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July 1983

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CARMEN RUBIO



JALEO



newsletter of the flamenco association of san diego

VOLUME VI - No. 9

JALEO, BOX 4706 SAN DIEGO, CA 92104

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

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BACK ISSUES of JALEO are available at the following rates: Vol. I no. 1 to 6, \$1.00 each; Vol. I no. 7 to 12, \$2.00 each; Vols. II, III, IV no. 1 to 12, \$2.00 each; and Vol. V and VI issues \$2.50 each. (Add \$1.00 per copy for overseas mailing.)



PEDRO BACÁN

Listening to Pedro Bacán, one realizes that not only is Pedro a virtuoso on the guitar, but that he is also an important composer. His music has an integrity of form which surpasses folkloric interest. Pedro retains the historic forms of flamenco rhythms and tonal structures, and within them he creates his own music.

The talent and ambience of Pedro's pueblo and family gave him a distinct foundation for his music. Lebrija, his pueblo, is in the center of the flamenco provinces -- Sevilla, Cádiz, and Jerez -- where flamenco developed and thrived. Pedro was born of a gypsy family which has many famous flamenco artists to its credit.

Pedro started playing the guitar when young by accompanying singers and dancers, which gave him his foundation in rhythm. From gypsy reunions such as weddings, baptisms and communions, Pedro began to play in summer festivals in Andalucía, in the annual Fair of Sevilla, and in recitals of the many flamenco societies all over Spain.

The role of accompanist was too limited and Pedro began an intense study of chordal structures and relations, harmony and technique. He started creating his own variations and ultimately entire compositions. Then came recitals all over Spain, offers to go to Italy and Argentina, radio, television, films and several L.P. records, still principally accompanying singers.

Pedro has given guitar recitals in different parts of Spain, including Madrid, Granada, and a number of times in the Lope de Vega Theater in Sevilla. In 1976-77 he was in the United States and performed in Minneapolis, Denver, Seattle, San Francisco, and in the El Cid Restaurant in Los Angeles. He was involved in the theater production of El

Lebrijo's "Persecución" and has done a number of television shows, including an homage to Niño Ricardo, with Paco de Lucía and Manolo Sanlúcar in 1974. In 1980, Pedro was awarded the National Prize for Guitar by the Cátedra de Flamencología de Jerez de la Frontera.

The records featuring Pedro Bacán include:

- "Estilos," with Curro Malena. Movieplay. 1973
- "Así Canta El Perro de Paterna." RCA. 1974
- "Nuevos Cantes de El Perro de Paterna." RCA. 1974
- "Canta El Manuel de Paula." RCA. 1974
- "Campo Joven," with Manuel de Paula. Movieplay. 1975
- "Pepe Montaraz." Zafiro. 1975
- "Romance de Manuel Justicia." Manuel de Paula. Movieplay. 1976
- "Curro Malena." Discophone. 1977
- "Se Canta con L," with Lebrijo. Belter. 1978
- "El Cante de Pedro Peña." Ariola. 1978
- "El Cabrero." Belter. 1978
- "Pequeñas Cosas," with Manuel de Paula. Movieplay. 1979
- "A Mi Sevilla," with El Chozas. Belter. 1979
- "El Bienale," with Calixto Sanchez. Aljarafe. 1980
- "El Chozas." Belter. 1980
- "Curro Malena." Discophone. 1981
- "Sevillanas de Pedro Peña." Aljarafe. 1981
- "Vereas Negras," with José de la Tomasa. Belter. 1981
- "Calixto Sanchez." Aljarafe. 1982

Most recently Pedro has been invited to serve as artist-in-residence at the University of Washington School of Music during 1983-84. During this time he will be available for concerts and seminars.

PEDRO BACÁN IN RESIDENCE AT THE UNIVERSITY OF WASHINGTON

Pedro Bacán, the incredible young flamenco guitarist from Lebrija, will be serving as artist-in-residence at the University of Washington this coming year. His dates of residency are Oct. 1, 1983 - Mar. 15, 1984. Pedro Bacán, recipient of the 1980 Premio Nacional de Guitarra Flamenca from the Cátedra de Jerez, is destined to become one of the major historical figures of flamenco. There is perhaps no other flamenco guitarist today whose music has the integrity which Pedro's has. His music is modern, yet strictly adheres to traditional flamenco forms and structures.

During the time that Pedro is in residency at the University, he is granted considerable free time to concertize, give seminars, etc. Apart from being a wonderful guitarist, Pedro is also a very personable and skilled teacher; a person who is sincerely interested in promoting authentic gypsy flamenco.

Anyone who wishes to know more about Pedro, or who is interested in arranging a concert or seminar for him, should contact:

Jim Kuhn
1845 S. Lane
Seattle, WA 98144 (206) 322-D908

We are also raising money to offset the cost of Pedro's airfare (this is not provided by the University) by offering for sale tapes of Pedro's 1977 concert in Seattle, WA at \$10 each. These are offered through:

Allen Yonge
Timbre Studio
1407 N.E. 47th
Seattle, WA 98105 (206) 633-3123

EDITORIAL

Summer has rolled around and with it many flamenco activities: summer concerts; flamenco performances at conventions, fairs and festivals; workshops by Paco Peña, Sanlúcar (Spain), Teo Morca, Manolo Marín, Roberto Amaral, Rosa Montoya. Let us know well in advance if you have summer or fall activities planned. Jaleo needs your input to keep its readers posted.

We apologize for the fact that continued financial difficulties are causing Jaleo to come out in the middle of the month. We feel that this is better than the alternative of another two month issue. You can safely add ten days to the closing dates on inside cover for submission of material for the August issue.

LETTERS

IN SEARCH OF A SHY GENIUS

Dear Jaleo Readers:

I know some of you have tapes of Diego del Gastor that you are bogarting. How about making some available to us on cassette? After reading Donn Pohren's "A Way of Life" and Carol Whitney's articles (starting Sep. 1978 through Dec. 1978 with Brook Zen's crank, but appropriate letter in Jan. of 1979 Jaleo), I've wondered what this man sounded like. Finally, after acquiring National Geographic's The Music of Spain, Vol. 1 Andalusia, and hearing 3 cuts by the shy genius who refused to record, I know why the oldtimers raved about this unique man. Is this all my ears are destined to hear? I hope not.

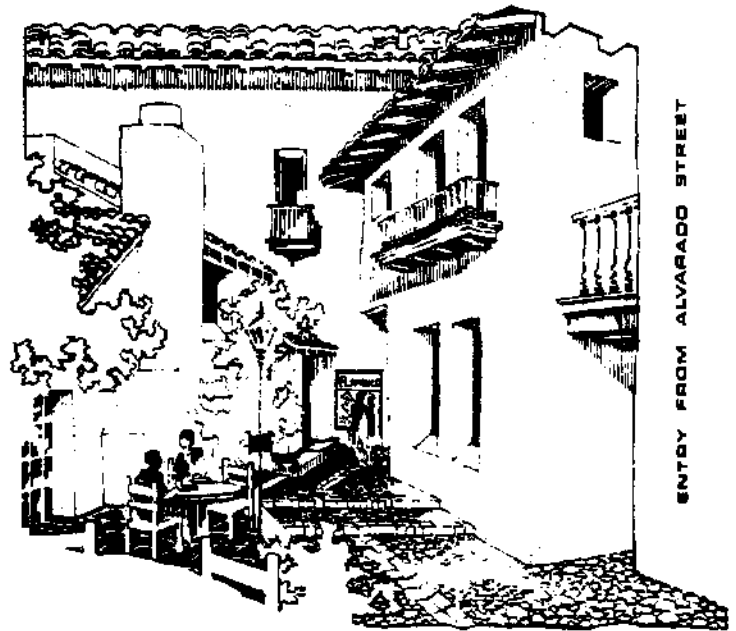
Sadhana
Tucson, AZ

APRIL-MAY ISSUE

Dear Jaleo,

Thanks for a particularly interesting April-May issue! We enjoyed and very much concurred with Manolo Marín's comments and we appreciated the great photos of the Sienal, especially Matilde Coral and Angelita Vargas.

Warmest regards,
Rubina Carmona
Los Angeles, CA



ENTRY FROM ALVARADO STREET

PROJECT "ANDALUCIA" LOOKING FOR AN ANGEL

Dear Jaleo,

Enclosed is my proposal for the development of land parcel C-21 in Monterey, California. The city is now accepting bids for the development of the land and will select from any bids received, the developer/idea most closely meeting the city's strict requirements for the development of this key property. The bidding and selection processes will follow a time-frame which will allow completion of the project by mid-1984.

I have experience importing and retailing merchandise from Spain, extensive practical restaurant experience, and a deep knowledge of the Spanish cuisine, flamenco, and other ethnic entertainments to be presented at "Andalusia." Construction, start-up and six-months operating costs for the project would total two-three million dollars. I do not have significant funds to contribute to the project and therefore cannot look to conventional sources of financing, so it appears that some flamencophile "angels" must come forth if Andalusia is to become a reality. There isn't much time left so I am turning to Jaleo, our only conduit to the flamenco world, in a last-ditch effort to find partner-investors in the project.

Andalusia is proposed as a Spanish-theme commercial complex in downtown Monterey. In the areas of architecture, shopping, dining and entertainment, it will authentically represent the culture of Spain and thus be greatly complemented by Monterey's strong Spanish heritage and ongoing Spanish ambience. The upper floor spaces of Andalusia can be any mixture of these uses. Following are outlines of the business operations which will occupy Andalusia's ground floor and total approximately 10,000 square feet of floor space:

- (1) Cafe Avenida: Typical European style sidewalk cafe.
- (2) Arts of Spain: A retail store offering a wide selection of distinctive, quality merchandise from Spain, including porcelains, pottery, jewelry, toiletries, furnishings, clothing and costume articles and accessories, etc.
- (3) Bar Paco: Typical "bullfight-flamenco bar."
- (4) La Zambra: Full-service Spanish restaurant and theater-nightclub with tablao flamenco.

I believe that "Andalusia," like Jaleo itself, would be one of the best things ever to happen to flamenco.

Best regards,
John Shaver
614 Van Buren #11
Monterey, CA 93940

CORRECTIONS CORNER

Last month in our editorial it was stated that we were going to start a new policy of listing "Jaleo Sponsors" in the inside cover of Jaleo. We were forgetting that there were already two provisions for recognizing special contributions -- our "Anda Jaleo" column and the "Sustaining Members" provision of our bylaws. We have amended the bylaws to provide for the listing of Sustaining Members on the inside cover of Jaleo.

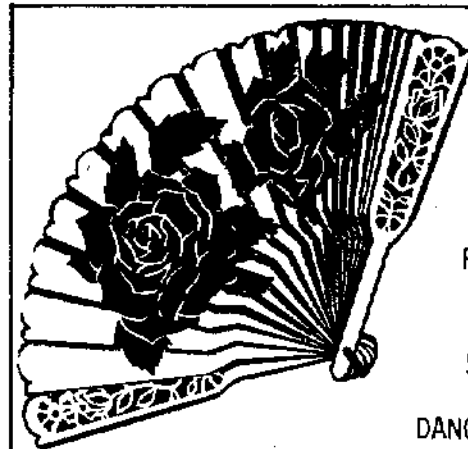
Inside cover "COVER PHOTO"/identification should read "guitarist David Serva" not "Manolo Marín."

On page 6 photo caption should be "Serva" not "Sevra."

ANDA JALEO

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

Our special thanks to Sustaining Members*, Genevieve Offner and Elizabeth Ballardo. Mrs. Offner (affectionately known to us as "Jenny"), is our professional typist/type-setter. She usually donates a few hours a month to us, but this month she is donating her time for the entire issue. Even though Elizabeth Ballardo has been forced to resign her post as treasurer because of other demands on her time, we feel that the many hours she spent, over the past three years, on the Jaleistas books, above and beyond the requirements of a treasurer's position, warrant her being listed as a Sustaining Member also.
(*See back cover)



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Phone or Write for reservation, map and further instructions.

Jim O'Connor
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(408) 624-7631

EXTREMADURA: PART I

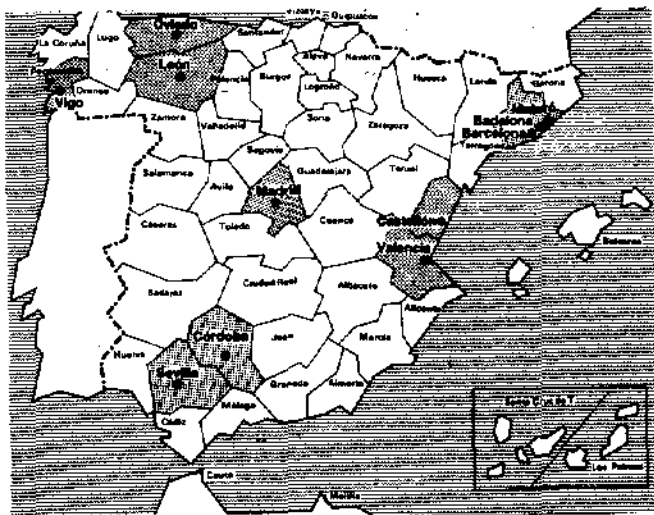
Flamenco In Extremadura

by Brad Blanchard

Flamenco where? Why, everyone knows that flamenco is an art form that is strictly Andalusian, right?

Wrong. Most foreigner's knowledge of flamenco grows in steps something like this: At the most basic level, people think that people in all parts of Spain have some unknown relation with flamenco, and a traveler may be surprised when, during his first trip to Spain, his inquiries about where to see flamenco dance in, for example, Toledo, are shrugged off with responses ranging from indifference to disdain. It is true that sevillanas and pop rumbas are somewhat of a national institution, but any other expression of the art is difficult to find in central and northern Spain, other than in the great cultural/touristic melting pots like Madrid or Barcelona. Our novice now goes on to step two in his education: Flamenco is of, by, for, and from Andalucía and its people, and they have exclusive rights on the subject. Most aficionado's knowledge stays at this level until one of two possible things happen: He either buys a Porrina de Badajoz record album and later finds that Badajoz is not located in any part of Andalucía on his Firestone Map, or like myself, he marries a girl from Extremadura, settles in Badajoz and hears cante all around him.

A look at the map will at least partially explain this phenomenon: Extremadura is comprised of two provinces; the northern province is Cáceres and the southern province is Badajoz (the capital city of each province has the same name, leading to generous confusion where one must distinguish between the capital and the province). There are many aficionados in the province of Cáceres, but the main concentration is in Badajoz. The map again explains this: Cáceres is bounded by the provinces of Salamanca, Ávila, Toledo and Ciudad Real, whereas Badajoz is bounded by Córdoba, Ciudad Real, Sevilla and Huelva. This topographic fact is represented in all aspects of the culture: The basic life



philosophy of the people of Cáceres represents that of north-central Spain, and Badajoz that of southern Spain. People all over Extremadura will tell you, "When people from Cáceres go to Salamanca, they call us paisano; the same happens when people from Badajoz (called "Pacenses") go to Sevilla. It is reflected even in the accent and vocabulary of the two provinces: people in northern Spain quite often think that people from Badajoz are Andalusians when they speak. I have found that people in Cáceres truly appreciate all levels of flamenco, but usually only sing fandangos grandes and fandangos de Huelva in any get together. In Badajoz, flamenco is much more a way of life.

So it shouldn't be surprising that one finds himself surrounded by flamenco here in Badajoz. The ambiente in Badajoz, the capital, is unique. In all parts, there is a friendly mixture of gypsies, Pacenses, and Portuguese (the Portuguese border at Caia is only three miles away -- which, by the way, explains why Parrina decided to sing his "cantiñas portuguesas." The gypsies here earn a substantial part of their living by changing pesetas for escudos (the Portuguese denomination) and selling things to the many Portuguese who come to Badajoz to shop. The gypsies are the ones who most authentically live the flamenco life. Most of the gypsy community lives around the Plaza de San Juan -- popularly known as the Plaza Alta -- located on the hill near the Alcazaba (the Moorish fort) in the oldest part of the city. The Plaza has a most definite character, different from anything else in Badajoz. In taking the five minute walk from the commercial district into the Plaza Alta, the change is much more striking than crossing the border into Portugal. It is really a walk from modern Spain into the past. The narrow streets and ancient white-washed houses still exude an air of the past century. Life is lived in the street; neighbors talk to each other from their balconies; there is continual background noise of children playing and dogs barking; vendors selling their wares in the street, and here and there, cante and guitar. A young woman repaints her doorstep while singing por soleares; another young mother sings to her baby inside the house; around the plaza itself there are always two or three groups of young gypsies playing bulerías together, or taking turns accompanying each other in jaleos, bulerías, tangos or rumbas. One Saturday morning I was held spellbound for fifteen minutes listening to some fine bulerías. The surprising thing was that the guitarist was around nine years old, and the two singers were seven or eight.

The important thing to realize about these people is that they aren't consciously "performing flamenco"; it is an integral part of their lives, something that they do to pass the time in the same way that American children play baseball or watch television. The gypsies here confine themselves largely to singing jaleos and bulerías, tangos and rumbas with the tango being the local favorite, as much among the payos as among the gypsies themselves.

The street flamenco -- and I use this term not disrespectively, but rather to represent its expression as being firmly rooted in the culture -- is most prevalent in the Plaza Alta and the other gypsy sections such as La Luneta, La Picuriña and Cerro de Reyes (all within the capital), but not confined to those sections. In good weather, groups of young people -- payos and gypsies -- fill Castelar Park with tangos and rumbas. Every morning when I walk to work, the panadero (the man who delivers bread to the houses) treats me and whoever else may be passing to some beautiful fandanguillos and, periodically, when I am on another nearby street, I hear coming from the upstairs of one of the old houses, the voice of an old man singing peteneras and malagueñas. These are among many examples that could be cited.

But what about formal expressions of flamenco? These, as in Andalucía, can be found in two major divisions: the peñas (semi-private clubs) and the local fiestas in different pueblos, usually held between July and October. There is a peña in almost every major pueblo in the province of Badajoz and a few in Cáceres. Many of the peñas are relatively new, having been founded within the past five or ten years. This represents an effort to conserve the local traditions which are rapidly being lost to the onslaught of the "world-culture" of the industrialized twentieth century. Flamenco has existed for a long time in Extremadura, and now there is an effort to conserve it formally and give more opportunities for its expression so that the young people will learn to appreciate and conserve it.

The peñas usually function in one of two ways: The low membership fees (usually 200-300 pesetas per month) are used either to have a festival de flamenco (usually during the local fiestas) with top-name artists, or, such as in the case of the peña to which we belong (La Asociación de Arte Flamenco de Badajoz) to give a monthly private concert in intimate surroundings. Our peña usually has its "juerga" the third Friday of every month in a venta just outside of Badajoz. The night starts with everyone -- members and artists -- having a copita at the bar until around eleven

o'clock, when we enter the room especially reserved for the event. There we have a long table filled with ham, cheese, olives, wine and other local specialties, and at some mysterious moment everyone decides to sit down at the tables set around the stage. The president usually gives background information on that night's artists and their particular expression of the art, and then the cante begins. And I say the cante because, as you may know, the cante is the important thing for Spanish aficionados. The baile, although sincerely appreciated, comes in somewhere in second place; the guitar, except in the hands of the great tocaores, is regarded as a delightful necessity and little more. Dancers are not contracted for the private meetings of the peñas, although frequently an inspired singer also dances. In February, el Niño del Mentidero (from Cádiz) could not contain himself. At the end of each bulerías he sang, he also danced some hilarious bulerías. There are usually two different cantaores, and sometimes two guitarists, in order to give each other a rest and keep the night heated with cante for a little longer than would be possible with only one singer. The cante usually begins around eleven o'clock and ends sometime between two and four o'clock in the morning.

The activities of the peña here in Badajoz, however, are not confined to the monthly sessions of cante. Some of the smaller pueblos, such as Talavera la Real (20 kms from Badajoz) or Villafranca de los Barros (60 kms), occasionally have a private fling, but concentrate most of their energies in presenting a festival and concursos de cante during the three or four days of their annual local fiestas. Last summer in Talavera we saw artists of "primera categoría" -- Calixto Sánchez, el Chaparro, el Molinero, with Juan Carmona "Habichuela" and a fine young guitarist, Manolo Franco [related to America's Manolo Barón], and the cuadro flamenco and wonderful gypsy baile of Angelita Vargas. The thing that surprised me even more than the quality of artists was the attention that the public in Talavera paid to the artists. During the cante and baile, nobody talked, and those who tried were quickly shushed by their neighbors. Anyone who has ever been in one of the large festivals in recent years will be able to imagine that this approaches the dimensions of the miraculous, and also attests to the serious manner in which flamenco is viewed in these parts.

In the smaller pueblos of Badajoz, unable to collect the funds necessary to sponsor a festival of this calibre, there is almost without exception a concurso de cante. The concursos are judged as they are in Andalucía, with each singer usually having to sing three songs: one from the most jondo (solea, siguiriya, etc.), one from the estilos de Levante (tarantas, tarantos, etc.), and one "libre" (whatever the singer chooses. First prizes can be as much as \$750 with participation open to anyone. From what I have seen, only Extremeños participate, even though most pueblos keep a special category for local singers which usually means people from that pueblo. As can be expected, I have heard some unpolished singers in the concursos, but I have also heard some fine cantaores, as fine as you could wish to hear in Andalucía. You'll find that while all Extremeños will tell you that flamenco has its original and deepest expression in certain parts of Andalucía, in Extremadura it is equally sincere and has a long tradition. Nevertheless, the fact that Andalusians would like to have a monopoly on the subject, usually makes them undervalue the contributions of the Extremeños and usually puts Extremeños on the defensive when talking about it.

The peña in Badajoz also participates in festivals of this type, at least twice a year. There is always a festival during the fiestas of Badajoz (San Juan, at the end of June). And usually there is one festival that tries to promote the local talent -- mostly gypsy. The annual gypsy festival has become something of a local tradition which started with the homage to Parrina after he died.

There is also one other festival in the province of Badajoz which I should mention. It is a popularly supported festival, not supported by peñas or pueblos. Every October in the Ermita (hermitage) located 6 kms from the pueblo of Fregenal de la Sierra, there is a popular festival attended almost solely by gypsies in honor of the Virgen de los Remedios, located in this Ermita. The festival is a mixture of religious devotion, a reuniting of families and friends and a good chance to get together and sing bulerías, tangos and rumbas. La Virgen de los Remedios is the patron saint of

the gypsies made famous in numerous songs, most notably by Familia Montoya whose tangos dedicated to the virgin are tangos extremeños. When I first arrived in Badajoz, I often heard the gypsies sing the letra:

La Virgen de los Remedios
tiene su cara morena,
Y el niño que está en sus brazos
más blanco que las azucenas.

For almost a year I thought, "Familia Montoya certainly is popular here," until I discovered that what is popular are the tangos extremeños with the Familia Montoya. Someone told me that one of the persons in the group is from Fregenal.

The gypsies, in a symbol of repentance, walk barefoot the six kilometers from the pueblo to the ermita. In the afternoon there is a misa flamenca -- a Catholic mass which alternates between the prayers of the priest and the cante -- tangos, bulerías and tientos in this case -- whose letras are dedicated to religious matters. After the mass, gypsy groups from different pueblos take the stage and sing their songs. After the performance, groups form around the tents of the families for two or three days of juerga. The beautiful countryside -- rolling hills covered by oaks, only twenty kilometers from the mountainous region of Huelva -- make it one of the most enjoyable events anywhere in Spain.

The festival of the Virgen de los Remedios is one of the many places where you can hear the authentic cantes Extremeños. The cantes flamencos Extremeños, although they have their origin in the cante flamenco in Andalucía, have a character of their own, much as the tangos de Cádiz have a character completely from the tangos of Málaga. As I have already stated, the cante flamenco Extremeño finds its main expression in the tangos, whose melodies are completely different from any other tango in the flamenco repertoire, and in the jaleos, which formally are bulerías, but once again have melodies different from the bulerías of Andalucía.

Of course, you can also listen to flamenco on the radio here. In addition to Radio Sevilla, two of the local stations have regular flamenco programs, one half-hour program daily and a one-hour show on Saturday afternoon.

One problem that the aficionado will find here, is lack of publicity for the events that occur. The articles clipped from the newspaper that accompany this article are the result of painstakingly searching through the columns of the regional newspaper, *El Noy*. If I had one duro for every time that someone has told me about such and such festival in such and such pueblo -- after it happened -- I could at least buy a bottle of anís.

So, to sum up, flamenco was born in Andalucía, but its living expression is not confined to that region. This is in part due to the fact that political boundaries do not always follow the cultural boundaries, the traits which make one people differ from another. I imagine that a similar situation exists in the region of Murcia; I know for a fact that a festival de los Cantes de las Minas was held there this year. So, when you come to Extremadura, bring your guitar, or your dancing shoes, or whatever, but come prepared to hear cante, good cante.

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EXTREMADURA: PART II

Joaquín Rojas Pastor

INTERVIEWED FOR JALEO BY BRAD BLANCHARD

Joaquín Rojas Pastor is an aficionado cabal, secretary of the peña here in Badajoz, an excellent guitarist and knowledgeable of all aspects of flamenco, especially the cante. There has scarcely been any gathering in Badajoz during the past twenty years in which he has not been involved. I interviewed Joaquín about flamenco here in Extremadura to get an insider's view as counterpoint to my view as a newcomer on the scene.

* * *

-- Joaquín, let's start by finding out something about the history of the peñas here in Extremadura...

"Well, the peñas, on a national level, now for a long time, maybe 30 years ago, started to be organized. The first was the Peña Juan Breva. Some say that the first was the Peña de la Platería in Granada -- and, if we go to the Congress in Granada in September, you're going to see the most beautiful peña in Spain; it's big, next to the Alhambra, and when it's lit up at night, it's a marvel. The fact is, the Peña de la Platería has a story which was told to me by the son of the man who started it. His name is Manolo Salamanca. Manolo Salamanca was a family of plateros (silversmiths) -- in Granada there are many plateros. In a back room of the shop a certain group of aficionados used to get together to listen to the old records -- then made of slate. At that time, flamenco was really looked down upon so much so that the customers started to make comments like, 'There they listen to flamenco' and 'qué barbaridad' and 'What a horrible thing,' and things got so bad that they ended up cancelling all the orders in the store. The family had to emigrate to America, and the only thing they took along was their collection of records so they could continue listening to flamenco. After 15 or 20 years, they came back to Spain, and what to their great surprise, flamenco was being listened to all over the country by intellectuals in the university, the faculty, etc., and everyone was speaking well about flamenco. They said to themselves, 'Díos mío, we've wasted half our lives outside of Spain because of flamenco and now flamenco is in [en candelero]!' That peña moved around from bar to bar until finally they created their own site. But the Peña Juan Breva is one that practically since it was created has had its own place. To have your own place for a peña -- as we don't here -- is fundamental because, if we get together often, we create a 'family.' And because of this, perhaps, the Peña Juan Breva has had more publicity than the Peña de la Platería in the question of seniority." the Peña Juan Breva has had more publicity than the Peña de la Platería in the question of seniority."

-- Where is the Peña Juan Breva?

"In Málaga, Callejón de Picador No. 1, on a blocked-off callejón which is beautiful. After the Peña Juan Breva, many peñas were created in Andalucía.

"In Extremadura, the first peña that was formed was this one, La Asociación de Arte Flamenco de Badajoz, in 1961. At the inauguration was present the first great cantaor that Extremadura produced, who was around in the twenties, the time of Chacón, Pástor el Viejo, El Canario, etc., but he got married to a woman from Orellana -- that's why he's called Pepe de Orellana -- his wife died and he stayed in Orellana. So we wanted the first act to be a conference by Yerga Lanchares about the fandango which was illustrated by Pepe Orellana. Since then we sponsor the festival every year, as you know; the first was in 1962 with Antonio Mairena, Curro Mairena, Pasfarito, and Chocolate. Matilde Coral danced. Melchor de Marchena and El Poeta played. It was a tremendous success; the auditorium was filled, and here people hadn't before listened to flamenco 'en su verdad,' because, as you know, for the previous 30 or 40 years before that, flamenco

had been going on stage in the form of opera flamenco, and it was truly a disaster. The true aficionados had a serious crisis; they didn't know where to get together. The great cantantes like Juan Talega or Manquita de María were exiled, and the leap (salto) of the festival was given then. And as I said, the peña in Badajoz was the first; next came the peña in Fuente de Cantos, Curro Mairena, that perhaps was created one or two years before ours, but they didn't formalize it. Then came the peña in Cáceres, and now there are peñas in Talavera la Real; la Peña Silverio Francanetti in Fuentes de Maestre; also in Zafra, in Campanario, Quintana de la Serena, well, up to a total now of 18. The latest one to be created is Amigos del Cante de Extremadura which is also in Cáceres, which has the novelty that its president is a woman. She's the wife of the president of the Peña Flamenco de Zamora, Federico Vázquez. A month ago we finalized and formalized, the statutes of all the peñas, so that now we have the Federación, and we'll be able to start moving."

-- What problems do the peñas have here? I imagine they would be the same as in Andalucía?

"We have more problems here than in Andalucía. The first problem is that flamenco belongs to the minority. It is, has been, and always will be that way. The real aficionados are usually in the peña and the rest are less aficionados. So the problem is one of economics, that is clarísimo. So when you contract the artists, it's not the same to contract someone who is 10 kms away as it is to get someone 220 kms away, which is the distance between Sevilla and Badajoz. This drives up costs tremendously. Like it or not, flamenco was born in Andalucía, and in any peña there are three or four who sing really well, and there's not the constant necessity to contract artists because there are three or four who sing and three or four more who play the guitar well. So it's not the same to tell a cantaor, 'Come from Carmona to Sevilla' as it is to say, 'Come from Carmona to Badajoz.' And it's even worse for Cáceres or even Zamora, where there are a few groups. Another problem is that outside of Andalucía, the consciousness that flamenco is part of the culture does not exist in the minds of government officials who could subsidize it."

-- It's subsidized in Andalucía...?

"In Andalucía, yes, especially now with the autonomy, it's presented as part of Andalusian culture, and since it has grass-roots support, it has more weight in the official side of things. For example, the Ayuntamiento (city government) of Córdoba, for their Certamen de Flamenco, which gave a great shot in the arm to flamenco -- the first was in 1956 when Pasfarito came into the spotlight -- there they get 3, 4 or 5 million pesetas every year. In la Unión, for example, in the Festival de Cantes de las Minas, it's subsidized by the Ministry of Culture and they also get 3 or 4 million."

-- You mentioned the grass-roots support in Andalucía -- does that same support exist here in Extremadura?

"Look, I always say, Extremadura doesn't have a real reason for existing! The provinces in Spain -- now they're called autonomías -- are not defined by a law which says, 'the line goes through this pueblo, or this river, or this mountain'; they are natural. They are divided popularly, by the people. Now, Extremadura is divided perfectly in half by the Guadiana River. From my point of view, south of the Guadiana is Andalucía, and the north, occupied mostly by Cáceres, belongs to Castilla and Salamanca. Because of this, there are cantantes in Extremadura, because, like it or not, the influence of Andalucía radiates outward into this zone. And I'll tell you something else, Badajoz is perhaps more Andalusian than Jaén, for example. However, Badajoz doesn't exist in a political conception as Andalusian, but rather as Extremadura. That division was made in 1833 by a lawmaker named Javier de Burgos, who didn't know what to do with the two provinces, Cáceres and Badajoz, so he shoved them together, and here we are. You know, there's a lot of tension between the two. Badajoz produces many more cantantes, among the few produced, than Cáceres, which hasn't given practically any."

-- Can a cantaor extremeño become known outside of Extremadura?

"Of course! What happens nowadays is that an artist is born in Extremadura, but he must live where flamenco is lived

more integrally, or he becomes disconnected. There was a sociological phenomenon in the 1950's and '60's: An artist born in Andalucía couldn't earn money there, so he went to Madrid. And in Madrid, they become disconnected from the roots of flamenco and they had to return to Andalucía to become, let's say, regenerated in the style, in the flamenquin. Today, few live in Madrid. They almost all live in pueblos, so I say, we have the raw material, but they have to be educated in Andalucía. Just like if you want to play bulerías well, you have to suckle in Jerez. Or if you want to sing well, let's say alegrías or mirabrás, you have to learn in Cádiz. Fosforito is a fine cantaor, 'muy largo.' He sings well por cantina, but he learned from the old men in Cádiz, in Los Puertos, in Jerez. You have to learn like that. You have to become polished in the places where the art really exists."

-- That's the third point I'd like to ask you about. Are there cantes flamencos unique to Extremadura?

"Yes, two. One is the jaleos extremeños, which are por bulerías, but very laid-back (reposado), what we call bulerías el golpe, and the other, which is more important, are the tangos, the tangos de Badajoz, tangos extremeños. They have the rhythm of tangos, but with a different melody."

-- Do the jaleos differ only in the melody?

"In the melody and in the compás. They have a unique melody."

-- Is there only one melody?

"No, two or three. Two or three different kinds of music. Later we'll listen to some. And in the tangos, there are also two or three melodies, in compás of tangos. In the origin of the tangos, well, traditionally, they were not sung by one person. They were sung in chorus. They were sung at weddings by the 'mocitas gitanas,' the unmarried girls, the virgins. Now, because of the professionalization of the cante, they are sung by one person, by the artist."

-- So the gypsies are the ones who have given us these tangos?

"Without a doubt. That's been the historical problem of flamenco: the payos and the gypsies. The gypsies have done tremendous things for the cante."

-- What do the gypsies here in Badajoz do concerning flamenco? Everytime I'm around the gypsy sections, I hear cante...

"The gypsy population is uncultured; they've been scorned throughout history in Spain. I could pull a book off the shelf showing edicts discriminating against the gypsies: 'The gypsies can't work; they can't study.' So the gypsies have had to adopt a wandering life. A family living this can't put their children in school, therefore they are uncultured, uneducated. So what do the gypsies do? They take the jobs no one else wants. Traditionally in these parts, they have been shoeshine boys; they've sold lottery; and especially they've been livestock traders. Since this trade is presently less important, they've changed their wares. They've changed selling livestock for selling shoes and clothes. Nowadays, there are many Extremeñan families, especially here in Badajoz, who earn their living in this fashion. Well, besides this, the gypsies have their traditions, their laws, and their cante. I was at a gypsy wedding but I had to leave before it was finished. They performed the test of the bride's virginity--oh, there's another cante unique in Extremadura, called 'aicheil.' It's sung when, after the virginity test is completed, the couple's friends carry the bride out on their shoulders. It's a beautiful cante."

-- Haven't any gypsies from Badajoz become professionals?

"The one who has been most publicized was El Porrina, who could have been a brilliant singer. The circumstances here are like I told you: If Porrina had been born in Andalucía, he would have been a one-of-a-kind (fuera de serie) recognized by the Andalusians. They don't recognize the greatness of the cante de El Porra. El Porra was an anarchic cantaor; he sang 'a su aire,' without spending much time with the established cante. And as he sang some cantes extraordinarily well, like lientos and the jaleos extremeños, or the fandangos, which he sang 'de locura,' when singing before the public por soleá or some other cante, he wasn't very orthodox. But when he sang 'en un cuarto' (in a private gathering), he

always sang 'por derecho.' Now, if Porrina had been more educated, if he had gone to Triana, to Jerez, to Los Puertos, he would have been polished and he would have been a phenomenon.

"Another good singer -- who is still singing -- is Juan Cantera. He's from Mérida and the best specialist in jaleos gitanos. He sang for years in el tablao Las Brujas in Madrid. Now I think he's in Granada.

"An extraordinary cantaora por tangos and por jaleos is la Marelu. She's also from Mérida.



LA MARELU IN TORRES BERMEJAS, MADRID, 1978
(photo by Paco Sevilla)

"As for past cantaores in Extremadura, there's Pepe Orellana, whom I've already mentioned; he's 89 or 90 years old now. There was El Niño del Museo, and one other who was somewhat famous, Manolo Fregenal, who was born in Fregenal de la Sierra, but whose family went to Sevilla when he was very young -- he has a fandango 'personal' that's beautiful. And as for guitarists, there was what we call the Badajoz school, composed of Manolo, Justo and Pepe de Badajoz who were barbers. But they had two other professions besides being barbers: They pulled teeth, and they were guitarists. They were dedicated to the guitar and especially in the 1930's and '40's, they recorded a lot with the great singers of that time.

"And then, as a prototype of el baile, almost no one knows that Enrique el Cojo, who is a phenomenal teacher, but lame, I mean really lame in one leg, to the point that he wobbles; but when he dances, it just drives you crazy (tequita el sentido!). He's only maybe one meter tall -- his figure couldn't be worse -- but when he raises his arms dancing, it's just incredible. He's been the teacher of almost all the bailaoras who are now dancing. Well, he was born in Cáceres. But that fact really doesn't mean much to me, because in reality, he was formed (se ha hecho) in Sevilla; he's a sevillano."

-- One final question. If we can go back to Porrina for a moment, the cante I've heard on his recordings doesn't have much to do with what I hear the gypsies singing on the street...

"Sure, because it's known that when the cante is professionalized, it becomes more lively, more artistic, perhaps less rustic. There's not the 'garganteo' (refers to qualities such as breaks and trills in the singing) that a phenomenal singer will give it. The cante comes from the people; the singer learns it from the people. Since the talented singer has a lot of personality, he sings 'a su aire.'"

-- Gracias, Joaquín.



EXTREMADURA: PART III

Reports From Extremadura

V FESTIVAL FLAMENCO IN FUENTE DEL MAESTRE

[from: Hoy, Fall 1982; sent by Brad Blanchard; translated by Paco Sevilla]

by Antonio Zambrano López

The Plaza de España will be decorated for Saturday the 11th to receive the duendes of the cante grande, those duendes who are able to concentrate many aficionados desiring to see and drink of the spell that comes from the throats of those cantaores. La Peña Flamenca "Silverio" of Fuente del Maestre has been the promoter for another year, with the unconditional help of the city government, of this "certamen" (literally "contest," but often just a performance) that has awakened great interest both here and in other parts. We spoke with Jesús Lozano, the president of the Peña:

-- Many problems in putting together the program?

"Buena, the usual! Some couldn't come because of prior commitments and others ask too much to perform."

-- Did you finally succeed in selecting something interesting for the afición?

"I sincerely believe so, although some will be the same as last year; they left a good taste in the mouth and were asked back. Others come for the first time, but their quality is widely recognized. If there are no last minute difficulties, we will have El Turronero, José el de la Tomasa, Carmen de Linares, Perro de Paterna, and Francisco Miguel López -- from Fuentes. On guitar will be the great stylist, young Manolo Franco (related to Manolo Barón)."

-- Don't you think that, in order to avoid this last minute haste and confusion, you should program this traditional festival in advance?

"Certainly I think so. But for one reason or another, it always happens the same, perhaps because we are careless about programming at the proper time, when it would benefit everybody; for example, it was our dream to bring Calixto Sánchez, but at this late date, he was already busy. Yes, we have to think seriously about this situation, because the Festival de Fuente del Maestre has much prestige and cannot be improvised."

-- Have you received the necessary help from the local organization?

"To tell the truth, yes! They have given us all sorts of assistance. In this way, it is possible to do this sort of thing."

-- Has flamenco been successful here?

"I believe so! We have the proof here...the people respond en masse. Another proof of the flamenco promotion is seen in our cantaor, Francisco Miguel López, who, day by day, is maturing in this difficult art."

-- Does the Peña Silverio continue faithful to its objectives?

"Of course! We want everyone to feel deeply this culture that endures the listening to this authentic flamenco from throats that express emotion, feeling, and joy."

-- Thank you for these words and continue your undertaking.

* * *

HOMAGE TO EXTREMADURAN, MANUEL YERGA LANCHARRO

[from: Hoy, March 6, 1982; sent by Brad Blanchard; translated by Paco Sevilla]

Today, in Cáceres, organized by Peña Flamenca of our city, all of the flamenco peñas of Extremadura -- along with the one from Córdoba, called "Rincón de Cantes" -- are going to offer an homage to Manuel Yerga Lancharro of Fuente de Cantos; it is said that he knows more about and has studied flamenco more than any other man in all of Spain.

Mariano Acedo Talavera, vice-president of the Peña Flamenca de Cáceres, spoke with us:

"That which we celebrate today," he says, "is the eighth anniversary of the Peña Flamenca de Cáceres, and we will meet tonight in the Búho Rojo cafeteria. At that time, we will also pay tribute to this illustrious man from Extremadura, Manuel Yerga Lancharro. He is a man who has spent most of his life in the investigation of flamenco and the collection of facts about this type of cante and the people who created and performed it. He has unreleased records of Chacón, Manuel Torres, Niña de los Peines, Tomás Pavón, La Trini, Cayetano Muriel...in other words, recordings that would be very hard to find today. He has made all of this into a true museum. But he is not just a collector, but the best biographer writing about flamenco. He has put many of these old and unobtainable recordings onto tape and claims to have almost 500 kilometers of tape containing strange recordings and unique cantes that have been lost."

"Manuel Yerga is a man who has spent his money on these investigations and possibly has the most exact knowledge of all that refers to flamenco, which does not cease to amaze, for it would be more logical that this cante that comes from Andalucía would be best known by some Andaluz, rather than a person from Extremadura, as in this case."

As Mariano explains, Manuel Yerga has all of this museum and this information at the disposition of any investigator, without putting any conditions whatsoever on its use. For this reason, the Peña Cácerena, who include him among their honorary members, has decided to give this homage and have gathered together the previously mentioned peñas.

With regard to the homage, we hope to hear a masterful lecture from the lips of Manuel Yerga, who possibly will have illustrated comments about lost cantes. There will be a recital by Luis de Córdoba, who will offer a consummate demonstration of the cantes of the Levante to the accompaniment of the guitar of José Luis Postigo.

It will be a true event in the small world of flamenco, in which justice will be done for this Extremaduran investigator, Manuel Yerga, who is often forgotten.

* * *

HOMAGE TO THE CANTAOR, PEPE "EL MOLINERO"

[August 1982, no source]

Once again flamenco is news in Campanario. The peña flamenca has organized, with the help of the government of Badajoz, a deserved and proper homage to the great cantaor de flamenco and king of the cante por columbianas and milongas, Pepe "El Molinero."

Pepe "El Molinero," whose real name is José Gallardo Ponce, was born in Campanario on November 10, 1895. He is the third of four children: Antonio, Francisco (both deceased), José, and Micaela. The nickname "El Molinero" came from his work in the old days as a miller on the Ortigas River -- what illustrious memories that brings back in Campanario. During his artistic he had a guitarist named María Casado, from Villanueva de la Serena. In 1972, the town of Campanario gave him another homage, with invited artists including Pepe el de Drellana, a great interpreter of the cantes de Levante, Eloy Naranjo, cantaores and stylist, and Juan Francisco "Pinitos," a local cantaores who died a few years ago. "El Molinero" abandoned his professional career in the 1970's, in full control of his performing abilities. As evidence of his prodigious productivity, in 1974, at the age of 79, he made a recording during one of his stays in Barcelona.

Today, time has dressed him in nostalgia, as he is seen walking through the Plaza de Campanario with his visored cap and his hands clasped behind his back. Among the many songs of Pepe "El Molinero," we can cite "Me llaman el molinero" (columbiana), "Por tí abandoné a mi madre" (milonga), "Ya vi una noche una estrella debajo de un aguacate" (guajira).

The homage will take place on August 15 in the municipal Polideportivo of Campanario. The invited artists are Carlos Cruz and Fernando Cortés "El Lele" accompanied on the guitar by Rafael "El Merengue." Also present will be the cuadro flamenco "Los Brujos." A full house is expected, taking into account what flamenco signifies for the people of Campanario.

* * *

SUCCESS OF THE VII FESTIVAL DE CANTE JONDO IN TALAVERA LA REAL

[Newspaper source unknown]

Organized by the Peña del Cante of Talavera la Real, the VII Festival de Cante Jondo was celebrated with brilliance and a large audience -- as is becoming usual on these days during the ferias and fiestas of this town.

It was a great night of flamenco, a magnificent show. The audience were glued to their seats and sat enjoyably through four hours of cante, baile, and guitar; there were moments of silence that were almost deathly, with held breaths broken only by outbursts of "olé!" The public enjoyed itself immensely and applauded enthusiastically. The cantaoras: Calixto Sánchez with mastery, El Chaparro with his extraordinary voice, El Rufo with his strength, El Molinero reminding us of Vallejo, and María José Santiago, a youth who shows much promise. Angelita Vargas, well accompanied by her group, gave a lesson in flamenco dance with a popular flavor. The guitarists, Habichuela and Manolo Franco, brought forth their best notes.

The night was dark, without stars, threatening with the much desired rain, and when the hands of the clock had passed four o'clock in the morning, the flamenco show was coming to an end with all of the artists performing on stage, joined together in their art, under a light curtain of refreshing rain and a heavy shower of applause by an audience on its feet.

* * *

A GROUP OF AFICIONADOS TRY TO PROMOTE THE ART OF FLAMENCO LOCALLY

[from: Hoy, August 11, 1982; sent by arad Blanchard; translated by Paco Sevilla]

A group of flamenco lovers is trying to bring a show of this type to Badajoz, presenting outstanding local artists with the objective of promoting a facet of the arts that has been pretty well abandoned here in spite of the fact there is no lack of people with the necessary qualities for its resurgence.

The show will be held in the "Ricardo Carapeto" Municipal Auditorium if some technical and date problems can be worked out. The art of La Kaita and El Nervio, who will have a baptism that same day, and El Peregrina, national prize winner and star of the "Corral de la Pacheca," are a guarantee of the quality of art and the success of this exhibition of local flamenco. Also singing will be Alejandro Vega.

Among others, one of the dancers will be Flora, and the guitarists will include David Silva, Cipriano Cortés, El Yon, and Pepe Herrero.

According to Sixto Barroso, one of the promoters, the flamenco aficionados are trying to encourage flamenco in our area without having to resort to foreign performances, because we have sufficient art here and only lack promotion...

* * *

AN ATTEMPT TO STRENGTHEN THE "FERIA DE LOS GITANOS"

[from: Hoy, October 8, 1982; sent by Brad Blanchard; translated by Paco Sevilla]

On October 10, 11, and 12, there will be a celebration in Mérida of the "feria chica" of the gypsies -- the "grande" was held on September 1. It is a traditional fiesta that, according to the gitanos, is decaying with each passing year. They say, "Each year there is less interest and energy and we will try to make this year an authentic fiesta with more gitanos than ever gathered in Mérida."

Previously, the feria chica began after a feria held on the ninth; on the following three days gypsies came from all

over Spain to celebrate a happy fiesta for three days. Today, due to a livestock fair that is held in Zafra on the same day, the feria of Mérida has degenerated and the livestock dealers who come there are few in number.

Juan Vargas and Enrique Salazar are two members of the commission of gypsies in charge of developing the program of festivities. "We have had an interview with the mayor to get help with the economic part of the fiesta. They have given us," affirms Enrique Salazar, "125,000 pesetas [c. \$1,000] that will be used to build a tablao for performances of artists from Madrid, Badajoz, and Mérida -- all gitanos."

The tablao performances will last a maximum of two hours, after which there will be no further organized activities. "We will entertain ourselves in our own way, as we have always done." Also, they will choose the best-dressed gitano and gitana, for whom there will be a prize, as there will be for the gitana más guapa [prettiest].

All events will take place in the Plaza de España, and the organizers have asked the mayor to allow all bars in that area to remain open. "It is a fiesta where we meet old family members and friends who have come from other parts of Spain. It is our custom when we meet to invite each other to have a few drinks and recall old times."

Nevertheless, the organizers recognize that the traditions are being lost. "Before, most gypsies would save their weddings for this day and then celebrate it 'por lo alto.' This year we don't know if there will be a wedding, but we believe so.

"Everyone is invited to the fiesta, including the payos (non-gypsies). There will be fireworks so that everyone will know we are having a fiesta."

For three days, the streets of Mérida are assured of a great number of gypsies, for the organizing commission is determined that this year will be the rebirth of the feria chica.

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PRESS RELEASE



CARMEN RUBIO

Carmen Rubio grew up in Madrid, where she studied dance with Karen Taft, José Granero, Hector Zaraspe, Alberto Lorca, Mercedes and Albano, Pedro Azorín, Juanjo, and Carmen Mora. At the age of seventeen, she graduated from the Conservatorio de Madrid. Then followed appearances with a number of dance companies, including those of El Cambario, José Marchena, María Rosa, Luisillo, Alberto Lorca, Rafael de Córdoba, Antonio, and Antonio Gades. One of the highlights

of her career was her performance as a soloist with the Ballet Nacional de España for two years.

Since coming to the United States, Carmen has performed with Paco Montes and José Molina -- with whom she studies -- as well as performing with her own group and appearing as a dancer in Verdi's "Traviata" with the New York Grand Opera. She also teaches in New York.



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PRESS RELEASE



PEPE
CULATA

[Sent by George Ryss]

Since his birth, the cante has been an integral part of the life of Pepe Culata. As a child he was schooled in the art of flamenco by the recognized reigning patriarch, his godfather, Antonio Mairena. His father was the well-known and well-respected, Pepe Culata, who performed for many years at Madrid's Zambra. However, the real key to Pepe's background is from his mother, Pepita Caballero, who was held in greater esteem and achieved wider acclaim than her estranged husband. Having been a professional entertainer herself, she observed that the freedom of artistic expression tends to diminish with the paid performer. Not only did she teach him cante, but she passed on to him her philosophy of cante. She kept Pepe from associating with his father and the tablaos and cafés cantantes of flamenco. She also taught him that flamenco must be lived, not performed as a profession. He acquiesced to his mother's wishes and spent his youth in pursuit of other professional training. And, even though he avoided performing professionally, Pepe was denied the opportunity to compete in various concursos because the presiding officials refused to believe that a cantaor of such quality was not a professional. They recognized that his knowledge was encyclopedic and that he possessed the broad range of vocal skills expected of his lineage.

Here in the United States, Pepe became disappointed with the American idea of flamenco. He believes that dance has been deified and that cante has been forced to grovel at the feet of the dance because the majority of flamenco entertainers in the United States are dancers, as are the leaders of most American flamenco groups. It is these leaders who dictate the flamenco program and presentation, always focusing on the dance at the expense of the cante. The cantaor has to succumb to the dictates of dance and adapt the cante

to a routine that has been choreographed in concrete. Not only is there a lack of respect for cante, but this distorts and destroys the intimacy and spontaneity of flamenco. Pepe Culata's efforts are directed toward enlightening the American flamenco audience, as well as the performers. He is motivated by an attempt to generate a shift in the orientation of American flamenco so that the triumvirate of cante, guitar, and dance are back in the proper perspective.

PRESS RELEASE

JUAN TALAVERA

OLD SPANISH DAYS IN SANTA BARBARA

Juan Talavera and his Spanish and Flamenco Fiesta Spectacular returns to the historic Lobero Theatre in Santa Barbara for his fourteenth Old Spanish Days Fiesta visit, August 4, 5, and 6.

After a busy year of theatrical and concert appearances throughout the United States, Mexico and Canada, the critically acclaimed Spanish and flamenco dance star brings an all new Fiesta program to the Lobero Theatre.

A Santa Barbara critic had labeled Juan Talavera as, "an indispensable Fiesta asset." The hard-boiled Los Angeles Times has stated that, "Juan Talavera is a beautiful sight as a Spanish dancer." The Hollywood Drama Logue has stated that, "Talavera, always brilliant, erupts into a fireworks explosion of flamenco dance." The usually stolid Santa Barbara News Press states that, "Talavera not only entertains. He lends authenticity and professionalism. In the Historic



Lobero with Talavera and company onstage, Old Spanish Days is Old Spanish days."

"I come to the Lobero, unpack my costumes, put on the make-up and do the show. I am extremely honored and grateful that 98½ percent of our Fiesta spectaculars have met with extremely favorable audience and critical response," says Juan Talavera in a reflective Fiesta mood. "I start planning and designing our Fiesta Spectacular almost as soon as the last curtain is brought down and I return to Los Angeles."

As Talavera prepares to run the company through a bulerías, he adds, "Choreography, costumes, make-up and accessories; they are all put together like a gourmet recipe and simmered slowly so as to allow all the ingredients proper time to mingle and mellow. It all comes to a boil during Fiesta week, but it has been simmering on the burner for a whole year!"

This year's edition of the Juan Talavera Spanish and Flamenco Fiesta Spectacular will feature Angelita, Isa Mura, Antonio Durán, Laura Torres, Valeria Pico, Rebecca González and Deanna Venegas. Says Juan as he dashes out the door to give the final check on the programs and brochures, "I am very fortunate to have such fine flamenco talent in the company. Each of them are accomplished and seasoned performers. Angelita, the first lady of the company, is known throughout the United States for her work in Spanish dance. She appeared with me a couple of seasons back and I was taken with her professionalism and command of Spanish dance. Lady Luck was on my side when I called her! Isa Mura has appeared with me for two seasons. She is one of the finest flamenco singer-dancers around. Most singers don't really dance. La Mura is at home either way. Antonio Durán, our flamenco

guitarist, is a creator. Most American flamenco guitarists are content to imitate rather than create. Antonio invents the most intriguing melodies for the guitar in whatever flamenco rhythm we work with. The man knows! Laura Torres and Valeria Pico will be celebrating their second season with us, and rightly so, because they are extremely talented at dancing and choreography. Our two new additions are Rebecca González and Deanna Venegas. I had heard about them last season, but I always wait to see how dancers develop. They are two fresh and young personalities. They would be a definite plus in any company."

The Juan Talavera Spanish and Flamenco Fiesta Spectacular will be premiering a total of ten classical and flamenco choreographies. Among them are "Canon in D," by Pachelbel. "La Vida Breve" and "El Fuego Fatuo" by De Falla, and a haunting theme from the sound track of the motion picture "Ice Castles." "It doesn't have to be Spanish music for me to choreograph it; I love to experiment with all types of music. The 'Ice Castles' piece is a case in point. I heard it on the radio and it stuck with me. I bought the tape and experimented and what resulted is a beautiful duet in the Spanish style of dance. I haven't quite mastered punk yet, but I'm working on it," says Juan with a slight gleam in his eye.

Plan early to see the Juan Talavera Spanish and Flamenco Fiesta Spectacular at the theatre where Fiesta began, the Lobero, 33 East Cañon Perdido, in Santa Barbara, California, during their Old Spanish Days Fiesta celebrations, August 4, 5, and 6, at 8:30 PM. Due to the heavy demand for tickets, a special Fiesta matinee has been added August 6, at 2:30 PM. Make your Old Spanish Days celebration a special one by seeing the Juan Talavera Spanish and Flamenco Fiesta Spectacular at least once!

MANOLO MARIN

OR THE FLAMENCO WHO LIVES OUTSIDE OF SPAIN

[from: *Nueva Andalucía*, March 24, 1983; translated by Paco Sevilla]

by P. Godoy

Along with Spring, the flamenco performance of "Sangre de la Primavera" arrived and made its debut in Sevilla, in the Teatro-Cine Los Remedios: its creator is a Sevillano who, it seems, is not sufficiently well-known in the land of his birth.

We speak of Manolo Marín, whom we found in the location of the debut, in a gathering for the news media before the event; this man is an artist who has travelled at length to the stages of the world, a fighter who, as he told us, has put all his determination and dreams into this work which, for three days, promises to delight the artistic sensitivity of Sevilla.

The work, classified as "theater-ballet," can be conceived as such from the moment in which, in spite of being fundamentally based on cuadros of baile, it counts on "almost a plot," as Manolo told us; that is to say, it has a connecting thread that gives it theatrical form. Based fundamentally on fragments of the life and poetry of Lorca, it is a reflection on the vision of the death of the poet from Granada.

The company (more than thirty in all) is headed by Manolo Marín, Carmen Albéniz, Currillo de Bormujos, and Maribel. This last artist is a North American bailaora whose inclusion among the stars has awakened the curiosity of the aficionados and the small world of flamenco in general.

-- Manolo, how is it that you have included a foreigner among the principal figures of your ballet? How do you feel about the dedication to the baile flamenco by people who lack roots in our land?

"In the first place, Maribel has the most theatrical role in the performance, because she personifies the figure of death, and to have chosen her is due simply to the fact that she is the most appropriate of my collaborators for this work -- and it is magnificently assumed by her.

"With respect to the second question, I believe that the profession of dancer is a question of value or lack of value and that has nothing to do with nationality. Undoubtedly,

*** 曼田ノロ・ロノ ***
MANOLO MARIN

・11月7日(日)



カルメン & ビニオン



クリージョ・デ・ボルムホ

小松原庸子スペイン舞踊団、芸術祭参加公演出演のため、来日したマノロ・マリンはグラン・アントニオ舞踊団において、第一舞踊手として、ヨーロッパをはじめ世界各国で大好評を博し、本場セビリアではフラメンコの神髄を踊る舞踊家として大活躍しております。

11月7日、日曜日1日限りのパティオ・フラメンコの真近な舞台でマノロ・マリンがくり広げるフラメンコの醍醐味を味わって下さい。なお、今回ホセ役で見事な踊りを披露するクリージョ・デ・ボルムホ、セビリアの名花カルメン・レデスマ等、素晴らしいアーティストが共演しております。

是非この機会をお見逃がしのないように、心よりご来店をお待ちしております。



マノロ・マリン

MANOLO MARIN (RIGHT) IN JAPAN

flamenco festero, that which is immersed in the roots of the Andalusian spirit, cannot be interpreted equally by foreigners, but if we stick to flamenco as one more modality of dance, then we have to understand that dance, that which is called dance, can be learned and done by everybody who has the ability."

Manolo Marín, as we have written, has realized the major part of his labor outside of Andalucía -- twenty years living in Madrid and Barcelona and working primarily in Paris and Japan -- and, according to him, there is a general rebirth of interest in the art of flamenco and it is enjoying unaccustomed popularity. He recalls another time when he came to Sevilla, ten years ago, and flamenco was in a state of weakness, it had lost its "grip," although, later, it recovered great interest in the period of the spread of the festivales, a time he regrets missing out on.

An unconditional admirer of the baile of El Farruco, he feels that we find ourselves in a good time for the dance, although the enormous proliferation of the dance academies has made it so that anybody can teach -- even the students.

"In reality, the fact that there are so many academies does not, in itself, constitute a problem, because nobody takes away from the others; the real problem is the lack of necessary knowledge and experience by the teachers."

An applause for this man and his team, one of the many who are making flamenco universal, and what makes it more significant is that he does it with his own effort and resources -- he cannot count on any form of subsidy. There is nothing left for us to do but wish him a complete success so that he can begin to be "a prophet in his own land."

* * *

"SANGRE DE LA PRIMAVERA,"

A GOOD FLAMENCO-BALLET

(Sevilla newspaper, March 24, 1983)

Yesterday the flamenco performance of "Sangre de Primavera" made its successful debut; the work was inspired by the poetry and death of Federico García Lorca and a poem by Antonio Machado. The direction of the show, which was presented to the public in the Los Remedios Theater, was in the hands of bailaor and choreographer, Manolo Marín. The performance of the North American bailaora, Mary Elizabeth Weisinger, artistically called "Maribel," was one of the greatest attractions of the work. Maribel did not defraud the audience and received numerous ovations.

Besides Manolo Marín and Maribel, there were also Carmen Albéniz and Currillo de Bormujos. On the guitar, José Manuel Cruz, José Antonio Vargas, Luis del Carmen, and Juan Nogales. In the cante, Antonio Saavedra, Juan José de Alcalá, and Antonio de la Malena. The show had the special collaboration of the national prize winning guitarist, Riqueni.

The debut was crowned by success. The dance of Manolo Marín and Carmen Albéniz stood out, but without detracting for a moment from Maribel, a bailaora who was not born in Triana, but seems to have gathered all of the "sal y gracia" of this land, she passed, with great success, the test of fire.

The "fin de fiesta" (grand finale) with performance by all the company was brilliant and well-applauded. The audience

TEATRO GUTIERREZ DE ALBA**Alcalá de Guadaíra****Domingo 6 de Marzo - a las 11 de la mañana****MANOLO MARIN****PRESENTA LA OBRA****“SEVILLA”****BALLET - TEATRO - FLAMENCO****ELENCO****Manolo Marín - Currillo de Bormujo - Maribel
Margarita Vargas - Poqui Villoú - Carías Robles****CUERPO DE BAILE****Marisol Benitez - Conchi Giménez - Eva Triguara - María del Mar Villaú - Lourdes
Recia - Lucrecia Brenes - Lourdes Navarrete - Manoli Marillo - Glaría Brenes
Juanita Barraquero - Antonia Roldán - Curra Carmana - Antonio Barcaja - Alfonso
Pavón - Manola Carrillo - Pepe Torres - Francisca Manuel García - Viti****LOS NIÑOS****J. A. Carrilla - Fco. Ortíz - Antonio de Pena - Luis Miguel González - Silvia Villaú****CANTAORES****Juan José de Alcalá
Pepe de Málaga****TAMBORES DE LA HERMANDAD DEL
BARATILLO****GUIARRISTAS****José Manuel Cruz
José Antonio Vargas
Luis de Carmen
Juan Nogales****ACTORES****Francisco Vazquez «El Poeta» y Francisco Nogales****Presentador: JOSE VILLAÚ****Dirección: MANOLO MARIN - Asistente de Dirección: MARIBEL - Técnico de Sonido: FRANCISCO GARCIA**

enjoyed this performance by Manolo Marín. "Sangre de la Primavera" was well-constructed in its choreography, simplicity, and efficiency. The efforts of the artists deserved the final applause of the audience.

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MANOLO MARIN IN AMERICA

The following is an outline of Manolo Marín's visit to the United States. If you are interested in any of the activities, contact the organizer nearest you.

SAN DIEGO, CALIFORNIA

Group classes to be held at San Diego State University on Aug. 17, 18, 19, 22, 23, 24, 25.
Intermediate: 7:00 - 8:30 PM
Advanced: 8:30-10:00 PM
Performance by Manolo and local artists on August 20 at 7:30 in the Music Recital Hall, SDSU; fiesta afterward
Contact: Paco Sevilla (619) 282-2837

LOS ANGELES, CALIFORNIA

Group classes from Aug. 27 - Sept. 3
Advanced/Professional
Beginning/Intermediate
Performance to be arranged.
Contact: Leo Markus (213) 851-9409
1218 N. Gardner, Los Angeles, CA 90046

SEATTLE, WASHINGTON

Group classes in the studio of La Romera on September 6, 7, 8, 9, 12, 13, 14
Intermediate: 5:30 - 7:00 PM
Advanced: 7:30 - 9:00 PM
Concert-fiesta on Sunday, Sept. 11
Contact: La Romera (206) 238-1368 before 11:00 PM

MINNEAPOLIS, MINNESOTA

Group classes on September 16, 17, 18, 21, 22, 23, 24
Beginner/Intermediate: 7:30 PM
Intermediate/Advanced: 9:30 PM
(Weekend classes will be held during the day)
Performance sponsored by The Flamenco Society of Minnesota on Sunday, Sept. 25
Contact: Barbara Roche (612) 377-1123

MORCA

... sobre el baile

COSTUMES AND THE DANCE

This article is in the category of "food-for-thought," because, when you write about as large a subject as costumes and costuming for dance, specifically flamenco dance, then there are surely as many opinions as there are colors in the rainbow.

I have always been fascinated by all facets of dance, including the history and all of the wonders of ancient tradition, with the ever-changing evolution to the present day.

Almost every culture in the world that dances, whether as a performing art, ritual, festival or personal expression of that culture, has given great importance to the costume as body cover, and as an extension of the body expressing movement and becoming at one with the dancer's interpretation and feeling.

Since the time that flamenco dance became a spectacle art, a performing art, the costumes for both men and women have gone through many subtle and not so subtle changes in style and use.

It was not too many years ago, before all the marvelous "wash and wear" materials, paper nylons and polyester gabardine, that costumes for women were cotton, heavily starched, and usually heavy in body of the material. This was also a time, back in the early tablaos and café-cantantes of the early 20th century, when the famous dancers La Malena, La Macarrona, La Tanguera, and others moved in a flamenco style very different from that which you see today.

The costumes of the male dancers of the same period were usually made of a fairly stiff alpaca or wool, which had very little give in movement if not cut right; the style of the male flamenco dancer was also very different from what we see today. Early photos of the famous male dancers, El Estampío, Antonio de Bilbao, Frasquillo, and others, showed them in the traditional three piece "traje corto" of high pants, way above the waist, a short vest and heavy short jacket with a high neck shirt. In a way this is similar to what is worn today, although I will talk of the differences later in the article.

For both male and female dancer, the very cut of their costumes and the materials they were made from influenced their movements and style. It seems obvious that the earlier female dancers moved slower in the heavy cotton costumes, especially the bata de cola, using them as part of the body, not something to just kick around or lift like a "shmata" (although a Jewish word, it describes a type of tropo or rag beautifully).

Another emphasis in the earlier dancer was the use of the upper body more as a total expression of the dance and the dancer's feelings. Arms, hands, torso and the "aire" of the upper body were expressed by the dancer of the past and the costume was not only to cover the body, but to be as an integral part of the dancer's expression. Footwork was at a minimum for the early female dancers and, if they did lift the bata to show the expression of the footwork, it was done discretely and with style, as was the art of using the fan. The bata was in the category of total artistic expression, flowing with the dance, the use of the legs and hips at one with the compás, making the costume and artist appear as one, not just a beautiful body with a beautiful cover.

Pilar López was one of the last of the Spanish-Flamenco dancers who could do a 12 to 15 minute soleares without more than two or three redobles and completely cover the entire range of feeling, emotion, aire and gracia of the dance, yet never once grab the bata. It flowed artistically with every nuance and dynamic of the cante and music of the guitar. She made an art out of the movement of the bata de cola.

The woman who changed the movement of the bata forever was Carmen Amaya. She had such dynamics and strength that she could put the heaviest and longest bata anywhere she pleased with one incredible movement of her body. She had such terrific footwork that she would lift her bata in a way that was always in relation to her individual moves and originality. It would be totally integrated into her dancing. She was also one of the first women to wear pants on stage; she could do it because they fit her figure and artistic temperament. Carmen Amaya inspired many imitations. Many tried to wear even longer batas, kicking and thrashing at them to get them out of the way of their feet and eventually having to "carry" the bata for most of the dance. Much of this has prevailed to this day.

As technique has evolved with faster, more intricate footwork and a kind of a "unisex" approach to flamenco, more and more female dancers are using costumes as just beautiful body covers. In this day and age, when you can show more of the body than was permissible years ago, and with all the beautiful paper nylons, it is almost easy to feel that a beautiful costume is enough for costuming, without thinking that a costume should be an integral part of the total dance interpretation.

Flamenco costumes are probably the most sensual of all costuming on both men and women. Although completely covering the body, compared to say the leotard of modern dance or the tights and tutus of ballet, they have a built in mystery of line and sensual flow. A superb way to study flamenco in order to maximize the artistry of the costume worn is to conquer the integration of the total body as if you were dancing nude. This, of course, is just an example; by "conquering," I mean a continuous way of working, every part of the body in harmony with every other part of the body, with respect to movement, feeling, music, footwork, Palmas, etc. This is one creative goal to work towards and, when the costume is put on, it is an expressive extension of the total movement and feeling and should enhance the total art of the dance.

I will never forget seeing the older women in Andalucía in summer and how they used the fan when they spoke with each other. I remember watching two elderly women in the town of Córdoba, fascinated by the art of the movement of their fans as a total expression of their feelings. I was out of earshot of them, but I could almost understand every meaning and nuance of what they were saying to each other. I often think of those women when I am teaching female dancers, whether costume movement, hands, or total dance technique.

When a woman picks up her skirt or takes hold of her costume to lift it to show her footwork, her legs, or just to handle the bata, it should be lifted or taken hold of as if the lift were part of the total dance movement. The audience should not be aware of the lift or the costume in hand. The legs should bring the costume to the hands; you do not reach for it as if you were going to do the laundry on a wasboard. This is actually very basic and is part of the whole learning of style that should not be a mystery to accomplish. As I have mentioned in other articles on technique, facing absolutely front to the audience is a very boring position after a few moments and, if a female dancer is doing footwork with her body facing front and her bata thrown over her arm, as is often done, she is short circuiting her more favorable artistic and exciting lines. A flowing movement, whether in a turn or in just a change of position, is a good time to aesthetically take hold of your dress. Practice making your dress, your bata, more than just a beautiful covering of your body. Make it an exciting, dynamic extension of your personality, your movement, your style and your art.

Visually the male flamenco dancers' costumes have not changed much in many years. As flamenco became more of a public performing art, the pants on the male dancer usually got tighter to show the line. Many times the vest and jacket became very ornate, sometimes too ornate, bordering on being gaudy and thereby usually taking away emphasis from the dance. There is also a style of flamenco dance in which you just wear a street suit, sort of the casual look, as if you just happen to have your boots on, your guitarist and singer and the show ready. There is now a full-range of male flamenco attire for dancers, from plain shirt and street pants to the traje-corto with leather chaps, high boots, hats, belts, whips and capes. Whatever the style that is preferred by the dancer (personal preference should be respected), if he

is going to do more than, say, a few desplantes por bulerías, he should take great care in the cut of the costume. If he wants to look well-fitted and show his line to the maximum, while at the same time have full-range of freedom of movement, he should be very critical of the cut in the crotch; there is nothing worse than having a nice tight pair of pants showing your line, but the crotch is not cut right to give movement to the legs and gives a stiff-statue look to movement. I truly feel that much of the reputation flamenco has among the general public as a stiff form of dance rather than a dynamic form of dance for men, is that many male dancers' costumes are cut too restrictive for fluid movement.

Where many women have gotten into the habit of grabbing the costume when they do footwork, there is also a habit among many male dancers of grabbing the vest when they do footwork, as if the feet are the only part of the body involved in movement. I personally enjoy the simpler costumes that many male dancers are wearing--basically pants and shirts, elegant but simple. This leaves them the challenge to use their beautiful long arms in harmony with the rest of their body. I find a great joy in the contrasting difference between male and female flamenco dancing, both with certain freedoms to show their individual personalities. A man with his long fitted line can show that sharp oneness of curved line right from fingers to toes. The woman can sit into her movements, with legs bent, for that sensual movement of hips and dress. These, of course, are generalities, but things to explore.

With today's modern materials, the man's pants can be made from polyester gabardine which gives them superb line and a freedom of movement which was impossible with hard wools and alpaca. Yet, they look the same. The woman's costumes of fitted nylons and paper nylon give a movement that is of our time, evolving with the movements of flamenco dance, and give a touring artist a real joy of upkeep, without the hassle of ironing and starching. Costumes are a real art, visually and in movement, and in the hands of the sensitive maker or the dancer, an exploration into added beauty, added art, and an added flower of joy in this art we love called flamenco.

--Teo Morca

MANOLO SANLÚCAR Summer Guitar Course

Manolo Sanlúcar, one of Spain's foremost flamenco guitarists, has announced the Second International Sanlúcar Flamenco Guitar Course to be held from August 1 to 14 in Sanlúcar de Barrameda, on the Atlantic coast of the province of Cádiz in Andalucía.

Last year students from more than a dozen countries participated in the summer course, sharing in Sanlúcar's unique approach to flamenco guitar technique and music. Students were able to exchange ideas with guitarists from other backgrounds and nations as well as acquaint themselves with Andalucía and its rich flamenco heritage.

This year's course will be a 2 week intensive course and will be offered for 25,000 pesetas (approx. \$200) for the classes and 25,000 for room and board (dorm style, with 3 meals a day). Translation into English will be provided. A limited amount of financial assistance will be available. Auditors will be accepted for 8,000 pesetas.

To be admitted as a performer, a student must have some background in guitar, though not necessarily flamenco guitar.

For further information and registration materials, contact Irene Kessel, 32 Arcadia Rd., Natick, MA 01760, (617) 555-2305.



TREMOLLO

The tremolo seems to be one of those techniques that captures a guitarist's (and listener's) interest when first learning flamenco, but then slips into a more routine package that mainly functions as a filler to increase the length of a solo. I can remember the first few years when I was putting together some solo pieces and in the middle of the piece wondering what to do next. If nothing better came to mind for the next falseta by the time I reached beat 10, and I didn't want to play more compás, I would simply insert a tremolo. Eventually more guitarists come to a point when they can improvise a tremolo for any length, by simply knowing the toques structure, all the typical chord variations, their inversions, and when to change harmonies. The problem with this type of approach and with many of the recorded examples is that there seems to be little thought put into them. And if this is the case, no wonder many guitarists have such an ambivalent attitude towards them without real musical interest to satisfy the hands as well as the soul. Sabicas and Escudero obviously put creative energy into their tremolo sections as they reflected independent lines and expanded the toques themes. But too often the melodies are predictable and the bass line is left to the most convenient notes in whatever chord is being used. This brings up another point. Many tremolos are based solely on the basic chords of the toque and thereby are given to notes that the chords dictate and not what may be more musically integrating. One has only to listen to any classical tremolo piece to hear two independent voices moving with logic, cohesion, and still implying the harmonic direction of the piece. Some may suggest that working with good voice leading with both lines will make it also sound classical, but many players have proven that refinement and sophistication can be just as compelling as the raw and spontaneous.

In this first of two articles on the tremolo I have included two examples by Serranito from his long standing arrangement of the Alegrías por Rosas. While the rest of his alegrías has remained relatively unchanged for many years, he did change the tremolo sections. The first example is from his first recording of the piece and, aside from having really independent lines, it also has another technique that is seldom used by other players, but is really interesting; that is his use of double stops or double bass notes. I am referring here to measures 17-19 in this example. Here the thumb just brushes down over two strings and adds a whole new dimension to the tremolo sound. Notice, also, the imitative legado pattern in measures 10, 12, 14 and 16. These are the nice little touches that separate the interesting from the pedestrian in music. In the second example, which he shortened, there is some contrary motion in the lines as well as real cohesiveness in the melodic direction. Another interesting aspect is the way he comes out of the tremolo. Here again he makes a thoughtful and integrating passage that not only leads him cleanly into the next falseta but cleverly drew on typical and imitative material from the rest of the piece. Neither of these examples are very unusual as far as the harmonic structure, but they do break away from typical chord fingerings and thereby also sound different. A good way to hear the tremolo section is to play first the bass line and then the treble line to get the "feel" of it. You might, for comparative purposes only, try this with tremolo sections you are already familiar with to get the essence of the musical direction from it. You may find other bass notes that make more musical sense when you first forget about standard chord fingerings.

Transcribed by
Peter Baime

Alegrías por Rosas/Ex. 1

Serranito

The musical score is divided into six systems, each with a Roman numeral label above it:

- System 1 (CIX):** Starts with a 'Piano' marking. The guitar staff shows fret numbers 0, 4, 7, 12, 12, 12, 11, 11, 11, 12, 12, 12, 16, 16, 16, 14, 14, 14, 18, 12, 12, 11, 11, 11, 11, 11, 11, 10.
- System 2 (C.VII):** Shows fret numbers 0, 1, 4, 0, 7, 9, 11, 9, 7, 0, 6, 4.
- System 3 (CV):** Shows fret numbers 2, 4, 6, 0, 7, 5, 1, 2, 4, 0, 6, 5, 6, 4.
- System 4 (CII):** Shows fret numbers 0, 2, 1, 2, 4, 3, 4, 2, 2, 4, 2, 0, 2, 12, 1.
- System 5 (C.IX):** Shows fret numbers 12, 12, 13, 14, 13, 14, 17, 16, 9, 9, 0, 9, 11, 12, 12, 12, 10, 11.
- System 6 (C.IX):** Shows fret numbers 9, 0, 10, 8, 7, 7, 5, 5, 6, 5, 5, 4, 2, 2, 3, 2, 2, 4, 2, 2, 4, 2, 4, 2, 0, 2, 1, 0, 0.

EXAMPLE 2

The musical score is divided into four systems:

- System 1:** Shows fret numbers 17, 6, 11, 9, 7, 6, 2, 4, 2, 4, 2, 2, 2, 2.
- System 2:** Shows fret numbers 2, 1, 4, 4, 2, 0, 4, 2, 0, 7, 6.
- System 3:** Shows fret numbers 17, 6, 4, 9, 9, 9, 9, 9, 10, 10, 10, 10, 9, 9, 9, 9.
- System 4:** Shows fret numbers 12, 10, 9, 11, 12, 11, 9, 7, 4, 5, 7, 9, 7, 9, 5, 2, 4, 2, 2, 4, 2, 5, 2, 9, 2, 0, 1, 2, 4, 1.

Paula Durbin on Dance

FLAMENCO DANCE NOTATION: ANOTHER WAY

The recent articles in Jaleo on flamenco dance notation have made me think of the system I was taught by Luisa Pericot.

She is a great teacher. Her seven-year program amounted to a division of bolero and zapateado steps as well as the required and optional choreographies into a truly progressive sequence. A requirement along the way was that we keep up our notebooks which we had to turn over at the exams.

The exercises and the first few choreographies were distributed to us in written form, but after that everyone was on his own. I usually spent the last few minutes of each class learning to write down the new material correctly. The classical dances were fairly easy because the steps all had names; so did the castanet sounds. The flamenco dances were more cumbersome, but Luisa's system made them less unwieldy than they might have been.

She had isolated the most common patterns used in flamenco beginning with the remate, "golpe derecho, 2 golpes izquierdos, golpe derecho." The Shah of Iran writes it

for me it is #1 con D (erecho). First, of course, we learned the components of footwork: planta, talon, punto, taco, golpe.

The exercises/steps were grouped according to rhythm, whether farruca, alegrías/soleares, or zapateado.

We struggled with them during our private lessons while Luisa played the appropriate music on the guitar and did the steps with us if necessary. Every Tuesday she gave a group class where, among other things, the whole school could review all the exercises, ten times on each side or twenty times if the step changed feet.

By the end of our second year, we were supposed to have mastered all the patterns, and eventually to know all of them by number. So, when we wrote down the dances, many patterns could be noted with just a number. The initial sequence of the main zapateado of the alegrías, after the llamada por castellana, for example, looks like this:

| | | |
|-----|---|---|
| #13 | I | D |
| #14 | I | D |
| #15 | I | D |
| #16 | T | D |

The zapateado exercises were not a complete catalogue of all the common patterns. The remate de taco, for example, is not there. But learning them all gave us a core of footwork on which to build, and by noting down the dances we learned to analyze new combinations.

Most of us have dances, learned early on, such as the sevillanas or the seguidillas manchegas that we will probably never forget, but generally choreographies are easily lost. By the time a dancer has twenty-five, thirty or more dances under his belt, he can't practice them all very regularly, especially if he is supporting his dance habit with a real world job.

The main purpose of the notation system was, I think, to allow us to resuscitate dances. I don't think it was supposed to be a substitute for learning dances correctly and well at the time they were being taught -- but it can almost be one.

The November 1982 Jaleo ran an article I wrote on Jose De Udaeta's Sitges course which I attended. What I didn't say was that I spent the first four days of the course taking the Bar Exam in Honolulu. I was six days late arriving in Sitges.

I was hopelessly behind in three classes. Five of the choreographies were new to me. The sixth, Jaleo de Jerez, I had studied before, but the notation had gotten lost between Buenos Aires and Honolulu.

Other students helped me unravel what I had missed and I can't overemphasize their generosity. But I never felt caught up in everything while I was in Spain, and I had

expected that I wouldn't. I decided to attend the course, arriving so late, because I was fairly confident (probably overconfident since I had not counted on needing -- much less getting -- so much help) that I could make an accurate notation to study from once I was back home and free to practice, which turned out to be several weeks after the end of the course.

The point here is that there are many ways to do it and that a good notation system is a valuable tool and should, I think, be taught along with the choreographies. It is encouraging to read in Jaleo the discussions of the various possibilities.

Copyright by Paula Durbin

GAZPACHO DE GUILLERMO

PATA NEGRA, RAIMUNDO AMADOR

MERCURY 63 01 027 (1981)

Raimundo Amador, gypsy guitarist formerly of "Grupo Montoya" fame, makes his first album featuring his group of gypsy rock and flamenco. "Pata Negra" is perhaps typical of Spain's youth of the eighties, with many different moods showing both acceptance and rejection of old values. To the older Spanish listener this record may sound radical, but to the American or English listener it is immediately identifiable as Spanish, even though rock has grown to great popularity in Spain. Even the Spanish army has a rock band which promotes recruitment quite successfully.

Side one of the record opens with "Los Managers," a pasodoble sung by Rafael Amador. Next is "Guitarras Callejeras," a modern rumba done at a fast clip. One recognizes the names of the supporting musicians who appeared with Paco de Lucía on "Solo Quiero Caminar": Carlos Benavent on bass and Jorge Pardo on flute. Raimundo shows his versatility on the next selection, "Blues de los Niños." He plays very capably on electric bass in this relaxed version of the blues. Rafael does some nice scat singing in Spanish. Then all of a sudden, the guitars of Raimundo and Rafael break into the first of the high energy bulerías in the number titled "La Llaga." The second half of the piece changes to a rock 'n roll bulerías, which near the end reverts back to flamenco style; flute work is provided by Pepe Ramírez and bass by Manolo Aguilar.

Side two begins with "Bulerías de Menorca," previously



RAIMUNDO AMADOR

(photo from Paco Sevilla, taken by Peter Holloway)

recorded on Toti Soler's album "Lonely Fire" (RCA-PL 35240; 1979). This is followed by a rick number called "Rick Del Cayetano." Bulerías Del Aire" is my favorite piece on the record. It is done very fast with that "Grupa Montoya" kind of feeling. One expects "La Negra" to sing at any moment, despite Raimundo's pick style approach on lead guitar. "Mana" is the other rumba and is sung by Rafael Amador in a style reminiscent of Marzanita. The album closes with another high energy bulerías in the dueling style of Raimundo and Rafael. "Tarantula" is done in the "tarantas" position, which seems to be catching on as time passes.

This record has both instrumental and sung selections so as to please a wider segment of the public. Neither the singing nor the instrumentals have that aspect of flamenco depth. "Ducas," or suffering, is totally absent from all the renditions here. Is this perhaps a sign that age-old grudges and psychological wounds from politics and religion are beginning to disappear? Don't bet on it, since "ducas" die hard. But if there is any hope of it at all, it would be with the young people.

It's all so funny when you look at what is happening: The Spanish with their electric guitars, blue jeans, and tennis shoes, and the serious Americans with their "flamenco de panderata."

The only criticism I've heard of Raimundo is that he doesn't play "laid back" enough. This isn't so much a comment about Raimundo as it is about the preference of the listener. My question is: Why should Raimundo play other than the way he does? Why should he conform to someone else's mold? Then he wouldn't be Raimundo! Obviously, there may or may not be any correlation between psychological maturity and musical maturity of expression.

--Guillermo Salazar



JUAN MARTINEZ El Arte Flamenco

THE ARTISTS, PUBLIC, AND IMPRESSARIOS OF SPAIN REACT TOWARD THE END OF 1926

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

by Juan Martinez

The artists' agents to which we alluded in the last chronicle -- if I can call them that, and I refer to those who were in Madrid and Barcelona in that period -- in combination with the owners of the establishments that we have named elsewhere, and some of the new dance teachers, were all in charge of discovering new and future victims of that lucrative, but immoral art that could have reached such a level of public development only in Spain. These agents were specialists in these things and established a system in which they only gave work to those girls who were studying in the academies where they had a special interest; this did a great deal of harm to the other teachers who did not have the same point of view with reference to the art, in fact, to the contrary, they wanted to protect it from the catastrophic and hopeless end that each day made itself known with greater strength.

"How long can this go on?" asked the Spanish dancers among themselves. What happened to the other dancers?

I don't mean to imply that there weren't still some places where the good artists could perform, such as theaters, clubs, cabarets, and some café cantantes, but there weren't enough to give a living to the many artists of the cante and baile who were available. Many of the theaters and movie houses had variety shows only on Saturdays and Sundays, or, where they had shows every day, they paid very little. All of the business went to the others -- the frivolous variety shows.

I also have little doubt that an infinite number of

dancers left Spain for foreign countries to look for a more favorable environment for their art -- among others, "La Argentina" and "La Argentinista," who were absent from the theaters for a number of years. The public, for its part, had a preference for the beauty of the artist. (In that period there still existed no concerts of Spanish dance in Spain.)

The Spanish dancers, little by little, were mixing other types of dancing into the repertoire in order to be able to work. They would do Dutch, Russian, Italian (the "tarantela"), and American dances and, in the Spanish dances they would put Russian steps and acrobatic leaps. Others invented things, like walking on the tips of the shoes in the middle of a dance or whenever they saw fit...Some completely changed their style of dance. What is certain is that, day by day, the "chaquetilla corta" [short jacket worn by bailaoras] was disappearing, and he who persisted in wearing it ran the danger of working very little or not at all...

Finally, the good teachers made an agreement with the good pianists to unite in the academies and use only the music of those pianists. Almost all of the academies did this in order to put a stop to what we have described above: the mass production of dance music. In this way, they succeeded in containing the imitators that used the compositions of others to make a living. But, instead of favoring written music, it reduced its worth.

All of this did great harm to the Andalusian dance.

Toward the end of 1926, the public, the artists, and the impresarios reacted against these conditions, such that, as if by magic, a new generation of dance artists began to be seen on the stages of Spain. The old-time exponents of this art also continued and were well-received. From that time, those who had been defending the frivolous arts, began to reject it, because it was losing strength little by little until it was completely prohibited by the authorities. Even while a trace of this art remained, it took on another aspect, accepting the presence of serious artists in the same place and finally became more refined and suitable for all theaters. As an example, I will cite the dancer Berta Adriana who performed before audiences all over Spain, dancing a variety of Spanish dances and finishing with a delicate rumba that was a guaranteed success for her. Many others followed her example.



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.

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Reviews

THE YORGO GRECIA REVUE IN LOS ANGELES

by Ron Spatz

Once again flamenco worked its special magic that always appears when the right combination of artists perform before the right combination of aficionados. This particular occasion was the appearance of a group of Los Angeles favorites at the Intersection Restaurant on Sunday night, May first. Yorgo Grecia and Rubina Carmona provided the cante and shared the dancing with Irene Heredia and Anna María Gutierrez.

Providing expert guitar accompaniment were Benito Palacios and Marcos Carmona. The performance was fast-paced and exciting throughout. The performers sensed from the start that the audience was with them and the rapport was complete. It proved too difficult for some to hold their applause until a dancer paused. This enthusiasm continued until the troupe left the floor to a standing ovation and a shower of dollar bills (a very desirable Greek custom of showing appreciation).

* * *

REPORT FROM VANCOUVER

by Mary Robertson

Vancouver, B.C.'s Angel Monzón, longstanding performer, teacher and choreographer, has joined the faculty of the Goh Ballet Academy. The Academy held a recital on June 5th at the Northshore Centennial Theatre. The varied ethnic population in Vancouver makes for a diverse and productive dance climate -- this was especially evident in the Goh recital. Faculty members trained in Russia, China, England (and in Angel's case, of course, in Spain and Argentina) were able to pass on to their students a great purity of classical line. This was evident in fluid arm movements -- a great plus for Angel's choreography of a Zambra from Ben Amor performed to the music of Pablo Luna. Among the principals was Gabriel Monzón who showed great depth of understanding in his interpretation. Gabriel's dancing has matured beyond his tremendous technical ability, particularly apparent in his solo performance of a selection from *The Three-Cornered Hat*.

* * *

ANA MARTINEZ'S FLAMENCO

[from: The Washington Post, May 18, 1982; submitted by John Fowler]

by George Jackson

The foundation of flamenco dancing is in the footwork, of course, but Ana Martínez builds her choreography using -- with discretion -- the entire body.

Sunday night at Lisner Auditorium, she was surrounded by two singers, two guitarists, and two other dancers -- but it was her technique, presence and taste, and not her privileged position as the only woman on stage, that made her the star.

To witness Martínez's skill in stamping and tapping, one must use both the eyes and the ears. She makes profound music with her feet. It is rhythmically subtle, has an incredibly wide range in volume, and is tonally pure. The motions that produce this sound are eminently clear, even at their most rapid.

In the opening "Soleá," she sailed onto the stage, bosom forward like a prow. In the "Alegrias," the mantilla with which she toyed as if it were a bullfighter's cape and in which she wrapped herself emphasized the suppleness of the shoulders and the proud arch of her back. Throughout the repertory, the controlled action of Martínez's wrists gave her arms and hands elegance and power.

Flamenco gowns, with their ruffles and long trains, are splendid creations but hide the dancer's legs and, unless lifted, also the feet. In order to show her high-step stamping and an added *ronda de jambe*, Martínez in the "Garrotín" wore a white pants suit with matching cap and put on tomboy airs. On occasion, she even danced with tresses loosened and swinging. Except for a passing smile, her manner was reserved until nearly the end of most dances. In the final flourishes, though, Martínez's temperament was allowed to surface.

With such fine talents as guitarist Paco de Málaga and José Antonio, and singers Niño de Bienes and Manolo Leiva, the use of recorded scores for some of the dances seemed unnecessary. Also, the orchestral sound overwhelmed the stamping and tapping. Manolo Rivera's dancing had ample speed and fluidity, but there was a bit of nightclub in his manner. Roberto Lorca's elbows-and-chest style of moving seemed brutal.

The most unusual and haunting item on the program was the "Carcelera-Martinete," in which the two singers called to Martínez from opposite sides of a darkened stage and she, barely visible, replied with the music of her feet.

* * *

GUITARIST SWEEPS AUDIENCE AWAY

[from: Southwest Missourian, Kimberling City, MO, Apr. 7, 1983; sent by Ronald Radford]

by Marcia Lemons

Flamenco guitarist Ronald Radford appeared in concert the evening of March 31 at The School of the Ozarks and took his audience on a trip to southern Spain.

Radford combined anecdotes of his time in Spain with a passionate, fiery technique on the guitar. He played traditional flamenco music which, as he explained, is not written down anywhere but taught through concentrated listening to masters and practice.

Flamenco, as Radford described it, is a folk music which people everywhere understand. Its subject matter, Radford said, eternally circles the earth and is understood by people of all times and cultures.

From the balcony, Radford's guitar and his hands seemed enormous. His strength was such it seemed several guitarists were playing at once. The audience, responding at the end of the first torrent of playing, attempted a few olés and then shouted out what can only be described as an Arkansas whoop -- a sort of EEE-HAWWW.

Through stories and his remarkable skill on the guitar, Radford drew pictures of hot dusty roads, white stucco inns perched on mountainsides; of full moons pouring down on people eating and drinking in courtyards; of county fairs and gypsies; of performances at 3 a.m.; of heat and grief and an ageless lament for that which is lost in everyone's life.

The music was hot-blooded and Radford described gypsy children, coal miners, ancient guitarists, the pride and hospitality of a people and the lonely feeling of being the only foreigner in the crowd.

Near the beginning of the concert Radford repeated what an old gypsy guitarist, who was teaching Radford in Spain, said about listening. The gypsy said people are so busy analyzing and comparing while listening that they don't hear with their hearts.

In retrospect, Radford's delivery of a poem describing the grief which is also inherent in folk music of any nation seems particularly memorable.

Before his last selection, Radford recited that the lament flows without stopping, monotonously, like the wind over snow-capped mountains, like an afternoon without morning, like a target without an arrow. "A heart pierced with five steel swords."

Olé!

* * *

TULSA GUITARIST FINDING

GOOD BUSINESS HABITS CAN AID CAREER

[from: Tulsa Business Chronicle, Feb. 14, 1983; sent by Ronald Radford]

by Bob Bonebrake

Tough economic times are forcing some of the most surprising people to learn to speak the language of business.

"I guess the first phase of my career was product development," Ronald Radford assured me recently. "I'm always working to be sure I have the best product I can. Then in the last couple of years I have been concentrating on the marketing."

Radford is an entrepreneur in the traditional sense. He is a concert guitarist, and the business he is talking about is Ronald Radford, Inc., a company that produces some of the most beautiful flamenco guitar music you've ever heard.

A native Tulsan, who is scheduled to perform in the John H. Williams Theatre of the Performing Arts Center, at 8 p.m., Feb. 17, he is the consummate artist. A professional for 20

years, he has played to audiences, large and small (he can produce rave reviews from the Fairfield, Iowa Daily Ledger and The New York Times), all over the United States and in 15 foreign countries.

He also is an astute businessman.

"In the last couple of years I have begun realizing more than ever, I must be concerned with the business aspects of being an artist," he said. "I'm beginning to run into great numbers of artists who are realizing the same things, as it gets more and more difficult to survive as an artist in these hard times.

"You have to become more creative, and exercise your ingenuity to really make a full-time occupation of performing. The last statistic I heard, only 10 percent of the professional musicians in this country actually make a living performing. The rest must also work at other jobs."

Realizing all this Radford incorporated two years ago, making himself president and his wife Robin vice president and secretary. He also quit relying on the usual assortment of booking agents and managers to bring him engagements.

"Everything I have done businesswise has been done reluctantly," he admits. "Artists generally distrust this sort of thing. I guess we feel it will take away from the time we can spend on our artistry. But, now I am beginning to realize that by organizing myself as a businessman I can find more time to spend on my artistry."

He still spends hours a day, sometimes as high as nine, practicing his unusual, yet beautiful trade.

If Radford's story--which I do not doubt for a minute--hadn't happened, it should have. It begins when a rock-and-roll guitarist, high school student, in the early 1960s, first hears a new, to him, form of music.

"My whole life actually changed one day when my mother brought home a \$1.98 record, which had Carlos Montoya on the second side," he remembers. "When I heard his flamenco playing I fell immediately in love. That music has been a major force in my life ever since."

Later, the famous Mr. Montoya played a concert engagement in Tulsa, and Radford managed an invitation backstage. He auditioned for the master and was invited to come to New York as an apprentice. Since that time he has been trying to finish his product development stage.

"Actually, I guess I'm a mid-career artist," he said. "I now command high enough fees to make a good living, but I still have to keep my name before the people in the business."

After talking with his sister Eva Love, an executive in Citicorp's St. Louis office, Stephen Coury, former editor of the Jaycee's national magazine, and fellow artist Jon Imes, of Denver, he decided he had better get this marketing effort organized.

A complex filing system replaced "the little pieces of paper I used to write my engagements on, and leave lying all over the place." He says he is presently in the market for a home computer to help him keep his records even more current.

He also made over 100 phone calls, doing some market research, while designing his own slick promotional brochure.

"Most artists just rely on agents or managers to design their material for them," he said. "But, they have a whole roster of artists to worry about. You have just you, so you do a better job."

Now he and his wife organize over 100 concerts a year, along with a number of associated residences at colleges. He commands \$1,500 for the usual one-night concert engagement, although, he does offer occasional bargains for groups like the Oklahoma Arts Council, and even has joined a barter group, hoping to trade concerts for airline fares.

He has gotten something of a reputation for his business sense, and has been called on to speak to college students about the artist as businessman, and consultant.

Oh! incidently, Ronald Radford, Inc., might be increasing its product line soon. He recently invented a tiny apparatus that fits into a guitar player's lap, allowing him to practice "right-hand technique" while traveling on the plane or in the car.

All this inventing and business talk still is difficult for Radford, the dedicated artist. But, it is getting easier.

"It's not so hard," Radford said. "That is, if you really believe in your product. And, I do."

JUERGAS in LOS ANGELES

MAY JUERGA -- A NIGHT TO REMEMBER

by Yvetta Williams

All you flamenco enthusiasts who were unable to attend the May juerga, our hearts go out to you. Take out your crying towels and keep reading. It was one of those perfect, magical nights when everything was right. We had the perfect blend of voice, guitar, dance, ambiente, duende and an enthusiastic appreciative group of aficionados in the new tablao flamenco room at the Sevilla Restaurante Español, 1519 W. Carson St., in Torrance, California.

The juerga opened with a workshop in castanets given by Raúl De Alva. Everyone was invited to participate and we had castanets available for those who didn't have them. Many people had the opportunity to begin to learn how to play the castanets and had the opportunity to ask questions of a professional.



CASTANET WORKSHOP WITH RAUL DE ALVA

Sandy Salem, who was at a juerga for the first time, beautifully sang Granada. As the evening progressed, more and more people arrived and we had a full house. There were so many great performers there that I am going to list them in alphabetical order.

Guitarists: Luis Aguilar, Marcos Carmona, David De Alva, Bill Freeman, Dennis Hannon, Roy Mendez Lopez, Benito Palacios, Bruce Patterson, Carlos Price, Yvetta Williams.

Singers and Dancers: Esthela Alarcón, Charo Botello, Michelle Botello, Carolyn Berger, Eric Cortez, Yorgo Grecia (George the Greek), Irene Heredia, Yrma Horta, Liz Impesio, Enoch Martinez, Rodolfo Montoya, Pilar Moreno, Sharlene Moore, Joy Padilla, Arlene Saper, Jorge de Valle, Katina Vrinós.

I am sure there were other performers there and my apologies if your name is omitted.

It was a very fast-moving evening, with people encouraged to get up and enjoy themselves. A juerga is a flamenco party and not a stage show. We hope that people of all abilities feel free to take part in the party as the music moves them and that the atmosphere is one of encouragement and participation and fun. Participation is the key word and participation is what we had.

We enjoyed Charo, Raúl and Michelle Botello, Pilar Moreno and Basilio Cerevoló from San Diego. They all freely participated and we enjoyed their fantastic songs and dance. They kept going until about 3 AM along with the remaining group from Los Angeles of Benito Palacios, Marcos Carmona,



COUNTER CLOCKWISE FROM ABOVE:

- 1 ERIC & YRMA HORTA
- 2 DANCING YORGO GRECIA & CAROLYN BERSER
ACCOMPANIED BY BRUCE PATTERSON & MARCOS CARMONA
- 3 SAN DIEGO PARTICIPANTS - PILAR MORENO, CHARO BOTELLO
SINGING, MICHELLE BOTELLO DANCING
- 4 GUITARIST BRUCE PATTERSON, DANCING -
YORGE DE VALLE & CORAL CITRON, PALMAS - ARLENE SAPER
& YVETTA WILLIAMS
- 5 GUITARISTS ROY MENDEZ LOPEZ, DAVID DE ALVA, PALMAS -
RAUL DE ALVA





CLOCKWISE FROM ABOVE:

- 1 DANCING JOY PADILLA & ESTELA ALARCON
GUITARISTS - CARLOS PRICE & DENNIS HANNON
- 2 PILAR MORENO SINGING TO GUITAR AND PALMAS
ACCOMPANIMENT
- 3 YORGO SINGS FOR KATINA VRINOS
- 4 YORGO SINGS FOR IRENE HEREDIA
- 5 BILL FREEMAN, BRUCE PATTERSON, CORAL CITRON,
RUDY MONTOYA & ARLENE SAPER



David De Alva, Roy Mendez Lopez, Yorgo Grecia, Irene Heredia and Katina Vrinós. This was the fantastic regrouping after most of the crowd had left and duende happened. An evening not to be forgotten. We appreciate the warm hospitality of our host Lino Vazques and his staff. We thank him for letting us meet at his Sevilla Restaurante Español.

I have reported on the beginning and the ending of the juerga so far, but please don't underestimate the middle. Every part of the juerga was super. Bill Freeman, Bruce Patterson, Dennis Hannon, Louis Aguila and Yvetta Williams played for different dancers and singers, including Rudy Montoya, Coral Citron, Charlene Moore, Joy Padilla, Arlene Saper and Carolyn Berger. As various performers arrived they joined in and others changed places. The group performing at the "Intersection" arrived and brought a lot of enthusiasm and good flamenco with them. It was marvelous having Marcos Carmona, Benito Palacios, Irene Heredia, Yorgo Grecia and Katina Vrinós sharing their talents. They were most gracious in including other dancers, singers, and guitarists and giving encouragement. Raúl De Alva's dance students -- Eric Cortez, Yrma Horta, and Esthela Alarcón -- danced beautifully to the guitar of David De Alva.



IRENE & YORGO

We appreciate the support of all of these fine performers and this is what will help promote flamenco in the community and build a following of paid audiences for shows. We can set up a date and a place for a juerga but it is only as good as the people who come. This one had a super supportive and encouraging group. Olé and cheers to all. Thanks for you monetary contributions. We are close to being solvent for the first time.

* * *

JULY JUERGA

The next juerga will be July 9, 1983, Saturday, at Joaquín and Liza Felicianos Long Beach Dance Academy-Studio 2000, 727 South St., Long Beach, CA 90805. Phone (213) 423-9886.

The juerga will open with a workshop conducted by Maria Morca on the art of palmas. It will begin around 8 PM. Please bring your own drinks and tapas to share. Coffee and tea will be provided. Bring your guitars, dance shoes, wear your costumes, and let us have another super time.

--Yvetta Williams

Miscellaneous

MYSTERY PHOTOS

Mystery photos from a San Francisco Renaissance Faire, north of San Francisco in the 1970s. Who are the performers? (We can identify at least one, but will let our readers in the Bay Area give us the details; sent by H. E. Huttig).



NOTABLE QUOTE

The famous pianist, Arthur Rubinstein, wrote about his visit to the gypsy caves in Granada in about 1915.*

"The two guitarists, who looked like smugglers in *Carmen*, began to strum their instruments. They delighted me by their strong rhythm and the fine sonority they produced. One of them stopped playing from time to time and sang some strange coloratura cadenzas which I later learned to know as the genuine flamenco *canto jondo*."

*Arthur Rubinstein, *My Young Years*, Alfred A. Knopf, N.Y., p. 458.

SAN DIEGO SCENE

LETTER FROM OHIO

Dear Jaleo,

I'm writing this thank-you letter to the editors y sus amigos flamencos -- ¡todos! -- on a plane bound for Dallas, Armed with a pile of freshly-recorded tapes, rolls of film to be developed, and an array of happy memories of my visit to San Diego. It was my most enjoyable visit anywhere! The week was all too short -- but efficiently jammed full with superb flamenco and beautiful, down-to-earth people.

I choose my occasional professional meetings with great care and was not exactly heartbroken when I found out that one was slated for San Diego. Raúl and Charo Botello and Gary and Marysol West are friends via their stint in Georgia with a former Ohioan, Marta del Cid. Martha warned me of all the constant activity and fun when I told her of my visit, and she was not kidding!

Raúl, Charo and their daughters Susie and Michelle opened their home to me; it was a delight to be able to stay with them, and share in the continual compás and warmth that are integral to their existence. It began immediately after they picked me up at the airport, with a stop in Old Town to watch Paco Sevilla, Rayna and her group (including Michelle) perform. After an unintentionally long surrender to jet lag that evening, I awoke to find it had started again...with Yuris, Paco, Pilar, Rodrigo, Remedios, Herb, Juana and more. So much happened in a single week that I find it difficult to remember who all came by on which day!

These beginnings set the stage for the rest of my stay. My meetings ran until after 9 p.m. on Monday only, but Marysol had just returned from visiting Gary (on duty in the Philippines) that evening, such that her return was celebrated with more flamenco. Included in the delightful flurry of the week were visits to more performances and a rehearsal, to Yuris' Blue Guitar workshop, to Rosa's phenomenal Chilean restaurant where we enjoyed bulerías and granaínas for dessert, to Antonio's restaurant in Tijuana (when, after a full course meal for three for the staggering sum of \$12.50, I was thrilled to hear him sing old style coplas por soleares that I feared had been forgotten), to the naval base to see Raúl's ship (impressive to this small-town boy, raised on a lake!), to Balboa Park, to another restaurant to hear Ricardo [Hunter] and Masami play -- and so on! Paco came over on Friday night and showed me some things that had eluded me on the guitar for years.

On Saturday there was a juerga. I was touched by the cake that Juana made, graced with the words Ohio/San Diego on either sides of an edible frosting guitar. I was delighted by the energy and vibrance of Julia's old-style dance and, as throughout my stay, I was overwhelmed by the abundance and depth of talent and knowledge that abounds in San Diego. These people are top-notch! -- and being addicted to (although not necessarily capable of) the cante, I was amazed by the familiarity with different styles that is commonplace in San Diego.

On Sunday, after a final visit to Old Town and its colorful Bazaar del Mundo to hear Yuris, Debbie and their group perform, we returned to the house with good intentions of taking rightfully earned naps. However, hunger prevailed. Gracias a Rosa's chickens (several from the juerga still remained in the refrigerator) and the time necessary to warm them properly, Charo and I launched into granaínas, soleares, bulerías de Jerez and Cádiz. Marysol then came over for coffee, tangos, tientos and more bulerías with cantinas interspersed throughout. Yuris then came over and gave me greatly appreciated pointers on technique; I had managed to accumulate a complete repertoire of bad habits with my right hand over the years. We probably talked until 1:00 a.m. or so; by 8:00 a.m., the last tape of Saturday's juerga had been copied and Marysol had arrived for Charo's and my drive to the airport. Tragically, time did not permit a final session of cante in the airport coffee shop!



YURIS ZELTINS, MARYSOL AND CHARO BOTELLO

All in all, it was a full week! -- but totally relaxing, and refreshing. Charo told me how much she regretted that we could not fit other things in -- the flamenco in Los Angeles, more sightseeing, and so on -- couldn't believe how much there is to do. Raúl suggested, "Call Marcie in Columbus, ask her to load your essential belongs in your station wagon and move on out!" and the temptation was there!

For me, one of the greatest joys of flamenco has always been the warm, sincere friendships that result from this common bond that we share. The familia flamenca of San Diego is one phenomenal group of people. My special thanks to Raúl and Charo, whose "nuestra casa, tu casa" are from the heart, to Paco and Juana who have struggled to provide a means for us all to communicate, and to all of you, every one, for making my visit the tremendous experience that it was.

Sincerely,
Bob Clark



ANTONIO JOVEN WITH DAUGHTER

AROUND THE TOWN



JULIA ROMERO AND PILAR MORENO



PILAR AND PACO SEVILLA



JOE KINNEY, YURIS ZELTINS AND PILAR MORENO IN PERFORMANCE

LAS VEGAS IN SAN DIEGO? Rayna's troupe of dancers, accompanied by singer Charo Botello and guitarists Yuris Zeltins and Paco Sevilla, performed at the Harbor Island Sheraton for an international IBM convention. We were told that the convention hall was transformed into a Las Vegas-style-showroom with a built-in moving stage, microphones that came out of the walls, and enough electronic equipment and lights to furnish a civic theater.

FLAMENCO AT LA POSADA: Unbeknownst even to this East-County resident, guitarist Rodrigo and his singer wife Remedios Flores have been performing Saturday nights at La Posada Del Sol Restaurant on Broadway in El Cajon.

FLAMENCO TEACHER/PERFORMERS JOIN FOR CONCERT? Flamenco dance teacher/performers Rayna, Juanita Franco and myself, along with guitar teacher/performer Paco Sevilla and singer Marysol West, will present a concert at the Spanish Village in Balboa Park on July 17th.

IN SPAIN OR LEAVING SOON: From the "Eat your heart out department" -- Pilar Moreno is presently in Spain and close on her heels will be the Botellos and the Heriots.

WE SOLICIT YOUR TIDBITS: Please send or call in (440-5279) your news items, happenings, or rumors. We guarantee that each will be handled with the utmost consideration and attempted whimsy.

* * *

JUNE JUNTA

The Junta is the organizational board which steers the course of Jaleistas. Meetings are held at 7:00 p.m. on the second Tuesday of each month. All members are welcome to come and get involved. Call Juana at 440-5279 for location.

The June Junta meeting was taken up mainly with a discussion of the upcoming elections which will be made by secret ballot at the next juerga and a revision of the by-laws. Copies of the revised bylaws may be obtained at the juerga or by mailing a self-addressed envelope to the Jaleo P.O. box.

* * *

JUNE JUERGA

The San Diego juerga revival began in June (knock on wood) with one of the best juergas ever. In spite of a conflict with a "Casa de España" function, we had a good turn out and, best of all, the old, warm feeling of comraderie was back that made Jaleistas blossom five years ago.

Earl Kenvin's home was one of the best juerga settings that we've had. There were four possible dance areas: the living room, outside deck (overlooking beautiful wild canyon), a den and the garage draped with shawls and posters. (Let's hear it for garages! Please remember your garage if you're considering your house for a juerga site. Junk can be draped with colorful sheets and the floor is care-free.)

The new faces at the juerga were Eduardo Knaudt from Bolivia and his wife June, Peter and Maria Chien and their daughter, new member Mercedes Vargus and singer Pepe Gallego. Other singers present, who really made it a night of cantares, were Manuel Aqujetas, Antonio Joven, Marysol West, Charo Botello, Maria José and, of course, Rafael Diaz who is always ready to sing at the drop of a hat.

We appreciated the many who joined us after midning, having already spent many hours at the Casa de España party. We were hesitant to break the momentum of the juerga, once it got going, for our meeting-election so it was decided to have them at the beginning of the next juerga -- say from eight to ten. The one sad note of the evening was that we were visited by *some very polite gendarmes* and asked to *decease* or desist at the early hour of 1:30 a.m. We plan indoctrinating or interviewing all the neighbors for the next one so that we have their agreed upon tolerance level ahead of time.

* * *

We more than paid for our juerga boards -- thank you all who gave your donations. We bought two eight by four foot, 5/8th inch boards for \$35.53 and we took in \$59.00. The remainder will be set aside for future juerga needs. We received \$4.00 for beer and soft drinks. Two other large boards have been donated to the organization by Mercedes Vargas. We will have all of these boards sealed with the gymcoat seal donated by Francisco Ballaro. This will preserve them and make them non-slippery. (Photos from this juerga will appear in the next issue.)

* * *

JULY JUERGA

No formal arrangements have been made for a July juerga. The idea of a beach party has been tossed around and two possible sites have been mentioned -- Crown Point and Shelter Island where the gazebo is (a ready made dance floor). We can bring dance boards or go the bare-foot route. Vicki (460-6218) for or Juana (440-5279) with your questions or suggestions. We would probably have it either the 23rd or the 30th.

Let us know if you'd like to offer your home for the August juerga and elections on August 20th.

El Oido

NEWS FROM OUR MEMBERS

Sevilla, Spain: La Peña de la Guitarra "Niño Ricardo" de Sevilla, along with Mario Maya and other artists of Sevilla and Jerez, are organizing a benefit for singer Anzoni who is recuperating from a stroke which he suffered while visiting in Sevilla. The benefit is scheduled for September. (from Vicente Granado)

New York, NY: Guitarist Angel Romero gave four days of master classes in May at the American Institute of Guitar. (from Antonio David)

JALEO THANKS THE FOLLOWING CONTRIBUTORS:

Jerry Lobdill - Donation
Diane Remy - Gift Subscription

GYPSY FUNERAL

(An Italian Sonnet)

A guitar cries out in the night,
A sad wind weaves through the olive trees
Keening a lonely song, as it frees
tall shadows to dance in the firelight.
A rustle of skirts and bare feet gleam,
a living shadow swirls round and round.
The air is rent with a wailing sound
as a harsh voice sings of a lost dream.

One man has killed and another has died,
and a woman dances alone.
Her sorrow and grief cannot stay inside
her once gay heart, turned to stone.
So she danced, the guitar cried,
and the sad wind's sigh became a moan.

--Sylvia Mularchyk

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BEGINNING FLAMENCO GUITAR COURSE AT UCSD

Paco Sevilla will teach a beginning flamenco guitar and general flamenco survey class through the UCSD Extension program. The course will be held on Tuesdays (7-10:00 PM) beginning on September 26 and running to December 10. Interested parties should call the UCSD Extension number, 452-3430, for a free catalogue.

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

GUITARISTS interested in working on dance accompaniment during Manolo Marin's dance classes in San Diego, contact Paco Sevilla for information (2E2-2B37). Will be limited to 3 guitarists and those with some knowledge of accompaniment.

SANDRA JIMENEZ, alias Sandy Kitts, will be performing in the Tagomago nightclub in Palma de Mallorca with the Ballet Español Fantasia until October. Sandy, a new subscriber to Jaleo, is an Indiana girl and has been dancing professionally in Spain for seven years.

ENARO GOMEZ is singing at the Viscaya Restaurant in Miami.

LOS 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 Divvera Street has flamenco entertainment on Saturday nights.

concerts

TEODORO MORCA 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.

RENE HEREDIA, flamenco guitarist, in concert, Saturday, Sept. 24, 8:00 PM Town Center Plaza, 1171D Telegraph Rd., Santa Fe Springs, CA. Information (213) 662-1850 or (213) 863-4B96.

RODRIGO AND PACO SEVILLA in concert. Thursday, July 2E at 7:30 in the Mathis Community Cultural Center, 247 So. Kalmia St. in Escondido, CA. Prices \$3.00 for adults, \$2.00 for seniors and children. Call 741-4691.

MANOLO MARIN IN CONCERT: with Juanita Franco, Rayna, Juana De Alva, Remedios Flores, Marysol, Rodrigo, and Paco Sevilla. August 20th, 7:30 PM in the Music Recital Hall of San Diego State University. Fiesta afterwards.

classified

FDR SALE: Ed Freeman flamenco guitar '67. Spruce top, cypress back and sides, pegs. Excellent condition. Sacrifice \$600.00. Dan Di Bona, Valley Forge Apts. F-4D6, King of Prussia, PA 19406.

WANTED FLAMENCO RECORDS: Call or write M. Sherbanee, 5329 Norwich Ave., Van Nuys, CA 91411. (213) 789-1453.

"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.

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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.

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

PANADEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucia -- accurately notated sheet music; \$2.75 in USA, \$4.50 foreign, Southwest Waterloo Publishing Co., 670E Beckett Rd., Austin, TX 78749.

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