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JALEO

newsletter of the flamenco association of san diego

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JUNE 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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CLOSING DATES

ITEM	For July Issue	For Aug.
ARTICLES.....	In by June 1st	July 1st
ANNOUNCEMENTS.....	In by June 8th	July 8th
LETTERS, EL OIDO, COPY READY ADS....	In by June 15th	July 15th

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PACO PEÑA In Atlanta

by Marta del Cid

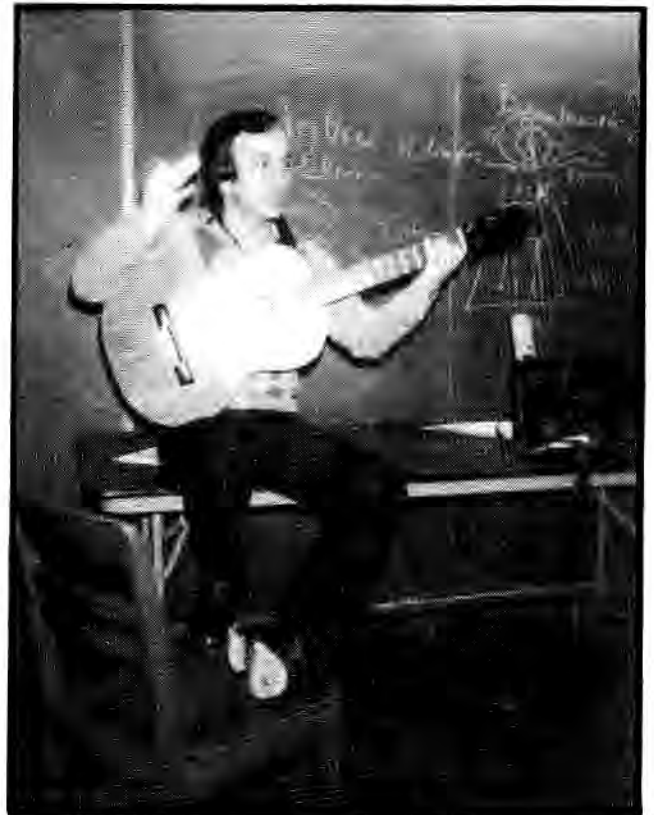
I could hardly believe he was finally here. We had spent months preparing for this, ever since I had noted in Jaleo that Paco Peña would make a brief visit to the States for a New York performance. My first thought had been, "How do I get to New York?" and my immediate second thought was, "If New York, why not Atlanta?" I once again approached my very supportive friend Olga Baer, the director of Casa Cultural, an organization which offers classes in Spanish and promotes the Hispanic arts in the city of Atlanta. Olga and I had collaborated on similar projects before and she was, as always, very enthusiastic at the prospect of sponsoring such a fine artist, so by fall we were digging in, organizing our material, pursuing grants (which we were awarded by the City of Atlanta Dept. of Cultural Affairs), securing the hall, and so forth. An additional bonus this time was the assistance of George Petsch of the Atlanta Guitar Center, who took on the task of contacting the guitar community and organizing a workshop.

And so, after years of hearing his music and months of dealing with his publicity, here he was, walking toward me in the airport, a man carrying his guitar. The simplicity of that reality -- we are all just human beings -- touched me very suddenly and deeply and I hesitated a second, savoring that feeling before moving forward to introduce myself and welcome him. I had neglected to describe myself ("I will probably be the only redhead dancing a bulerías in the Atlanta Airport that afternoon") to him when he had called a few days earlier from New York, but I recognized him at once. We chatted as we walked to the baggage claim to collect his luggage and other guitar -- his flamenco guitar never leaves his side, but the palosanto (which he uses for the more classical toques) he sends through.

On the way through the city we stopped at the Guitar Center where Paco was greeted by George and his partner Larry McMichaels. George loosely outlined the workshop as he envisioned it -- more of a demonstration/discussion of flamenco dynamics and technique since the majority of guitarists attending would have little to no experience with flamenco. Paco, in his modest but uncompromising manner, then outlined the workshop as it would be -- "Everyone must have a guitar and everyone must play. This is the only way one can learn -- one must hold the guitar and try." More discussion and the workshop format was nailed down. Paco then presented a gift of his latest digital recording and talk turned to Córdoba and his Centro Flamenco -- he has an impressive line-up for this summer with Sabicas, Mario Escudero and classical guitarist John Williams as guest artists.

It was late afternoon when we arrived home. I got Paco settled and then started dinner as I had an early evening class to teach. In a letter and earlier that day in the car I had asked Paco if he would be willing to help my daughter Anya with her guitar and he wasted no time in asking her to play for him. She played a creditable soleá using the classical positions she had been conscientiously taught, and then we received a personalized preview of what the workshop the following morning would hold in store. With single-minded attention he zeroed in on the fundamentals of flamenco technique, stressing feeding the weight of the right arm into the thumb, playing with the thumb into the guitar, and accenting the compás not only with golpes, but with the thumb. He selected a basic falseta and as Anya repeated this over and over absorbing the new feel of this approach, Paco stood up to one side observing her hand in profile, counting and beating compás with his foot. Then he was pacing around the kitchen and staring out the window, his knuckles rapping compás on the table behind him, repeating, "Again Again." Drilling and more drilling until he was sure she had it, he then asked her to play using her old style. She started in and then slacked off, dissatisfied with the flat dynamics. The lesson had been digested. We ate and I was off to teach with renewed energy.

When I returned the house was quiet. Anya had turned in



PACO PEÑA INSTRUCTING DURING GUITAR WORKSHOP IN ATLANTA

(photos by Bob Clark)

early and Paco, having just performed in New York the previous night and still feeling the effects of jet lag, was slowly winding down with some reading. I had last minute shopping and loose ends to tie up and it was 1:30 before I got to bed, but I was waking every hour and running through the house to check the driveway as we were expecting our tribe from Ohio. They finally appeared at 5 a.m. -- Bob Clark, Char Gerheim, Maria and Nanette Pontones, an artist and new aficionado, Tim ? -- and we set the medicine to percolating. Paco appeared at around 10:00, met everyone over the still-continuing breakfast, and then we all took off for what would be a most significant day. Paco was friendly but remote -- with us but not with us -- and it became apparent as the day's activities accrued that this distance was necessary in order for him to maintain his artistic energy. All his concentration was channeled into his work and he gave totally of himself to the moment. We were all to receive a lesson in what true artistic discipline really is.

The Workshop

George had reserved a hall at Emory University and was waiting at the door when we arrived at 11:00. Of the eighteen or so guitarists who were participating, only about four had any experience with flamenco, so Paco began with them, inviting each to come forward to play for him and the group. He is not one to waste time with flattery and in his efforts to make a fair and honest assessment he is often bluntly candid: "Well, it's obvious you have no concept of the compás at all." But these observations were always delivered with impartiality and immediately followed by positive suggestions for improvement so that everyone was left feeling motivated. One guitarist launched into a florid granainas/tarantas combination and hadn't rambled very far before Paco interrupted politely saying, "Yes, yes, but let me hear something with a rhythm." His criterion for good flamenco is good compás -- it doesn't matter how well developed the technique may be -- if it isn't in compás it isn't flamenco, plain and simple. He stressed this over and over for the next two hours: "If you are going to say something flamenco, you must say it in compás." Also emphasized were the points he had made during Anya's session the night before: the weight of the arm, the thrust of the thumb, the accent.

After these demonstrations, Paco settled into general teaching, counting out compás and having everyone try the basic introduction for soleares. Much repetition and a simple falseta was added, followed by more repetition and more building. His insistent intensity was so compelling that even those of us who are not guitarists were playing rasqueos and drumming golpes on the edges of our seats. Questions were dealt with as he went along: "How do I keep the guitar from slipping?", "I'm having trouble doing the thumb and the golpe at the same time." Toward the end he showed how the soleares is the basis for bulerías and then demonstrated, to everyone's delight, how the basic compás is compounded as he sprinted into a powerful example of that exhilarating toque.



ATTENTIVE STUDENTS IN WORKSHOP
(photo by Maria Pontones)

At session's end, everyone was feeling very satisfied -- those of us involved in other aspects of flamenco were applying his principles to our own areas and those just there to listen came away with a new appreciation for the fundamentals of flamenco. We reluctantly extricated Paco from the small crowd that had gathered around him and rushed off to his next appointment.

The Television Studio

Yvonne DeWright, who is the ebullient hostess of the local Hispanic television show, "Latin Atlanta," had been thrilled when she was able to reach Paco in New York and he had agreed to tape a show with her. When we arrived at the handsome studios, Yvonne spirited Paco away and the rest of us settled on a couch just behind the cameras. About an hour went by



AT TELEVISION PERFORMANCE

during which other subjects were interviewed and then Paco reappeared with guitar to play farruca and alegrías. This was the first time we had really heard him perform and it was excruciating not to be able to applaud or vocalize our feelings. There followed a delightfully relaxed interview with Yvonne in which Paco talked of his life in Córdoba and the history of flamenco, and during which the taped performance was spliced in.

It was about 4:30 and, after we left the studio, we picked up some food for Paco and then deposited him at the Memorial Arts Center where he wanted to be left early to get used to the acoustics and work out the technical arrangements. The rest of us dashed home with just enough time to change and grab a bite and then return to the hall.

Paco Peña in Concert

Most of us were well-acquainted with Paco's toque from listening to his many recordings -- the clarity of tone, the clean attack, his fine sense of composition, and his instinct for plumbing the subtleties of compás. But what we were wholly unprepared for was the considerable power of his on-stage persona. Throughout the entire performance his commitment and subordination to his art were total and, although he was obviously in control at all times, he allowed the music to place him, and in turn all of us, under a sort of spell. Genuinely overcome by the drama as he completed a piece, he would release that tension through an expansive swing or mid-air suspension of his right arm followed by a loosening of the neck muscles. His vulnerability in unhesitatingly exposing himself to the music was most poignant and appealing.

Paco took the stage unpretentiously, dressed in modest navy slacks and matching knit vest and carrying both guitars, one of which was laid on the case next to his chair. No microphone. He opened with granainas, beautifully conceived in melodic content and pacing. Paco's sense of timing -- not only his superb compás, but his intuition toward tempo as a whole -- is one of his strongest assets. His second selection, and my favorite, was his uniquely personalized alegrías de

(continued on page 21)

EDITORIAL

Jaleo wishes to thank those who responded to our appeal in the April-May issue with donations and advertisement renewals. Although the response was not as great as hoped, it did enable us to deliver the Jaleo to the printer three weeks earlier than last month.

We wish to give special thanks to John Lucas for his substantial donation which really helped push this issue over the top. It occurred to us that there might be other individuals or groups who would like to sponsor an issue of Jaleo. Our typist has offered to donate her time for the July issue and the L.A. Jaleistas are having a benefit in July for the August issue, so the ball has already started rolling. These individuals or groups will be acknowledged as sponsors on the inside cover.

LETTERS

AN INVITATION

Dear Jaleo:

Judging from the various responses to Jimmy Crowell's suggestion that a flamenco syllabus be compiled, I gather there is an interest in such a project. I should like to extend an invitation to all who wish to participate to work through the Spanish Dance Society. We would like to extend an invitation to all interested parties to join us in Washington, DC, in either late 1984 or early 1985, when we hope to have a workshop with dancers and a guitarist from Spain, who will also take part in lecture/demonstrations and a performance. It would be the ideal time to do such a project, as we shall also have dancers from London and South Africa -- a really wide range of representatives of Spanish dance. We could probably persuade our Swedish colleagues to join us, too.

The Spanish Dance Society has stated in its constitution that the objects of the Society are: To promote and maintain a high standard of teaching of Spanish dancing throughout the United States of America, to draw all interested teachers into the Society so as to improve their knowledge of Spanish dancing and to enable them to disseminate the same to others, and to standardize the method of teaching Spanish dancing.

All of these apply to what we would be doing if we combined to form a flamenco syllabus. This is exactly why we formed a society. It will not be easy. Everyone has his own terminology and ideas and, especially with flamenco, things are lost in the mists of time. At any rate it should prove to be very stimulating. Just meeting and exchanging ideas is an enriching experience.

Matteo's new book, which will be appearing on the market soon, will already have some steps applicable to a flamenco syllabus defined. We, here in Washington, DC, look forward to everyone's reaction to our invitation.

Yours sincerely,
Marina Keet
Washington, DC

PACO PEÑA IN ATLANTA

Dear Jaleo:

I'm enclosing some photos taken during the recent workshop given by Paco Peña in Atlanta, and a picture of the Flamenca who made it all possible! -- Marta del Cid and her husband, Sid -- unwinding at the reception given Paco after his concert that evening.

He is a true, dedicated artist, an excellent teacher and generous with his time and talents -- it was a phenomenal experience, thoroughly enjoyed by the Ohio Flamencos who journeyed south for the occasion.

Sincerely,
Bob Clark
Columbus, Ohio

[Editor: See photos with Marta del Cid's article on Paco Peña in Atlanta.]

THANKS FROM WASHINGTON

Dear Fellow Jaleistas,

I would like to thank all of the thoughtful and beautiful people who wrote to me and called me in regards to their concern about my broken arm and my welfare. I must say that my spirit and healing are high and working overtime as a result of all you people.

We sometimes take our bodies for granted and we just go along thinking that we are indestructible. We, as dancers, rehearse, perform, teach, and then in one split second by so simple a thing as a bad fall backwards on a hard surface of the street, it is all over.

When it happens, you do not want to believe it. Your mind races all around thinking that it is a bad dream and you can just get up and start rehearsing and dancing and teaching again.

My right arm was shattered next to my wrist as I reached down to break my fall that was unrelated to dance. (I think that I am usually pretty graceful on stage.) This happened March 10th and after six days in the hospital with a bone graft from my hip and metal pins in my arm, I started my own therapy. As the cast came off, I started to relearn to play the palillos which turned out to be the best therapy, as I also had nerve and tendon damage and the isolations of the fingers moving is really helping. I went into the doctor's office and showed him the palillos and he really cracked up, as he had never seen that kind of therapy before.

So, take care of your beautiful instruments, your bodies. I feel positive and look forward to resuming my full dance career which I am doing now, and thanks to you all, you have made this positive attitude possible. Besides, we cannot as dancers afford to get sick or hurt. It is too expensive.

Teodoro Morca
Bellingham, WA

EYE STRAIN AND TECHNIQUE ARTICLES

I would like to see, in future editions of this magazine, a larger print type, as this present form is really straining my eyes. I would also like to see more articles and information about "good flamenco technique," as such information isn't available in the Bronx.

Very truly yours,
Leonard D. Kaminsky
Bronx, NY

[Editor: Since we must hold the size of our magazine down to thirty-two pages for mailing purposes, we had to choose between reducing our content or our type size by one-third. We chose the latter. As to technique articles, perhaps some of our subscribers who are also guitar instructors would like to pass on some of their tips on technique.]

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DAVID SERVA

INTERVIEWED FOR JALEO BY PACO SEVILLA

Among a handful of Americans who have succeeded as flamenco guitarists in Spain, San Francisco born David Jones (David Serva when performing in Spain) stands out in the length of his career, the degree of success he has attained and the extent to which he has immersed himself in his adopted culture.

At the time of this interview (Summer 1982) David was playing six nights a week at the Corral de la Morería, accompanying the star attraction, Blanca del Rey, along with two other outstanding guitarists -- Felipe Maya and Curro de Jerez. The music they played was very modern. Two nights a week, before going to the tablao, David was performing in the Café de Silverio, a small club attempting to present serious cante flamenco -- on the other nights, Perico el del Lunar was playing for Rafael Romero and Felix Moro -- and accompanying singing with a more subdued and personal style of playing. In addition, David is popular as a teacher for guitarists who are visiting Madrid.

David has developed his own style of playing, a style that blends old and new, that at times is strongly reminiscent of the playing of Diego del Gastor, yet has its own unique flavor and will just as often sound very modern. Rhythmically he seems to think in a complex manner, accenting unexpected notes and creating unusual effects by using triplet techniques in quarter note or sixteenth note passages or vice versa; he also seems to be fond of plucking one string and following immediately with an unplucked ligado on a different string. All of this combined with creativity produces a distinct way of playing that is enjoyable to listen to and full of surprises.

David and Cynthia, a respected bailaor and teacher, have an apartment in Madrid where they live with their young son Paul. That is where this interview took place. The interview was not particularly easy to do, for David is not one to talk a great deal, especially about himself.

How did it all start?

I started with Mariano Córdoba shortly after he arrived in the Bay Area and had a few lessons with Carlos Ramos. The Spaghetti Factory really got me going when I began to work there. "La Bodega" was the main ambiente at that time and Donn Pohren had a club for awhile.

When did you first consider coming to Spain?

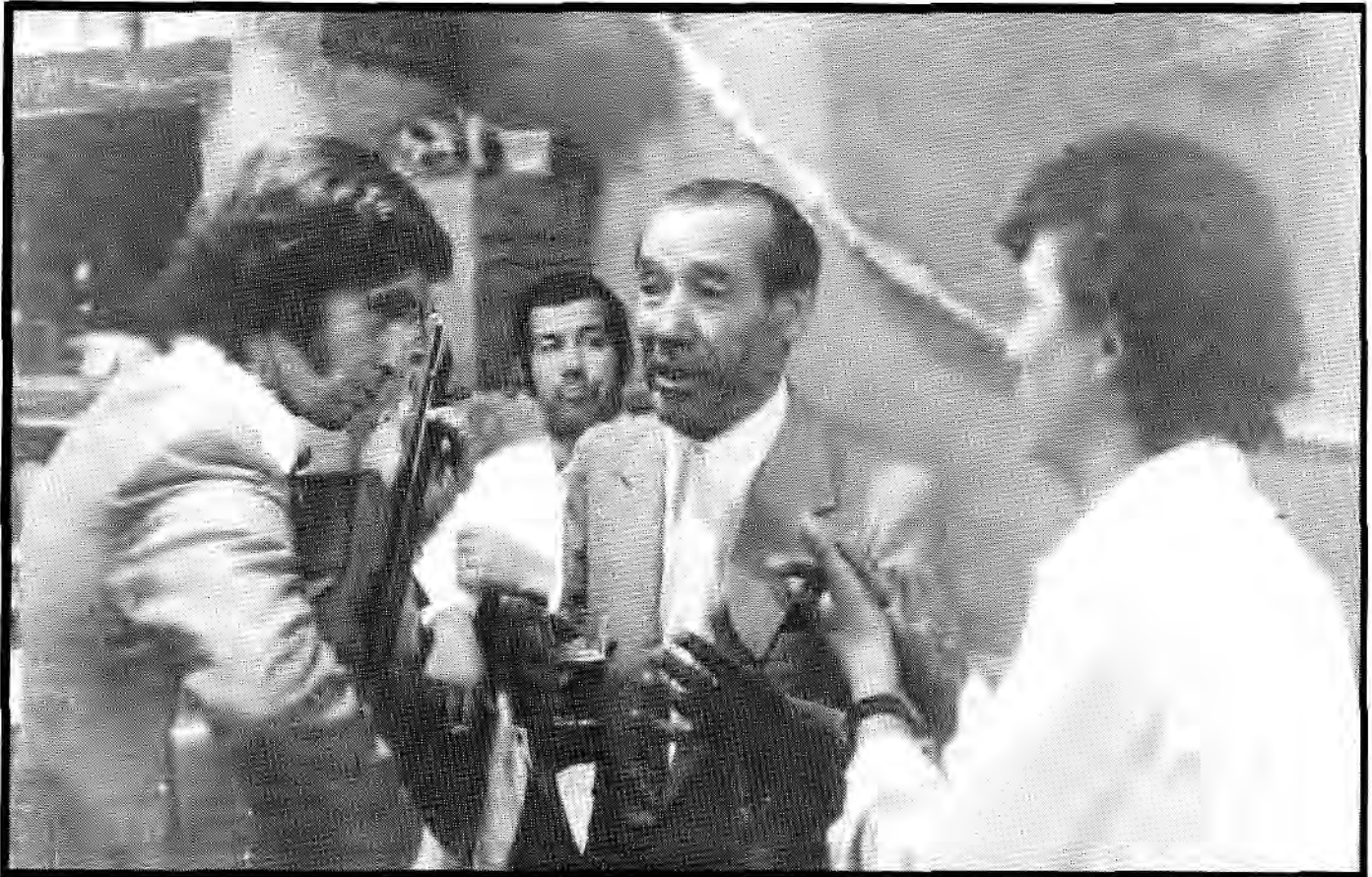
There were so many times that it is hard to remember. The first time I went to Barcelona then to Málaga and Córdoba. I basically just hung around, didn't take any lessons from anyone, walked around or went for a drink. There was nothing formal -- I'm much more studious now than I was then; I was really lazy. Spain was different then. You could walk outside of Málaga and find 200 people living in tents.

After six months I went back to the USA and then came back to Spain for another three months that were spent in Sevilla. I hung around with Aznalcollar and Antonio Sanlúcar. Then in the middle of those three months, I met Diego. That would be in 1960 or '61. Donn Pohren was the one who turned me on to him. Donn was living in Sevilla and had found out about Diego about six months earlier. At the time, I was living in the Barrio Macarena and had little money. I met Diego at a fiesta and asked him if I could have some lessons.

Then you were impressed with him from the first?

Totally! It was like hearing yourself play the way you want to. I was already playing in that same kind of way. In fact I had a tape of the fiesta the night that I met him -- a good fiesta, with Manolito de la María, Joselero, Andorrano, Donn and Luisa, Diego -- and, at one point, he made me play bulerías for Manolito...and for the first minute or so of that tape, you can't tell that it's me. I was already playing that same kind of way -- it was already there. But then I met somebody who was doing it for real.

ABOVE: DAVID SEVRA ACCOMPANIES ANZONINI AT A FIESTA



ACCOMPANYING JOSE LERO



LEFT TO RIGHT: MIGUEL FUNI, ANZONINI, FERNANDA DE UTRERA, DAVID IN BACKGROUND

Can you think of something specific that appealed to you in Diego's music?

It's an attitude. An attitude toward rhythm. Diego had very, very straight, up and down, perfect rhythm, where some people like to stretch and compress the rhythm -- call it lyrical or rubato or whatever -- as, for example, Melchor de Marchena. Diego had every little thing in its place, or if he did alter rhythm, it was very "declarado," a definite effect for a moment and not a way of doing it in general.

Had Diego had any previous involvement with Americans or foreigners before that time?

Not in a flamenco sense, that I know of. Pohren was the one; he was responsible for that whole thing.

What happened after your first meeting with Diego?

I used to get up at 5:30 in the morning and catch the bus that went to the base [U.S. Air Force base] in Morón. It was a free ride. Diego was living there with his mother and making his living with the guitar...from fiestas.

Diego would have been in his early 50's then. How would you compare his playing then with later years?

I heard a tape of him when he was about forty-five and it wasn't much. When I met him he was playing very well, but he changed a lot during the time I knew him.

How much studying with Diego did you do on that trip?

I went out there every few days, but didn't really have too many lessons.

You must have studied quite a bit to have learned so much from him.

After that first trip I didn't take anymore lessons, but when we became friends, he would take me places, to fiestas; I would tune his guitar and play, to break the ice.

In order to keep things roughly chronological, let's return to Diego after we find out what you did in the United States when you went back.

First I went to California and then New York, where I became the guitarist for the original version of "The Man from La Mancha." That paid well, so I would work for six months, go to Spain, and then return to work some more. That went on for four or five years.

Then, by the time you went back, foreigners must have begun to arrive in Morón looking for flamenco.

Probably. It was a great place to be at that time... fiestas in the Casa Pepe every afternoon...a really happy time, with some really good people who were all of a sudden getting the attention they needed and deserved, along with some money -- when they were used to getting along with almost no money. Pohren supported a lot of people for a long time. It's one thing to throw a big fiesta once a year and another thing to give people work three or four times a week.

All of this time, we haven't mentioned dance accompaniment. Where did you learn that?

It was there all the time...in the beginning at the Spaghetti Factory...I was always familiar with it.

Can you give us an idea of what it was like for you in Morón when you were there on your many visits during the 1960's?

Basically just having a good time, hanging out in the Casa Pepe, enjoying being around really good people...watching.

How about Paco del Gastor?

He was in and out a lot...mostly out in the world making a living.

Do you know much about his connection with Paco de Lucía?

I know that when Paco del Gastor came to town [Madrid], other guitarists, including Lucía invited him out to the ventas after work so they could listen to him play and pick up his falsetas. He certainly influenced a lot of people... I mean, I can hear a lot of it in Paco de Lucía's bulerías. He was Diego's protegé. Diego taught him, showed him what to do, made up things for him that he himself couldn't or didn't want to play. After Paco, Diego didn't have the same interest in anybody else; the others, like Dieguito had to run around scrambling for whatever crumbs they could get from Diego.

How do you think Diego felt when Paco went out in the world and was influenced by others, such as Juan Maya or Paco de Lucía?

I suppose he felt okay about it -- Paco was "his boy." And Diego was a very complete person, including everything good and everything bad.

Do you have any thoughts about why or how the flamenco scene in Morón died? Was it due at all to the invasion by the foreigners?

Morón died because Diego died; it's that simple. Diego was Morón in terms of flamenco. He was a genius and he was also the "cop" who kept everybody in line, who taught everybody to shut up -- nobody else had that particular force of personality to impose themselves on the others. So everything fell apart when Diego died. Morón was never a very flamenco town -- it was a drinking town, a lively town in the old days, but not a flamenco town like, say, Utrera or Jerez. So flamenco in Morón was Diego. I feel that the influx of foreign aficionados was totally positive.

When did you start to really live and work in Spain?

That would be in 1970 or '71. I had met Cynthia in San Francisco; she had been to Spain and worked in places like Los Gallos in Sevilla. We met in the Spaghetti Factory. When we went to Sevilla we got a contract from Pulpón [Spain's most influential flamenco agent] to work in the Villa Rosa in Madrid. When we walked out on that job, we worked in a cuadro in Tarragona, then with La Cañeta and José Salazar in Marbella, and later, the cuadro of Torres Bermejas here in Madrid. I worked for awhile in La Pacheca, then we went to Japan, came back here and worked with Mario Maya. Later Cynthia danced in Mario's theater work "¡Ay!" and I played guitar with Angel Cortés. After about six months of that, we went to Canada for awhile and then came back to Madrid again to do fiestas for a couple of years. Finally, I went to the Corral de la Morería with Blanca del Rey...



CYNTHIA



PERFORMING AT TORRES BERMEJAS

What can you tell us about the problems that arise due to being a foreigner working in flamenco in Spain? Are you welcomed with open arms?

In the tablao business, nobody is welcomed with open arms -- it *doesn't* matter what you are, American, Turkish, or Spanish. But there were no particular hassles. It's all a hassle when you're not used to it, but now that I know what to expect, there's no problem. Being a foreigner has not caused me much trouble. And then a lot of people don't know I am a foreigner. I'm not talking about fellow artists, but others. I don't try to hide it -- if somebody asks me, on the phone, "Who's calling?" I answer, "David, el americano."

Why do you make a point of that fact?

Because that's what I am. In America, when you meet somebody, you say, "Hi, I'm so and so, what do you do?" Well, in Spain, you never ask anybody what they do, you ask them where they're from. Spaniards have contempt for anybody who is not proud of who he is and where he's from. And it can work in your favor, because being a foreigner is a novelty.

The cuadros in the tablaos are well-known for their usually indifferent attitudes and often lethargic performances. Do owners ever try to correct that?

Depends on the tablao. There are owners who have tried to change that, but they're not going to get anywhere because the first thing you have to do is to pay a living wage.

Why are the wages so low (\$10-20 per night)? Haven't they unionized?

They have unions, but the unions are not as powerful as they once were. You don't have to belong to a union to work.

What was the Japan trip?

Cynthia and I were there for six months. They come over here and contract a lot of people. We were in Osaka, not Tokyo, so we didn't meet many Japanese flamenco people. We

were in a tablao with a singer from Jerez, ourselves, and the rest Japanese, including another guitarist. But there was not the ambiente like in Tokyo. After that we went back to the States and worked, Cynthia, Daniel and I, before coming back here and buying this apartment.

How do you feel about non-Spaniards attempting the cante -- considering that you have done some yourself?

It's okay. It's feasible to a point. It's feasible for San Diego...or San Francisco -- unless you have something better come along. If I spend more than three or four months away from here, I always start singing, although I don't know anything about singing -- a lot about cante, but not much about singing. The more I learn about singing, the more I know I can't sing. To make myself clear: I can play the guitar and live and work in Madrid, competing at a decent level with professional Spanish artists and doing it right, for real; it is not imitation, but genuine self-expression through flamenco. With singing that's not true. You have to start that as a very young child.

Have you done any recording?

With Agujetas.

How did that come about?

A long time ago he was looking for someone to make a record with his dad. Agujetas liked the way I accompany and I didn't cost as much money as somebody like Morao. Also, I was based in Madrid and I didn't have to be flown anywhere. Anyway, his father and I made a really nice record that was never released. But then I made others with Agujetas and with his son. Agujetas is one of the few singers whose records sell well. There was a series of three records with the same style of cover: the old man, Manuel, and his son; I haven't heard them yet. On those the guitarist isn't credited.



AT CORRAL DE LA MORERIA WITH BLANCA DEL REY

How do you feel about the modern changes in flamenco? Is flamenco losing its roots?

It's less a change than an evolution. It has direction and makes sense. Flamenco isn't losing its roots. It is still alive but coming from a different place, from the cities instead of the sleepy little pueblos. If you take blues out of the Mississippi Delta and put it in Chicago, it will change. Flamenco singing has changed, but people like Agujetas will continue to exist. There are so many different approaches.

[At this point we were interrupted by a knock on the door... and never got started again.]

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NEWS FROM OUR MEMBERS

Irvine, CA: Theater Flamenco of San Francisco was in residence at U.C. Irvine in April presenting two concerts and workshops. (from Rosa Aguilar)

Illinois: Libby Komaiko Fleming (see March Jaleo 1983) of the Ensemble Español has been awarded the "Lazo de Dama" de la Orden de Isabel la Católica by His Majesty Don Juan Carlos I, King of Spain, in recognition of her achievements in promoting the cultural values of the Spanish tradition. (from N.I.U.)

Washington, D.C.: Ana Martinez Flamenco Dance concert was presented on May 15 by the Embassy of Spain and Washington University. She was accompanied by guitarists Paco de Malaga, José Antonio and Reynaldo Rincón, singers Niño de Brenes and Manolo Leiva, and dancer Roberto Lorca.

New York: We received a letter from Pilar Rioja (see Jaleo, Feb. 1983) in which she informs us that she appeared eight weeks at the Repertorio Español -- Gramercy Arts Theater. She sends us a glowing review from WOXR radio in which her program is described as "dance artistry at its peak" and Pilar as "the (Maria) Callas of the dance."

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PUNTOS DE VISTA

SOME THOUGHTS ON THE FANDANGO

by Marina Keet

A while ago I heard the fandango (and verdiales) described as a flamenco dance and, more puzzling still, flamenco as regional dancing. I know that many dancers do not care one way or another, and that all they wish to do is enjoy dancing, but can one really call the fandango flamenco or flamenco regional? In order to decide this, one must define the meanings of flamenco and regional.

If you go back to its origins, flamenco dancing is solo dancing, very often introverted, and is divided into categories according to mood; it is counted in rhythmic "compás" or phrases and not in bars. The only flamenco fandango I know of is sung solo, very free, and perhaps because it is free, it is not, to my knowledge, danced. That is the fandango grande.

Flamenco originated with the gypsy tribes like the Maya and Amalla [Amaya], who settled in Granada, Sevilla and Catalonia -- in Barcelona -- from where the famous dancer Carmen Amaya came. So flamenco does not have a style that is typical of a particular region, it is more aligned to a specific group of people and thus makes a category of its own, with nothing quite like it, the people not being confined to one region. [The Editor of Jaleo does not agree with this latter point; flamenco is very much a regional phenomenon in the sense that Andalucía was the regional birthplace of the art, and within Andalucía there are different styles associated with different areas.]

The fandangos, apart from the ones performed as trios, fall easily into the category of regional dances. Regional dances usually originated as couple dances of courtship. Even when performed in groups or lines, you will usually find that regional dances all over Spain are performed in couples -- or with men and women alternating. The trios have an Arab influence, usually depicting the man as having more than one wife. Regional dances at their most typical have a verse alternating with a chorus, a form of repetition unknown to flamenco. The fandango has this typical alternating of verses and chorus. Originally it was written down in 6/8 time, but most versions are 3/4 or 3/8.

The fandango is much older than the gypsy influx and is almost one of the oldest Spanish dances, perhaps rivalled only by Asturian primitive dances. (Asturia was able to preserve much of its folklore and was the only region not invaded by the Moors, because of its mountainous character and the warlike tribes that lived there.) The fandango can be traced back to the arrival of the Phoenicians in Spain in 1600 B.C. They came from present-day Lebanon and Syria and settled in the south and southeast of Spain. They were later succeeded by their kin, the Carthaginians from present day Tunisia.

La Meri writes in her book, Spanish Dancing, of the dancers of Cádiz, then called Gadir, known as "las Andaluces deliciosas," who entertained the Romans. It is possible that they were dancing the fandango, as Cádiz was the cultural center when the Carthaginians were rulers.

Many origins are attributed to the fandango; some say it is like the Canary Island's Bizarro, others find it resembles the Jota of Aragón -- which it does in some of its forms, because in all of its varieties, fandangos are stamped, stepped and jumped. La Meri says the tapping heels of the fandango were noted in the late 18th century by Iriarte.

There are few regions that do not have a fandango. It is found in Galicia, the Basque provinces, New Castile, Extremadura, Leon, Valencia, Murcia, Navarra, Asturia, Catalonia and in Andalucía. In Andalucía it is found in many forms: The one from Málaga is the malagueña, the one from Ronda is rodeña, from Granada the granadina; the fandango from Comares is a trio danced in rope-soled shoes, and in this region you also find the verdiales. The Catalonian fandango seems lost

to posterity and, elsewhere, it has undergone changes. In Salamanca and the Basque provinces it has intermingled with the music of the jota, but retains the names of the dances: Fandango Charro and Fandango Vasco.

Throughout the ages the fandango has earned the disapproval of the clergy, but also their recognition (in 1770) that it could serve as a safety-valve for the emotions! Religious pilgrimages to the village of Rocío, the "Romería del Rocío," include several days of dancing fandangos.

Many foreign composers have been inspired by the infectious rhythm of the fandango. Boccherini, who was a court composer in Spain in the 18th century, was inspired by hearing a Padre Basilio play fandangos on his guitar. One of his quintets for strings and guitar has a fandango as a finale. Mozart used it as the dance performed at Figaro's wedding, while Rimsky-Korsakov's "Capriccio Espagnol" finale is an Asturian fandango. De Falla's ballet "Le Tricorne" also has its fandango. Spanish composers such as Granados used it in his "Goyescas"; the Fandango del Candil, a typical Madrid fandango is still performed today, and Halffter used it in a ballet he composed.

I see Pohren lists fandanguillos, verdiales and sevillanas as group dances. These dances are often used by troupes to end a flamenco performance because they have adopted the flamenco style, but flamenco itself is danced solo with no castanets. These group dances can be far better defined as regional dances from Huelva and Sevilla. The sevillanas, for example, is a typical seguidillas, another dance found all over Spain. After studying the history of fandangos, can one safely call it flamenco? What's in a name? The fandango is delightful to dance and a joy to the ear. I shall always remember the fandango de Huelva I heard played on a three-holed flute and a tambor slung over the musician's arm. The musician was marvelous and drove us all to a high pitch of excitement with the infectious melody and the persuasive rhythm of that fandango.

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* * *

"BODAS DE SANGRE": A PERSONAL VIEW

by Paula Durbin

On February 28, 1983, at 7:30 P.M., the last episode of M*A*S*H was telecast in Hawaii. Carlos Saura's film, "Bodas de Sangre," also had its Hawaii premiere the same day at the Honolulu Academy of Arts.

I was among those who missed the blockbuster television event and filled the small theater nearly to its 290-seat capacity. It was the second time I had seen the film and the fourth time I had seen the ballet which had enjoyed a very successful theatrical run in Buenos Aires when I was living there.

In fact, "Bodas de Sangre" was brought directly to Buenos Aires almost immediately after its world premiere in Rome. Paired with another of Antonio Gades' works, "Suite Flamenca," it filled the Teatro Odeon on the Avenida Corrientes -- Buenos Aires' Broadway -- for weeks on end during the Argentine winter season of 1974. This successful run was interrupted by the return of the 22-member cast to Spain for their debut there in October of the same year. In November, Gades, accompanied by his wife, Marisol, took the show directly to the Argentine seaside city of Mar Del Plata, where the couple's first child was born the following month.

November is the end of the Argentine spring and, by then, many of Buenos Aires' nine million inhabitants -- called porteños -- are feeling the sticky city heat. The destination of the middle-class, which is enormous, especially by Latin-American standards, is often Mar Del Plata. The successful shows have their summer season there, so that, for the

theater, the resort is really an extension of Buenos Aires. At the end of the summer, in March of 1975, the Gades' production returned to Corrientes for yet another engagement. My second ticket to "Bodas de Sangre" was for the despedida; the house was full.

Pilar Rioja was quoted in the New York Times last September (see Jaleo, Feb. 1983) as counting Argentina along with Spain, Mexico, and the United States as the areas where Spanish dance is most appreciated. My impression was, at least in the 1970's, that Argentina led the others as was evidenced by the number and quality of shows and concerts the public seemed willing to support, even during the most precarious economic times. Theater-going is part of life for the sophisticated porteños, regardless of their ethnicity. A reason for the unusual popularity of good Spanish performance, however, is that Spanish immigrants who left Spain relatively recently, say, post 1930's, and their children comprise a significant cultural community. Their influence is quite apparent. A street, the Avenida de Mayo, so resembles Barcelona that it is nicknamed the Gran Vía. Until the late 1970's the Teatro Avenida (see Jaleo, Jan. 1983, pg 13) hosted only Spanish companies and offered a complete season of zarzuelas. The Rincón Andaluz, Club Asturiano and Federación de Asociaciones Gallegas are typical of the regional organizations formed by immigrants from the different areas of Spain. Each has its own restaurant where one can order puchero, paella al ajillo, callos a la madrileña or an Argentine bifé. There is usually a roster of activities. The Pericets have their Academia in one of these clubs.

Apparently some of the enthusiasm and appreciation for their own rich heritage has spread from this group to the rest of the population; good Spanish acts seemed, to me, easy to sell. During my first six months in Argentina, in 1971-72, I saw four first-rate productions, those of Manuela Vargas, Antonio Gades, Angel Pericet, and Pilar Lopez. I also saw a less well-known group whose name I cannot remember, probably because everything about it was eclipsed by the featured guitarist, the young Paco de Lucía.

So it is not surprising that, when Gades began touring with his brand-new work, he chose Argentina for his first stop. Towards the end of his very successful stay, in March of 1975, he was interviewed by the marvelous Argentine journalist, Dionisia Fontan, who writes for a very popular weekly magazine. I do not have the name of the publication as I seem to have clipped it off the article.

Fontan, a very perceptive interviewer, observed to the dancer that his "decision to do the ballet, 'Bodas de Sangre,' replacing Lorca's language with Gades' must have been quite an odyssey." Gades' response reveals his artistic philosophy:

"Yes, I think so. It turns out that I am very interested in modern painting, and I have been influenced by everything abstract, to the point where my choreographies were 'estas secas.' This is because in Spanish dance and flamenco so many excesses have been committed that I had sworn that nothing should be gratuitous or superfluous. So, one day, I asked myself if I was capable of communicating an idea that was not abstract, without resorting to pantomime. I chose 'Bodas de Sangre' because, personally, I was interested in a category of themes, which, like Lorca's, treat the breaking of the umbilical cord between mother and son, passion that is stronger than love, and, something very Latin, this way of blackmailing a husband with children."

Gades' spectacular restraint is a relief to those of us who have cringed at embarrassingly dishonest representations of flamenco, an art form whose salient characteristics are its starkness and its soul. In the same interview by Dionisia Fontan, Gades comments on his style, which has always seemed to me to reach beyond flamenco without betraying it:

"What I put on the stage is the dignity of a people, something others have prostituted in their eagerness to appeal to the audience. The elegance of flamenco, that dryness of the common man, that almost ascetic sobriety that characterizes it, that is what I claim to reflect through dance. Because I saw, as a child, from so close, humiliation and scorn, dignity is something that preoccupies me to the point of obsession..."

I have no idea how Saura's film of Gades' ballet was received in Buenos Aires. As one who has seen both stage and screen versions, I really cannot imagine that a dance lover could be disappointed in either. Each medium brings out special dimensions of the work. In the theater, the stage and the lighting work their own special magic and our imagin-

ation fills the gaps. The sight of the three pale figures, the Navic, the Novia and Leonardo, flailing in slow motion in what seems to be a bottomless hollow of darkness is to me the most graphic representation possible of Lorca's fatalism. The screen, on the other hand, gives us Saura's exquisitely faceted camera angles.

At the time of the Fontan interview, Gades, then a twenty-year veteran of the professional dance stage, was already talking of leaving it. Many members of the original stage and film cast are now dancing with other groups, notably the Ballet Español de Madrid. Carmen Villena, my favorite young Spanish dancer, who played Leonardo's frustrated, humiliated wife in the film, is a soloist with that company.

Other casts will undoubtedly perform this choreography. After all, the Ballet Nacional de Cuba, trained by Gades, premiered it in New York. The original stage version, though, should be remembered as the perfect vehicle for Gades' particular dance genius. It also represents a very special moment in Spanish dance, a moment which Carlos Saura's film preserves for those of us who love flamenco, isolated as we are in sometimes very small clusters around the world.

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SABICAS

AN INTERVIEW

[from: Guitar]

by Paul Magnussen

"When I was growing up, nobody had heard of Sabicas, because he was living in America, but one day a record of his appeared in the shops, called *Flamenco Puro*, which created a fantastic stir among all the guitarists. His stunning precision and his ambitious musical ideas, and above all, the ability to do with his fingers everything that he thought, and do it so well, actually put the flamenco guitar on a new plane."

This tribute from Paco Peña (Guitar, Jan. '80) is a fair description of the impact of a man who has become truly a legend in his own time.

Agustín Castellón was gypsy-born in Pamplona, Navarra, in 1917. He began playing guitar when he was only five years old, making his first appearance in public at the age of nine at the Teatro Ballare, where soldiers swore the Oath of Allegiance. Shortly after this he went to Madrid with his family and began his artistic career, taking his stage-name (with a twist of humour) from the phonetic sound of his nickname: as a child he was very fond of broad beans (*haba* is Spanish), and always went about with a pocketful. Thus he became known as "*Las Habicas*" (Little Beans).

For the next ten years he played his guitar all over Spain. Then in 1935 he went to Buenos Aires with his family where he found Carmen Amaya. He was her guitarist for the next decade (including her sensational New York debut in 1942 which catapulted her to international stardom), touring with her throughout North and South America. When Miss Amaya returned to Spain in 1945, Sabicas stayed on in Latin America for another ten years, giving concerts in the Latin capitals and working in a number of films. Then, in 1955, he moved on to New York. He finally returned to Spain for the first time in more than thirty years in the summer of 1967 to attend the fourth Week of Flamenco studies which was part of the National Plan of Spanish Festivals. During the festival, he was awarded the Medal of the Week, a recognition that has been given only to two others, Pastora Iperla and Manolo Caracol.

In 1968 he visited England for the first and only time, playing to a capacity audience in the Queen Elizabeth Hall that seemed like a Who's Who of the British guitar world.

Today Sabicas lives in the Spanish-speaking part of Manhattan, three blocks from his friend, cousin and colleague Mario Escudero. Although now semi-retired, his powers are still undiminished, as evinced at a recent sellout concert at New York Town Hall, when the audience demanded five encores and gave him a standing ovation.

At my expressions of interest, Sabicas recalled his youth in Madrid, where he heard and met all the great artists of the time.

"There was a very good restaurant especially for flamencos, called Villa Rosa -- this was around 1930 or '32. All the great artists were there, Juanito Mojama, Jose Cepero, guitarists Perico el del Lunar, Manolo & Pepe de Badajoz, Antonio Perez... Antonio Chacón was there too although I never saw him, I just heard his records. Ramon Montaya was family of ours, on my mother's side. We grew up with him: I used to go to Villa Rosa and we played together. I know him very well. Later I also met Niño Gloria and Aurelio de Cadiz and all the greatest singers of that time."

In Seville I met Manuel Torre, and Niña de los Peines, whose husband Pepe Pinto engaged me for her company. There has been no greater singer than Niña de los Peines, everybody loved her. She and her brother Tomás were both superb artists; they're remembered as the greatest in flamenco.

Manuel Torre at his best was marvelous, historically he was the greatest of them all -- at least up to the present. But flamenco is not always the same, sometimes when you think you're worst is when you're actually best. And when you really want to be great is when you can't do anything right, whether it's singing, dancing or guitar. So you never know

when it's going to be good. Also, in public you have to sing in a different way. In a *juerga*, in private, that's the situation when the artist gives everything he's got, when (if he's feeling good) he will really let go. In public you can't experiment to see if something will come off.

Manuel Torre was a man who sang very badly twenty-nine days a month, and then suddenly for one hour he was the greatest of the lot."

Did you know Niño Ricardo?

Niño Ricardo and I practically grew up together. I met him when I was a child, the first time I saw Niña de los Peines, Ricardo was accompanying her. So we discovered each other, and after that we were always like brothers, always together. He was a great guitarist, who always played very well with tremendous feeling, and a marvelous person too.

Your styles of playing are quite different, though.

Yes, at that time the guitar, as much as singing and dancing, was very personal. Any guitarist you heard, you could always identify his individual style -- they were all different from each other. My playing had no similarity to anybody else's. I just started playing my own way; and that's how I continue, making up my own material and doing my own thing.

Did you play as a soloist at that time?

Yes, I was the first to play solo guitar. I was a boy when I started, but I saw the possibilities and knew that was what I wanted to do. They treated me as rather a joke at first, because flamenco guitar had never been played that way before, but I didn't care what they said: I was only nine or ten, but I kept at it. Nowadays as you can see everyone wants to play solo.

Your "*Flamenco Puro*" album made a big impact.

Right. People liked it, but to tell the truth I've made so many I can't remember what was on it. That was when the kids started to copy me, though.

How many records have you made?

Fifty-two, fifty-three, something like that.

The Sabicas and Escudero discs were the first recordings of a flamenco guitar duo, weren't they?

Yes, we wanted to do something totally unique, and do it so well it would never be bettered.

How did you meet Carmen Amaya?

We met when we were both children in Barcelona. I went to work there and I saw her dance one day -- she was very young too. I became good friends with her and her family. Afterwards, of course, she became the phenomenon that everybody knows.

Was that a difficult time for flamenco?

Rather more difficult than today. Flamenco didn't have the position that it has now: most artists made a living from *juergas*. Some made public performances, but most just did the best they could. It's only in the last twenty or twenty-five years that flamenco has paid adequately.

How did you come to settle in the United States?

The family came to Buenos Aires to work. I was with my parents and my brother, and we got together there with Carmen Amaya. From there we came to the U.S. and things started to look up. I liked the country very much, so from then on, even though I went out sometimes to do concerts, I stayed put. I was out of Spain for thirty years.

Do you feel out of touch?

Yes, well of course one misses the mother country (*terrano*). But I go to Spain on vacation and stay there for a while.

How many concerts do you do a year, these days?

Not very many. I don't like travelling, particularly in aeroplanes. And anyway I can't take the amount of travel any more that I used to.

What advice would you give to young guitarists? Can a non-Spaniard hope to play flamenco well?

Of course. But flamenco is one hundred per cent atmosphere, and if you are alone without the atmosphere, you won't get anywhere. You must mix every day with people that sing, dance or play. Atmosphere is everything, that's how you get there. If you don't do that, you'll have a lot of technique (*muchos dedos*) but you won't know how to use it.

What do you think of the new young guitarists, like Paco de Lucía, Manolo Sanlúcar...?

Very nice: they do more now on the guitar than could ever be done before, they're good craftsmen. But the *solera* (The quality that comes with maturity (as great wine).) of the older generation can't be found today, and I don't think it will ever come again.

Sabicas -- A Selected Discography

Sabicas' records may be broadly divided into two categories, those he has made as a soloist and those with other people. Of the solo albums, it can probably be said that Sabicas has never made a bad one. As well as serious flamenco, several of them include arrangements of Latin folk tunes or other materials which have caught the artist's fancy. They often feature multi-tracking of startling complexity and precision (particularly effective in stereo), and are usually very attractive listening although comparatively lightweight. Any of these would be good introduction to Sabicas or to the flamenco guitar for the non-aficionado.

The cooperative efforts vary greatly, according to the quality of the other artists and the nature of the music; this is why, although Sabicas' playing is always of high standard, some of these only rate one asterisk.

The choice may seem arbitrary, but I have tried to include Sabicas' very best albums, those currently available, and a representative cross-section of the remainder.

Ratings: (All ratings are, of course, subjective)

**** -- Outstanding

*** -- Very good

** -- Good

* -- Don't bother

*****Flamenco Puro* (Columbia WL154 (U.S.A.))

This is the revolutionary record referred to by Paco in the introduction. Deleted in its original form, I am told it has been reissued by Musical Heritage in the States, but have been unable to trace the firm or the record number. A good alternative is the Elektra set.

*****Sabicas* (Elektra (U.S.A.))

Volume 1 (EKL117)

Volume 2 (EKL121)

Volume 3 (EKL145)

Volumes 1 & 3 contain much of the same material (albeit rearranged) as *Flamenco Puro*, being recorded about the same time. Volume 2, however, is a romp through anything that has chanced to take the protagonist's fancy, including *Czardas* (Monti), *Malaqueña* (Lecuona), *Gran Jota* (Tárrega) and *Capriccio Espagnol* (Rimsky Korsakov), all played with great glee and abandon.

*****Flamenco!* (with Carmen Amaya)

(Brunswick LATB240 (U.K.))

Coral M18173 (U.S.A.)

MCA M18.173 (Spain)

Queen of the Gypsies (Reina de los Gitanos)

(with Carmen Amaya) (Brunswick LAT8150 (U.K.))

These albums, combining two of the greatest artists of the century, have properly been cited as the records that best convey the total atmosphere of flamenco. "Queen of the Gypsies" covers the more serious side of flamenco, and "Flamenco!" the lighter.

*****El Rey de Flamenco* (HMV CSD3513 (U.K.); Hispavox HP 90-02 (Spain))

Particularly outstanding for its creativity, this album contains the famous "Zapateado en Re."

*****The Fantastic Guitars of Sabicas and Escudero*

(Decca DL78795 U.S.A.)

(*Las Fabulosas Guitarras de Sabicas y Escudero*)

(MCA S21.253 (Spain))

This, the first recording of a flamenco guitar duo, remains easily the best ever made.

****Sabicas y Escudero* (Musidisc CV1049 (France), Montilla FM-105S (Spain))

Although not equal of "Fantastic Guitars," still leaves most other flamenco duos for dead.

****Flamenco!!* (Polydor 2385044 (Spain))

Mostly single-tracked. Worth buying for the beautiful *Rondena* alone.

****Flaming Flamenco Guitar* (Hallmark HM616 (U.K.))

Budget-priced and (although neither the sleeve nor the label says so), in stereo. Contains Lecuona's *Malaqueña* and Tárrega's *Grand Jota*.

****Tres guitarras tiene Sabicas* (Hispavox 18-1129 (Spanish)) Very lightweight, but interesting as a lesson in arranging for three, four or even five guitars, as well as amusing versions of "La Cumparsita" and "Bell Bird."

****The Art of the Guitar* (Everest 3395 (U.S.A.))

Still obtainable. Lightweight but very pleasant.

***Deux Concertos pur Guitare et Orchestre* (Erato STE50144 (France))

One side contains Sabicas playing "Concierto en Flamenco," a joint composition by the artist and Federico Moreno Torroba. Although this work has its moments, it cannot really be considered a success (the guitar part was recorded first, and the orchestral material tailored to it and dubbed in afterwards). The other side features the *Concierto de Castilla* by Torroba, played by Renata Tarrago, which is very pleasant though not profound.

**Festival Gitana* (Xtra 1029 (U.K.))

(with Los Trianeros) (Elektra EKL149 (U.S.A.))

Still obtainable in the U.S. The group is a cuadro featuring singers Domingo Alvarado and Enrique Montoya. If you like the work of these singers, this record may appeal to you.

****Sixteen Immortal Performances* (ABC-Paramount ABCS-735 (U.S.A.))

A good sample of some of Sabicas' best work.

****Flamenco!* (Command RS931SD (U.S.A.), Hispavox HH 10-326 (Spain))

(2 tracks each with Serranito, Manuel Cano, Luis Maravilla, Pepe Martínez, Melchor de Marchena, Niño Ricardo)

A good cross-section of solo flamenco guitar and guitarists as you're likely to find.

* * *



SABICAS AND FRIENDS

The photo above was taken at a reception for Sabicas at the American Institute for Guitar last October. Besides being a nice picture of Sabicas -- obviously at ease and enjoying himself -- it also gives us a glimpse of two other fine guitarists, Joe Bupas (left) and Manolo Barón (right).

* * *

A CHAT WITH SABICAS

by José Ramos

It is the dream of every dedicated student of music to have an encounter with a major exponent of his musical interests. Such was the case with my brother Valeriano, a friend Miguel Marrero and myself. We had the fortune of having this desire realized in the summer of 1977, when Sabicas agreed to meet with us. It was not a formal interview, but rather a sharing of experiences and feelings. It was an innocent effort to chat with the person who so much inspired us with his playing. We thought it better not to bring any recording devices or to take any notes of what was said. But the experience was never to fade from our memory.

We waited at the apartment of a friend and neighbor of Sabicas, located one floor below him. Sabicas had preferred to meet us there instead of his apartment because his brother, Diego, worked at night and slept during the day. His friend's name was Mrs. Felicitá Díaz, a very amiable and hospitable Puerto Rican lady. She made us feel at ease while we waited. She showed us some rare Sabicas records and let us play her recently bought Esteo guitar, which she didn't know



LEFT TO RIGHT: JOSE RAMON RAMOS, SABICAS, VALERIANO RAMOS

how to play. We had brought Miguel's Ramirez guitar to play, for Sabicas, some falsetas we had learned from his records. And deep inside we hoped that he would play something. (I still can't believe how daring we were at the time.)

As we anxiously waited, we talked with Mrs. Díaz, mostly about flamenco and other common interests. She told us that on occasions Sabicas and Paco de Lucía had come to visit her and play. This sounded to us like a dream come true. Imagine having the best concert flamenco guitarists playing in your own living room!

Finally, the doorbell rang and we all stood up as Mrs. Díaz went to answer the door. Miguel had seen Sabicas at a 1973 Paco de Lucía concert in New York, but my brother and I had no idea what to expect. He turned out to be taller than we thought. We were also struck by his long arms and his firm appearance. After an exchange of courtesies we proceeded to sit in the living room.

I asked him about Manolo de Huelva, who has been said to have been the best flamenco guitarist of all times. Sabicas didn't seem to know much about him, which at the time didn't make sense to me (later I learned that Manolo de Huelva was very secretive about his playing and that he was not the concert type). We also asked him about Adonis Puertas (our maestro), Niño Ricardo, Ramon Montoya and others. His responses sometimes sounded like they had been rehearsed. I suspect that he had been asked these questions many times before. He described Paco de Lucía as "muy bueno el muchacho." When we asked him about Manitas de Plata, he said that many people call him Manitas de Piedra.

It is frustrating to see one's technical abilities weaken when one most needs them-- to make a good impression. Our playing for Sabicas was short of our potential. But he was most patient and understanding. Some of what we played was composed by Paco de Lucía. We asked for his opinion about Miguel's guitar, hoping that he would play it. He took it and struck a couple of strings, commented something about Ramirez guitars and a peculiarity they all had and said it was a good one. Then, to our disappointment, he proceeded to give it back. At that moment Mrs. Díaz -- bless her -- asked him to play something for us. He declined saying that he had just bathed and his nails were soft. But Mrs. Díaz insisted, and he finally gave in.

Immediately, his fingers ran across the fingerboard with little effort. He played a few falsetas of granadinas and soleares, some picados, and incredible alzapuas. Then he played several Latin American songs from his record with Mario Escudero.

Finally, when he stopped playing, we expressed our gratitude to both Sabicas and Mrs. Díaz for the opportunity. We departed in high spirits and in absolute agreement that Sabicas was not just a great artist but, more importantly, a great person.

SABICAS IN SAN FRANCISCO

by David J. Wolf

Sabicas played the Herbst Theatre in San Francisco on March 19th. The hall was full, but not packed, with excellent seats going for eleven dollars. It was not a well-publicized concert. A call to the La Bodega restaurant the day before revealed that they had not heard of it.

The program included farruca, garrotín, granadinas, tientos, alegrías, guajira, jota, verdiales, Danza Arabe and his Military March, always a show stopper. There were three encores: a zapateado, malagueña, and a collection of American themes arranged by Sabicas.

Most of the program would be familiar to anyone who has heard Sabicas play over the years, but his capacity for invention and fine musicianship make his every concert a richly satisfying event. He continues a process he started with his "El Rey de Flamenco" album of milking the most beautiful tones of the guitar for all they are worth and turning flamenco into pure guitar music.

Sabicas played his new DeVoe guitar Saturday night and I doubt that a more beautiful guitar was ever made (unless it is the guitar Lester DeVoe made for me). It was a moment of triumph for both guitarist and guitar maker when Sabicas saluted DeVoe from the stage during his standing ovation. A great evening.



(photo by Curtis Fukuda)

ARTIST MEETS ARTISAN

by Denise Douglas

When Sabicas played in San Francisco on March 19, one member of the audience came to hear both the maestro and the guitar itself. Lester DeVoe of San Jose, California, custom built Sabicas' instrument last year and was thrilled to hear the virtuoso performance. Indeed the audience shared Lester's enthusiasm for Sabicas was called back for three encores. After the concert, Sabicas told Lester, "The guitar keeps getting better every day."



MORCA

... sobre el baile

CREATION OF A DANCE STYLE

Countless centuries ago, before we had categories of dance and music such as folk, classical, modern, post modern, jazz, neo-classical, flamenco, etc., people from all corners of the world expressed their feelings and emotions in movement and sound. Little by little, categories and styles crystallized in different cultures, with different people expressing their emotions in a great variety of movements.

Spain, by its very location and history, has become a rich melting pot of cultural and artistic variety. Over the centuries, each corner of Spain has developed and evolved its unique and different regional folk dance style. As societies formed with various levels of social station, there developed the pre-classical dance styles, the court dance; in the courts of France, Italy, and Spain this would lead to the birth of classical ballet. In Spain, this style of classical dance became known as the "bolero era" or escuela bolera. These were to evolve into many traditional classical techniques, and a unique Spanish flavor. In Southern Spain, there was the birth of a most unique style of music, song and dance expression and, of course, that is what we know as flamenco.

This article has not so much to do with a detailed explanation of all of the dance forms and styles found in Spain, as it has to do with a very exciting form and style of dance that grew out of and used all the ingredients of the styles of dance found in Spain and, even styles that evolved in other countries. The birth of a new style of dance is exciting, like a new island growing out of the sea after a very emotional volcanic earthquake. In Spain, from the rich blend of regional folk dance, classical dance, flamenco dance, and a super rich dose of individual creativity, came a form, a style of contemporary modern theatre dance that is unique in the dance world; it is, at the same time, in this day and age of overcategorization, a much misunderstood, beautiful hybrid of the dance world.

I would like to try to clear the air of some of the misunderstanding of this most exciting and interesting of dance styles, this modern Spanish theatre dance. I would also like to correlate this style to other contemporary styles born this century in the United States and other countries, a phenomenon which seems to be in a form of cycle that is basic in the arts.

In the early part of the 20th Century the Denis-Shawn Dancers were spreading dance throughout the United States and the world, and giving birth to many artists who were taking traditional movements from many dances of many countries and adapting them to the concert stage. They also took much from classical dance, pre-classical forms and then, with a hunger for a deep personal approach to individual expression, these artists -- such as Martha Graham, Doris Humphrey, Jose Limon, Cunningham, Narkins and Jack Cole, and scores of others -- created or evolved what came to be categorized as modern dance, modern jazz, and other forms that use the word "modern," which basically signifies new, creative, not crystallized in the old tradition. This was also happening in other countries, such as Germany where Mary Wigman, Joos, Kreutzberg and others were turning their backs on what one called "confined tradition." Their artistic, creative expression was an attempt to free their inner choreographic feeling and not to be bound by age-old tradition of any particular form or style. Now, in the 1980's, almost any dance style that does not fit into basic classical ballet, tap, folk dance, flamenco, or other forms, is categorized as modern dance. Modern dancers are a loose collection of individuals expressing their ideas of dance, with some very

strong individual artists actually creating unique ways of moving and feeling all their own. They have actually created a bit of tradition themselves, such as the "Martha Graham School," etc.

Very few dance historians realize it or have given it much importance, but about the same time that all of this modern dance development was happening, it was also happening in Spain, in just as unique a way as in other parts of the world. A fascinating cycle in music happened around the turn of the century that triggered much of the development and change in Spanish theatre dance, which gave great fuel to choreographic creativity. In this cycle, many composers discovered at the same time a great reservoir of inspiration in the rich music of regional Spain; the region of Andalucía was probably the most inspiring with its rich blend of Eastern and Western cultures. The interesting part, or I should say, one of the interesting facts regarding the cyclical discovery of Spanish folk music as inspiration for contemporary composers, is that many of the composers were not Spanish. Spanish contemporary music immediately became a world-class music, just as the music of Bach, Beethoven, and Mozart are world-class music, not just German music. Some of the most famous Spanish composers were Manuel de Falla, Albéniz, Granados, Breton, and later, others like Infante and Hallfer. Many of them were influenced by the studies of the great Catalan scholar, Felipe Pedrell, who was one of the first to go into the back pueblos of regional Spain and put into notes, the rich tunes of the people.

At the same time, many composers from Germany, Russia, France, and other countries were writing great "Spanish Music." They, too, were inspired by Spain, and in a very short time added to the rich new style of contemporary classical music that was universal to the world. There was a saying -- after the great French composer, Bizet, wrote the opera "Carmen" and Ravel and Debussy wrote their Spanish influenced compositions -- that, "The best Spanish music was composed by the French." That seems a bit snobbish but, at the same time, it should be taken as a compliment for there was nothing like the richness of Spanish music to set "the soul on fire." A thunderbolt hit the dance world in the early part of the century when the famous Russian ballet of Diaghilev, the Ballet Russe, commissioned Manuel de Falla to compose a Spanish ballet. He also commissioned other great artists. With the collaboration of Falla's music, Picasso's sets and costumes, and Leonide Massine doing the choreography, the ballet, "The Three Cornered Hat," came into being. Although the Russian choreographers and dancers stylized the traditional steps set to the music inspired by traditional themes such as northern jotas, classical seguidillas, fandangos and the famous flamenco inspired farruca of the Miller, it brought one of the first Spanish ballets to the world with thundering success. This ballet, "The Three Cornered Hat," was Spanish theatre dance and, although not the first, possibly the largest and most world recognized up until that time.

Before the time of the great contemporary composers and the music that they wrote, dance in Spain was best categorized as either individual, regional folk dance, classical Spanish, which included the bolero school in ballet tradition -- and I mean classical ballet tradition -- as well as the categories of flamenco and the school dances, mostly of Southern Spain.

The contemporary creation of a unique dance style came about when choreographers and dancers began using tradition as a base for choreographing dances to the music written by the great contemporary composers, such as Falla, Granados, Albéniz, and others. Not since Fanny Ellsler danced her famous "Cachucha" around the world had Spanish dance created such excitement and worldwide interest. With a blending of traditional movements from the regional folk sources, classical movements from the bolero school, flamenco movements and the creative inspiration of their own invention and interpretation, artists like Antonia Mercé "La Argentina," Escudero, Antonia Triana, and later, Antonio and Rosario, Argentinita and Pilar López, Luisillo and Teresa, and so many others, created a form, a style of Spanish dance that was modern-contemporary in idea. It was creative, unique, theatrical and, without planning it, a new approach to Spanish theatre dance that would make this style universal theatre dance. This was the era when castanet playing came into its own as an art form, the castanet being considered as a true

total instrument, to be played by the dancer as part of the artistic expression of total dance. Also, the footwork became truly an added musical instrument, blending with the total musical interpretation.

Manuel de Falla was composing other story ballets, such as the fabulous "El Amor Brujo," inspired by gypsy stories. His music is Andalusian to the core of the soul; dancers were and are inspired to choreograph his works, inspired by flamenco movements and feelings.

The "Iberian Suite" and other musical suites written by Albéniz were a treasure for dancers, such as Argentina for her solo concerts. She was one of the first to play the castanets as a truly artistic, beautiful musical instrument, and anyone lucky enough to hear her records would agree that her in-depth artistry of playing is yet unsurpassed in feeling and sensitivity.

Another giant of a composer was Granados, who wrote music depicting the Goya era of the "majas" and "majos" in his most beautiful "Goyescas." His many gorgeous works with a classical flavor are truly beautiful and have been an inspiration for many fine choreographers.

It would take pages to list all of the famous compositions that have been choreographed in the contemporary theatre dance style by the many great choreographers and dancers. This blend of great composers and superb dancers and choreographers brought the Spanish dance concert to its golden period, starting around the 1920's and lasting for many years. Unfortunately, it is seldom seen today. Dancers have to have a multifaceted training in flamenco, classical, regional, and character dance and have a very broad mind in other dance forms and styles. They need a superb musicality, to be able to play castanets as a musical instrument, and to have, again, a great open mind to choreographic musicality, along with an open mind to understand that this dance style transcends Spain. It is of the world, with no limitations creatively, just as Bizet's "Carmen" is an opera of worldwide appeal. Dance cannot always be put into a mold. It should not be, when the individuality of inspired artists has given birth to a hybrid with inspiration from all forms of dance. In the final analysis, a dance style is born through the creativity of an individual, or many individuals, who by their genius, creativity, and insight inspire others to follow. Contemporary Spanish theatre dance has become one more beautiful facet of the total jewel of dance. Like a superb "paella," the many ingredients enhance each other. Proportions may differ from cook to cook, along with their superb "paella," the many ingredients enhance each other. Proportions may differ from cook to cook, along with their approach to its making, but the end results are the same if it tastes good and is in good taste.

I personally hope that up-and-coming artists will be encouraged to express their creativity and individuality and that they, too, may give birth to yet other styles, other beautiful facets of the dance that can inspire and bring joy to the world.

--Ted Morca

GAZPACHO DE GUILLERMO

EL CANTE PROFUNDO DE JUANITO VILLAR
Movieplay 17.0761/5 (1975)

This is the first record of the modern cantao, Juanito Villar, and in my opinion, the best. I'm aware of two other albums by him, both featuring Paco Cepero on guitar. In one sense, Villar pertains to a circle of singers who have similar styles, or does it seem that way only because Cepero is accompanist. (Chiquetete, Turronero, Pansequito, Salmonete, Luis de Córdoba, and even Lebrijano have all recorded with either Cepero or Enrique Melchor.) Some of the cantes must be Cepero inspired or composed.

The record gets underway with a vibrant alegría. Obviously, Villar has a superior voice, and his execution of compás is easy to follow. "Noche de lamento triste" is the tango, which has a catchy melody to complement Cepero's interesting way of keeping time. The bulerías bears the name of the cante "Los dos quitan el sentido." The first time I heard Paco Cepero's bulerías was on this record, which predates his solo record ("Amuleto") by two years. Someone described his bulerías as "trippy," but how can one word get this across to someone who hasn't heard Cepero? Better to hear the record than to search for adjectives! The soleares, "Mamaita de mi alma," is very nicely done and ends with the typical change to the major. "Me tienes enamorado," a tientos, is interpreted very slowly; Cepero really digs into the strings in his pulgar and rasgueado work. Side one ends with a popular rumba titled "Que yo quiero enamorarte."

Side two starts with "Cuando salgo de la mina," a minera. During the fandango, "Tengo mis cinco sentidos," one notices that Cepero certainly has his own style, but that little "cachitos" of Melchor de Marchena are heard. "Aires extremeños" is interpreted in a slow bulerías type "aire." The cante itself seems to be a kind of "jaleo" similar to the one Carmen Amaya sang on an old recording ("Jaleo canastero," on "Flamenco! Carmen Amaya and Sabicas"; Decca DL 9925). This is followed by another rapid style bulería, "Cuchillo y espada." The last band is Villar's interpretation of Chiquetete's tangos, "Yo soy feliz." I'm not sure about the letra, but the vocal is a good imitation of Chiquetete, probably a friend of Juanito Villar.

I would like to be more elaborate, instead of doing guesswork in these reviews of modern flamenco records. Maybe there will be much more information available to those living outside of Spain in the forthcoming revision of Donn Pohren's books, The Art of Flamenco, and Lives and Legends of Flamenco. According to the August 1982 issue of Guitar magazine, published in England, the Pohren books will be available from the publisher, Musical New Services, Ltd., Guitar House, Bimport, Shaftesbury, Dorset.

What about Juanito Villar? For those who haven't heard much about him, he opens the record with his own introduction at the end of the alegría. Who can better tell the story than he?

"...Juanito Villar es mi nombre,
por sí lo quiere saber.
de raza gitana soy
de la cabeza a los pies.
Nací en el "Barrio la Viña"
y en él también ne crié,
ese barrio tan gitano, ay,
arguillosa estoy de."

(*Cadiz)

--Guillermo Salazar

MORCA

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JUAN MARTINEZ El Arte Flamenco

THE ACADEMIES OF SPAIN WERE TURNED INTO DANCE FACTORIES

[from: *La Prensa*; c. 1941; sent by Laura Moya; translated by Paco Sevilla]

by Juan Martinez

The second decadent period was initiated about 1920; although it could be noticed even earlier, it didn't make itself seen until that year and up to 1925 and early 1926. That decadence can be attributed to various causes, but, from my point of view, to three in particular: The frivolous, the lack of good dance teaching, and the need to look for a way to make a living.

The same thing happened in Spain with the frivolous as had happened in ancient Greece; there arrived a time when vice was so great that, not only were they criticized by other countries, but Catholic Rome sent troops to combat and defeat for once and for all such a degraded generation. But, by that time, the Greeks had planted their roots in almost all parts of the world, including Rome where, after victory with its troops and the abolishment of vice, years later there appeared a Rome with even greater and stronger vice than that which had existed in Greece. Although the historic passage has nothing to do with what we are speaking of here, I found it so appropriate as a comparison, I could not but include it here to support the truth.

As I mentioned in speaking of the first period, the frivolous was conquered by the great dance artists, but this time it returned with much more boldness and power. Who wasn't familiar with El Paralelo de Ciudad Condal and certain variety shows like El As, El Royalty, La Gran Peña and others of this type whose bosses had the nerve to call "variety shows?" In these places, although the police came often, they couldn't stop them, because the doormen warned everybody in time with their buzzers [doorbells]. In the programs at these places could be seen numbers of all colors (perhaps that is why they were given the name "Varietés"); even though there was cante and baile, almost everybody did the same thing -- spicy songs and rumbas. The only thing that distinguished the performers was that the young and beautiful, those who were well-shaped, with good bearing, became stars. Those who danced Spanish dance (many of them only fifteen years old) had to compete with the brazen and frivolous popular dancers, or they had to do the same thing themselves if they wished to survive...that was the only way they could get a contract from the owners of these places (I don't want to call them impresarios because it would be an insult to those who truly are). Those owners were not concerned with dance. What they wanted was attractive girls. Art did not interest them at all and male dancers even less.

In Madrid we also had the same kind of places, equal in quality, although not as many as in Paralelo. Among others, there was Kursal Magdalena, Eden Concert, La Cigal Parisien, and Terpsicore, and with respect to this art, the same thing happened here as in other cities of Spain.

Another powerful force in the decadence of the baile was the lack of study. Truthfully, how can you blame the lack of in-depth study of the baile, when those without it would be contracted and earn more than if they had been good dancers. What a shame that they didn't realize that, without wanting to, they were killing a great and unique art in this world: el baile andaluz!

Yes, I say baile andaluz, because they did little harm to flamenco; it is well-known that the flamencos had their own houses where nothing changed, no matter what happened outside of their "ambiente." They didn't need theaters, movie houses, nor cabarets. They had their places and their pub-

lic, and if they were needed someplace else, they could be found in these places, to which they returned as soon as their contract was completed. This worked well for them, as much for their way of life as for preserving the purity of their art.

This was not the case with the artists of the other type, who had to scatter far and wide, especially the dancers. To the good teachers who continued to have dance academies, was added an endless number of others -- the male dancers had to find some way to eat. Among this new troupe of teachers, some were passable, others were mediocre, but the majority would be classified as bad. How I would love to give the names of these latter, but I realize that I would have to protect my home in Madrid with machine guns and it is better to leave alone those who are still alive. Also, some of them are, today, almost good teachers; after seeing so much dancing some have learned to dance. But it is one thing to dance and another to be a professor of Spanish dance.

I would love to have gathered together, in 1923 when I was in Madrid, Martínez (padre), Cansino, Miralles, Otero, and two or three more of this caliber, and put out a general call for all of those who wished to teach and make all of them take an exam, one by one, giving the title of maestro to only those who deserved it. In this way, Spanish dance would have been protected and the academies would not have been turned into dance factories. But they had to supply all of the new "Varietés" with dancers. Almost all of the academies at that time in Barcelona had their exclusive agents who wanted the dancers, as soon as they had learned two dances, no matter how they were, to be given a contract for one of the previously mentioned establishments.

(to be continued)



UPDATE ON MANOLO MARIN

It looks like Manolo Marín will be coming to the United States. Four cities have expressed interest in having him and he wrote to say he will be free for a month or so beginning August 15th. Since he was interviewed last summer he has been very busy. His activities have included more teaching than he can handle, master classes in Barcelona, choreography and dancing of "Bodas de Sangre" in Switzerland, choreography and performance of a flamenco ballet, "Carmen," in Japan, production of "Sevilla," based on the life and work of García Lorca in the Plaisance Theater in Paris that ran for two weeks and then ran for five days in Sevilla, and a master class in Paris.

So we are very fortunate to have this inspirational teacher and outstanding person coming to this country. If any other people would like to have Manolo in their city to teach, write to Paco Sevilla, care of Jaleo, for further details. There won't be time for more than four cities, but perhaps some of those who have expressed interest will cancel.

MANOLO SANLÚCAR Summer Guitar Course

The 2nd International Manolo Sanlúcar Flamenco Guitar Course will be held in August in Sanlúcar de Barrameda, Cádiz, Spain. The course will be taught by Manolo with emphasis on technique. There will be two, two-week sessions and a translator will be provided for English translation. For further information write Irene Kessel

32 Archadia Rd.
Natick, MA 01760



THE TWO SIDES OF DENNIS KOSTER

A RECORD REVIEW

by Paco Sevilla

The last time I did a record review for *Jaleo*, I told myself that it would be just that -- the last time! I no longer wanted to be responsible for judging other people's work and prejudicing public opinion. After all, I can only give one person's very prejudiced opinion. But, since nobody else has volunteered to do the dirty work, I decided I could at least describe for you the records sent by masochists wanting my opinion, and hopefully keep my personal taste out of the picture. Of course, I find that impossible to do. So for that reason we have a second opinion of the record from Guillermo Salazar.

"The Two Sides of Dennis Koster: Classic Guitar and Classical Flamenco" (La Bella Records, C-10413, 1981) features one side of "classical" music and one side of something called "classical flamenco." We can dispense with the "classical" side quickly because I am not a big fan of most classical guitar playing and none of the pieces on this record held much appeal for me (Prokofiev "Sonata" op 115, Bach "Fugue" BWV 1000, Schumann-Tárrega "Berceuse", Dowland "Pavan, P. 16," Villa-Lobos "Prelude No. 2). I am not in a position to judge how well the pieces were interpreted but the technique is strong and clean.

Mr. Koster is at a decided disadvantage in having me review the flamenco on his record; I do not usually care much for solo flamenco guitar and definitely do not like to see recordings of music that has already been recorded by the creator of the music. Apparently, "classical flamenco" in this instance refers to flamenco music treated as classical music, that is, compositions to be repeatedly played as the

original "composer" wrote them. I can understand using flamenco "composition" to fill out a repertoire and lend variety for nightclub performing and, to a lesser extent, to do the same for concert performance, but I do not believe it is valid for recording, at least not when the originals are available.

So I approached this music with a negative outlook. But then there were the impressive album cover notes by none other than Brook Zern, a knowledgeable aficionado and performer of flamenco [Was he bribed, or did he write the liner notes for classical guitar fans, or is his praise deserved?]. Dennis studied extensively with Mario Escudero from the age 14, performed as accompanist with several flamenco dance companies including that of Mariquita Flores, and spent some time in Spain. I won't list Dennis' classical guitar training but it is extensive -- he seems to have good credentials. He has concertized extensively, including two performances in Carnegie Hall in 1975 and 1977.

The flamenco opens with "Joyas de la Alhambra," a granadina by Sabicas. Surprisingly, Dennis has good flamenco attack in his technique -- very strong and clean. If you don't have a Sabicas record to listen to, you won't go wrong listening to this. "Homenaje a Ramón Montoya," a ronda by Mario Escudero, is well-played and sounds like the playing of a young Mario Escudero -- more flamenco, more strength and bite than Mario's current style of playing. I felt that "Soleares de los Maestros," an arrangement by Dennis Koster, was the least effective of the flamenco pieces, being a hodge-podge of familiar themes, mostly those of Sabicas, without much attention to composition. The next piece is

"Ecos de la Mina," a Sabicas taranta from Sabicas' classic record "Flamenco Puro." The last piece is "Impetu" by Mario Escudero. I didn't like this piece as recorded by Escudero, I didn't like it by Paco de Lucía, and I still don't like it. They call it a "bulerías," but it fits into that category only by a great stretch of the imagination. To me, it is just a mediocre "classical-style" composition that just happens to sound like it is technically difficult to play.

In summary: If you are a solo guitar fan and you do not have access to Sabicas or Escudero recordings, then you will greatly enjoy the flamenco on this record. It is well-played in an authentic manner and is a high quality recording that was done by E & O Mari, Inc. (La Bella Strings and Records).

To order this record, send \$8.95 plus \$1.00 for mailing to: Antonio David, Inc., 204 West 55th St., New York, NY 10019.

A SECOND OPINION

by Guillermo Salazar

Dennis Koster makes his recording debut with this interesting release in which he gives equal weight to both classic and flamenco guitar. It is difficult for me to be impartial, since Dennis is an old friend of mine whom I have seen play live many times before ever hearing his record. For those not familiar with the name Dennis Koster, let's introduce him as the former "Niño De La Costa" who used to appear at such spots as the Good Table Restaurant and the Jai Alai during the sixties in New York. Back in those days Koster was strictly a flamenco soloist, performing the solos of Mario Escudero and Sabicas among other things. Later he became interested in classical music and almost completely dropped flamenco. During this time he studied the classical repertoire and later, with his teacher Julio Prol, worked on interpretation.

Side one of the record features the following pieces: Sonata, Opus 115, Prokofiev; Fugue, BWV 1000, Bach; Berceuse, Schumann-Tárrega; Pavan, P. 16, Dowland; and Prelude No. 2, Villa-Lobos. After hearing side one, a most impressive display of talent, I turned to the flamenco on side two.

I feel a little more at home reviewing this side in-depth. The first selection, in my opinion, is the best this side has to offer. Koster dazzles the listener with his rendition "Joyas De La Alhambra," for the most part a Sabicas composition. At the end of the piece he adds his own ending, a "rasgueado cadenza." Next Koster interprets the Escudero version of Ramón Montoya's rondeña smoothly and capably. Finally, he breaks into extended rasgueo passages amidst falsetas in the soleares titled "Soleares De Los Maestros." The last two numbers, "Ecos De La Mina," a taranta by Sabicas, and "Impetu," Escudero's wonderful modern bulería, didn't quite move me in Koster's hands as much as the other pieces. "Impetu" was slightly disjoint.

As an afterthought, what strikes me about this record? The first thing is that the record is well-prepared. The first time I went to the recording studio, I just played everything off the top of my head without much preparation for recording. Dennis, however, seems to have deliberately planned everything on the whole album, which gives a sureness, but also a predictability of the way things are linked together.

Overall, the classical side seems to have the edge, even though the flamenco is quite good. Koster's technique, interpretation, and choice of pieces make for a worthwhile album of guitar solos. The record does not presume to be anything other than that.

Concert Reviews

TRIUMPH OF CALIXTO SANCHEZ AND PEDRO BACAN IN PARIS

by Pierre Lauroua
(translated by Paco Sevilla)

Calixto Sánchez and Pedro Bacán were in Paris on February 27 and 28 to give two recitals in the Carré Silvia Montfort; the recitals were organized by the association, Flamenco in France.

Pedro Bacán came on stage first, warmly applauded, and, while the rain beat savagely on the awnings of the great "chapitel," gave us a splendid toque por soleá, embellished with ascents to the sky and resplendent bursts, a toque that set off the enthusiasm of the audience.

Then Calixto arrived, with an immediate ovation, an elegant Calixto, with a red tie, a Calixto visibly moved by this first Parisian recital.

The audience was conquered even before he began. Nevertheless, on those two nights the two artists reinforced the admiration. The Parisian public is accustomed to remaining silent throughout the length of a cante, showing their approval only in the final applause -- something that often disorients the Andalusian artists who are used to immediate and spontaneous reactions. But this time the audience collaborated with the cante, greeting certain accents in the cante of Calixto and the falsetas of Pedro with olés.

Throughout the two recitals Calixto was excellent, particularly in the granainas, tangos, martinets, and fandangos. Clearly, the mastery of Calixto was not a surprise for the aficionados of cante in Paris, but these two nights revealed to the people of the capital the interesting personality of an extraordinary guitarist, Pedro Bacán. The toque of Pedro Bacán is completely personal, different from that of any other man in this art. Perhaps the most important point, and very rare today, is this personality. In the toque of Pedro Bacán, beneath the most technical and elaborate falsetas, there always appears a compás of steel. He was exceptional in the accompaniment of the cante, divine in the granaina and a sorcerer in the tangos.

Pedro Bacán is a man of contrasts, the contrast between a large physique and a toque of infinite delicacy, between extreme concentration and sureness in playing and a modesty, a touching shyness, when he stands up to take a bow... Pedro Bacán, a marvel in his "sencillez" [simplicity, sincerity, straightforwardness].

On these two nights, the Parisian and Spanish public of the Carré Silvia Montfort showed themselves worthy of Mairena and Lebrija [hometowns of the artists]. It was a public that was entirely convinced, enamored by the two artists and resolved not to allow them to leave...

RAQUEL PEÑA: SPARKLE & STYLE

(sent by John Fowler; source undisclosed)

by Alan S. Kriegsmann

For roughly a decade, Raquel Peña has been dazzling and enlightening Washington audiences with exemplary performances of the dance arts of Spain. Her appearance at the Terrace Theater Tuesday night at the head of the Washington-based Raquel Peña Spanish Dance Company marked her debut in the Dance American series, which is jointly sponsored by the Washington Performing Arts Society and Kennedy Center -- a fitting tribute to the artistic contributions she has made to this city.

For the occasion, Peña marshaled a program that surpassed perhaps all the company's previous efforts in sparkle, diversity of content and theatrical flair, despite a certain unevenness in execution. As always, a major portion of the excitement was generated by Peña's own dancing -- she's not only the troupe's choreographer, costume designer and guid-

JALEO THANKS THE FOLLOWING CONTRIBUTORS:

Brian Cottingham - Donation
Antonio David - Gift Subscription
Harvey List - Donation
Yvetta Williams - Donation

ing spirit, but far and away its most accomplished, technically thrilling and charismatic soloist. The company as a whole, however, newly enlarged to 10 dancers, is a fine one, and performed with especially close rapport as an ensemble Tuesday night.

In recent years, Peña has been striving to demonstrate that the range of Spanish dance extends well beyond the familiar flamenco idiom, though the latter remains the foundation stone of her programming.

Tuesday night's bill of fare was virtually a cook's tour of Spanish choreographic style, past and present. The centerpiece was the premiere of a splendid three-part creation by Peña, in homage to and accompanied by the music of Tomás Bretón (1850-1923), a leading composer of the Spanish operatic form known as the zarzuela.

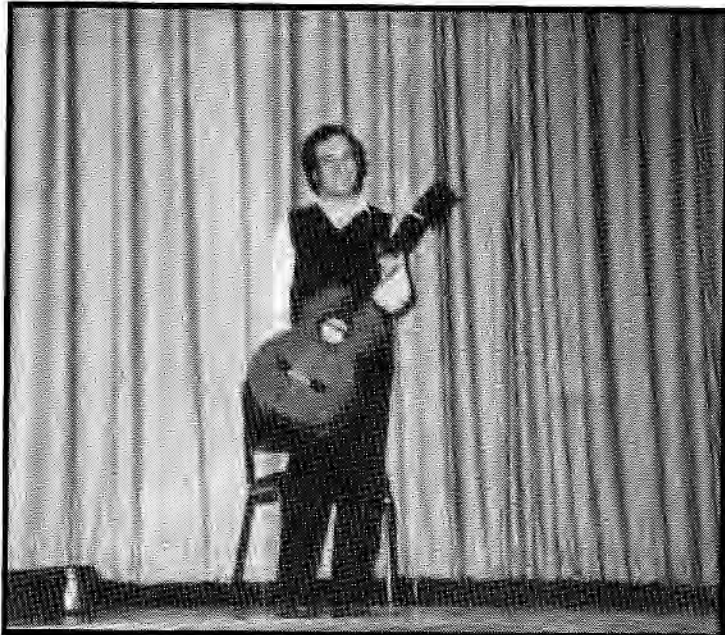
The first movement, danced on half toe, with castanets, and full of charming ballet-step combinations, illustrated the rarely seen, 18th-century escuela bolera style; the last, an Aragonese jota with a crisp folk dance vocabulary, displayed one of the many regional specialties.

Peña's revised "La Vida Sigue," set to Ravel's "Rapsodie Espagnole," was too simplistically drawn to bear its intended dramatic weight, but the remainder of the program traversing several other stylistic varieties as well as a plethora of flamenco forms, made a rich -- if overabundant -- harvest.

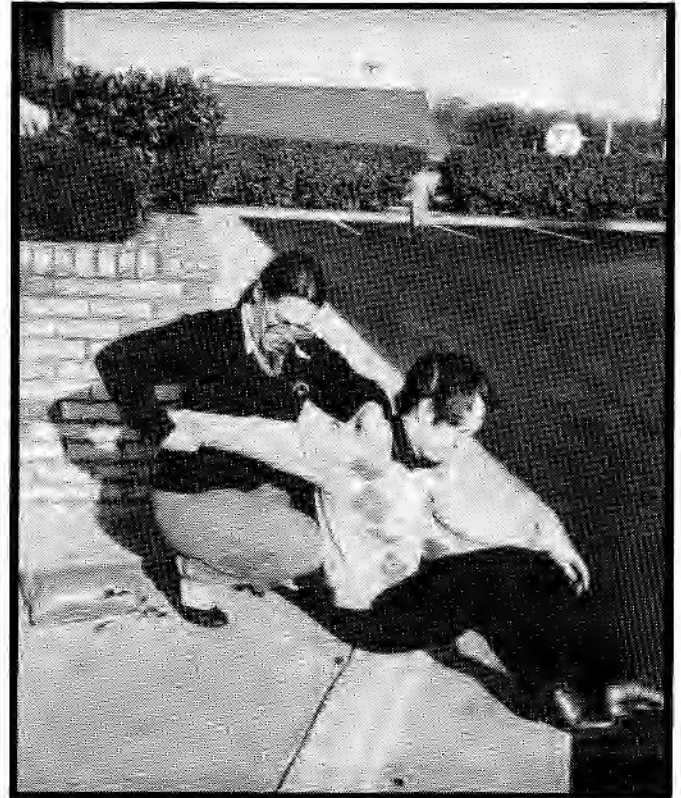
(PACO PEÑA continued from page 4)

Córdoba, a richly burnished alegrías in E minor which rumbled to a close with the thickest, blackest bulerías remate. At this point Paco took time to say hello and, in his eloquent Spanish-British accent, to explain the history of flamenco and the gypsy influence, and then to discuss specifically the part the guitar plays in flamenco. "Flamenco is a lament, a way of saying something that comes from hard conditions. The way they [the gypsies] expressed it was with this dramatic song -- this cry which is the basis and essence of flamenco music. The guitar basically and originally is only the accompaniment to that song and to the dance, but the guitar has developed greatly in recent years to become an art form in its own right. The whole tree of flamenco would be the song, the dance, and the guitar accompaniment, and the guitar, solo, would be another branch. Nevertheless, when one is playing solos one is playing arrangements of a particular song or a particular dance. In the more melodic passages one can suggest the singing qualities and in the more percussive, rhythmic passages one can suggest the steps of the dancer."

The desolate, dirge-like intensity of tarantas was then followed by Paco's ever impulsive bulerías, accompanied by an irrepressible foot-tapping palmas. "That was a piece called bulerías," he said. "It sure was," we muttered.



PACO CONCLUDING CONCERT
(photos by Maria Pontones)



AFICIONADO NANETTE PONTONES GIVING PACO
A THERAPEUTIC MASSAGE BEFORE CONCERT

Comments about Ramón Montoya preceded the ethereal discordance of a rondeñas in which traces of the cante of tarantas could be discerned. Brief mention of García-Lorca introduced "a very simple tune called zorongo," evocative in its simplicity. If there was anyone in the audience not yet totally won over by Paco, his closing for the first set was the final seduction. True to the statement in his program -- "The artist prefers to choose his pieces during the concert, feeling that in this way the free and spontaneous quality of the music is highlighted." -- Paco announced that he would play fandangos de Huelva, paused thoughtfully over the strings for a few seconds, and then drew appreciative laughter and applause when he said, "Sorry, I've changed my mind. I'm going to play alegrías de Cádiz." And play it he did, foot thumping furiously, that powerful arm and wonderfully relaxed hand working over the strings to elicit shouts of "olé," prolonged applause, and a standing ovation.

The second set opened with a thematically homogeneous soleares (soleares solos can so often sound like a stockpile of randomly placed falsetas). A sweet bell-like tune fed into a propulsive farruca which finished just as uncharacteristically, settling softly on a quiet series of chord progressions. After a pretty and whimsical garrotín, Paco explained the Asturian origins of the last two pieces and then introduced the Latin influence in flamenco with a colombiana. He closed the program with an homage to Sabicas by performing his zambra mora and "Zapateado en D." Enthusiastic jaleo and another standing ovation brought Paco back for an encore of sevillanas which immediately provoked a cry of "Viva Sevilla" and a chorus of palmas from an enclave of local sevillanos. With each copla the palmas grew until a large segment of the audience was participating. And what a wonderfully varied selection of coplas: one very Sabicas, a couple very traditional, another of Peruvian influence, and the last, capricious and very much his own. I was feeling such pride -- for Paco, for flamenco, for this marvelous audience. I don't ever remember an evening of flamenco guitar that has left me feeling so fully gratified.

The Reception

Juan Moran is the gruff but thoroughly charming sevillano who is the owner of Don Juan's, the only restaurant in Atlanta which serves traditional Spanish cuisine. I had been so pleased a few weeks earlier when he had agreed to host a

reception in Paco's honor, but I wasn't so sure how Paco would feel. Although the rest of us were feeling elated, we were also exhausted from the long, non-stop day -- and all we had been doing was following Paco around, a cheerful entourage carrying his guitars and seeing that he was fed and delivered to his appointments on time. But I was right in trusting my flamenco judgment. All day we had observed Paco drawing from a seemingly limitless reserve of energy, and as he rejoined us, joking and affable now that the pressure of the performance was behind him, it was obvious that he was far from ready to throw in the towel.

When we arrived at Don Juan's and Paco instantly disappeared in a crowd of admirers, someone suggested to me that he might need rescuing, so I began blazing a trail through the mob. As I came up behind him I quietly suggested that he let me know whenever he felt he'd had enough, and his flip rejoinder of "Loosen up, woman!" cracked me up -- I wouldn't worry about Paco any more. Bob brought out his guitar and he and Char went into a great series of bulerías (to cries of "Olé, Los Ohio!") and then local singer Fernanda Strine talked Paco into accompanying her as Char and I joined sevillanas Loli Stacy and Rocío Albright in that festive dance. Paco next supported José García in a fandango grande, then guitarist Vinnie Messina took over as José swung into a rumba. It was so crowded and so many were dancing, but as Olga merrily remarked, "It's impossible not to be friendly when someone is right in front of your nose!" For the first time I was beginning to glimpse the nucleus of a flamenco community in Atlanta.

Death and Resurrection

It was close to 2 a.m. when we arrived back home, and after a session of eating and visiting in the kitchen, some of us, refusing to admit defeat, descended to my studio. Bob and Char eventually found their way into some very involved letras of siguiriyas and then we pooled every vestige of remaining strength in one final blast of bulerías and struggled upstairs. We had expected to find Paco asleep, but he was frolicking around the living room, feeling the rejuvenating effects of one of Nanette's super massages (she is a licensed therapist and we have all at various times been brought back to life by her magic hands). Unfortunately, he had a plane to catch in just five hours, so reason prevailed as we let sleep take over.

I was horrified when I awoke to find we would have to leave the house in fifteen minutes. I rushed to summon Paco, who appeared refreshed and unconcerned as I shoved a mug of coffee and some rolls at him and we packed into the car. That Atlanta's new airport is now the largest in the world is readily apparent when one is dashing for the departure gate (Paco scared me half to death as he galloped down the full length of one of the monster escalators). We made his flight



ENJOYING THE "FRUITS OF JOY" AFTER A LONG DAY OF FLAMENCO

with about five minutes to spare and I was face to face with one of those moments when one has so much to express and nothing to say. We hugged goodbye and I turned and ran all the way back to the car.

JUERGAS in LOS ANGELES

MARCH JUERGA

by Ron Spatz and Yvetta Williams

The layout of the "Intersection Folk Dance Center" is excellent for spontaneous dancing. The entire middle of the restaurant area is all dance floor, surrounded by tables and booths along the walls. In addition, there is a mezzanine with more tables overlooking the dance floor. The food is very good and inexpensive. Athen Karras, the owner, is a very amiable host. In order for the restaurant to accommodate us, a couple of experimental factors had to be introduced:

- a) Friday night instead of Saturday.
- b) Alternating with Greek/Balkan folk dancers.

The first of these appeared to affect attendance somewhat, and probably accounted for a level of exhaustion more noticeable than usual. The second situation, while adding an interesting diversion, also prevented any really acceptable level of flamenco ambience from developing. Needless to say, we will try to avoid either of these situations in the future. In spite of these aspects, we still managed to have a very enjoyable evening.

Maria Morca worked tirelessly at getting dancers to participate. Oscar Nieto dropped by and provided some dazzling alegrías, both song and dance. Marlene Gael danced some rarely performed (at our juergas, at least) farruca and fandanguillos. Also dancing were Sharlene Moore, Annette Pratte, Joy Padilla, Susanne Mathews, Carolyn Berger, Melanie Kareem, and others. Providing guitar accompaniment were Benjamin



A FORMER SAN DIEGO RESIDENT, MARLENE GAEL, DANCES AT L.A. JUERGA (photos by Dick Williams)



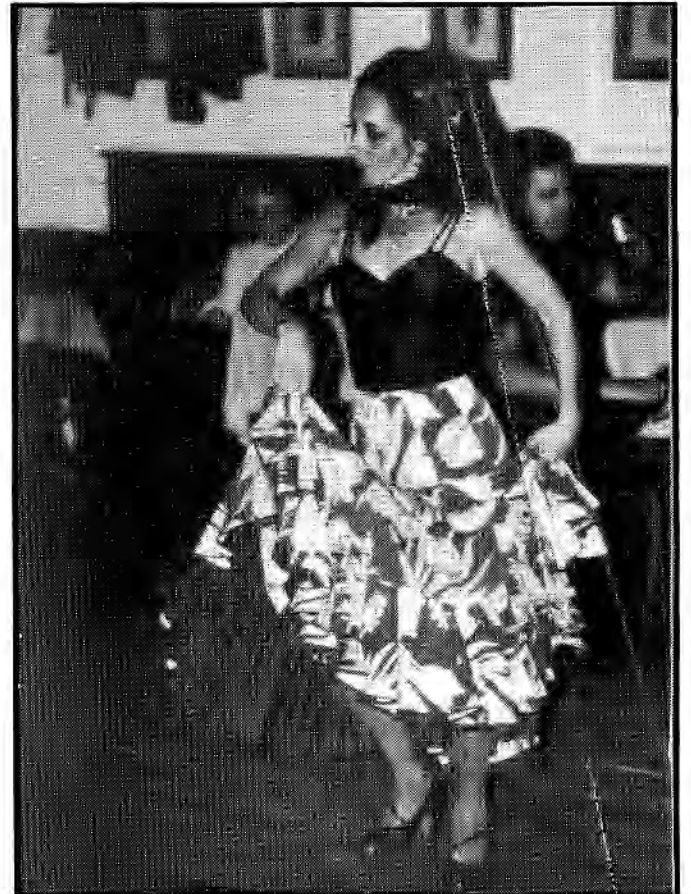
LEFT TO RIGHT: RON SPATZ, DENNIS HANNON, BILL FREEMAN, YVETTA WILLIAMS



SHARLENE MOORE



OSCAR NIETO



SUZANNE MATHEWS



ANNETTE PRATTE



MARIA MORCA



JOY PADILLA

Shearer, Bill Freeman, Dennis Hannon, Yvetta Williams, and Ron Spatz. Pictures were provided by Dick Williams, Gary Cooper, and Ron Spatz. We would like to mention here that in the heat of all the things happening at these gatherings (there are more logistics involved in the planning and operating of things than most would imagine), there are those who perform, sometimes brilliantly, and we do not have an opportunity to catch their names or perhaps are not present at the moment. We fervently hope that these people are not offended when we fail to mention them. (One good way to be sure of recognition is to assist us in the operation of our juergas. We could certainly use the help.)

We would like to thank all of those in attendance for taking heed of the donation can, and for participating in another enjoyable night of flamenco in Los Angeles.

* * *

JULY JUERGA AND JALEO BENEFIT

by Yvetta Williams

Saturday, July 9, 1983, will be the next Los Angeles area juerga at Long Beach Dance Academy -- Studio 2000. Joaquin and Liza Feliciano and Liza's parents, Oscar and Virginia Robles, will host the juerga. It will begin at 8 PM with a half-hour palmas (the art of using hands in clapping rhythms) and workshop conducted by dancer-teacher Maria Morca at 8:15. We encourage all who would like to know more about palmas to come to the workshop and increase their skill and knowledge on palmas. The palmas workshop will begin the fun-filled evening of good flamenco music and fellowship. Anyone with an interest in flamenco and performers at all levels and ages are invited to participate. Bring your instruments, castanets, dance shoes, wear your costumes and plan to participate. Please bring tapas to share, and your own drinks and a donation for juerga expenses.

Coffee and tea will be provided.

Long Beach Dance Academy

Studio 2000

727 South St.

Long Beach, CA 90805 Phone 213-423-9886

Take the San Diego Freeway to the Long Beach Freeway North to Del Amo Blvd., turn E. to Atlantic, turn North on Atlantic to South St. (3 blocks past Market -- between 56th and 59th St.), page 70 -- 1D Thomas Map book.

* * *

We have decided to make this juerga a benefit for the Jaleo magazine which we all appreciate so much and which currently finds itself in financial difficulty. We were astounded to learn that it costs over twelve hundred dollars a month to put out this informative magazine which we all enjoy and take for granted. We hope that everyone will bring a generous donation to help keep Jaleo afloat. All proceeds from this juerga will go to Jaleo.

We want to extend a special invitation to San Diego area flamencos to join us also since Long Beach is a little closer to them than some of our juergas.



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Spanish Accent on Guitar

(sent by American Institute of Guitar)

Outstanding guitar virtuosos from Spain and Latin America are featured artists in Spanish Accent on Guitar, a special series of four concerts at New York City's Town Hall. Players include Sabicas, Jorge Morel, Maria Escudero and Manolo Sanlúcar. The concerts -- one every other month commencing in October -- are presented by the American Institute of Guitar as part of its Second International New York Guitar Festival. Seats are \$10.00 and \$12.00, with a special subscription price to all four concerts offered at \$36.00 -- a 25% saving. Tickets and information are available at the American Institute of Guitar, 204 West 55th Street, New York 10019 (212) 757-3255.

The first concert, on October 14, spotlights the legendary genius whom all flamenco artists call el maestro. He is Sabicas, and for nearly half a century he has been at the pinnacle of the great flamenco guitar tradition. Now a New Yorker, Sabicas recently returned from a triumphant tour of his native Spain after an absence of many years.

Jorge Morel, born in Argentina, brings his warm and romantic artistry to Town Hall on December 9. Morel takes a broad approach toward repertoire, and his concerts may include his remarkable arrangements of songs from Leonard Bernstein's West Side Story as well as major works by Bach or Boccherini. But he is perhaps best known as an interpreter of works by South American composers, and these formed part of the memorable Morel concert which the New York Times called "perhaps the most enjoyable recital of the season."

On February 3, 1984, the brilliant Mario Escudero reveals another dimension of the flamenco guitar. Renowned for his compositional talent as well as his dazzling technical prowess, Escudero has been a major force in the development of a fresh and modern approach to flamenco guitar. Through his innumerable recordings, as well as concert tours that encompassed Moscow and Tokyo in addition to Europe's capitals, he has been a major influence on the players who followed him.

Manolo Sanlúcar concludes the series on April 6, 1984. He is one of the most acclaimed and exciting players in Spain's new generation of flamenco virtuosos. His mastery of the instrument is complete, and he has been awarded Spain's most prestigious honor in the field -- the National Prize for Flamenco Guitar. Manolo Sanlúcar's innovations have helped to revolutionize the art, and he has earned a huge and devoted following in his homeland and beyond. [Not yet confirmed.]

FLAMENCO DUO: The newest item on the San Diego flamenco scene is the guitar duo Rodrigo and Paco Sevilla. Although one might think that the vast difference in their styles would make this combination incompatible, the opposite seems true. When they play together trading off lead or supporting roles, the blend is exciting. The solo numbers appear to be a friendly competition in which each stimulates the other to greater virtuosity. The Duo will be appearing twice in June on Sunday the 5th and 26th at Drowsy Maggi's at 31st Street and University Avenue in North Park. It might also be mentioned that Maggi's has a unique and excellent menu and well within a flamenco's slender budget. There is no cover charge; the atmosphere is casual; a tip jar is the performer's sole remuneration -- so take along a couple of bucks for the artists' fund.

FAREWELL TO DEANNA: Jaleistas gave Australian born dancer Deanna Davis a surprise going away party in April. She and her son Jessy, along with her fiancée are moving "dawn under" indefinitely. She says that there is a lot of flamenco in Sydney and she thinks she'll be able to find work with no problem.

OHIO GUITARIST VISITS SAN DIEGO: Bob Clark visited San Diego for a week in April staying with Charo and Raúl Botello. They made the San Diego tourist scene plus juergaed-out every night.

* * *

MAY JUNTA

The May Junta meeting was attended by a small nucleus of Jaleistas. Our financial state has improved slightly thanks to a response by members to our editorial last month. We are looking to print our June issue of Jaleo on time and get it out to to our readers.

The main topic of discussion was juergas, juerga sites and how to rebuild enthusiasm and participation. Please bring your fresh ideas to the June juerga meeting.

* * *

JUNE JUERGA

Hurray! We have a juerga site for June! Guitarist Earl Kevin has recently moved and has offered his house for the June juerga. Let's all take responsibility for contributing to the success of the evening so that we may be invited back on a future occasion. A self-employed computer programmer,

Earl, a self-employed computer programmer, has been interested in and involved in music for many years. He has mainly taught himself guitar through books -- everything from classical, pop, country, and more recently, flamenco. He will be attending Paco Peña's workshop in Córdoba in July. His home will lend itself perfectly to a juerga with several dance areas including an outside wooden deck, the living-room and a garage.

We will also be holding elections at this juerga, so be thinking about what dynamic people you think could inject some new energy into the wilting local organization.

Date: Saturday, June 25th

Time: 8 PM

Place: 3047 Chicago St.

Phone: 273-1376

Bring: Tapas to share and whatever you want to drink.

(We will not be selling wine because of the large waste problem, but soft drinks will be available.)

Directions: From I-5 take Clairmont Drive EAST (short distance); take a LEFT on Denver to end and LEFT again; take a RIGHT almost immediately on Chicago.

Donation: We are planning on purchasing and sealing some new dance boards. For this purpose we are requesting a \$2.00 donation from members and \$3.00 from non-members.

-- Juana De Alva



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SAN DIEGO SCENE

AROUND THE TOWN

SAN DIEGANS VISIT L.A. JUERGA: A small group of San Diego Jaleistas went up to the May 14th juerga and had a great time. Since the L.A. contingent gives us plenty of advance notice of their juergas, perhaps we can get a bigger group together for the next one in July.



CATALOGUE OF MODERN FLAMENCO RECORDS

A COLLECTION OF FLAMENCO RECORDS FROM THE MODERN ERA (1972-82), REPRESENTING MOST OF THE IMPORTANT ARTISTS AND INCLUDING A NUMBER OF UNUSUAL AND RARE ITEMS. EACH RECORD IS DESCRIBED IN DETAIL AND GIVEN A BRIEF CRITICAL REVIEW. A TAPE LIBRARY WILL MAKE THESE RECORDS AVAILABLE.

SEND \$4.00 TO: PACO SEVILLA, 2958 KALMIA ST.
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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 JALEO, PO Box 4706, San Diego, CA 92104.

JALEO CORRESPONDENTS

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

updates

LDS ANGELES UPDATES: Chez Carlos Dez Peru is now "Cafe de la Paella," the Central Español is back in business as "Sevilla Restaurant," El Paseo Inn on Olivera Street has flamenco entertainment on Saturday nights.

concerts

TEDDORO MDRCA has been invited again to participate in the program at Jacob's Pillow, July 17-22, and will present a workshop and concert July 26 at the University of Maryland. **RODRIGO AND PACO SEVILLA** will be performing flamenco solos and duets Sunday, June 5, and 29th at 9pm at Drawsy Maggi's Restaurant, 31st and University Ave. in San Diego, CA. Tel. 298-8584.

THE FOURTH AMERICAN SPANISH DANCE FESTIVAL will be held from June 6 to 30 at the Northeastern Illinois University, Chicago. Events will include dance seminars and classes in classical, regional and flamenco, films from Spain, performances of Ensemble Español, special guest artists and more. For information write or call Ensemble Español, c/o Northwestern Illinois University, 5500 N. St. Louis Ave., Chicago, IL 60625. Phone 312/583-4050 Ext. 575.

LAURA MOYA SPANISH DANCE COMPANY PERFORMANCES: June 26, 3:00 PM, Flagstaff Festival of the Arts, University of the Arts, University Union Aud.; July 9, 8:00 PM, Gammage Auditorium, Arizona State University; July 24, 7:00 PM, Symphony Hall Pops Concert; Nov. 18, 8:00 PM Kerr Cultural Centre; Nov. (no date set) Glendale Community College.

MAXIMILIANO AND LOS HISPANICOS will be appearing at Canada's Wonderland in Toronto for their third season from May till mid-Oct., every day except Weds. on International Street. The eight dancers will be accompanied by guitarists Harry and David Owen. Lead female dancer Lina Moras is in Spain on a \$5,000 Canada Council Grant but will be featured from June till October.

classified

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

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 N. Harbor Blvd., San Pedro, CA 90731 (213) B31-1694).

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ROSA MCNEOYA'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 Baime, 1100 W. River Park Lane, Milwaukee, WI 53209.

ARABESQUE, a magazine of international dance, has become America's favorite publication on ethnic dance. We cover Spanish dance, as well as many other areas of non-Western dance arts. The result is a glimpse six-times a year into how all movement is interrelated. We offer interviews, historical articles, dance news, practical articles that put you in touch with the ethnic dance scene. Subscriptions \$14/yr. Arabesque, 1 Sherman SW, #22-F, New York, NY 10023. **RAQUEL PEÑA SPANISH DANCE CO.** in a program of flamenco, regional and classical Spanish dance and music is now planning a 1984-85 concert tour. If there is a theater, or university in your area that might be interested, contact: The Raquel Peña Spanish Dance Co., 4801 N. 9th St., Arlington, VA 22203. Tel: (703) 527-3454.

FANADEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucia -- accurately notated sheet music; \$2.75 in USA, \$4.50 foreign, Southwest Waterloo Publishing Co., 670B 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 Ba.m.

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

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 Maria Moreno 503/282-5061

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