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JALEO



newsletter of the flamenco association of san diego

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MARCH 1983

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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ARTICLES.....In by March 1st	April 1st	April 1st
ANNOUNCEMENTS.....In by March 8th	April 8th	April 8th
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LIBBY KOMAIKO FLEMING

[Special thanks to George Ryss for making this article possible.]

Libby Komaiko Fleming was born in Chicago, Illinois, and is the daughter of Musicologist/Pianist Robert Komaiko and pianist Dorothy R. Komaiko. Libby began her formal dance training at the age of ten with Elisa Stigler, Director of the dance program at the Chicago Musical College of Roosevelt University, Chicago, Illinois, studying classical ballet and character dance. Her childhood theatrical education includes studies in tap and jazz dance, drama, instrumental and vocal music, theatrical history, technical design -- sets, lighting, costuming and make-up artistry. She began her performance career at the age of thirteen in the United States' number one rated Evanston Township High School Musical Theater Program. She was extremely active throughout her four years at the school in dance, drama, musical and theatrical productions as choreographer, dancer, corps member, technical designer, crew and stage director.

Upon graduation from high school, Ms. Fleming was appointed Assistant to Elisa Stigler and inaugurated her teaching career. Intensification of her studies in Spanish dance, music and culture ensued during this period. In March 1969, she became the recipient of the José Greco Scholarship. This scholarship included personal training by

world renowned artists José Greco, Nana Lorca and Paul Haakon and culminated in professional performance. The following season, upon the invitation of the department chairman, she majored in dance at the nationally acclaimed dance program of Butler University. Travel and studies throughout Spain and additional study and work with Lola Montes followed.

In 1973 Ms. Fleming developed her solo lecture-concert on the dances of Spain. These concerts were classically geared, highlighting the cultural and educational aspects of Spanish dance. She presented these concerts with her mother, pianist Dorothy Komaiko, and featured suites of dances and music by Albéniz, De Falla, Granados, Turina and García Lorca, as well as traditional regional and flamenco music. These concerts initiated her efforts to establish a center for Spanish dance and culture.

In 1974 she was invited by the Department of Spanish Language and the Dance Program of Northeastern Illinois University to present her solo lecture-concert and master classes for the students. The University auditorium seats 640. The auditorium was filled to overflowing; one hundred and sixty students were turned away. Ms. Fleming saw in this urban university setting an enormous involvement in the Hispanic heritage and commitment to education. She was commissioned by the University Dance Program to choreograph a suite of Spanish-styled dances for the modern dancers and to develop courses and teach within the program. The large and diverse Hispanic population of the University mirrors not only Chicago, but the Midwest and indeed the entire United States. The university students and community populace soon became aware of the seed that had been planted in Chicago.

In 1976, upon returning from further travel and studies in Spain, Libby Komaiko Fleming became the Founder and Director of Ensemble Español.

The Ensemble Español is the pioneer Spanish dance company in the Midwest and the first Spanish dance company in the United States to have a residency in a state university -- Northeastern Illinois University, Chicago, Illinois. The company is also funded by the National Endowment for the Arts, Washington, D.C., Illinois Arts Council, Chicago Council on Fine Arts, City Arts and private donations and foundations. During the 1980-81 season special support from the Consul General of Spain in Chicago was donated in the form of a Special Projects Sponsorship Grant for the Second American Spanish Dance Festival, July 1981. The extensive company repertoire spans the Baroque Period to the 20th Century in the classical, regional and flamenco styles and includes choreographies by Director Fleming as well as works by María Alba, William Carter, Lola Montes and Nana Lorca.

The Ensemble Español has toured nationally presenting a vast range of programs: full evening concerts, lecture-concerts, special lecture-concerts for grade and high school students, seminars and master classes. The company has performed in professional union theaters, universities, schools and for artistic and civic organizations. Special government funding was also granted for presentations to the Chicano Migrant Council/Workers of Illinois. Highlights of the 1980-81 season included premiere performances at the Riverside Dance Festival, New York, national touring and the annual "Home" season, including "Spanish Dance in Concert" and special daytime lecture-concerts for grade and high schools. Special Chicago area concerts were presented for the International Year of the Child, Chicago Dance Festival and Chicago International Festival. Numerous media presentations included appearances on Spanish television, Channel 26, Channel 9 and on NBC's *ON-3*.

The Ensemble Español is also the host company for the internationally recognized American Spanish Dance Festival. The company's Spring/Summer 1982 schedule included the presentation of the fifth season of "Special Daytime Lecture-Concerts" for grade and high schools and special audiences of senior citizens and handicapped, two week-ends of the popular Spanish Dance in Concert, Midwest touring and the Third American Spanish Dance Festival which was presented at Northwestern Illinois University, Chicago, July 1982.

Libby Komaiko Fleming has performed with the dance companies of José Greco and Lola Montes and for theater, opera, television, film and orchestra, including guest performances with Arthur Piedler and the Boston Symphony. She is an

(Continued on page 5)

EDITORIAL**BE A JALEO CORRESPONDENT**

One of the aims of *Jaleo* is to keep its subscribers posted on what is going on in the flamenco community. Not having funds to station correspondents around the country, we must depend on you, the readers, to help us gather and report this information.

We need concert dates, newspaper articles and performance reviews, who is currently performing and teaching in your area, where dance and guitar supplies may be obtained. If you enjoy writing, you might consider interviewing a local personality, writing juerga or performance reviews, sharing a personal experience on a trip to Spain, etc.

To be listed as a "CORRESPONDENT" for your area (there may be more than one) we need an update at least every other month. To be listed as a "contributing writer" of the staff we need a commitment for six articles a year.

At this time we wish to welcome a new columnist, guitarist Ken Sanders, who will be offering tips on guitar technique and Paul Durbin on dance and other contributors to this issue; Juana Ballardo from San Diego; "The Shah of Iran" -- New York; Ron Spatz -- Los Angeles; Patra Nadir -- Northern California; George Ryss -- New York; Marina Keet -- Washington, DC and others.

--Juana De Alva

LETTERS**VIDEO CASSETTE**

Dear *Jaleo*,

Peter Baine has produced a second video cassette even more spectacular than the first! This one has the professional touch of lead-in scenes/music, fade-in/fade-out, and subtitles. Mr. Baine was dressed in his concert attire this time with a very colorful background. The program started with a "Serranito" alegrías (por rosas) followed by a "Sabicas" farruca, both played first at performance speed and then slowed down with close-ups. Very enjoyable for learning or just plain entertainment. The next phase was the teaching of various rumba strum patterns from elementary to complex, concentrating on the right hand but including some left hand tips. This seemed to be his "specialty" although his playing was excellent throughout the tape. Again he ended with a little party (this time it was Christmas) celebrating the hard work that had been completed.

Peter indicated that he would make some video tapes for sale to the public in the near future.

Yours truly,
Bill Brinda
Huntsville, AL

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**RESPONSE TO "LIFE STYLES"**

Dear Editor:

In response to "Life Style Dues or Life Style Blues" by Ron Spatz, January, 1983:

It is indeed a difficult choice the sensitive person is faced with today. The quotes in the article, with the possible exception of Henry Miller's, illustrate the attitudes of those who have made their choices and learned to live with them -- there is little ambivalence. In reality the problem is not so clear-cut. One of the primary difficulties is the relative value society assigns to different kinds of work. Why is it that a professional athlete is so much more valuable than a librarian or a teacher, for example? Is engineering any more difficult than composing music? Who is contributing more to society? How should the value of the various contributions be measured?

In my opinion, if you do not have art or the things of the mind, you have nothing -- a life not worth living, a society not deserving to last. Survival for survival's sake is an animal instinct, but human beings are far more than a collection of instincts. People, at least I, need spiritual nourishment (I am not referring to religion) or they will shrivel and die.

Today's society does not offer one nourishment for the soul and the body in one package. For the true artist, compromise in favor of physical comfort means spiritual death. I often look in the mirror and think that it is no accident that my hair started to turn grey when I left school and my relatively free existence for a corporate job and a paycheck.

I have no answers. The author has found an acceptable compromise. Others of us are still squirming and fighting their existences tooth and nail. The only hope I see is in reshaping the values of society, probably an impossibility, particularly in view of the growing materialism and apathy of today's kids. Not a very optimistic picture.

By the way, Ron, don't worry. There will always be someone to watch the store. Some people like that. Remember *Atlas Shrugged*?

Paula Horacek
Woodland Hills, CA

SPANISH DANCE SOCIETY


Dear Sir:

Thank you for publishing the photographs of the Washington performances of the Spanish Dance Society.

We wish to make clear that we are not the Spanish Dance Society of Washington, we just happened to start in the USA, in this city. There are Societies teaching the work in other countries. For example, Marina Keet will be examining in June in London and in July in Rome before continuing to Johannesburg in South Africa.


The Society is here for the benefit of the USA and we hope it will soon be represented in many countries and that we will be able to serve in the advancement of Spanish dance throughout America.

Sincerely,
Joanne Petrie
Washington, D.C.



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instructor of dance on the faculty of the Department of Music at Northeastern Illinois University and has the unique distinction of an academic degree in Hispanic Dance. Ms. Fleming has studied in Spain and the United States with Maria Alba, Nana Lorca, José Greco, Lola Montes, Elisa Stigler, Paul Haakon, Manolo Vargas, María Magdalena, Pedro Azorín and Ciro. Ms. Fleming has choreographed the majority of her company's extensive repertoire and is known for the high quality of her theatrical presentations. Upon her return from extensive studies in Spain in 1979 she became the recipient of the 1980 and 1982 Choreography Fellowships from the National Endowment for the Arts, Washington, D.C.

SPAIN'S HIGHEST AWARD TO FOREIGN NATIONALS
BESTOWED UPON LIBBY KOMAIKO FLEMING
BY HIS MAJESTY DON JUAN CARLOS I

His Majesty Don Juan Carlos I of Spain has awarded Libby KomaiKO Fleming the highest honor his nation bestows upon foreign nationals. Ms. KomaiKO-Fleming, founder and director of Ensemble Español, the "in-residence" Spanish dance company at Northeastern Illinois University, will receive the medal "Lazo de Dama" de la Orden de Isabel La Católica ("Ribbon of Dame" of the Order of Queen Isabella the Catholic) as a prize for her activities in spreading the cultural values of the Spanish tradition, especially in the field of music and dance. She will be decorated by the Consul General of Spain in Chicago at the opening night concert of the Fourth American Spanish Dance Festival in June of 1983 at Northeastern Illinois University.

The Order of Queen Isabella was established by King Ferdinand in 1815 as an award for services to the Crown in the Spanish-American colonies. It is now an award for outstanding civil or military merit. The award was abolished when Spain became a republic in 1931, but was re-established in 1938.

ENSEMBLE ESPAÑOL AT NORTHEASTERN ILLINOIS
AUDITORIUM IN CHICAGO

[from: Dance Magazine, October 1979]

by Norma McLain Stoop

In the nearly sold out six-hundred-fifty-seat Northeastern Illinois auditorium in Chicago, the Ensemble Español, a Spanish company in residence at the university, presented two programs (June 8, 9, 15, 16). Company Director Libby KomaiKO Fleming has put together a lively company with six dancers (including herself). With great artist William Carter of American Ballet Theatre adding the elegance of his Spanish dancing and the skill of his choreography, the promising young company came through with highly entertaining evenings of dance.

Fleming choreographed about seven dances, two after Nana Lorca, as well as parts of the rousing and often erotic "Cuadro Flamenco," the finale for both evenings. She also used the works of several other fine choreographers. The first night I saw her new Ben Amor, a classical twentieth-century dance to Ruiz de Luna's music, Sergio Bahamondes and Rafael Figueroa faltered a bit, as if they had not had quite enough rehearsal, but the next night they were secure and effective in this interesting dance with a distinct Moorish ambience.

Another new work, in the classical style, Boda de Luis Alonso, was choreographed by the noted dancer Edo, to music by J. Jiménez. The fast and technically tricky solo was danced with great authority by Fleming. The third new piece, Siguiriyas, was a haunting, dramatic flamenco solo choreographed by María Alba (Felipe López music) and danced by Fleming, whose castanet work was brilliant. Traagic and compelling, she was superb in this dance.



LIBBY KOMAIKO FLEMING WITH VICTORIO KORJHAN

Another solo was "The Miller's Dance," a farucca from Leonide Massine's "The Three-Cornered Hat" (1919), with music by Manuel de Falla. As choreographed and danced by Carter, its growing intensity was exciting to watch. Two dances in the next group, "The Regional Festival," fared less well. These folkloric dances, Jota Aragonesa, choreographed by Fleming to traditional music, and Munieras, a Galician dance with traditional choreography and music, were performed less well by the company's young dancers than other numbers on the programs, and the mime and fun-making were unconvincing. But "Encuentro Flamenco," danced with dignity and passion, was a joy to watch as Fleming (also its choreographer) and Carter danced dramatically, subtly exhibiting their fine technical control, to Felipe López music.

The dance that interested me most was Canciones Españolas Antiguas, to old Spanish folk songs collected and harmonized by Federico García Lorca, sung by Victoria de Los Angeles to Miguel Zanetti's piano, and choreographed by Carter. This work best demonstrated the talents of the five members of Ensemble Español, for the dissimilar songs demanded understanding of all aspects of Spanish dance, and these very young, very dedicated dancers (all of whom, I'm told, have full-time jobs and devote their free time to study and rehearsal) had the ability to cope with Carter's knowledgeable choreography, which demanded allegro and adagio, drama, and comedy. I was disappointed that this first-rate Spanish dance wasn't included in both programs.

Naturally, the dancers let go, showed off, and glorified in the long flamenco finale of each program, Cuadro Flamenco,

a challenge dance with numbers choreographed by Fleming, Carter, Nana Lorca, Maria Alba, Lola Montes, and others. The lusty, sensual gypsy dancing was rendered with enthusiasm, especially by the boys, who obviously enjoyed the macho image they projected. Bahamondes, of Chilean descent, portrayed the elegance and dignity with a sure touch, and I

cherished the Cuban hip movements with which Figueroa, of Puerto Rican origin, embellished his sections of the piece. There is a seductive earthiness to his movements. Karena Estrella is a beautiful dancer with a proud bearing, someone to be watched. Vida Bitinas showed good technique and a flair for sensual movement, and Mirna Maldonado a fine sense

PHOTOS FROM ENSEMBLE ESPAÑOL



of mischief and comedy. Carter's farruca displayed his expressive hands and his heel work, which is particularly impressive as it goes from piano to fortissimo. In her solo, Caracoles, Fleming's enchanting castanets and her supple back scored. This entire flamenco sequence is flash and dash, and demonstrates that the girls have more stamina than the boys, who sometimes trembled when trying to hold a pose at the end of a number.

One of the most exotic dances, Oriental, was choreographed and danced by Fleming to the exceptional piano accompaniment of Dorothy R. Komaiko playing Enrique Granados' music. In a gorgeous brown and gold costume, flourishing fans and getting the most out of her castanets, Fleming excelled. Danza del Chivato, choreographed by Manolo Vargas to G. Pittaluga's music, drew wonderful reserves of pride and passion from the soloist, Carter. All the costumes in both programs, designed by Fleming and Ann Rosi, were exceptionally lovely, but guitarist Felipe Lopez was sometimes off beat.

There were more dances in this varied program, but they only underlined Carter's mastery, Fleming's sure Spanish feel, and the varying degrees of real promise in the young dancers she's trained and rehearsed assiduously. There's something good going here. Something that Libby Komaiko Fleming is determined to make important as soon as is humanly possible.

* * *

ESPAÑOL, ERKERT AND "NUTCRACKER"

USHER OUT OLD YEAR WITH STYLE

[from: Chicago Life Style Publications, January 11, 1980]

by Fred Alexson

...Libby Komaiko Fleming and her Ensemble Español have over the last two years emerged as leading proponents of the art of Spanish dance. A concert by the Ensemble is an assault on the senses, as two colorful three part, three hour programs illustrated. The concerts afforded the viewer a stimulating tour of the dances of Spain's many provinces and captured the proud heritage of a complex people...Aided by two virtuostic musicians -- flamenco guitarist Paco Francisco Juanas and flamenco singer Dominico Caro and -- always impressive William Carter, the eight member company showed fire and polish in two evenings of exciting dance.

It is easy to understand why Fleming, Carter and the Ensemble, headquartered at Northeastern Illinois University, have developed such a healthy following. The dancers are all exceptionally well-trained and disciplined in the several technics that this art form demands. The dynamic women dancers -- Fleming, Stelling, Bitinas and Maldonado, would make any viewer's heart skip a beat. However, it was the two leading male dancers, Sergio Bahamondes and Rafael Figueroa, who really surpassed themselves this season. Both of these young dancers have matured and become more aggressive; the result is a performance that is downright sexy. Performing in several duets, Carter and Fleming sizzled. The program also brought two attractive newcomers to the spotlight who clearly deserve a place in this company.

An important yet unsung member of this company is Ann Rosi, who serves as the manager, costume designer and wardrobe mistress. Ms. Rosi is a standout in all of these areas. Her costumes -- a fashion show in themselves -- are all exquisitely executed, filling the stage with stunning textures and colors and enhancing the moods of each dance.

If variety and excitement in dance are what you're looking for look no further -- Ensemble Español offers it all.

* * *

THE DANCE AGAINST DEATH

[from: Reader, Nov. 11, 1982]

by Molly McQuade

The clichés of Spanish flamenco dancing, which boil down to the idea of a passion just barely more dominated than dominating, are validated by an invisible authority. The authority -- death -- gives flamenco its fire, its irresistible allure, and then banks it with a meaning. So the flash and the flame you thrill to are vital outward signs of a much slower and more constant smoldering. Duende, that quality so difficult to explain adequately or translate sub-



LIBBY KOMAIKO FLEMING

stantively, possesses the flamenco dancer, summoning up a show of life meant to defeat life's antagonist temporarily. Death's a demon, an unfazable rival, the constant partner of those señoritas with the long, rustling trains, the shawls, the heels, the castanets, who carve fierce and voluptuous shapes in space. The dancer's mood of pride, outrage, exhibitionism, and fatality is commanded, at best, by their great steeliness in portraying it. The passionate bursts of taconeo -- footwork -- gain force from that steeliness, and from the steeliness of death. The two steelinesses face each other off. Thus the great tension of flamenco dancing, it's sexiness, the sense of struggle that is both a pain and a pleasure.

Of course, flamenco is not the only dance tradition alive in Spain. According to Ensemble Español's director, Libby Komaiko Fleming, there are at least 15 distinctly individual types of dance for each of Spain's 49 provinces. (Try multiplying that in your head.) These multitudes condense into three basic genres -- regional, classical, and flamenco -- all of which were aired in the ensemble's recent concert. But the sheer power of flamenco makes it uniquely memorable to the eye, the ear, and the arteries. Other dance traditions don't approximate the intensity of its effect.

And intensity you'll find, though not consistently, with the ensemble, whose premier dancer (technically a "special guest artist") is Victorio Korjahn. When Korjahn performs flamenco, time and space are suspended; he becomes their absolute master. It is a kind of razor-sharp and stylized thrashing that he does, a tumultuous extended climax. No extraneous gestures fatten a flawlessly elegant routine of heelwork, attitudes struck and abandoned, intrepid kneedives and slides, and other pyrotechnics. Interestingly, Korjahn's physical concision leads him to seem quite self-effacing, a pure and direct means for the expression of ardent feeling. Bravado vanishes.

Fleming, too, is capable of great things. In a very long and arduous program, she performed over and over again with no loss of elan. She was by turns a sultry prima donna, a prim young lady, and a lyrical muse. She's good at farce ("El regreso del amante"), at social portraiture ("Maquinaciones reales"), and the sheer gypsiness ("Siquiriyas"). In all, the grand manner -- physical and theatrical -- prevailed.

One of Fleming's most interesting and ambitious projects is "Maquinaciones." Based on royal machinations occurring during the Spanish Renaissance, the dance involves the regathering of the provincial court after the deaths of a reigning prince and the princess's brother. A combination of mourning and revelry color the dance. Though still a work-in-progress, "Maquinaciones" is a spectacle that overwhelms the senses and dramatically adapts raw historical material toward that end. As if the dancing, acting, and general pageantry of "Maquinaciones" weren't enough, Fleming also recruited John Nygro and the Harwood Early Music Ensemble to contribute 16th-century chamber music. The musicians -- Nygro, Donna Deam, James Gilloffe, Thomas Heilman, Gaelyn Newburg, and Bruce Martin -- almost steal the show.

Drawbacks in the concert included a shaky projectionist, a less than spectacular sound system, and occasional failures in concocted ambience. The opening dance ("Pince-ladas flamencas"), for example, didn't bring to life the atmosphere it clearly wanted. The fabric of the costumes was oddly suburban; the scene projected on the backdrop was cloyingly "Spanish"; and the interludes between dances were unnecessarily lackadaisical. The two flamenco guitarists (Greg Wolfe and Tomas de Utrera) and the flamenco singer (Pepe Culata) were abused by their microphones; a tinny and localized aura emerged as they performed. There were also dancers in the company who seemed slightly miscast -- Karen Stelling, for one. Although Stelling excelled at the lighter, more festive dances, her stagy distress in tragic roles didn't convince.

Yet as a whole, the Ensemble Español was a huge success. For a young company -- only six years old -- in the ethnically unlikely Midwest, the ensemble transformed Northeastern and Chicago in a precious few hours.

La Petenera

THE MUSIC, THE MYSTERIES

by Paul Durbin

Nearly everyone who writes about the beautiful and enigmatic petenera brings up this superlative: Nothing in flamenco lore has been the subject of more commentary nor remains more shrouded in mystery.

Two forms of the petenera are commonly heard today. One of them, the "Peteneras Boleras," would normally be of little interest to flamencophiles, because it is piano music belonging to the escuela bolera. It does creep into the repertory of some flamenco guitarists, though, probably because it is considered "safe." An unsettling characteristic of the flamenco song form is that it has a sinister connotation for some artists who believe that performing it will bring on disaster. I have run into the superstition on a couple of occasions. The first time was in 1975, a sort of "por las dudas" situation. A couple of years later, I went to a party where a group of flamenco musicians was entertaining. I had seen them before, and had thought they were gypsies, although I never verified this. They asked for requests and, of course, I requested the petenera. The singer told me I should not even mention the name because anything could happen ("puede caer el ascensor"). Needless to say, the group picked another song.



ATTITUDE FROM THE PETENERA (photo by Stanley Kanetake)

My teacher, Luisa Pericet, did all the accompaniment when we danced flamenco, and I had her petenera professionally recorded. It is very similar to the one on the *Antología del Cante Flamenco* album. Another reason I think the superstition is still around is because, as I suggest in the article, some recordings are really of the peteneras boleras, not the flamenco version at all.

The melody of the "Peteneras Boleras" is recognizable as the first few counts of the flamenco petenera, but its rhythm and structure fit its elegant and extroverted partner dance. Nothing about it suggests the pathos or drama of the flamenco version.

The petenera played by guitarists -- that is, those who do not hold with the superstition -- is referred to as the "corta," a term which distinguishes it from other varieties of the song form, which critics tell us have practically disappeared. It uses the alternating compás of the *seguriya*, reversed (1-2---1,2,3), but it is supposed to be a descendant of both the *soleares* and the *fandango*. Commentators seem to agree that it is flamenco rather than *cante jondo*. Most concur with Ricardo Molina, who states in his *Mundo y Formas del Cante Flamenco* that it belongs to a hybrid sub-category of flamenco which includes "flamencoized" Andalusian folksongs, among them, the archtypical *sevillanas*. This type of music, unlike the gypsy cantes, seems to permit little improvisation because it adheres to a set pattern.

Molina and Hipólito Rossy are two of the commentators who seem to have given the most thought to the petenera, and they are widely quoted and analyzed in the literature on flamenco. They each represent very different points of view on most of the questions the petenera evokes, including its value as a form of flamenco music. Molina seems to imply that the petenera has been overrated; Rossy, that it has been underestimated and rather unfairly relegated to the *cante chico* class.

Everyone seems to describe the petenera as a very old song form, but there is not much agreement on how old it might be. Since it does not particularly owe its existence to the gypsies, it could go back very far. The possibility that the petenera has Jewish roots is constantly raised, and the arrival of the Jews in Spain pre-dates the earliest documentation of the gypsy presence by many centuries. However, as Fernando Quinones reminds us in his book, *El flamenco, vida y muerte*, no one appears to know for certain what flamenco owes to the Jews of Andalucía, which makes solid documentation very difficult.

In his *Teoría del cante jondo*, Hipólito Rossy links the age of the petenera to the famous verse referring to a beautiful Jewish woman and a synagogue. He concludes that the song form must pre-date 1492, when the Jews of Castile and Aragón were given the choice between conversion and exile, because, he says, there were no Jews or synagogues in Spain after that date.

It is difficult for one who shares Rossy's enthusiasm for this song form to disagree with his findings. Nonetheless, his statement might be overbroad, which might make his conclusion inaccurate. Historians tell us that the Jews did not vanish from Spain overnight in 1492. Some converted Spanish Jews stayed, thought by the Inquisition to be lying low, and converso refugees poured over the border from Portugal. Even when they did disappear from Spanish life, the Jews were apparently not completely forgotten, and there are in other flamenco verses, occasional references to them, usually in connection with the horrors of the Inquisition. These allusions would seem to post-date 1492, and those in the petenera, although of a different sort, might also be from a later time. Ricardo Molina's assessment that these references are insufficient proof of the age and ethnicity of the song form might be a more realistic observation. Molina does not attempt to date the petenera and he dismisses the possibility of its Jewish origins without really telling us why.

Both Rossy and the American Donn Pohren, author of *The Art of Flamenco*, point to the existence of a version of the petenera sung by the Ladino-speaking descendants of refugees from the Spanish Inquisition who settled in other countries. Rossy implies this is yet another indication of the age of the song, but Pohren gently questions whether the Ladino song was really part of the cultural baggage of the original fifteenth century refugees.



The lyrics of this song have invited as much speculation as its origins. Complaints typical of most flamenco songs alternate with allusions to a mysterious woman: the bella judía, *remediadora*, *perdición de los hombres*. According to the many legends that surround the song form, La Petenera was a flesh and blood woman of great beauty from a sordid background who met with a tragic, early death. She is variously described as a courtesan who was killed by a jealous lover, a prostitute who lured the sailors of the Puerto Real of Cádiz, and the sister of a famous smuggler.

No lady comes up as frequently, though, as the nineteenth century singer from Paterna de la Rivera. She was reportedly known as La Patenera, which became, La Petenera, and, one way or another, the song form supposedly took her name. A version of this story says the song was created for her; another, that she popularized the old song form with her interpretation of it; yet another that she inspired different cantaores who sang the song as a tribute to her after her death.

The connection between the singer and the petenera is rejected by some, implicitly as having no basis in fact, so, even in general terms, it is probably not the last word. Nothing seems to be the last word on the petenera.

Since the petenera is not performed very often, for one reason or another, a discussion of the choreographic range of the dance is almost impossible. Unlike the music, the dance has no particular pattern as does, say, the *soleares* and the *seguriya*, and the choreographer is somewhat freer to improvise.

The possibility that the music might be rooted in ancient, exotic sources, does lend an aura of glamour to the petenera. An effective choreography taught by Luisa Pericet emphasizes this possible antiquity by using very basic footwork and many compasses of walking. The only adornment to the dance is a *mantón de Manila* held so the long fringe veils the face of the dancer as she enters the dance. The costume is plain; there are no catchy movements, no castanets, no steps identifiable as belonging to another dance form. Like all simple choreography, this one is very diffi-

cult to perform convincingly.

The petenera is above all an interpretive dance. The challenge to the soloist is to portray the sorrow and anguish expressed in the music and somehow tells its story. The origins of the petenera might be untraceable; the tangle of legends defies unraveling. But the emotions of a tormented, disillusioned individual have definitely been caught in this eerily beautiful music, which has been passed, at times like some dark family secret, to flamenco artists for generations, if not centuries.

Copyright by Paul Durbin

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PETENERAS

by Paco Sevilla

This article is intended to complement the writing of Paula Durbin and was done at her suggestion.

A few comments on the early history of the petenera. As early as the mid 1800's, Estébanez Calderon mentioned the "peteneras" twice in his work, Escenas Andaluzas (1847). For the rest of the 19th century, not much was heard of the petenera, but in the years 1915-35 there was a great surge in popularity; García Lorca contributed to that popularity with his "Gráfico de la Petenera" and there was "El Paño Moruno" by Manuel de Falla, the "Petenera" of the ballet "La Rosa Viva" by J. Muñoz Mollada, and "Petenera" in "Tres Danzas Andaluzas" by J. Turina.

The idea of a Jewish origin for peteneras is very unlikely being based primarily on a single copla:

¿Onde vas linda judía,
 tan compuesta y a deshora?
 -¡Voy en busca de Rebeco
 que estará en la sinagoga!

[Where are you going beautiful Jewess,
 so fixed up and at this hour?
 -- I'm looking for Rebeco
 who must be in the synagogue!]

Likewise, it is improbable that this cante originated in Latin America, as has been suggested -- primarily based on a reference in a copla. It is curious that the petenera shares its rhythm pattern (6/E-3/4) with only one other flamenco rhythm -- the guajira from Cuba. However, nothing else about the cante gives even a hint of the flavor of other Latin influenced cantes.

I am satisfied with the widely held belief that the song originated in Paterna de Ribera, a town near Jerez -- toward Huelva -- the home of the singer, El Perro de Paterna, who favors the cante por petenera. Paterna is the site of the annual "Concurso de Peteneras." Either the word "peteneras" came from a distortion of "paterneras" or it may have originated as the name of a singer or dancer "La Petenera." There are many coplas that speak of La Petenera:

Quién te puso Petenera
 no supo ponerte nombre;
 que debía de haber puesto
 la Perdición de los Hombres.

[Whoever named you Petenera
 did not know how to name you;
 he should have called you
 Perdición of Man.]

He nacido en La Habana
 debajo de una palmera;
 me bautizaron los moros,
 me pusieron Petenera.

[I was born in Havana
 under a palm tree;
 I was baptized by the Moors,
 they named me Petenera.]

La Petenera bailaba
 en el Café de Burrero;
 su bata de cola iba
 derramada por el suelo
 dejando un olor amargo
 de almidón calenturiento.

[La Petenera was dancing
 in the Café de Burrero; (café cantante of
 mid 1800's)
 her bata de cola (train dress) was
 spread out over the floor
 leaving the bitter odor
 of hot starch.]

La Petenera se ha muerto,
 y la llevan a enterrar,
 y en la panteón no cabe
 la gente que va detrás.

[La Petenera has died
 and they are taking her to be buried,
 and the people in the procession
 are too many to fit in the mausoleum.]

Petenera, Petenera,
 dame de tu pecho un ramo.
 ¿Quién le ha dicho al picarón
 que Petenera me llamo?

When these letras are sung, the four lines of poetry are sung as follows: The first three lines are sung, followed by the insertion of a phrase -- typically, "¡Niña de mi corazón!" "¡Madre de mi corazón!" or "¡Soleá, tírate al mar!" Then, the third line is repeated, followed by the fourth line and then a repetition of lines one and two.

Example of poetry:

Con el tiempo tó se acaba,
 es lo que dicen la gente.
 Creo que será verdad
 cuando el corazón lo siente.

Sung thusly:

Con el tiempo tó se acaba,
 es lo que dicen la gente.
 Creo que será verdad,
 madre de mi corazón;
 Creo que será verdad,
 cuando el corazón lo siente.
 Con el tiempo tó se acaba,
 es lo que dicen la gente.

Normally the mood and theme of the peteneras is that of romantic despair. Here are some examples:

En el pilar de la fuente --
 que linda con la montaña --
 cayó una lágrima mía
 y el agua se puso amarga.

[Into the basin of the fountain --
 how lovely, with the reflected mountain --
 fell one of my tears
 and the water turned bitter.]

Ven acá, remediaora,
 y remedia mis dolores;
 que está sufriendo mi cuerpo
 una enfermedad de amores.

[Come here, curer of ills,
 and cure my pains;
 my body is suffering
 the sickness of love.]

En el querer no hay venganza;
tu te vengaste de mí;
castigo, tarde o temprano,
del cielo, te ha de venir.

[In love there is no revenge,
you have gotten revenge on me;
sooner or later, punishment
from above will come to you.]

Me dijo al irse, en la fuente:
"Soy tuya, aunque no me veas."
Y la fuente murmuraba:
"¡No la creas! ¡No la creas!"

[You said to me as you left the fountain:
"I am yours, even though you don't see me."
And the fountain was whispering:
"Don't believe her! Don't believe her!"]

Al pie de un árbol sin fruto
me puse a considerar
que pocos amigos tiene
el que no tiene que dar.

[At the foot of a tree without fruit,
I sat down to contemplate
about how few friends has
the person who has nothing to give.]

Cantar de desilusión,
dicen que es la petenera.
Por eso, canta esta canción
quién querer ya nada espera.

[They say that the petenera is
the song of disillusionment.
For that reason, this song is sung
by he who has no hope in love.]

In the first half of this century, Pastora Pavón, "La Niña de los Peines," developed the modern, free-rhythm, form of the peteneras, transforming the Andalusian folk song into a majestic and jonda cante flamenco. (It is interesting that this form, which is widely accepted today as the more "flamenco" style, was considered to be the more "degenerate" and less "flamenco" form by Donn Pohren in his book, The Art of Flamenco. Of course, that was in the early 1960's when the flamenco world was still reacting against the era of "opera flamenco"; "purity" was the battlecry and excessive ornamentation of the cante a "no-no.")

Some flamencologists give the credit for creating the petenera "grande" to a "Niño de Medina," but, generally, he is considered to be an imitator of Pastora. Fosforito sings some "Peteneras de Medina" on one of his records with Paco de Lucía and the song is very close to, if not identical to, that of Pastora Pavón. The basis of the petenera "grande" is a five line poetic verse that is expanded to ten sung lines through the use of repetition and the insertion of the "Madre de mi corazón" line as well as a line of "Ay" (was this idea taken from the malagueñas?). The pattern of the old petenera is still present, but has some new elements. Here is a classic version by La Niña de los Peines":

Quisiera yo renegar
de este mundo por entero,
volver de nuevo a habitar
por ver si en un mundo nuevo
en contraba mas verdad.

[I want to renounce
this world in its entirety,
to return again to live
in a new world and see if
I would find more truth.]

Here is how Pastora sings it (with main guitar chords above the lines):

F E
Quisiera yo renegá
Amin E
Ay _____
F E
Yo quisiera renegá
E G7
de este mundo por entero
G7 C
volver de nuevo a habitá
C G F E
¡Madre de mi corazón!
F E
volver de nuevo a habitá
Amin E
por ver si en un mundo nuevo
Amin E7 Amin
por ver si en un mundo nuevo
G7 F E
encontraba mas verdá

The version credited to Niño de Medina by Fosforito uses the same structure for this verse:

Escucha lo que te digo:
"De tu amor soy yo cautivo,
y esto es un enfermedad
que esta acabando conmigo
y no la puedo evitar."

[Listen to what I tell you:
"I am a captive of your love;
it is a sickness
that is doing me in
and I can't escape it."]

Both the petenera antigua or "chico" and the newer style have a place in flamenco. The old, rhythmic petenera is danceable, while the free-rhythm, "grande" style is better suited for listening. Sometimes the rhythmic form is used in conjunction with the grande as a prelude to it or as an upbeat finish.

Regarding the supposed superstition that surrounds the petenera, that is, that it is bad luck to perform it, I have never personally encountered anybody who believed in it, so I don't know how widespread it is (or was); there may be some artists who embrace the belief, but there are so many more who have not hesitated to perform peteneras, including many of the greats of the past and present. I have recorded examples by Pericón de Cádiz, Jarrito, José Menese, Enrique Morente, Naranjito de Triana, and Fosforito, among others. But, you say, what about gypsies? It is true that, when we look for gypsy interpreters of peteneras, we do not find so many. But then, it is almost as difficult to find recorded examples of gypsies performing many other Andalusian "folk style" flamenco cantes -- sevillanas, serranas, the lighter fandangos, granainas, etc. -- and there is no superstition surrounding those cantes, only a gypsy preference for other cantes. Yet, in spite of superstition and preference, there have been some great gypsy cantaores who have sung peteneras, including La Niña de los Peines (the creator of the modern peteneras), Juan Talegas, Manuel Mairena, Rafael Romero (well-known for his peteneras, one of his preferred cantes) and, of course, Camarón de la Isla. The same trend can be seen among guitarists: there are many guitar solo versions by non-gypsies -- Carlos Ramos, Paquito Simón, Manuel Cano, Paco de Lucía -- and not quite so many by gypsies -- Carlos Mentoya, Melchor de Marchena. I don't know of any recorded versions by Sabicas or Mario Escudero, both gypsies who have explored just about every other flamenco form, but avoided this one.

In any case, the superstition makes for interesting concert or record album notes.



TV QUINCENA DE FLAMENCO Y MUSICA ANDALUZA

SEVILLA - 1 AL 15 DE DICIEMBRE 1982



Funciones 7,30 tarde y 10,30 noche

MARTES 30 - 8,30 tarde

CONFERENCIA-PREGON a cargo del escritor y periodista JUAN TEBÁ, que será presentado por el novelista sevillano JULIO M. DE LA ROSA

MIÉRCOLES 1 - 6,30 y 10,30

MAESTROS DE ACADEMIAS SEYILLANAS DE BAILE

Intervienen, por orden alfabético, acompañados por una representación de sus alumnos:

ANGÉLITA MILLA
EUGENIA y JOSE
JUANITO DIAZ
MANOLO MARÍN
MARGARITA y MANCILLA
(Gitanillos de Bronce)
PEPITA RABAY
ROCIO ALBENIZ

CANTAORES: Curro de Triana y Curro Fernández

GUITARRISTAS: Sami y el Niño de Romero.

JUEVES 2

LOS CANTES ROCIEROS Y EL FANDANGO DE HUELVA

Intervienen:

LOS MARISMEÑOS
LOLI LA CANASTERA
PACO TORONJO
GLORIA BENDITA
MANDLO VELEZ

GUITARRA: Manolo Domínguez.

VIERNES 3

CANTE Y BAILE DE SEVILLA

Cantaores:

EL CABRERO
MANDLO MAIRENA
JOSE DE LA TOMASA
PACO TARANTO
MIGUEL FUNY

GUITARRAS: Manolo Domínguez y Antonio Sousa.

BAILE: Pepa Montes acompañada a la guitarra por Ricardo Niño.

SABADO 4 y DOMINGO 5

MANOLO ESCOBAR y su Espectáculo Orquesta de acompañamiento

LUNES 6

CUADROS GITANOS
LOS MONTAÑA
LOS FARRUCOS
ANGELITA VARGAS y
EL BIENCASADO, acompañados en el cante por El Boqueron y la guitarra de Quique Paredas.

MARTES 7

ROCK FLAMENCO TRIANA

MIÉRCOLES 8 - 8 tarde

PIANO FLAMENCO FELIPE CAMPUZANO

JUEVES 9

NUEVAS FORMAS DEL FLAMENCO MANZANITA

acompañado por su grupo musical

VIERNES 10

JUAN PEÑA "LEBRIJANO" PEDRO BACÁN

Orquesta de Música Andaluza del Conservatorio de Teluán

Programa:

FLAMENCO y MUSICA ANDALUZA y ARABE TRADICIONAL

SABADO 11

CANTES Y BAILES DE CADIZ

Cantaores:

CAMARON DE LA ISLA
LA PAQUERA DE JEREZ
BENI DE CADIZ
PANSEQUITO
RANCAPINO

GUITARRAS: Tomatito y Parrilla de Jerez

BAILE: Carmen Albéniz acompañada en el cante de Nano de Jerez y la guitarra de Quique Paredas

DOMINGO 12 - 6,00 y 8,45 tarde

CORDS, COMPARSAS Y CHIRIGOTAS DE CADIZ

Intervienen:

Entre Pitos y Flautas
(Primer Premio de Coros 1981)
PINDCHO
(Primer Premio de Coros 1982)

y
LOS LOCOS DE LA MARINA
(Chirigota de Puerto Real)
LOS DE LA TERCERA EDAD,
DE VERDAD

(2.º Premio de Chirigotas 1982)
DEL PUERTO A CAI
(Antiguos "Simios" y "Raza Mora")
LA BODA DEL SIGLO
(Primer Premio de Cuartetos 1982)

LUNES 13 - 8,15 tarde

RECITAL DE MUSICA ANDALUZA

Por
Guillermo Sánchez (piano)
Obras de: Albéniz, Turina y Falla

MARTES 14

Recital de Antonio Cortés
"CHIQUETETE"
Orquesta del Maestro Mancilla
GUITARRAS: Enrique de Melchor y Rafael Mendiola.

MIÉRCOLES 15

ANTOLOGIA DEL CANTE Y BAILE FLAMENCOS

Cantaores:

FOSFORITO
JOSE MENESE
CALIXTO SANCHEZ
JUANITO VILLAR
CHANO LOBATO

GUITARRAS: Enrique de Melchor y Pedro Bacán.

Colaboración especial en el baile: Enrique El Cojo, acompañado por el cante de Chano Lobato y la guitarra de Postigo

GRAN FIN DE FIESTA

Venta anticipada de localidades en las taquillas del Teatro: Por toda la Quincena: De 12 a 2 de la mañana. Con 5 días de antelación: Mañanas de 12 a 2 y a partir de las 6 de la tarde.

Quedan anulados los pases de favor

Teatros Nacionales y Dirección General de Música y Teatro del Ministerio de Cultura.

The following articles were sent to us by Gordon Booth and are from the ABC of Sevilla, December 3, 4, 5 of 1982. Unfortunately, his subscription ran out before the Quincena was over, so we only have reports on the first three days. All articles are by Miguel Acal and translated by Paco Sevilla.

TRIUMPH OF EUGENIA Y JOSE, MANOLO MARIN,
AND MARGARITA Y MANCILLA

There were some differences from the past year in performances of the dance academies. They did not all perform in each of the two performances. Rather, four appeared in the first show and two in the late show -- the Angelita Milla school did not show up.

There was a complete triumph in the performances of the students of Manolo Marín, Eugenia y José, and Margarita y Mancilla -- formerly the Gitanillos de Bronce. The night was opened by the academy of Rocío Albéniz, interpreting sevillanas, alegrías, caracoles, fandangos de Huelva and rumbas, with a very young teaching staff demonstrating gracia and a certain quality. Manolo Marín followed. With him began a different dimension of dance instruction that is becoming evident these days. It tends, at least, in the schools represented here, to be in the form of collective teaching, rather than in the cultivation of the individual qualities of each student. They have achieved moments of great beauty, but to the detriment of the artistic personality that a particular dance apprentice might possess. In any case, I have to cite the good performances of Araceli Hurtado, Isabelita López -- who did a magnificent columbiana -- and the maestro, who did a soleá with four students.

Eugenia y José presented a group that came close to perfection -- keeping in mind that they were youngsters that are learning -- and they had moments of great beauty, confirmed by enthusiastic applause. The interpretation of "Benamor" and the personal version of the baile por bulerías by Nieves Casablanca were moments of extreme beauty. Together, Eugenia y José have achieved a quality of teaching that is genuinely valid.

The same unfortunate thing happened to Juan Díaz that happened last year -- he had a change in the order of appearance and had to go last, with the accompanying time problems. In spite of that, the members of his school, made nervous by the long wait, presented themselves with dignity.

In the second show Margarita y Mancilla had a large number of students who were well applauded; the high point was the performance of Mary Sol [yes, that is the correct



FELIPE CAMPUZANO



LA PAQUERA DE JEREZ

spelling of her name] -- an enchanting little girl of five or six -- who did tangos "para comersela." During their long performance the group was applauded at every moment -- well deserved for the successful teaching effort.

Pepita Rabay closed the evening, breaking somewhat the high tone of all that came before. Individuals dancing or singing, with shakey voices and steps, with some hints of quality in each one, but without receiving ovations. A way of teaching or treating flamenco or folklore that is totally out of step, bordering occasionally on what can be called low class.

THE DAY OF THE CANTES ROCIEROS
AND FANDANGOS DE HUELVA

Participants: Gloria Bendita, Loli la Canastera, Paco Toronjo, Manolo Vélez, Segundo de Huelva, Los Marismeños, Manolo Domínguez, Didjer Boado and an instrumental group that accompanied Los Marismeños.

Ever since I was a child, I remembered a common phrase of my father's: "Viva Huelva and her fandangos!" And on this day of the Quincena, at least in the second show, he would have had to be repeating it constantly. The representation



CHIQUETETE



EL CABRERO



MANOLO ESCOBAR

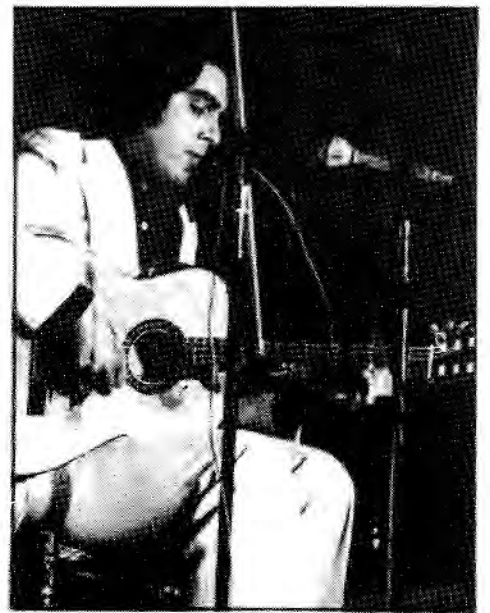
IV Quincena de Flamenco



LOS MARISMENOS



ENRIQUE EL COJO

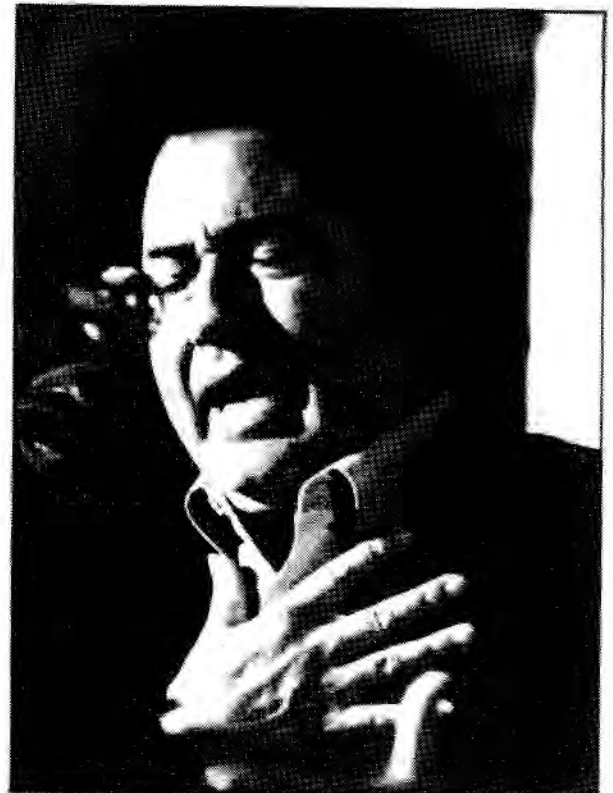


MANZANITA

y Musica Andaluza



PACO TORONJO



FOSFORITO

of our sister province in this edition has been solid. I don't know what those people will say now -- those who hide their failures in a protesting and growling patriotism, nor those who continue giving support to that type of protest.

Gloria Bendita was triumphant once again. They have strength in excess, recognized genius, afición without limits, and a delivery that is beyond doubt. Their sevillanas have quality and are easily understood and felt. Pedro and Paco had an excellent performance.

It did not seem to me that Loli la Canastera was at her usual level of quality. Artists have their usual ups and downs, because art is not mathematics. Loli was not on the crest of the wave. She sang sevillanas corraleras with obvious gracia and some sevillanas rocieras that had too much flavor of some earlier ones. Her "Torito de madrugada," the main success of her career, was sung in chorus by the audience and they applauded her as always, but without the fervor of other occasions.

Manolo Vélez was nervous and always dominated by the guitar of his namesake, Domínguez. He had not sung for a long time, at least not in the theater, this man from Malverde del Camino and he did not succeed in reaching his position as a good cantor. He did some things of Paco Isidro, including reciting a poem in his memory -- saying that the cante of Huelva rose to the sky with him -- but he did not reach the desired goal.

The cantes rocieros find their maximum expression in Los Marismenos. Aside from that, they are a group that is very together, possesses an enviable artistic capacity, and knows how to present itself perfectly on stage. Once again, they gave a lesson with their songs -- one of which was dedicated to a future figure in the baile, Isabelita López -- their rumbas and sevillanas. Their old songs, as well as those that they are going to record, were applauded with much enthusiasm.

As long as Paco Toronjo breathes, the cante of Huelva will be near sky high and, afterward, they will have to build a monument to him so that he will be tied to the earth. If singing is the sublime expression of human feeling, if it gives ephemeral life to pain or laughter, or if it reaches the inside of whoever listens, then Paco Toronjo definitely sings. There are those who say that the fandango is a minor cante, folklore, without difficulty. Be assured that whoever believes such a thing does not know Huelva and has not felt in their gut the powerful grasp of the voice of Paco Toronjo.

* * *

CANTE Y BAILE DE SEVILLA

Participants: El Cabrero, Paco Taranto, Miguel el Funi, Manuel Mairena, José de la Tomasa, Manuel Domínguez, Ricardo Miño, Curro Triana, Antonio Saavedra, Manuel Requelo, El Marguesito, Bastián Bacán, Juan Six y Pedro Bacán.

The third night of the IV Quincena, speaking only of the second performance, was difficult, complicated, needing to be guided very slowly and with knowledge of the action of all digestive elements. There was very good cante, sensational baile, complete guitar playing, perfect jaleos, and, to complete the picture of completeness, there was a little bit of the opposite.

El Cabrero, theoretically the top attraction, did not come through -- he had a bad time. His voice was very rough and the tones, very high, were not the best for him. Nevertheless, he knew how to be an artist and he did not defraud our hopes with cheap tricks. He sang "por derecho," sharing his soul, but without achieving glorious moments.

In the performance of Paco Taranto, an evolutionary trend must be pointed out, a very clear tendency, an undoubted improvement. With the showy, but perfect guitar of Manuel Domínguez, he sang alegrías, soleá, and bulerías with good execution, fewer theatrics and more quality than on other occasions -- although it was those other occasions that raised him to where he is now.

The guitar of Antonio Sousa did not go with José el de la Tomasa "ni poco, ni mucho, ni nada" ["not a little, not a

lot, not at all"] and, in general, it was not Antonio's night and he did not achieve those moments that would show his undoubted quality. José did the cantes of La Moreno, in spite of the guitar, ignoring it. Por siguiriyas -- cantes of Manuel Torre and Paco la Luz, with a magnificent cabal -- José was at a height of which one can usually only dream, where there is no guitar. The son of Tomasa and Pies Plomo had a lot of desire to sing, and to sing well. For those who know about these things, José was triumphant. Period!

It had been many years since I had heard Manuel Mairena sing with such clean technique, such simplicity, such strength, such quality. Por tientos he was colossal; por soleá he did things of Alcalá that were outrageous; por siguiriya -- cantes of Manuel Torre, José de Paula, Marrurro and cabales -- he sang "de revolución." I could not but recall that year in Mairena del Alcor -- do you remember, Manuel Rodríguez Granados? -- when Manolo uncorked a bottle that he had hidden away and inundated the "glorieta Jiménez Sutil" [site of the performance] with the aroma of precious cante. Then, por bulerías, as on that other night, he went too far. But I have to point out the satisfaction I felt in having heard a cante of many carats in the voice of Manuel.

I have saved Miguel el Funi for the end. Very few people know Bastián Bacán, the father of Pedro, or El Lagaña, or Vicente Peña, or have enjoyed Fernanda Pinini or Benito Peña or la Tía Inés [these people were probably the supporting "cuadro" for Miguel Funi -- giving him jaleo and palmas]. Miguel Peña Vargas was phenomenal. He sang por soleá -- Juaniqui and Frijones -- reminding us of the inexpressible flavor of those gypsies who neither sing in public, nor are or have been artists, but possess all the quality that is treasured by those who know. Miguel had everything por soleá -- the guitar of Pedro Bacán was the foundation -- and he "bordó la niebla y el horizonte" [literal translation: embroidered the fog (mist) and horizon] dancing por bulerías.

Pepa Montes was the dance of Sevilla and, por alegrías and bambas, with some final steps done to a romance, was sensational and magnificently accompanied by Ricardo Miño.

XXI FESTIVAL FLAMENCO EN JEREZ Y CURSOS INTERNACIONALES DE JERANO DE BAILE Y DE GUITARRA

This year will celebrate the silver anniversary of the Catedra de Flamecología de Jerez de la Frontera and they hope to make it a special year. The guitar and dance courses, along with the many recitals and the flamenco festival, will be held from Aug. 1-13 and will cost 20,000 pesetas (less than \$200). Details are not yet available, but reservations must be made by July 1, 1983 -- no address for mailing has been indicated yet.

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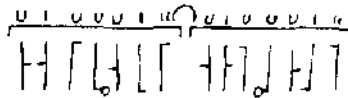
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Footwork Notation

By "The Shah of Iran"

- A Few Remarks -

In response to Jimmy Crowell's most welcome exhortation that we develop a flamenco syllabus, I have devised a system of musical notation that represents on paper the actions necessary for producing the sounds of zapateo. This notation records the percussion of feet. It is not a system of choreographic notation, and does not attempt to show, for example, where one foot is in relation to the other, or where the two feet are under the sun. Frozen in these few scratches below is the basic buleria step of Don Enrique El Cojo, peace be upon him.



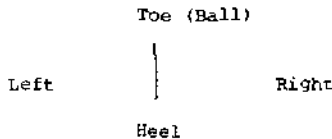
As a reward for reading this paper through to the end, this step is yours. No need for you to buy a ticket to Sevilla, no need to read a lengthy, nebulous verbal description of the steps. A few strokes of the pen covering two or three linear inches in a few seconds will capture and deliver this great man's work to anyone who understands this code. Nor need any footwork henceforth be lost to the dark recesses of memory. What flamenco dancer has not heard of the celebrated zapateado of Juan El Estampío? Yet, who alive today can tell me how it was danced?

- Part the First -

This symbol represents the foot, either foot, without distinction:



Now, the same foot-symbol with a little elaboration:



A line abutting the foot-symbol at midsection and pointing LEFT means stomp with the WHOLE LEFT foot:



A similar line at midsection, but pointing RIGHT means stomp with the WHOLE RIGHT foot:



A line abutting the foot-symbol at the TOP and pointing LEFT means stomp with the LEFT BALL of the foot. Similarly, such a line at the TOP, but pointing RIGHT means stomp with the RIGHT BALL:



A line at the BOTTOM pointing RIGHT indicates a RIGHT heel beat:



A stab by the POINT of the left foot is written in this manner:



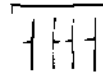
And the same motion performed by the RIGHT POINT is written, of course:



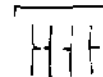
Now see if you can execute this combination and identify it:



As any duckbill platypus can plainly see, it's our old friend the simple redoble. Since these four figures constitute a combination, let's tie them together with a bracket. Logical, n'est-ce pas?



Now, let's write this redoble for the right foot:



- Part the Second -

A scrape or a sliding motion is indicated by adding an arrow to any of these lines in the following manner. Thus, a toe scrape with the left foot:



The same for the right foot:



A left heel scrape:



Is a right heel scrape:



- Part the Third -

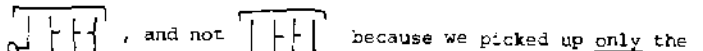
All the foregoing motions originate with the entire foot being picked up and the indicated part of the foot or the whole foot being smitten against the floor. Consider these two special instances:

I. Suppose we wish to pick up only a part of the foot such as the left heel and strike with it, leaving the ball undisturbed on the floor.

II. Suppose again we have just struck the left ball () and wish to follow immediately with the left heel.

Then we must use the very handy symbol we shall call the "ligado chico." The ligado chico is nothing more than a small circle attached to any of the above lines, and it ties the action to which it's attached to the immediately preceding action as in case II above, or it indicates that only a certain part of the foot (usually the heel) is picked up by itself and stomped with. For case I, consider this redoble which we all know:

Left heel, right foot (planta), right foot (planta) left foot (planta). We render it thus:



heel () and not the whole foot ().

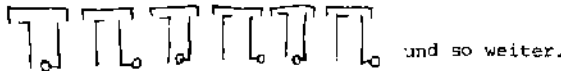
For case II, that of left ball followed by dropping the

left heel, we have . If we were to write this as

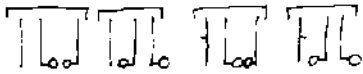
without the ligado chico, we would have to strike first with the left ball, then pick up the left foot, then strike with

the left heel (). That's not the step we have in mind.

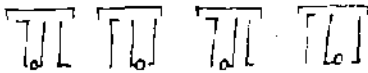
This marching step illustrates case II:



Now we can write these triplets:



Or these triplets:

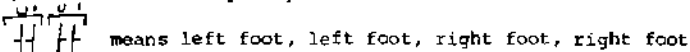


I hope the idea of the ligado chico is clear to you by now. If it isn't, reflect on it awhile and you should see the stark necessity of this symbol. If that too fails, I will be glad to explain it again upon request. There is also a "ligado grande" in case you're wondering. It has a similar application in another situation. We don't need to bother with it just yet; I shall introduce it in a later writing, God willing.

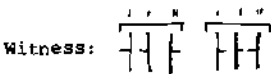
- Part the Fourth -

Now let's consider accent.

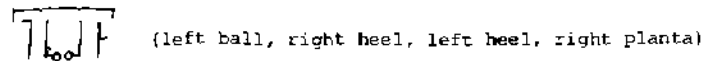
Let the accent mark (') represent an accented beat and the sign (U) represent the unaccented, exactly as they are used in the scansion of poetry.



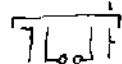
means left foot, left foot, right foot, right foot with the second beat of each combination accented. You may wish to strengthen the accent on a particular beat, especially if the combination already has an accent or accents. Just double the (') thusly (").



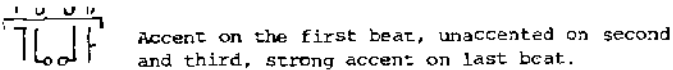
Here is a redoble picado:



Here it is with an accent on the last beat:



Here it is with a little more expression:



Accents are highly discretionary and can be added or subtracted according to your personal taste.

- Conclusion -

Here is the main body of my notation system. In order to avoid overdose, there are a few matters I shall save and introduce at a later date. This system requires a minimum of memorization but relies rather on reasoning. I believe this system to be simple, easily understood, logical, and thorough. If anyone can see any necessary improvement, addition to, subtraction from, or modification of this system, by all means contact Jaleo and make known your proposal.



GUITAR: tips on technique

by Ken Sanders

"Most of it comes from playing the guitar for a long time."

-- Paco de Lucía

Playing in compás with a clean sound is what good technique is all about. How this is achieved is up to each individual. One of the best ways to master technique is through many hours of practice. Using a metronome during the practice of scales, arpeggios, tremolos, legados, etc., helps smooth out these studies and results in accurate rhythm.

SCALES

In his study of diatonic major and minor scales, Andres Segovia mentions that, through the patient study of scales, guitarists will correct faulty hand positions, gradually increase the strength of the fingers, physical beauty of sound, etc. "In one hour of scales may be condensed many hours of arduous exercises which are frequently futile. The practice of scales enables one to solve a greater number of technical problems in a shorter time than the study of any other exercise."

These truths can, of course, apply to the flamenco guitar. In general, I have learned that the easiest way to produce that "clean sound" with the left hand, is for the fingers to attack the strings right on their tips, close to the frets. If the hand is slanted slightly towards the tuning pegs (to the left for right-handed guitarists), it is easier for the little finger to curl right into the string, on its tip.

The thumb of the left hand (positioned on the neck opposite the index and middle fingers), drops lower and lower on the back of the neck as you ascend towards the body of the guitar. When the thumb reaches the body, it slips right underneath, on the bottom of the fingerboard (over the body), giving support to notes played above the 12th fret. When playing scales above the 12th fret, more support is given to the fingers when the thumb slides towards the fingers as you play up the scale, going across the fingerboard, and slides away from the fingers as you descend.



With the right hand picado and free stroke, I get the most power when the movement comes from the knuckle. With free stroke, the second joint of the finger bends enough to clear the next string, but the whole movement of the finger, the stroke, still comes from the knuckle. The right hand thumb, as a general rule, rests on the 6th string and drags up the body of the guitar as the fingers play down the scale. It acts as an anchor or point of reference, keeping the hand from moving around.

Scales should be practiced rest stroke and free stroke with the i and m fingers. Also, in order to strengthen the fingers for tremolo and arpeggio studies, it is suggested to practice rest and free stroke using the m and a fingers, and/or i and a. Many professionals also recommend practicing scales with the thumb, rest and free stroke. Scales should be primarily practiced using the rest stroke with the i and m fingers, in order to develop a strong, powerful picado.


"You must feel the compás like a drum beating inside you."

-- Benito Falacios

One of the best ways to get the compás down is by practicing with a metronome. At first the metronome can be set for one tick per note, at a slow speed, to get the scale even and memorized. Later, one tick for every two notes of the scale, and then one for every four. Most of the lightning-fast picado passages are basically one beat for every four notes of the scale (there are, of course, exceptions). Some instructors also recommend hitting each note

of the scale twice (8th note - ♪ - pattern), before moving on to the next. Then practice the whole scale hitting each note three times (triplets ) , and later four times (sixteenths ) , etc.

Scales should be practiced slowly at first, with concentration centered on correct right and left hand positioning and, by all means, keeping in time or rhythm with the metronomes. When all of these things can be executed easily and correctly, the speed of the metronome should gradually be increased. Incredible speeds are achieved in this fashion. You have to push yourself, increasing the speed, while maintaining good technique.

If the first note of each group of four notes per beat is slightly accented (, etc.), it serves to keep the scale under control at high speeds. You have another "point of reference." This obviously can be applied to the long, rapid picado passages within certain falsetas. The traditional accents of the compás still receive the major emphasis. The helpful hint mentioned is more of a subtlety in the back of your mind, used to keep the picado under control at extremely high speeds, within the major accents of the compás.

Subtleties in greater detail are better understood through private lessons with a good teacher. Paco de Lucía, as well as many others, acknowledge that great discipline is required to develop a technique. But once you've got it, or even a taste of it, you will see it is well worth the effort. A strong technique makes your musical statement on the guitar much more powerful and easier to execute. It's a natural high!

In this article I have not gone into great detail concerning left and right hand positioning, the variety of scale forms and their application, or the study of tremolo and arpeggios, rasqueados, etc., which are all ingredients in mastering a powerful technique. Hopefully, these and the many other aspects of good flamenco guitar playing will be discussed in future articles.

What I have offered here is the way that works for me. It is certainly not the only way and if you have something additional, helpful, etc., to contribute, please respond to this article. Send it in, because Jaleo thrives on it and enjoys giving different points of view a chance to be heard.

Technique is not the only aspect of good flamenco guitar performance, but for me, it is one of the most important!



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... sobre el baile

IN SEARCH OF INDIVIDUALITY

One of the most exciting searches in a person's life is the search for himself, especially the individual-creative self. We are all on this earth with some basic creative expression of life itself. Just like an apple tree does not try to bear oranges or a rosebush does not desire to become a carnation plant, so too, the human being, deep down inside of spirit and soul, wants to express true self, the individual self. Just as there are no two people who look exactly alike, not even identical twins, there are no two people who have the exact same "stamp of life" within their being.

Flamenco, being one of the true solo dance forms in the world, solo in its personal expression, is a perfect artistic and creative expression for finding one's individuality. A person who is moved to study flamenco, to absorb, to learn and live the art of flamenco, has an unlimited space to search for the individual self.

A teacher of flamenco has a great responsibility to encourage the individuality of his students, right from the beginning and not to encourage and create clones of himself. There are many teachers who have an established way of teaching, a way of teaching the movements, techniques and styles of flamenco. I feel that it is important to stress a person's individuality within the tradition and within a teacher's style and approach to all the facets of technique and movement.

The discovery and awakening of a person's individual feelings are an inspirational discovery for both student and teacher. If a teacher stresses only his personal style and states that this is "the" way to approach flamenco, then that teacher is stressing an ego trip that will ultimately be limiting for both teacher and student.

Discovering your own individuality is like planting a beautiful garden. The beginning seeds, nurtured with a good solid technique that looks good on your body, blended with what your emotions and feelings say to you, along with knowledge of the music, the cante, the compás and interpretation, will grow to be you, an individual expression of what you truly feel about flamenco.

I have stressed individuality in almost all of my articles because we are in a day and age of very little "black and white," an age of mostly "grey," figuratively speaking, where there is sameness wherever you go. Society is stressing uniformity, whether a McDonald's hamburger stand in every corner of the world, square buildings that look alike and dancers who look alike -- like every other dancer, with a few titillating desplantes and mannerisms that are popular for the moment. There have always been more sheep than shepherds, but it is time to have corymbes and "be thyself" in expressing art, flamenco art, find yourself! Love it and enjoy it and let us break away from the boring assembly line, in flamenco, at least!

Since the beginning of time, people have copied other people who they felt were "special" and yet we are all special individuals and capable of doing something unique. No one can be us and we cannot be anyone else. Why get a Beatle haircut if it does not fit you or you do not like it, or wear clothes that do not look good on you even though they have been put into fashion. Why try to dance like someone else when you yourself look better on you and feel better to you. Within the art and tradition of flamenco there is unlimited room for self-expression.

All of the basics of the age-old traditional movements can be molded to individual personality if approached with that in mind. As you learn various facets of technique, for example, see and feel how they look on you. YES, it is

important to go into a class that you enjoy and to respect the teacher, of course. After all, that is why you are there in class, to study from someone who will awaken something in you and show you what you are not aware of. YES, it is also important to adapt that awareness into your being. A mirror for a dancer can be a very helpful tool to study personal line, to study the flow of the arm movements, for example, and see how they look and feel on you, see how the total sculpture of the body is in harmony and balance with the technique and movement that it is absorbing, to express your personal feelings from within.

I will never forget when I was in Spain in the early 70's and Antonio Gades was in high popularity; I saw many male dancers trying to look exactly like him. The studio, Amor de Dios, was full of cloned Antonios. They were trying to look like him, not take his beautiful line and style and adapt it to their bodies. Antonio Gades had admired and was inspired by Vicente Escudero and freely admitted adapting many of Escudero's ideas of movement and total flamenco art to his own. That is the key, to adapt, not copy.

The great innovators of flamenco art are all super-strong individuals and so much can be learned from them. When you see artists like Antonio Gades, Mario Maya, the late Carmen Mora or Carmen Amaya or hear a Sabicas, Paco de Lucía or Niño Ricardo, it is their personal individuality in expressing the art that we greatly admire. One of the important reasons why there are many more copiers than individuals is that the search for individuality takes time. It is a slow growth process. It is a giant redwood tree compared to a weed in the garden. It is a dual happening of learning first and adapting and absorbing second.

Many people who take up flamenco never get past the first stage, and that is one reason that they do not go on and on in study. If you do not stay with an art long enough for it to be absorbed and start to become you, it will become boring, tiring and soon be dropped. The study of flamenco, by its very totality, is very time consuming, even on a light level. There is a point in absorption where you go on or almost have to stop and step back out of the artistic "quick sand" that drew you in and just be content to look in.

Another exciting search in finding one's individuality in flamenco is to recognize that there are really two or more teachers. One set of teachers is outside of yourself and another teacher is within yourself. I always love to recall some of the fine adventures of my wanderings in southern Spain, absorbing: the way a young bootblack danced for his "clients" in Granada; hearing the sound of cante hondo, while inside of the Cuevas de Nerja; watching El Cojo in his little studio in Sevilla; talking to some elderly folks in bars in Córdoba; in the back alleys of Motril, and many, many other moments that were all lessons, all teachers. I remember "auditioning" for a pensión in Madrid when none was to be had as it was the time of the festivals of San Ysidro. As I knocked at the door, I heard a faint, very old style sound of a guitar, an alegrías coming from within and, when the dueña answered the door, I mentioned that I needed a room and also that I "liked" flamenco. She invited me in with no promise of a room, but to meet her brother who happened to be sitting in the kitchen playing a very old, lovely Santos guitar. I started to do a few paseos as he continued. They began to smile, offered me a glass of wine ...and a room, my new tíos in Madrid. Another lesson. As these outer lessons and experiences are learned and absorbed and this outer ambiente seeps in, then the inner teacher, if awake and truly receptive, will make them you, will form distinct personal impressions that will be in your art.

I also love to imagine many years before I ever was even born, maybe at the time of the beginning of the café cantante, and I imagine myself wandering in that ambiente, absorbing, dancing, living some of the beginnings of what is flamenco. It is getting below the surface of the art. It is to bore into the core, so that maybe for an instant you can see and feel the mother of the art that gave birth to you, your love of this art of flamenco, this feeling of life, expressed in your own unique way. Flamenco is yours, it is mine; flamenco is larger than Spain and with committed love and desire to be a part of it, it will be part of you.

How does one approach individuality within the tradition of flamenco? For one thing, the dance of flamenco has

acquired a very concrete vocabulary of technique and a very large vocabulary of movement within the tradition. The various strong styles and adaptations have been formed by many artists who have found their individuality within the art and passed it on to others to find their way. No one knows what the "first" dancers of flamenco looked like. For that matter, it is not that important, for tradition is now, a summation of all time. So it is up to the individual, with respect to this total, timeless tradition of flamenco, to find his own path. If your instinct leads you to a style and teacher that intuitively feels right for you, then it is the adaptation of this learning that will make it you.

One of the most important facets of learning anything and making it your own is to be able to spend long hours with yourself in study. A dance class is only the tip of an iceberg of learning. The slow absorption of some of the roots of flamenco in the back alleys of Andalusian pueblos can, by some osmosis process, make sense if you look at it slowly from within and at best, alone, to feel your place in flamenco.

It is very exciting and almost awesome in feeling when one truly realizes that he is a unique individual, a one of a kind creative expression of this universe as we know it. To copy is really not a short-cut, but just a copy, never as unique as the original. To lose oneself within is to truly find oneself; applied to flamenco, it is a very rewarding experience. To find your creative individuality with so vast an art as flamenco is a worthwhile search, a finding of a treasure within the soul.

--Tec Morca

GAZPACHO DE GUILBERMO

MORE BURIED TREASURE

"Buried Treasure" was the title of an article about used flamenco records. (See Jaleo issue of August, 1981, Vol. IV No. 12.) Since then I have continued visiting the used and "recycle" shops and have turned up these records of interest:

- "Flamenco," Ethnic Folkways Library, Folkways Records FE 4437 (1956)
- "Carlos Montoya, Aires Flamencos," Montilla FM-2D 10 (w. Trianita)
- "A Dynamic Program of Authentic Flamenco," Los Flamencos De España; Somerset Album P-4100 (recorded in Denmark 1957)
- "Guitarra Flamenca," Antonio Albaicín; Alhambra C 7039 reprint of original Columbia AL-7039
- "Flamenco Virtuoso," John Philip Lee; Rediffusion Stereo ZS 127 (1972)
- "Flamenco Guitars," Juan Campalargo (Manolo Labrador); Request Records SRLP 10114 (1972)
- "An American in Spain, Peter Evans"; RCA Stereo LP-3306
- "Jaime Grifa/Niño Marvino, Dos Flamencos," Liberty LST 7147 (J. Fawcett and M. Walker)
- "Flamenquistas," Stinson SLP 33, vol. 3
- "Olé Flamenco," Harmony (Columbia) EL 7015
- "Lecuona Plays Lecuona," RCA Victor LPM-1055 (1955, 1964)
- "Flamenco Español," Capitol T10033
- "Flamenco, Curro Amaya," Somerset SF-12000 (w. Juan De La Mata and Domingo Alvarado)
- "Dolores Vargas, El Terremoto Gitano," Decca DL-74019 (w. Pepe Castellón and Sabicas)

"Mairena Del Alcor, Festival De Cante Jondo Antonio Mairena," Columbia MCE 825 (various cantaores with Niño Ricardo)
 "Evocation of the Guitar of Ramón Montoya," Manuel Cano; Musical Heritage Society, MHS 1154
 "Motivos Flamencos," Manuel Cano and son, José Manuel Cano; Hispavox HHS 10-433
 "Flamenco Fire, Sarita Heredia," Sunset-5238 (1967)
 "Flamenco Vocals," Stinson SLP-16
 "Marueta Vargas," United Artists International, UMS 15509
 "Misa Gitana," London International, GHS 56005 (El Rerre De Los Palacios, Pepe Martinez)
 "Ramón De Cádiz y La Guitarra Flamenca De David Moreno," Drfeor LP-16-50D4 (Hecho En México)
 "Juerga Flamenca," Audio Fidelity, AFLP 1852
 "Manolo Amaya, Flamenco!" Hispavox-Epic International Series LF 18012
 "La Niña De Los Peines," Everest ES-256
 "A History of Cante Flamenco," Manolo Caracol and Melchor De Marchena; Top Rank RDM 317 and 318 (two records)
 "Jazz Flamenco," Pedro Iturralde, Sax; Paco De Antequera and Paco De Algeciras; Flamenco Guitars. Hispavox HH (S) 11-12B (1967)
 "Spanish Guitars, David Moreno," Capitol DT 10045
 "Guitarra Española, Andrés Batista," Regal 33LXS 126 (1965)
 "Musical Flamenco, Andrés Batista," Regal-EMI SCXL 3.312 (1967)
 "Anthologie Du Fandango, Arte Flamenco," Erato EAF 1501
 "Guitare Flamenco, Niño Ricardo," LDX S 4339 (French release, guitar solos)
 "Noche De Flamenco," José Greco; w. Miguel García, Manuela De Jerez, and Rosario Caro; MGM SE 3802
 "El Cojo Enamorado," Pilar López and Her Ballet Español (w. orchestra); Capitol P18003
 "Juan Serrano," RCA Victor International PSP-120
 "Flamenco, Anita Sheer," Metro Records MS-542
 "Carlos Montoya, from St. Louis to Seville," RCA Victor LSP-1986
 "Sarita and Co., Flamenco Singing and Dancing," World Pacific Records WP-1282 (1959)

--Guillermo Salazar



JUAN MARTINEZ El Arte Flamenco

THE MODERN FLAMENCO BAILADORES DO NOT KNOW
AS MANY DANCES AS DID THOSE OF THE PAST

[from: La Prensa, c. 1942; sent by Laura Moya; translated by Paco Sevilla]

by Juan Martinez

The "chufia" was applicable to those dancers that lent themselves to humor and parody, but always within the *compás* of the tango. The chufia was danced with genius by Manolo Arias, "El Afilador"; he was called "El Afilador" because of an imitation that he created: He would come out with a chair on his shoulders, doing steps with his legs twisted oddly and making funny faces; then, stopping in the center of the stage, putting down the chair, and assuming the posture of the knife sharpener, he would imitate with his mouth the exact sound of the knife blade on the grindstone. Later, he would sing some comical coplas and finish with a series of steps, each more grotesque than the previous and always *por tangos*.

El Canela created imitations of the soldiers of different provinces. El Estampío created "El Picador," a comical

parody taking place in the bullring. Carrasco was a comical bailador *por tangos* and in other rhythms.

So it can be seen that the tango flamenco was not used only for the serious, but widely served as a vehicle for humor. Adding some more names, you will see that the repertoire was being enriched as time passed. Later, we had the appearance of the *garrotín*, *farruca*, *tiempo moro*, and many others. The guitar acquired the following dance forms: "La Tana," *soleares*, *alegrías*, *gitanas*, *bulerías gitanas*, *zapateado*, *zapateado "ilustrado de Cádiz"*, *garrotín*, *zambra* or "tiempo moro," *farruca*, *sevillanas*, *tangos*, and *tangos por chufia*.

On the piano we have had the following in the repertoire for over 25 years: *Pasodobles* (used by many flamencos as *farruca*), "Moras, Moritas, Moras," *el garrotín*, various *farrucas* -- one of the first to be done on piano being "Meu Meo" by maestro Pablo Onsalc, taken from the guitar music of Luis Molina. Then there was "El Baile Salvaje" written by Quinto Valverde for the great Faico and the "Alegrías," also by maestro Valverde, written for Antonio Bilbao, and later popularized internationally by La Argentina under the title of "La Corrida." Also: "Soleares gitanas," one of the best compositions of Montreal, "alegrías gitanas" that the Romero brothers transcribed so masterfully for the guitar, and "Bulerías gitanas," the version by Vicente Romero being the most successful.

There were many tangos, *zambras*, and *pasodobles* -- thousands of musical pieces of this type -- as well as the danceable *fandangos*, those of *Huelva* being the most popular, followed by those of *Almería* and others.

The majority of this music could be danced by men as well as women, except for "La Tana," which is song and dance, and *soleares* and *tangos* played on guitar and danced only by women; the *soleares* or piano could be danced by a man and a woman. The women, as always, had more resources than the men, who danced primarily *zapateado* and *alegrías*. The *bulerías* were danced by almost everyone. The tangos -- *por chufia*, humorous -- were danced by very few, and even fewer did the serious tangos. Everybody danced the *farruca*. These five dances were better suited to the solo male dancer. Couples danced *sevillanas*, *garrotín*, and *zambra* or "tiempo moro."

On the other hand, the women danced everything and everything was suited to them, solo or in couples. I should add that, although each bailadora might know all these dances, she would try to specialize in at least one; today, we also have bailadoras who specialize in one flamenco dance, but very few know, as the old-timers did, all of the baile flamenco.

It would not be out of place to give some of the names of those who were stars in flamenco and who deserve to be considered as the most important figures in our art -- the baile flamenco... Here are some of them and, more or less, the predominant dance of each one: El Jorabado -- *zapateado* and *alegrías*; El Pichiri -- *zapateado* and *alegrías*; Patricio "El Feo" -- everything; Pepe Ronda "El Tartaja" -- everything; Manolo "El Afilador" -- *chufia*; Antonio de Bilbao -- *zapateado* and *alegrías*; El Estampío -- *alegrías* and "El Picador"; El Canela -- *chufia* and parodies; Faico -- "baile salvaje" and *farruca por pasodoble*; El Mojigongo -- *farruca por pasodoble*; Francisco León "Frasquillo" -- *farruca* as well as dominating all dances; Niño de los Caires -- imitation of a train and *farruca*; Juanito "El Pequeño Martínez" -- *farruca* and *bulerías*; El Gato -- *farruca*; Niño la Rosa -- *alegrías* and *farruca*; Niño Triana (Antonio Triana?) -- imitation of a train and *chufias*; Carrasco -- *chufia*; Matías -- *farruca por pasodoble*; Ramírez de Sevilla -- *farruca*; Acha Rovira -- *farruca*; El Tobalo -- *farruca*; La Camisóna -- *alegrías*; La Melena -- *alegrías* and *bulerías*; La Macarrano -- *alegrías*; La Joselito -- *farruca* and *alegrías*; La Tanguera -- *farruca*; La Paté -- *farruca*; Lola "La Flamenca" -- *garrotín*; Antonia Amaya -- *farruca*; Carmen Amaya -- *farruca* and *tiempo moro*.

These artists and many others managed to sustain and elevate to such a level that there are few kinds of music today, no matter how classical. They may be, that do not have some flamenco in them. Not only that, but, little by little, the Spanish classical music is being left behind, the proof being evident in the fact that each day more and more dances like the *bolero* and *malaqueñas* are disappearing.



Reviews

Flamenco Guitarist Delights Community Concert Audience

[from: Clearwater Tribune (Idaho); April 9, 1982]

by Tom and Judy Dixon

Community Concerts were true in form on Tuesday, March 30, when a marvelous evening of listening was enjoyed by more than 200 Orofino concert-goers.

Ronald Radford, an Oklahoman who was 'smitten' at 17 years of age by the sound of Flamenco guitar, presented a superb concert. A most personable fellow, he shared the background of each piece prior to his playing it. It was obvious to all that Mr. Radford truly loves his chosen field.

It was of love that he spoke so often in regard to Flamenco and its art. He told of an instructor in Spain who stressed the love both that a performer has for his music and that a listener has for the music. Love is the key element in the art of Flamenco. He said that a listener is to listen with his or her heart, not to analyze how it is being played.

As there is no written music to follow each guitarist offers his own version of a piece. In the process of learning, and astute knowledge of the variety of emotions and settings for

each kind of piece is necessary prior to the performance of such. Study abroad and participation by Mr. Radford in Spanish living deepened this understanding and provided added interest in his narrative.

The program included pieces of many feelings; the Zambra, of Moorish Arabic influence; a Malaguena tune with a familiar melody; a Guajira that spoke with rhythmic patterns of the Caribbean; Solerares, a deep song from the Gypsies, and a Tarantas, Mr. Radford's favorite setting for this music.

Watching a Flamenco guitarist is almost as enjoyable as listening to one. The strumming, finger rolls, and finger percussion offered interesting visual effects. Surely, there were many in the audience who, if they were not Flamencofans, are now.

Mr. Radford exemplified the purpose of a Community Concert membership. It is to be a time of listening to master musicians presenting their art to an audience. In all, the concert was informative, enjoyable...memorable.

audience spellbound. Before the program ended, he had sedate Altonians participating with "palmas" (hand clapping) and shouts of "ole".

Listening and watching Radford as he bent over his guitar, fingers, flying over the strings, one knew he had mastered not only the technique of this expressively demanding music but had captured its soul.

Each selection had its own haunting beauty and charm. There was the "Sequiriya" (Holy Week Procession in Seville) beginning and ending with suggested drum beats, made by tapping the guitar face, and bugle call, with wailing chant of the priests.

Furious chords and low singing melody composed the selection, "Sevillanas."

A composition by the Romantic classical composer, Francisco Terrega, was used to demonstrate the difference between classical guitar and Flamenco guitar.

The final number "Tarantas", a style called "Cante Hondo" (deep song) by the gypsies, employed the various techniques of Flamenco playing: i.e. plucking with left hand only, a combination of plucking with both hands, strumming flying chords, rhythmic tapping on the guitar face.

There was a hush as performer and people shared a silent mystical moment before the rousing ovation. That one person could bring forth so much sound and feeling was a wonderment.

FLAMENCO GUITARIST RADFORD

A SMASH HIT HERE

[from: Playground Daily News (FL); January 26, 1983]

By PEGGY MAY
Living Today Editor

Ronald Radford blew away the January blahs here Saturday night with a combination of his refreshingly breezy personality and his powerful mastery of the flamenco guitar.

The Fort Walton Beach Civic Auditorium was packed - that's unusual for recent Playground Mutual Concert Association programs - and the audience clapped, cheered and shouted oles to show their approval.

Radford had the audience in the palms of his hands the whole evening.

Those who already loved flamenco and had anticipated the concert with pleasure were definitely not disappointed. He played with soul, heart, and flavor, and if he ever lived in another life, must have been a gypsy or a Moor.

He told several heartwarming stories of time spent in parks and at what he called "flamenco jam sessions" in Spain.

One of his most compelling selections was a holy week Easter procession in which drums and the sounds of a solemn parade could be heard, as if many instruments were playing.

Each selection was beautiful in its own way, some hauntingly sweet, some soulful and sad, some bold and brash, some light hearted, some almost frightening in their intensity, some pulsing with the romance of spring. He played them all in a masterful way.

Ronald Radford turned out to be the biggest smash hit to come along in many a PMCA season, and perhaps of all their seasons.

Concertgoers ride a Flamenco guitar on a Spanish tour

[from: Alton Telegraph (IL); Nov. 22, 1982]

by Marjorie S. Fritz

"I feel as though I've had a mini-vacation", exclaimed one concert goer at Hatheway Hall after hearing Flamenco guitarist Ronald Radford Sunday.

Tickets for this imaginary excursion into southern Spain were supplied by the Greater Alton Concert Association which presented this exciting, gifted artist, painting vivid pictures with his music and stories.

Seated center stage on a piano stool, his left foot on a foot stand, his guitar cradled in his lap, and a standing mike picking up his words and music, Radford held his

Corky Neuswanger Reviews Concert

[from: Community Concert Association (CC); January 27, 1983:]

There was once a teenager from Tulsa—a rock guitarist, no less—who by “divine inspiration” (as he later put it), fell in love with the sound of flamenco music. From that day on he left rock behind and gave his heart to the music of southern Spain.

That young man was Ronald Radford, who succeeded in taking his Community Concert audience Tuesday night Jan. 26 right out of their quiet seats into the “Cante hondo”—the deep heart—of the music he played for them.

Mr. Radford is no mean musician. His fingers move faster than the eyes at times as he weaves a counterpoint of melody and beat, bringing his beautiful instrument to life in his hands. He adds to this a skill in painting pictures of the mind for his audience that give each piece a richer dimension.

One such picture was of the young guitarist practicing in a Spanish park, suddenly sur-

rounded by a gang of street boys. “Play!” commanded one. “Voy a cantar—I am going to sing!”

“Sil!” gulped Ronald Radford in perfect Spanish; and there occurred in that park a joyousness of song and clapping that stretched across the years and miles to Yuma when he played again the “Sevillanas”.

Mr. Radford spoke of the lesson he learned from an old gypsy guitarist; that those who listen must do so with love, and that the guitarist, too, must “listen with the heart” as he plays. That is just what happened Tuesday night; all were drawn closer through the haunting, vibrant music of a Spanish guitar.

We exaggerate, perhaps? Listen then to a few comments from some men in the Yuma crowd:

“Just great!”

“Wish we’d brought the kids.”

“I didn’t get to hurting on ‘em!”—and as one loquacious vet said as he bought a record, “Good!”

“I love traveling,” Radford said. “I love meeting new people. I don’t get tired of anything except doing nothing.”

Still, he and his son Paul, who’s 5, occasionally do nothing by design.

“We’re both active people, so sometimes we make a point to lie on the couch and loaf,” Radford said.

“Otherwise, I’m ‘on’ all the time. This isn’t an 8-to-5 job. I never cease to be conscious of the musical and business aspects of my career.”

His wife Robin helps with the latter, and he also has a manager in Atlanta.

They have their hands full. Radford is much in demand, being about the only performer of his type -- a full-time American player of Spain’s traditional folk music.

He has studied under Carlos Montoya and others, and he is still learning.

“After 20 years, I still see improvement,” Radford said. “There are always little details -- even things like how to file your nails.

“But you can’t get hung up on technique,” he said. “You also have to be inspired. If I ceased being inspired, I’d cease performing.”

How does Radford get “up” for a show?

“I learned a secret from an old gypsy guitarist in Spain that to be a vessel for this universal language of music, you simply have to listen to it -- to be open to the feelings of love, hope, aspiration. Technique is only the tool with which the real job happens.”

Radford still can’t believe he gets paid for that job -- “for doing what I love to do.

“I’m just so happy with my life,” he said. “I don’t feel there’s something I don’t have that I’ve got to get down the line -- some undefined wealth or notoriety. I just concentrate on the present.

“I’ve always believed that if I didn’t live in the present, when the future arrives I won’t be there.”

FLAMENCO AT FOLK DANCE FESTIVAL

by Ron Spatz

[from: The Tulsa Tribune, February 14, 1983]

by Bruce Westbrook

The audience for Ronald Radford’s flamenco guitar concert Thursday shouldn’t be misled by his tuxedo. The show won’t be marked by formality.

Rather, Radford plans to “walk on stage in white tux and tails, sit down in the spotlight and talk to the audience as if they are sitting in my living room.”

Radford, in fact, may be the most relaxed person at the John H. Williams Theater of the Tulsa Performing Arts Center, where he’ll be the first in a series of “Tulsa’s Best Kept Secrets” performers sponsored by the PAC Trust.

Having played flamenco guitar since high school 20 years ago, and having practiced for hours almost each day since then, Radford is comfortable with the knowledge that simply by doing his best, he will give a good show.

And talking to a crowd is part of his job, he feels. Radford sees himself as a communicator -- not just a musician -- and he likes to put songs in perspective, especially for those unfamiliar with flamenco guitar.

In short, Radford is a populist.

“I am at odds with many people in the world of flamenco music today who are basically snobs and elitists,” he said. “They enjoy the exclusivity of being part of a little-known art form unlike the poor slobs who are not in the know.

“I can’t participate in that mentality,” he said. “I believe flamenco should be more universally appreciated and understood.

“But I am not a populist in that I water-down the music. I’ve played in concert halls, church basements and foundries, but I always play flamenco the way I learned it from the gypsies in Spain -- with all the fire I can muster.”

Radford’s show here will be a rarity for his hometown. Though he still lives in Tulsa, he usually plays on tour. He gives about 100 shows a year in the U.S. and other countries.

Once each year, the Los Angeles Music Center sponsors a folk dance festival comprised of groups representing various ethnic cultures. This year, Spain was well-represented by Rosa Montoya and Rubina and Marcos Carmona.

Sandwiched between China and Hungary, Rosa danced while Rubina sang and provided palmas to Marcos’ playing of alegrías. As all aficionados realize, not much can be made to happen with flamenco in eight minutes, but what is possible, they did!

I’m sorry to report that flamencos were not near as well-represented in the audience as, for example, the Polez (including my wife), who brought down the house (not including my wife). Now that the readers of Jaleo are aware of the festival’s existence, maybe we will have a more respectable turnout next year (the seats are relatively inexpensive). I also hope that, next time, the Germans will be represented with something a little more ethnic than aristocratic Viennese waltzes -- like some accordians and liederhosen maybe?!



MANUEL CANO

"IT IS SAD THAT EVERYBODY THINKS
IT IS ALL RUMBITA"

[from: *Guia del Ocio*, January 10-16, 1983; sent by David Tamarin; translated by Paco Sevilla]

by Maite Contreras J.

Manuel Cano, 56 year-old guitarist from Granada, about whom it could be said that he was practically born with a Spanish guitar under his arm, last week obtained the only existing professorship of the flamenco instrument, after an examination which took place in the Conservatorio Superior de Música de Madrid.

Manuel Cano will go into the history of the flamenco guitar as the first professor to be involved in the official teaching of music. The position was earned in a competition in the Conservatory of Córdoba. He has spent more than thirty years as a concert artist-ambassador representing flamenco in the world. He has had to make a number of trips around the world in order to accumulate the honors that verify, with facts, that nobody "is a prophet in his own land" [recognized in his own land], which is more true here than anywhere else.

-- Don't you feel somewhat bitter about having to wait so long and the general lack of interest?

"Flamenco has always been considered a minor art. The reality is painful in spite of the fact that flamenco has been the bastion of Spanish representation in the world."

-- What does it mean to you to be a professor at this level?

"Continuing with the guitar and my students. I intend to bring flamenco to a methodical level of teaching, giving it prestige and the musical tradition that it deserves."

--When Andrés Segovia was asked which country best understood the flamenco guitar, he responded with Japan. Do you agree?

"Fues, sí! Thirty-five percent of my students are foreigners. And in the tours that I have made, I have also come to that conclusion. The Japanese, among foreigners, best assimilates flamenco in all of its aspects and best performs it. The Germans, French, and English all end up tending to have a form of expression that reveals their origin--even when they speak Spanish, they do it with an accent. The Japanese do not. In playing the guitar they reach the point of being transformed, of assimilating their learning into a spontaneous form. There is a hypothesis circulating that the primitive Japanese culture has connections, in its Hindu influence, with the gypsies."

--The patriarch of the cante, Mairena, insists that the essence of flamenco must not be lost...

"I go along totally with what he says. The guitar has had a great evolution, in both musical forms and in technique. The evolution is good, but not the false affectations that destroy the purity of flamenco. You have to carry it within you...It is sad that the people think that flamenco is just rumbitas."

--What projects do you have planned?

"To continue as I am doing and to prepare the more advanced lessons. The course of study is planned for five school years, with some compensation made for those who already know something. Each group will have a maximum of six people. Only in this way will the flamenco guitar continue its evolution and provide for each student to adapt to it their own stimulus and spirituality. Each student is a genius in his own personality, and it is necessary to go to great lengths to look for that genius, almost like the process that allowed Andrés Segovia, at the beginning of this century, to take this instrument of the people to the great concert halls of the world. The Spanish guitar will continue its evolution, faithful to tradition."

JUERGAS

MONTHLY OLES IN SAN JOSE

by Patri Nader

The juergas of the Flamenco Society of Northern California have developed into an important event in the lives of many flamenco enthusiasts, students and artists from San Francisco to Monterey.

At last there is a central point where guitarists, singers and dancers of all stages of development can meet each other, perform together, exchange ideas, relax and have fun in a beautiful setting.

In the few months of its existence, the Society has grown rapidly and yet has maintained the warm and intimate ambiente which is so much a part of a good juerga setting.

As a teacher of many years, I am thrilled to be able to support the ideas of the Society in giving students the opportunity to gain experience in such a setting, and it delights me to watch the progress and development of young artists. At the same time, as a professional dancer, the opportunity to be in touch with other professionals helps to further the scope of us all with opportunities for working together which might otherwise not exist.

Bravo to the Society founders and the hard-working people behind the scenes who have made all this possible.

Juergas are held on the last Wednesday of every month at 8:00pm at Acapulco Mexican Restaurant, 1299 Lawrence Expressway, Santa Clara, CA. Further information write: Anita Sheer, 5088 Lone Hill Road, Los Gatos, CA 95030 or call: Dona Reyes 415-851-7286 Luis Angel 408-578-3323



- | | |
|--------------------|----------------------|
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| 3. PATRI NAUER | 11. EMIRA |
| 4. DONA REYES | 12. MANOLO JURADO |
| 5. DIANA ALEJANDRE | 13. GLICERIO MERA |
| 6. CRUZ LUNA | 14. LAZARO GUERKE |
| 7. PATRI NAUER | 15. RICARDO ORELLANA |
| 8. ANITA SHEER | 16. MARIANO CORDOBA |

FLAMENCO SOCIETY OF NORTHERN CALIFORNIA



photos by Curtis Fukuda
collage by Don Simpson



PHILADELPHIA'S FIRST "DOUBLE-JUERGA"

by Julio Clearfield

The January '83 juerga in Philadelphia was so successful and the response was so great that it was necessary to have another the following week. Julia López, dancer/owner of the Meson Don Quixote restaurant in the heart of Old Philadelphia, hosted the festivity, joined by Jorge Navarro, renowned flamenco dancer, and Carlos Rubio with his magic flamenco guitar. When these three combined to perform a siguiriya, the energy, excitement and passion of the dance brought the enthusiastic aficionados to their feet with shouts of "olé".

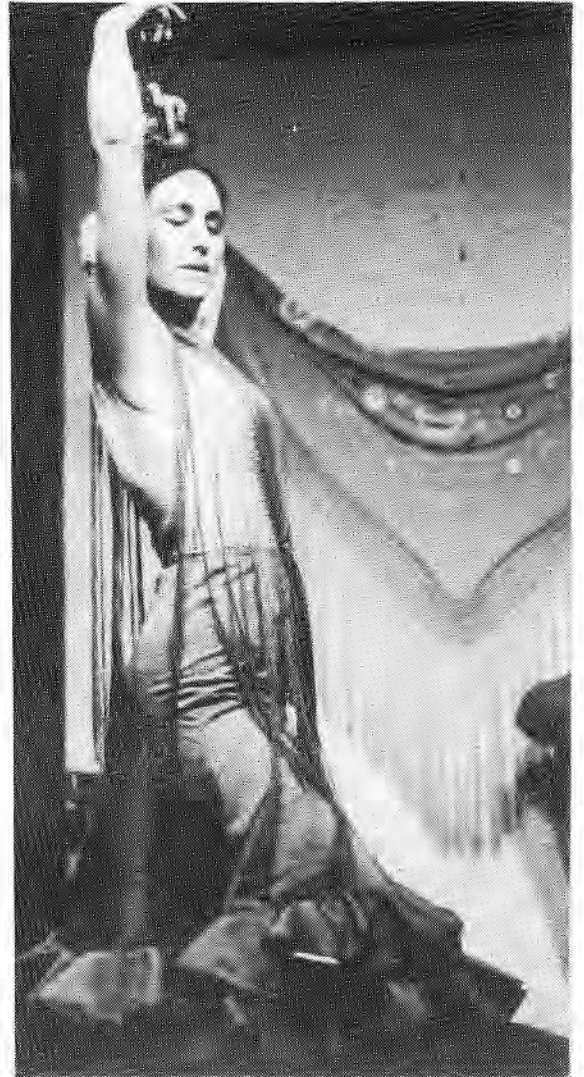
Other dancers, Julio Clearfield and Lynn Wozniak, performed sevillanas and fandangos de Huelva with spirit followed by José Termine and Elena Frankel in an alegrías danced with feeling and flair. Accompanists were Shirley Martin, Joe Nonomine, and Paul Izell. Then it was time for the guitarists to take the stage by themselves. Carlos Rubio and Paul Izell played a zapateado. Howard Hoffman performed alegrías and a danza mora. Frank Miller played a tarantos and then Carlos Rubio took the spotlight once more for a solo bulerías which went right to the heart.

Dancers new to flamenco, Dolores Luis Gunther and Anna Lisa Mandell, performed sevillanas and fandangos de Huelva. This was followed by Julio Clearfield in a solo alegrías and another performance by Julio López and Jorge Navarro, this time a rumba flamenco with Julia also singing some popular verses with Carlos Rubio. Manoli Mansfield also sang and danced a tientos.

The turnout for Philadelphia's first "double-juerga" demonstrates once again that Philadelphia is a great flamenco town. The next Philadelphia juerga is scheduled for March 14, 1983, at the Meson Don Quixote, 110 Chestnut Street, Philadelphia.



ABOVE: ELENA FRANKEL AND JOSE TERMINI DANCE SEVILLANAS --
RIGHT: LYNN WOZNIAK AND JULIO CLEARFIELD PERFORM FANDANGOS
DE HUELVA



CLOCKWISE FROM ABOVE RIGHT:
JULIA LOPEZ AND JORGE
NAVARRO DANCING TARANTO;
JULIA LOPEZ -- SIGUIRIYAS;
PACO ALONSO SINGING TARANTOS
TO GUITAR OF CARLOS RUBIO
AND PALMAS OF JULIA LOPEZ
AND JULIO CLEAR FIELD

(photos by Lynne Wozniak)

SPANISH DANCE SOCIETY

Three pioneers of Spanish dance in the USA have honored the recently formed Spanish Dance Society: La Meri, doyenne of Spanish and ethnic dance in America has agreed to be Patron, and the renowned Carola Goya and Mattea have accepted the important roles of Honorary Presidents. Their wisdom and experience will be of inestimable value to the work of the Society in the USA.

The Spanish Dance Society was founded in 1965 to promote good teaching of this dance form outside Spain. The American Society was founded in 1982 in Washington, D.C. The Society has formed a method of teaching Spanish dance technique and has evolved a syllabus and an examination system.

The first examination in the USA was held last year in Washington at George Washington University, where this method has been incorporated into the dance faculty. Marina Lorca was the external examiner and together with Margarita Jova and Emilio Acosta who came from Spain, they joined the students in three performances, where the work of the Society was demonstrated at the Marvin Theatre.

--Marina Keet

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ARCHIVO

Publishers Central Bureau is again making the "Archive" available. These are the recordings that were described in our series of articles, "Archivo," and this is an opportunity that should not be missed if you do not already own these records. The "Archive" was one of the most interesting anthologies, as it was recorded in juerga situations, rather than in studios. There are five records and seventy-five selections, including most of flamenco's major song forms; for example, there are over ten styles of siguiriyas and more than twenty styles of soleares. The records feature thirty-four cantaores and eighteen guitarists, including Diego del Gastor, Parilla de Jerez, and Paco Cepero, along with a lot of old-timers.

To order, send a check for the amount, plus \$2.25 handling charge (for any size purchase) along with the title, catalogue number, and quantity desired, to: Publishers Central Bureau, Department 102, 1 Champion Ave., Avenel, New Jersey 07131 (NY and NJ add sales tax).

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SAN DIEGO SCENE

RENAISSANCE NEEDED IN SAN DIEGO

A renewal of enthusiasm and participation of Jaleistas is needed in San Diego. Juergas are springing up around the country while ours are dwindling. Local membership has decreased. The work of putting on juergas continues to be done by a very few. It is time to get back to the basics on which Jaleistas was founded: PARTICIPATION, MUTUAL SUPPORT, CONSIDERATION AND TOLERANCE.

PARTICIPATION is needed both at juergas and in the Jaleistas' organization. Reading Jaleo, listening to records and taking lessons will all contribute to one's ability to participate in and appreciate flamenco. Participation is needed in setting up before and cleaning up after juergas, manning bar and entrance table. We need reporters to cover local events for Jaleo. We desperately need a qualified accountant/treasurer as ours is retiring (this will be a paid position) and other new board members.

We SUPPORT each other by frequenting the performances of local professionals and encouraging the efforts of apprentices at the juergas.

We demonstrate our CONSIDERATION of other juerga participants by bringing only those guests who have a sincere interest in flamenco. We respect the property of home or establishment where juergas are held. We try to include everyone and not form exclusive cliques during juergas that might shut someone out.

TOLERANCE: Since juergas are attended by participants of all ages, differing cultural backgrounds and varying levels of artistic proficiency, we are tolerant of our differences and refrain from any sort of criticism.

TO OFFER YOUR ASSISTANCE CALL JUERGA COORDINATOR VICKI DIETRICH, 460-621E OR 459-4426 DR JUANA DE ALVA 440-5279.

--Juana De Alva

A VISIT FROM AGUJETAS

by Juana Ballardo

Late in the afternoon, February 9th, my mother called me and told me that the brilliant gypsy cantao, Manuel Agujetas, was in San Diego and would be visiting the home of my parents that very evening.

With much excitement and anticipation we greeted our guests who made up Agujetas' entourage: Rafael Diaz, Antonio Joven and his wife, Agujetas' sister and spouse, and the bailaora, Mara Sultani.

Toasts all around, tapas, lively conversation, and the arrival of more friends and artists including Juana and Tricia de Alva, Rodrigo de San Diego, his wife Remedios, add to this the entire Ballardo family, Damian on guitar, and you've got the ingredients for a magic evening--we weren't disappointed.

Soon, Agujetas began to sing--deep intense songs with beautiful haunting melodies. All eyes and ears on him, he sang for us "a la gitano" and electrified all within range of his voice. This inspired Rodrigo to accompany him for a beautiful duet; Damian Ballardo played bulerías for Agujetas; Agujetas' sister gave an impromptu dance for this duet. Antonio Joven sang--it seemed everyone was happy and wanted to express themselves in some way--singing, playing, or dancing.

It ended up an exciting, spontaneous, mini-juerga. Flamencos are famous for their spontaneity, anyhow.

The party was still going on when I left that night thinking I hadn't had so much fun on the spur of the moment in a long while.

MARCH JUERGA

JUERGA IN MEXICO

We are fortunate to have in our midst (albeit south of the border) a very fine Andalucian cantao Antonio Joven. Antonio has been present at recent juergas and charmed us with his "amabilidad" as well as his cante. He has offered his restaurant "Paellas 'Toñico'" in Tijuana for this month's juerga along with special prices on his Spanish cuisine and we gratefully accepted.

PHONE: 84-09-41

DATE: Saturday, March 26

TIME: 7:00pm to ?

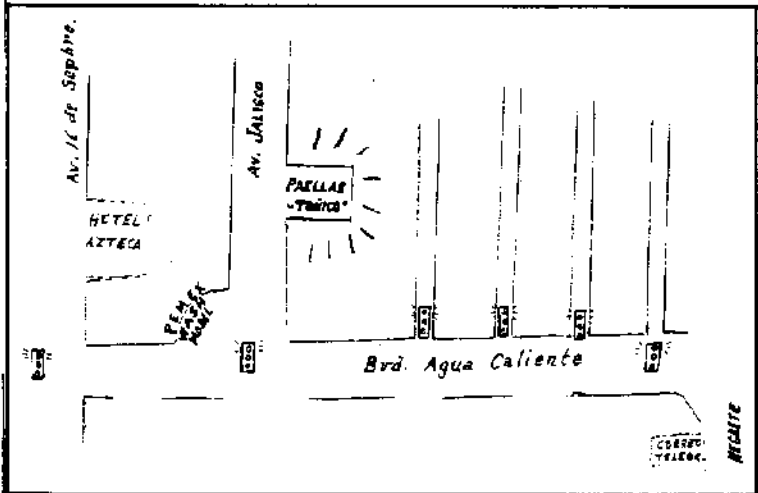
PLACE: 230 Avenida Jalisco

BRING: Only yourselves, guitars, castanets and dance shoes

FOOD: Order of Chorizo Con Queso, Jamon Serrano or Paella - \$3.00, Callas a la Madrileña \$2.00.

Donations: \$1.00 for members, \$2.00 for guests

Directions: Take Revolución all the way through town to Agua Caliente Boulevard and follow map below.



ANNOUNCEMENTS

Announcements with the exception of classified ads are free of charge to subscribers. They will be placed for two months if appropriate and must be received by the 1st of the month prior to their appearance. Include phone number and area code for use in the DIRECTORY. Classified ads are \$1.00 per line (each 9 words) for each month they appear. Make checks payable to JALEISTAS and mail to JALEO, PO Box 4706, San Diego, CA 92104.

JALEO CORRESPONDENTS

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

updates

CLASSICAL-FLAMENCÓ GUITAR CASSETTE with guitarists Mario Escudero and Alberto Velez and Anita Ramos on castanets. Send \$2.98 plus \$2.25 handling to: Publishers Central Bureau, Dept. 102, 1 Champion Ave., Avenel, New Jersey 07131. Add sales tax for NY & NJ. Ask for cassette #996529.

ZORONGO FLAMENCÓ returns to "George Is in Fridley" with guest artists/dancer Manolo Rivera and singer Dominic Caro through mid-March. 3720 East River Rd in Fridley, MN.

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

TEO MORCA DANCE WORKSHOP, Albuquerque, NM, Mon. Mar. 29-Apr. 2. There will be daily technique and repertory classes. The cost of the whole workshop is \$175.00. For info. contact Eva Encinas, 505-345-4718.

LOS ANGELES MAY JUERGA will be held Sat. May 14 at 8pm at the Sevilla Restaurant (formerly Central Español) 1517 W. Carson in Torrance at 8pm. For info call 213-883-0922 or 213-833-0567

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 or 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 D2630.

MARIA MORCA is giving flamenco classes on Friday evenings at 5:30 at the Intersection Folk 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

RAQUEL PEÑA FLAMENCO DANCE COMPANY benefit performance, Mar. 13, 7pm, Fairfax High School Auditorium, Fairfax, VA. For info call 591-4366 or 385-8297.

RONALD RADFORD IN CONCERT: Mar. 13, 9:30pm, High School Common, Oak Harbor, WA; Mar. 20, 2:00pm, Oak Cinema, Omak, WA; Mar. 21, 8:00pm, Memorial High School Gym, Libby, MT; Mar. 22, 8:00pm, Grangeville High School, Grangeville, ID; Mar. 24, 8:00pm, Miner Hall, Wallace High School, Wallace, ID; Mar. 27, 3:00pm, Art Museum, Oxford, OH; Mar. 31, 8:00pm, Jones Auditorium, Point Lookout, MD; Apr. 6, 8:00pm, Academic Mall Auditorium, Cape Girardeau, MO; Apr. 13, Eastern New Mexico State University, Portales, NM; Apr. 14, 8:00pm, Grace Methodist Church, Alamogordo, NM.

MICHAEL AND ANTHONY HAUSER IN CONCERT. Program will include classical and flamenco music with soprano Cynthia Lambert and flamenco singer Maria Elena, "La Cordobesa." March 25, 8pm, Walker Art Center in Minneapolis, MN.

PACO PEÑA CONCERTS: in Fort Lauderdale, FL, Mon. evening, Mar. 7. Limited space, Tickets \$10.00. Contact Lauderdale Music Center, 1263 E. Las Días (305) 463-4701. -- in Atlanta, GA, Mar. 12, at the Walter Hill Auditorium of the Memorial Arts Center. Efforts are also being made to arrange a guitar workshop. For further information call: Marta Del Cid at 404/993-3D62.

RAQUEL PEÑA 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 DONA 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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CASTANETS imported from Spain -- professional quality black granadilla, ebony \$35.00 (sizes 5-6-7). Assorted wood student models \$11.00. Write "The Sea," 305 N. Harbor Blvd, San Pedro, CA 90731 (213) 831-1694.

RCSA MONTOYA'S BAILES 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.

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"FIRE AND ICE," a novel with a flamenco background. Order from M. E. Stiles, 5289 100th Way N., St. Petersburg, FL 33708; enclose \$3.50 check or M.O.

WANTED: Professional flamenco guitarist and cantor for work in L.A. area. Possible union work with large folk ensemble. Definite work for conventions and fiestas with a small cuadro. Leave a message with Cristobal (213) 384-4216.

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

FANADEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucia -- accurately notated sheet music; \$2.75 in USA, \$4.50 foreign, Southwest Waterloo Publishing Co., 6706 Beckett Rd., Austin, TX 78749.

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

GUITARISTS AND GUITAR STUDENTS WELCOME to accompany dance classes, San Diego area. Call Juana 440-5279 before 9a.m.

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