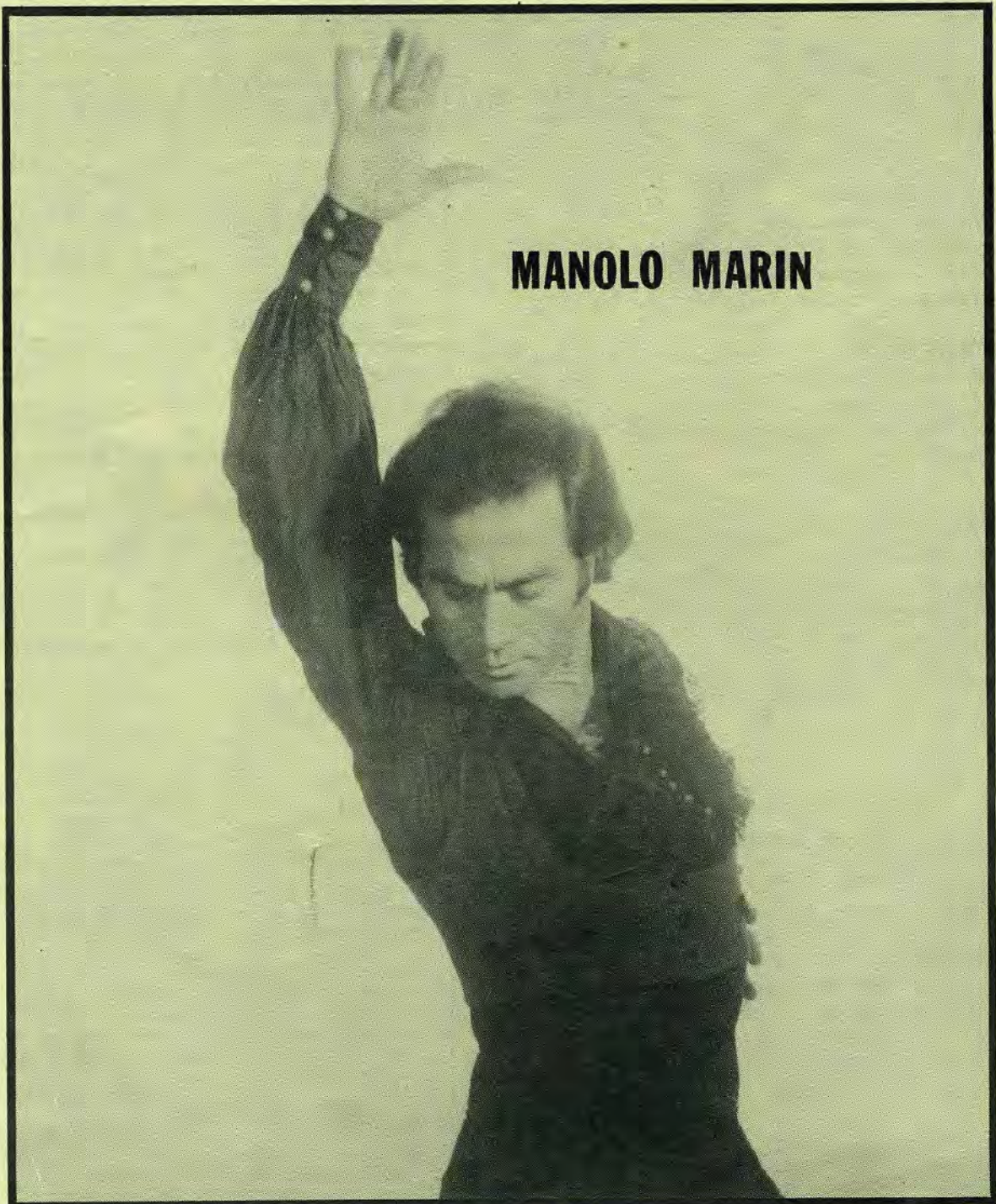


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April-May 1983

Vol. VI No. 7



MANOLO MARIN



JALEO



newsletter of the flamenco association of san diego

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JALEO, BOX 4706 SAN DIEGO, CA 92104

APRIL-MAY 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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ANNOUNCEMENTS.....	In by May 8th	June 8th
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(photo by Henry Adams)

RICARDO IZNAOLA (RIGHT) WITH GUITAR & LUTE MAGAZINE PUBLISHER GEORGE GILMORE

An Interview With RICARDO IZNAOLA

by Paula Durbin

Classical guitarist Ricardo Iznaola, 33, was born in Cuba and raised in Colombia and Venezuela. He spent ten years in Madrid where he studied with guitar master Regino Sainz de la Maza. Iznaola has won seven international music competitions and is described as the most decorated guitarist of his generation. In February, the Classical Guitar Society and Henry Adams, former editor of Guitar and Lute Magazine, along with the College of Continuing Education of the University of Hawaii, hosted Iznaola in Honolulu where he spent two weeks giving concerts and workshops. Here he comments on his view of the place flamenco has in the training and repertoire of the classical guitarist.

How long have you been playing?

Well, I started in 1961. A very anarchic beginning. My family and I met a guitarist who was the local celebrity in Medallín. I was fascinated and asked my father to buy me a small guitar. We moved to Caracas that same year, and two or three years later I enrolled in the conservatory. In 1968, I went to Spain to study with Regino Sainz de la Maza until 1973.

Can you tell me something about him?

Oh, I could tell you many things. He was a wonderful man and a very good teacher, a very important personality if for nothing else than having been the inspirational force behind the "Concierto de Aranjuez," written and premiered by Joaquín Rodrigo. Regino was the one who finally made Rodrigo put his hands to work and do it.

Have you studied flamenco?

No, I mean not with any orthodoxy. I have been in contact, of course, being a guitarist. You always come across

the traditions of flamenco at one point or another, especially in Spain. And in the classical guitar repertoire we find many instances of the technique and the traditions.

Which composers were the most influenced by flamenco?

From a guitaristic standpoint, the most influenced was Joaquín Turina. He was very, very sevillano, as they say, andaluz hasta la cepa, and all of his guitar pieces are suffused with the atmosphere of Andalucía. He has many rasgueado patterns and many scale patterns that constantly evoke the dance forms and rhythms of flamenco.

What do you mean by that last statement?

Well, everyone is aware of the great versatility of the flamenco guitarist's rasgueado technique. Turina wrote his first work for guitar, his "Sevillanas," in 1923, for Segovia who wrote a wonderful preface to the score. It reads, "My intent has been to write down as precisely as possible the very effective rasgueado techniques used by the composer in this piece. However, this indication will be insufficient to those guitarists not familiar with flamenco and completely useless to those guitarists who are familiar with flamenco." I think that illustrates the futility of trying to make an exact representation of the flamenco rasgueado technique, which is so rich, yet so subtle.

Who are the classical musicians who really understand it?

Well, obviously, the more associated the guitarist is with the Spanish tradition, the more familiar he will be with flamenco technique. There are even guitarists who do both styles with certain success, like the Romeros. Of course, the purists don't like this kind of thing, but I don't agree with that. I think that if you are capable of doing both proficiently, why not?

I don't play flamenco. I don't consider myself sufficiently authorized to do it. I never dared compose anything resembling flamenco either, but Regino had incursions into that. His "Petenera" is a very literal translation of the song with some subtle harmonic treatment that keeps the whole aroma of the original.

So a classical musician must look for the root of his music and be faithful to it?

Oh yes, it's mandatory. I mean you must identify if there is a bulerías implicit in the piece, or a seguidillas or whatever. If the ambitions of the piece are more towards a serious conception of the art, if you don't want to throw away the essence of the music, you must be aware of the roots, as you said. Even if they are not implicit in the title, eh. Albéniz' "De Sevilla" is very much a sevillanas, for example. But in Turina's "Sevillanas," the title is misleading. It is not a sevillanas at all; it's a soleares. The title refers to the artist's depiction of Seville. The classical guitarist must be aware of this. He must know the basic dance forms, turns of phrase and inflections of flamenco if he wants to give these works their true character.

Some say Albéniz' "Córdoba" is also a soleá...

If you want to hear a soleares, you might, but I don't know. You see, Albéniz, unless he was specifically quoting a popular theme, would play freely back and forth. He wouldn't stay put in a particular rhythm pattern. So his works are sometimes difficult to label. In "Castilla," it's definitely a seguidillas castellanas, but other pieces are not so easy. Albéniz had a more romantic imagination than Turina, and the romantic mentality deals in bigger frames of reference. Turina is more authentic, more faithful to the sources. His work is as authentic a reproduction of the flamenco influences as exists in classical music.

And De Falla?

De Falla is something else. On the one hand he was very faithful to the folkloric traditions, and on the other he made a very stylized re-creation of those themes. In his "Seven Popular Spanish Songs," he quotes popular melodies. He is faithful to the root; he doesn't alter a note, especially in the last song, "El Polo." The traditional melisma is intact. But he gives it very stylized harmonic clothing. He was a very creative composer.

These works we are talking about were not created for the guitar.

Other than Turina's, no. But in some instances they transfer very well. Albéniz considered some of Tárrega's arrangements of his own works to be better on the guitar than on the piano, for which they were originally intended.

Were Tárrega's own works at all influenced by flamenco?

Not noticeably. Tárrega was fighting against decadence. From about 1840, the classical guitar saw a kind of decline in its evolution and Tárrega was trying to take it back to the concert stage and put it on the same level as the piano. Later, when the guitar was thought of more in terms of its own identity, it was more receptive to flamenco influences. Arcas and Damas, who preceded Tárrega, did use flamenco traditions, but the influence was sporadic. Turina's works for guitar are really the first examples of classical guitar music that reflect the flamenco world.

What about foreign composers?

Many were influenced by flamenco: Liszt, Glinka, Ravel.

But not in the "Bolero."

Well, the famous choreographer Maurice Bejart has an interesting thesis that it is actually based on a Hindu melisma. Orientalism pervades it. Ravel didn't think very seriously of the work anyway, and he said it was 17 minutes of orchestral tissue without music. But Ravel was always making up challenges to his own craft, and he wanted to do a piece that would border on madness and try to make it entertaining just by color. I think it undoubtedly has a Spanish sub-flavor, but the composer was not very worried about being faithful to a source of inspiration.

Who are the flamenco guitarists you admire?

Paco de Lucía. He is a very important creative force. Diego del Gastor, Niño Ricardo -- everyone who plays with conviction and knowledge.

What can flamenco take from classical music?

The surest thing I can say is that, what flamenco can't take from classical music, it will take from jazz. You see,

when the classical world split up with Arnold Schönberg, the German composer who said that tonality was dead and that the composer of serious music had to compose in a new language, the traditions that Western music had followed for many centuries stopped. A new tradition that, let's say, lasted through the impressionists and early Stravinsky, was followed and continues to be followed in popular music -- in jazz, musical comedy and Latin American music. Now we see this influence, especially of all the harmonic frames of the impressionists of the beginning of the century, transposed to flamenco. Paco de Lucía, Serranito, Manolo de Sanlúcar -- all of the flamenco guitarists are using chordal figurations that are indebted to jazz and, indirectly, to the harmonic treatment of the serious composers of the early twentieth century. That's a sign of revitalization. Nothing wrong with that. You see, music is one whole. We cannot really make isolated compartments. As long as there is good taste and good craftsmanship, you can do many things the purists would consider blasphemous. The question is quality.

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EDITORIAL

Once again it has become necessary to inform you, the readers, of the situation here at Jaleo and to solicit your understanding and assistance. We have once again had to publish a bi-monthly issue (April-May).

To explain the current difficulties we need to look at the past. Originally Jaleo was an entirely volunteer operation and the readership was small; we could publish for a few hundred dollars each month. As we grew, two things happened: As the work load increased, volunteer workers became harder to find and we had to turn to a professional typist, professional assembly (collating, folding, stapling, trimming) and other tasks, until, at present, there is little, if any, volunteer work remaining in the area of producing the magazine. This, combined with general inflation, drove costs to an almost prohibitive level. We did everything possible to cut cost -- using cheaper cover paper, reducing the print size, being careful with our use of photos, and trying not to exceed 32 pages. But, very few, if any magazines can survive on subscription income alone; most depend upon advertising income. Jaleo has received some help from advertising, but with our highly specialized readership and the lack of manpower needed to really go after advertising, we will probably never achieve the necessary income through that means. We are reluctant to raise subscription prices -- inevitably we will lose subscribers if we do, and the extra few dollars we would bring in would not completely solve the problem. The result of all this has been a financial crisis approximately once a year and delayed publication of one issue, or a combination of two issues. This year we are having our second crisis.

Money is not the only problem. The magazine is put together by basically two people (there are others who do some of the important back up work -- making mailing labels, book-keeping, helping with correspondence, etc.). One of these people does the planning, editing, writing, and translating, and the other does everything else -- having material typed, photos prepared, layout, paste up, proofing, ad design, printing, addressing, mailing, membership, complaints, etc. This work qualifies as neither vocation nor avocation and the chore can be a real drain, strain, and pain. If either person takes a week's vacation, as, for example, at Christmas, the work falls behind and, as hard as they try, does not get caught up. Hence, each year we have required a double issue, or one very small issue to get back on schedule. One problem with bi-monthly issues is that the readers do such a good job of keeping us supplied with articles that we have twice as much material to publish.

What does all of this mean? It means that we need two things from the readers: understanding and help. The Jaleo is unlikely to fold unexpectedly, so you need not fear you are throwing your subscription money away; if Jaleo dies, it will likely be a lingering process with irregular issues

appearing for a year or two, and we could always send out back issues to those who want them. We may have to guarantee only ten issues a year at the current subscription price (some readers have suggested we publish quarterly, but we would then be faced with a mountain of material to publish or have to reject articles). The two extra months would give us time to catch up on the work load and to build the bank account. Secondly, you can help as you have in the past. Each year, when we have put out an appeal for help, you have responded with new subscriptions, donations, and advertising. That help has made the difference, for, in the period following each crisis, we have built up our funds so that we could coast downhill for the next year. Unfortunately, we were only able to coast for about seven months this time.

-- Paco Sevilla

LETTERS

WORKSHOPS IN SPAIN AND CONCERTS IN HAWAII

Dear Jaleo

With reference to Paula Durbin's review of the "Concert in Hawaii," I have enclosed programs from two previous such concerts given for the students enrolled in Spanish classes in 1979 and 1980. Needless to say, the Carlos Montoya concert was the most exciting and sensational. It was certainly a privilege for me to have been instrumental in putting together the dance portion of each program. As you can see by the programs, all were sponsored by the same community groups which cooperated with Mr. John Wollstein who brainstormed the idea.

As for Sarah's letter, I would like to comment about my two summer experiences attending Jose de Udaeta's three-week workshops in Sitges. For the past two years, I have attended and delighted in learning from such masters of Spanish dance as Mercedes and Albano in flamenco, Eloy Pericet in the "escuela bolera" who taught me that beautiful "Jaleo do Jerez" which I performed in the 1982 concert, and Jordi Sánchez in the regional dances. In addition to that fabulous list I must mention Emma Maleras, a master of castanet technique. Unquestionably the intensive program offered by Jose de Udaeta and his illustrious staff is unequalled anywhere, both in content and variety in Spanish dance. There is something for everyone, with beginning to professional dance classes. As for accommodations, the basic arrangement includes a double room in a clean and comfortable hotel with private bath and breakfast. The town is charming and picturesque. The beach is within walking distance from the hotel. There are restaurants to suit every palate and purse. It's certainly one of the safest places I've ever visited. A visit to Mr. Udaeta's castle is certainly a highlight of the hospitality of the people. I can't recommend it enough to any serious student of Spanish dance. For detailed information on the 1983 workshop write to:

Jose De Udaeta
Apartado De Correos No. 63
Sitges (Barcelona) España

May I suggest that some other readers might write about some other flamenco or Spanish dance workshop attended and share similar information. I am particularly interested in knowing about the Ensemble Español's "Spanish Dance Festival," held each year at Northeastern Illinois University.

Thank you for sharing my letter with your readers.

Sincerely,
Aurora-Maria Dismuke
Aiea, Hawaii

[Editor's comment: Enclosed with Aurora-Maria's letter were some programs from performances in recent years in Honolulu, Hawaii. They have come up with a very original and creative idea, using a local Spanish dance company to supplement a concert by touring artists performing related music. In 1979, Carlos Montoya played the second half of a concert, while local dancers did the first half with Latin American and Spanish classical and regional dances. Then, in 1980, they did the same with "La Tuna de Madrid," estudiantina performers, and in 1982, Dave Brubeck and the Honolulu Symphony

were the featured artists, with a preliminary concert of Spanish classical and flamenco numbers by a group including Aurora-Maria and Paula Durbin. Congratulations, and may we all be inspired by such ideas.]

JALEO HELPS READER MAKE FLAMENCO CONTACTS

Dear Jaleo:

The Jaleo has been wonderful for me. I have been able to make contacts in other states.

In Nov. of '82 I went to L.A. and through the Jaleo was able to find restaurants that had flamenco entertainment and I was able to see Roberto Lorca perform -- it was a very good performance.

In March I went to Washington, D.C., and through the Jaleo found El Tio Pepe restaurant which had Rachel Peña and her husband performing. The next day I attended one of her classes and had a great time. Also, I was able to sit in on the company's rehearsal for an upcoming performance and enjoyed that very much.

If any of the Jaleo readers are in the area of Washington, D.C., I recommend that they see a show, meet Rachel Peña, and attend a class. Ms. Peña is a very kind and gracious lady as well as a beautiful performer. Thank you.

Deborah Romero
Greeley, CO

PRAISE FROM OHIO

Dear Jaleo:

I would like to thank you for making Jaleo magazine. Your variety of writers contributing to the magazine make each month a surprise. Keep up the good work.

Thank you,
Maria A. Pontones
Cols, Ohio

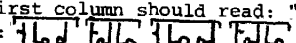
TEO - QUE TE RECUPERAS PRONTO

Our condolence to Teo Morca who shattered his arm last month. His New Mexico workshop had to be postponed and he underwent several surgeries including a bone graft. Teo has been an inspiration to many through his workshops and articles in Jaleo. This would be a nice time for us to respond by dropping him a line of encouragement and thanks. You may write directly to Teo at 1349 Franklin, Bellingham, WA 98225 or send your letter to us for publication in Jaleo.

CORRECTIONS CORNER

MARCH JALEO 1983

La Petenera article beginning on page 8 was written by Paula Durbin not Paul.

In the Footwork Notation article page 17, bottom of first column, the symbol of the left heel beat "J" should have followed explanation of right heel beat "L". On page 18 near top of first column should read: "Now we can write these triplets: 



JALEO THANKS THE FOLLOWING CONTRIBUTORS:

Martin Tressel - Donation
Joan Temo - Gift Subscription

MANOLO MARIN

INTERVIEWED BY PACO SEVILLA

Manolo Marin is a dance teacher whose time has come in Sevilla. Each year he receives more recognition as a teacher of flamenco dance and, in recent years, he has become well-known among flamenco dancers outside of Spain. His teaching has been praised by the critics, after performances by his students in the Quincenas of 1981 and 1982.

Manolo is a very down-to-earth, congenial person and gives a tremendous amount of energy to his students. I first met him in 1977, in Rocío, where he and a group of people from Triana were camped out under a large tarp with mules and horses picketed all around them. Shirtless in the heat, the men were lounging in the sand, with flamenco singing, guitar, and palmas going almost continuously, as it had for several previous days and nights. During the breaks in the action, a tape recorder played back the action from the night before. Back in Triana, I spent some time in Manolo's studio in the heart of Triana at Rodrigo de Triana No. 4. By 1982, Manolo had moved down the street toward Los Remedios, to 104 (same street), a larger, more modern facility. Manolo teaches six days a week almost all day long, private classes during the day and group lessons in the evening. He seldom stops dancing--demonstrating and encouraging the students in his full classes. He is reluctant to give private classes to students who are not fairly advanced and encourages them to take his group classes. In those general classes, progress can be slow because Manolo believes that the students should learn through a long process of absorption, rather than by memorizing choreographies. There was a Japanese girl there who had been studying with Manolo for a year and was just completing her first solo dance. The students do learn dances, but the process is very slow and irregular since no two classes are the same. Manolo creates steps on the spot and after teaching them, they may never be repeated in another class. Each day the students work on many different dance forms. The emphasis is on dancing, not doing exercises or spending a long time memorizing. Often the students are asked to improvise to rhythms like bulerías or fandangos de Huelva. If a good dancer is watching the class, Manolo may ask the guest to teach a step to the students. So the process is one of going through large amounts of constantly changing material. Out of that, dances slowly emerge.

One is struck by the individual styles of the student dancers; they are not forced into a single mold, but are corrected individually according to their natural tendencies. Some of the young girls dance beautifully in very unorthodox styles that one would not expect to work well--but they do!

Advanced students in private classes get all the material they can handle--very original and creative material. Many good dancers are studying with Manolo. While I was there some excellent American dancers were having dances created for them. José Molina stopped in to watch and ended up taking private and group classes.

This interview, done in the summer of 1982, consists of bits and pieces that happened between phone calls and interruptions. Most of it took place in a rushed half-hour before we went to a concert in the Playa de España to hear Camarón de la Isla and Lole y Manuel. The reader will, therefore, have to forgive some abrupt changes of topics and incomplete answers to questions.

* * *

-- Are you from Triana?

"I wasn't born in Triana, no! My parents and family are from here--some of my family has never left. My uncles and aunts have always lived here on this street [Rodrigo de Triana]. I was born in Los Palacios [small town outside of Sevilla] and later I lived in El Cerro and other barrios of Sevilla. But my mother is from Triana, Calle Procurado."

-- How did you begin in flamenco?

"In the streets, with the 'pianillos,' the sevillanas, in the fiestas, weddings, and baptisms, as well as in contests. It was mostly things of aficionados, chiquillos and niños. When I first went to a dance school--and I have gone to very few--I paid for it with money that I earned as a performer; that was later, when I was about fifteen. I began as an artist singing 'las cosas de los patios.'"

-- Did you always want to be a performer?

"I never wanted to be anything else, ever since I was a child, ever since I was born!"

-- Were you specifically interested in being a dancer?

"Sí! I used to sing a little. I didn't sing well, but would dance a little and sing some of the things of Manolo Caracol, or El Príncipe Gitano, or Juanito Valderrama."

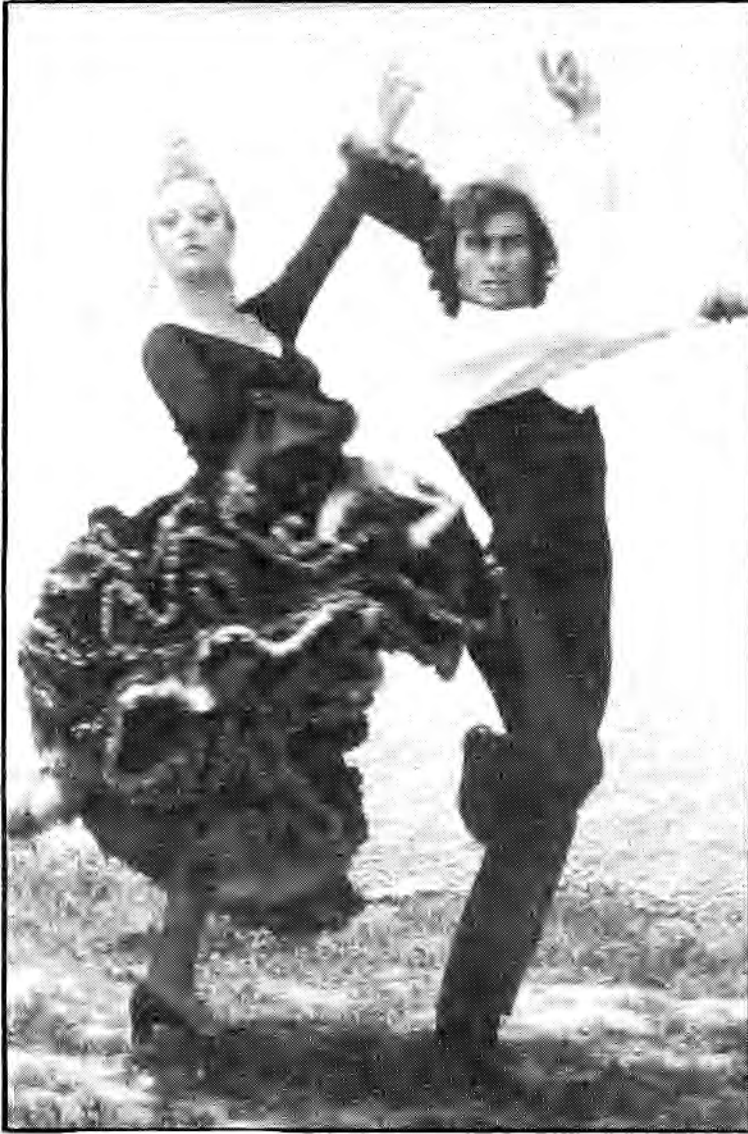
-- Who were some of the dancers you admired in those times?

"Hombre! The top stars, my idols were Carmen Amaya, Rosario--later I worked with Antonio and then he was no longer my idol."

-- Let's return to your development as a dancer. What happened after performing in the streets and patios of Sevilla?

"Then I went to Barcelona to work as an artist. Many Andalucians were going to Barcelona to look for work; Barcelona was 'paradise' and everyone wanted to work there. So my family went. And, since my sister and I were so young--I would have been twelve or thirteen--we were very successful. We weren't great artists, but we had a lot of desire and the people of Barcelona liked our 'gracia.' We





EARLY PHOTO

for some years, as it was still open in 1964]. Almost everybody who was at El Guajiro is famous now. There was El Chocolate, Manuela Vargas, Matilde Coral, El Farruco, El Poeta, Carmen Albéniz, Trini España, Barrilito, and others. They all stayed here in Sevilla where there is flamenco, festivals and all, and they developed as flamenco artists. But I didn't. I was in Barcelona, working in places for foreigners. When I was in Spain, I was on the Costa Brava, the Costa del Sol, the Canary Islands, or Mallorca, working for tourists. Or else I was in Paris or England. So I was not around flamenco and lost out on that learning process.

"So, when I came back here about ten years ago, although I danced better, with better technique and strength, I had much less 'aire.' I could dance everything, Spanish classical and all, but I didn't live flamenco as I do now. I had danced in salas de fiestas, or hotels, or concerts and I would do a soleá or some alegrías and that was it. Besides that,



EARLY PHOTO

worked in 'variedades,' in variety shows held in movie theaters in the barrios, and in some cafés that had small stages. In Barcelona we could be professionals, but not here in Sevilla. Since we were so young and poor, the impresarios exploited us, promised us a lot and then gave us nothing...We wanted to dance so badly, we needed money to eat, and my parents knew nothing about art or anything.

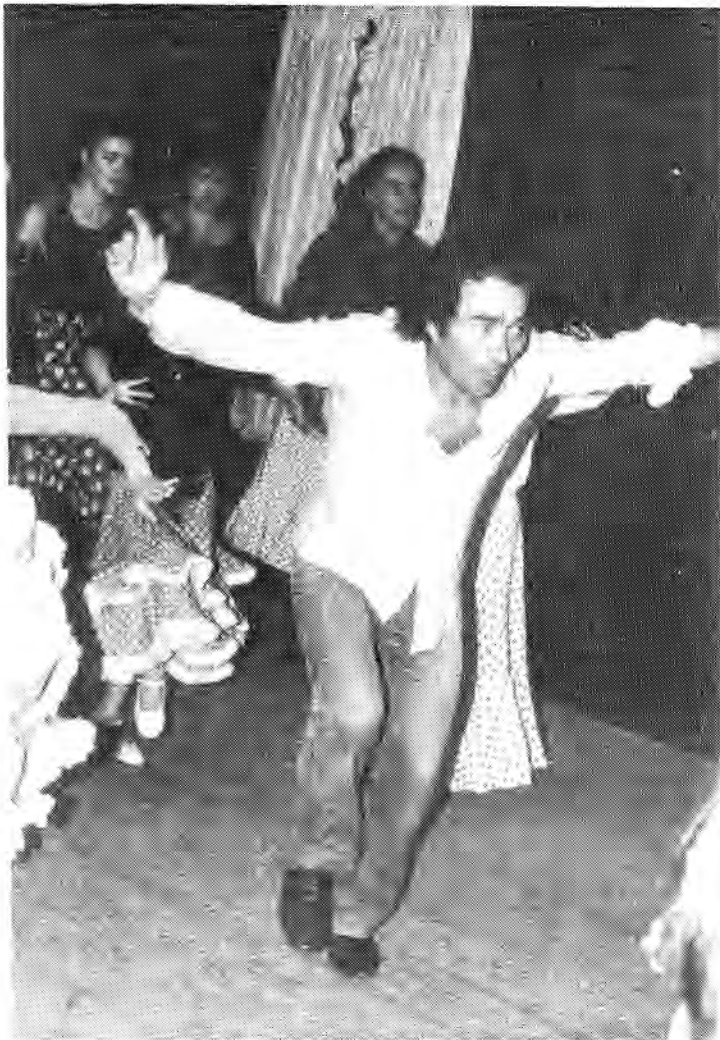
"But, when we were working almost every day and more or less eating every day, we looked for our first teachers, who were not really good, because they weren't very expensive. We went for a while to study with a maestra, Emma Maledas, who was fairly well-known and more or less followed the school of La Quica. She had never danced particularly well, but she was a woman who had studied a great deal and taught very well, correctly, the things of La Quica and El Estampío.

"Then I began to dance with groups."

-- Did you dance only flamenco?

"Yes. Later, at about eighteen or nineteen, I began to study ballet and to work in the big companies. My sister and I got a contract to work in Paris, in the 'Puerta del Sol,' a famous tablao in Paris, and went with a singer and guitarist. From there we were contracted to go to a State Theater in Switzerland. We were gone for about a year and then, later, when I was twenty I did an audition for Antonio and I was with him for a short while -- we toured all of Europe and other places like Israel, Iran, Turkey, Greece, Japan...

"Then, later, I did my military service in Sevilla and I worked in El Guajiro from 1957 until about 1960. After that, the owner of El Guajiro died and eventually it closed [not



MANOLO TEACHING IN HIS OLD STUDIO
(photos by Peter Holloway)

guitarists and singers, even if they are from here, after being away for a while, lose some of their 'aire.' They might play very well, very strongly, but they lost that feeling, that 'aire.' I knew a lot less about flamenco in those days. When I first opened a dance studio here, I was not very interested in cante or guitar, only my dance. And I didn't worry about dances that I didn't know. But in order to teach, I had to learn about guitar and cante. You have to tell the guitarist to play this way or that way and you are singing all day long."

-- You dance a lot more now than you did as a performer, don't you?

"Sí. Before, I would dance ten minutes. Now I dance for hours, all day long.

"After El Guajiro, I formed my own group, which usually consisted of four or five bailaoras, one or two guitarists and singer; the biggest company I had was thirteen people. Often I had at least one foreigner working with me. We worked mostly in the tourist places on the coasts, but also in Madrid and Barcelona. A few years ago I had my group in La Trocha [tablao in Sevilla]; for three years the group was there, although I only performed for one year.

"Then, two and a half years ago I went to Japan. I put together a group made up of some people from here and some from there. We had Yoko, the most famous Japanese bailaora, a pioneer who studied a great deal in Madrid and here in Sevilla [tape ran out and we pick up the conversation talking about counting out flamenco steps. Manolo is very good at counting out the most complex steps, something some flamenco teachers do not do, although it is becoming more

common among professional teachers]."

-- Many flamenco teachers do not approve of counting in order to learn flamenco.

"I do. But it is not good to become too accustomed to it, either. You can't dance while counting. But in the beginning, you need everything that can help. Counting can help you learn the rhythm. Once you have the compás -- which is more important than any melody -- you can dance with any guitarist. And you can use the same steps in different dances. Hardly anybody here in Sevilla realizes this. If you dance a garrotín, you also have a tango de Málaga, or a tientos. You have to change the 'aire,' but the rhythm is the same."

-- How do you feel about ballet?

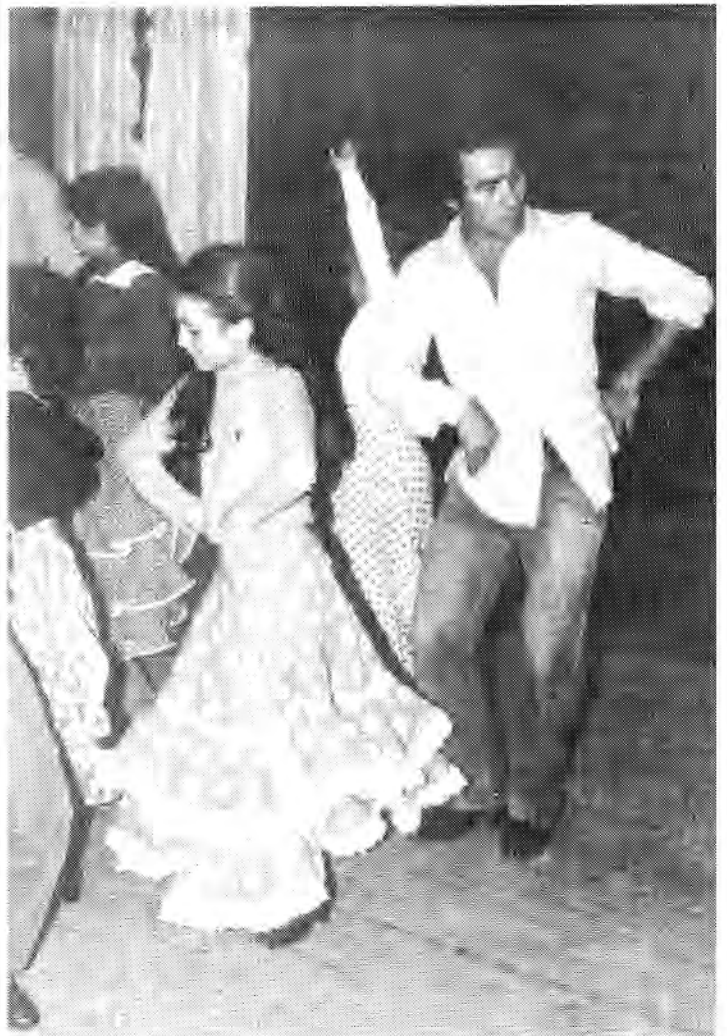
"It seems like everybody says that ballet is indispensable for flamenco. I know ballet. But I believe that ballet does not help you at all if you want to really dance flamenco -- I mean flamenco flamenco!"

-- How about arms? I have noticed that you don't pay much attention to arms in your general classes.

"No, for me everything is important. I enjoy footwork, rhythm, and 'baile movido' [dance that moves]. But everything is important...the arms, the face, 'el culo,' todo..."

-- But you don't do exercises for the arms...

"No, because here in Sevilla, that is not normally done. In Madrid, or in Barcelona where I began, it is more technique, arms, and all, but for me, flamenco -- especially for women, because a man can be more preoccupied with technique -- is 'aire'; it needs to be a little free. It can't be





Holloway

MANOLO IN PERFORMANCE WITH HIS STUDENTS





HOLLOWAY

MANOLO IN SAME PERFORMANCE



mathematical. Today, they dance more free, with the arms open. Before, it was very stylized and classical. In Madrid, in Amor de Dios, for example, I saw many people dancing very well, very pretty, all the arms the same in the classes, everybody very sophisticated, but for me that is not flamenco. There is a technique, but, then each person has to search for his own personality. Everything is important in the baile, but you can't say that something has to be this way or that way. There are people, teachers, even here in Sevilla, who say, 'This can't be done!' or 'That can't be done!' or 'The arms have to be up here!' or 'The arms have to be down here!' Anything can be good or bad depending on who is doing it. One girl can do bad arms, but they will look good on her. You can't say to a man that he can't do a certain move because it is a woman's movement; as long as he is not effeminate while dancing, it is okay. The same with a woman; if a woman is feminine enough, even if she does man's steps, she will be feminine. So you can't say that one can't do this or that. But everything is important in el baile, arms, face, everything..."

-- I notice that many guitarists here do not follow the dance exactly -- especially in bulerias -- like they used to. How do you feel about that?

"It is better when the guitar does not try to follow too closely; then the dancer has more freedom to do countertimes and stands out more. If you do exactly what I do, it doesn't come out as well.

-- What do you think of some of the more modern dancers, people like Mario Maya or José Antonio?

"They are more bailarines than bailaroes. They dance well. If they dance flamenco, they dance well because they have studied a great deal, but they don't have 'aire.' It is a dance of Madrid and very theatrical -- pretty, but it is a tablao flamenco. But here in Sevilla 'Naide dice olé' [Nobody says olé]. When a dancer from the Ballet Nacional comes here and does an alegrías, or whatever, they say 'Muy bien, very pretty,' but that's it."

-- How about El Güito?

"He doesn't make it either. He is considered by many to be the best; he is a gypsy and he has something, but for the fame that he has, he does very little countertime or flamenco that moves you. His escovilla is just a steady drone of monotonous footwork.

"I like Mario Maya a lot, he has 'arte,' but I still see him as too studied, too perfect, too precise with the guitar -- 'stop here, the guitar must stop there' -- too much together. I like things a little looser. Of course, a dancer cannot improvise everytime he performs, but it is possible to have a general plan for a dance and then, according to your inspiration, go from there."



MANOLO MARIN IN THE USA?

ARE YOU INTERESTED IN STUDYING WITH MANOLO?

Manolo Marin is interested in coming to the United States for a visit. The fact that he will come if his expenses are covered, provides a unique opportunity to flamenco students here who cannot get to Spain. I am currently writing to Manolo to find out if he is free this summer. If he is, then it will depend upon us to make it happen. The ideal situation would be one where he spends 2-3 weeks in three or four different placas around the country. To raise the money, he could give classes, perform in recitals or concerts, or work as a guest in a night club. For example, ten people paying \$50 for two weeks of classes would raise \$500. If that amount were available (more would be better, of course) in four different cities, then that would pay for the trip. If you are interested in arranging something like that in your area, please contact Paco Sevilla at Jaleo (P.O. Box 4706, San Diego, CA 92104).

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CAFE DE CHINITAS

ARE THE TABLAOS DYING?

[from: Cuaderno de Cultura, January 1980; translated by Paco Sevilla]

by Jaime de Urzáziz

Flamenco, castanets, flamencas and flamencos, have been and are an integral part of our national image. Like it or not! We don't like it when it is only the Spain of the tambourine that comes to the minds of other peoples when they think or speak about us. We are not going to argue here whether there are -- of course, there are -- things and facts of greater value. Nor will we try to blame anyone for not having thought to create, develop, or maintain a correct image of our country, its history, its treasures, the virtues of its people or its secular travesties, outside of our borders...

The tablaos and flamenco -- cante and baile -- besides being an important and undeniable part of our folklore, continue, and will continue to be an attraction for Spaniards and foreigners. But the tablaos are dying. Part of the general crisis of the theater arts, they are without aid and harassed by progressively greater municipal taxes and will not be able to subsist much longer. Since art doesn't die, the flamenco artists will be reduced to frequenting the few taverns that do not have posted the incredible sign that says, "Se prohíbe cantar" [Singing Prohibited].

Alberto Heras and Manuel Verdasco, owners of the Café de Chinitas in Madrid, are not resigned to changing their tablao into just one more of the thousands of "cafeterías Americanas" that there are today in Madrid. They will not give in and will fight. Just as Alberto Heras fought in New York in the World's Fair of 1964, in his typical Spanish tavern, and in the following years, with the luxurious and prestigious Spanish Pavilion, one of the best restaurants in Manhattan and the best Spanish restaurant in the world. This was indeed a continuous campaign for a good image of Spain in the rest of the world. At least they would know something of Spanish cooking, of our wines, our olive oil, and other food products. A surprise to those who entered -- not because we Spaniards don't know, but because the foreigners don't know and believe that only France or Italy, who do indeed know how to sell their images, have good food in Europe.

The same with the tablaos today: their progressive deterioration has made people think that they are places only for tourists who are brought in by the busload as part of a "package" by the travel agencies. So the show is turned into a caricature; there is no art, no truth, no "entrega" [delivery or giving] by the artists. But it is not that way! Alberto Heras and Manuel Verdasco, in their Café de Chinitas, have demonstrated that the authentic "tablao" exists, that artists like La Chunga -- with her worldwide fame -- dance and give their all every night in a corner of Madrid. The best of the best in "el arte" continue dancing and singing in Chinitas, or in other places, and flamenco has not died -- although some, the blind ones, want to kill it with the coldness of ignorance and indifference.

But there is much more. I went some nights ago to the Café de Chinitas. My old friend, Alberto, was not there, but, along with that of Verdasco, was his stamp, his handiwork, his class. His class is reflected in the personnel, the "maitres," waiters, cooks, and in the mounting of the show, from the cuadro to the star figures, the choreography, the lights, the old mantones de Manila as a curtain backdrop, and in the authentic museum pieces found in the decor. Manolo and Alberto "know"!

Soon, a "figura de baile" is announced. The guitarists begin and then the cantaores. Then, whispering and expectation upon seeing a long bata de cola appear on stage, worn by a nine-year-old child, only four feet four inches tall. Isabelita! For a moment it seemed as if, by some strange phenomenon, our normal vision had been reduced in size. A star, a maestra, a complete woman was creating -- creating, I

say, not repeating rehearsed steps -- an authentic recital of baile flamenco. What was going on? She danced again and again, almost the whole range -- from the easy to the difficult. There was frenzy in the audience -- when there is performance with quality, that is what you get. And, later, other children: Aurora, who sings with a broken gypsy voice, and Antonio Montoyita with gypsy protest songs on his lips and the mannerisms of one who is sure of what he says and does.

What was all of that? In the International Year of the Child -- these things occur to Alberto -- flamenco wanted to contribute. Their gesture may signify hope. If these children sing and dance this way at nine years of age, the source will never be exhausted. The "fenómenos" continue to arise. And the impresarios like Alberto Heras and Manuel Verdasco are there waiting.

What is missing? Perhaps understanding, vision, and help from the State and the city governments. But that would be too easy!

* * *

THE HISTORY OF CAFE DE CHINITAS

AND OTHER STORIES

[from: Cuaderno de Cultura, January 1980; submitted by and translated by Paco Sevilla]

by Catalina G. Madaria

In 1950, the first "Café de Chinitas" was born in Málaga, in a house on a street that "urbanism" destroyed in order to widen the "typical" Alameda. It was a classic café cantante of that time -- installed in a covered Andalusian patio, with arches and columns, large green mirrors that were described by García Lorca in one of his poems, and in the back, a small stage on which the most well-known artists put on their exhibitions. Café de Chinitas, along with "El Burrero" of Sevilla, attracted that heterogeneous public that made up the artistic world of the "Romantic" period; alongside the "señorita aficionado," were the "gente de bronce" and the country people decked out in large capes. They all made their presence known with shouts and applause for the performances of their favorite bailaoras and cantaores.

Today, "Café de Chinitas" is located in Madrid, in a palace that dates from the 18th century, in front of the senate and near the "Palacio de Oriente." La Chunga, the legendary Rosario, María Albaicín, Carmen Mora, María Vargas, Serranito, Gabriel Moreno, Enrique Morente and El Lebrijano have been some of the stars who have been applauded in this tablao.

La Chunga, barefoot, continues to be a vital part of "Chinitas." She is no longer the little seven-year-old girl who used to dance in the bars of Barcelona and, after her performances had to, "beg for whatever she could get." She is not that same little girl of bones who used to sell in the streets the paper flowers that her family made. "Madre mía! The hunger that those flowers would save me from!" La Chunga has not gone hungry for a long time, but she still gets tears in her eyes when she remembers, "the bad times, because you suffer so much when you have nothing." Today she is a woman at the peak of her life and her art. She is an Artist, with a capital "A," for whom Carmen Amaya was almost a goddess, and who believes firmly that, "it is important to be a gypsy in order to have that special something that is necessary for the baile."

The dance is everything to La Chunga, with her big eyes and bare feet, "It is like eating, or when you are thirsty." She dances the same for any audience, "but it is necessary that I have cante in order to dance." La Chunga does not rehearse [Ed. note: several reliable sources have indicated that this is not true]; she lives from her feet, which are not insured; she designs her costumes without sequins or spangles, "Where could a gypsy girl go dressed in sequins?"

"Por favor, díñelame un plajo" [Give me a cigarette]. She smokes rapidly because the time has come for her to appear on the tablao, to dance the "toná" and the rumba catalana, her favorite. She puts on a black rose, takes a last look in the mirror and goes on stage. First a soleá, then tango, alegrías, la toná and, finally, the rumba. The audience goes wild with olés and applause. You have to be a gypsy to have



ISABELITA LOPEZ (photo by Peter Hallaway)

that something...Those feet like twisted, centuries-old pieces of wood.

As an homage to children, in the "International Year of the Child," Café de Chinitas put on a special children's show during the Christmas season: Isabel López, from Sevilla, Aurora, a gypsy from the Madrid barrio of Caño Roto, and Antonio Montoya, who is from a family replete with artists. The three are nine years old and were, for three days the stars of the tablao. Montoya sang:

Gitana, gitana, tu pelo, tu cara
llora de alegría
No llores de pena!
A ti volverá,
pero no llores de pena
porque me entristece el
verte llorar.

But the revelation, "the reincarnation, the miracle" -- as Carmen Mora told us -- was Isabelita. Those hands, her long hair that danced in compás, the white polka-dots that seemed

to leap from her blue skirt, her taconeos -- "arza, guapa" shouted the enthusiastic audience, and time after time the cantaores followed her with their animated singing.

Afterward, in her dressing room, we were surprised for a second time: she was a little girl -- nothing more! A "fenomena," but a little girl. "Don Alberto," she said to one of the owners of the place, "I don't want to put on the bata de cola, some steps don't come out well for me! You know," she explained to us, "I have to do six 'patás' [steps] and only three come out!"

She began to dance at the age of six with her teacher, Manolo Marín and now, "I do what I can when I dance because I like it, much more than going to 'colé' [school], even though I get good grades." Isabelita wants to be a star, she sees it coming. "Me be a teacher when I am older? Anda ya! It would be impossible to put up with all those kids! What I want to do is to dance and to be famous. But I want to dance alone, without a cuadro."

She looked through her dresses -- blue, red, white. She chose the blue and then picked out the flowers. "Put these pink ones and those red ones on me," she says to her mother when she sees her. She makes the photographer leave, Get out, I am going to put on the bata de cola and nobody can be in here!" The girl is a puritan. She dances a soleá. Then Valencia sings some alegrías for her and the "patás" come out beautifully -- all six.

The cuadro of youths is completed by the voice (another miracle?) of Aurora, who sings: "Queremos incorporarnos a la sociedad de ahora, que nos tiene marginados..." [we want to be part of today's society that keeps us on the fringe...]

Bulls and flamenco are in our culture. They were there when Gustavo Doré came to discover them. They were there for the paintbrushes of Picasso and for so many other universal artists. Why then do they seem not to be there for us? The Dutch come to Spain to study with Serranito, there is a flamenco school in Israel, another in Johannesburg that is sponsored by the government, the Japanese have been given awards in Spain, but we are deaf to our own folklore. Without tablaos, nothing but the "Ballet Nacional," where will the artists dance and sing? The tourists come to Spain looking for sun, bulls, and flamenco, and they leave us something in exchange -- right? The tablaos are showing signs of a grave crisis; in Madrid there are now only seven. They need the same subsidy that is given to movies and theater. If not, their "lamento" will become a "llanto."

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II BIENAL DE ARTE FLAMENCO

CANTE Y BAILE DE TRIANA

[from: ABC, Oct. 5, 1982; sent by Gordon Booth]

Part of the Bienal was presented in the Hotel Triana in Sevilla. The following performers participated on the evening dedicated to the Sevillanas: "Vino Viejo," Leal de Camas, La Canastera y El Pali. On another evening Márquez el Zapatero, El Teta, El Funi, El Arenero, Pepito Triana, Pedro Bacán, la Familia Montoya, los Trovos de la Alpujarra, los Troveros Miguel Garcia, El Candiota and José Soto "El Sotillo."



TROVOS DE LA ALPUJARRA



LEAL DE CAMAS



EL FUNI



FAMILIA MONTOYA



"VINO VIEJO"

* * *

THE OLD SCHOOL OF CANTE ATTRACTS VERY FEW PEOPLE, BUT HARVESTS MUCH APPLAUSE

[from: ABC, October 10, 1982; sent by Gordon Booth;
translated by Paco Sevilla]

by Miguel Acal

It does not seem proper to me, in some cases, the designation of artists as "the third age." This name still carries with it a certain derogatory flavor...The second "Bienal de Arte Flamenco," surrounded by such a large number of events that it is hard to see the forest for the trees, has been elevated by the presence of men of the old school of cante. Certainly, the cante is wide in its range, very rich, and very diverse, and we have to give everybody the chance to become acquainted with things that had importance in another time.

On the night of the Bienal there were recollections of artists who were a glory for our art. The fandangos de Carsá in the sweet voice of La Tomasca, the granainas of Vallejo in the "forma almibarada" ["almibar is sweetened syrup] of Fregenal [Miguel Fregenal], the immense musical power of El Gloria in the marchena versions of Manuel González, the grand style of Pepe Aznalcóllar in Luis Caballero, the sorcery of Niño Ricardo in the hands of Eduardo el de la Malena...and Pastora and Pepe Torre in the magic of the one who would give birth to José Gutiérrez "el de la Tomasa." Pies de Plomo has, and blessed was the moment in which it was grasped, some clear influences of the Torre family; together with his wife, Tomasa, he had some of the best moments of the night.

One noticed the lack of practice, the lack of performing, the long absence from public activity in all of those who performed. But they brought to the stage a way of being ["de ser y estar"] that is different from what we are accustomed to seeing -- less professional and more direct. Certainly, none of them was at his best, but that was no obstacle to their leaving banners of glory and quality with each "tercio" ["phrase of song"].

The night was beautiful, although there remained the pain of the small attendance, of the little pull these men have as performers. Those who enjoy cante should not be attracted only to the engraved names, but also to those who offer another type of quality, other cantes that are not usually seen in the performances of today. On this night there were many fandangos, but they had such good taste that they never bored, but drew applause and convinced "olé's."

El Gloria, Pastora, Marchena, Vallejo, El de la Carsá and Aznalcóllar were important, and all of them were again present on stage in the voices of these men who do not have, in the present, the importance that they had in past years. I understand that it was a success that did not receive the public attention it deserved, just as there was little interest in the exhibition of paintings by Miguel Alcalá on flamenco themes. But they all can feel satisfied because they succeeded in taking us back to other times, other times that were certainly less fortunate on a human level, but abundant in artistic qualities.

• • •

VERY GOOD CANTE, VERY LITTLE AUDIENCE

[from: ABC, October 12, 1982; sent by Gordon Booth; translated by Paco Sevilla]

by Miguel Acal

I have heard the bodega owners say on more than one occasion that you have to refresh the wine each year or so (by adding to the barrel]. In that way you maintain the desired body, the necessary fragrance, and the proper flavor. This Bienal has provided a wonderful refreshment in the terrain of the cante, in spite of the fact that it was dedicated to baile. The two evenings dedicated to cantaores of another time, men who had their best epoch some years ago, have served to bring attention to the present dangers, to

refresh the meaning of the aficionado and remind him of that which is authentically valid. The cante is not for the deaf, but for the intelligent, and feeling has to prevail over loudness because art has never been shouted.

In order to avoid nervousness and friction, the night was started with all of the artists on stage. It was an attempt to achieve a simple family fiesta, to have each artist give warmth to the others. And it was successful in part, but the theater creates nervousness in those who know.

María le Perrata began with bulerías and, after her, El Borrico. Both did cantes with immense flavor, tremendous quality, and making very clear the importance of compás, the lack of need for force, and, above all, the need for quality. Those who had it, retain it, and still have an excess to give.

The thing with Rafael Romero is another matter. It came his turn and he stated in a grandiose manner, "Now, I am going to sing seriously, la caña!"

What did he think? Did the others do cantes to jeer at? And in the second part, on stage alone, he insisted, "I am going to sing now for those who have feeling..."

The audience was discreet, put up with the insults and awarded some applauses for what the man from Andújar sang. You are forgiven, Don Rafael!

Joselero, with a Dieguito who was extremely well-applauded, did some things por soleá that were really magnificent. And La Sollago, por bulerías, received one of the biggest ovations.

The "fin de fiesta" [grand finale por bulerías] was fortunate to have the participation of the daughter of El tío Gregorio Fernández; María la Burra sang por bulerías with an overwhelming Pedro Peña and some "palmeros de lujo." El Nano, Chicharito de Jerez, Andorrano, and María showed their quality, and their flags flew high.

And so passed another performance of the old school of cante. Some of the announced singers were missing, for reasons unknown to us. They might have given more flavor, more stature to these two nights, if that were possible. But, in front of sparse audiences both nights, facets of cantes that are being lost were demonstrated; and they should be, because they constitute the very essence of the cante, indispensably redeemed. Without labeling epochs -- not the first, not the second, not the third -- because art does not know how to count years, those who went on stage in the Lope de Vega these two days refreshed the solera [sherry wine casks] and gave new life to a flamenco that is sick with commercialism, grandeloquence, and pontification. In a direct manner, without making a fuss, with good voice and excess quality, they sang well and on up from there. Nothing more and nothing less. We have to begin, and quickly, to learn from them.



Vilches

PERFORMING IN THE LOPE DE VEGA THEATER FROM LEFT: DIEGUITO DE MORON, LA SAYAGO, RAFAEL ROMERO, LA PERRATA, PEDRO PEÑA, EL BORRICO DE JEREZ AND MORAITO CHICO

• • •

MARIO MAYA "GIRALDILLO DEL BAILE"

(From: ABC, Oct. 13, 1982; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acaí

The jury was made up of the Duchess Cayetana, de Sevilla, Enrique el Cojo, Francisco Moreno Galván, José Manuel Caballero, Bonald, Pedro Peña, Rosario, and José Luis Ortiz Nuevo. The secretary -- without a voice nor a vote -- read the result of the contest. Applause and whistles from the auditorium; backstage all kinds of attitudes -- tears, fright, anger, joy. "What are we going to do?" "This can't be!" etc.

Contests -- even when they are not of any use, as in this case -- always have these things. Everyone presents themselves in order to win, and only one wins. At first it seemed that everyone understood this, but at the end it was demonstrated that, no way! Mario went out on stage to receive the trophy, a very heavy and beautiful bronze sculpture, and thanked the audience, which was quiet for a moment, for being there and the jury for the award. He said, gallantly, that the award was not only for him, but for el baile, which was finally getting some attention. His words were disorganized but well-meant.

Then everybody went on stage to dance por bulerías. Everyone except Pepa Montes, who was dumbfounded when she heard the judgment of the jury and left the three gypsies -- Mario Maya, Juan Ramírez, and Angelita Vargas -- to celebrate the victory of the man from Granada with a magnificent baile por bulerías. Still grumbling, but knowing how to lose, they were friends and didn't let themselves be carried off by the momentary anger. When all is said and done, there were four contestants and only one should win. The one who the jury thought was best did win and, agree with the verdict or not, you have to know how to be [estar] at the end, just as at the beginning.

On this fourth night, Angelita Vargas had danced a guajira, Mario Maya por martinetes, Pepe Montes and Juan Ramírez, por alegrías. The four of them, perhaps because it was the last night, outdid themselves. I remain convinced that, if the baile por bulerías is not permitted as a solo dance, then the martinete should not be allowed either -- but doctors have the science of flamenco and we have to submit to their judgment.

Earlier, and it would be unforgivable if we omitted it,

the two victors of last year's Bienal were on stage. Pedro Bacán and his "bruna guitarra" [literally "witch of a guitar," that is, "spellbinding"] opened the first and second parts, and Calixto Sánchez, with the guitar of Bacán, sang, and sang well, during the final deliberation of the jury.

I do not enter into technical considerations here, for they do not matter. Four bailaores did things the best they knew or were able. One had to win and seven men who know what is going on chose one of them. Congratulations, Mario Maya!

* * *

AN EXCEPTIONAL SHOW CLOSES THE BIENAL

(From: ABC, Oct. 14, 1982; sent by Gordon Booth; translated by Paco Sevilla)

by Miguel Acaí

In these pages we have never held back at the moment of judging particular performances. We do not weigh previous performances, but only analyze the present moment. That is how we understand honest critique in the small world of flamenco that is subject to so many different opinions. And if there is much to criticize in the Bienal, that is, in both that have been celebrated up to now, we also have to applaud. And the performance offered this year as the closing of the Bienal made one clap one's hands, as it did the public that filled the Lope de Vega; most sincere congratulations to the José Luis Ortiz Nuevo...

The closing of this Bienal was dedicated to the baile and celebrated as an homage to the great maestros of Sevilla, Matilde Coral, Enrique el Cojo, Rafael el Negro and El Farruco. In the first part, there were sublime moments in the cante of Rancapino -- what youthful mastery por soles -- in the endless pain communicated by Fernanda, the trembling rhythm of Bernarda, the immensity of the dance of Enrique -- almost seventy-two years behind him -- and the electrifying duende of Farruco -- what a great desplante por soles, with the hands "muertas," fallen, and the baile up high, alive. Matilde Coral, por alegrías, and some unforgettable steps por bulerías by Rafael el Negro, closed the first part.

The second half was too much, the complete ultimate. Very few times will you see in a theater a performance of such dimensions. An intimate fiesta was attempted and achieved and the artists felt "a gusto" [at their best, with a desire to sing], just as if they were in the patio of their homes.



FERNANDA AND BERNARDA DE UTRERA WITH GUITARIST PARRILLA DE JEREZ



ANGELITA VARGAS



RAMIREZ



RANCAPINO AND HABICHUELA



CHANO LOBATO AND MANOLO DOMINGUEZ

(photos by Vitches)



MATILDE CORAL



ENRIQUE EL COJO



NANO DE JEREZ AND PARRILLA DE JEREZ

Some sat, others stood, and they gave us some delicious moments. Fernanda and Bernarda warmed up the atmosphere with some fandangos. With things of Caracol and "El de la Carsá," Rancapino scratched the air and wounded it. Rafael Fernández brought us, with a great and good voice, the cantes of El Rubio. And then, the peak of perfection por bulerías. The powerful youth of Manolo Domínguez, the wisdom of Juan Habichuela, the flavor "a bronce" ("gypsy") of Manuel Parrilla, and the magic toque of Paco del Gator gave us the compás. And, on this compás, arabesques of cante by Juana Silva and Martín el Revuelo; that same Juana, with Pastora

Cruz and El Titi danced with a magnificent and ancient flavor.

Chano Lobato reminded us of "this land of Sevilla, filled with style and gracia" with the tanguillos of his Cádiz that he sang for Matilde to dance. And El Nano de Jerez, just as if in a family fiesta in the Barrio de Santa María, did a "bombero" (?) that would win him a gold medal. What gracia and compás. And with four names that have taught Sevilla to dance -- Farruco, Enrique, Matilde, and Rafael -- completed a Bienal that will be remembered for a long time -- for the arguments and for the magnificent closing fiesta.



ANGELITA VARGUS (photo by Peter Holloway)



MAIRENA

THE FIRST REVOLUTIONARY OF FLAMENCO

[from: El Pais, Dec. 26, 1982; sent by David Tamarin;
translated by Paco Sevilla]

by Angel A. Caballero

The great patriarch of the cante, Antonio Mairena (born in Mairena del Alcor, Sevilla, 1909), who at 73 is unanimously recognized as the undisputed maestro, is one of the truly significant personalities in all of the history of this art. Retired from active flamenco, with the rigorous exception of his annual participation in the festival of cante jondo that bears his name, he continues to be involved in the evolution of the cante. He has just announced his offer to make a record as a benefit for the flamenco artists of the "tercera edad" ["the third age"; refers to the old-time cantaores]. He describes himself as, "the first revolutionary in the world of flamenco."

Antonio Mairena defends the present moment in flamenco, but points out the existing confusion: "Flamenco is living in the most important time of its history; I say this because, with the dignity with which flamenco is treated, how it is valued, how the artists live, with respect to all of this, there has never been a better time. But, with regard to present qualities, I believe that there is a horrible confusion being spread that will lead us in a direction that we cannot predict. Because things have to be treated...each thing has its treatment: Folklore has its proper treatment; classical music has its treatment; adulterated flamenco is put at a price, is sold, is commercialized, and you have to know how to treat it and how it should be manipulated."

The Maestro reckons that the generic flamenco and the cante jondo have to be treated separately. Nevertheless, each day the confusion spreads, "many señores, intellectuals or not, express their opinions without knowing what they say, nor what it is all about, and the public, the aficionados who listen, well, they are often bewildered, because they don't understand anything of what is being done or what is being said..."

What is doing the greatest harm to flamenco? Mairena responds: Apart from the fact that there are many artists who become great stars prematurely, very prematurely, which is only human and I don't criticize this for it is very human to want to be a top star and earn a great deal of money -- this is very human and, besides, the youth have a lot of bravura and turn their backs on reality, on what it is to be a good professional in this, in this art...After that, it is the great confusion that helps to spread a terrible misunderstanding. It is we the artists who create the afición; we tell the public what it is all about, where it comes from, what is its origin, what it is made up of, and all of this sort of thing that the aficionado has to know if he wants to be an aficionado faithful to what we call today cante flamenco, or guitarra flamenca, or baile flamenco. The aficionado cannot be told wrongly; if he is misled, then, undeniably, the ignorance is being spread."

One problem, the Maestro feels, is that someone has to state definitively what is going on, what is happening with this mysterious art of flamenco. Another problem is what is going to happen to flamenco, how will it evolve into the future. I remind Mairena that some years ago he told me that flamenco was "hecho" ["made," "completed," "finished"], that flamenco would not admit new creations, and now there are artists who are experimenting with new forms, introducing instruments other than the guitar that never had anything to do with flamenco, and using "aires" that are foreign to this art, etc.

"I believe that, as I said at that time, the true flamenco is 'hecho,'" responds the cantaor. "When these gaps of forty or fifty years come along -- I myself have passed through them -- flamenco remains stationary, floating in space, its essences, its body virtually revolving in space, and he who loves, he who is faithful to that flamenco...Because, of

course, flamenco is not written like music; we have this difficulty, we stumble on this obstacle. But, at one time, there were those who marked out a road to follow, a guideline, and this class of art only admits great developments. If we appear in this region where that quantity of elements are accumulated, that were created in past times, we will find that it is a region without end and, to develop those elements requires centuries -- centuries and the great artist who has the qualities to do it; when you appear in this region, you find material that cannot be improved, developed, made greater or sweeter, nor -- and why not -- given duende, which is the personality of the individual artist and is not learned nor acquired at any price..."

At this point in his life, with a career now completed, a career that has known maximum honors, I believe that I can ask Antonio Mairena if he would like to tell us with sincerity who of those who come after him are doing something that interests him.

"There is a whole deck of young men who have very good qualities, they sound very well, but I can't point my finger at any particular one. My position is to encourage them and tell them how and where the cante is...If they want to take it [the advice], they take it and, if they don't want to take it...! Above all, above my advice, my good intentions, exists the egoism, the desire to be the top star, to be more of a maestro than the maestro, and the desire to earn great economic amounts -- this blinds a great deal and I understand it and don't condemn it because, without money you can't live today. Of course, these are the people who will be responsible for what this will become tomorrow; if it becomes a 'barbaridad' ["something generous"], they will be responsible."

And, at this moment, is there more likelihood that this will become a "barbaridad" tomorrow, or will it be put back on right track, that is, the orthodox path, with respect to the flamenco tradition that we know?

"I am an optimist, but flamenco is in a very dangerous time... 'Mucho, mucho, mucho, mucho, mucho!' There are good voices, as I have said; there are artists who have duendes, and those who have a good 'rajo' [rough voice] and marvelous facilities, but they are on a path that I can't see regenerating itself or returning to the orthodox. I say orthodox not to mean stagnation, immobilization, or an artist who doesn't change, no, no, because my idea is revolutionary within my ideas of the cante. I never sing a cante, how can I say it, for example a soleá, the same way. My cante is in constant movement, like mercury, never still, always looking for new effects, new duendes, new channels for making feeling...for that reason I say that the cante cannot be written down, there is no notation system to write it with. I continue to think that I want to be an optimist, but this is a very delicate time."

Mairena says that he often listens, either live or on record, to the younger cantaores, but on one point he is adamant: He does not learn, nor has he ever learned from them!

"I don't learn from the new ones anything except that, in what they are doing, I see many heresies. I have said that I constantly see the cante as something always in movement, in revolution, but the essences cannot be lost without the essences, they are making a cante without 'perfume,' and a cante, no matter how much beauty it may have, without 'perfume' it does not transmit [communicate], and if it does not transmit (which is the mission of the cante), well, for me it is something dead."

The Maestro concludes that the evolution of the cante has to be in the direction of surpassing quality, surpassing technique, smoothing the rough edges, looking for new duendes, new effects, new enchantments, giving the "perfume" even more intensity. A complete catalogue for the young cantaores. But if they go in the opposite direction, "if we erase all of this, if we remove all of this, and if a cantaor is like a record, something mechanical that you turn on and then, ten minutes later turn on again with some 'barbaridad,' and, later, turn it on again with yet another 'barbaridad,' I believe it is not correct and is not the proper path of evolution of what we call flamenco."

I pointed out to him that I didn't see the optimism that he spoke of earlier, not in any of his comments. He replied quickly: "Bueno, I am a conditional optimist. The cante does



ANTONIO MAIRENA (photo by Emilio Sáenz)

not die; this is not going to die; the cante will never die. The cante is revolving in space and it will stay there, in spite of all the harm being done to it by those who live from flamenco. There is an immense discography available today to show what those who were geniuses did. There is a path to follow. Later, you can sound different, you will be able to put in 'perfumes' that are more intense, better! But you have to follow that path. This revolution has to follow it. It is not, as they say, that one is conservative or static. Not in the least! I am the first revolutionary within the world of flamenco. But this revolution has to be made on a real and authentic base."



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"JOSE MENESE EN EL OLYMPIA,"
RCA-SPL1-2286 (1976)

This record was done around the time of the transition and adjustment in Spain due to the passing of long-time ruler Francisco Franco. The actual recording was done outside of Spain, at the Olympia Theater in Paris, France. The "letra" may be considered a bit on the political side, with the dominant theme being freedom. All "letras" for the album were composed by the poet Francisco Morena Galván.

Artistically the record is very good. Menese is very confident, as always, and accompanist Manolo Brenes plays accurately, clearly, and with spirit. The audience present for this live concert recording applauds enthusiastically for each cante. Menese speaks to his audience briefly, announcing the songs, and some of the "aficionados" speak out personally to him in between cantos.

The old-time flamenco aficionado may wonder: Why does politics get mixed with flamenco? Can't flamenco just continue as a personal complaint about life, not a political one? Those are valid questions, but could be countered with this type of question by someone advocating the cante as a form of protest: After years of control and suppression isn't it natural that artists would be the ones to speak out, especially the ones with access to some kind of media?

The latter part of the 1970's saw a flurry of these so-called "cantes de protesta" at the festivals and on a few recordings. I'm not sure to what extent they have continued into the 80's and would like to see an article or letter to the editor in *Jaleo* regarding this topic.

Below is the "letra" for one of the cantos from the Menese record with a translation to English. If anyone would like to elaborate on it by explaining or correcting my translation, please do so.

¡Qué Hermosa Es La Libertad!

(Garrotin) by F. Moreno Galván

Y las dejas repelás,
andas trasquilando ovejas;
con esas tijeras mismas
puen cortarte las orejas.

¿Es que aquí no sirve nadie?
Siempre mandan los estraños.
No mira un apearó
por la tierra, como el amo.

Se ve que algo se barrunta,
otras cartas se barajan:
Una calor recalma
termina arrancando agua.

Qué hermosa es la libertad
y algunas veces cavilo
que siendo cosa tan grande
esté pendiente de un hilo.

And you leave them clipped,
you go around shearing sheep;
with those very scissors
they can cut off your ears.

Isn't anyone worth anything
around here? Strangers are
always in charge. There's no
foreman looking over the
country, as the boss.

It's obvious that some guess-
work is going on, more cards
are being shuffled: A demanded
heat ends up pulling out water.

How beautiful freedom is!
and sometimes I object
that, being such a great thing,
it hangs upon a thread.

-- Guillermo Salazar



JUAN MARTINEZ El Arte Flamenco

"LA PULGA," "EL MOLINETE," AND THE "CAN-CAN" BRING ABOUT THE NEGLECT OF THE ART OF SPANISH DANCE

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

by Juan Martínez

The decadence of the classical Andalusian dance began to be felt in Spain in two stages. The first was the period of the "frivolous," songs like "la pulga" [the flea], "el morrongo," and others of that style; these songs were accompanied by movements that were more or less lascivious -- as in "el molinete" -- with pronounced gestures of the hips and hands, and, for costume, they wore the least possible (an example is "La Pulga" that the celebrated Chelito used to sing in a slip). And the verses can be classified as the most daring that had ever been presented to a theater audience.

This new event was so enjoyed by the public that, in a short time, it had invaded night clubs, cafés, cantantes, and all the other places that presented variety acts and the dance artists saw themselves caught in a whirlwind of decadence and artistic degradation. And, if those songs weren't enough, the "Can-Can" arrived to finish them off. The "Can-Can" was not a song, but a dance, a dance that is still presented around the world today and is of French origin; it followed other dances that came out of the French revolution and counteracted the aristocratic dances that had predominated before. In 1900 the first "cuadro" of "Can-Can" was presented in the Paris Exposition, and it caused such a furor that it didn't take long to cross the borders and find in Spain a great field of action where the frivolous was already at its peak.

This first stage was a great blow to the serious Spanish dance. Many dancers deserted to enter into the new style of artistic life -- the frivolous. Others preferred to continue fighting, while some retired. Some dancers opened dance schools, while others formed trios, quartets and larger groups in order to continue the fight against the shameful innovations that, later on, would be called artistic.

I have to give credit to the flamencos; they never abandoned their flamenco cuadros, nor did they give up their dances for the frivolous, even though they could have earned a fortune. The new and spicy dances were successful because, for many years the repertoire of Spanish dances, although extensive, varied, and beautiful, lacked novelty to give it appeal for the Spanish public. Outside of Spain, the Spanish dance continued with its same strength...

This first stage of decadence was conquered thanks to the high class of the bailarinas and bailarines who continued on the "tablados" throughout Spain, challenging with their true art the "contratiempos" that were presented to them. The public and the employers were against them, just because they preferred the pretty women who represented the frivolous and, second, because these new shows filled their theaters.

But the great artists of the baile managed, finally, if not to wipe out the frivolous, at least to once again place themselves above it, both in quality and in success, making the glory of the unequalled classical Andalusian dance shine once again.

It can be calculated that, until 1920, the old dance repertoire continued once again with its former power; during the years from 1912 to 1918, both flamencos and classical dancers earned money in abundance, both within and outside of Spain, which encouraged an infinite number of young men and women to dedicate themselves to the baile; at the same time, musicians decided to compose new dances in all styles.

As I said, up until 1920 everything went well; the names of La Argentina, Laura San Telmo and others were shining in Spain, while Vicente Escudero did the same in Paris. But, in spite of these top figures, and many others, the second stage of decadence was underway and, no later than 1923 or 1924, and things were going sharply and fatally downhill.

In the middle of that decline, great composers with their musical genius in all types of dance, began to present a repertoire of such musical strength that they not only managed to interpret the inevitable and total collapse of the great Spanish art, but thanks to them, dance in general was resuscitated and elevated to the level at which we find it today.

When this music appeared, it caused the same effect as when one finds oneself about to drown in water, not knowing how to swim, and is thrown a life jacket. The regenerating music was welcomed in the same way. The great artists of dance grabbed a hold of this music in order to be able to expand that which they had kept inside themselves due to the lack of music to inspire them and allow them to make use of new techniques and ideas.

In the next article we will leave the subject of this great music and expound on the causes of the second stage of decadence.



THE CONCURSO DE CANTE JONDO DE GRANADA, 1922

by Paco Sevilla

In the *Jaleo* of April 1981 (Vol. IV, No. 8), I wrote an article about the Contest of Cante Jondo in Granada in 1922. During the last two years a couple of related items have come in from the readers. David Tamarin sent the caricature study by Antonio López Sancho and the copy of the original announcement for the contest, both of which come from the book, *Manuel de Falla y el cante jondo* (Universidad de Granada, 1962).

The second item was a copy of the appendix of *On Music and Musicians* by Manuel de Falla, translated by David Urman and J. M. Thomson (Marion Boyars, London-Boston, 1979). The appendix consists of the translation of the entire pamphlet, *El Cante Jondo*, published anonymously by Manuel de Falla in conjunction with the 1922 contest. This pamphlet has been widely quoted in flamenco literature and we feel it worthwhile to reproduce parts of it here. Part II is deleted, as it deals in a superficial manner with the influence of cante jondo on Russian and French music. Included is a section dealing with the rules of the contest. We thank James Gaspar of Hollywood for this material.

ANALYSIS OF THE MUSICAL ELEMENTS OF CANTE JONDO

(a) The Historic Factors. Three factors in Spanish history have influenced to a different degree the general life of our culture, and have an obvious relevance to our music history; the adoption of the Church of Byzantine chant, the Arab invasion, and the settlement in Spain of numerous groups of gypsies.

The great master Felipe Pedrell writes in his admirable *Cancionero Musical Español*: "The persistence of musical orientalism in various Spanish popular songs is the deep-rooted result of the influence exerted by the most ancient Byzantine civilization which brought into being those formulae peculiar to the rites of the Church of Spain from the time of the conservation of our country to Christianity until the eleventh century, when the Roman liturgy was introduced." We would like to add that in one of the Andalusian songs, the *siguiriya*, which we believe best preserved the old spirit, we find the following elements of Byzantine chant: the tonal modes of the primitive systems (which must not be mistaken for the modes we now call "Greek," although these are sometimes an element in the structure of the others); the

use of enharmonic intervals typical of primitive modes, that is, the division and subdivision of the interval between the seventh degree and the tonic considered in its tonal function; finally, the absence of a metrical rhythm in the melodic line, and its wealth of modulating inflexions.

These characters are likewise present in Moorish Andalusian song, the origin of which is much later than the adoption of the Byzantine liturgical music by the Church of Spain. This is why Pedrell affirms that "our music does not owe anything essential to the Arabs or to the Moors, who probably reformed only some ornamental features common to the oriental and the Persian systems, whence their own stems. The Moors, therefore are those who have been influenced."

In making those statements we shall suppose that the master was referring only to the purely melodic music of the Andalusian Moors, for it is true that in other forms, especially in dance music, there are rhythmic and melodic elements that cannot possibly be traced back to the primitive liturgical chant of Spain.

One thing is beyond doubt: the music that is still known in Morocco, Algiers and Tunis, as "Andalusian music of the Moors of Granada" not only has a personal character that distinguishes it from other species of Arab origin, but also in its rhythmic dance forms shows the origin of many of our Andalusian dances: the sevillana, the zapateado, the seguidilla, etc.

In addition to the liturgical Byzantine and Arab elements, the siguirilla contains forms and characteristics that are

somehow independent from the primitive sacred songs of the Church and from the Moorish music of Granada. Where do they come from? In our opinion, they derive from the gipsy tribes who settled in Spain in the fifteenth century. They came to Granada, where they generally lived outside the city. They gradually integrated themselves with the people, until they were called by a name that shows to what point they had been incorporated in the civil life: castellanos nuevos, being thus distinguished from those of their race in which the nomadic spirit survived: the gitanos bravios.

Those tribes, who arrived from the East, according to the historical hypothesis, give Andalusian singing a new character which consists of the cante jondo. This is the result of all the factors we have mentioned, not the product of one of the coalescing tendencies. The original Andalusian element fused and shaped a new variety in conjunction with the received influences.

All we have said will become clearer if we analyse the musical features of the cante jondo. This name is given to a group of Andalusian songs, the genuine type of which we believe to be the so-called siguiriya gitana from this stem other kinds, still alive among the people -- the polo, the martinete, the soleares -- which, thanks to their very high qualities stand out among the great group of songs the common people name flamenco. Strictly speaking, this name should only be given to the modern group formed by the songs called malagueñas, granadinas, rondeñas (the last one being the origin of the other two), sevillanas, peteneras, etc. All these varieties can only be considered as a consequence of the former group.

Before underlining the purely musical value of the siguiriya gitana, we should like to point out that it is perhaps the only European song which preserves in all its purity -- in structure as well as in style -- the highest qualities of the primitive song of oriental people.

(b) Relationships with primitive oriental songs. The essential elements of the cante jondo present the following analogies with some of the songs of India and of other oriental countries:

I. The use of enharmonic intervals as a modulating means. "Modulating" is not used here in its modern sense. We call modulation the simple movement from one tonality to another that is similar but on a different plane, without however changing the mode -- major or minor. This is the only distinction made by European music, from the seventeenth century until the last third of the nineteenth. These modes or melodic series are composed of tones and semitones, the position of which is immutable. But the primitive Indian systems and those deriving from them do not consider that the places the smallest intervals occupy in the melodic series (i.e., the semitones of our tempered scale) -- the scales -- are invariable. In those systems the production of intervals that inhibit similar movements obey a rising or a lowering of the voice, which originates in the expression given to the sung word. This is the reason why the primitive modes of India were so numerous, for each one of those which were theoretically determined gave origin to new melodic series by freely altering four of its seven sounds. This means that only three of the notes of the scale were invariable. Moreover, each of the notes that could be altered was divided and subdivided, so that in certain cases the starting and finishing notes in some fragments of phrase were altered, which is exactly what happens in the cante jondo. To this we must add the frequent practice in Indian songs as well as in ours, of the vocal portamento, that is, the way of leading the voice so as to produce the infinite nuances existing between two joined or distant notes.

Thus, the way in which the word modulating is used, to denote the manner of a singer's using his voice as a means of expression, is far more exact in this case than in that to which the conservatoire treatises of European musical technique refer.

In summarizing this, we can affirm that in the cante jondo, as well as in the primitive Eastern songs, the musical scale is a direct consequence of what we could call the oral scale. Some theoreticians even suppose that word and song were one and the same thing in their origin. Louis Lucas, speaking about the excellence of enharmonic music says, "that it is the first to appear in the natural order, by imitation of the birds' song, of the animals' cries, and of the infinite rumblings of matter."

EL "CANTE JONDO"



(CANTO PRIMITIVO ANDALUZ)

SUS ORIGENES. - SUS
VALORES MUSICALES.
SU INFLUENCIA EN EL
ARTE MUSICAL EUROPEO.

Se publica con motivo de la
celebración del 1.º Concurso
de "Cante Jondo," organizado
por el Centro Artístico de
Granada. -- Corpus Christi.
13 y 14 de Junio de 1922.

EDITORIAL URANIA GRANADA

Portada del folleto sobre el cante jondo

TITLE PAGE FROM THE BOOK CANTE JONDO

What we now call "enharmonic modulation, can be considered, in a certain sense, as a consequence of the primitive enharmonic genre. Yet this consequence is apparent rather than real, because our tempered scale only allows us to change the tonal functions of a sound, whereas in the actual enharmonic process that sound is modified according to the natural needs of its attractive functions.

2. We recognize as peculiar to the cante jondo the usage of a melodic field that seldom surpasses the limits of a sixth. This sixth, of course, does not consist only of nine semitones, as in our tempered scale; through the use of enharmonic intervals, the number of sounds the singer can produce is substantially increased.

3. The repeated, even obsessive, use of one note, frequently accompanied by an upper or by a lower appoggiatura. This is characteristic of certain enchantment formulae, even of the kind of recitation that we could call prehistoric and that leads some people to think, as we pointed out before, that song preceded other forms of language. In certain songs of the group we are considering (particularly in the siguirilla), this device permits the destruction of every feeling of metrical rhythm, and thus gives the impression of sung prose, although the text is in verse.

4. Although gipsy melody is rich in ornamental features, these are used only at certain moments -- as they are in primitive Oriental songs -- to express states of relaxation or of rapture, suggested by the emotional force of the text. They have to be considered, therefore, as extensive vocal inflexions rather than as ornamental turns, although they sound like the latter when they are "translated" into the geometric intervals of the temperate scale.

5. The shouts with which our people encourage and incite the "cantaores" and "tocaores" also originate in a habit still to be observed in similar cases among the Oriental races. It must not be thought, however, that the siguriya and its derivatives are simply songs that have been imported from the East. At the most, it is a grafting or rather, a case of the

coincidence of origins that certainly did not reveal itself at one particular moment, but that is the result, as we have already pointed out, of an accumulation of historical facts taking place through many centuries in our peninsula. That is why the kind of song peculiar to Andalusia, although it coincides in its essential elements with those developed in countries so far away from ours, shows so typical, so national, a character, that it becomes unmistakable.*

THE GUITAR

To finish these notes we should like to point out the extremely important role played by the Spanish guitar in the influences to which we have referred.

The use of the guitar made by the people represents two clearly determined musical values: the rhythmic value, external and immediately perceptible, and the purely tonal-harmonic value.

The first of these, together with some cadential phrases of easy assimilation, was the only one to be used over a long period by more or less artistic music, whereas the importance of the second, the purely tonal-harmonic value, was hardly recognized until relatively recently; the only exception being Domenico Scarlatti.

The Russian composers were the first, after the admirable Neapolitan musician, to take note of it; but as the only one of them to know directly the way of playing peculiar to the Andalusian people was Glinka, the artistic application of it was inevitably small. Glinka himself paid more attention to the ornamental forms and to some cadential phrases than to the internal harmonic phenomena that take place in what we could call the toque jondo ("touch jondo").

It was Claude Debussy who incorporated those values in artistic music. His harmonic writing, his texture, prove it in many cases. Debussy's example had immediate and brilliant consequences; one of the best of them is the admirable "Iberia" of our Isaac Albéniz



GRANADA

CORPUS CHRISTI 1922

CONCURSO DE "CANTE JONDO"

(CANTO PRIMITIVO ANDALUZ)

Subvencionado por el Excmo. Ayuntamiento de Granada y organizado por el Centro Artístico y Literario

Que se celebrará en las noches del 13 y 14 de Junio en la Placeta de S. Nicolás del Albayzín

Sesiones de prueba eliminatoria los días 10, 11 y 12 del mismo mes

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CONSULTESE LA CONVOCATORIA

NOTA.—Se avisa a los que deseen prepararse para el concurso, que desde el día 7 de Mayo estará abierta la Escuela gratuita de "Cante jondo", todos los días de ocho a diez de la noche. Para la inscripción dirigirse a la Secretaría del Centro Artístico.

The toque jondo remains unrivalled in Europe. The harmonic effects that our guitar players unintentionally achieve are one of the marvels of natural art. Even more, we believe that our fifteenth-century instrumentalists were probably the first to add a harmonic accompaniment (with chords) to the vocal or instrumental melody. And let it be clear that we do not refer to the Moorish-Andalusian music, but to the Castilian; we should not mistake the Moorish guitar for the Latin. Both of them are referred to by our authors of the fourteenth and sixteenth centuries, and what they say proves the different musical uses of each instrument.

Pedrell affirms in his "organografía musical antigua española" that the Moorish guitar is still in use in Algeria and in Morocco; that it is called *khitar* (*khitar*>*guitarra*?); and that the strings are plucked. The primitive way of playing the Castilian guitar is to strum it, and this is still often heard among the people. That is why the use of the Moorish instrument was and is, melodic, like the lute and the *bandurria*, whereas the function of the Spanish-Latin guitar was harmonic, because if one strums the strings, only chords come out. Many will say that those chords are barbarian. We affirm instead, that they are a marvellous revelation of unsuspected possibilities of sounds.

THE CANTE JONDO COMPETITION (Primitive Andalusian song)

The Centro Artístico De Granada, aware of the importance of the people retaining their primitive songs, has organized this competition to stimulate their performance, which in some areas are now almost completely forgotten.

The competition, subsidized by the Municipality with 12,000 pesetas, aims at the revival, maintenance and purification of the old *cante jondo* (also called sometimes *cante grande*). Today this not only lacks appreciation but is also considered an inferior kind of art, when on the contrary it is really one of the highest manifestations of folk art in Europe.

The competition will take place on the given dates and according to the following principles:

1. For the purposes of the competition, *cante jondo* will be considered to be the group of Andalusian songs, the generic type of which we believe to be the so-called *siguirilla gitana*. This is the origin of the other songs still kept up by the people, like the *polos*, the *martinetes*, the *soleares*, which thanks to their very high qualities, distinguish themselves within the great group of songs commonly called *flamenco*. Strictly speaking, though, this last name should be applied only to the modern group formed by the *malaqueñas*,

the *granadinas* and their common stock, the *rondeñas* to the *sevillanas*, the *peteneras*, etc., all of which can only be considered as derivatives of those we formerly named, and will therefore be excluded from the competition.

2. For qualification and award purposes, the songs will be grouped as follows:

- (a) *siguirillas gitanas*
- (b) *serranas*, *polos*, *cañas*, *soleares*
- (c) songs without guitar accompaniment: *martinetes-carceleras*, *tonás*, *livianas*, *saetas viejas*.

3. All the *cantaos* of both sexes may take part in this competition. Only those professionals of less than twenty-one years will be allowed to participate. Professionals can send their students and in making awards the name of the master will be quoted.

4. All those who give public performances who are engaged and paid by a theatrical company or by particular individuals will be considered as professionals.

5. All those who want to register for the competition should fill in the attached form, and send it to the secretary of the Centro Artístico de Granada.

6. The expiry date for registration is the 25th of May.

7. To accompany the *cantaos* participating in the competition, guitar players will be admitted; they will be entitled to compete for the awards established for that purpose. Registration for guitar players is the same as for the *cantaos*; furthermore, their being professionals will be no obstacle to their registration.

8. The competition will take place at the San Nicolás square (Albaicín) on the evenings of the 13th and 14th of June. The preliminary round will start on the 10th of June, at 10 o'clock, at the Centro Artístico. All the *cantaos* and *tocaos* must attend it; should they not do so, it will be understood that they no longer participate in the competition.

9. The prizes will be distributed as follows:

For the first group

Prize of Honour: 1,000 pesetas from the Municipality of Granada, and 1,000 pesetas from the special prize "Ignacio Zuloaga." In all, 2,000 pesetas.

First prize: 750 pesetas

Second prize: 500 pesetas

Third prize: 250 pesetas

For the second and third groups

Two first prizes of 1,000 pesetas each

Two second prizes of 500 pesetas each

Two third prizes of 250 pesetas each

For the guitar players

Special prize "José Rodríguez Acosta": 1,000 pesetas

Second prize: 500 pesetas

10. Competitors can participate in one or in several of the groups, but they can be awarded only one monetary prize.



CARICATURE STUDY OF ANTONIO LÓPEZ SANCHEZ, DEPICTING THE SECOND NIGHT OF THE CONCURSO DE CANTE JONDO HELD IN THE PLAZA DE LOS ALJIBES OF THE ALHAMBRA IN GRANADA. (see key on adjoining page)

Should a competitor deserve several prizes, the highest of them will be handed to him, but of the others only an honourable qualification will be conferred on him. The amount outstanding on these prizes can be used to increase some of the others, should the jury judge it appropriate.

RULES FOR THE ELIMINATING ROUNDS

These will be divided into two kinds of competitions:

1. Admission tests
2. Eliminating tests for the prizes.

The eliminating rounds will begin on 10th of June at 10 o'clock. All those who are registered must attend them; should they not do so it will be understood that they are no longer participating in the competition.

Admission tests. For those registered in the first group, this will consist of the performance of a *siguirilla gitana* of the simple sort (without the change). For those belonging to the second and to the third groups, it will consist of the performance of one of the songs in their group. As for the guitar players, it will consist of the accompaniment of the *cantaos* during the test.

Those of the *cantaos* and of the guitar players whose performances are to the satisfaction of the jury, will be entitled to participate in the "Eliminating test for the prizes." These will be divided into three groups, corresponding to the three groups of the competition. The songs belonging to different groups will not be mixed.

In the first group, the competitor will sing two *siguirillas* of different styles, of his own choice.

In the second and third groups, it will be enough for the competitor to perform two songs belonging to two different items of the four comprised in either group.

Preference will be given to the performance of those songs which, because of their greater antiquity, are less known, since the main aim of the competition is to arouse interest in them.

Since only the performance of *siguirillas gitanas* is required for the first section, we should like to point out that in those of the *siguirillas* called *del cambio*, the *martinete* that sometimes accompanies them can also be sung.

Once the eliminating tests are completed, the jury will select from among the *cantaos* and the *tocaos* who have been examined, those who will take part in the competition and in the festival of the 13th and the 14th.

The verdict of the jury, as well as their decisions during the eliminating rounds, will be final.

The jury may interrupt the performance of the competitors whenever they think it convenient.

REMARKS

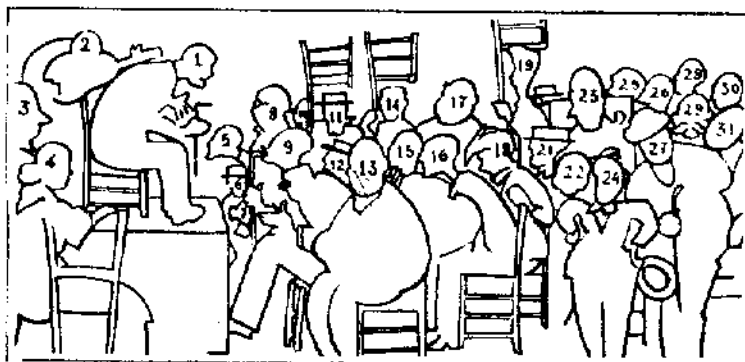
We have to warn competitors most earnestly that preference will be given to those whose styles abide by the old practice of the classical *cantaos* and which avoids every kind of improper flourish, thus restoring the *cante jondo* to its admirable sobriety, which was one of its beauties, and is now regrettably, lost.

For the same reasons, competitors should bear in mind that modernized songs will be rejected, however excellent the vocal qualities of the performer. Likewise, competitors should remember that it is an essential quality of the pure Andalusian *cante* to avoid every suggestion of a concert or theatrical style. The competitor is not a singer, but a *cantaor*.

The *cantaor* should not be discouraged if he is told that in certain notes he goes out of tune. On occasions, being out of tune is utterly irrelevant to the true connoisseur of Andalusian *cante*.

It should also be remembered that a great vocal range, that is, a voice that embraces many notes, is on the one hand necessary to the *cante jondo*, but on the other, its improper use can be detrimental to its stylistic purity.


*That rare treasure, the pure Andalusian song, not only threatens to disintegrate, but is on the verge of disappearing permanently. Something even worse is happening; with the exception of some *cantaor* still singing, and a few *ex-cantaos* with no voice left, what we can usually hear of the Andalusian song is a sad, lamentable shadow of what it was, of what it should be. The dignified, hieratic song of yesterday has degenerated into the ridiculous *flamenguism* of today. In this latter, the essential elements of Andalusian song, those which are its glory, its ancient nobility titles, are adulterated and (horror!) modernized. The sober modulation -- the natural inflexions of the song which cause the intervals between the notes of the scale to be divided and subdivided -- has become an artificial ornamenting, more characteristic of the worst moments of the Italian decadent period than of the primitive songs of the East, with which ours can be compared only when they are pure. The reduced melodic boundaries, within which our songs find their natural field, have been clumsily expanded. The modal wealth of the oldest scales has been replaced by the total poverty that the preponderant use of the only two modern scales causes, of those scales that monopolized European music during more than two centuries.



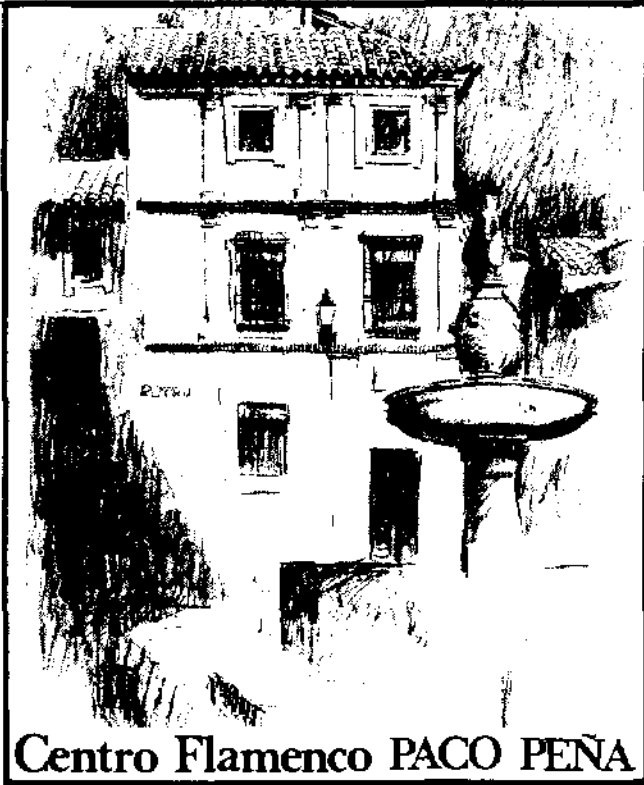
1: Diego Bermúdez, El Tenazas. 2: Ramón Montoya. 3: Joaquín Cuadros. 4: Pastora Povón, Niña de los Peines. 5: Valentín Felip Durán. 6: El Niño del Barbero. 7: La Niña de la Aguadeta. 8: Andrés Segovia. 9: José Ruiz Atmodávar. 10: José Sánchez Pueras. 11: Ruperto Martínez Riobó. 12: Antonio López Sancho. 13: Ignacio Zuloaga. 14: José García Corrallo. 15: Fernando Vitechez. 16: Manuel de Falla. 17: Vicente León Callejas. 18: Federico García Lorca. 19: Hermenegildo Lanz. 20: José Martínez Riobó. 21: Luis Riobó. 22: Ramón Martínez Riobó. 23: Santiago Rusiñol. 24: Antonio Ortega Malina. 25: José Caraza. 26: Rogelio Robles Pozos. 27: Fructoso Vergara Cardona. 28: Fernando de las Ríos. 29: Santos Martínez. 30: Miguel Cerón. Y 31: Ramón Carzo

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Centro Flamenco PACO PEÑA

3^{er} ENCUENTRO FLAMENCO

The Centro Flamenco in Córdoba is now in its third year. This year, Paco Peña is expanding his concept and featuring other teachers besides himself: Fernando Carranza will teach beginners, Inmaculada Aguilar will teach dance, and Mario Escudero will teach a seminar. In addition, there will be a classical guitar course taught by John Williams. There will also be concerts by Paco Peña, Sabicas, Mario Escudero, David Ruesel, Manuel Soto "El Sordera," and others.

The flamenco guitar course will cover:

1. The Compás.
2. The Falseta.
3. Basic toques a Compás
4. Other toques related to the basic ones.
5. The Fandango family.
6. Flamenco toques with non-Andalusian origin.
7. Accompaniment to the flamenco song.
8. Accompaniment to the flamenco dance.
9. General technique and study method for the flamenco guitarist.

The classical guitar course will cover:

1. Baroque Music.
2. The dynamics and tone colours of Contemporary Music.
3. Duets.

In addition John Williams will conduct discussions on sight-reading and musical phrasing as applied to the fundamentals of learning the guitar.

Mr. Williams wants everyone in his course to participate in the discussions on all the above subjects, but it will be expected that the more capable players will be given preference as regards actual playing.

Course Dates:

Course A -- 11th July -- Paco Peña

Course B -- 25th July -- Mario Escudero

*Course C -- 20th July -- John Williams. For advanced guitarists only.

Course D -- 11th July -- Inmaculada Aguilar

Course E -- 25th July -- Inmaculada Aguilar

Course AA -- 11th July -- Fernando Carranza

Course BB -- 25th July -- Fernando Carranza

Course Fees:

Flamenco and Classical guitar course	18.000 ptas.
Auditors	12.000 ptas.
Beginners (flamenco guitar)	12.000 ptas.
Dance course	15.000 ptas.

You must enclose 4.000 pesetas with your application form in order to cover registration costs.

The remainder must be paid on arrival at the Seminar. The method of payment is by Eurocheque or by postal or bankers order to "Centro Flamenco Paco Peña" and posted to the same at: Calle Reloj, No. 7, Córdoba, Spain.

Applications:

Please send your application form as soon as possible to the above address, and not later than 1st July 1983.

Board and Lodgings

Hostel accommodations will be provided at your request at around 400/500 pesetas per person per night. Unless otherwise stated we will assume that you have no objection to sharing with other fellow-students. If you prefer an alternative type of accommodation, please tell us your requirements and the Centre will make your reservations.

Please tick:

HOSTEL

OTHER

NOTE: The price for a one-star hotel is around 900/1.000 pesetas per night single and 1.500/1.600 pesetas per night double.

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

* * *

MAY SEMINAR

The accompaniment of flamenco dance and song is a complex area of flamenco which aficionados rarely have the opportunity to approach and study intensively. This aspect of flamenco guitar is covered, among other subjects, during our Summer Seminars ENCUENTRO FLAMENCO, but we now want to pay special attention to it.

We are starting a new venture: the MAY SEMINAR, a one-week course on the art of accompanying singers and dancers.

The date we've chosen for this seminar is an appropriate and very beautiful time. May in Córdoba is an unforgettable experience: patios, balconies and even squares are adorned and dressed up in flowers to compete for the prizes given to the best ones by the local authorities. There are celebrations of all kinds: the famous spring fair, art exhibitions, concerts (this year's Spring Music Week at the Conservatory includes a concert by Paco Peña). It is a real explosion of popular festivities.

In addition, the three-yearly National Flamenco Competition (for professional as well as amateur artists) is due this May. You may like to be present at some of these activities at the same time that you take a closer look at the important art of accompanying flamenco dancers and singers.

(Note: You are expected to be familiar with flamenco guitar technique.)

The May Seminar consists in one week of guitar work.

Date: 4th to 10th of May

Place: Centro Flamenco "Paco Peña" -- Córdoba

Guitar: Manuel de Falma

Dance: Inmaculada Aguilar

Singing: Juan Morenc Maya "El Pele"

Price: 10.000 pesetas

Direction: Paco Peña

Please tear along this line and send to Centro Flamenco "Paco Peña," calle Reloj, no. 7 Córdoba, España, enclosing your registration fee of 4.000 ptas.

I would like to take part in your MAY SEMINAR taking place from 4th to 10th May 1983. I understand the price is 10.000 pesetas and I enclose 4.000 ptas. in advance. The rest will be paid on arrival.

NAME: _____ FORENAME: _____

ADDRESS: _____ COUNTRY: _____

Please reserve for me a single/double room at a hotel/hostel*
*Delete as required.

LOS ANGELES MAY JUERGA

by Yvetta Williams

The Los Angeles area May juerga will be held on Saturday, May 14, at 8:00pm at the Sevilla Restaurant (formerly Central Español), 1517 W. Carson in Torrance. The owner, Lino Vasquez, is remodeling the restaurant into a facility for Tablao Flamenco and also a new dining area. They specialize in food from Spain. Dinners range in price from \$5.50 to \$11.50. Fine wines and beers are available. The remodeling will be completed by the May juerga. If possible, plan to support our host by having dinner and/or tapas. You are welcome to come to the juerga without buying dinner, but if you want to have a fine Spanish dinner to complement the great flamenco dance, guitar and cante, we highly recommend Sevilla Restaurant. For dinner reservations call 213-328-2366.

At this May juerga we will have a workshop on castanets from 8-8:30pm (the first half-hour of the juerga). This first workshop will be on choosing and playing castanets. The workshop will be taught by a professional dancer well-versed in the use of castanets. Bring your castanets and plan to take part in the workshop. (We will have a few extra pairs for those who don't have castanets.)

The juerga will begin "en punto" at 8pm with the workshop and then into an evening of good flamenco fun and fellowship.

Bring your instruments, castanets, dance shoes, wear your costumes and plan to participate and have a great time. Anyone with an interest in flamenco and performers at all levels are invited to participate.

Take the Harbor Freeway south to the Carson St. Exit and go west on Carson. Sevilla Restaurant is between Normandie and Western on Carson.

If you are coming north on the Harbor Freeway, take the 220th St. Exit to Figueroa -- north on Figueroa to Carson -- west on Carson between Normandie and Western.

For juerga information call Ron Spatz 213-883-0932 or Yvetta Williams 213-833-0567.

SAN DIEGO SCENE

AROUND THE TOWN

The last flamenco presentation at ROSA'S POLLOS DE ORO went out with a big bang March 26th. Rosa had presented a flamenco show every Saturday night for two months with Paco Sevilla on the guitar, Pilar Moreno singing and alternating dancers Rayna with her niece Amy, Juanita Franco with Angelita and myself with Elizabeth Crespo and Lisa Mellizo. Rosa's improvised flamenco den was crowded with bodies and filled with ambiente. One could not help but perform well with such enthusiastic support.

LOS TRIANEROS, San Diego's flamenco youth group, performed in a benefit festival to raise money for starving children around the world on March 31st and April 2nd in Balboa Park's Organ Pavilion. The group at present includes guitarist Damian Ballardo (15) and dancer-singers Lisa Mellizo (16), Trisha De Alva (15), Marvilla Madrid (12), Marina Madrid (11), and Raguél Flores (9), presented a polished, professional performance and was the one group singled out for a write-up and photo in the San Diego Union which covered the Sun Day's Festival.

RODRIGO THE PAINTER! Do we have a new Grandma Moses in our midst? Guitarist Rodrigo dropped out of the flamenco scene temporarily and turned his creative talents in another direction. Having never done any kind of drawing or painting, he began turning out pictures one after another, working in a variety of mediums, styles and subject matter. His unique pictures may be on display at future juergas.

EYE ON SAN DIEGO had its "eye" on RAYNA April 2nd on Channel 10. Rayna has been active in Flamenco dance for many years and has become almost a fixture with her troupe of young dancers at San Diego's Old Town "Bazaar Del Mundo." She was highlighted on the 7:30 evening show with her troupe at the "Bazaar," teaching a dance class at Calliopes and gave a brief talk on flamenco dance and flamenco feeling.

* * *

JUNTA REPORT

In the last Jaleistas' board meeting, our treasurer of four years, Elizabeth Ballardo, turned over the books to temporary acting-treasurer Raúl Botello. I would like to take this opportunity to express our appreciation to Elizabeth for the many hours she has spent in keeping meticulous and complete financial records for our organization including the Jaleo magazine. The time consumed by this job has crept up, in the last year, to fifteen or twenty hours a month. The last few months have been especially difficult because of the many forms and correspondence in connection with our application for tax exemption.

This kind of dedication is hard to come by and the success of Jaleistas is owed to people like Elizabeth.

* * *

FEBRUARY JUERGA

The following photos were taken at the February juerga in which guest artist Manuel Agujetas performed with dancers Mara Sultani and Juanita Franco and guitarist Rodrigo.

Manuel presented two shows during the evening singing alegrías, tientos, fandango grande, soleá, bulerías, siguiriyas. His voice is powerful and filled with emotion; his rapport with the audience great (as can be seen in the accompanying photos). Mara danced alegrías and tangos. It was exciting to see her dance after having read about her in Jaleo (Nov. 1982). Juanita, who danced alegrías and bulerías -- inspired by the cante -- has never danced better.

There was an enthusiastic turnout of Jaleistas at the home of Jorge Quintero which lent itself beautifully for a juerga. We were delighted to see some faces which we haven't seen for a while: General Littleton from Bakersfield, dancer Magdalena from Mexicali and guitarist Cristina Reyes.

Rafael Díaz is deserving of special thanks for the many hours he spent in setting up for this juerga and cleaning up afterwards. And thank you all for your participation in making it a very special evening.

-- Juana De Alva



(photo by Raúl Botello)

MANUEL AGUJETAS ACCOMPANIED BY RODRIGO



FROM LEFT: MARA SULTANI, AGUJETAS, RODRIGO



FROM LEFT: REMEDIOS FLORES, RODRIGO, MANUEL AGUJETAS, MARA SULTANI

Gutierrez



WITH FRANCISCO BALLARDO

(photo by Victoria Ballardo)

Botello



SINGING TO THE AUDIENCE (photos by Victor Gutierrez)



THE MANY FACES OF MANUEL AGUJETAS
(photos by Victor Gutierrez)



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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 JALSD, 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

ZDRONGO FLAMENCO 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.

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 213-883-0932 or 213-833-0567

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

concerts

DORITA GALAN IN CONCERT, April 22 at the Teatro de Camara in Chihuahua, Mexico, Hiss Galan will give a flamenco cante recital accompanying herself on the guitar. For more information write 10422 Mt. Boucherie, El Paso, TX 79924 or call (915) 821-9272.

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.

classified

FOR SALE BY COLLECTOR: FLAMENCO GUITAR: Manuel Reyes '75. Mint. Pegs. Flamed maple back and sides. Only such Reyes in existence. Dr. Hollenberg. 212-960-9253 days. 203-227-2449 evenings.

"FIRE AND ICE," a novel with a flamenco background. Order from M. E. Stiles, 52E9 100th Way N., St. Petersburg, FL 33708; enclose \$3.50 check or M.O.

MANTONCILLAS (SMALL NECK SHAWLS) FOR SALE: Spanish made, triangular rayon shawls 46" x 19" with 24" fringe -- \$20 and 66" x 19" crepe with 22" fringe -- \$22 (red, hot pink, dark blue, green) Y. Williams -- THE SEA, 305 W. Harbor Blvd., San Pedro, CA 90731 (213) 831-1694.

CASTANETS IMPORTED FROM SPAIN -- professional quality, brown granadillo \$25-\$30, black granadillo and ebony \$35-\$45, fiber \$55-\$65, sizes 5-6-7-E. Student models \$11. Y. Williams, THE SEA, 305 M. Harbor Blvd., San Pedro, CA 90731 (213) 831-1694

CLASSICAL-FLAMENCO GUITARS -- student and professional models -- Ramirez, Kono, Contreras, Marin, Flores, etc. -- Kenneth Sanders (714) 499-4961

RDSA HONTDYA'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.

GUITAR MUSIC AVAILABLE: Music of many top artists, both modern and old style, transcribed by Peter Balme, 11DD W. River Park Lane, Milwaukee, WI 53209.

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

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

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

GUITARISTS AND GUITAR STUDENTS WELCOME to accompany dance classes, San Diego area. Call Juana 440-5279 before 8a.m.

BACK ISSUES OF JALBO AVAILABLE: Vol. I no. 1 to 6 \$1.00 each. Vol. I no. 7 to 12 \$2.00 each, Vol. II, III & IV no. 1 to 12 \$2.00 each, and Vol. V and VI issues \$2.50 each. (Add \$1.00 for overseas mailing.)

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Carlos Ramos (Arlington, VA)	703/524-5083
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Fernando Sirvent (Spanish Guitar Center)	703/527-3454
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Michael Ziegahn	612/825-2952
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DANCE INSTRUCTION

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Guillermo Salazar	333-0830
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DANCE INSTRUCTION

Barbara Alba	303/733-4015
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oklahomaGUITAR INSTRUCTION

Ronald Radford (Tulsa)	918/742-5508
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DANCE INSTRUCTION

Jimmie Crowell	946-2158
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washingtonDANCE INSTRUCTION

Morca Academy (Bellingham)	206/676-1864
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La Romera (Seattle)	206/283-1368
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Maria Luna (Seattle)	206/323-2629
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GUITAR INSTRUCTION

Gerardo Alcalá (Bellingham)	206/676-1864
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Joel Blair	206/671-6268
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oregonFLAMENCO ENTERTAINMENT

Norton House Rest. (Portland)	223-0743
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DANCE INSTRUCTION

Maria Moreno	503/282-5061
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arizonaDANCE INSTRUCTION

Laura Moya (Phoenix)	602/995-1402
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Lydia Torea	602/841-0028
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Patricia Mahan (Tucson)	602/885-0815
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GUITAR INSTRUCTION

Ismael Barajas (Tucson)	602/745-8310
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GUITAR ACCOMPANIMENT

Sadhana (Non-Professional)	602/624-7979
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californiaFLAMENCO ENTERTAINMENT

Don Quixote (San Jose)	408/378-1545
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Mariano Cordoba (Sunnyvale)	408/733-1115
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Les Pirates (Los Altos)	415/968-7251
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Anita Sheer (Los Gatos)	408/723-0354
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JUERGAS

Halcyon Ida (Santa Cruz)	408/429-8476
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Jack C. Ohringer (Vallejo)	707/642-5424
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GUITAR INSTRUCTION

Mariano Cordoba (Sunnyvale)	408/733-1115
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Rick Willis (Placerville/Sacramento)	209/245-6095
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Ken Sanders	714/499-4961
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Juan Serrano (Fresno)	209/439-2410
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Anita Sheer (Los Gatos)	408/723-0354
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DANCE INSTRUCTION

Adela (San Mateo) 415/341-4484
 (San Jose) 408/292-0443
 Rosalie Branigan (Montclair) 714/624-5501
 Paula Reyes (New Monterey) 375-6964
 Carmen Chevere (Newbury Park) 805/498-0264

san franciscoFLAMENCO ENTERTAINMENT

La Bodega 415/398-9555
 Las Cuevas 415/435-3021
 Flamenco Restaurant 415/922-7670
 El Meson Restaurant 415/928-2279
 Siboney Restaurant (Berkley)
 Las Palomas Restaurant

DANCE INSTRUCTION

Adela Clara, Miguel Santos 415/431-6521
 Concha Duran 213/223-1784
 Rosa Montoya 415/239-7510
 Isa Mura 415/435-3021
 Teresita Osta 415/567-7674
 Jose Ramon/Nob Hill Studio 415/775-3805

GUITAR INSTRUCTION

Mariano Cordoba 408/733-1115
 Ricardo Peti (Carmel Highlands) 624-3015

CANTE INSTRUCTION

Concha Duran 213/223-1784
 Isa Mura 415/435-3021

FLAMENCO COSTUMES

Raquel Lopez 415/924-5908

los angelesFLAMENCO ENTERTAINMENT

Chez Carlos Del Peru Rest. 213/789-6513
 Lares Cafe (Santa Monica) 213/828-9205
 El Cid 213/668-0338
 Espartacus Restaurant 213/659-2024
 Las Brujas Restaurant 213/667-9587
 The Intersection Polk Dance Center Rest. 213/386-0275

JUERGAS

Yvett Williams 213/833-0567
 Ron Spatz 213/883-0932

ACCOMPANIST FOR DANCE & CANTE

Eduardo Aguero 213/660-0250

DANCE INSTRUCTION

Roberto Amaral 213/785-2359
 Pedro Carbajal 213/462-9356
 Rubina Carmona 213/660-9059
 Manuela de Cadiz 213/837-0473
 Concha Duran 213/223-1784
 Carmen Heredia 213/862-1850
 Maria Morca 213/386-0275

Oscar Nieto 213/265-3256
 Vincente Romero (Long Beach) 213/423-5435
 Sylvia Sonera 213/240-3538
 Linda Torres (San Gabriel) 213/262-7643
 Elena Villablanca 213/828-2018

GUITAR INSTRUCTION

Gene Cordero 213/451-9474
 David De Alva 714/771-7867
 Gabriel Ruiz (Glendale) 213/244-4228

CANTE INSTRUCTION

Rubina Carmona 213/660-9059
 Concha Duran 213/223-1784
 Chinin de Triana 213/240-3538

FLAMENCO COSTUMES

Rubina Carmona 213/660-9059

CASTANETS

Jose Fernandez (Reseda) 213/881-1470
 Yvett Williams (Imported) 213/831-1694 or 213/833-0567

san diegoFLAMENCO ENTERTAINMENT

Old Town (Bazaar del Mundo - Sun. noons)

JUERGAS

Vicki Dietrich 619/460-6218

DANCE INSTRUCTION

Juana de Alva 619/440-5279
 Juanita Franco 619/481-6269
 Maria Teresa Gomez 619/453-5301
 Rayna 619/475-4627
 Julia Romero 619/583-5846

GUITAR INSTRUCTION

Joe Kinney 619/274-7386
 Rodrigo 619/465-7385
 Paco Sevilla 619/282-2837

FLAMENCO COSTUMES

Clara Martinez 619/831-2596

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 (Shoes 5,000 pesetas/boots 7,000 pesetas - send
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