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JOSE DE UDAETA



JALEO



newsletter of the flamenco association of san diego

VOLUME VI - No. 10

JALEO, BOX 4706 SAN DIEGO, CA 92104

AUGUST/SEPTEMBER 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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COVER PHOTO: Jose de Udaeta at the Jones-Ludin Dance Center 1981 (photo courtesy of Fritz Ludin)

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CLOSING DATES

ITEM	For Oct-Nov. Issue	For Dec.
ARTICLES	In by October 15th	Nov. 1st
ANNOUNCEMENTS, ADS, LETTERS, ETC.	In by October 30th	Nov. 15th

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ANITA SHEER

by Don Simpson

Anita Sheer was born in New York City of Russian and Rumanian parentage. She started her musical career as a child of 5 years old, when she was enrolled in the School of Musical Education. Anita graduated 11 years later in their first graduation class. As a pre-teen, Anita placed first in the U.S. Piano Competitions for 5 years and gave numerous recitals at Carnegie Recital Hall.

At 13, Anita entered the High School of Music & Art with fellow students Diahann Carroll, Peter Nero & Peter Yarrow of Peter, Paul and Mary. During the High School years, Anita built an enormous repertoire of union songs, blues and American and International folk songs in 14 languages. As a teenager she started performing professionally in WQXR and at the Potting Shed and Music Barn in Tanglewood, Mass. At 17, Anita entered Oberlin College as a music major and later became President of Mummies, the theatrical society. After 2 years, she transferred to Columbia University where she earned a Bachelor of Fine Arts Degree.

While attending Columbia, Anita saw Carlos Ramos perform at La Zambra in New York City and became fascinated with flamenco music. Anita had an extensive collection of Carlos Montoya records and knew of his illustrious uncle, Ramón, and his career with La Argentina and La Argentinita. On a wild hunch she looked in the Manhattan telephone directory and found a Carlos Montoya. She called the number and, to her astonishment, it was the residence of THE Carlos Montoya. Anita did not speak Spanish then and had a lengthy badinage with Sally Montoya. The telephone conversation was one discouragement after the next such as "Senor Montoya does not

speak English," "He does not teach," "flamenco guitar is not for a woman," "If you read music you can't play flamenco." Undaunted, Anita spent the next six weeks teaching herself to speak Spanish from records, tapes, books. Again, she called the fateful telephone number and Montoya himself answered. It was the moment-of-truth and the Maestro granted Anita one audition. Anita showed up at the appointed time with her pitiful cigar box of a folk guitar under her arm. The Maestro was gracious and charming and after the social amenities lifted a gleaming golden guitar from a plush velvet case and proceeded to play with spellbinding virtuosity. "Now you do it," he said. After gaining her composure, Anita told the Maestro she would practice it at home and then play it for him.

Unbeknownst to Carlos, Anita wrote down the song from memory at home and practiced it. When Anita returned to Carlos for the "final audition," he was completely captivated by how this young American girl could have accomplished such a feat. From that moment Anita became Montoya's only protegee and a close friend.

Later, Anita wrote down many of Carlos' pieces for publication by Ricordi. After that, Anita wrote two instruction books published by Belwin-Mills entitled: An Introduction to the Flamenco Guitar and Flamenco Guitar Method for Beginners. Subsequently she recorded three albums, "Anita Sheer Sings" and "Anita Sheer, Flamenco", both on the MGM label and "Sheer Flamenco", on the Riverside label.

After studying with Carlos for two years, he armed her with letters of recommendation and sent her off to Spain. In Madrid, Anita lived with Ramón Montoya's widow and met the now famous Rosa Montoya. While immersed in the ambiente of



ANITA AS A TEENAGER IN LENOX, MASS.

flamenco puro, Anita went on a quest to find one of her idols, the legendary "La Niña de los Peines". Her queries were met with the rebuttal that the "great cantaora" died years ago. Happily though, Anita did find the very much alive and well La Niña de los Peines living with her restaurateur husband, Pepe Pinto, in Sevilla. During their merienda, La Niña admitted to becoming reclusive and not performing for years because people were unappreciative of the pure flamenco.

While in Sevilla, Anita was introduced to the monumental accompanist, Manolo de Huelva, who never wavered from the traditional style of the "cafe cantante", the heyday of flamenco puro. His command of this pure form without all the pyrotechnics and flamboyance was so compelling that a multimillionaire from Belgium came regularly to hire Manolo for juergas. This patronage was so substantial that Manolo de Huelva was able to live his entire life without ever commercializing. While in Spain, Anita bought her first flamenco guitar from Arcangel Fernández, the former apprentice of Marcelo Barbero. Anita informed Arcangel that she wanted to learn flamenco singing and he set up an appointment for her with Pepe Pavón.

When Anita showed up for her first lesson, there was Pepe with his whole family and entourage. The lesson turned into a private juerga of Pepe's entire repertoire. When she returned for her second lesson, she asked Pepe to go over one song for her. Much to her surprise, he did it differently every time. Finally Anita asked him to go over just one line until she learned it. From that point on, Anita and Pepe taught each other to be teacher and pupil of flamenco singing. On subsequent trips to Spain, Anita continued her singing lessons with Rafael Romero (El Gallina) and Pericón de Cádiz of La Zambra in Madrid. On her way back from Spain, Anita spent time in England where she made new friends of John Williams, the now famous classical guitarist and Theodore Bikel, the actor and international folk singer. Theo was helpful in getting Anita started on her career. He got Anita appearances on the BBC and when back in the States gave her her first night club job at the Cosmo Alley, his club in Los Angeles. Theo introduced Anita into the International Folk Music set in New York where she met Alex Hassilev (the

Limelighters), Alan Arkin, and other luminaries in the Coffee House circuit and flamenco scene.

Anita developed her craft in the years to follow in the coffee houses, night clubs and concert halls around the USA, Canada, Europe and Japan. She introduced flamenco to the uninitiated. Her spellbinding emotional intensity made converts wherever she went. Her trademark has always been curling up around the guitar, head down, heels stomping and fingers ablaze. She toured extensively under the management of the William Morris Agency's Concert Department, appearing in such clubs as The Hungry 1 in San Francisco, The Gate of Horn in Chicago, The Chateau Madrid, Gerde's Folk City and the Blue Angel in New York City, and the Colonial in Toronto. Television appearances included Hootenanny, P.M. East, The Tonight Show, Let's Sing Out, CBC & BBC, and the "Coronet Blue" series with Candice Bergen. Her acting debut was in the Broadway production of "Look to the Lilies" with Shirley Booth, music by Jule Stein and Sammy Kahn, directed by Joshua Logan. Solo concert appearances took her to Carnegie Hall, Town Hall, and Brooklyn Academy of Music in New York City. Other appearances were as guest soloist with the Long Island Symphony Orchestra. In California, Anita has appeared at Cabrillo College with Patri Nader Bailes de España and at the Bach Dancing and Dynamite Society with guitarist Dona Reyes. "Mano a Mano," her duo with classical guitarist Laurie Randolph, has appeared at Wolf Trap in the Washington D.C. area, all over Alicante and Murcia, Spain, and in concerts from the Florida Keys to Maine.

The only time Carlos Montoya ever shared his concert stage was with his pupil at Massey Hall in Toronto. Carlos Montoya said of her, "Anita Sheer, my protegee, has captured the soul of the flamenco guitar." She weathered the tough Toronto, New York and Madrid critics and received many rave reviews such as:

"Anita Sheer speaks without accent the words of the "Cante Jondo" which she commands and accompanies with majesty on her guitar of cypress wood, crying the flamenco songs and tearing into the guitar with her music of love and pain."

Agencia EFE, Madrid

"Anita Sheer - her performance is a rich and rewarding melange of virtuosity, sensitivity and personality."

New York Times

"The way Anita Sheer plays the guitar makes you feverishly wish for new adjectives to sing her virtues . . . folk and flamenco artist extraordinaire."

Toronto Daily Star

Anita also received rave reviews from the New Yorker Magazine, Cue Magazine, The Washington Post, etc. Her solo and duo concerts received standing ovations as the rule rather than the exception. Anita's family recently moved to "Silicon Valley" where her husband works as an electronics engineer. Their daughter, Danielle Laurie, studies flamenco dancing with Cruz Luna and attends high school. Having settled out west, Anita got together with other artists including Mariano Córdoba and Luis Angel, and formed the



WITH CARLOS MONTOYA AT MASSEY HALL



WITH LUIS LICIAAGA

Flamenco Society of Northern California, a non-profit corporation, which puts on monthly juergas at a local restaurant. She also created courses in flamenco guitar at De Anza College in Cupertino. She teaches beginning and advanced pupils there currently.



"MANO A MANO" - ANITA SHEER AND LAURIE RANDOLPH

Some of Anita's upcoming events are:

- A recording with Dona Reyes on Laurel Records available on cassette entitled, 'Flamenco for Two Guitars'.
- The Flamenco Society of Northern California's first concert called, 'Fiesta Flamenca', featuring dancers Patri Nader and Cruz Luna, on October 14th and 15th at 550 East Remington St., Sunnyvale, Community Center, Telephone (408) 738-5521.
- Brown Bag Concerts with Dona Reyes in Palo Alto, California, on September 15, 1983.
- Bach Dancing and Dynamite Society with Dona Reyes in Half Moon Bay, California, on September 23, 1983.
- Mano-a-Mano at Wolf Trap in Vienna, VA, on December 13, 1983.
- Trinity Church Guitar Fest '84 with Dona Reyes in Berkeley, California, on January 6, 1984.
- Palo Alto Cultural Center with Dona Reyes and dancer Adela Vergara on February 5, 1984.
- Mano-a-Mano at Kaufman Hall in New York City in March, 1984.

For information on the dates and location of the monthly juergas, call Anita Sheer at (408) 723-0354 in Los Gatos, California.

EDITORIAL

Our apologies again for the late appearance of this issue. We appreciate your indulgence -- there have been only a few distressed "Where are my Jaleos?" calls. October-November will also be a combined issue and December will close out volume VI with number '12' allowing us to start the new volume at the beginning of the new year.

To alleviate any fears or rumors about the eminent demise of Jaleo: my enthusiasm remains high (nurtured by the encouragement of our readers -- see typical letter page 6 from Hasmira) and Paco has a backlog of many issues-worth of material. We are in great need of translators, however. If any of our bi-lingual subscribers would like to contribute to Jaleo in this way please let us know. Translation would be, of course, from Spanish to English (occasionally from French or German). Clear handwriting or typing is a prerequisite.

Finally, our special thanks to the Los Angeles Jaliestas for their continued juerga donations in support of Jaleo and those who have become sustaining members, bought gift subscriptions for friends or sent in contributions.

--Juana DeAlva

LETTERS

DIEGO DEL GASTOR ON RECORD

Jaleo,

Today came the National Geographic record, which is a joy to hear and a pleasure to see. In a presentation visual as well as audio, Diego is with us again, "one of the great guitarists of this century." Sadhana, bless him, was right on!

Hastily,
John S. Lucas
Winona, MI

EDITOR'S NOTE: John refers to the record "The Music of Spain," which features two bands of Diego del Gastor playing bulerias -- two really remarkable examples of flamenco guitar playing. If you write and request "704 The Music of Spain," they will bill you \$6.95 plus postage and handling. Send to: National Geographic Society, P.O. Box 1640, Washington, D.C. 20013.

The "History of Cante Flamenco" (catalogue #S43601), a five record set of authentic flamenco is available for \$12.99 plus \$2.40 postage and handling from: Publishers Central Bureau, Department 239, 1 Champion Ave., Avenel, N.J. 07131

"FOOTWORK NOTATION" - March '83

Dear Jaleo,

The system seems wonderful, but with one weakness? The time for each beat is not clear. If I were a beginner, I would understand "u" is a weak beat and "l" or "ll" is a strong(er) one, but that's it.

Not a beginner, I assume:
Bulerías of El Cojo:

	u	l	u	u	l	ll
	f	f	f	l	f	f
Time:	1	2	3	4	5	6

I also assume that it is a marking step and that it begins on "1" not "12", which it might.

I also assume that you are speaking in sixes.
As a beginner, however, I might read:

	u	l	u	u	l	ll
	f	f	f	l	f	f
	1	2	3	4	5	6
	1	2	3	4	5	6

or etc.

since the first golpe is given a full beat, how do I know where the "ands" are? Vous comprenez?

The ligado is clear as to the physical movement, but does not (to me at least) indicate time length.

NOTE: The zapateado of El Estampico is known today.

Thank you,
Alteresco
Berkeley, CA

MYSTERY PHOTOS IDENTIFIED

Dear Editor,

The Mystery Photos on page 26 of the July issue "83" goes as follows: top photo left to right: Nino Sanchez - Freddie Meyia (center), Soloman.

2nd Photo: Catana Sanchez, Dancer.

I am 99% positive of this, please correct me if not so.

Thanks for your great work everyone!

Best Wishes,
ISA Mura
Tiburn, CA

PRAISE FROM A NEW SUBSCRIBER

Jaleo Staff,

I have been introduced to you by General Littleton and want to subscribe to this wonderful resource.

I want to thank you for your contribution to keeping a beautiful art alive in this country.

Sincerely,
Hassmina de la Jolla
Bakersfield, CA 93309

MANOLO SPARKS EXCITEMENT

Jaleo,

Having Manolo Marin in L.A. has sparked a greater interest and excitement in flamenco.

Thank you.

Hope to have Manolo return next year.

Sincerely,
Paula McCaul
Los Angeles, CA

IN SEARCH OF FLAMENCO BOOKS

Dear Sirs:

I am writing you in hopes that you may assist me in locating a couple of publications relating to flamenco music which I would like to obtain. The publications are:

1. Art of Flamenco, by Don Pohren
2. Mundo y Formas de Flamenco, by Antonia Morena, (in Spanish)

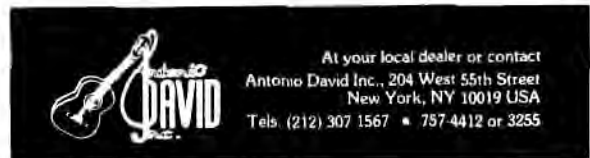
I would like to purchase the above mentioned books. I would appreciate any assistance on locating a source for these. Thank you for any and all assistance you may give me on these.

Sincerely yours,
Doran E. Smout
Rancho Cordova, CA

[EDITOR: As usual we refer such inquiries to our readers who are a good source of information and gives us an opportunity to share the responses with others.]



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JOSE DE UDAETA'S 1983 CURSO INTERNACIONAL DE BALLE ESPAÑOL

by Paula Durbin

Jose de Udaeta's Curso Internacional de Baile Espanol, held annually in Sitges, on Spain's Costa Dorada, ran from July 25 through August 14 this year.

The 1982 tenth-anniversary course was a hard act to follow with its commemorative choreographies, gala events and visiting celebrities (see *Jaleo*, November, 1982), and Udaeta very wisely did not try to out-do himself for the eleventh meeting of the course. Speaking at least for myself, I found this year's experience no less memorable than last year's. The coursework was exciting; there were glimpses of artistic excellence; the student performance was more polished than ever; and newly-named director of the Ballet Nacional, Angel Pericet, surprised us with a visit. (The Ballet Nacional should have, by the time this article is published, begun its three-month tour of the United States and Canada as of September 10.)

Udaeta assembled the same faculty as last year. However, classes ran from 9:00 a.m. to 9:30 p.m. six days a week in the Sitges casino. Multiple sections made course selection much easier and allowed us to take more courses than in previous years. Over-extending oneself was a great temptation because of the variety of new and very lovely choreographies, particularly those taught by flamenco teachers Mercedes and Albano. Their soleares, taught to the intermediate students, featured sophisticated work with the manton de Manilla which emphasized the sensuous grace of the dance form. It was hard to imagine a more flattering vehicle for a woman soloist. The farruca they taught to the advanced class included the usual intricate zapateado patterns, complimented

JORDI SANCHEZ AND STUDENTS OF FOLKLORIC DANCES FROM ARAGON AND VALENCIA (PHOTO BY FRANCESC COMOS)

by very original braceos including a slight touch of the "torero." My favorite, though, was their lyrical "Polo Gitano," for the advanced class, set to Tomas Breton's music. I was very sorry I did not take Udaeta's beginning level flamenco which included excellent exercises for both style and technique, but I think he has been persuaded to teach these when he visits Honolulu in November.

During the second week of the course, Udaeta and his lovely wife, Marta, who administers the program on a year-round basis, gave a garden party in their castle home for the entire group of students. At sunset, our host joined Emma Maleras in a performance of castanet accompaniment to classical music. Maestra Maleras gave a particularly brilliant rendition of Chabrier's "Espana." This could only be followed by a duet, and it was: Udaeta and Maleras then engaged in a vivacious palillo dialogue to the prelude of "La Revoltosa."

Artistic inspiration was to be found also when Channel 7 re-broadcast the fourth episode of Margot Fonteyn's "The Magic of Dance." It featured another of the Sitges teachers, Eloy Pericet, and his sister Carmen in the escuela bolera dance, "El Bolero de la Cachucha" (see *Jaleo*, January, 1983). Inspiration came, however, not so much from the filmed version of the dance, as it did from sitting in the packed sala of the Hotel Montsarrat with Eloy himself among us.

For avid dance fans, the French film, *Les Uns et Les Autres*, directed by Claude Lelouch, was playing in Barcelona. This otherwise conventional work ends with the entire ballet which Maurice Bejart set to Ravel's "Bolero," danced by Argentine primer bailarín, Jorge Donn. Students who were able to remain in Sitges after the course ended had the opportunity to enjoy Narcisco Yepes in concert on August 14, the Ballet Español de Madrid at Barcelona's Teatro Grec on



ABOVE: SITGES FACULTY: JORDI SANCHEZ (FOLKLORE FROM ARAGON AND VALENCIA), BDAR EL RAMAH (GITANO-ORIENTAL), ALBANO AND MERCEDES (INTERMEDIATE AND ADVANCED FLAMENCO), DIRECTOR JOSE DE UDAETA (BEGINNING FLAMENCO AND ADVANCED CASTANET PRACTICE), ELOY PERICET (ESCUELA BOLERA), ALBERT SANS (FOLKLORE FROM CATALONIA IN THE GARDEN OF JOSE'S CASTLE. (PHOTO BY JAIME GOMEZ)
 BELOW: BACK ROW: ALBERT SAUS (CATALONIAN FOLKLORE) KARIN PASSL (PIANIST) JOSE DE UDAETA (CASTANETS/FLAMENCO) MARTA DE UDAETA (ASSISTANT DIRECTOR) MERCEDES Y ALBANO (FLAMENCO) ELOY PERICET (ESCUELA BOLERA) SUSANA HEINRICH (PIANIST) KNEELING: ERIC TENNIS (ADMINISTRATOR) BDAR EL RAMAH (GITANO-ORIENTAL) JORDI SANCHIC (FOLKLORE FROM ARAGON & VALENCIA) SABINE BAUER





ABOVE: ELOY PERICET (WHITE SHOES AT EDGE OF STAGE) AND ESCUELA BOLERA EXERCISES
BELOW: ALBERT SANS TEACHING CATALONIAN DANCES (PHOTOS BY FRANCESC COMOS)





ELOY PERICET TEACHING ARM EXERCISES
(PHOTO BY FRANCESC COMOS)

August 15, 16, and 17, and eventually the new movie, "Carmen." This film, by the way, is another Antonio Gades-Carlos Saura effort and was recently feted at Cannes. In addition to Cristina Hoyos, it features Paco de Lucía and Laura Del Sol. Very different from "Bodas de Sangre," and to me, not as uniformly successful, it is not the rehearsal of a ballet but the story of the conception of a flamenco work to Bizet's opera, and Gades' eventual "metejón" with Del Sol, whom he picks to play the lead much to Hoyos' filmed chagrin. Carmen has perhaps too much dialogue and too little dance, but it is rescued by some excellent flamenco sequences. One is the scene in which Carmen/Del Sol kills her rival/Hoyos. This scene epitomizes the weaving of the film between art and reality, so that we are not really sure of where we are. Another memorable part of the film is the exquisite "Habanera" danced by Gades and Del Sol. Paco de Lucía's flamenco guitar adaptation alternates with Joan Southerland's voice accompanied by a full orchestra and this alone is worth the price of admission. According to ABC, the ballet, Carmen, danced by Gades and Hoyos, had its Spanish premier as a ballet at Santander this August. I hope someone who saw it will send Jaleo a commentary.

The Sitges course ended again with a gala performance of the dances learned and played to an SRO audience in the Prado Theater. The show opened with an introduction by Udaeta, who served as the master of ceremonies throughout, and by Señora Ana María García de Orti, president of the support organization for the local school for the handicapped, which benefited from the proceeds of advertising and ticket sales. Guest

of honor, Angel Pericet, heretofore incognito as just another vacationer at the seaside resort, was seated in the box of the Mayor of Sitges who presided over the event.

All students participated in the performance, but some of the dances were done by selected soloists and couples. This allowed for a more effective portrayal of the escuela and folk numbers, which use more of the stage than the flamenco dances, and for more organized transitions. Local spectators were delighted with "La Morisca," a Catalonian dance depicting a Moorish boy who courts and wins the village beauty, and with the participation of all of the teachers in the regional favorite, "La Sardana." Albert Sans, the Catalonian folk dance instructor and the director of the excellent dance group "Esbart Rubi," had rehearsed his colleagues beforehand. Judging from the applause, first thunderous then rhythmic, the "jota de solista," spectacularly choreographed by "jotero" Jordi Sanchez to music from the zarzuela, "Gigantes y Cabezudos," was the audience favorite. It was actually danced by two girl soloists, one playing castanets folkloric style on the middle finger, and the other playing "flamenco" style on the thumb.

The program almost concluded with the fiery sevillanas danced by a radiant Mercedes partnered in turn by Albano, Udaeta and Eloy Pericet. I say, "almost," because after four coplas, the audience began to chant for Angel Pericet. When the spotlight found him, he had no choice but to join the others on stage, take off his coat and tie, and give us two more incredibly rousing coplas.

There is a post-script to all of this. Señora Montsarrat, owner-manager of the Hotel Montsarrat where some of us stayed, and her family treat their dancer-guests with a gentle dignity and untiring consideration that has always impressed me. I



MERCEDES TEACHING ADVANCED STUDENTS
(PHOTO BY FRANCESC COMOS)

was especially touched this year when the Señora's sister, Nuria Bartés, a Catalonian artist who will be exhibiting her oils in Canada this year, gave each of us "veterans" ("chicas



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que llevan años aquí) a hand painted T-shirt. The vibrant harmony of lilac and blue flowers on mine is a constant reminder of the cordial atmosphere which, I have found, is, as much as dance, a part of José de Udaeta's Curso Internacional de Baile Español.

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* * *

JOSE DE UDAETA TO VISIT HAWAII

Jose de Udaeta will visit the Jones-Ludin Dance Center in Honolulu, Hawaii, November 1-19, 1983.

During his stay, he will give classes at the Center and will visit ten public and private elementary schools as part of the "Artists in the Schools Program", sponsored by the Department of Education and the State Foundation for Culture and the Arts. A one-man concert, scheduled for November 18 and 19 at the Center, will give others a chance to enjoy Udaeta's virtuosity on the castanets and his flamenco artistry.

The highpoint of his visit, and an important event for all of dance, will be the gala "Dance Celebration" on November 4 and 5 at Leeward Community College in Pearl City. The production, directed by Betty Jones and Fritz Ludin, will include as well the Halau Hula o Kukunakala, a group which performs ancient Hawaiian hula, and the reconstructed "Invention", a modern dance masterpiece choreographed by Doris Humphrey. Support for this last project, which will feature New York artists and will be notated and video taped, has been provided by the Rockefeller Foundation, the National Endowment for the Arts and the State Foundation for Culture and the Arts.

Betty Jones and Fritz Ludin are highly respected, well known modern dancers. Jones, for example, danced the lead role of Desdemona in the world premier of Jose Limon's "The Moor's Pavane," and taught at the Julliard School for twenty years. Their acquaintance with Udaeta dates from the late 1950's when Ludin studied with him in Krefeld, Germany at the International Summer Academy of Dances. Ties were renewed years later when Ludin and Jones joined Udaeta as faculty members of the Academy, which by that time had moved to Cologne.

In 1981, they introduced the Spanish dancer to Hawaii dance students and spectators, whom he delighted with his professional polish and engaging personality.

Those interested in further details on classes and performances can call the Jones-Ludin Dance Center at 949-3389. For Jaleistas who might be visiting Honolulu, the Center is located over the Golden Duck restaurant at 930 McCully Street, a few block beyond the bridge out of Waikiki.

—Paula Durbin



GUITAR REVIEW

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THE FASCINATION OF FLAMENCO

(from: El Pais, May 29, 1983; sent by Vicente Granados;
translated by Paco Sevilla)

by William Lyon

Duende, that indefinable something, can be described in many ways. To García Lorca, in his Teoría y juego del duende, "el duende ama el borde, la herida, y se acerca a los satioes donde las jormas se junden en un anhelo superior a sus expresiones visibles." [we leave the translation of Lorca for the reader.]

Another possible description, in this case anonymous, is, "duende is usually found in old artists because, when they are young and good looking, they don't need it!"

What is duende and who has it? Does Motoo Ishiwa have it? Motoo el Japonés, diminutive, quiet and inscrutable, was a professional flamenco guitarist in his day and is now a plumber and aficionado in Madrid. If flamenco came from the Orient, then an oriental flamenco like Motoo could very well have duende; they say there is no Spanish patent on it!

How about María Silver, a native of Florida in the USA? She was known as María la Marrurra during the frustrating years she went through trying to make her way as a flamenco cantaora in Spain (according to one person who should know, her style was similar to that of El Chocolate). She must have had something like duende to try something like that. If there is a foreigner who has gypsy duende, without a doubt it is María.

And what can we say about Robert Fletcher, professionally known as Flecha for, the last twelve years. Flecha, a guitarist, must have gypsy duende; at least he lives like a gypsy, without fixed hours or pay and organization. Certainly, no other foreigner in flamenco has cultivated with more diligence the disorderly juerga life of the flamenco gypsies as has this former student of a private school in Australia; no other has that philosophy of living for the moment that is so essential if one is looking for duende. Flecha has to have duende.

You must necessarily have duende to dance in the best tablaos of Madrid as does Cherrie Hiederer from New Zealand; no foreigner, no matter how perfect the technique, could do this without a certain degree of duende. In fact, duende would be more important than technique.

What is duende, and who has it?

"Duende is feeling, spirit. It moves you and affects your whole system, all of your being. It is the same thing that is found in some jazz artists. There are people who have it and those who don't. It is not something you can force. Duende is mysterious!" Moreen Sondra Silver speaks; María la Marrurra, a tiny and fragile language teacher, secretary, translator, and photographer -- of the paparazza type in the world of the famous and semi-famous. She knows what will appear in Hola, Semana, and Diez Minutos [Spanish magazines] almost before they come out; she collaborates with these publications and she has photos of herself with well-known people like Martín Villa, Fraga, the Duke of Suárez, and even the father of King Juan Carlos. One of two photos of former minister Rosón, is dedicated: "To María Silver, profound like her art, permanent as her love of life."

"In the United States during the 1970's I sang folk music in the university," she says now in an apartment in an authentically Spanish street of old Madrid, "country music, things of Joan Baez, in all languages. There I heard flamenco, when I saw Sabicas and Montoya. It seemed natural for me to try to sing flamenco, although, at that time, it was just another style of folk music to me."

In 1966 she came to Spaiio with her husband at that time, who was an aficionado and flamenco guitarist from California. She read a book written by Donn Pohren, an American authority on flamenco, and was even more inspired. She began to meet the great artists. Between her classes in English, María and her husband were going to gypsy weddings and baptisms and frequenting the flamenco bars of Sevilla and Morón de la Frontera.

"We spent hours listening to the tapes we had made," she says. "I wrote down verses and asked people, always pestering people, in order to learn more."

Finally she decided to try to sing -- and she did it quite well! She even studied with La Niña de los Peines and Fernando de Utrera. In 1968 she made a record for Movieplay and later appeared several times on television -- one time with Inigo, on "Estudio Abierto" with singing and an interview. But it didn't last long. "It was not my intention to compete with Spanish cantoras. I realized that I was more a curiosity than anything else," she says upon recalling those years. "But it is also clear that I was not properly promoted, particularly after my second record. My individuality was not adequately exploited."

Still, she continued singing for a while, sometimes for private fiestas in the ventas, but she realized that the other artists discriminated against her, or she was subjected to sexual pressures. Little by little she left the cante behind. But, once in a while, María perceives what could have been: A few years ago in a flamenco hangout in Barcelona, she discovered one of her records in the jukebox and she played it a few more times than the other customers must have thought normal; at times, music brings back memories.

Did María sing with duende?

"There were, perhaps, two or three times in my life when I felt inspired and I thought I had duende -- in spite of my accent," she says with nostalgia. "Yes, a few times when I truly hope that I had it!"

Did María la Marrurra really have duende?

We asked Donn Pohren. If anybody knows about duende, it is Pohren, a tall, thin grandfather who carries his 52 years well, in spite of periodic attacks of gout and a kidney sacrificed to his excessive love of Spanish food and wine. Pohren came to flamenco in Mexico, among exiled Spaniards, and has been studying its roots in Spain for more than a quarter of a century. In 1957, with his wife Luisa, a bailaora from Madrid, he opened and played the guitar in the first tablao flamenco in the United States -- near San Francisco. Seven years later he opened a private club for flamenco purists in the basement of Los Grabiéles in Madrid; for two years, some of the most renowned flamenco artists performed there. Pohren has published three books on flamenco. One of them, *El Arte del Flamenco*, translated into Spanish in 1974, was awarded in that same year, the Premio Nacional for the promotion of flamenco by the Cátedra de Flamencología de Jerez de la Frontera.

For eight years, the couple directed the Finca Espartero in Morón de la Frontera, where, until 1973, aficionados from around the world came to learn the cante, baile, and guitar at the feet of such legendary figures as Diego del Gastor, Antonio Mairena, and Juan Talegas. Today, Pohren makes an annual tour through the United States with Luisa to give lectures-recitals in the universities. If anybody knows about duende, it is Pohren.

"Hombre," he answers, "at times it is difficult to determine who has duende. I believe there is very little left. Before, the flamencos lived a very different style of life -- bohemian, impractical, and completely non-materialistic. We would put a few bottles on the table and, sooner or later, the mystery would appear. Diego del Gastor could go on that way for days, without eating. He was tremendous."

But now, laments Pohren, that approach has been lost. Due to growing prosperity, many so-called flamencos go for security, practicality. The same thing has happened in bullfighting; there is excessive commercialization. "Although many of the professionals preserve flamenco in its pure forms," says Pohren, "today everything is too cerebral and lacking in emotion; even in the juerga they don't live for the music and the moment. Without duende, flamenco does not have meaning."

But María la Marrurra -- did she have duende?

It seems that this is an indiscreet question. It seems that few flamencos want to give an opinion about the lack of such a disputed quality. "Nombce," answers Pohren, "duende, that which is meant by duende .. now, we can say, she knows a great deal about flamenco, that she sings with great knowledge."

On the street called Amor de Dios, the foreign aficionados get their fill of footwork in the search for that

evasive gypsy duende. The students of Amor de Dios, on one of those narrow streets that were walked by Cervantes and Lope de Vega, are the center of flamenco activity in Madrid, both for professionals and aficionados. Even before you arrive, you hear the zapateado that resounds like a machine-gun against the floors and mixes with the endless lament of guitars that are held in the underground rooms, most of which are in a terrible state of disrepair. The place pulsates with a contained and nervous energy, and there is a humid odor of sweat that seems to come from a boxing gym two floors up.

Almost all of the students are women, and there are times in which half of them are foreigners. Sometimes they study six or seven hours a day, generally with the objective of becoming professionals someday .. something very few will achieve. And frequently, these foreigners, can be heard discussing duende, what it is exactly, who has it, and more specifically, whether a foreigner can have it.

To the pretigious dancer and teacher, Ciro, it is perfectly possible for a foreigner to perform with feeling. "It seems that, initially, the foreigners have to break through a certain cultural barrier, but they can do it," affirms Ciro, and he names a few who have done it. "It is a matter of digging deep enough."

Of course, the degree of success will depend, in large part, on duende, "a gift, a magic touch, a special gracia," as Ciro defines it, "either you have it or you don't!"

Prisca Maria von Delft, 32 years old and from Holland, has studied flamenco for four years. She agrees: "It is more difficult for a foreigner to be profound in flamenco, because we come from a different culture, but a foreigner can express himself in flamenco. These are universal feelings."

According to Julia Horn, a blond American, 22 years old, who has recently come to Spain to study flamenco guitar, much of the foreigner's obsession with duende is poorly focused. "Duende is soul. All of the great guitarists have it," she recognizes, "and, for the most part, the duende of a person depends upon what he has felt, what he has suffered. The reason most foreigners do not have duende is that they are not playing their own personal music. They try to express the music of others, to achieve Spanish duende, and that is ridiculous."

One of the foreign balaoras who most seems to have achieved this, and who is most admired among the students of Amor de Dios, is Cherrie Keiderer. Geographically and culturally, Cherrie has come to flamenco from almost the greatest distance possible, from Whakatane, an agricultural town in the north of New Zealand. Her great-grandmother was Tahitian and her Swiss grandfather edited a free-thinker newspaper called *The Anti-Christ*. Her mother is a descendant of the mutineers of the "Bounty". After studying languages in the university -- she speaks Japanese well -- Cherrie joined the rodeo circuit in Australia for a while.

"I always liked to dance. I have known scottish and Irish folk dances since I was very young, and when I met a Japanese professor who played flamenco guitar, the sound fascinated me," says Cherrie. "I don't know why, but I decided I wanted to dance."

She began a long period of wandering in order to learn this art of foreigners and Spaniards: New Zealand, Australia, Britain, and finally Spain. And because there was always the need to pay for her studies and to earn a living, she worked as a guide for Japanese tourists, as a secretary, waitress, and English teacher for foreigners. During 1979, her small group of English and Scottish performers managed to live exclusively from flamenco, performing in Spanish restaurants in London, worker's clubs in northern Britain, theaters, and in benefits for old people and the handicapped.

"Of course, it wasn't the purest way to develop," Cherrie recognized, "but it was immensely useful technically and professionally. At the same time, I began to assimilate the rhythm and aire of the Spaniards I met, and in visits to Spain I was able to absorb the gypsy and Andalusian atmosphere: the way the street vendors in Cadiz sing their street songs, or the relaxed and proud way a young girl walks through a pueblo. I began to really feel flamenco, to understand my own personality and feelings."

Three years ago, by then known as Charo, she finally began to work in Spain, in a ballet, in a nightclub on the Costa del Sol, a luxury hotel in the Canary Islands and then, before

a more knowledgeable audience, in the tablaos of Madrid -- Café de Chinitas, Los Canasteros, and presently, Arco de Cuchilleros. One night Ciro went to Arco de Cuchilleros and spotted, "a girl who had a gripping quality, technique, and duende. When they introduced me to Charo, a foreigner, I was astonished."

Cherrie is more modest. "I can't imagine life without dancing. I want to reach a certain artistic level where I feel satisfied with my expressive capacity. I believe I have something to say with my dance."

"In certain beautiful moments," Cherrie continues, "you forget yourself and suddenly form part of a harmonious vibration that is created between the guitarist, cantor, and bailaora. The three become part of a much greater feeling that, somehow, everyone identifies with."

Is this duende?

"I won't call it duende," she answers, "to give it a label would limit it."

But wait a minute! Stop! Go no further! Duende does not exist! There is no such thing. Flerha says, "I have been in this for twelve years and have never heard a professional say the word. 'Aire,' 'agarre,' or 'pellizco', I have heard, and it can be said that one has sung, played, or danced, 'con mucho corazón,' but 'duende,' never!"

And the Australian -- the nickname is a stroke of genius, the precise way the Spaniards had always pronounced his last name -- has ample knowledge to justify an opinion. He has played his flamenco guitar in eleven countries, from the United Kingdom to the Soviet Union, from Israel to Brazil, and, perhaps more important, he has lived flamenco from within and at full throttle, to the point that his more worldly friends have given up trying to get Flecha to put his life in order -- a life of practicing for hours and hours, of talking in a flamenco bar until dawn, of playing for zenoritos in private fiestas, of wine, women, and juergas.

"This thing about duende, among foreigners, is perhaps a product of a lack of knowledge about Spain," affirms Flecha, "of some idealized concepts. Instead of looking for it in books and records, these foreigners who talk so much about duende would do better to look for it among the flamencos and gypsies."

Is he trying to say that, in their search for duende, these foreigners are pursuing a chimera? Many lives dedicated to a myth? Is there anybody who would like to be responsible for such a statement?

Yes there is! Although softly, tranquilly, with affectich, inscrutibly -- as Motoo Ishiwa seems to do everything in his life. He is a veteran guitarist who has done tours of nightclubs in France, Greece, and the Costa Brava; he is also somewhat of a guru to the many Japanese who come to Spain to learn flamenco.

"These foreigners, many times guided by teachers who are somewhat mistaken themselves, focus too much on the technique of flamenco," says Motoo, "especialmente the Japanese, perhaps due to their excessive respect for authority, and they spend hours and hours imitating records or dancing in front of a mirror. But, instead of helping to express what they have inside, an excessive technique can actually prevent it."

Motoo continues, "but, besides that, these foreigners are set on imitating in-depth something that, due to cultural differences, is not theirs. Their only escape would be to express their own personality, their 'duende particular,' if you wish, but very few know how or dare to do this. So, while some can reach a certain acceptable level, they will never be great artists."

Perhaps that is why Motoo left professional flamenco. He worked for a year and a half as an apprentice to the master guitar builder, Arcángel Fernández, in Lavapiés. Later, he learned the profession of plumbing. How he lives a tranquil life in Madrid with his wife and two children. But flamenco has taken root in Motoo and each day he plays for a few hours in the classes of Amor de Dios.

What Motoo says is confirmed by Chris Carnes, recently returned to Spain after six years of preaching the evangelism of flamenco in California and Hawaii. And, imagine this -- is the world not a small place -- it turns out that Chris is the former husband of Maria la Marrueña! "We get along very well," he says. "She tells me when there will be a juerga -- she knows everybody."

Chris gets to the point: "Flamenco is like a glass of

wine; the gypsies are in the glass and the foreigners only approach the glass. But too many foreigners become too involved with the technique of flamenco, with too much purity, and they don't allow flamenco to go its natural way -- the glass of wine. You may have noticed that the gypsies never have formal teachers, while the foreigners always do."

And duende?

"The true flamencos never say that, nor do they think about it," he answers with that strange Californian attitude, somewhere between bravado and innocence. "It is so much a part of them that they are incapable of defining it. The only ones who speak of duende are poets and foreigners."

Very well, but, although it isn't named, can a foreigner duplicate it or create it?

"I have done it, as have others. María, for example. I have seen a roomful of gypsies crying with emotion upon hearing her sing forgotten styles that are like jewels."

Then that was duende?

"Yes!"

And María had it?

"Yes!"

What is duende? Who has it?

El Oido

NEWS FROM OUR MEMBERS

Washington State: Tec Morca has been appointed as a member of the Washington State Arts Commission. (from Tec Morca)

San Francisco, CA: Rosa Montoya is co-sponsoring the first FESTIVALES DE ESPAÑA including: music and dances of Spain, wine and cuisine tastings, an exhibition of sculpture by Pepe León, literary exhibition and more -- October first. (from Rosa Montoya)

Los Angeles, CA: Juan Talavera, artistic director and choreographer of Juan Talavera Spanish and Flamenco Dance Spectacular has just terminated a summer schedule of concerts, lectures and master classes. He celebrated by guest starring with Lola Montes at Stern Grove Park in San Francisco, on July 31st, Talavera immediately set sails for Santa Barbara, CA for his 14th annual appearance at the Lobero Theatre for that city's Old Spanish Days Fiesta. (from Juan Talavera)

Santa Monica, CA: Lupe del Ric presented a new work in the Spanish dance vocabulary for "Choreographers in Concert, 1983", a program of dances by selected Los Angeles based choreographers on October 8 & 9. (from Carolyn Burger)

Phoenix, AZ: The Laura Moya Spanish Dance Company presented a concert in July at Symphony Hall with guest artists Oscar Niato, Paco Vera and David DeAlva. The program, titled "Flamenco and Folklorico" was presented in conjunction with the Ballet Folklorico Azteca. (from Laura Moya)

Los Angeles, CA: Jose Luis Esparza is giving classes in Escuela Bolera and Jota at Dance Circle in Los Angeles. (Sunset Blvd. at Poinsettia) on Wednesday Eves. at 7:00pm. José has studied with Mariemma and Azorín and Pacita Tomás, among others and the class is a delight. It's a resource I'd like to see thriving in this area. (from Rubina Carmona)

Los Angeles, CA: Lourdes Rodriguez and Francine Russelle-Chasambalis hosted a Flamenco show starring LOURDES and featuring NININ DE TRIANA and BENITO PALACIOS on Tuesday evening, October 4, at The Fez Nightclub on Vermont Ave. On August 30, Rodriguez and Chasambalis hosted the first of these events at The Fez. The evening honored visiting Flamenco star Manolo Marin, who was in Southern California teaching master classes in the art of Flamenco dance. Also on stage at that event were Antonito, Antonio Duran, Marcos Carmona, Pepita de Sevilla, Rubina Carmona and Lourdes. There will be a series of Flamenco Evenings at The Fez scheduled for the first Tuesday of each month. The Fez features live Cabaret entertainment on Friday and Saturdays, an Arabic Folkloric Night on Thursdays and will soon have a Greek Night on Wednesdays. (from Francine Russelle-Chasambalis)

LA MERI

An Interview by Patricia Mahan

La Meri, a world renowned ethnic dancer and recognized expert in the ethnic dance field for many decades, was born in 1896. She came to New York City in the early twenties and toured the world as a Spanish dancer before branching out to other areas of ethnic dance. She travelled extensively performing, and eventually studying with teachers who were famous in their field. She went on to write seven books over her area of expertise (particularly Spanish and classical East Indian dance). There is hardly an ethnic dancer in the field today who does not know her reputation. Throughout her long and fascinating career, she has been responsible for the excellent training and development of many well known Spanish dancers in this country. Artistic director of her own company, Ethnic Dance Arts, for many years, she also collaborated with Ruth St. Denis in a school they founded in the early fifties in New York City.

La Meri's thorough knowledge and expertise in Spanish dance enables her to elucidate on such topics as were discussed recently in an interview done at her home in Cape Cod, Massachusetts this summer.

P: From your first hand experience, how has Spanish dance evolved since you began performing it on American concert stages?

L.M.: Patricia, you're talking about 60 years ago. Spanish dances in the early twenties and thirties were of four primary groups: the regional dances, neoclassic, flamenco, and the ballet Español. Of the regional dances, very few actually made it to the concert stage. The jota aragonesa was the most popular; nearly every Spanish dancer has a number built on this dance in his or her program. It was not really until La Argentinita came along that they were incorporated into theater dance. Having studied in every region of Spain, she put these dances on to the stage in the form of "bosquejos" or dance sketches using the traditional music, costumes and steps, drawing from humorous or comic themes.

Valencian dances were introduced to the stage early in this century. More recently, Nana Lorca (Jose Greco's wife and partner) herself Valencian, created elegant suites of Valencian dances for the concert stage.

The best known of the regional dances was and is of course the sevillanas of Andalucía. This dance, an outgrowth of the seguidillas, has been the inspiration for the neo-classic forms. Neo-classic refers to a form of dance created and made famous by La Argentinita, the interpretation of the Spanish composers (Albeniz, Falla, Turina, etc.). There was great controversy when it first came out, even among the Spanish, as the composers, it was generally believed, were to be listened to and not danced to. In this dance form, La Argentinita created her own dances, making visual, in her words, the interpretation of the music. With neo-classic choreography came compositions that respected air, floor and music design in one and were very much groomed for the theater. The mood that inspired this style was felt at the beginning of each piece, and the dance then was created in the clear memory of that mood. The castanets were played in counterpoint like a second melody to the music.

The flamenco style up until the early twenties had a sharply defined technique for men and women. Simply defined, women used their arms, men their feet. The dance of the arms was considered highly feminine and passionate. La Cuenca and Carmen Amaya were the first women to wear masculine clothes and dance in that all-male style. The use of castanets began in the early thirties. Before that, they had been used only in the dances of folk origin (sevillanas, cachuchas), and men never used them at all. Into the thirties and early forties, flamenco was not routinized, but rather improvised on a form or mood.


The "Ballet Español," choreographed with Spanish (not ballet) technique, was seldom seen in this country prior to the forties. It was an outgrowth of the Spanish zarzuelas

(operetas) popular in the middle of the 19th century. These little operetas grew in popularity and can be compared to our own musical comedies of the '40's and '50's. The Madrid Ballet, collaborating with poet Federico Garcia Lorca choreographed many famous works, including El Amor Erujo and Cafe de Chinitas. Using many of the famous composers of the day, these dances were choreographed to tell a story, usually using a plot of love and intrigue.

P: Having worked with audiences for most of your life, what types of Spanish dance programs in your opinion work best with the American dance audience of today?

L.M.: I have seen performance after performance that bored the audience silly by the very end, because it took too much of a good thing and milked it dry. I feel the authentic dances are wonderful and we all need to come from that perspective, but we can also build upon what's been done and I think that needs to start happening now. As Leonardo de Vinci once said, we don't destroy what's been built, rather, we build upon it. What I'm touching upon is the need to go from a more authentic to a more creative choreography drawing upon one's own life experiences and even environment or culture in which we live or come from. One must be, of course, well versed in the traditional art form before attempting a more creatively abstract interpretation of it. I think the revival of the 'bosquejos' of dance sketches using comedy or humorous themes would be an excellent idea for a more varied program format and more self expression in the dance form. The old neo-classic obra was a composition for group using abstract dance to project a strong mood, generally with psychological overtones not telling a story as much as a developing a theme or conceptual suggestion comparable to works of modern dance choreographers. This has been done to some degree by some notable Spanish dance companies, but could be far more developed, drawing from the rich source of Spanish literature, modern day themes, which could be just as valid a presentation if done with a sense of good judgment and artistry.

I stand convinced Patricia that any art form stagnates if it doesn't evolve in some way, but we must always come from a respect for its tradition.



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INTERVIEW WITH MARIO ESCUDERO

This interview with Mario Escudero was done on radio station KVOD in Denver in 1978. The program is called "In The Square" and is broadcast daily around one o'clock in a restaurant called Café Promenade. The interview was the second half of the program and began right after an interview of Stephanie Winston, author of a book titled "Getting Organized."

When transcribing this interview from the tape, I decided to type it as it appeared, without correcting the grammar. The questions of the interviewer, John Wolfe, are not the ones I would ask.

For those not familiar with Mario Escudero, he is one of the most brilliant guitarists to come out of Spain. His arrival here in the United States in the early 1950's was heralded with appearances on many television shows such as Steve Allen and Arthur Godfrey. Later he began an illustrious recording career presenting flamenco guitar to the world. (See April 1982 Jaleo, page 20: The recordings of Mario Escudero.) Mario continues to concertize, and may be contacted at the American Institute of Guitar in New York City for expert instruction.

John Wolfe: Mario, let's talk something about you. I said before we went on the air that I felt that musicians were perhaps the most organized people that I've known, and I didn't really mean it when I said that theatre people were among the most disorganized. I think artists in general, whether they are actors, musicians, dancers, I think simply by the nature of your art you are organized people. Would you agree with that Mario?

Mario: Well...

John: You're very disciplined I think.

Mario: Yeah, I think, well, I am organized concerning my, how you say, I am organized concerning my profession. But in normal life I am not organized at all. (Laughs)

John: What is your background? Are you one of the genuine gypsy flamenco guitarists?

Mario: Yes, I play the guitar all my life, and the guitar and the flamenco is part of the tradition of my family. Then, of course, is coming natural in my, how you say...

John: In your development.

Mario: Right.

John: At what age did you start playing?

Mario: Well, I started to play with seven years old, and of course, I start to be... I'm sorry, my English bad.

John: That's all right.

Mario: I start professional with 14 or 15 years old. I started to play with Spanish companies, groups, big groups like Vicente Escudero, Carmen Amaya, and Antonio, dancers, and Jose Greco too. And then after I have knowledge of accompaniment of singers and dancers, I start to be a soloist.

John: Where is your home now?

Mario: Well, my home is in Seville. But I come very often to New York and I have an apartment there because it's my second home.

John: I had the pleasure two weeks ago of talking with a countryman of yours, a classical guitarist, Narciso Yepes. Do you know Narciso?

Mario: Oh yes, I know (him) for years, many many years. I know Mr. Yepes from his town when he was not so famous yet. And then I know for years in maestro.

John: That's a fascinating instrument he plays, the ten string guitar.

Mario: Ten string guitar, right.

John: You say you started playing professionally when you were 15 years of age.

Mario: Right.

John: When were you really accepted as an accomplished flamenco guitarist? Do you know what I mean by that? By your contemporaries, or by your elders in Spain. Isn't it a difficult thing for you to be accepted as an accomplished musician?

Mario: Really, I don't understand the question.

John: Well, how else might I say it?

Stephanie: Maybe, when did you become famous, or very well known?

Mario: Famous, I don't know I am famous. (all laugh)

John: Not really famous, what I'm wondering is when your teachers, when your elders, when did they really believe that you really had arrived, as we might say in this country.

Mario: Oh, to be a professional?

John: Yes.

Mario: That I can't say because, we think sometimes we are ready, but sometimes we are not. It is very hard to say. I thought I was ready to be a professional when I was 15 years old. I can't tell you if I am sure in a real way or not. But of course my first teacher was my father, and also Ramón Montoya; he was the patriarch of the (solo) flamenco guitar. Ramón Montoya is uncle to Carlos Montoya. He is very famous guitarist in this country. I think you know maybe.

John: Oh yes.

Mario: When I take lessons with Ramón Montoya, also my first knowledge in classical, I take lessons with Daniel Fortea. He was one of the last students from Francisco Tárrega. And of course in this time, when I take lessons Mr. Fortea, he was 70 or 75 years old. I mean I don't know how long he lived; probably he died many years ago. And I live more my young age I was in Madrid, and I know many many good teachers. I was in ambience constantly, in ambience of the guitar, and I know I have much knowledge, very good knowledge in classical. Even if I am not considered a classical guitarist, I think if I play something in classical, I am sure it's correct.

John: Do you include classical works in your concert?

Mario: Sometimes, but I try to do them separately from the program, because I want to play strictly flamenco concert. And I take the opportunity to show my knowledge in classical in the encores.

John: I had a terribly astute question that I was going to ask, but it just left me. What was that? As far as what I was asking you before when you really have, as we might say in this country, arrived, the nice thing about your art, I think is, you never have really arrived. You're always growing, your art is always growing, is it not? I mean the concert you're going to do tonight is probably going to be better than a concert you did last week.

Mario: Well, every time we try to do the best we can, right? But who knows. (laughs from both)

John: But don't you feel that you are better this year as a guitarist than you were 5 years ago?

Mario: Well, all the time, I think, every day it is possible to learn something new. Every day!

John: Of course. You talked about your debut when you were 14. That was a rather auspicious debut, wasn't it? You appeared with Maurice Chavalier.

Mario: Well, with Maurice Chavalier it was not really my debut. But I tell sometimes because a funny things happen; my father and mother, and my aunt, they play in the show with Mr. Chavalier who has a big company. Then I was in the room with my father and mother, and I tell to my father: I want to play in the stage. And my father say: "Be Quiet, what is this?" Then I start to cry, you know.

Then Mr. Chavalier is coming from the corridor, and he saw me to cry, he say: "What, what the boy is...?"

"Oh, don't worry Mr. Chavalier, he wants to go stage." "Why not?"

Then he take me by the hand and he introduce me to the stage. Of course I play one little song, and in this time I have short pants because that is very usual in European country in this time. Then this my first experience in the stage but it's really not professional yet, and I come later when I was 14 or 15 years old to be really professional.

John: Where are you concertizing now besides the United States? Do you have dates throughout Europe?

EXAMPLE #4 - VARIATION OF FORWARD & BACKWARD ARPEGGIOS

If these examples are practiced on a regular basis, incorporating the suggestions mentioned earlier, (finger curling forcefully into the palm, pull from the knuckle, etc.), you will discover your arpeggios improving tremendously. By practicing all the time with a metronome, the arpeggio becomes round and even.

As usual, practice slowly at first, and then, when you can hit all the notes clearly and smoothly, in correct time with the metronome, gradually increase the speed. This also applies when tackling the arpeggio section of your concert piece. Increase the speed only when you are confident and comfortable at a faster tempo. Don't be afraid to push yourself, etc.

The whole purpose of these articles is to suggest a way of developing strong, powerful technique, so the guitar will be easier to play. One of the greatest joys is to be able to pick up a concert piece by Sabicas, Paco de Lucia, or any of the great virtuosos and be able to play it, without having to sweat, strain and struggle so much, because of weak, undeveloped technique and potential. You don't get discouraged as often and can feel the composer's inspiration coming to you. You also begin to understand their styles and how much these great musician-composers have given, through their music, to the art of flamenco and the world.

If you wish to contribute something additional, helpful, etc., pro or con, please respond to this article. That's how we all learn and benefit.

--Ken Sanders



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MORCA

... sobre el baile

FLAMENCO IN CONCERT

The down cycle of the popularity of Spanish dance has often been blamed on flamenco. Either too much flamenco in a concert or not enough classical, regional or other form of Spanish dance has been stated over and over as the reason for the demise of Spanish dance as a popular art form, an art deserving its past fame in today's age of dance, an age which in toto has been called "the dance explosion."

Almost every article that I have read and discussions that I have had covering a myriad of opinions on the subject have usually been on a negative note, directly or indirectly blaming some facet of flamenco for its own destruction and the destruction of Spanish dance in general as a popular concert attraction. Recently I read a quote in a magazine from a quote in another magazine that said: "Some of the century's greatest Spanish dance performers have attributed the recent decline in popularity of their dance form to poor teaching and bad technical performances that emphasized only flamenco while ignoring classical and regional dances."

This article is not so much a rebuttal to this often brought-up subject as it is another opinion. I am a very positive thinker when it comes to flamenco, as I am with every other art form and all facets of the arts that the human races express as a creative part of themselves. I am not positive just to be positive, but to also state some facts that can be thought over without a sense of simplistic, flippant emotionality.

Flamenco is not responsible for the demise of Spanish dance as a popular art form. There are good teachers and bad teachers in every art form, yet other arts go on in their natural cycles of popularity. Flamenco is high art, a complete art form that can stand on its own two feet and can easily fill a concert on its own if it meets the "basics" of having, good talent, good programming, good interpretation, good professionalism, good staging, costumes, etc.

Does a symphony orchestra have to play jazz or other styles of music to make a full, varied and popular performance? No! Does a Chinese restaurant have to serve Mexican food to be popular? No! Does a ballet company have to perform tap, modern or flamenco to have a fulfilling evening of dance? Again, a big no! Each facet of art, and that goes for restaurants too, is unique and complete on its own.

If someone wants to do a varied evening of all types of Spanish music and dance, fine! But classical Spanish is one thing, regional dances another, flamenco another, theatre composition another. They are each an artistic expression on their own and do not necessarily need the support and variety of the other if they meet the basics which I mentioned previously.

We are talking art, not politics, and there is so much variety in the art of Andalucía that, if done with sensitivity, would fill many evenings of concert without needing dances of other regions. We must realize that flamenco is expressing flamenco, not all of Spain. There is a public for good talent and exciting art forms and flamenco is one of them. It has never been responsible for the demise of the popularity of Spanish dance.

As I mentioned before, there are good and bad teachers in every art form. Yet if the public is in a cycle of that art form and wants it to be popular, they will find the good teachers, the good artists, the professionals with class, integrity, talent, showmanship, promotion, etc. There are many great artists who became famous after death. They lived in poverty and lacked recognition because the public was not ready for them. Sponsors who buy talent and basically represent the public in dance, music and other arts, look for what sells and they look to the public for evidence of popularity.

This is a basic generality, but a strong fact of the performing arts. I do not even pretend to know the answers or solutions to the stimulation of flamenco's popularity as a performing art. I do know what has worked for my company for 25 years and is still working as far as bookings and repeat performances. I put great emphasis on programming, presentation, interpretation, first class promotional materials, complete professionalism between artist and sponsor, the flexibility in programming that the paying public comes to see, working with the sponsors and the facilities that they have without being pretentious in your needs and wants. There should be a balanced program of works that flow smoothly from number to number, without worrying about giving too little. It is best to leave the public a bit hungry and not try to show all of your works. More flamenco concerts have been ruined by too much of a good thing, not too little. A full range of feelings and theatre works, along with a cuadro, is very successful. I do not get into, "what is cante or baile chico or grande," for those labels, to me, are too restrictive and categorical. There is a full range of human expression and emotion in flamenco, so this should be reflected in the choreographies presented. A concert usually lasts around two hours, which means flamenco is put into time and space and it should be used wisely, like planning a beautiful menu for your favorite friends.

If Carlos Montoya, Sabicas, Paco Pena, Paco de Lucía, Mario Escudero and many other fine flamenco artists of the guitar can do a fulfilling, exciting and rewardingly popular all flamenco concert and do it year after year from Connecticut to California and back, then, for sure, an all flamenco dance concert done with the basics, with class, style and good taste, can develop the same success. A person who has truly been bitten by the bug of flamenco, wants to make it part of his life, and wants to grow with it and perform as an artist, will seek out the teachers who will help him and by-pass the ones who are not teaching what they need as individuals. I have great faith in students, for we are all students, all of our lives, and must continue to stay sensitive to the learning process and continuously study. There is nothing worse in the arts than someone that thinks that they have arrived at some sort of an ending, a finished product, so to speak. That is when the art form suffers and loses popularity and interest due to this sort of stagnant apathy. Water that stops flowing, stagnates, and artists who stop searching, learning, and growing, stagnate.

Flamenco, besides being a performing art that has been in existence for many years, is also an idea that has grown with many different artists and peoples adding to this idea. This idea, this group of artists, past and present, this art form past and present, is a good idea. It feels good and is good to feel. It can be felt in many ways, in many places, in many ambientes. Flamenco can be enjoyed by artist and aficionado, performer and public. It can move and be moving. It can give birth to joy and sorrow, frustration and laughter. Yes, flamenco is and will be, for its roots are deep and its branches ever growing. In its brightest moments, it can change lives. Yes, I am positive, for flamenco has been good to me. But most of all it is good in itself. I hope that some of this century's greatest Spanish dancers take another look at flamenco for what it is and see what made them feel in the first place. Let them continue to rise above this blame and perform the art of flamenco and inspire others to do the same. Then, for sure, by the very natural cycles of life itself, there will be good flamenco with a good public.

--Ted Morca

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WITH FANDANGOS TO THE MARTYR

(from: Hoy, December 1982; sent by Brad Blanchard; translated by Paco Sevilla)

[Note from the translator: In the July 1980 issue of Jaleo I wrote about the fandangos de Santa Eulalia and admitted to some confusion concerning the proper name for these fandangos: Santa Eulalia, Santa Olalla, or Almonaster. Most Spaniards call them fandangos de Santa Olalla, but in print they are most often called fandangos de Santa Eulalia. The following article sheds some light on this matter. The fandangos come from Almonaster, so fandangos de Almonaster is a proper name. They honor the saint, Santa Eulalia, so fandangos de Santa Eulalia is also proper, but they are usually called fandangos de Santa Olalla (either a corruption of Eulalia, or referring to the town of Olalla, near Almonaster, or to something I don't yet understand.)

Several hundred towns in Spain have celebrations for the Martyr Santa Eulalia de Mérida. In all of them, they sing with great devotion and, time and time again, they express the tenderness and love that these people feel for the Martyr who was born in Mérida [Badajoz]. The greatest tradition is that which exists in the town of Almonaster la Real in the province of Huelva. There, they have written fandangos in honor of La Santa "emeritense" [from Merida]. The following are fandagos that have the Martyr as a Theme and were taken from the Church publication Olalla.

In Almonaster, besides the celebration of December 10, there exists the custom of the typical and popular "romería" [a "pilgrimage" or caravan to a holy place, with much festivity] on the third Sunday in May. This romería stops in the sanctuary of Santa Eulalia and spends the night. These are fandangos that refer to the dawn of the third Sunday of May, when the pilgrims wake up after having passed the night beneath the oak trees:

Hay una antigua costumbre
para ir a tu función;
irse a lavar la cara
sin toalla y sin jabón
al río de Santa Eulalia

No hay cielo como aquel
cielo de Santa Eulalia
ni río como el Odíel
donde me lavo la cara
en un bello amanecer.

In honor of a visit that was made to Mérida by a group from Almonaster, they sing another fandango that says:

Ahora se dan un abrazo
Mérida y Almonaster;
Santa Eulalia es el lazo.
Mérida le dió el nacer
y Almonaster sus fandangos.

[Now they embrace each other --
Merida and Almonaster;
Santa Eulalia is the bond.
Merida gave the birth,
and Almonaster the fandangos.]

The desire to arrive as soon as possible to the fiesta also has a verse:

Dile a la jaca que anda,
que elege pronto a la ermita;
que tenga una fé muy grande
en Santa Eulalia Bendita.

[Make the pony go faster
so we will reach the shrine soon;
I have a great faith in
the blessed Saint Eulalia.]

Two verses that speak of the popular demonstration of devotion to the Saint by the singing of fandangos:

Por tu gracia y su salero,
fandangos de Santa Eulalia,
proque hueles a romero,
hoy te canta toda España
y te aplaude el mundo entero.

[For your gracia and your salero,
fandangos de Santa Eulalia,
and because you smell like rosemary,
you are sung today by all of Spain
and they applaud you throughout the world.]

Una mañana de mayo
que se viste de arreboles,
para escuchar tus fandangos
se callan los ruiseñores.
Ah, si supieran cantarlos!

[On a morning in May
that is dressed in sun reddened clouds,
the nightingales become quiet
in order to listen to your fandangos.
Ah, if only they could sing them!]

The Odiel River flows slowly close by the shrine of Santa Eulalia in Almonaster la Real. Some praises of the river and the Saint say:

Santa Eulalia es lo más lindo
que existe en estos contornos.
Una perla trajo Odiel
y se quedó entre nosotros
los hijos de Almonaster.

A orillas del río Odiel
hay una imagen chiquita
en la que tengo mi fé.
Es Santa Eulalia Bendita
orgulloso de Almonaster.

La luna tiene a gran gala
alumbra al río Odiel,
donde vive la serrana
mas guapa de Almonaster
que se llama Santa Eulalia.

Que linda está tu rivera,
río Odiel de Santa Eulalia,
con cantos de fandanguillos
y toques de sevillanas
entre guitarra y palillos

The tradition of the Virgen del Rocío in all of the province of Huelva stands out in some fandangos de Santa Eulalia:

Tres cosas de Santa Eulalia
no las tiene ni el Rocío
y son: La plaza de toros,
el zacolín y su río.

Tú, princesita en un río,
yo, reina en una marisma;
tú te llamas Santa Eulalia,
y yo reina del Rocío,
la mas bonita de España.

When the image of Santa Eulalia is taken out in the procession, the following is sung:

Eres chiquita y bonita;
eres como yo te quiero;
eres una candelita
en una noche de enero
cuando la luna sequita.

PRESS RELEASES



LUPE DEL RIO

by Carolyn Berger

Lupe del Río is a Spanish dancer/choreographer of elegance and sophistication. Her classes emphasize the constant pursuit of fine detail and style. She is, as I, a struggling student -- can well attest to, a perfectionist. A hair's breadth of discrepancy in the rhythmic execution of one compas of footwork and one is exhorted to do it again and again. When it is finally correct . . . the axe falls! "No one will even notice your feet. THIS (gesturing to her own arched torso and arms) is what they'll see." She cocks a shoulder, tilts the head and neck, releases a subtle floreos from one hand while with the other she flicks her skirt into a saucy "S" curve and the zapateado escapes almost accidentally from her feet. The class watches. Everybody is probably thinking, "Forget it, I'm gonna be an astronaut," but then we each lift, arch, take a breath and try again. Time seems to stand still. Every Tuesday night one seems to bring the same limp skirt, the same stubborn feet, round shoulders, and brittle hands to class. Then a year, maybe two, passes by and one evening when you are least expecting it you notice . . . YOU'VE REALLY IMPROVED! And so it goes. New choreography is added to the class work. Adjustments are made in the old work and everything grows and grows.

Lupe would probably be the first to assure you that she wasn't born perfected. She too works hard and has performed for many years to attain the qualities which she is trying to pass on to us. She once said that she had always wanted to be a dancer. She certainly has attained her goal. Lupe del Río has appeared as soloist and leading dancer with some of the best known Spanish dance artists of the world including Vicente Escudero and Jose Greco. She founded, directed and performed with her own company and has danced before heads of state all over the world. She has choreographed for west coast Spanish dance artists Luisa Triana, and Lola Montes, and on a most unusual assignment she choreographed a Spanish production number for the Ice Capades. At present Lupe is the director and principal teacher of Dance Circle Studio in Hollywood, California. She teaches three levels of flamenco, a castanet class and gives private coaching and choreography.

It was to this studio that I came five years ago to begin my study of flamenco. Since that time, Lupe's demands

for stylistic excellence, for proud and elegant body carriage, graceful sensuous arms, and accurate rhythmic footwork have helped to increase my range in tap dancing, softened and strengthened my ballet port de bras, generally enhanced my body awareness and improved my sense of structure in choreography.

Lupe has contributed choreography to my own concert work for several years, so when I began the preliminary planning of a choreographers' concert for this coming October, Lupe was one of the first choreographers invited to create a work for the program. She accepted. Her dances were presented along with those of eight other Los Angeles based choreographers on October 8 and 9 at Academy West Theatre in Santa Monica, California.

CARLOTA SANTANA



Carlota Santana made her professional debut with the Spanish Dance Company of Carlos de la Camera Ballet Español. Following a two year engagement with the Ballet Espanol, she performed as soloist, touring nationally and internationally, with such companies as The Maria Alba Spanish Dance Company, The Luis Rivera Company, Jose Molina Bailes Espanoles and Rosario Galan, Ballet Español. While performing with these companies she appeared many times at the Jacob's Pillow Dance Festival. While in New York, Ms. Santana has been featured dancer at The Chateau Madrid and has given concerts at Town Hall and The Village Gate.

Ms. Santana spent a number of years in Spain performing as soloist in one of Madrid's flamenco clubs. While in Spain, she visited the various regions, studied their folk dances, and has made them a part of her present repertoire.

In addition to her performing, Ms. Santana has had wide experience teaching and is presently a member of the Faculty at New York University. She has taught master classes at Hunter and Sarah Lawrence Colleges and she gives her lecture-demonstration programs which she believes is important in helping the public understand and appreciate Spanish dance.

Ms. Santana is Co-director of Spanish Dance Arts.

* * *

VICTORIO KORJHAN

Spanish dancer and choreographer, Victorio Korjhan, will appear as guest artist in a concert of Spanish dance to be presented Sunday, October 30 at 7:00 p.m. at the Weinstein Auditorium of the National College of Education, 2840 N. Sheridan Rd., Evanston.



The concert, "Fuego Español", is being presented by Teresa Cullen, Director of "Teresa y Las Preferidas", resident of Spanish dance company of the Ridgeville Cultural Arts Center of Evanston, and Lila Dole, Director of the Spanish Dancers of the Northern Illinois Repertory Dance Company, Northern Illinois University. The two companies are collaborating in a performance of Spanish regional, neo-classical and flamenco dance.

Mr. Korjhan has performed as soloist with the Metropolitan Opera Ballet in New York and the Boston Symphony. He has directed his own Spanish dance company and toured Europe with them, and has choreographed for United Artists and Columbia Films. His style catapults to a level of the highest state of the art of Spanish dance. Dynamic contrasts of lyrical attitudes and staccato heel work leave audiences breathlessly wanting more.

Tickets are \$6.00 for adults; \$3.00 for students and senior citizens. Group rates are available. For tickets or information call Teresa Cullen at (312) 869-5640.

REVIEWS

PACO DE LUCIA:

A PRECOCIOUS MUSICIAN

(From: El Día, May 12, 1983; submitted by Victor Gutiérrez; translated by Paco Sevilla)

Paco de Lucía, composer for the film by Carlos Saura, "Carmen", that is being shown in the Cannes Film Festival, was a precocious musician who was playing the guitar at ten years of age.

The music of Paco de Lucía permeates the film, whose principle actor is the dancer, Antonio Gades, drenching it in an arrogant and emotional sound.

His potent and expressive sound awakens in the film, which was shown privately in Madrid, a strange passion and strength that lasts until the end, but which would be impossible without the admirable combination of image, dance, and scenography.

Paco de Lucía has never performed as an actor. As usual with him, he quickly absorbed everything he was taught.

"When I was about ten, I was taking in great quantities of Niño Ricardo's music; he used to visit my father in Algeciras", says the Andalusian maestro. "Niño Ricardo was a maestro with one of the most reckless techniques to enrich the flamenco guitar. Finally, I ended up possessing his music, feeling the fury it contained. Before that I studied for hours with my father, doing my first finger exercises under his approving eye. Inside, he was happy that my brother, Ramón, and I would make our living by embracing the guitar, and not just due to his love for music, but because, in that way of life, would be less difficult for us than it was for him."

Paco de Lucía made the music of Niño Ricardo speak out loudly, for his own music and technique often express rage, passion, delicacy, and indignation as well as domination and authority. His technique, which gives him the domination and authority, has brought to the Andalusian guitar a complexity and language that it previously lacked. And, although born of old traditions, his sound is the fruit of many hours of searching for a new language.

At eight years of age, he was called "el hijo de la Portuguesa" [the son of the Portuguese mother], since his mother was from the south of Portugal, but only a short time would pass before he would be known as Paco de Lucía.

"I went to North America as the third guitarist with the Spanish classical ballet company of José Greco. On that trip I met Sabicas and Mario Escudero--it was they who encouraged me to compose my own music and not just repeat the themes of Niño Ricardo. I stayed in that group for two years, travelling through Europe, the Philippines and Australia, finally becoming the second guitarist. It was on my return from that trip that I made a record with Ricardo Modrego, since I still didn't have the nerve to make one on my own."

In those times, he was already known as Paco de Lucía. In his hands, the flamenco toques began to sound different, full of syncopation and nervous energy. They were expressed in a more melodic language, without detracting from the expressive strength.

"Improvisation was a constant element in the group organized by Paco Rebés. In our shows we were always supported by great artists, like Camaron de la Isla, Juan Lebrijano and Paco Cepero. We moved through Europe, always on trains or in "pensiones" [boarding houses], sometimes in a hurry, others with a horrible fatigue from the night before. But it was one of the happiest periods of my life, professionally speaking" [this was in 1969].

Afterwards, he began to play solo and hear the first high acclaims. He began to be popular, famous, almost a myth. It was in 1970, in the Palacio de la Musica in Barcelona that his guitar first created an impression.

* * *

PACO DE LUCIA UPDATE

From: Correspondent, Ken Sanders

Paco de Lucía recorded part of the soundtrack for a new movie, "Carmen", by Bizet. The movie is now showing in the cinemas of Spain and has already won an award. The maestro has also been spending time in the studio working on a new album with Camaron de la Isla.

Paco, along with John McLaughlin and Al DiMeola will begin a three-month tour of the U.S. in September. The tentative concert at the Greek Theatre July 18th, as well as other previous dates, were cancelled due to Al DiMeola suffering a shoulder injury, Paco commented that he played one of his first guitar solos ("Malagueña" de Lecuona) at the Greek Theatre when he was 12, appearing with José Greco, and would like to play there again.

Paco also hinted that he may be bringing his own group to tour the U.S. around the spring of next year (1984).

* * *

MUTED SPANISH STEPS

[from: The Washington Post, Sent anonymously]

By Alan M. Kriegsman

Humor, somehow, isn't the first quality that springs to mind when one thinks about Flamenco dancing, yet it was a humorous piece - a witty variant of the "Red Shows" motif - that provided the first real highlight of a curiously muted evening of Spanish dance at the University of Maryland last night.

"El Zapatero y Las Botas Mágicas" was a solo with guitar accompaniment for dancer-choreographer Teodoro Morca. It's a concise fantasy in which the "botas mágicas" - magic boots - goad a bored cobbler into a merry, dizzying bout of dancing, only to lose their spell as suddenly and mysteriously as they acquired it. Morca went to town with the mirthful transformations: brief as it was, the dance made a complete little comic playlet.

Morca's troupe - the Morca Dance Theatre - consists of Morca, his wife Isabel, and guitarist Luis Campos. The troupe has toured internationally; since 1975, they've resided in Bellingham, Wash., where the Morcas have established a sizable school and studio.

Their program at Tawes Theatre last night seemed designed to exhibit the range and diversity of Flamenco, and in this it succeeded. First came a couple of works (all the choreography was by Morca) set to warhorses of the classical concert repertoire - Saint-Saens' "Introduction and Rondo Capriccioso," and Bach's D Minor Toccata and Fugue (in a harpsichord rendering). There followed, along with a few guitar solos by Campos, three dramatic pieces on different

themes - unhappy love, spiritual penitence and dance fever (the "magic boots" caper). And completing the mixture were a number of traditional Flamenco numbers of varying tempo and character.

In all this, Teodoro Morca was the main attraction. Isabel Morca recedes into the background as a performer of rather limited expressive and technical resources, and Campos seems not more than routinely competent as a guitarist or composer. Teodoro Morca has the proud stance, the labile moods, the sharp heelwork of an accomplished Flamenco artist, along with a distinct presence and projection. In the best of his numbers - his final tempestuous solo, especially - these attributes all worked together to fine effect. Elsewhere the impression was on the drab side - heel sounds were muffled and blurred (perhaps the fault of the floor), and rhythmic currents oddly stilted. Except for the traditional pieces and the comic number, the choreographic inspiration seemed slight. Strangest of all was the relative lack of passion, in a dance genre best known for its fiery transports.

Morca is clearly a dancer of mettle and substance, but the weight of the evening fell too heavily on his shoulders alone to allow for more than intermittent rewards.

* * *

ANA MARTINEZ'S FLAMENCO

(From The Washington Post, Wednesday, May 16, 1983 issue)

by George Jackson

The foundation of flamenco dancing is 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 "Alegrías," she 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 ronde 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.

* * *

THE EXTRAORDINARY SUCCESS OF ANA MARTINEZ AND PACO DE MALAGA AND THEIR COMPANY OF "ARTE FLAMENCO"

by Walter Seminario

On May 15, in the Lisner Auditorium of George Washington University, Ana Martínez presented a show with a large variety of choreography and costumes and one more time has the fabulous dancer demonstrated her "arte" full of "pureza y elegancia".

Paco de Málaga, Manolo Leiva and Niño de Brenes, raised the audience to its feet with standing ovations for each of their solos. I should highlight the performance of José Antonio, son of Ana and Paco. He is only 18 years of age, with a prominent and futuristic career in the art of flamenco guitar.



ANA MARTINEZ

José Antonio, accompanied by his father, Paco de Málaga, interpreted two solos, "Entre dos Aguas" and "El Pajaro Campana", surprising all the audience with both interpretations. "Ole" José Antonio.

I also should point out the presentation of the "Bailarines", Manolo Rivera and Roberto Lorca, both having totally different styles of dancing, and pleasing a very enthusiastic audience of almost 1500 people.

Thank-you Ana, we want to see you more often, and "enhora-buena" to the Spanish Embassy for this gift that you have given us, a concert of such high class and professionalism.

With such fine talents as guitarists Paco de Málaga and José Antonio, and singers Niño de Brenes and Manolo Leiva, the use of recorded scores for some of the dances seemed unnecessary. Also, the orchestral sound overwhelmed the stamping and

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tapping. Manolo Rivera's dancing had ample speed and fluidity, 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 Martinez from opposite sides of a darkened stage and she, barely visible, replied with the music of her feet.

* * *

MUSIC Y DANZAS DE ESPANA

by Ron Spatz

On a recent Sunday afternoon in June, the José Luis Esparza dance troupe performed an entertaining series of Spanish and flamenco dances, featuring José with supporting dancers Clarita, Malena Ríos, Ana María Guitiérrez, Cristobal Maier, Enrique Nieves, and Cantaora, Rubina Carmona. Marcos Carmona provided exciting and upbeat guitar accompaniment.

José began with a solo rendition of "leyenda", followed by two guitar solos...then a sevillanas with Clarita, Malena, Ana María; La Caña by Jose, Fandangos de Huelva with Malena, Ana Maria, Cristobal, and Enrique, Soleares by Clarita, Alegrías by José. Marcos and Rubina performed 'El Cante De Rubina'. The Company closed with a bulerías.

While the level of performance was excellent and professional, I feel it was lost on the greater part of the audience, the reasons being the necessity of sharing the program with a Y.M.C.A. ballet group, which resulted in an auditorium filled with kids running up and down the aisles and rude parents with squawling infants--once again bearing out the apparent truth that, with very few exceptions, flamenco does not mix well with other performing arts. Also, the distorting sound system did not do justice to Marcos Carmona's normally excellent sound.



JOSE LUIS ESPARZA



PAULA PERFORMING IN HONOLULU

PROGRAM IN HONOLULU

by Paula Durbin

The Ala Moana Shopping Center in Honolulu is reportedly the largest such center in the world. Among its amenities is a wood floor stage where dance performances are scheduled for weekends and holidays.

On Memorial Day, May 30, 1983, Bill Doherty's group of eleven performers offered a program of representative dances from Spain, as well as from Mexico and the Philippines, two of the countries whose dances most reflect the Spanish influence. Costumes were mostly designed and constructed by Doherty or ordered by him from abroad. Soloist Paula Durbin's wardrobe included costumes by Enrique de Alzaga of Madrid and Buenos Aires.

Scattered photographers and several hundred shoppers appeared to enjoy the show in spite of the nonday sun and lack of seating.

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LOS ANGELES JUERGAS

JULY JUERGA

by Ron Spatz and Yvetta Williams

July 9th found us back at the Long Beach dance academy-- Studio 2000, with hosts Joaquin and Liza Feliciano and Oscar and Virginia Robles. It was a small, but good juerga with lots of fellowship and participation...more like a party than a stage show. Maria Morca started things off with a workshop on palmas. Participating on the guitar were General Littleton (down from Bakersfield), Carlos Price, Ron Spatz, Yvetta Williams, Kieth Stanton, Joe Amico, John Simpson, Dennis Hannon, and Roy Mendez Lopez. Dancing were Maria Morca, Marlene Gael, Liza and Joaquin Feliciano, Katina Vrinos, Sharlene Moore, Rudy Montoya (who supplied some cante as well), Estella Alarcon, and Carolyn Berger.

The donations weren't earth shattering, but were healthy, and we did manage to scrape out a small donation (\$55) for the Jaleo fund. People who didn't have a chance to give extra for the juerga benefit will get another chance at the Sept. 9th Friday night juerga at the Casa de España, 1828 Oak St., L.A. (3rd floor of Casa Camino Real Building). Free parking and food and drinks will be available. Benito Palacios will be giving a workshop on flamenco toques starting at 8 p.m. We have announced before, but it might be worth mentioning again, any time we have a surplus in the collection box after expenses, we intend to donate it to the support of Jaleo magazine.

At the end of the Sept. 9th juerga the Historian's Book for the L.A. juergas with announcements and pictures of the juergas for last year disappeared. It is a black, vinyl covered three ring, 8 1/2 x 11 binder with plastic pockets containing pictures taken at each juerga during the past year.

If anyone sees the book or knows where the book is please contact Yvetta Williams 213-833-0567 or Ron Spatz 213-883-0932. The book belongs to everyone and we have been bringing it to each juerga for all to enjoy - please help us to locate it so we can have it for the future juergas.



KATINA VRINOS



DANCING: JUAQUIN FELICIANO, GUITARISTS LEFT TO RIGHT: DENNIS HANNON, JOHN SIMPSON, ROY MENDEZ LOPEZ



GUITARIST JOHN SIMPSON AND YVETTA WILLIAMS



LIZA FELICIANO AND GUITARIST DENNIS HANNON



MARIA MORCA (LEFT) GIVING PALMAS WORKSHOP
LEFT TO RIGHT: MARIA, GENERAL LITTLETON, CARLOS
PRICE, RON SPATZ, YVETTA WILLIAMS, MARLENE GAEL,
KEITH STANTON, JOE AMICO

OCTOBER JUERGA

A special juerga has been arranged for Sunday, October 9th, starting at noon at the home of Juana Escobar, 1050 S. Oakland, Pasadena. Phone 213-793-6277. Juana will give a workshop on how to express your emotions and self in the dance.

Take Ventura Freeway (134) to 210E off at Marengo, South to Glenarm, left on Glenarm, left on Oakland. Bring chair or pillow, warm clothes and food to share.

* * *

DECEMBER JUERGA

We will return to the Sevilla Restaurant, 1517 W. Carson St. in Torrance, for our December 10th juerga. If you wish to partake of the fine Spanish cuisine prior to the juerga, make dinner reservations by calling (213) 328-2366. To reach the restaurant from Harbor Freeway South, exit at Carson St. and go West on Carson. Restaurant is between Normandie and Western. If you are going North on Harbor, exit at 220th St., go North on Figueroa and West on Carson.

For further information on Los Angeles juergas contact Yvetta Williams 213-833-0567 or Ron Spatz 213-883-0932.



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

updates

WORKSHOP IN CANTE FOR BEGINNERS will be offered by Rubina Carmona in 3 parts in Los Angeles. Part I Friday 8-10 p.m. on the 29th of October, and will cover jaleos with palmas. Part II 3-5 p.m. Saturday the 30th, covering the type of material that can be applied immediately at juergas, such as asvillanas, fandangos, etc. Part III will be held the same day at 8-10 p.m. and will show the supportive relationships between baile and cante. The cost for all three parts is \$40, or \$15 for single sessions. Rubina has 15 years experience at cante and baile both in America and Spain. She has studied cante under such greats as Bernardo el de los Lobitos and Joselero de Morón. Anyone interested in attending or wishing more information may reach Rubina at (213) 660-9069.

concerts

ZORONGO FLAMENCO will be performing in the La Zambra room at "George is in Fridley" at 3720 East River Rd. on Oct. 7 & 8, 14 & 15, 21 & 22, 28 & 29. The show which also includes oriental dancing begins at 8:30. Call 781-3377 for reservations. \$5.00 cover.

ARTE FLAMENCO DANCE COMPANY with bailaora Diana Solano and cantaora Faly de Cadiz and guitarist Jose Solano will perform on Nov. 4 at the Portland Art Museum, 1219 SW Park, and Nov. 26th at Lincoln Hall Theater, Portland State University, 724 SW Harrison, Portland, Oregon. For info call Diana Solano at (503) 647-5202.

RODRIGO AND PACO SEVILLA in concert, Thur. Oct. 13, 7:30 at the Mathis Community Cultural Center, 247 So. Kalmia St. in Escondido, CA. Call (619) 741-4691. They may also be heard at Drowzy Maggie's, 31st and University in San Diego, CA on Oct. 9 & 23. (619) 298-8584.

GENE ST. LOUIS FLAMENCO GUITARIST will present a concert of classical and flamenco pieces at Carnegie Recital Hall 154 West 57th St. in New York on Oct. 10, 8:00 p.m.

SABICAS in concert Oct. 14 at the Town Hall, 123 West 43rd St., New York City.

FUEGO ESPAÑOL, a Spanish dance concert, will be presented Sun. Oct. 30, at 7:00 p.m. at the Weinstein Auditorium of The National College of Education, 2840 N. Sheridan Rd., Evanston. "Tezesa y Las Preferidas", resident Spanish Dance Company of the Ridgeville Cultural Arts Center of Evanston, and "Lila Dole y Spanish Dancers" of the Northern Illinois Repertory Dance Company, Northern Illinois University in DeKalb, Illinois, will perform a program of Spanish regional, neo-classical and flamenco dance. Also appearing will be special guest artist, Victorio Korjhan. Tickets are \$6.00; \$3.00 for students and senior citizens. Group rates are available. For info call 312/869-5460.

MARIO ESCUDERO in concert Feb. 3, 1984, at the Town Hall, 123 West 43rd St., New York City.

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

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

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