distances. There were various places where there was a very intense tradition, musical tradition, artist tradition, and from there things were taken as far as China and brought from China to India. Musicians traveled a lot. They went in kind of an esthetic way.

JUANA: It wasn't just a total gypsy tradition, then?

MONTINO: No.

SUZANNE: But they say, from what my teacher said, that the gypsies were the ones who were kathak dancers, but they were also the gypsies who went to Spain and their influence, mixing with the Spanish influence -- flamenco grew out of that.

MONTINO: The Phrygian mode is so universal that you find it a lot in flamenco. It's one of the most used scales and it's one of the most popular in India, too. It's appeal is direct. You could talk about it scientifically and say it's this or that, however, it's one of the mother melodies. I have a very difficult time relating to ballet; I guess it's because ballet is so much more modern, not as old.

MONTINO: Also, ballet got very formal. That is to say, it crystallized in a particular way. There are so many things that did that. It's amazing to go all over the world and watch how things crystallize like that. How many similarities and how many differences there are. The toe work of ballet -- I think it is almost the only dance that goes up on its toes.

SUZANNE: It's so unnatural. I mean kathak is very natural to me. We never do anything artificial, like up on your tippy toes and extending your body. You have to train your body to be a ballet dancer.

MONTINO: Flamenco and kathak are down. Ballet tries to go up.



SUZANNE IN TYPICAL POSE

SUZANNE: It's very down and also it comes from the heart; ballet to me doesn't come from the heart. It's like when I was watching the flamenco dancers last night, and they wait for the mood to come to them. They don't come out and present a dance form. They're really presenting something from within themselves and they sort of...they wait for it to come. They sing a little bit and then it goes up, the singing, and everybody starts to clap and then the dancer feels. Maybe it's all planned and she knows exactly when she's going to get up. But it didn't seem that way to me. It seemed that she waits for the mood to take her, then she dances.

JUANA: I didn't see any similarity between the facial expressions the other Indian dancers talked about, the formal facial expressions.

MONTINO: That's kathakali. That's more like dance theater.

SUZANNE: Or is that kabuki theater?

JUANA: So you don't have any formal facial expressions in your...?

SUZANNE: In all the Indian dances they have what's called *navarasa*, which means the nine sent to you. And there's *shanti* which is peace. There's love and all the different sentiments that you can feel. And they're highly stylized and you're taught those -- what joy is supposed to look like; what peace is supposed to look like, but in kathak you break away from that and the person's interpretation of how to feel joyful or how to feel anger comes through in kathak kali. There's a definite place where the eyebrows arc, how the eyelids are held like for anger, bottom eyelids -- the top eyelids are held up and the bottom eyelids go up and down like that. And it's really hard to do. And the mouth is held a certain way, everything is precise and it's theater -- it's a kabuki and it's highly stylized.

MONTINO: Also they have *mudras* in kathak kali. The hands, they actually go into grammar and synthesis. That is to say, kathak kali they can carry on a conversation as we're carrying on, it's not just I feel angry or I feel happy; they carry on complex thoughts and the audience will watch for poetic illusion and puns, and they will do puns between the dance and the *mudra* and between the story being told

and the *mudra*.

JUANA: What is the *mudra*?

MONTINO: The *mudra* is the hand movement. All of the different gestures, hand positions, all of those. It's like in kathak kali, those are incredibly complex. Now actually go into the grammar, they have all the cases, verbs, everything.

SUZANNE: You can show past, present, future tense. In kathak you don't have that. You have hand positions but you don't get into -- the *mudras* there's not such a big vocabulary. We keep it more at a basic level and I think that that's why kathak is a lot more acceptable to the man on the street. Kathak took a little bit from everybody who came down the pike, and a lot of people came down the pike into North India. You know, they came right in. But they couldn't get down to South India. They just never made it down there. So our Hindustani music, which is the North Indian music as opposed to the karnatic music, which is what you heard on tape and is a South Indian music, we've evolved through the centuries. We've taken from the Persians, we've taken from Alexander the Great, we've taken from everybody. The people in the South stayed pure and nobody influenced them.

MONTINO: In fact, not only did they stay pure, but they purged their music of foreign influence. They had, not quite like the Inquisition, but really they went through it and really tried to keep it very, very pure. And there were a few heavy fights on that stuff like saying, "Oh, this belongs here." And people saying, "No, no, it doesn't," and so on and so forth.

MONTINO: The thing is, that with us, the moment is essential. You sit down and something happens, you get a feeling, and from the feeling you know what you're going to do. There are thousands of *ragas* to draw from. The *ragas* are the melodic forms. Thousands to draw from. Some that are so abstract it's been suggested to me by my teacher not to play them in public because they sound like Martian music. They sound totally weird. And then there's weirder than weird.

SUZANNE: It is believed that some *ragas* can start fire; *ragas* can kill people; *ragas* can make you fall in love.



"IT SEEMS THAT SHE WAITS FOR THE MOOD TO TAKE HER." LEFT TO RIGHT: GUITARISTS DON AND PIER (FROM THE BAY AREA) PILAR MORENO, JUANA DE ALVA AND ISABEL TERCERO (FROM THE SAN DIEGO AREA)

JUANA: How do you find out these ragas? Are there books on them or...?

MONTINO: There's only one way, really, to learn the ragas and that's mouth to ear. That's the way to do it. This particular music, I think that it's strongly based in the so-called magical mode and part of that is direct transmission.

JUANA: Tell me something about your background, where and how long you studied? How you got interested in it?

MONTINO: I played guitar for a very long time.

JUANA: What kind of guitar?

MONTINO: I studied flamenco in San Francisco and then in 1963, while I was in the army, I was playing a lot of guitar at that time: flamenco, folk, and some classical, bossa nova, and all kinds of things. I was down at El Paso and somebody put a record on a particular magical night and I was blown away. I said, "How are those people doing this because they seem to be improvising together -- the drummer and the melodic musicians were doing complex things absolutely together. And also, in the melody itself, the notes were being bent. That blew me away; these things just completely blew me away. So I decided to find out and when I came out of the army, through one thing and another in 1967, I started studying with Ali Akbar Khan. I was actually blown away by him playing this raga *chandamogra* that I played last night. I was requested to play by the gentleman who was here then, a guitar player. And it's a magical raga. Talk about magic. It's incredible. It means playing with the moon, like you play with a ball. And I won't go into the story of that raga. It was very, very heavy. But it's a new one. It was created by my teacher. And I started studying with him in 1967 and stayed with him for twelve years, pretty much full-time. I went with him to India a little bit, but mostly we stayed here. And then about three or four years ago I stopped going to the school, I'd gotten my twelve years in, and I felt I wanted to work on my own. So I've been doing a lot of composing and I play the classical music and other instruments as well. And I play a lot of modern music, too, in fact, I'll play for you if I get a chance.

SUZANNE: When you entered the Ali Akbar Khan school you weren't just trained in your instrument, you also had vocal training. If you are a dancer, it's very important to be able to sing and to be able to play tabla, too. And so Montino not only understands the sarod, but he also can sing. We all had to go to a class where we didn't play any instruments; we just there and the teacher did varied and complex rhythms and we had to follow them. We either had to keep the beat while he said the complex rhythms or he kept the beat while we said the various rhythms.

JUANA: You both studied at the same place?

SUZANNE: Yes. I studied at the Ali Akbar Khan College of Music. My teacher was the dance teacher there, and then he left the school and started his own school, which was very sad because I was lucky to have 90% of my training with him while we were at the Ali Akbar Khan College. Ali Akbar Khan is our teacher. I studied vocal at the Ali Akbar College of Music, which is in Marin County. Then I studied dance with my teacher who is Chitish Das. They don't teach kathak at the Ali Akbar College anymore. Chitish Das has his own school and he only teaches kathak.

I was always interested in things Indian ever since I was little. I used to dress up in sheets like saris and I always had a feeling for India. I was living on the East Coast and out here visiting and a friend said to me, "There are some Indian dancers and musicians playing in Golden Gate Park for free. Do you want to go see them?" And I said sure, this in about 1973. They were from the Ali Akbar College. The musicians played and my teacher, who wasn't my teacher at that point, danced. I said to my friend, "That's what I want to do for the rest of my life." And he said, "Get out of here, Suzanne, you don't even dance," because I grew up in the land of American Bandstand. Everybody danced in Philadelphia except me. I was really, really shy to dance. I went to a dance once and I ended up sitting in a corner and telling everyone that the smoke bothered my eyes because I was too shy to get up and dance. So kathak was the first dance form that I could do that didn't make me self-conscious, because I lose total sense of myself when I do this dance. I don't feel like Suzanne. Like one time

Daisy asked me to model a sari for one of our open houses at school, and I said, "No way. I could never get up there and do that." She said, "You've got to be kidding, Suzanne. You perform on stage all the time." And I said, "But that's not me." And that would be the difference. It would be Suzanne in a sari, but when I do kathak, it's not me. So I said to my friend, "You'll see. I'm going to go to India and study that dance form." And then after the performance was over they said this dance and music are taught at the Ali Akbar College of Music in Marin County. I said, "Where's Marin?" So the next day I made my friend drive me over to Marin and I wrote to the school, and I went back to the East Coast and packed up all my stuff and I moved to Marin.

MONTINO: Talking about that magical aspect -- when you get up on the stage it's not you. There's something that wants to be expressed.

SUZANNE: It doesn't always happen.

MONTINO: Yeah, it doesn't always happen.

SUZANNE: And it happens to different degrees. Sometimes everything clicks and you just cook and you can't do anything wrong.

JUANA: We call it *duende*.

SUZANNE: *Duende*?

JUANA: Yes.

MONTINO: *Duende*, right. That's when everything is magic.

SUZANNE: That's what's so great about North, is that they were the human sponges. They just sucked in everything and then took what they liked and left the rest.

JUANA: And the gypsies are the same way. They've been the human sponges in Andalucía.

SUZANNE: They didn't stay static. They constantly were open to other things and kept refining and kept adding and becoming richer and richer all the time.

* * *

(Montino has recorded a tape entitled "From Montino With Love." For price information write: Bourbon Productions, Box 258, Forest Knolls, CA 94933.)

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PACO DE LUCÍA -- CHICK COREA

Creativity on Stage

[from: *Mundo Artístico* (Los Angeles), Nov. 25-Dec. 1, 1982; sent by René Heredia; translated by Paco Sevilla]

by Nelson Henríquez C.

The search. Art as supreme expression. Music, a medium, but also a way to feel, to live, to continue searching. A search that typifies them, that is their common source of inspiration each night on stage. Music is their passion. Piano and guitar; improvisation, an attitude that is creative, direct, sincere, and straightforward, without games or messages -- their only need is communication. And communication, in their case, is to transmit a feeling, to project a way of being and performing. Daily co-creation through artistic expansion...

We refer to two "fenómenos": Chick Corea and Paco de Lucía, currently brothers in an almost worldwide tour that requires them to constantly move between airports, hotels, theaters and interviews -- as happened with us on a rainy fall afternoon near Griffith Park and Sunset Blvd. At the end of the interview, we said to them, "This has not been an interview, but rather, a lesson. Thank you!" And we said that in complete honesty.

Each of them radiated a well-earned prestige that is the fruit of years of numerous and varied artistic activity.

Chick Corea is a composer, a pianist, and a musical director. He has recorded more than a dozen long-play albums; the latest is called "Touchstone" (Warner Brothers) and explores his origins and his present perspectives in a work that reunites him with musicians who accompanied him in his early years. Chick was born in 1941 in Chelsea, Massachusetts. He has played the piano since he was a child and, before becoming a soloist, performed with a number of jazz bands.

Paco de Lucía was born in Algeciras, in the heart of Andalucía, Spain, in 1947 and is a child of flamenco and the guitar, a genuine inheritor of the most authentic music of the region. Paco was a child prodigy, due to both his innate abilities and the determination of his father, who wanted to make him into the greatest exponent of flamenco of all times.

At this point, the similarity in origins becomes amazing, because, in the case of Chick Corea, the paternal role was also decisive, although in relation to the piano.

Paco developed his abilities in Spain and, from there

emerged before an audience that sought him in every corner of the world. Europe, America, and Asia are mere points of reference in a continuous itinerary that broke through new frontiers and won admirers. He became a virtuoso, a true phenomenon, recognized by music authorities and critics. Chick is now a musical genius; his records have dazzled different generations and represent the highest peak in the field of experimental jazz; the doors of the White House opened to him by special invitation of the President of the United States.

The debut of Paco de Lucía in the Americas had the world as a stage: his rhythms were heard in the august headquarters of the United Nations and, later, he did two extensive tours of this country, coast to coast with exceptional success.

Both artists have taken the position of a contemporary and international perspective, in accordance with "our times." It was natural that they would end up knowing each other, committed to a new experience that, according to them, enriches them and throws them into a common search, by means of jazz and flamenco.

The artistic coincidence has been a happy one. Some months before the summer of 1981, after a telephone call in which Chick asked Paco to collaborate in making a record, the partnership was begun. But the first time they met personally was in Japan.

"The experience has been very important," says Chick Corea, "important and pleasant. I love flamenco music in general and particularly the way Paco plays it; he is an artist who can play any contemporary music."

"I have been crazy about the music of Chick for a long time," confesses Paco de Lucía, "because there is a Spaniard inside him; for me it is a dream-come-true, not to play with him each day, but just to listen to him for two or three hours. I am not a schooled musician; I don't know how to read or write music, but with a man like Chick, who knows so much, there are no problems."

The dialogue with the two artists continues easily. Topics come up with a logical and pleasant rhythm. We ask:

-- Do flamenco and jazz have something in common? Is flamenco interpretive?

Paco speaks: "Flamenco is not interpretive. Flamenco is anarchistic. Classical music is interpretive. Flamenco has a tradition that is very old: Each guitarist gives to it his

own personality, his style. Jazz comes from blues, which is also the music of a people who are on the fringe of society and persecuted. Both styles are very improvisational and, although the systems are different, the rhythm of flamenco has a lot of 'swing' in it."

-- What do you think about the commercial forms of music?"

Now Chick answers: "It depends on what you consider to be commercial. Our music is quite sophisticated. The improvisation is sophisticated, as is the composition. But the audience, the public, understands it quite well. We don't have a fixed plan for each program. The format is a combination of our two interpretations. It is a form of co-creation. In each piece we find a form of personal expression."

Paco confirms that, "The music is the musicians." He, as a musician, knew Chick and, upon hearing his interpretations, did not know if it were jazz or some other thing. "What gets my attention is the musician, what he does, what is reflected in him."

Chick recognizes that he knew almost nothing about flamenco before going to Spain in 1974, except that he had seen it a couple of times on television and the dancing, more than the music, had awakened a slight interest. But, in Spain, witnessing the combination of music and dance in the tablao, his Spanish friend, Pedro Rivas, explained the significance of the movements of the dancers; it was the first time he had heard of Paco and, thanks to Rivas, he was able to hear Paco's music on a tape.

-- What are your future plans?

Paco, as a good Spaniard, philosophizes: "The future is the present. The only way to make the future is to live the present with intensity, with a capacity to assimilate what is happening at the moment. To put yourself into the future, without seeing what is going on around you, I believe will be very frustrating."

Chick also reflects on this question: "There is nothing written. What there is is a shared desire to continue to make art, music. Maybe we will go to Europe next year. I would like to do chamber music, to go to Holland..."

And so, with a display of optimism, of faith in pure art, both artists continue explaining their feelings about the eternal problems of the complete creator: "Individuality is perfectly compatible with this type of experience." The public, "is universal, I don't try to educate them; I do work that feeds me and satisfies me, without renouncing my concept of music and art," says Paco, while Chick affirms that his message is the music, although, as artists and human beings, we always "have a lot to learn," and pointing out along the way that one of the best human experiences is represented by cities like Los Angeles where people from many parts of the world live together.

As we say goodbye, the rain continues beating down on the city, descending like another form of searching, in an expression of nature that improvises each autumn and each year...with a certain taste of improvisation that, at best, is also art.

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GAZPACHO DE GUILLERMO

SKIN CREAMS FOR THE GUITARIST

You may have seen some flamenco guitarists apply skin cream to their fingers during a performance. When I first saw this years ago, I thought it was the great secret of fast picado, so I went to the drugstore and bought a tube of Nivea cream. I applied it sparingly to the index and middle fingers, but found that the picado was the same. Years later I went back to using the cream when I moved to Phoenix, Arizona, where the dry desert climate can dry out the skin and make it difficult for fingers to glide over the strings.

Guitarists who live in dry mountain or desert climates sometimes discover that creams help to get rid of the dryness. There are other benefits also. Certain creams make the right amount of lubrication during the rasgueados and help to avoid excess wear of the nails. Of course, this is beneficial for anyone not wearing some kind of nail preparation, but it can also make rasgueados smooth, even if a preparation is worn. Many times very dry skin can be a result of enjoying a daily, scalding hot shower. Guitarists who have brittle nails and dry, itchy skin may not make the connection for years and may be surprised that they are bringing about their own troubles. Even guitarists who live in more humid climates may benefit from the use of creams during the winter, when central heating makes air very dry indoors, or automobile heaters dry up air inside a car.

Basically, any cream is used to restore moisture which normally the body can produce naturally. Besides the great assortment of skin creams to be found at stores, there are also many cuticle and nail creams. One of the first nail creams I saw was called "Panther Nail." After a few years the company changed the product's name to "The Seventh String," after taking a survey. The name change was a promotional idea to sell the product to a wider market, including classical guitarists.

During a recent trip to a large supermarket, I spent over half an hour looking at some newer creams, and soaps. According to what I have heard from various sources, the best of the new creams contain a substance called "para-aminobenzoic acid" or "PABA," which is part of the B-complex vitamins. What it does is to attract moisture like a magnet to where it is applied.

If a guitarist tries some of the new creams for lubrication only, it becomes evident that they are not of the right consistency. The best I've found still seems to be the internationally available Nivea. Nivea lotion is good for the skin also, but it is the cream that guitarists would be more interested in. I've run into a few guitarists who have gotten a disorder called eczema. If you ever meet anyone who has this, you will realize what an important organ the skin is when you see that a rasgueado is impossible under those conditions. Other aids to the skin which are important, according to a few nutrition manuals, are vitamins A, B complex, C, and D.

Finally, it is important not to apply any cream in excess. Too much may get on the strings inadvertently and dull the sound of a guitar by hampering string vibration. Excess can almost disappear on the strings, so it's a good idea to have some type of cloth to wipe with in the case.

--Guillermo Salazar



JUAN MARTINEZ

El Arte Flamenco

THE GITANOS DID NOT UNDERSTAND THAT IT IS POSSIBLE TO LEARN DANCE IN AN ORGANIZED MANNER

(from: *La Prensa*, c. 1942; sent by Laura Moya; translated by Paco Sevilla)

by Juan Martínez

Those gypsies of which I have spoken danced their spontaneous desplantes and did some step to prepare another "dibujo" (picture or pose), for it was all the same to them to stand still in one spot with the feet together and slowly raise the arms, as it was to jump to one side with a stamp of the feet or do a turn on one knee. It was not easy for them to get the idea into their heads that it is possible to dance mathematically and with an organized preparation. The Andalusian dance, although it was within their reach, required the playing of castanets and a certain amount of study; due to the time required for this study, they were not interested, but preferred their own style and form which did not depend upon anybody or anything. This was their greatest enemy, not only in those times, but even today, being almost impossible for the gypsy to dance anything of the classical dance. From that time on, the gypsy separated himself from the classical Andalusian dance, remained completely isolated, and pursued, alone and step-by-step, his personal development, searching with the help of the bandurria, guitar, and palmas, a means of defending himself against the powerful baile Andaluz.

And thus, the different forms and dances of the baile gitano gradually emerged and later -- as in the baile Andaluz -- were given names. As time passed, the bandurria was losing strength among the gypsies, who preferred the guitar because they could play everything on it from the bandurria and the sound was more agreeable to the ear. For whatever reasons, they decided upon the guitar -- except for the gypsies of the caves of the Sacromonte in Granada, where, even today, the old gypsies still use the bandurria as part of the history of the "arte gitano."

These flamenco guitars, to which so much is owed for having made the baile gitano (flamenco) prosper, like the baile gitano turned their backs on the Andalusian music -- although what they did was music. Those men, using only their musical ear, were able to reproduce on the guitar that which they heard around them. With the thumb they reproduced the sound of the singing voice and, with the left hand they searched the notes of the fingerboard to harmonize and coordinate the toque with the dance as well as the song. It is a unique case, the ability of those primitive guitar players -- as with the gypsy dancers -- to start out knowing nothing and create toques (musical forms) that combined perfectly with the steps of the bailaor or bailaora, no matter how unusual those steps were.

The art of the baile flamenco did not concern itself in any way with the other dances that were popular in Spain and kept to its own....For many years the art continued without leaving the juergas -- it was well-suited to the people immersed in fiesta and wine -- but eventually figures appeared, bailaoras as well as bailaores, who were celebrated throughout Spain and, in some cases, outside of Spain. (If the foreign public had known about flamenco in those days, as they do today, the art would have been universally accepted for a much longer time.)

When the cafés cantantes (much like present day tablaos) began in Spain (in the mid-1800's), they brought about the formation of the first flamenco cuadros. The cuadro con-

sisted of a half-circle of performers facing the spectators, seated on the front half of their chairs in order to maintain the body erect and wrinkle-free, with men and women mixed and dancing one after the other, that is, in turn, each dancing that which they did best. The order was not based upon the talent of the artist, nor on the category of dance, but on the age or seniority of the performers -- a tradition in the tablao or flamenco system, as it is in the bullring, where the youngest matador kills the first bull even if he is the star performer; so it was with the flamencos. First the women danced, then the men, and finally the cuadro ended with the cantaor and his accompanying guitarist going forward while the rest of the cuadro left the stage.


During this period there were first class bailaoras of flamenco in Spain, as there was in the baile Andaluz. The dances, as with those of the rest of Spain, were being recognized by their respective names, and we find among them, one of the most primitive, "Tana" or "La Tana," a name given, certainly, because it was that of a celebrated gitana of that time. Another primitive dance rhythm is the zapateado, and I have already said that the cachucha gitana was the bulería, and later the soleares, alegrías, and tangos -- serious and "por chufia" -- were danced.



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Reviews

FLAMENC0 DAZZLES: TEODORO MORCA DANCES

[from: The Daily Breeze; sent by Teodoro Morca]

by Ray Bowman

Teodoro Morca, an extraordinary Spanish dancer who can dazzle and excite, brought his spirited "Flamenco in Concert" to the Harbor College Theatre stage Friday for a one-night only performance.

In his chosen field of creative ethnic dance, Morca is a complete master. He has a purity of style, a brilliant technique and a fiery temperament.

Partnered enchantingly in the duo dances by his lovely wife (Isabel Morca) and accompanied by gifted Bruce Patterson on guitar, Morca's program offered a satisfying cross-section of flamenco rhythms and several Spanish style dances inventively choreographed to the idiomatic compositions of Breton and Lidloff and to the unidiomatic compositions of J.S. Bach, Morca, were gorgeous and the stage lighting was artfully planned to effectively create the proper mood for each dance and to enhance and dramatize Morca's choreography.

Morca, like the recently retired Jose Greco, is an American-born dancer who learned his craft by studying in Spain and by performing with well-known Spanish dance troupes.

While in Spain and Europe, Morca was a principal dancer with the famed company of Pilar Lopez. Before that he toured around America with the Martin Vargas cuadro and also with the companies of Greco and Lola Montes.

The tall, strikingly handsome Morca, who was in top form for Friday's appearance, possesses in his flamenco dancing all of the essential aspects serious aficionados look for in a male dancer: virility, force, expressive footwork, feeling and good taste.

His dancing also succeeds in preserving the original elements of flamenco by retaining the spontaneity and the purity of expression that sprang from the unique Moorish influenced Andalusian culture of Southern Spain.

In "En Las Minas de Cobre," a profound gypsy rhythm danced to the haunting song of the miners of Levante, Morca demonstrated his iron technique, uncompromising masculinity and proud elegance of figure and movement.

Showing a starkness of interpretation which is a vital aspect of true flamenco dancing, every heel tap, hand clap, snap of the fingers and facial expression had a special meaning.

A virtuosic display of improvised footwork with "palmas" in the joyous and dashing danced "Ritmos de Cádiz" (alegrías), showcased Morca's absolute grasp of flamenco's complex rhythms and counter-rhythms.

The sizzling male-female relationship in flamenco mixed dancing came alive when the Morcas performed a torrid "Cana" to the guitar rhythms of "Soleares por Bulerías." There was

also plenty of fire and emotional interplay between the partners in an earthy "Mirabras."

Isabel's "Tango Gitana" was sensuous and frivolous and the gay and wild "Fiesta de Jerez" finale conveyed infectious spontaneity.

Patterson's two neatly executed guitar solo improvisations were well-received and his "compás" and accompaniments for the dances were excellent.



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JUERGA in LOS ANGELES

JANUARY JUERGA

by Yvetta Williams

The Los Angeles area's January 15, 1983, juerga at Joaquín and Liza Feliciano's dance studio was great fun and a night to be remembered. Joaquín, Liza and Liza's parents were wonderful hosts and prepared a marvelous buffet of fantastic potato salad, ham, vegetables, dip and drinks. With the addition of "tapas" and drinks brought by everyone, there was plenty of good food, good conversation, good music, song and dance making for an evening of great flamenco fun. We all thank the Feliciano family for hosting us all.

As well as a feast in food there was a feast of guitar-ists (most of them professionals). We were blessed with Filipi Lopez, Bill Freeman "El Niño de Sepia," David De Alva, Trisha De Alva, Mr. Jingles, Alberto Almar, Roy Mendez Lopez, John, Miguel Ochoa, Yvetta Williams and others. We enjoyed all of them and their fine music, both in the traditional and contemporary flamenco styles. They all helped to make a great juerga and we hope to see them all at the March 4th juerga.

Darian Cabral was visiting from Phoenix and shared some nice cante. Carla Ochoa sang and danced beautifully; Bill Freeman sang as well as played.

We had the pleasure of watching Shauna Hanoff, a professional dancer from New York, who arrived the day of the juerga and shared her beautiful dancing talent.

We also took pleasure in watching "Paquita" dance. She is originally from Chicago but has worked the last 5 years as a dancer in Spain. She was in California visiting her sister and family, and they all came to the juerga. She is a strong, beautiful dancer.

Our youngest dance team of Eric Cortez and Yrma Horta danced sevillanas and alegrías. It is always good to see them dance.

Special "thank you's" to all those who sew the beautiful costumes which add so much beauty and atmosphere to the juergas. And thanks to all of you beautiful dancers who wear your costumes and share your talents. We give thanks to Annette Pratte, Esthela Alarcon, Elizabeth Vaquer, Cynthia Ortega, Joy Padilla, Liza Feliciano, Joaquín Feliciano, Jean Wilder, Luisa Carmody and the others whose names I didn't get.

Raul Berrios played guitar and sang La Bamba and Las Mujeres. It is always a pleasure to hear him perform.

We thank our photographer Dick Williams for recording the juerga on film and taking the pictures for *Jaleo*.

We appreciate the donations given at the door by those who did contribute. We still are not getting in enough money to cover the cost of the juergas. We hope that all who attend will give what they can afford a little more freely. We are still trying to avoid charging a set amount, but expenses keep adding up. \$19.20 was put in the donation jar and there were around ninety-five in attendance. The expenses this time were around \$50.00.

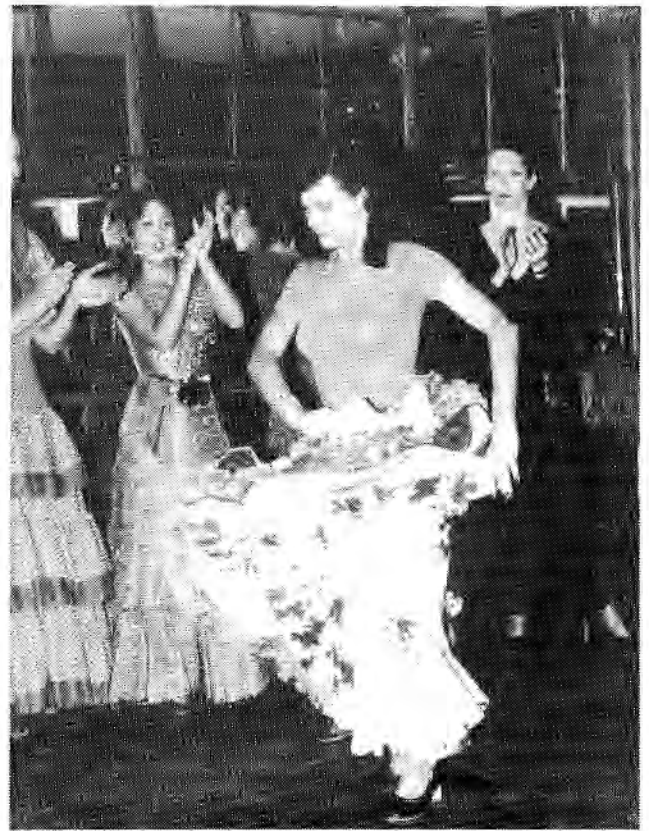
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MARCH JUERGA

The next juerga will be at The Intersection on Friday night, March 4, 1983, at 8pm., 2735 W. Temple St., Los Angeles, CA (213) 386-0275. You can call that number for dinner reservations or come and order good ethnic food and drink during the evening from our host Athan Karras. They serve delicious Greek and ethnic food and the tables are set up around a good dance floor. Be sure to mention that you are there for the juerga.

From the Hollywood Freeway take the Rampart or Benton Way exits. The Intersection is south of the Hollywood Freeway on Temple Street.

There will be another juerga in May. It has been suggested that we have a workshop for the first half hour 8:00-8:30. This we will do. Everyone is welcome at the juergas.



(photos by Dick Williams)

"PAQUITA" DANCING; BACKGROUND PALMAS YVETTA, JOY PADILLA, SHAUNA



SHAUNA HANKOFF (FROM NEW YORK)



ANNETTE PRATTE DANCING, ACCOMPANIED BY YVETTA WILLIAMS AND BILL FREEMAN



LEFT TO RIGHT: BILL FREEMAN, JOAQUIN FELICIANO, UNIDENTIFIED, LIZA FELICIANO (HOSTESS), UNIDENTIFIED



ESTHELA ALARCON



JOAQUIN FELICIANO (HOST)



ROY MENDEZ LOPEZ (LEFT) AND DAVID DE ALVA



JOY PADILLA



CYNTHIA ORTEGA



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CARLA OCHOA WITH GUITARIST HUSBAND MIGUEL



LEFT TO RIGHT: ALBERTO DE ALMAR, JINGLES, TRISHA DE ALVA, FILIPI LOPEZ, BILL FREEMAN SINGING



LEFT TO RIGHT: LIZA FELICIANO, JOY PADILLA, CYNTHIA ORTEGA, YRMA HORTA



ERIC CORTEZ AND YRMA HORTA

(PILAR RIOJA: continued from page 4)

tones" has duende. This somber, potent spirit doesn't always engender beautiful sights and sounds in art; it raises a chill along the beholder's spine, sets the heart beating fast. Unlike the inspiration that muses and angels bring to the poet, the dancer, the singer, said Lorca, duende doesn't come from the outside, it must be awakened in "las últimas habitaciones" -- the deepest, most remote dwelling places, the last abodes -- of the blood. And it awakens most readily when, in the middle of life, the presence of death is felt.

The dancer, Pilar Rioja, now being presented by the Repertorio Español, names her program after Lorca's famous lecture. Actors Carmen Cuesta and Francisco G. Rivela sit in one corner of the tiny, high old stage of the Gramercy Arts Theater and read the lecture, interspersed with some of Lorca's poems. Their Castilian speech sharpens the "y" and "ll" sounds into "j" and adds a harsh power to the melodious current of Spanish. Death flowers in knives, roses, rivers, bells; it calls to dreaming maidens, rides with dark horsemen, waits in the bullring.

Rioja is a woman neither young nor old, tall nor short, thin nor fat, beautiful nor homely. Her costumes aren't stunning, neither are they unattractive. She presents herself simply; occasionally in her lighter dances she smiles at the audience as she strides past the front of the stage; more often her face -- broad with fine, high cheekbones and a thin mouth -- is still, as if she were listening to the dance as it emerges through her feet, arms, body. Sometimes I watch her with interest and pleasure; sometimes, for no reason that I can understand, the air around me feels absolutely still, and my eyes fill with tears.

She dances in the classical Bolero style -- in short, full skirts and ballet slippers. The airy steps and neat beats of 19th-century ballet blend with little stamps, with castanet rhythms and the curving arm gestures that swirl those rhythms through the air around her. Her sounds are delicate, subtle trceries on the Bach and Corelli she dances to. Paganini's "Moto Perpetuo," preceded by Lorca's poem about the castanet -- "sonorous black beetle" -- incites her to a bolder, virtuosic cascade of trills. The jewel of this part of the program is a long dance to Boccherini, "Grave assai y Fandango." Now Rioja adds heel-work -- building amazing crescendos and decrescendos of sound, keeping the dance threading inexorably around and through the music.

A nearly invisible pianist, Pablo Zinger, and a grave singer in a black dress, Maria Luisa Trevino, appear to perform a couple of songs -- one set by Lorca to an ancient tune, and Rioja turns to flamenco style -- long dress, fan, sultry pauses. She ends with a decadent, but spirited Sevillanas del Siglo XVIII, to a Lorca song ("Ay, River of Seville, how fine you look/full of white sails/and green branches").

The second half of the program is all flamenco, with two guitarists, José Negrete and Emilio Perujo, and a singer, Pedro Angel. The music is splendid. Angel's quivering nasal voice, the throbbing guitars seem to darken the stage. In male attire, Rioja dances Farruca with bold and daring footwork. But her most wonderful dancing comes in the Tangos de Piyayo, a long brooding, sensual piece. Her hips swing almost threateningly; her arms snake around her head and body; now her feet drive a rhythm fiercely into the floor beneath her; then suddenly everything lightens, and she skims almost soundlessly over the small, dimly lit stage. It's like a combat with an invisible force, and she is at once savage, meditative, and intoxicated by what she's doing. At one point there seems to be almost no motion on stage, except the quick fingers of the guitarists, and the dancer's feet. In the darkness, the pale faces of the actors and musicians watch Rioja's still, intent face and the force rising through her body, and the tension is almost unbearable.

At the end, death is brought onto the stage. The actors read the poet Antonio Machado's outraged lament for his friend Lorca, killed in 1937 by the fascist government, while Rioja dances a somber siguiriya in a black dress. It's the first time she's used a long train all evening,

and it becomes a rustling snake to step over, a long dark emptiness that follows her offstage.

DOWNTOWN MEXICAN FLAMENCO, UPTOWN

[from: East Side Express; September 23, 1982]

by Hilary Ostlere

The Alicia Alonso of Mexican flamenco swept into the Repertorio Español Theatre on East 27th Street last week in a whirlwind of dance.

Pilar Rioja is a "prima ballerina" but in the Spanish style. Her performance encompasses a history of Spanish dance styles; rich traditions covering a period of six centuries.

Using the Garcia Lorca "Theory and Play of the Duende" as her sub-text Rioja brings the many facets of Spanish dancing to life, starting with dances of the 18th Century.

She has, to help her, two narrators (speaking in Spanish) the eloquent Carmen Cuesta and Francisco G. Rivela; two singers, Maria Luisa Cuesta; the Cantator, Pedro Angel; two guitarists, José Negrete and Emilio Perujo; and a pianist, Pablo Zinger. But Rioja is indisputably and flamboyantly the star.

The opening number comes as a surprise: dressed in a full-skirted, tight-bodied costume reminiscent of 18th Century ballerinas and wearing soft ballet slippers, Rioja delicately emphasized the rhythms of a Bach violin concerto (recorded) with her subtle playing of the castanets. It is all airy lightness, bounce and precision, flattering shoulder emphasis and fast turns.

A quick change and she danced a lively folia to Corelli, full of petite batterie (little beaten steps) with entrechats, brisees and relevés. All the while the unceasing and pleasant commentary of the castanets added to the music's charm. A number danced to Paganini's "Moto Perpetuo" was a particular triumph -- fast and precise footwork, an occasionally imperious toss of the head, and the proud promenade around the stage. Here too the subtle playing of the castanets created special nuances and modulations to the score.

These may not have been court dances in the accurate historic sense -- she puts her own interpretations on the classic styles -- but they were unfailing in their mood and charm.

In the second half of the program the concentration was more on the regional styles typified in flamenco, seguidillas and fandangos.

Dressed in severe male attire -- black, high-cut pants, fitted vest and stark white shirt -- Rioja danced and extended solo with emphasis on the staccato heel-tapping and hand-clapping of flamenco style, all beautifully "shaded" with the carriage of the shoulders and posture of the head.

Then it was back to the familiar frills of a Spanish dancer's dress with its ruffled skirt and crossed, fringed shawl. She showed off her dramatic way to wield a huge, glittering fan before discarding it to dance her own original bolero style, using castanet accompaniment.

The final part of the program was taken up with an extended dance to Antonio Machado's poem written on the occasion of Lorca's death. In a magnificent black gown with ruffled train, Rioja brought the full beauty and individuality of Spanish dance to its tragic theme. Dignity, pride, passion, grief, the inevitability of fate -- it was all there in this dancer's brilliant performance.

She is an exceptional artist. Maybe some purists might question her interpretations. But her performance is riveting. The presentation skillfully simple. Even on a small stage, musicians, actors and dancers managed to accommodate themselves without looking cramped...

Miscellaneous



EARLY PHOTO OF PACO DE LUCIA IN SAN FRANCISCO, 1966
LEFT TO RIGHT: PACO, CARLOS MULLEN, ROSA MONTOYA AND BELTRAN ESPINOSA



RECENT PHOTOS OF PERFORMERS AT THE RINCON DE ESPAÑA IN NEW YORK
LEFT: CANTAOR MANUEL AGUJETAS AND DANCER MARA SULTANI, RIGHT: GUITARIST ROBERTO REYES WITH MARA.

SAN DIEGO SCENE

As of the printing of this issue, the February juerga information has not been firmed up. We are hoping to have the cantautor, Manuel Agujetas, who is visiting the West Coast join us. A post card with juerga information will be sent to California Subscribers or call 440-5279.

Back Issues of Jaleo

Here is a list of back issues of Jaleo and their contents. Only major articles are listed. Each issue also contains such things as letters to the editor, Punta de Vista, Morca Sobre el Baile, Gazpacho de Guillermo, Lester DeVoe on Guitar Care, concert, record and music reviews, flamenco dictionary and juerga reports from around the country. Order through the Jaleo P.O. Box and send: \$1.00/copy for Vol. I, Nos. 1-6; \$2.00 for all other issues through Vol. IV; \$2.50 for each copy of Vol. V. We are running out of some issues and do not plan to reprint. (Add \$1.00 copy for overseas mailing.)

VOL. I

- No. 1:
Why a Flamenco Association?; Sevillanas sin Guitarra; Sevillanas Castanets; Music for Two Sevillanas Coplas.
- No. 2:
Fandangos; Fandangos Styles, Rocío.
- No. 3:
Soñeares; The Spanish Tablaos; Luis Hendricks (local bio.).
- No. 4:
Donn & Luisa Pohlen in San Diego; Letter from Paco Sevilla on Tour.
- No. 5:
Open Letter from Paco Sevilla on Tour; Sabicas (bio.); The Search for Flamenco in Mexico City; Paco de Lucía in Mexico City.
- No. 6:
Duende and the Juerga; Rodrigo de San Diego (bio.); Siguriya (music); Luis Ernest Lenschaw (bio.).
- No. 7:
Palmas (technique); José Luis Esparza (bio.); Castanets; Caló; Siguriya (music); Flamenco dictionary (first installment).
- No. 8:
Alegrías; Deanna Davis (bio.); Ballet Nacional Festivales de España (review); Enrique de Melchor (record review); Alegrías (music); Flamenco Music in Print.
- No. 9:
Sevilla; Sevilla Is Like a Parade (personal account); La Perla de Sevilla; More on Caló; Alegrías (music); Flamenco Guitar Method Books.
- No. 10:
Finding the Eagle (Rafael el Aguila); Flamenco Palmas (technique); Festival: The Horcas the Merrier; Gary Hayes (bio.); Alegrías (music); José Molina (concert reviews).
- No. 11:
Flamenco and Its New Audiences; Paco de Lucía (bio.); Tangos-Tientos; Tangos Today; Routes (flamenco origins); Flamenco Geography; San Francisco Scene.
- No. 12:
Gypsy Genius (Sabicas); For Lack of Knowledge, Flamenco Languages; One Magnanimous Flamenco Lost (Bob Strack); The Three Sides of Carlos Montoya (bio.--3 articles); Carmen Mora in California; Tangos (music); A Year of Juergas (photos).

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- No. 2:
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- No. 3:
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Stresses, and Compás; Paco de Lucía - Revolution of Flamenco; Casi Gitano - Morca; Dancing in Spain; Diego del Gastor: Flamenco Stories.

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Augustín Ríos de Morón; Granada with Pepe Tranco; Manolito de María; Roberto Cartagena; Don Antonio Chacón; Marken Bull Lovers.

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María del Carmen (bio.); Antonio Mairena (series of articles in his honor); Antonio Mairena (interview); Antonio Mairena and Manuel Torre; Antonio Mairena or Manuel Torre; Making a Flamenco Record; Guillermo Salazar (bio.); Some Records by American Guitarists; Fandangos de Cabezas Rubias; Rafael de Córdoba (interview).

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"Flamenco Tablaos"; Ramón de loz Reyex (bio.); Paco de Lucía in Cádiz (concert report); "Encounter: A Caper in Sevilla" (personal account by Brook Zern); Dawn and Luisa Fajren (bio.); Pepe el de la Matróna (obituary).

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Carmen Amaya (bio.); Carmen Amaya (collection of newspaper articles covering over 20 years); Costuming for Flamenco (Skirts - Part II); Festivales 1980 (list of upcoming articles); Mario Maya in San Diego.

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No. 5:

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"Cante Jondo o Abrirse las Carnes Cantando" (Flamenco juerga in Málaga); Festivales 1980 (photos: Lebrija, Mairena de Aljarafe, Mairena del Alcor, Jerez); Index for Vol. III; Archivo (Sevilla).

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No. 8:

Conversaciones con Sabicas (interview for Jaleo); Sabicas (concert reviews);

Saeta (technical description); The Saeta (history plus collection of verses); El Concurso de Cante Jondo de Granada, 1922 (historical account); Records by American Guitarists; Archivo (Utrera).

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No. 3:

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Enrique Melchor (plus photo); Conversaciones con...Raguel Peña and Fernando Sirvent (plus photos); Algo Sobre Vicente Escudero (Part III).

No. 8:

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Lola Florez and Manuela Carrasco (interviews plus photos); Ana Martínez and Paco de Málaga (interview and photos); Lola y Manuel; VI Gazpacho Andaluz de Morón de la Frontera; Pastora Pavon "La Niña de los Peines"; The Mastery of Fosforito and Chaqueton's Great Evening in Vallerias.

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Chinin de Triana (interview plus photos); Centro Flamenco Paco Peña; Manolo Sanlúcar Summer Guitar Course.

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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

TEO MORCA DANCE WORKSHOP, Albuquerque, NM, Mon. Mar. 28-Apr. 2. There will be daily technique and repertory classes. The cost of the whole workshop is \$175.00. For info. contact Eva Encinas, 505-345-471B.

ROSA MONTOYA DANCE WORKSHOP, Feb. 6 at the Amaral Studio, 14643 Hamlin St., Van Nuys, CA. Advanced-beginners and intermediate level - 11:00a.m. to 1:00p.m., advanced and professionals - 1:30-4:00p.m. Fee \$20.

FLAMENCO ENTERTAINMENT: Rosa's Pollo de Oro, 320 Highland Ave. in National City, CA. Tel: 619/477-0675. Guitarist Paco Sevilla, singer Pilar Moreno, with dancers: Juanita Franco and Angelita (Feb. 19 & 26), Juana and Liana De Alva (Mar 5 & 12), Rayna (Mar 19 & 26).

MORCA DANCE THEATER will be doing a Cultural Enrichment Tour for the Washington State Arte Commission, Feb. 18 through Mar. 4.

LOS ANGELES MARCH JUERGA: Friday, Mar. 4, 8:00pm, at the Intersection Restaurant, 2735 W. Temple St., Los Angeles, CA. For dinner reservations call 386-0275. For other information call 883-0932 or 833-0567. (Be sure to inform person at door you are there to attend the juerga so that you won't be charged an entrance fee.)

GYPSY LORE SOCIETY's fifth annual meeting of North American Chapter, Mar. 11-13 on the University of Michigan campus in Ann Arbor. For info write Bill Lockwood, 1471 Kensington, Ann Arbor, MI 48104 or call 313-662-3460 nr 764-7153.

ETHNIC DANCE CHOREOGRAPHERS' COMPETITION: Applications for Ruth St. Denis Choreographers' Award now being accepted. Deadline April 15. For further info. contact Ethnic Dance Arts, Inc., PO Box 94, Barnstable, MA 02630.

MARIA MORCA is giving flamenco classes on Friday evenings at 5:30 at the Intersection Polk Dance Center and Restaurant on 2735 W. Temple in Los Angeles. 213/386-0275.

LOS FIESTEROS, starring Adela Vergara, perform every Sunday evening at Les Pirates, 4898 El Camino Real, Los Altos, CA (415) 968-7251.

concerts

ROSA MONTOYA will be performing at the Los Angeles Music Center - Dorothy Chandler Pavilion, Sat. Feb. 5 at 8pm (International Dance Festival).

PACO PENA CONCERTS: in Fort Lauderdale, FL, Mon. evening, Mar. 7. Limited space, Tickets \$10.00. Contact Lauderdale Music Center, 1263 E. Las Olas (305) 463-4701. -- in Atlanta, GA, Mar. 12, at the Walter Hill Auditorium of the Wemorial Arts Center. Efforts are also being made to arrange a guitar workshop. For further information call: Marta Del Cid at 404/993-3062.

RAQUEL PENA SPANISH DANCE COMPANY will be appearing at Kennedy Center Terrace Theater, March 15-16.

SABICAS IN CONCERT, Mar. 18, 8:30pm, Royce Hall, U.C.L.A.

THE LIVELY ARTS CENTER of Dallas, Tx, will present their Spring student recital Mar. 26 including the participation of professional performers Los Bienvenidos and other guest artists. The "Center" is also trying to form an organization of flamenco enthusiasts in the Dallas area and would appreciate names and addresses of interested parties. Address is: 2339 Inwood Rd., Dallas, Tx 75235.

FLAMENCO AND JAZZ PROGRAM to be presented by Lydia Torea with Charles Lewis, April 8, 8pm at the Symphony Hall in

Phoenix, AZ. Miss Torea will be joined by guitarist Santiago Figueroa and dancer Roberto Lorca. Tickets are available at the Symphony Hall or Diamond's Box Office. **ANITA SHEER AND DOWA REYES** will present a program of flamenco guitar duos, solos and singing, April 23 at the Sunnyvale Community Center, 550 E. Remington in Sunnyvale, CA. Tickets \$6. For info. call 408-723-0354.

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ROSA MONTOYA'S BAILLES FLAMENCOS has been chosen to be part of the Calif. Arts Council's dance touring program 1983-1984. The company consists of 7-10 performers and presents both flamenco and classical Spanish dance. Contact: Connie Freeman (415) 824-8844 or (415) 285-3154 -- 267 Teresita Blvd., San Francisco, CA 94127.

WANTED: "Lives and Legends of Flamenco" (1964) by D. E. Pohren and anything else in print about flamenco. Top prices paid. Call Jim Gasper - collect - weekday mornings 1-213-468-8172 or write 7070 Hollywood Blvd., Hollywood, CA 90028.

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 Elena Villablanca 213/828-2018

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