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ANTONIO MAIRENA





# newsletter of the flamenco association of san diego

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JALEO, BOX 4706 SAN DIEGO, CA 92104

OCTOBER/NOVEMBER 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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(\*See back cover for explanation.)

## IN THIS ISSUE

MARIO ESCUDERO: INTERVIEW.....	3
LETTERS.....	5
ANTONIO MAIRENA 1909-1983.....	8
FOUR TEACHERS OF SPANISH DANCE:	
A THREE PART SERIES.....	14
PEDRO BACAN: INTERVIEW.....	15
NOTICIAS FROM SPAIN.....	16
FLAMENCO IN CHICAGO.....	17
MANOLO THE MAN.....	18
SPANISH DANCE SOCIETY.....	22
MORCA SOBRE EL BAILE.....	24
NEWS FROM FRANCE.....	26
GAZPACHO DE GUILLERMO.....	29
PRESS RELEASES.....	30
REVIEWS.....	31
EL OIDO.....	36
LOS ANGELES JUERGAS.....	36
SAN DIEGO SCENE.....	40
ANNOUNCEMENTS.....	41

## CLOSING DATES

ITEM	For Dec. Issue	For Jan.
ARTICLES.....	In by Nov. 15th	Dec. 1st
ANNOUNCEMENTS, ADS,		
LETTERS, ETC.....	In by Nov. 25th	Dec. 15th

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## MARIO ESCUDERO

INTERVIEWED FOR JALEO BY EL CHILENO

I met Mario Escudero in Los Angeles during a brief concert tour he did on the West Coast in 1980. At that time, I expressed an interest in interviewing him for *Jaleo* and he readily agreed. But it wasn't until more than a year later, in New York, that the opportunity arose.

Our conversation took place in his apartment. Mario is an extremely affable, open and friendly individual and is an articulate and enthusiastic conversationalist on the subject that has made him a giant among giants: the flamenco guitar. After a few hours in his home, we adjourned to a local pub to continue talking right up until time for my flight back to Washington DC. I left with not only several

hours of taped conversation, but with the feeling of leaving a very old and dear friend. We spoke exclusively Spanish in this interview, although Mario speaks English quite well and is fluent in French.

**J:** Which strings do you prefer?

**M:** Well, I adapt to anything. I use La Bella or Augustine, or the new one, Flamenco Supreme, which is very good. Some last a little longer than others, but the sound, in general, is good in all of them today. They are all machine made, so, in reality, it depends on the machine and, for example, La Bella and Augustine may have the same

machine. Then, the materials are all supplied by manufacturers like Dupont, in rolls---almost completely made; all that remains is to cut them and wind them. In reality, there is very little human intervention.

J: Do you mix your strings? Some people mix Savarez basses and La Bella trebles, for example.

M: Si! Savarez basses are very brilliant, very good. Sometimes we use the black ones (La Bella trebles) because they are more consistent; some people like strings hard tension, others softer. To each his own. Personally, I have no favorites. I use anything. They're given to me anyway. 'Al caballo regalado, no se le mira el diente.' (Don't look at a gift horse in the mouth.) I don't know what it is to buy strings. The day I have to do it, I will feel very strange. The manufacturers want us to use their strings because, when you go somewhere, people ask what kind of strings you have, and that is good publicity.

(Mario continues while tuning up a guitar) Sounds good, doesn't it (Jokingly)? Like a wet cork? Look at the name they put on it! (He shows me the label inside, which reads "Escudero") Someone brought it to me a long time ago. Now it is all beat up. They put names on their guitars like "Sabicas" or "Segovia"; there is even one, from Japan maybe, that is called Córdoba, but here they call it Cordoba. I keep this one around because it is good for giving lessons.

J: What guitar do you normally use, Maestro?

M: Well, I have a Ramirez and this one is a Conde Hermanos. I play a Tamura, made in Japan, in my concerts--"me va bien!" (it suits me well!). Also, when you travel, you don't want to take a chance, you understand? They get banged or lost. I have a very good guitar case and nothing has ever happened to it. Once it got lost for a while and I said I wouldn't leave until it showed up. The guitar was in St. Louis or somewhere. They had made a mistake, but it finally turned up. If you pay for an extra seat for the guitar every time you fly, it will cost you a fortune by the end of a tour. So, I travel with a good guitar, but one that I can lose without having a heart attack.

J: Do you have a guitar that you particularly like?

M: Si! I have a Santos Hernández guitar, that I never use. I also have a Manuel Ramírez, the old Ramírez, the grandfather of the current Ramírez. I have a German Hauser guitar. But they stay safely at home. If I have to take one of these instruments to Spain, then I will pay for an extra seat. But I only do that once. If you take twenty different flights a year, then in two years you will have spent a fortune.

J: How does one learn to accompany baile and cante?

M: You start out accompanying one person and then, later, another. Each one has his way of expressing himself, little details that you begin to learn. It has to be, as we say, within the rules, the rhythms. All we can do is teach technique and variations, that sort of thing. Many people have come to me and want me to teach accompanying. I ask them, "Can you sing?" They say, "No." I say, "I don't either, so what will we accompany?" Besides, I know of seventy styles of soleares; you have to follow the voice. There are singers

with greater strength who stay longer on a certain tonality.

J: Do you have some American students who play well?

M: There are some who are very promising. It always helps to be in the ambiente, which you can't have here like you do in Spain.

J: Can you tell us something about your development on the guitar?

M: The guitar was my toy when I was a child. I began by playing with it rather than playing it, if you know what I mean! I was born in Alicante into a gypsy family. When the "movimientos" (political) began in Spain, we left and went to live in France, where I spent most of my childhood. We travelled all over France, Switzerland and the Netherlands. After the way, we returned to Spain, to Madrid, where I met El Tío Montoya--Don Ramón Montoya--and Niño Ricardo. I met Ramón in one of those colmaos flamencos, places where the rich señores had their fiestas with the guitarists and singers; the fiestas, or juergas flamencas, were held in rooms called "reservados." Pues, I met Ramón Montoya in La Villa Rosa in Madrid. I believe it still exists, but as a tablao--back then it was only used for private juergas. They still had some tablaos in the style of the ones of Silverio Franconetti or El Burrero de Sevilla. But I grew up in the ambiente of the juerga. My father played the guitar, as did an uncle of mine. My mother was a professional singer, not a cantaora flamenca, but sang canciones like Conchita Piquer or Sarita Montiel.

As a child, I spoke French with the other kids, in the street, in school, and even with my mother. When we went back to Spain, it was hard for me. I went to school a little, but not very much, because we were always moving.

I was still a child when I was introduced to Vicente Escudero in France, where he was considered an idol and developed himself as a dancer. When I was little I would call him Don Vicente, or Señor Escudero, and one day he said to me, "I am neither Don Vicente, nor Señor Escudero. I am El Tío Vicente!"

So, from that time, he became El Tío Vicente to me. He was not a gypsy of course, but he admired the gypsy culture. Because we spent a great deal of time together and had the same name, people often thought we were related, but we had no blood ties. I am very indebted to him because he was the first to encourage me to go on stage with him, on the best stages of Europe, where he took our art with great dignity. He had an artistic dignity and a no nonsense attitude toward our art that demanded respect. Hombre, artists are not gold coins that are admired equally by everybody. Some people like our art better than others. Some liked Vicente a great deal; others did not, but what we must recognize is the great work of that man with respect to the manner in which he presented his art. You can be a great dancer, a great artist, but if you do not present it with respect, with "categoría" (high class, quality), then it is something else.

So, I passed through the flamenco juergas, the Villa Rosa and Los Grabieles, where Antonio Chacón, José Cepero, and other greats of the early 1900's had also gone. I call that the "flamenco university."

J: Did you study guitar?

M: I met Daniel Fortea, maybe you have heard of him (a classical guitarist). He was a disciple of Tárrega. He passed away not too long ago and was an older man when I met him. In the Madrid of my youth, the guitar was quite prominent, both classical and flamenco. I met Regino Sainz de la Maza. In France, I met Don Emilio Pujol, who I believe passed away not too long ago, and his wife--both beautiful people. He was a recognized master. I didn't study with him, though, as I was just a child when I met him, and, later, I never had the opportunity, I was always working, on tours, travelling with folkloric companies.

J: What was your first job as a guitarist?

M: Pues, we could consider my first real job to be when I worked with Estrellita Castro, a famous Spanish artist. Actually I'm not certain whether the first was with Estrellita Castro or with Vicente Escudero. There were other groups also.

J: How about with Ramón Montoya?

M: I just worked with Ramón Montoya in El Teatro Español in Madrid, along with Vicente Escudero. Don Ramón played solos, and I played for the cantaor Jacinto Almadén and Vicente Escudero. I also worked in companies of "ópera

(Continued on page 21)



INTERVIEWER "EL CHILENO" WITH MARIO

## LETTERS

## GREETINGS FROM FINLAND

[Editor: The following note and photo were received from a new Finish subscriber. Jaleo's sphere of distribution has been growing gradually over the past six years and now has subscribers in seventeen countries: Canada, Mexico, Costa Rica; ten European countries: New Zealand, Australia, Japan and Hong Kong.]



Greetings from Finland to all the aficionados of flamenco! (The guitar is Hermanos Conde and the piece is "Campifia Andaluz" -- alegrías de Sabicas).

Jussi Parikka  
Helsinki, Finland

## A PLEA FROM POLAND

Dear Sir,

Excuse me please my daring and writing to you, but I have the great request to you. I ask you very, very much - if you are so kind - would you like help me and send me free of charge, as your special gift to me - copies of your flamenco magazines - maybe any back issues copies. I am young guitarist interested in flamenco. It is impossible to get in Poland such publication (magazine and music) I have not money to pay you. I will be also very, very grateful if perhaps anybody will help me and send me any albums with flamenco solos for guitar. Help me please Dear Sir.

I remain with my kind regards and best wishes to you. I am

Sincerely yours,  
Ryszard Panionski  
Krynica Z, Poland

[EDITOR: Jaleo cannot afford to send complimentary subscriptions and back issues overseas but we will be happy to set up a fund for this purpose if any of our readers would like to donate toward Ryszard's subscription. Overseas air mail subscriptions are \$32.00 per year and back issues range from \$2.00 to \$3.50 to mail overseas. Music could be forwarded to us for mailing with his Jaleos or we will send Ryszard's complete address if someone wants to send him something directly. I would think that cassette tapes of records would be appreciated too.]

## NEWS FROM FRANCE

Hi Jaleo,

I send you here some pictures of the flamenco artists. Next time I'll send you an interview with the young flamenco guitarists - they are 16, 17, and 18 years old.

## Flamenco News from Paris:

The 1st flamenco festival in Paris (14th October) was very successful. Two thousand seats were sold out. The aficionados were glad with the artists of qualities: Manuela Carrasco and her "cuadro", Enrique Morente, Juanito Villar, Carmen Linares, Juan and Pepe Habichuela and Juan Carmona. The organization, Tony and Evelyne, were happy. They plan to invite Paco de Lucía and Pepe de Lucía for the 2nd flamenco festival in Paris. Ole! Bravo!

Best wishes to Jaleo. I enjoy the articles of Ken Sanders. Keep going on!

Ho Tong Hanh  
Paris, France

[EDITOR: Ho Tong's pictures of festival performers may be found on pages 26 through 28]

## ON TOUR IN THE SOVIET

Dear Jaleo,

I am writing from the Soviet Union where I am currently on tour in (?) close to Siberia. I will be going to Leningrad, Tallin and Moscow where I will be staying for a while giving classes in Spanish dance to the Bolshoi Ballet. Then over to Bulgaria also to give concerts and classes to the ballet there.

Warm regards,  
Pilar Rioja

## APPRECIATION FROM SPAIN

[The following letter from Manolo Marin to Paco Sevilla is reproduced here as the message is obviously one that will be appreciated by all of his friends in America]

Querido Amigo Paco,

Espero que te encuentras bien y con mucho animo para el trabajo y la lucha cotidiana. Yo estoy estupendamente y con muchas ganas de bailar y de hacer cosas, porque la gira en los Estados Unidos me ha inspirado mucho y siempre guardare un recuerdo extraordinario de esos dias. Sinceramente, he conocido allí personas maravillosas que han tenido para mi miles de muestras de admiración y de cariño, y he visto cosas tan bonitas, que tengo que decir, como dicen los franceses, "Coup de chapeau" para America.

Luego me ha parecido increíble y estupenda ver la afición que manteneis allí, aun estando tan lejos de España y del ambiente, y quisiera deciros a todos vosotros que lo único que os falta es eso, un poco de ambiente, porque mi punto de vista es que el flamenco no tiene fronteras, sobre todo en el baile y la guitarra. Animo Amigos! Pero hay que trabajar duro en el flamenco, y todas las ramas del arte no son cosas faciles y no basta decir, "me gusta" hay que ser apasionado y trabajar mucho.

Me gustaria que publicaras una lista de las personas a las que quisiera dar las gracias. No puedo dar todos los nombres porque la lista seria muy larga, pero a todos estoy muy agradecido:

[See list after English translation]

Dear Paco:

I hope you are well and have much enthusiasm for work and the daily struggle. I am feeling stupendous and with much desire to dance and do things, because the town of the



United States has inspired me greatly and I will always treasure the extraordinary memory of those days. Sincerely, I met marvellous people there who demonstrated in thousands of ways their admiration and affection for me, and I saw such beautiful things that I have to say, as the French say, "Coup de chapeau" (I guess that means "hats off") to the Americans.

And then, it seemed incredible and stupendous to me to see the afición that you maintain there, even though you are so far from Spain and the flamenco atmosphere, because my point of view is that flamenco has no borders, especially in the dance and guitar. Amigos! But you have to work hard at flamenco. No branch of the art is easy, and it is not enough to say "I like it;" you have to be passionately involved and work hard.

I would like it if you would publish a list of the people who I would like to thank. I can't give all of the names because the list would be very long, but I am very thankful to everyone:

San Diego: Paco Sevilla, Juana de Alva, Magdalena Cardoso, Juanita Franco, Victor Soto.

Los Angeles: Rolando y Timoteo, Catherine Vrinós, Leo Markus, Marcos Carmona, Lourdes Rodríguez.

Seattle: Marcia "La Romera", Jose N. Martinez, Isa Mura, Luisa Dale, Oscar Nieto.

Minneapolis: Gine y Barbara Roche, Joanna Weber, Marta del Cid, Lewis Christensen.

And all the people who studied with me and I had the luck to know.

Un fuerte abrazo,

Manolo Marín  
Sevilla, Spain

\* \* \*

#### MANOLO MARIN IN MINNEAPOLIS

Dear Jaleo:

I just returned from a fantastic week of classes with Manolo Marín in Minneapolis and feel obligated to take this time and space to acknowledge my appreciation of Paco Sevilla's afición and organizational talents in bringing this wonderful man to us. Having done similar promotional work on a far smaller scale, I know how much energy and time is invested in coordinating people and places, and how much concentration to detail is needed to ensure success. I am sure I am one of many who would like to thank not only Paco, but the local organizers in the various sponsoring cities, for making this opportunity available.

The seminar was everything I had hoped for and more - funky, no-frills flamenco. Manolo is a driving, no nonsense teacher who demands of his students an involvement and energy equal to his own. Getting the steps was the least expected of us -- there was the strengthening of those steps, cleaning them, coloring them, and then being alert to all the nuances of body movement that accompanied them. What I appreciated most about Manolo's material is that it is so all encompassing -- although the steps are taught in a routine format (as they must be to be absorbed), they are not routines. His pasos por tangos fit very naturally into any tangos, his bulerías are applicable to any bulerías, and a number of movements are interchangeable among dances, as he often demonstrated. Toward week's end this approach was put to the test as we danced to his cante, spontaneously lengthening or shortening the number of times a certain step was performed, according to the phrasing of his letras, which always seemed to vary. The end result was a feeling that one had truly merged with the movement and flowed, as an individual, into the dance. It had become something natural and of ourselves. One class would have been worth the trip -- a whole week's worth was an incalculable treasure.

And impossible to anticipate was the hospitality and warmth of Minneapolis' flamenco community, whose camaraderie extended well beyond the confines of the studio -- the fabulous dinner at Joanne's; joining Val to perform with Mike and Tony Hauser; lunch and a play with Maureen; after

class beer and sandwiches at Martha's -- thank you, all of you, for making me feel so welcome. And a special thank you to Luis, our guitarist for the seminar. Even when we were at our most exhausted and felt we couldn't do one more step, his forceful toque was there to buoy us up.

Finally, I need to mention one very special person, the seminar coordinator and my hostess, Barbara Roche, who is at once a brand new and very dear old friend. She and her super 5 year-old daughter, Gina, opened their home to me as well as Manolo, and I cherished every moment of my stay there: The long, late night talks at the kitchen table because we were too agitated from class to sleep, the frequent practice sessions that often began in the kitchen and wound up in Barb's basement studio; the crossword puzzles (we're both fanatics); the night Barb's Aunt Francine, a delightful French-Canadian singer, dropped by and instigated a songfest around (where else?) the kitchen table; the day we escaped to the country and rowed around (and around and around!) the beautiful St. Croix River; lolling around on the warm, sandy banks of the Mississippi after class, with Manolo singing about the Guadalquivir. And Manolo's bulerías.

To say it was fun is like saying a trip to the moon would be amusing. It was heart-breaking to have it end, but I know from experience that there will be other times. And there is consolation in knowing that we are all inhabiting this planet within the same lifetime. I am one very grateful flamenco.

Marta del Cid  
Alpharetta, GA

[See article and photos on Manolo page 18.]

\* \* \*

#### PRAISE FOR THE BALLET NATIONAL

Dear Jaleo:

I found it a great pleasure seeing the Ballet Nacional Español and I would like to say that the "Flamenco Suite" was a refreshing trip into the world of fine flamenco. I see that flamenco has gone full circle and I am mainly talking about the two female soloists who performed here in Seattle. It was like seeing La Macarrona in style or Pilar López, because they both danced with such gracia, using the essence of flamenco tradition, even down to the old style ida in the alegrías. (I remember when guitarists laughed at it in Spain in the early seventies). It was also refreshing to see two such dancers who knew how to use the bata, very seldom grabbing it like the weekend laundry, and not trying to be another Carmen Amaya in pants and going one hundred miles an hour in their footwork. It was so great to see and hear Talegón, as he can make a cuadro, almost by himself. Also, hearing such fine guitarists was such a pleasure. It was great to see Luis Carmona (Habichuela) with whom I worked in the Cafe de Chinitas. All in all, I felt that my faith in beautiful flamenco has a great deal of strength in regards to its future with the up and coming artists. A full circle. Yes, a full circle, back to the roots, back to the art with integrity. It was a short suite, but fine, and that goes for all of the artists. It is inspiring to see my old friend Paco Romero, who had been dancing before many of today's young artists were even born, dancing with such strength and style. I know that they left this area with many a new audience ready and willing to see fine Spanish dance, music and song, a whole new flamenco public. Gracias.

Teo Morca  
Bellingham, WA

\* \* \*

#### ZAPATEADO DE ESTAMPID STILL VERY MUCH ALIVE

Dear Jaleo:

Thank you for sending me the "March" issue of Jaleo that I never received and finally was able to read today. Let me start off by addressing myself to "the Shah of Iran" and his

very interesting "Footwork Notations" that appeared on page 17 of that issue. He mentions in his first paragraph "What flamenco dancer has not heard of the celebrated zapateado of Juan El Estampío? Yet, who alive today can tell me how it was danced?"

I was very surprised by that comment because there are still those who keep faith with the original version to the absolute last detail, and I have been teaching it here at the Spanish Dance Center in Arlington, VA, for years. How I learned it and was able to verify that it is the exact same as the one taught in his classes is very simple. My husband, Fernando Sirvent, played for the classes of Estampío for years (his teacher Manolo Bone [Bonet?] was Estampío's guitarist from the time when Estampío was still an active dancer and later played for his classes. Fernando, as a young student, received his first training for playing for dancers at this studio). Fernando always talked to me about the zapateado of Estampío and remembered that the star pupil of Estampío was Pacita Tomás (she went on to become one of the leading dancers in Spain and always danced Estampío's zapateado and his famous alegrías). We contacted Pacita in Madrid, where she has a very active studio and at times still performs. She is on the top of my list when I send students to Spain to study. (I also recommend very highly Ciro, Paco Fernández Azorín, Martín Vargas and Merche Esmeralda.) Pacita and her husband Joaquín Villa are especially good for students who are learning; their classes are very pure, taught in the style of Estampío and Pericet and personal corrections are very much a part of how they teach. They teach in their home right behind the Plaza de Toros in Madrid. If you would like to contact them here is their address and phone. "Academia de Baile", Calle Luis Diaz Cobena 10, Madrid 28. Phone: 256-0694

Getting back to the zapateado of Estampío, I learned it years ago from Pacita and, I use it not to perform, but as a daily exercise for the complete warm-up of the feet. It consists of seven groups plus the campanas and ending. My students are also getting a tremendous benefit from it and they will be performing the complete zapateado at a concert they are giving on January 29th (at the Dance Place). I strongly recommend that anyone really serious about Spanish dance should make every attempt to learn this "gem" and use it as a daily "vitamin" pill for strong clean MUSICAL feet.

Con muchos recuerdos,  
Raquel Peña  
Washington, DC

\* \* \*

#### MATILDE CORAL SUMMER DANCE COURSES

Dear Jaleo,

Matilde Coral gave me the enclosed information about her summer courses in Sevilla. I pass it on to you for the benefit of those of your readers who may be interested in studying with one of the major dancers and choreographers of flamenco this country has produced.

INTENSIVE DANCE COURSES -  
SUMMER 1983 - JULY 18-29

Classes are 1 hour per day, five days per week, for two weeks. Up to three classes per day may be taken during this summer course. The cost of each class is 11,000 pesetas. Each class will learn a complete dance: 1) Bulerías, 2) Alegrías, 3) Depending on the vote of the students: Caña, Soleá, Taranto, Sigüiriya or Tangos. Studio space is available in the afternoons at 600 pesetas per hour. Complete room and board can be found if sufficient notice is given. Registrations accepted until July 10. Write to Escuela de Dances Matilde Coral c/o Castilla, 82 - 84 (Pasaje) (Teléfono 33 97 31) Sevilla - 10, Spain.

Sincerely,  
Lee Thompson  
Corte Madera, CA

[Editor: Even though this information was for the summer of 1983 students may want to make inquiries for 1984.]



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#### CATALOGUE OF MODERN FLAMENCO RECORDS

A collection of flamenco records from the modern era (1972-82), representing most of the important artists and including a number of unusual and rare items. Each record is described in detail and given a brief critical review. A tape library will make these records available.

SEND \$4.00 TO: PACO SEVILLA,  
2958 KALMIA ST.  
SAN DIEGO, CA 92104



ANTONIO MIERENA, EN SU CASA DE SEVILLA, DECEMBER 1981

## ANTONIO MAIRENA 1909 - 1983

(the following articles were sent to us by Phil Coram from England, Gordon Booth from Germany, and Charo Botello of San Diego; translated by Paco Sevilla)

### ANTONIO MAIRENA, MAESTRO OF CANTE FLAMENCO DIES OF A HEART ATTACK IN SEVILLA YESTERDAY

(from: El Pais, Sept. 6, 1983) by Alfred Relano

Antonio Cruz García, 74 years old, known in the flamenco world as Antonio Mairena, died yesterday at 7:00 PM in the Residencia García Marato de la Seguridad Social in Sevilla, victim of a heart attack. Mairena, who had been having heart trouble for some years, suffered a relapse while in his home in Sevilla. In early August, he had spent some time in the Virgen del Rocío sanitarium. His body was taken to the town of his birth, Mairena del Alcor (near Sevilla), where it was put on display in the town hall -- although originally it had been planned that he would be placed in the chapel of the brotherhood Cristo de la Cárcel, to which he belonged. Watching over the coffin were his brother, Curro, and sister, Dolores.

\* \* \*

Antonio Mairena, considered the greatest cantaor of all time, died yesterday in Sevilla, victim of a heart attack. For all practical purposes, away from his profession since 1974, due to the illness that has finally taken him to the grave, he received, in 1979, an homage from his countrymen and all of the flamenco world for the half century that he has dedicated to dignifying the cante. A bronze bust and a plaque placed in the doorway of the house in Mairena del Alcor where he was born 74 years ago, describes forever, "the creative genius of the most pure cante jondo," that this country has known.

Last weekend he was to have attended the Festival de Cante Jondo de Mairena. Recently released from the hospital, Antonio Cruz García failed for the first time to meet with the faithful public that has, since 1962, attended this festival that bears his name and is an obligatory event for good aficionados as well as an endorsement pursued by all of those who have wanted to make a name for themselves in the cante, baile, or toque. In place of his attendance, he sent a message, his last message, in which he thanked the three thousand people who filled the patio of the Academia de Mairena for their repeated devotion and explained the reasons for his absence. The public was not able to see him this year -- with his festive hat and a scarf around his neck, going to and coming from the bar -- nor benefit from the soleá and bulerías that he usually sang.

Antonio's first contract was in the Kursaal in 1929, when he earned forty pesetas. Later, he worked with the company of Antonio, a collaboration that lasted five years. But most of his youth was spent working for the señoritos. The cantaor remembers it this way: "The fiestas, the señoritos, were all that there was. Since I had nothing but my art to sell -- that was all I knew, all I had learned from childhood -- I had to attend the fiestas of the señoritos. That was the only world there was and one had to resign oneself to it. Today, fortunately, there is ample opportunity to earn a living with the guitar, cante, or baile: the festivals, peñas, theaters, cruise ships. Those fiestas of my day, in my view, were superfluous, they had no reason for existing."

Years passed and the intellectuals began to discover flamenco and the cantaores began to sign contracts containing many zeros [referring to money], but Mairena declared in 1979 that, "I have in no way made myself rich. I have been able to live, but I have no extra and, now that I am sick I find myself with no protection whatsoever, nor do I have Social Security."

Nevertheless, Mairena defended the present state of the flamenco art, although not without pointing out the existing



confusion: "Flamenco is passing through the most important time in its history, and I say this because, with the dignity it is given, the way it is valued, the way the artists live, there has never been a better time. But, with respect to the quality of flamenco today, there is a horrible confusion being spread that will take us to who knows where!"

\* \* \*

## THE WORLD OF POLITICS AND CULTURE IN ANDALUCIA SAYS GOODBYE TO ANTONIO MAIRENA

(from: El Pais, Sept. 7, 1983)

Everyone wanted to hurry to give the last honors to the illustrious cantaor and offer condolences for his loss. Among the telegrams of sympathy were those of the Casa Real, the President of the Government, vice president Alfonso Guerra, and the Minister of Culture, Javier Solana. That of Felipe Gonzalez...which ended with these words: "You know me well enough to know that above the feelings produced in me by the loss of a great personality, I remember most of all in this moment, the loss of a friend."

Many cantaores and bailaores passed the night keeping watch where Mairena lay in state, while others cancelled performances to come to say a last goodbye. Lebrijano, Fosforito, José Menese, Chocolate, José de la Tomasa, Calixto Sánchez, Matilde Coral, Rafael el Negro, Pedro Peña, Pedro Bacón, Juanita Reina, Gracia Montes, Chiquetete, Turroneiro, and many others attended the burial yesterday, some of them carrying the coffin that was taken on shoulders to the cemetery outside of town.

At 7:00 pm the coffin was taken to the church for the usual religious service. As it left the City Hall, above the applause of the thousands of people concentrated in the plaza where the temperature was over 104°, could be heard the heart-rending cries of the deceased artists' four sisters who,

along with his brothers, Curro and Manuel, formed the family group in the procession. The plaza was dominated by a large picture of the cantaor that had been placed in the balcony of the Casa del Arte Flamenco that he had founded, and on the flagpoles of the City Hall, covered with black crepe paper, the flags of Spain and Andalucía were at half-mast.

...[in attendance were high government officials, mayors of many cities, representative of peñas and other flamenco organizations, spokesmen for political parties, unions, cultural organizations, and an immense crowd of people.]...

During the short trip up the hill, from the City Hall to the church, the multitude packed the streets, applauding and shouting, "adios, maestro, fenomeno," and other such things. Children and youths of Mairena del Alcor carried more than forty wreaths of flowers that had come from diverse places and institutions. Left behind in the City Hall were the telegrams and cards of sympathy and a book containing twenty-six pages of signatures of condolence; next to one of the anonymous signatures was the following: "Antonio, you are now with your razón incorpórea and with the angels," alluding to a phrase that Antonio used to like to use in defining flamenco.

On the coffin was placed the staff of the honorary senior "brother" of the Brotherhood of Veracruz that had been bestowed upon the deceased. About 8:30, the body was placed in the tomb, over which will be constructed a structure that the cantaor had ordered from the sculptor Jesús Gavira.

\* \* \*

## THE LAST SONG FOR THE THIRD AGE

(El Pais, Sept. 7, 1983)

Before his death, Antonio Mairena had the time he needed to render his last service to the cante, to its followers and performers. With the help of the Consejería de Cultura de la Junta de Andalucía, he recorded, weeks before his heart



PABLO JULIA

PALL-BEARER, JUAN PEÑA "EL LEBRIJANO" WHO IS CONSIDERED A SUCCESSOR OF MAIRENA

stopped, a record that was an anthology of his activities, the benefits of which will go to institutions that protect the "Third Age of Flamenco" [the retired flamenco artists].

The dignification and rebirth of flamenco in recent years has not reached a point sufficient to endow the cantaores, bailaores, and guitarristas with an affiliation with the Social Security that would guarantee coverage, especially a retirement pension that would be minimally acceptable from a material standpoint.

The old age of many flamencos is spent forgotten and in misery when contracts no longer come to them because of their spent and broken voices and the situation becomes once more that of indefensa against misfortune and abandonment, a situation that Don Antonio fought so hard.

Yesterday, before the funeral, his brother Manuel managed to tell us between sobs that, "he was a cantaor who carried the cante to a point never achieved before, and it will be a long time before anyone surpasses him." With that he gave us the key to the personality of the Maestro, who took the cante from the caves to the universities and dominated all branches of it more than any other in the 20th century. At the same time, he worked hard to insure that the art of flamenco would occupy a place in the light of society and that its performers would begin to be considered as relevant artists, worthy of social esteem and public honors (in June, Mairana received the Medal of Fine Arts from the hands of the King).

Now sickness, "me arranca las alas del corazón" ("plucks or tears off the wings of my heart") as he himself used to sing in some old tientos, and the flamenco world, that doesn't always know how to be appreciative, owes Antonio Cruz García an immense debt.

There are no cemeteries for universities. Or to put it another way, we are burying the exhausted body of Mairana, but not his wisdom, his memory, nor his legacy. That which he knew how to rescue, invent, and express, forms part of our inheritance forever. This persistence we call eternity. And there remains Don Antonio. He loved the cante with fervor, he searched for it with patient anguish, and he emitted it with an almost furious delicacy and a remote but sudden exactness. All that work that he did day after day, night after night, in the darkness of anguish and the splendor of discovery, was leading him to immortality. When the earth falls on his heart (he dies from heart failure, which is logical, since he spent so much of it), that soil will not find his heart, because it is no longer in his chest, it has been left in the cantes of El Nitri, El Planeta, El Fillo... and those of that other ancestor who is now called Don Antonio Mairana, that Antonio Cruz García who was born on September 7, 1909 and who, today, the seventh of September, as the soil falls upon his worn-out body, has begun a final birth, reunited with the greats of the past, conversing with his teachers, who are now his companions.

\* \* \*

## FROM THE HEART

(from: El País, Sept. 7, 1983)

by Felix Granda

Many years ago, a flamenco show was organized in Mairana del Alcor, a town near Sevilla that, today, cries with us over the death of the Maestro. In that show, one of the singers was the arbitrary, impetuous, and anguished genius, Manuel Torre, then in the last years of his life. After his performance, the show was to continue, but, it seems that Manuel Torre had sung that night in such manner that he would be hard to follow. Don Antonio Mairana, a teenager at that time, directed himself to the audience, saying: "Distinguished public, after the performance of Manuel Torre it is impossible to continue with the singing. The show is over!"

With those sentences, Mairana proclaimed the wizardry of that awesome "siguiriyero" [singer of siguiriya] and gave the fiesta the rank of a ceremony. Now, more than a half century, we evoke those same sentences and feel the temptation to repeat them. Distinguished public: Don Antonio Mairana has died. The show is over!

But to speak this way would be unjust. It would be unjust to Antonio Mairana. The cante has not ended. The life of the Maestro has ended, but not that of the cante. On the contrary, it is possible that the cante has never been in better health. If that is so, then it is due, in part, to Don Antonio, his prodigious throat, his almost unbelievable encyclopedic knowledge of flamenco, and his inconceivable memory—even if sometimes invented or recreated.

We have asked many times whether the cantes that Mairana attributed to the old masters who shone in the time before the appearance of the record player (El Viejo de la Isla, El Planeta, La Andonda, El Fillo, El Nitri, Joaquín la Cherna, El Loco Mateo) are really the cantes of those ancestors or, whether, in a lesser or greater part, they are elaborations that Mairana, with modesty and cleverness, attributed to those classic names in the art of consolation of desconsolation. Modesty because, Mairana having been the creator, or recreator if you wish, of such a wide range of expressive forms, would have felt presumptuous to have proclaimed himself the father of such abundant wealth. Cleverness because, in attributing this long list of exact and majestic forms to those of the past, he stifles any possible arguments and installs those cantes directly and definitely into the wealth of flamenco heritage, since, in the flamenco world, the past is law, grey hair a reason for respect, and roots are the source of inspiration.

But, even when that which he attributes to the legendary creators are actually creations of this century, that should not diminish the gratitude and feeling of amazement we owe to Mairana. That amazement, that gratitude, has been earned by Mairana, step by step, tediously, slowly, relentlessly, in two dimensions of his art. On one hand, singing as the old-timer did it—in that manner where boldness and serenity, strength and daring, virulence and gravity, created a great wealth of pure fortune. On the other hand, in rescuing or reconstructing cantes that were almost forgotten or practically didn't even exist, and in such a vast number, with such solemn beauty and accurate drive, Don Antonio has made a contribution to the history of the cante that is something more than the contribution of an artist, or a style, or even a school; it is such a gigantic contribution that one could say that, with Mairana has died, not only a man, but a university.

\* \* \*

## A REVOLUTIONARY CANTAOR

(from: El País, Sept. 6, 1983)

Antonio Mairana was awarded the "Medalla de Oro de Bellas Artes" this last Spring. It was the first time that the Ministerio de Cultura had given an award to a cantaor. Three years earlier the Ministerio de Trabajo honored him with a medal of merit which the Asociación Nacional Presencia Gitana had asked for. With Mairana, flamenco entered into universities, places of culture, and even the church, where his flamenco mass has been heard.

One of the greatest maestros of cante jondo in the last three decades, he was the oldest of a dynasty of gypsy cantaores made up of his brothers Curro, Juan (now deceased) and Manuel. The cantaor became well-known for his saetas, as he explained a couple of years ago: "I sang saetas for thirty years on Calle Sierpes [famous street in Sevilla]. Every Semana Santa [Holy Week], two families who had a number of balconías hired me and paid me 1,500 pesetas for the whole week. That is how I became known. The seats where I sang sold for twice as much as any other in Sevilla."

Considered to be the first revolutionary of flamenco, he published a book in 1976 called Confesiones de Antonio Mairana, in which, according to his words, "the great confession in this book was my telling of my work in the great 'laguna' [lagoon; in this sense, he may mean the vacuum, the period when flamenco was at its lowest ebb] in which I had to live, what has been my mission, and firmness with which I have had to confront it. But, above all, the ingratitude --primarily envy--that I have had to put up with from my own people, in spite of the fact that I, being gitano, have given my all for the dignity of an art that was worth nothing and from the dignification of which those without gratitude are



benefiting. In this book I have shown clearly that I have taken the arte gitano-andaluz out of darkness."

Each year since 1962, in the town of his birth, Mairena del Alcor, there has been a festival of cante jondo that bears his name. This year, the festival, celebrated last weekend, was followed by the cantaor on the radio in his home in Sevilla.

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## A WAY OF BEING FLAMENCO

(From: El Pais, Sept. 7, 1983; translated by Paco Sevilla)

by ANGEL Alvarez Caballero

Antonio Mairena told how Manuel Torre, hours before dying - he had just passed the half-century mark-- , when a great aficionado of the cante who lived in Carmona and had the last name, Mata, went to look for Torre's house so that he could hear him sing as he did every Saturday and found the great cantaor from Jerez almost dying in a room that contained nothing more than two chairs, a small table, a trunk and the sickbed, said to him: "Mata, I can't sing nor leave the bed. I am dying. I recommend that you go to Mairena del Alcor and ask for a young gypsy who has a small tavern there and is called El Niño de Rafael. Tell him that I sent you and he will take care of you and you will enjoy him."

That morning, when they found themselves in the gathering with the cante in the tavern that Mairena's father had in that town, they received the news of Torre's death. Since then, Antonio Mairena considered those words of the dying man to be an artistic legacy.

Antonio Cruz García, Antonio Mairena as he is known in the cante, was born in Mairena del Alcor on September 7, 1909. Today he would have been 74 years old. "In my gypsy family, only my grandfather, Antonín Cruz Reyes, sang. My father, Rafael Cruz Vargas, was a good aficionado, very intelligent, and my mother, Aurora García Heredia, only danced in family fiestas...."

As a child he began to work with his father in the family forge. They didn't see much of him in the local school. It is likely that he knew the cante before he learned to read. "In the big gypsy fiestas, I listened to Joaquín el de la Paula, who was my first teacher, to Manuel Torre, and other great artists of lesser fame, but who had great gypsy flavor."

And so a cantaor was born who was destined to be exceptional, especially for his labors of investigation and the rescuing of cantes that were at the point of being lost. He resorted three cantes of El Mitri and others of Juan Junquera, Loco Mateo, Silverio... He gave the liviana back its value and returned it to circulation, along with the toná, the gypsy corridos or romances, the tonás of Perico Prescola, a cante por siguiriyas of Frasco el Colorao...

Of course, not everybody accepts Mairena without reservations. He was most often criticized for his formal perfection, his mastery without concession. Mairena almost always sang well, very well, and, it seems that in flamenco, that is something that should not be done. "In flamenco, the only thing of value is a gush of emotion that hurts one's insides," the cantaor Calzanes used to say, "to sing well or poorly, according to the abilities of each individual, is not so important; Antonio Mairena, for example, always sings so well that it gives no pleasure."

Pedro Camacho, while recognizing him as the most complete cantaor of the century, criticized Mairena for the meticulous imitative quality of his interpretations: "His cantes, generally, are echoes, not cries, sobs, nor proper wailings ["gritos, jipios, ni llantos propios"]. His cante is masterful, academic, predictable ... and cold, like an algebra lesson."

Aurelio de Cádiz judged him in a completely opposing manner: "Mairena pleases me as a cantaor; however, he sings his own way, not as the cantes were -- he is the one who says they were that way and nobody else has ever heard them so everybody agrees because he sings them so well, and in good compás, of course, but it says nothing to me."

These are points of view. Personally, I don't believe that there are objective criteria for finding fault to such

a degree with the way of singing of Antonio Mairena. It is certain that his feeling of responsibility and his intimate conviction that he would complete a mission that was little less than sacred -- that of restoring the cante gitano - andaluz to its original purity -- made him control himself excessively and watch very carefully the risk he could allow himself in order to maintain his ideal of perfection that stood above any other consideration. He lacked, of course, that "vena" [fiber] that made a Torre or a Manolo Caracol an artist of genius in some moments and detestable in others. Antonio Mairena sacrificed, and I believe it was consciously, the possibility of such heights in order to always be a very, very, very great cantaor.

With regard to the accusation that he was only a mimic, that he stayed faithfully to the models of the past, without the slightest creative contribution, that may be true -- but not completely true. "Mairenismo" is there, it is an unavoidable reality in the present day picture of flamenco, and not only in relation to the gypsy cante. What is "Mairenismo"? In the words of Mairena himself, "a certain aspect of flamenco with its "aires", forms and essences that is serving as a base for the formation of future artists."

Mairena believed in the duendes of the cante. "There are days when it comes and days when it doesn't. Days when one wants to sing and can't. Days when it seems like it will be a night of fooling around and it ends up as a truly great [grandiose] night..."

He was more explicit with me: "By duende I mean all of that which an artist transmits. Of course it is not the same to transmit to a "señor" who is not prepared to digest the cante flamenco or the cante gitano, whatever you want to call it, as it is to transmit to one who is prepared. To transmit those duendes to a "señor" who is prepared, you need an artist, or interpreter, who has this duende in his sound, in his way of expressing, of interpreting. Technique is also a very important factor for all of those who know how to digest the cante because, without that technique... because those who believe that just by sounding gypsy you will have duende, that just isn't sufficient."

"This is what I believe to be duende: to make you feel something that you can't explain, but that, in the moment it is given to you, your hair stands on end, you don't know what is happening to you, it makes you drink three whiskies, or three glasses of wine, or three glasses of brandy, or whatever, but you can't explain why... If the cante lacks duende, it is as if your body lacks soul, life..."

In his last book, Mairena formulated his theory of "razón incorpórea" (sorry! no definition.), something intangible and undefinable that you have to feel and respect in order to be a good gitano. "La Razón Incorpórea," written this way, with capital letters, "is our honor, the basis of our gypsy culture, the combination of our traditions and ancient rites, a thing that can only be understood by a gypsy, a true gypsy, and can only be lived by them. La Razón Incorpórea is not transmittable and unintelligible outside of ourselves, because you can't truly understand what you can't feel. We can only express it, by means of metaphors. La Razón Incorpórea is the inexhaustible source of inspiration of the cante gitano and the cantaor, and the latter expresses it in an intuitive form by means of "duende"..."

The rules ["cánones"] were almost an obsession for Antonio Mairena. He worried that the artists who would come after him, as well as the aficionados, would reproach him for having done something in the cante that did not follow the rules.

This was perhaps the Achilles Heel of Antonio Mairena, but also his strength. His extensive discography makes up a splendid, masterful lesson, not of algebra as Camacho would say, but of the best cante flamenco of all times. There is not, there has not been, and surely there will not be for many years, a cantaor capable of carrying out such a vast and complete task and with the stamp of perfection with which he carried it off. There are recordings of his -- first and foremost, "La gran historia del cante gitano - andaluz" -- that serve and will serve for a long time as a reference, for establishing the most orthodox manner of interpreting a determined style, with the additional confidence that in many of the cantes Mairena improved considerably on the original model. As a consequence, to reproach

him for being a copier of earlier cantaores seems, at least, to not reflect the whole truth.

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## THOSE ATTENDING THE XI CONGRESSO DE ACTIVIDADES FLAMENCAS WILL DEBATE THE AWARDING OF THE FOURTH "LLAVE DE ORO DEL CANTE"

(from: Diario de Granada, Sept. 15, 1983; sent by Brad Blanchard; translated by Paco Sevilla).

by Rafael Villegas

The awarding of the fourth "Llave de Oro Del Cante" will be debated in one of the sessions of the XI Congreso Nacional de Actividades Flamencas that is being held in Granada, in spite of the fact that there exists very diverse positions on the subject and on which cantaor should receive the honor.

The recent death of Antonio Mairena, who has held the "Llave de Oro del Cante" for twenty-one years, the "Key" being connected to those that had previously been awarded to Manuel Vallejo and Tomás "El Nitri", has opened the debate on who will inherit the "Key" and how it will be awarded.

The Cátedra de Flamencología de Jerez de la Frontera, in a public notice, "considers as a lack of delicacy and respect for the memory of the maestro, any type of speculation about who should be his successor in the possession of the ultimate award, which, being given for life, one would suppose to be the definitive consecration of a cantaor."

...The Cátedra de Flamencología proposes that said important trophy should be institutionalized at an official level by the department of flamenco of the Institute of Andalusian Culture of the Junta de Andalucía, which would be the organism which would, in the future, proceed with the concession, making use of the advice of a grand jury, in which would be present, the Cátedra, the flamenco peñas, the critics, and the old flamenco maestros...the system would be one of elimination elections, based on the votes of the grand jury.

The Cátedra ended up with the statement that any other method of election will be completely rejected.

The director of the flamenco department of the Junta de Andalucía maintains a similar posture, considering it too early to give the award, specifically because there is no cantaor who deserves it.

In the face of these positions, an important group of those attending the XI Congreso de Actividades Flamencas consider that now, when all sectors of flamenco are gathered together, is the moment to begin the debate over the concession of the "Llave de Oro del Cante" and, at last we should look at and study the criteria to follow--whether or not we actually concede it--and it is a subject that should be discussed in the gatherings in Granada."

...These same congressmen discredit the note from the Cátedra de Flamencología, stating that hidden in it, once again, is the centralism of Sevilla that does not want Granada to be the site of the awarding of the honor to the one who will succeed Antonio Mairena.

If the XI Congreso should come to agreement about how to award the "Llave", then, all eyes would seem to be on Fosforito as the cantaor who will receive the inheritance of Antonio Mairena; he is a cantaor who is qualified to be the successor and is the most complete at present, with a long professional life as a defender of the cante. Meneses, as well as Calixto Sanchez, Fernanda de Utrera, and Juanito Varela, are considered by the experts to be less complete than the cantaor from Puente Genil [Fosforito].

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## FOSFORITO BELIEVES IT IS PREMATURE TO GIVE THE "LLAVE DE ORO DEL CANTE AT THE PRESENT TIME

(from: Ideal, Sept. 16, 1983; sent by Brad Blanchard; translated by Paco Sevilla)

by Gomez Montero

The atmosphere is heating up in the Congress of Flamenco Activities. There is enthusiasm and interest enough to carry out successfully these sessions in Granada. Yesterday we began to see familiar faces from our fellow peñas, from the



FOSFORITO, THE ALMOST INDISCUTABLE HEIR OF ANTONIO MAIRENA



"Taranto" of Almería, the "Juan Breva" of Málaga, from Zamora, Córdoba, Santander, Salamanca, Extremadura, and many, many more; primarily, of course, they are from Andalucía.

There are many important subjects to deal with, but at the head of the list is the "Llave de Oro del Cante." This is the subject heard in the hallways, between glasses of wine in the Corral del Carbón and even in telephone calls in the homes of those attending the Congress, as they try to find out what people are thinking.

When it comes down to talking about the successor to Mairena in holding this title, the name that is heard most loudly in gatherings, as well as in the media, has been that of Antonio Fernández "Fosforito". But he is on the fringe of all this and is bothered when he is drawn into the contest. For this reason, we have gone directly to him to find out his position:

--What is your position with regard to this debate?

"I neither enter into it, nor attempt to stay out of it. I am a cantaor and nothing more!"

--What value do you place on the award, the "Llave de Oro"?

"I don't believe it should be the goal of any cantaor."

--When, how, and where should it be awarded?

"When? I believe there is no hurry. This is not like an inheritance in a family that is on bad terms and fighting amongst themselves. How? I believe it should be a more democratic system than the previous ones. Where? It doesn't matter. All of Andalucía is in the roots of our art."

--Nevertheless, we must search, if indeed there is someone worthy of this title.

"Exactly! With much pain we have confronted the death of that great maestro, Antonio Mairena, but now he must be replaced—but not in the same way it was done in the beginning with that 'Key'. The first two 'Llaves de Oro' were awarded by groups of friends and the third, that of Mairena, in 1962, in the Concurso de Córdoba, in which I was also entered."

--How was that?

"All of the performers in that festival were paid, except Mairena, who had been given the award beforehand along with a hundred thousand pesetas. Personally, I felt it had been given with great dignity to reward a lifetime of working for the cante."

--Who else performed?

"Along with Mairena, there was Juanito Varea, Platerito de Alcalá, and me in the cante, and the cuadro "Feria de Abril" with Farruco dancing and Chocolate singing for him. Each of us had to sing three cantes por tona or martinete, three por siguiriya, and then one of our own choice."

--In summary, what do you expect from this Congress?

"There are many important topics to deal with here, aside from the "Llave". We have to look out for the artists of the 'tercera edad' [the 'Third Age']."



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by Paula Joann Durbin

### PART I

#### AN INTERVIEW WITH MERCEDES AND ALBANO

Mercedes and Albano's studio is located on the Plaza Tirso de Molina in Madrid. There, they continue the flamenco tradition of Mercedes' mother, La Quica, one of the loveliest dancers of her time. In the summer, they teach the intermediate and advanced flamenco classes in José de Udaeta's Curso Internacional de Baile Español in Sitges. Albano also provides guitar accompaniment. Choreography is one of this couple's strongest areas of expertise, and the dances they create together are usually discussed in superlatives.

PD: Can we begin by hearing something about your mother, Mercedes?

MERCEDES: What can I say about my mother? That she was a marvel, that she danced very well and was a wonderful teacher. She started dancing at the age of five and continued until she was sixty-one, when she died.

And I am going to tell you something else. My father was also a great teacher. His name was Frasquillo, and for many years he taught Antonio, and other famous dancers as well: Enrique el Cojo, José de Udaeta, José Greco, Manolo Vargas Luisillo, Lina Amparo—many well-known artists studied with my parents.

PD: Where were you born?

ALBANO: I was born in Madrid.

MERCEDES: Me, in Malaga, but I was raised in Sevilla, and when I was ten, we moved to Madrid.

PD: When did you start dancing?

MERCEDES: At five or six, in the group class my parents taught. For them, I was just another student, the one they bothered with the least. They paid attention to everyone else but me.

ALBANO: I began when I was nine with a very good, very famous teacher named Antonio Bilbao. After he died, I studied with Antonio Triana, who is now in California. When the war started, I stopped dancing, but halfway through the war I went back to it and I have been dancing ever since.

PD: How did you get started professionally?

MERCEDES: I began when I was seven at a benefit for a torero who had been gored by a bull. I went to dance with my parents. From that day on, when my parents worked, they took me along to dance with them.

ALBANO: I began when I was eleven but for a long time I performed children's parts because I was small for my age.

PD: Where did you meet?

ALBANO: When we were seventeen, there was a dancer, Manuela del Rio, one of La Quica's students, who was organizing a show which was to tour Europe. She told La Quica that she needed a male dancer, so they all went to see me dance at the Teatro Calderón in Madrid. She hired me and put Mercedes and me together as partners. After many years of dancing with each other, we got married.

MERCEDES: We have been married for thirty-four years.

ALBANO: And we are still married and still dancing, something rare these days. It is very difficult because we are together twenty-four hours a day, practicing, traveling, working. Difficult, but one can do anything in life.

PD: What was your dance career like?

ALBANO: Our first contracts were for a series of concerts in Germany, Yugoslavia, Czechoslovakia and Poland. When we returned to Madrid, we continued to dance, just the two of us, and we worked in many theaters there. Later we went to Portugal and Scandinavia.

Upon our return, we found we had a contract to work in Buenos Aires, and we danced for nine months in the Teatro Avenida, then did the summer season in Chile before returning to Buenos Aires for another season there. After that we went to other South American countries and the Caribbean.

We no sooner got back to Madrid than we had a contract for the United States where we spent several years. During that time we were under contract also to the Ice Capades. We performed with them at Madison Square Garden and traveled all over.

PD: Did you have your own guitarist on those trips?

ALBANO: In Buenos Aires, where there was a lot of demand for flamenco, we did, and also in Chile. But usually we didn't have a guitarist or a cantaor. You see, in those days flamenco wasn't as popular as it is now. We usually danced to a full orchestra, doing the jotas, Basque, and other regional dances, and "clásico español."

PD: Do you mean escuela bolera?

ALBANO: No. I'm talking about the music of the Spanish composers. Albéniz, Granados, Breton, Turina. We created choreographies to their works with great love and great honesty. We put our heart and soul into them and the results were always positive.

PD: What do you mean when you say "honesty"? Choreographing Albéniz' "Castilla" as a seguidillas?

ALBANO: No. Honesty means we always danced the same, authentically, wherever we were—in Madrid, in Lisbon, in New York. We never changed our dances because the audience was foreign. We never thought, for example, that for an American or South American audience we should make the dances more commercial or faster or crazier. We danced the same for everyone.

PD: That shows you had a lot of respect for your audience.

ALBANO: Yes, and the audience deserves respect, because it makes the artist, applauds him, pays him. You must respect your audience.

PD: When did you leave the stage?

ALBANO: Twenty-two years ago. We had a daughter, and she always traveled with us. She was eight years old when we took our last tour. We had to think seriously in terms of her education. We didn't want to leave our only child in Madrid while we went traveling all over the world so we decided not to travel anymore and to start teaching in our own academy. I think we must be among the youngest dancers to retire because we were only 35 or 36 when we left the stage to be with our child.



ALBANO (LEFT) AND MERCEDES WITH JOSE DE UDAETA



PD: Was it difficult getting started?

MERCEDES: Well, we began gradually, taking only people who were really interested, not just anyone.

PD: Is that when you started playing the guitar?

ALBANO: No, I played as a child because my father was crazy about flamenco and made me take lessons. I didn't like it; I liked to dance. So as a child I played, and then I stopped. But when we opened our studio, we had to have a guitarist, so I started studying again.

PD: How do you begin teaching a brand new student?

MERCEDES: First, I teach an easy zapateado, so the student can move his feet, and then we teach him the sevillanas. Feet, arms, and when he is sure of that, we teach him the castanets. After that, depending on his strength and how quickly he catches on, we teach a fandango or alegrías.

If he wants to learn the classical choreographies, he has to study flamenco for a long, long time and also learn the escuela bolera. All the exercises, all the groups, and the dances done in ballet slippers. When he has that down, then we can teach him, "Sevilla" or "Asturias" or "La Vida Breve," depending on the individual. But you can't teach those dances to a beginner.

PD: Do you give group classes?

MERCEDES: Yes, three days a week, to children who start at the age of eight. Many finish at seventeen and go to work as dancers. We are very proud that some of our students are in the Ballet Nacional, and that three of our girls are soloists in Gades' company: Lucena, Marisa and María Carmen.

PD: What do you think is necessary for a dancer to succeed like that?

MERCEDES: You have to love dancing, have an aptitude for it and be very, very studious.

PD: How about the gypsies?

MERCEDES: A gypsy who dances well has something that is peculiar to the gypsies, something very special. They usually can't get used to systematic instruction because they don't do it that way. There are gypsies who have studied formally, and you can tell they have: El Guito, who danced with Pilar López, and Mario Amaya, whom we admire a lot. But there aren't many like that.

PD: Do you think classical ballet helps a flamenco dancer?

MERCEDES: It helps a lot. It's important for the body, for placement.

PD: Have you taught in other countries?

ALBANO: Three years ago we were invited to teach in the conservatory in Stockholm, Sweden. Other than that we have not left Spain to teach, but people come to us from all over the world. We teach from nine in the morning till three in the afternoon, and we start again at five and go until ten at night. We really can't travel much because we are booked all year.

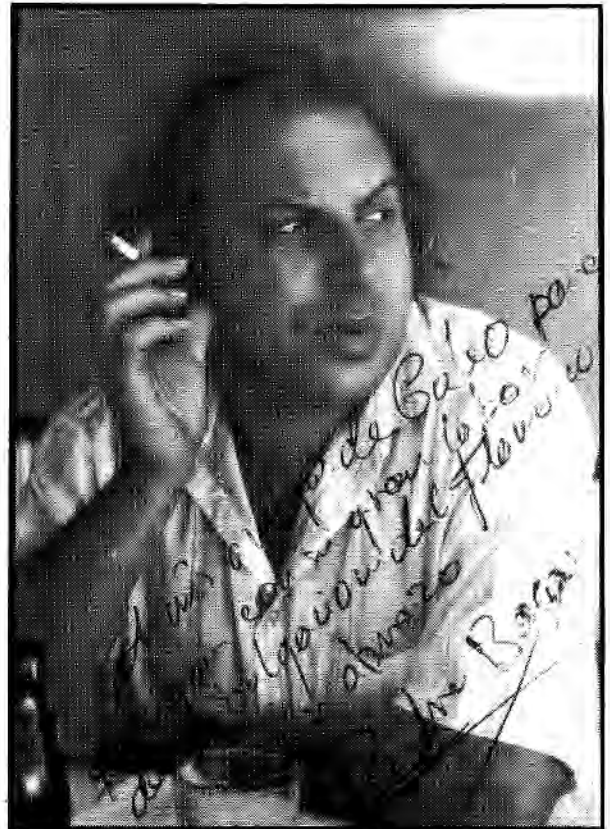
PD: Among those who come to you from other countries who are the best-prepared?

ALBANO: We get all levels from all over. But generally the best prepared are from South Africa, Sweden and the United States.

PD: A lot of us love Spanish dance but feel isolated from it because no regular instruction is available where we live. What advice do you have for us?

ALBANO: Just keep doing it, keep practicing. Because it is one of the most beautiful things life has to offer.

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## PEDRO BACAN

### INTERVIEW FOR JALEO BY CHARO BOTELLO

--Which guitarists have inspired or influenced you the most?

"Niño Ricardo and Pedro Peña, my cousin, since he was the first guitarist in Lebrija...until I took my own direction."

--What do you think of the Morón style?

"The two styles are very different, that of Morón and of Lebrija...I knew Diego del Gastor; he merits my greatest respect and I think that he did not come to be well known... Diego was a man of great contrasts, occasionally when he was sought he would go into hiding. On the other hand, with people he liked, he opened himself up in an incredible way... I don't believe that Diego was simply a guitarist, but more a person who influenced people who were around him...to me that's the way it was. There is a "romance" written about him by Pedro Peña which I like very much and in which I accompanied him on the guitar."

--With which cantaor do you feel the most relaxed when it comes time to accompany with the guitar?

"That is difficult. For their understanding of flamenco: Miguel Funi, Pedro Peña. In the aspect of more showmanship, there are others such as Calixto Sánchez and Curro Malena. With them I feel more open. Another person who has a sense of rhythm beyond comparison is Lebrija, when he is relaxed. The compás of alegría and bulería; that is very typical of Lebrija. My grandmother, Fernanda de Pinini, daughter of Pinini, one of the creators of the cantiña, had that compás...very rapid."

--What do you think of the integration of other instruments never before used in flamenco until now?

"Above all, I'll tell you, I am a purist. Now, if one of those who does this modern style has the quality of the old, I would have to say olé. But, there are only a few for the masses and their styles are not fresh...the importance of flamenco is the freshness which comes with direct proximity."

-- In special case, where you accompany a good cantante or, a better example, a gypsy whose cante is reaching you deeply, if he goes out of compás what is your reaction?

"Well, some cantes such as a malagueña, granaina, liviana, serrana, and taranto, are done in great depth. Although they fall out of compás, that is acceptable. However, there are other cantes where this is not permitted for example, the cantina; no matter how well you know it, you can't lose the compás. For me, after depth comes compás."

-- Are you a pure gypsy?

"I am a gypsy on both sides. On my mother's side is my aunt, La Ferrata, Labrijano, Turronera, Pedro Peña. On my father's side, whose name is Sebastian Peña Peña, are Fernanda y Bernarda who are cousins of my father, my grandmother, Fernanda de Pintni and Miguel Funi."

-- Do you like to play for dance?

"I don't like to and I have no interest except in very spontaneous situations. Furthermore, I think that in actual flamenco, what is worst is dance. There are, however, some exceptions. For example: Mario Maya. On another level, I like Funi and Anzonini."

-- What do you mean, that the dance of today is bad?

"I think that dance has never been as it has for the last three years. There was a style of dance here that has been lost. Now it is very methodical. To be precise, the manner of dancing the sevillano way has disappeared. If there is anything left, it is not at the high professional level. I believe that it is entering into a new phase which does not interest me. To me the dance must start on the tip of the foot or shoe and finish on the tip of the toe and not spend half an hour clicking the heels."

-- Do you feel that people today take flamenco more seriously than before?

"No! In Spain it has never been taken seriously. Only a few have done so. However, it is better known in the sense of the masses, but it is less understood."

-- Do you think that flamenco in the U.S. is respected and well known?

"I will tell you that there are parts of the U.S. where flamenco is respected more than here in Spain. I have very good friends in America and here, and I will venture to even say that it is better known there, as in the case of Cristobal Carnes, David, and many others."

-- Do you like teaching foreigners?

"If and when I see a genuine interest and they show respect for flamenco."

(To Be Continued)

*OK*

## NOTICIAS FROM SPAIN

sent by Vicente Granados

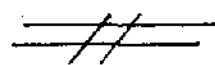
In October of this year Marin Maya opened his Center de Actividades Flamencas in Sevilla. The Center will present recitals by the best flamenco artists in Spain and offer classes in dance and guitar. Mario will create choreographies for select artists when he is not busy with his group. Vicente Granados, our correspondent, says, "This Center, given the well-earned prestige of Marin as a bailan, choreographer, and director of stage and music, would seem to be headed for great success throughout Andalucia and Spain."

Mario Maya has formed a new group which had its debut in Paris on November 5. In December they will be at the Festival Mundial de la Raza Gitana in Hamburg, Germany, where gypsy artists from around the world will participate. Following that, in January and February he will be with his group in Hong Kong, Australia, and Japan.

Manuel Morao, the great gypsy guitarist from Jerez has recently opened a flamenco dance academy in Jerez and should do well, given the well deserved fame of Manuel.

Mario Escudero has moved to Sevilla, where he will give concerts and has thoughts of opening a guitar academy.

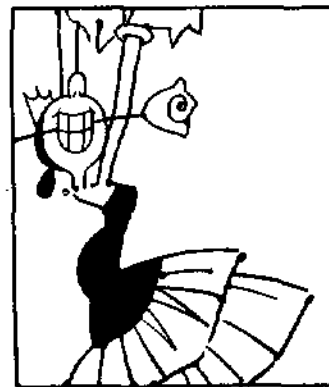
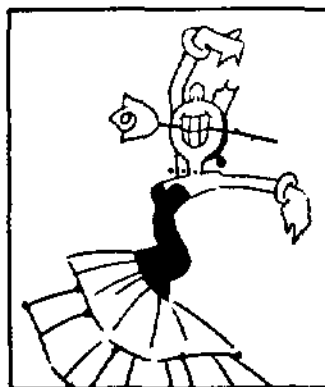
Padro Bacan will give a recital in New York on November 18 in the Spanish Institute in honor of a visit by the president of the Junta Autonómica de Andalucia.



"NO COMMENT" by Shirvanian

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sent by Marilyn Bishop



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## FLAMENCO IN CHICAGO

[The following is the first in a series of articles on flamenco in Chicago selected from material sent to us by correspondent George Ryss.]

### PART I: CELLARCHINO

by George Ryss

This is an introduction to a man who has made flamenco stay in the Windy City. Lou Chino, ex-bailaor, guards and treasures "el arte." He took over the basement of the Toledo Restaurant from Jose Garcia, calls it Cellarchino and told me that Cellarchino stays packed on Fridays and Saturdays.

Chino has molded an exceptionally good cuadro. The amazing story is that the same artists have been together for months and quality has excelled. With superb teamwork, they improve with each performance.

Manolo Segura, from Jaen in Spain, leads the Andalusian pathos. He is "la figura principal"--a good cantaor who lives his part. Exceptionally dynamic Maya does the ultimate siquiriyas. It could not have been created better (except, perhaps, in Andalucia). Arturo Martinez and Manolo are the supporting musicians. Mirna Maldonado, the joy of Andalucia, is another exceptional bailarina. Sergio Bahamondes, the male dancer, has very good body movements and gives a superbly polished performance. His forte is alegrías. The cuadro units for sevillanas, fandangos and rumbas.

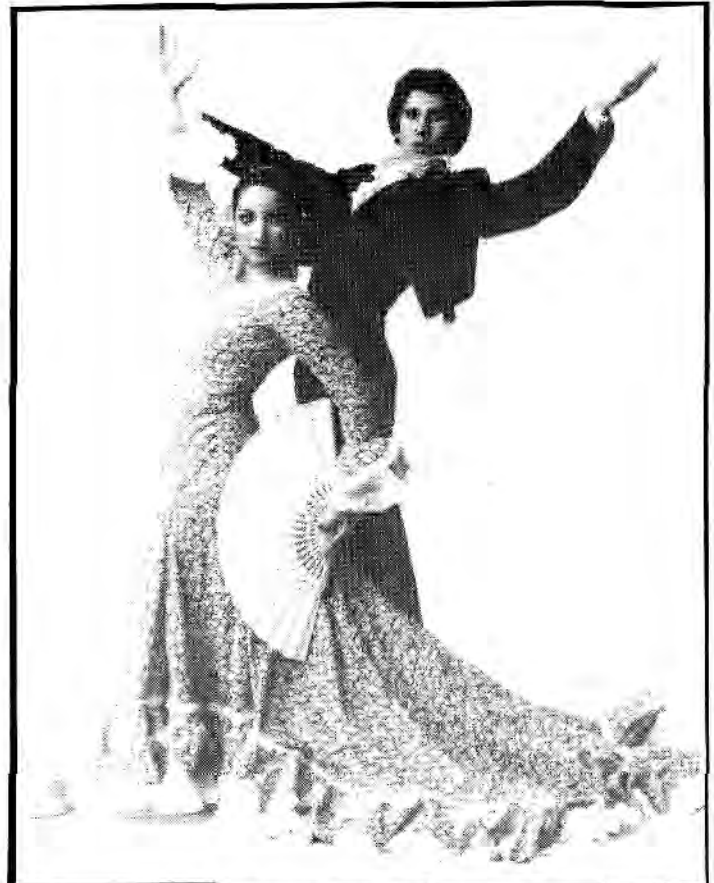
Cellarchino is in the basement of the Toledo Restaurant at 1935 North Sedgwick in the Lincoln Park-Old Town area of Chicago.



MAYA DANCING SIQUIRIYAS



CELLARCHINO CUADRO (LEFT TO RIGHT STANDING) SERIO, MANOLO, ARTURO MARTINEZ, MANOLO SEGURA (SEATED) MIRNA MALDONADO, MAYA, MANAGER LOU CHINO



MIRNA AND SERGIO



MANOLO SEGURA

—

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## MANOLO THE MAN

by Victor Soto

The flamenco community was touched by the presence of Manolo Marín this summer. There is always some sort of influence when one witnesses a great dancer. A great teacher probably has a more profound and personal influence on those who are fortunate enough to take the classes. But for me, and a few others, the real experience was being around the man himself. Going for "una copa" after class or out to dinner on weekends, carousing to various nightclubs, or sipping espresso in the afternoons, are the most memorable experiences for me.

Going around town, showing Manolo San Diego and learning about Sevilla and his flamenco experiences all over the world were very real flamenco experiences for me, no less than the classes in which we were exposed to Manolo's natural, earthy and genuinely masculine style. The naturalness and unpretentiousness of his dance style is a direct reflection of the man himself. He is a person of warmth and humor, and is not overly possessed by his stature as an artist. His dancing is not aloof and distant, but warm and personal and speaks no less than if he were speaking directly.

The ten days of his stay were not without some rigors - three hours of class every night, followed by 3 or 4 hours of carousing and then rehearsing with other dancers for 2 or 3 hours the next morning so as to keep up with the classes. I lost 5 lbs.

But the real fun was seeing his reactions to America - the first time he had ever seen it. His amazement at the distances involved in everyday life in San Diego - one of the more sprawling cities in America. He wondered how one lived in San Diego without a car. I told him, "You don't."

There was an amusing anecdote Paco Sevilla recounted about how they went to a fast food drive-in in Paco's car. There were numerous foul ups in just getting one cup of coffee, it took almost 10 minutes and eventually they had to get out of the car and go in. You can understand Manolo's bewilderment at this being called fast food.

Memorable, too, was a day spent in Tijuana with Magdalena, Barbara Alba and myself eating lunch. Manolo had never experienced Mexican food. As we were waiting for the main course, the waiter brought some chips and salsa. Magdalena and I looked at each other as if to say "Don't say anything, let's watch what happens." Manolo asked as he heaped some of the thick and very hot salsa onto a chip, "Que es esto? Es para comer?" It took about 4 seconds for it to register. Needless to say, when it finally did, he shot up like a rocket from his seat. There was no water or beer yet on the table. We went crazy with laughter.

The last night he was here, there was to be a juerga after class. We had learned a whole alegrías, soleares and some desplantes por bulerías. We were physically and artistically replete. There was the usual stir and anticipation one feels before a juerga. And, if this had been a great dancer who came in just that day to perform at a juerga, it would have been more of a festive event - for me at least. But for some of us who had spent many hours of sharing and joking for ten days, this was a sad event. This juerga meant we were losing a friend, and this could be seen on the faces of some.

Manolo had brought something special to San Diego. He performed admirably in his concert. The choreographies that he imparted to us in his classes were unique and stimulating, and a sense of what the "real thing" is. But Manolo himself brought an ambiente that goes wherever he goes. He touched us in a very special way. Many of us will never be able to look at flamenco in quite the same way as we used to. And some of us will carry some special memories for the rest of our lives.

For all this, which seems to come naturally with you Manolo - Thank You.

OK





MANOLO IN CONCERT IN SAN DIEGO;  
IN BACKGROUND LEFT TO RIGHT: REMEDIOS  
FLORES, MARYSOL, PACO SEVILLA,  
RODRIGO, JUANITA FRANCO, CARMEN  
CHEVERE AND JUANA DE ALVA (OFF  
CAMERA)





IN FRONT OF CORONADO BRIDGE IN SAN DIEGO (L. TO R.) PACO SEVILLA, JUANA DE ALVA, MANOLO, REMEDIOS FLORES, RODRIGO



IN LOS ANGELES AT THE FEZ RESTAURANT DANCING WITH PEPITA SEVILLA



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DANCING WITH KATINA VRINOS AT THE FEZ

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TURISTS IN TIJUANA (L. TO R.): VICTOR SOTO, BARBARA ALBA, MANOLO, MAGDALEN CARDOSO



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(MARIO ESCUDERO: continued from page 4)

flamenca." They would have one "cantador" after another singing cante flamenco, and one or two guitarists in charge of the whole show. I accompanied Canalejas de Puerto Real, José Cepero, Antonio el Sevillano, José Palanca, Niño León--who later lived in Argentina for many years, Diego Yuyu de Huelva. I also accompanied many great dancers like Carmen Amaya--may she rest in peace--and another very famous one, Regla Ortega...and many others.

J: How much influence did Ramón Montoya have on you?

M: We owe Ramón Montoya almost everything. He was a pioneer. He may not have been the first, for there were others like El Gordillo de Linares, Luis Molina, Manolo de Huelva, and many other good guitarists. But Montoya was one of the first to explore, to search for new avenues for the guitar. I believe that, including right up to today, within flamenco, it is the guitar that has advanced the most, more than the cante or baile. This, of course is a matter of taste and personal opinion, but the flamenco guitar has changed tremendously in technique. We are indebted to Ramón Montoya for much of that change.

J: It is said that Ramón was influenced by the classical guitar.

M: He was influenced by the classical school of Tárrega, which is, of course, well known. The ideas of this school have been adapted to flamenco. I think this is good for the flamenquistas, the flamenco guitarists; those techniques are good and are useful to us...they are part of the instrument. The fact that, in the old times, the flamenco guitar was played like this (holds the guitar on his lap with the fingerboard pointed straight up), doesn't necessarily mean that the style was more pure, to my way of thinking. Better techniques and ways of playing just were not known. Purity lies in the interpretation of what you are performing, no? I don't believe that, because something is technically primitive, it is necessarily more pure. This business of pure and impure often makes me laugh. Tell me, if we go looking for purity, where will we find it? Maybe we should go to school to find it! For me, purity means preserving the basic structures, like two and two are four---they are now, always were, and will still be one thousand years from now. They will never add up to four and a half. The structure is there. If you know flamenco and its patterns, you can change the harmonies and enrich it. If we play up the fingerboard beyond the fourth fret, that is not impure. To base your playing only on pellizcos...well, pellizcos are all right, but there is more to it than that. And "el dichoso duende" (the so-called duende)--the things that are done are done in the name of duende! Manuel Torre thought that up. If you don't see the duende, then "vamos", you've had it (laughs)! That was Manuel Torre's idea and García Lorca used it frequently in his "romances". The term originated among the common people and means that a person is "muy simpática" (very amusing) "Hay que tener duende!" It is what he would normally call "Inspiration". But you also have to have "duende" to play Bach, not only for flamenco. We need it for Bach, Mozart, or any form of expression. If, someday, the "duende" really comes, it will eat two or three of us alive for how poorly we are performing (laughs).

J: Did you ever have any contact with Diego del Gastor?

M: Sí! I knew Diego del Gastor well and I am familiar with his flamenco. It seems to me that he had the purity of an archeological treasure, an incredible purity, and we must admire and respect it. But, as they say, "o nos pasamos, o no llegamos" (not certain of this saying, but perhaps "we must always progress or we will not get anywhere"). Yes, I knew Diego del Gastor; he was very, very good and I think it was a very good idea to erect a monument in his honor in his hometown. But what should be done to honor Montoya? Let me make it clear that I am not against honoring Diego--he was a beautiful person and he liked me, I saw him on several occasions--precisely on those tours I used to do with the cantaores, with the opera flamenca. I even met Javier Molina, when he was quite old. He autographed a clipping from a new magazine for me; I still have it somewhere. There was no way to have your picture taken with him...he had a superstition against it.

J: How was Ramón Montoya as a teacher?

M: The truth is that I learned from El Tío Montoya by

watching him. When there was no juerga I would sit like a monkey and watch him while he practiced in a room by himself. "Si me puso un par de variaciones, sería mucho" (He may have taught me a couple of variations at most). I don't know that he had the patience to teach. I learned more by being with him and watching him. It was a visual thing. For me, and for many others, he was more of a spiritual teacher. His variations, you had to catch them like this (snaps his fingers)! In those times we didn't have these "chivatos" (tape recorders). This generation has many advantages with all of these gadgets and so many records, so it is logical that there are so many new "valores" within everybody's reach. Nowadays you can play a record or a cassette and play it slowly over and over again. But sometimes your ear will trick you into believing that something is more difficult than it really is. Then somebody comes and shows you that it is actually easier. That happened to me with some things of Niño Ricardo. I would learn them from a record I had and then ask him, "Don Ricardo, is this the way it goes?" And he would answer, "You are playing it too difficult; this is the way it is!" I had been complicating my life! He used to get a kick out of it. The notes were the same, but maybe in a different key or position. But these gadgets do help, because you can have Montoya in your home all day long if you want.

J: Where did you meet Niño Ricardo?

M: I met him in Madrid, also. We even worked together once. There were many of us guitarists who used to hang around together in the cafe's, or we would go to the shop of Santos Hernández, the guitar maker, where the classical and flamenco would get together. It was a very interesting ambiente. I don't know how it is today...

J: When was your first tour outside of Spain?

M: The first time was when I went to France with José Greco. Then I went with Carmen Amaya after the Greco tour and we worked in France and in South America, in Buenos Aires, Chile, Uruguay. Carmen was away from Spain for many years during and after the war. She went back in 1945 or 46. In 1954, I came to the United States for the first time, with Vicente Escudero. The second time I came here it was with José Greco. I never was here with Carmen Amaya. In Spain, I spent almost a year with Rosario and Antonio, the famous dancers.

J: How did you first meet Carmen Amaya?

M: I met Carmen in Madrid when I went back to Spain. My father and I went to say hello to her--my father had known her before. That is where I met the whole family, including Carmen's sister who would be my future wife. At the time, I had a contract with José Greco, but when that ended in Paris, I joined Carmen's company, which also happened to be in Paris at the time. Shortly after that we left for South America. We also toured Morocco, France, and the Netherlands. Wherever Carmen went she was a success.

J: Do you have any particular memories of your tours that you could share with us?

M: I have many good memories of my travels with dance companies. With El Tío Vicente, he took everything he did very seriously. He was a lover of the arts, a true artist. He had known Picasso well. Vicente's arms were unique, very masculine; there are many dancers today who follow his style, especially his arm movements. The last time I was with him was in Cuba in 1957 or '58, but later I saw him many times in New York when he lived there. He wasn't so active then. Eventually, he returned to Spain, where his life-long dance partner, (María Márquez) passed away. He stayed in Spain until his death and I never saw him again after he left here.

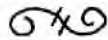
J: Which cantaores do you remember as being the most complete?

M: Well, mire usted, to be a complete cantanr is very difficult. They all have a good general knowledge, but each stands out in only a few styles. But the best of them all, "el monstruo de los monstruos" (giant among giants), an encyclopedia of the cante, was Pastora Pavón, "La Niña de los Peines." Many years will go by before there is another like La Tía Pastora, as we called her. I have also worked in the Villa Rosa with Juanito Mojama, a cantanr with the flavor of the old school. Cepero was also very good, and Paco Mazaco was extraordinary in the cantes libres like granaína. Then there was Manuel Vallajo and Don José Tejado, "El Niño de Marchena," who was a "jilguero" (goldfinch).

J: Of the modern singers, who are your favorites?

M- "Mire usted! The trouble is that I am completely out of touch. Once in awhile I hear recordings by some of the "jovenes" like El Camarón de la Isla, Pansequito, Lebriano and others. I think they have extraordinary quality, with "un rasgo", as we say, good rhythm, and very personal styles in some cantes. I'm not saying whether it is better or worse, but the purist may have a hard time with some of the new styles. Some cantaores seem to think that, if so and so did it this way, then I must do it some other way. I feel that it must conform with the rules. If it is going to be in a given style, then it must be done properly. So, my only complaint is that they take some liberties, which is fine if you do your own style, your own cante. But if you are going to do the cante of a certain place or person, such as that of Joaquín el de la Paula, then do it the way its supposed to be; do not allow yourself the luxury of changing it. To my way of thinking, this is not done many times and it is a pity because, with the talent and voice they (the new singers) have, all they have to do is say "ah" and they get to you ("ya te llega") because they have "el dichoso duende" (said duende).

(To Be Continued)



## SPANISH DANCE SOCIETY

by Joanne Petrie -director

The Spanish Dance Society examiner, Charo Linares, came from London in October to examine the students at George Washington University. Irina Montes, formerly a soloist with the companies of Antonio and Greco took her examinations for her teacher's certificate and as an examiner, and passed with Honours, becoming the Society's first examiner in the USA.



PAULA DURBIN, MANOLO RIVERA AND CHARO LINARES

Afterwards Linares and Montes joined the students and other guest artists in a performance at George Washington University's Marvin Theatre. (photos included showing the variety of dance styles presented.) The performance was directed and choreographed by Marina Keet, lecturer at GWU.



Photos by Ruth Bolduan

"GRAN VILLA" A STREET SCENE FROM THE TURN OF THE CENTURY





PAULA DURBIN AND MANOLO RIVERA DANCING FANDANGO ANTIGUO



JOANNE ERLEBACHER PERFORMING "TIRANA  
DEL ZARANDILLA"



IRINA MONTES, FIRST AMERICAN  
EXAMINER, DANCING "VALENCIANA"



CHARO LINARES IN "ALDEANA" FROM SANTANDER



DIANE PISANO IN STREET SCENE

# MORCA

... sobre el baile

## MORE ON TECHNIQUE

The human body is indeed a remarkable instrument, with the ability to express a wide range of feeling, expression, and emotion. In this day and age of multiple categorization, we have arts of human expression labelled ballet, mime, modern, post modern, folk, ethnic, jazz, tap and countless others that have crystallized into many techniques to express that particular labelled category. Even before there were today's categories, men and women expressed a wide range of expressions through dance.

The techniques of flamenco dance have evolved from many sources that are truly unique and have become unique in their blending. As I have stated before, the total involvement of the body in such a blended abstract way is only rivaled by the dances of India. The approach to flamenco technique in dance, should be, I feel with this thought: Every part of the body says something; there is no favoring of one part of the technique over the other.

I recently read an article that said, "Flamenco dance is based on the footwork." I do not agree. That would be limiting and like saying that ballet dancing is based on standing on your toes in pointe work. Without frills, in its basic traditional approach, flamenco is a complete blend of the total body. I have mentioned in previous articles that it is sad to have such a beautiful art form dissected into "so and so has good arms, but lousy feet," or "she grabbed the skirt and did some nice footwork, but her upper body lacked," etc. The point is that these may be valid critiques, but I feel that we should approach flamenco technique from all angles, from the first moment of study. Just as a person who wants to learn to swim must get into the water, so flamenco technique should be approached from the total body. This can best be approached from the upper body working down, like gravity. Just as a guitarist must find a good position of the hands in order to properly execute good fingering, a dancer must start with a good posture so that this centering can relate to the rest of the "flamenco body." Good posture is primary for the "flamenco look," which will relate to the flamenco feeling expressed from this look.

One of the main differences between styles or different dance forms is the position of the head, shoulders and back. The initial "aire" and look of flamenco is a head held straight, not stiff, but back from the chin like the look and position of a proud eagle. Tilting the head gives it a classical look which changes total character. Shoulders are down and natural, giving the feeling of presence, of a secure "estampa." When at a diagonal, if anything, the down stage shoulder could be slightly higher than the upstage shoulder. This keeps you from looking stiff and at the same time maintains the "look" of flamenco. I cannot completely explain this "look" that I am speaking of, but it is the total proper positioning of the body that best represents that particular style, in this case flamenco.

A person who has seen dance can almost identify types of dancing just by a poise, by a head, shoulder or back position. The back, contrary to many techniques, should be a total, natural curve, created by lifting the torso, not a sway back or sticking out of the behind. Our behind is already out by the way we are built and if you lift the torso, tummy in and shoulders back and down, and the hips held naturally, you will find the flamenco back, the flamenco line that lets you move naturally in a flamenco manner.

One of the most exciting discoveries in flamenco technique is finding your personal "asentao" position. It is not only bending your knees, but it is that opposition in movement that lets your uplifted torso float, your hips move and adjust



smoothly, and releases your legs so that your movements, your footwork, will work the best for your body. No one can tell you how far to bend because this position should be completely integrated with the rest of the body. It is also exciting to explore the techniques in flamenco that come from obvious natural movement. For example, walking, with which our arms move in opposition to our legs. It is interesting that many times in flamenco walking movements this naturalness will be ignored and will be replaced by a stiff "Frankenstein" movement. Natural opposition movement in dance is a great beginning in line and linear movement and, as I have stated before, these lend immediately to the basic movements that flamenco tries to express. There is nothing more exciting to a teacher than to see a student respond to the basics and make them work personally. There is a snowball effect when studying flamenco technique in a total integrated way. It is kind of like that song "the head bone's connected to the neck bone, the neck bone's connected to the shoulder bone," etc. Once we get the basic, all moving together within the realm of our own bodies and within the realm of the various flamenco forms, then the "muscle memory" starts to work along with our other physical, spiritual, emotional and mental self. It is beautiful to see and experience.

It is very interesting that, in many of the oriental martial arts, which have many of the same roots and approaches as flamenco, when one promotes to a higher level, technically and in degree of understanding, whether absolute beginner or grand master of many years training, the basics are the same. The promotional movements and techniques are the same for beginners as for advanced. The advanced student is expected to do the basics with more understanding, more perfection, more "simplicity and economy." This is indeed profound when one thinks that in the arts, in flamenco, it is the ability to stand still, it is that quest for the "essence" of technique in its purest form that speaks flamenco truth. Why do some of the greatest artists, flamenco artists, do the least physical movement? It is because they have learned to "become the dance," totally. Every facet of their self has been focused to that essence, that personal reflection of flamenco art in its purest form. This of course can require a lifetime of "personal involvement" in flamenco and attempting to "become the dance."

When one is born in the ambience of flamenco, there, of course, is a much more natural osmosis, absorption and adaptability to the technique, which is also part of the total mannerisms of the cultures that gave birth to flamenco. For people who are not born in Spain or into other pockets of flamenco, there is still that universal element that is in all art and that is the love and need for that art form to be part of their lives.

The first time I tell a student that the footwork or control of good footwork comes from the upper body, I usually receive an interesting stare. If you approach flamenco technique from the upper body, working downward, so to speak, then by the time you get to the feet, their position and technique, the upper body will be giving them maximum help through uplift, control and proper leg action, hip action, and torso action. Beautiful footwork is exciting. It is beautiful to hear, beautiful to see. With thoughts of "playing the floor" as a musical instrument, we can explore the different sounds of the different techniques and their rhythmical, musical and emotional expressions. Visual patterns of interest and controlled counter rhythms along with dynamics of shading come more easily when the total body is moving in unison.

It is exciting to practice various techniques, for example, redobles, with various compases to see how they adapt to these compases. Some might be more dramatic or intense in one compas than the others. I feel that one should try to practice technique as much as possible within the various flamenco compases. This not only reinforces their use in that particular compas, but will help our improvisation through a deeper acquaintance with the compas. Any movements and practice of technique should be dance movements, something that is related to actual dance steps and should be able to apply immediately to choreography.

This approach give purpose to technique beyond just steps and makes a natural, smooth transition to make the perfection of technique the same as perfection of dance. I have mentioned in previous articles ways to practice footwork, coordinating with arm work and, of course, the rest of the body. In my classes I do a series of diagonal movements,

turns, footwork combinations across the floor in many different compases. These are geared for total coordination and are a great way to develop movement techniques. These also can help develop a naturalness in developing personal "pellisacos" that look and feel natural for an individual's personality.

Over the last many years, when many dancers have become involved almost exclusively with the footwork of flamenco, the habit of "looking down" has become popular. This habit breaks one of the most important flamenco lines, that of the head. The head has to do with the focus, the all important focus of the eyes. If one looks down, as if concentrating on the footwork patterns, then try to only look down with the eyes, this way keeping the beautiful line of the uplifted head, held in a position that gives strength of focus and not the hunchbacked effect. Many of these ideas on technique I have mentioned before in previous articles, but some things are worth repeating in regards to the development of a beautiful dance instrument. Good technique, controlled technique, is a beautiful search, whether flamenco bailaor or bailarin. This brings up the idea of body conditioning for dance. I very seldom see dancers who use flamenco warm-up with regard to basic body stretching, strengthening, breathing and toning. Without going into great detail, it should be something to think about, to develop a series of pre-warm ups that will get the body ready for dance. These do not specifically have to do with flamenco, but should have to do with "tuning" the body, so that it will respond to your flamenco desires. After all, you want to control your body, not have your body control you.

Finally, for this article, I would like to talk of breathing, that marvelous technique, that necessary technique, that enables the dancer to rise above just physical strength to dance. Proper breathing enables the dancer to look and feel in complete control without that "huff and puff" suffering look. Proper breathing is an art in itself and if one wants to complete a dance with strength and control from beginning to end, then this art of breathing is a very worthwhile search in itself. The method of Zen breathing, of breathing deeply, using both nose and mouth in a way that is of the dance. Proper breathing is power, power in the dance. That is the power that also gives life to the dance. Technique is dance and dance is technique. They are one and the same, and when a person breathes their soul, their love, their desires, their self into this technique, dance technique, then they will touch that art of the dance, they will become the dance.

--Teo Morca

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JUAN ABICHUELA IN BULERIAS

## NEWS FROM FRANCE

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CHAQUETON AND PACO ANTEQUERA





SON OF CAMARON AND HIS MOTHER



TOMATITO AND CAMARON



PHOTOS FROM  
HO TONG HANH

PEPE HABICHUELA WITH PACO CORTES AND CARMEN LINARES



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# Gazpacho DE GUILLERMO

MARIA DEL AMOR

Luis De Cordoba/Philips 64 29 898 (1979)

I was pleasantly surprised with this record, but didn't realize how good it was until the second or third hearing. Luis de Cordoba impresses with his quality voice and accuracy of intonation. At least on this record, Luis displays much energy. His flamenco is very authentic, but certainly, not the "flamenco of despair" which many aficionados demand. Luis could be described as being a musical cantaor, as opposed to a dry throated, jendo one. Nonetheless, his style is very flamenco. He doesn't particularly resemble anyone I've heard, with the possible exception of Camarón, but that is not even close to painting a picture of Luis. Stylistically, he seems to be similar to some other younger cantaors, without giving up his own essence.

The guitars of Enrique Melchor and Isidro Sanlúcar enter after a quick vocal introduction in the opening number, a tango titled "Maria del Amor." Not only is Luis' voice perfectly in pitch, but also the guitars are tuned well throughout this whole record. "Buscando la flor que amaba" is the granadina. Luis seems to be suited to this canto, but not to the detriment of anything else. "La Piconera" is the bulería, done with matching energy on the part of Luis, Enrique, and Isidro. Both guitarists show exceptional technique and throw in a few "remates" I hadn't heard before. The seguriya, "Acaban conmigo," is no less intense despite being interpreted slowly. Many aficionados believe that slow is good and fast is bad, which means they pay attention at slow speed only. If simplicity is beauty, then over-simplicity must be excruciatingly beautiful. No?

The Guajira, "Por culpa de la hula," is done at a moderate pace. Side two begins with "Serranita, Me Trajinaste," tangos de Triana. The tangos seem very similar to Tangos de Málaga. Could someone possibly tell us the difference between Tangos de Málaga and Tangos de Triana in a letter to the editor? Luis then interprets a fandango, "Siempre estamos discutiendo." The style is called "fandangos del Gloria" which is one of the styles popularized by the cantaor "Niño Gloria" in the early part of the century. The soleá is named "tiene tu cuerpo candela." Luis is adept at this the first of the two soleás on the album. Before finishing the presentation with another soleá, Luis interprets a taranto, "Quizá no me quiere ya." "Perla del Guadalquivir" is a soleá, or soleá por bulería, which begins with an "a capella" section. Below is the letra for this canto dedicated to Córdoba, Luis' hometown, famous for such attractions as "La Mezquita" (mosque), la Huerta de los Arcos, el Alcazar, and a Roman bridge over the Guadalquivir river.

"Perla del Guadalquivir", by Luis de Córdoba

Córdoba, ciudad señora,  
perla del Guadalquivir  
de gente brava y guerrera  
milénaria en tu existir

La grandeza de tu historia  
no hay libro para contarla,  
ni suficiente memoria  
para poder alabarla.

Roma te hizo patricia  
e inmortalizó tu nombre  
y tú para hacer justicia  
a Roma dieste tus hombres.

Y los hijos de Mahoma  
llegaron al occidente  
ta hicieron igual a Roma  
en poder omnipotente.

Arraigó la media luna\*  
en tu corazón fecundo  
y fus tu tierra la cuna  
del arte y saber profundo.

Al mundo dieste honores  
al ser tu bendita tierra  
madre de mil pensadores  
gente de paz y de guerra.

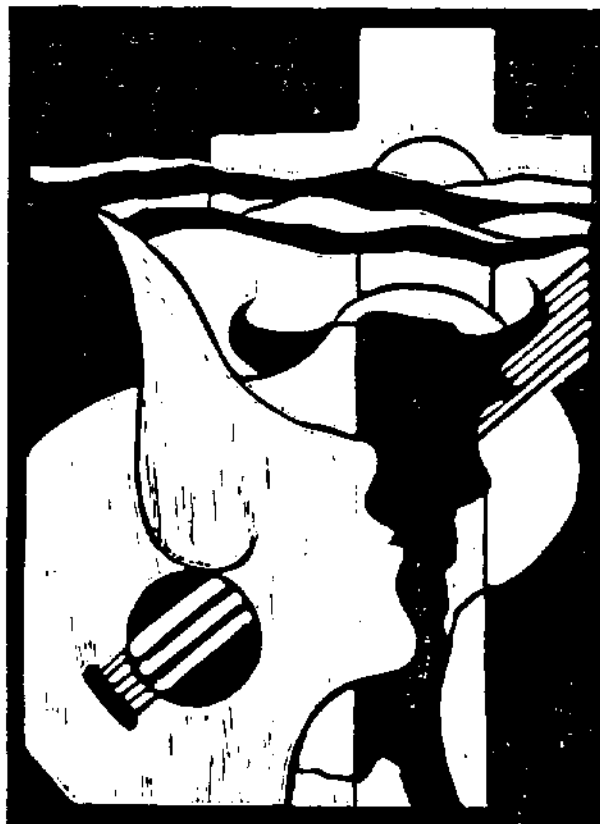
Perla del Guadalquivir,  
Córdoba romana y mora,  
orgullo tiene que sentir  
de Andalucía, Señora.

Perla del Guadalquivir  
Córdoba, romana y mora  
orgullo tiene que sentir  
de Andalucía, Señora.

\*media luna (symbol of Islam)

—Guillermo Salazar

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## PRESS RELEASES



### JOSE MOLINA BAILES ESPAÑOLES

Jose Molina has been dancing and performing his art since the age of three. After studying and performing with Spain's finest flamenco and classical dancers he came to America where a television appearance on the Ed Sullivan Show brought him to the attention of Jose Greco. For four and a half years, Jose Molina performed as first dancer in Greco's troupe. He formed his own company in 1962 JOSE MOLINA BAILES ESPAÑOLES and has been touring ever since.

Mr. Molina is a regular guest on such programs as Merv Griffin and Johnny Carson's "Tonight Show". His guest appearance with Arthur Fiedler and The Boston Pops Orchestra on national television created such a sensation that it was repeated in its entirety the following year. One of Mr. Molina's most memorable experiences was the special performance given by him and his company in the General Assembly to help celebrate the 25th anniversary of the United Nations.

Most recently, Mr. Molina has completed a 40 city tour of the United States through the auspices of the National Theatre of The Performing Arts. To inaugurate the tour, CBS-TV aired a mini-special on Mr. Molina's career. (See Announcement section for future concerts.)

\* \* \*

### JUAN TALAVERA TEACHING SPANISH AND FLAMENCO DANCE IN THREE LOCATIONS

Not letting any grass grow under his flamenco boots, critically acclaimed Spanish and flamenco dancer, Juan Talavera, has just announced that he is now conducting ongoing Spanish and flamenco dance workshops in Santa Barbara, Studio City and Whittier, California. These intense workshops are slated for beginning, intermediate and advanced students of any age.

States a very busy Juan Talavera, "I am delighted and very pleased at the student turnout I have had with my workshops. I guess I must be doing something right because my sponsors in Santa Barbara and Studio City have just renewed my contracts for the rest of this year and half of next! The Whittier workshop is my own. We do that one in my den. The rent is cheap."

When asked what he teaches in a workshop session, Talavera stated, "I stress the basics very much. I find that I spend a lot of workshop time unteaching badly taught basics. If the basics are not there, the students will find that they will not be able to master advanced forms of Spanish and flamenco dance. I also try to work within the individual capabilities of each workshop student. We are not all Carmen Amayas or Jose Greco! I try to encourage students to add their own personality and style as much as possible. One Juan Talavera is enough! Flamenco is free and spontaneous, within a given framework. Each student should be encouraged to develop his own style. Students are not computers. I have seen many students come away from a class bewildered and frustrated because the teacher only taught steps and ignored the individual capabilities of his students. I have attended classes taught in this manner, and I just leave. Goodbye! I am an individual. I like to be treated as such! A lot of us can't do triple turns and double rools [sic] with our feet." Continues an animated Talavera, "Even though I perform on weekends at the El Cid Flamenco Nightclub throughout the year, I find that performing there and in my concerts is just one phase of dancing. Teaching is a completely different avenue and I enjoy it very much. I feel teachers of dance should be very careful with their students. We are guides and have a great responsibility to them to do our jobs properly. What a pleasure it is to see the students come away with a positive feeling of immediate accomplishment. Particularly the little ones!"

For further information regarding the Juan Talavera Spanish and Flamenco Dance Workshops, interested students or aficionados can contact Mr. Talavera at (213) 699-9855. Your calls will be promptly returned.



JUAN TALAVERA

\* \* \*





photo by Alan Forrest

MANOLO RIVERA AND SUSANA

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## REVIEWS

### JOSE MOLINA IN WASHINGTON D.C.

by Paula Durbin

Jose Molina, together with company members Clara Mora, Aurora Reyes, and Ester Suarez, gave Washington high school students a generous dose of the major types of Spanish dance in a mid-morning concert at Howard University on October 31.

The dance segments were each introduced with an explanation by Molina who managed to get along without a microphone in the large auditorium. Included in the program were the escuela bolera classic, seguidillas manchegas, and Molina's choreographies set to the music of contemporary composers.

This company's forte, however, is, in my opinion, the flamenco it saved for its finale. The cuadro, in which all the dancers appeared, as well as two guitarists and Washington cantaor, Pepe de Cadiz, featured a fresh version of the familiar tangullo in addition to dance forms seen less frequently. Each woman's solo allowed her to display the arm-work and upper body movement which, as much as zapateado, are part of the flamenco tradition, and Ms. Reyes' garrotin, done with a fan and in a bata de cola, was particularly charming.

\* \* \*

### SPICY FLAMENCO IN THE MISSION

(From: San Francisco Examiner; sent by El Chileno, Oct. 17, 1983)

Is there any form of dance that so quickly drives an audience into a frenzy as flamenco? Is there any company hereabouts that elicits that reaction as surely as does Theater Flamenco?

Heels pounding and castanets clicking, the troupe returned last night for a two-weekend fall run at the Victoria Theater, 2961 16th St., and proceeded to cast its customary spell for a longish 2½ hours. Again, the group smoothly balanced the programming between the traditional flamenco maneuvers (notably in the concluding 30 minute "tablao") and elegant neo-classical hybrids. Like any company worth its grant proposals, Theater Flamenco came up with a number of premieres, including a trio, "Encuentro," that might easily raise the temperature of a snowbound Eskimo.

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Not everything was perfect, to be sure, last night. There were some obvious production problems, not least a two-tone cyclorama that resembled a Clifford Styll painting (that's not a recommendation), and there were enough dancers bumping into chairs to suggest a couple more rehearsals might help. By Sunday, the show should look pretty spiffy.

Artistic director Adela Clara seems to be apportioning the choreographing duties with a freer hand these days, but "Encuentro" made it clear that the company still draws its creative juices and its fervor from her. It's a sultry trio, involving two men, one woman and a shawl that suggested virtually everything. Carmen Granados begins motionless, back proudly arching to the audience. From behind a screen emerge Nemesio Paredes and Miguel Santos. They take the cloth and begin a competition for the lady's affections. Fortunately, everybody wins and they drag her off in that shawl, in what must be one of the most suggestive moves in all of international dance.

By contrast, Clara's two traditional opening Andalusian dances, "Aires del Sur" and "Fandangos de Huelva," came off, in these performances, as the kinetic equivalent of throat-clearing, and little more. Santos fashioned two pieces for the occasion, the first, a "Farruca," which begins like a strip-tease and develops into an intricate study of varying rhythms, articulated with a fair degree of success.

Santos' other offering, "Las Lagarteranas," piqued the curiosity. A charming, flirtatious folk trio for two women and a man (Monica Flores, Paula Reyes and Daniel Genera), and a potful of tulips, it makes use of some ballet vocabulary (though danced in high heels), and in subject matter, authentic costuming and use of arms, brought comparisons with Bournonville's work in Denmark.

The revivals both came from Dini Roman. "Disenos," a three-part piece to piano music of Albeniz and Grandados, scored highest in the opening fan dance for four women, even though precision was visibly lacking. "La Soltera," delicately rendered, is a wistful melodrama about a lady living with an illusion.

And, as usual, the company sizzled through the "Tablao Flamenco," with Clara putting in one of her increasingly rare appearances in a delicious duet with Santos. Good words for the company's splendid singer Mercedes Molina and guitarist Agustin Quintero, as well as pianist Marta Bracchi LeRoux and cellist Peter Rudolphi, who accompanied several numbers.



THEATER FLAMENCO'S CARMEN GRANADOS, MIGUEL SANTOS AND NEMESIO PAREDES IN ADELA CLARA'S "ENCUENTRO"

\* \* \*

## CARMEN

by Juana De Alva

Flamencos in San Diego were happily surprised by Spanish film director, Carlos Saura's latest effort "Carmen", presented October 21st at the 5th San Diego International Film Festival. After being disappointed by the small amount of flamenco in his previous "flamenco" film "Blood Wedding," we were prepared for the worst. CARMEN was excellent!

With this film, starring dancers Antonio Gades, Laura del Sol and Cristina Hoyos and guitarist, Paco De Lucia, Saura managed to capture some of the fieriest (albeit group rehearsal scenes) and some of the funniest (birthday party scenes with a mock bullfight) flamenco ever on film.

Guitarists will be disappointed if they go expecting to see much of "El Maestro" playing -- they won't. But we're sure that Paco's genius was applied to the creation of the whole musical design intertwining Bizet's "Carmen" and the flamenco guitar.

Antonio Gades, looking drained and somewhat emaciated, was a disappointment to those who remember the lithe young dancer from "Los Tarantos" springing onto park benches or the sleek panther who brought his company to the "Civic" many years ago. Carrying the street-clothes fad to the extreme, he danced farruca in the sagging brown cords and sweat shirt which he sported in a great part of the film.

But these things aside, Antonio's acting and choreography were superb and the film was exciting. Like a good desplante por bulerías, it had many an unexpected pelliscao that kept you on your mental and emotional toes.

The following are the credits and story line that appeared in the festival booklet.

Spain, 1983

99 minutes, In Spanish with English subtitles

Director: Carlos Saura; Producer: Emiliano Piedra; Screenwriters/Interpretation of *Carmen*: Carlos Saura, Antonio Gades; Cinematographer: Teo Escamilla; Music: Paco de Lucia, Georges Bizet; Choreographers: Carlos Saura, Antonio Gades; Editor: Pedro del Rey; Principal Cast: Antonio Gades, Laura del Sol, Paco de Lucia, Cristina Hoyos, Juan Antonio Jimenez, Jose Yepes, Pepa Flores; Print Source: Orion Classics

Other Festivals: Telluride, New York 1983

Carlos Saura's *Carmen* is an interplay of art and life, a Chinese box of parallels between the actors' screen personae, the roles they play in the production-within-the-film, and their offscreen identities. In *Carmen*, the director of a dance company in present-day Spain rehearses his dancers for a ballet of the Carmen story set to Bizet's operatic score. His search for a leading lady who captures his ideal vision of Carmen takes him to dance schools and flamenco boites. He eventually finds his Carmen in an untried young dancer... named Carmen.

Antonio, the ballet director, is played by Antonio Gades, himself the internationally acclaimed director of his own ballet company, and collaborator with Saura on his previous dance film *Blood Wedding*. The dance company's guitar soloist is played by Paco De Lucia, Spain's most widely known practitioner of flamenco and classic Andalusian guitar.

Carlos Saura, Spain's best known director, is probably best known in this country for *Cria!*





ANTONIO GADES AND LAURA DEL SOL  
IN THE MOVIE CARMEN

\* \* \*

## EXCITEMENT OF SPANISH BALLET

(From: San Francisco Examiner, Oct. 31, 1983; sent by El Chileno)

By Allan Ulrich

Until Saturday afternoon, I had never suspected that a dance audience all by itself could trigger seismic activity. Until Saturday afternoon, I had never seen the National Ballet of Spain. Now, I know better.

The 50-member company of dancers and singers, an incendiary aggregation if there ever was one, made its Berkeley debut over the weekend at Zellerbach Auditorium with a series of three performances, igniting all manner of brush-fire along the way, reshaping expectations every time the curtain went up. They came through with their famed flamenco sequence and their smattering of national dances, of course, but the big surprise lay in the first part of Saturday afternoon's program, a smooth, convincing, one-act version of the Spanish literary classic, "Don Quixote", owing little to previous terpsichorean versions of the story.

The guest choreographer who goes by the sole name of Luisillo does the near impossible in this "Don Quixote". He fuses the classical ballet lexicon with ethnic forms - the performers wear hard shoes - and he succeeds in providing an apt translation of the Cervantes novel, hitting highlights and, within an hour's running time, distilling the picaresque flavor of the book.

Luisillo condenses the story into five episodes and an epilogue, focusing on the lunatic Don's tilting with the windmills, the freeing of the gallery slaves, the enchanted inn, the meeting with Dulcinea, the duel with the Knight of the White Moon and Quixote's death. Luisillo skillfully effects smooth transitions between episodes and rarely falls prey to extended mime sequences. Everybody, including the Don, really dances.

And, how they dance. Luisillo loses no opportunity to interrupt his narrative with hard-driving rhythmic set-pieces, the performers beating out their rat-tat-tat on a variety of props - garden shears, kettle covers, chains, and, of course, the ubiquitous castanets.

The Dulcinea, scene, with a bar-maid repeatedly disappearing behind a tree, re-emerging as the dona of the Quixote's dream, attains moments of genuine charm. And the riding motive for the Don and Sancho Panza makes for a convincing segue between scenes.

All of this "Don Quixote" (to a catchy taped score by Frederico Morona Torroba) was rendered by a company of fresh, vibrant, handsome performers, gifted with remarkable precision and uncommon verve. Paco Morell and Paco Morales, as the Don and the Knight, called for special comment. And Rafael Carrasco's backdrops, reminiscent of Goya etchings, lifted the spirits.

The "Flamenco Suite" (consisting of Alegrias, Tanguillos, Taranto and Solea por Bulerias) yielded those special qualities of sexiness and partician elegance in abundance. The two singers, Manuel Palacin and Talegon de Cordoba, emitted throaty cries of preternatural beauty; the proudly arched backs and highly articulated beats of the dancers approached the ideal. The concluding "Jota," (choreography) Pedro Azorin; music: Tomas Breton), brought on the whole company in a blaze of color, a swirl of skirts and a forest of arms, hands clicking in awesome symmetry. Pray the National Ballet of Spain visits again, soon.

\* \* \*

## SPANISH BALLET COVERS ALL BASES

(From: The Los Angeles Times, Nov. 3, 1983; submitted by Victor Gutierrez)

by Lewis Segal

How do you prefer Spanish dancing? Frilly? Fiery? Fantasticated? Ballet Nacional Español covered all these bases in a vibrant program Tuesday at Marsee Auditorium, El Camino College. The five-year-old, 50-member ensemble appears Friday and Saturday at the Japan America Theatre downtown, the moves to Ambassador Auditorium in Pasadena for two performances Sunday.

It is an immensely likable company, even when the choreographies force soloists of strikingly dissimilar styles, physiques and temperaments into hopeless attempts at unison effects. Or when taped music by Soler, Sarasate and Falla gets literally trampled underfoot by noisy heelwork that does not so much ornament the note patterns as attempt to duplicate them.



THE NATIONAL BALLET OF SPAIN IN "DON QUIXOTE"

In Paco Romero, the company boasts an authoritative, patrician flamenco specialist; in Talegón de Córdoba a distinctive, intense singer; in the likes of Lupe Gomez, Juan Mata, Aida Gómez, Paco Morales and Conchita Cerezo, dancers of great charm and limitless exuberance.

The Tuesday program began with "Sonatas", an evocation of the 18th-Century Spanish court - complete with stately processions, aristocratic onlookers and elegant divertissements. It was devised by Antonio Ruiz Soler, a performer known worldwide simply as Antonio. Next came dances derived from folk idioms. A zapateado by Romero ended in an explosive unaccompanied passage of intricate heelwork embellished by contrapuntal hand-claps, knee-slaps and finger-snaps. Romero returned in a flamenco suite further distinguished by exciting live accompaniment and the brief, full-blooded tangillos by Javier Garcia, Antonio Gomez and Antonio Marquez.

In the one-act dance comedy "The Three-Cornered Hat," court and folk elements glimpsed earlier in the evening were transformed spectacularly into emblematic abstractions by the designs of Pablo Picasso. His forceful black swirls, slashes, zigzags and patches on incandescent oranges and greens made the peasant clothes recognizable yet tantalizingly exotic, just as the setting - a sensuous and sand-colored archway framing a star-spangled landscape - gave us a Spain that never existed: the Spain of our dreams.

Created for Diaghilev's Ballets Russes in 1919, the Picasso costumes and decor originally complemented witty, sophisticated choreography by Leonide Massine - but Tuesday they rather overwhelmed unexceptional dances and broad clowning, again devised by Antonio. Still, Mata and Cerezo brought enormous élan to the under-characterized roles of the Miller and his wife, and nearly the entire Ballet Nacional assembled in their Picasso finery for a final endearing display of massed castanets.

\* \* \*

## FROM FANDANGO TO FLAMENCO

ESPAÑOL '83:

(From: The Washington Post, Oct. 21, 1983)

by Pamela Sommers

Marina Keet is an author, teacher and producer with a mission: to expose the world to the drama and variety of Spanish dancing. Anyone who has experienced her seminars, watched her demonstrate a fandango, or listened to her describe a performer's style cannot help but be drawn into this realm of castanets and boleros.

Keet's gifts crystallize in the infrequent entertainments she creates, with guest artists coming from all over the globe and costumes flown in from, among other places, Keet's native South Africa. Her programs include a wide range of dances, so that all stereotypes may evaporate and all regions of Spain be explored. Not that the performances are dry or documentary-like; on the contrary, they sing with clarity and passion. This weekend, Keet's extravaganza, *Español 1983*, unfolds at the Marvin Theater. Among the artists will be Matteo, master of ethnic dances; Carola Goya, who wields a mean pair of castanets; Englishwoman Charo Linares, an exemplar of many obscure and beautiful dances, among them an unexpected clog dance by the name of "Aldeana"; and Manolo Rivera, who, together with Paula Durbin, expresses both the sultry and the more understated interpretations of the classic flamenco.

\* \* \*

## MORE THAN FLAMENCO

(From: The Washington Post, Oct. 22, 1983)

by Alan M. Kriegsmann

In recent years especially, exponents of Spain's arts of dancing have been at pains to demonstrate to the public that Spanish dance is a house of many mansions, and not simply a castle whose only inhabitant is flamenco. Over the past several seasons in Washington there have been a number of presentations with this same object in view, and our local perspective on the field has been accordingly broadened.

Last night at Marvin Theater, another such program of Spanish dance, coordinated and directed by Washington resident Marina Keet, not only brought further enlightenment along these lines, but did so in a thoroughly engaging and spirited manner, free of the least trace of either pedanticism or condescension. It was, in brief, as fine and enjoyable an evening of this kind as we have thus far encountered.

For the occasion, Keet assembled a broad array of performers, ranging from students from her classes at George Washington University to professional guest artists of high pedigree from Spain, England, Hawaii and New York. You could tell the professionals, of course, by their finish and technique, but the gradations of level were so gradual and so smoothly melded that one was never really aware of breaks.

The program was smartly organized to display the social, regional and historical varieties - not excluding flamenco - of Spanish dance. Among the elements were a suite of folk and social dances inspired by the paintings of Goya; a 19th century street scene, involving such characters as a flower vendor, a waiter, a photographer, family groups, lovers and sundry villagers, and accompanied by zarzuela excerpts; a wonderfully diverting series of castanet performances ranging from solos to quartets, highlighting the musicality and subtlety of guest artists Carola Goya and Matteo; and a number of individual dances, including a jovial Castilian clog number, featuring guest dancers Paula Durbin, Charo Linares, the brilliant young flamenco virtuoso Manolo Rivera and the entrancing Irina Montes - who managed, incredibly, to dance exquisitely despite a just-broken foot.

The program might have been shortened to some advantage, and it's too bad all the music couldn't have been live (guitarist Michael Hauser and singer Pepe de Cadiz were excellent in their flamenco stints), and the floor more sound-responsive. The production, however, including handsome costuming and skillful lighting, was excellent.

There'll be three more performances - at 2 and 8 p.m. today, and 2 p.m. on Sunday.

[See photos page 22]

\* \* \*

## GUITAR TRIO'S VIRTUOSO PERFORMANCE

DAZZLES CROWD

(From: Arizona Republic, Oct. 25, 1983; sent by Robert Dwyer)

by Andrew Means

Guitarist Steve Morse once described his alma mater, the Dixie Dregs, as makers of "electric chamber music."

It is a useful epithet for this current tour package. For although the spotlight this time is on the amplified acoustic guitar, in both gut and steel-stringed varieties, the atmosphere at this show was one of a cozy, cultured, self-absorbed melding of minds and music. A row of potted trees behind the performers' chairs enhanced the intimacy.

Within their own not inconsiderable circle of admirers, John McLaughlin, Al DeMeola and Paco de Lucia (but especially the first two) are guitar heroes of the first order.

The fusion of the three talents has produced the kind of virtuosity in depth that amateur guitarists and other ascetic listeners rave about.





SUPERGUITARISTS MCLAUGHLIN, DIMEOLA AND DE LUCIA

There is virtually no visual showmanship involved. The three simply sit and play together, each frequently producing dazzling runs up and down the guitar neck. Just as frequently, the crowd breaks out in gasps and splutters of applause. The show begins with a standing ovation, and one suspects some of these devotees would smuggle in stilts if they could.

Although only de Lucía is flamenco trained, the trio's instrumentals have the broad reach, lightning speed and something of the contrasts in volume and accent of that style. Both DiMeola and McLaughlin (notably with the Mahavishnu Orchestra) have been mixed up in jazz-rock fusion for years and express themselves slightly more abrasively (and more fluently, as it happens) than de Lucía.

The trio came together a couple of years ago, touring Europe and America and releasing a live album, Friday Night in San Francisco.

Although a second album, Passion, Grace & Fire, followed, the trio expressed itself more eloquently on the live album. This is appropriate because although pure virtuosity can be exciting, their most valuable offering is spontaneous, intense feeling. It comes with improvisation and luck.

Overall, there was more virtuosity than luck Sunday night. Nevertheless, the playing was often breathtaking, sometimes enthralling, and doubtlessly gave the amateur guitarists present something to think about for a good long time.

Material came mainly from the three guitarists themselves with a touch of the classical repertoire thrown in for good measure.

It is an indication of the lofty heights we are dealing with that Morse was only the warm-up act. Morse is no slouch in his own right.

However, he did not demonstrate quite the imagination of the illustrious trio. On a couple of numbers he seemed a little bored without other musicians with whom to interact.

He did have a personable stage manner, though, and received warm treatment from the audience.

\* \* \*

## FLASHY GUITARISTS LACK SOUL

(From: San Francisco Examiner, Oct. 31, 1983; sent by El Cjileno)

by Philip Elwood

The lackluster San Francisco Kool Jazz Festival 1983 ended yesterday with sold-out matinee and evening performances at Davies Hall by four acoustic guitarists - the trio of Al DiMeola, John McLaughlin and Paco DeLucía, plus soloist Steve Morse (who joined the featured group on the concert's encore).

Collect four virtuoso guitarists on one program and what do you get? Brilliant technical virtuosity but (in the case of this bunch) powerful little feeling.

And though this "acoustic" instrumental presentation was intended to be apart from what the jazz crowd considers the commercialism and corruption of the electric (or, ugh, "rock") guitar sound, there were so many mikes and backup speakers surrounding the instrumentalists that the projected sound was generally as stiff and lacking in resonance as if solid-body boxes had been used.

Segovia plays the Masonic, Davies, the Opera House, without mikes - how come not the "acoustic" jazz guys?

The truth is that these bright pickers are neither classical, nor jazz, nor acoustic - they're contemporary guitar masters who weave in and out of all definitions, and styles, and moods. And after the number of concerts they've given, the thrill of spontaneity, the sounds of surprise, the excitement of a new solo riff, etc., have been long since lost.

The young guitar concert crowd these days is mostly interested in breathtaking runs, fancy duet (or trio) licks, hard-driving rhythms - and very little melody.

I've always loved the guitar's romantic and rhapsodic qualities - but for DeMeola, McLaughlin and DeLucia the name of the game is tricks and speed.

It's the "oodles of noodles" school, and it gets tiresome rather quickly when you're in a crowded concert hall whose stage is piled like a modern Stonehenge with speakers, woofers, tweeters, monitors, backups and a forest of mikes - all in the name of an "acoustic guitar" performance.

God knows these guys (all of whose "jazz" credentials might be questioned) have technique, or at least speed, to burn. Last night, in fact, I wished that they'd slow down, get mellow, play a ballad or blues, and make use of the solace of silence, of open space, rather than trying to constantly fill it with as many notes as possible.

Although Morse, a relative hippie among his more conservative colleagues, opened the show with a brief solo stint (and was a refreshing and relaxed performer) once the Big Three arrived on stage, it was gut-level, break-it-up music all the way.

The selections were identified, occasionally, in McLaughlin's fuzzy Anglo-American dialect, but I'm not sure that their remaining anonymous is of any significance.

\* \* \*

## TECHNICALLY BRILLIANT FLAMENCO CONCERT LACKS VARIETY

(From: Arizona Republic, Oct. 20, 1983; sent by Robert Dwyer)

by Dimitri Drobatschewsky

Carlos Montoya, the elder statesman of the flamenco guitar, returned Wednesday to Gammage to offer his fans an



CARLOS MONTOYA

evening of his strongly individual brand of guitar playing.

If this had been your first visit to a Montoya recital, or if it had been years since you last heard the venerable master, you would have marveled at the 80-year-old Gypsy's stage presence, his erect walk and hale appearance, and his incomparable art on the guitar.

You would have been dazzled by the dexterity of the fingers of his left, and the seemingly indefatigable action of his right hand.

As a flamenco aficionado, you would have sat in the first row and your eyes would have been glued to the master's hands. You would have followed his every move with rapt attention and, at the end, you would have jumped to your feet for a rousing ovation, in accord with nearly all the fans who filled one-half of the auditorium.

Your enthusiasm would have been renewed every time Montoya raced through his gypsy rhythms, building the excitement to a fever pitch, or whenever he stopped everyone's breath with left-hand solo passages that resounded with unsurpassed intensity.

If, on the other hand, you had experienced Montoya's regular visits over the past several years, you might have been bothered a little by the fact that the artist now had his entire performance amplified.

You might have noticed a slight problem in the coordination of right and left hand, and you might have detected some pitch problems that were quickly covered by some furious flurries of rhythmic cadence.

Above all, you might have wished for a little more variety in the style of the music performed. Montoya, you discovered, can be versatile, as he proved with his only encore. It was the first and only descriptive piece of music he played all evening.

You would probably have wished that Montoya had shared the evening with some other performer who would have provided that variety. You would have felt that an entire program of Montoya alone is, simply put, too much of the same.

## EL OIDO

NEWS FROM OUR MEMBERS

Sunnyvale, CA: "FIESTA FLAMENCA" was presented on October 14th and 15th at the Performing Arts Center featuring guitarists Luis Angel, Glicerio Mera, Dona Reyes and Anita Sheer and the company of Patri Nader with guest artist Cruz Luna. \*\*\* San Francisco: THEATER FLAMENCO presented a varied performance on October 16th which included, besides traditional Spanish and flamenco numbers, a trio of Argentine dances from Buenos Aires. FESTIVALES DE ESPAÑA, a Spanish cultural festival sponsored by Rosa Montoya, the Cannery and the Consul General of Spain in San Francisco was a great success. It featured art and food from Spain and such artists as Teresa Montes, Theater Flamenco, Juan Serrano, Zazpiak sat, Cruz Luna and, of course, Rosa and her company. (from El Chileno)

Virginia: RAQUEL PEÑA SPANISH DANCE COMPANY with Fernando Sirvent, Manolo Rivera, Dominico Caro and Company members Susana Aranda, Sandra Sanz Mora Solano and Juan Valentin performed for the Ambassador of Spain his excellency Gabriel Manueco at the 7th Annual Arts Dinner in Charlottesville, October 26th. \*\*\* MANOLO RIVERA gave the advanced and professional students of the SPANISH DANCE CENTER master classes that were very well received by the many who attended. (from Raquel Peña)

Los Angeles, CA: The DIGITAL RECORD PROJECT produced by Nilo Margoni is finally going to be completed. The album featuring flamenco guitarist Antonio Duran, singer Antonio Sanchez, and dancer Carmen Beredia, also features classical guitarists Tony and Paul Sesoko, Lee Zimmer, and Jim Perlette. The quartet will be recording works of Joaquin Turina (1882-1949). Turina, who was born in Sevilla, was a greatly respected pianist, conductor, and composer. He taught at the Madrid Conservatory of Music. According to arranger Tony Sesoko, the particular pieces the quartet is doing have never been recorded by guitar. Completion date will be sometime in Jan. (from Nilo Margoni)

Washington D.C.: Marina Keet presented a varied program of classical, regional and flamenco titled simply SPANISH DANCE with the collaboration of Corola Goya and Mateo, Guest dancers Paula Durbin, Charo Linares, Irina Montes and Manolo Rivera, guitarist Michael Hauser and singer Pepe de Cadiz on October 21st, 22nd and 23rd.

Illinois (Evanston): Thanks to the notice in Jaleo I attended the FUEGO ESPAÑOL show October 30th. Flamenco overshadowed the classical. The ace of trumps, Victorio Korjhan's apparance stopped the clock. His bulerías is unique here and maybe in the old country. With Paco Alonso and the tremendous dance guitarist Reynaldo Rincon from New York -- a trio of flamenco greats! The ladies were good, especially Teresa Cullen and Lola Golan who has a big dance repertoire. Special mention of Karen Stilling who partnered Victorio. \*\*\* (Chicago): At CELLARCHINO's a homage was held for the late Antonio Mairena featuring singers Pepe Culata and Agujetas. (from George Ryss)

New York, NY: JOSE MARIA MORENO was presented by the American Institute of Guitar, October 19th at the Cami Hall. Moreno played a variety of classical and flamenco pieces. (from George Ryss)

St. Peter, MN: RINCON DEL FLAMENCO presented a concert October 7th, 8th and 9th at the Anderson Theater at the Gustavus Adolphus College. The company consisted of dancers Joanna Grarieia and guest artist Sergio Bahamondes, singer Elena La Cordobesa and guitarist Luis El Primitivo. The company also included supporting dancers: Velerie, Maureen, La Rubia, La Gitana Morena and Juanita. (sent by Joann Weber)

### JALEO THANKS THE FOLLOWING CONTRIBUTORS:

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## LOS ANGELES JUERGAS

by Ron Spatz and Yvetta Williams

### L.A. JUERGA AT CASA DE ESPAÑA

In the middle of downtown Los Angeles just off the Harbor Freeway is a little piece of Spain known as the Casa de España, and the site of our September juerga. While Friday night proved once again to be less desirable than Saturday nights, we still had enough of the proper ingredients to make it work. On the guitar at various times were Marcos Carmona, David De Alva, Yvetta Williams, Ron Spatz, Keith Stanton, and Gabriel.

There were several dancers whose names we didn't catch. Those known were Katina Vrinis, Juanita Munguia, Marlene Gael, Sharlene Moore, Enrique, Yma Borta, Eric Cortez, Ynrgo Gracia, Carolyn Berger, and Estella Alarcon. In addition to Rudy Montoya, we were graced with more cante than normal, due to the appearance of Yorgo Grecia and Miguel de Málaga.

On a sadder note, we feel it necessary to report that someone made off with our juerga scrapbook, which contains pictures of all our past L.A. juergas. If anyone knows the whereabouts of this book, we would certainly appreciate having it returned.



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## PHOTOS FROM SEPTEMBER JUERGA

- 1) YRMA HORTA AND ERIC CORTEZ
- 2) YVETTA WILLIAMS, DAVID DE ALVA, MARCOS CARMONA, MIGUEL DE MALAGA AND YORGO GRECIA
- 3) MARLENE GALE, KATINA VRINOS, CAROLYN BERGER
- 4) MIGUEL DE MALAGA AND MARCOS CARMONA
- 5) RUDY MONTOYA, MARCOS, MARLENA

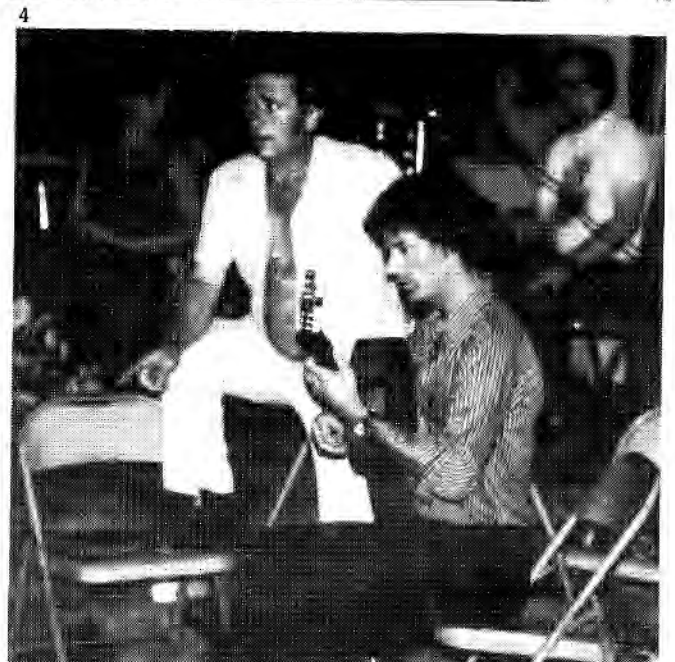
Photos by Dick Williams



3



5



4





KATINA VRINÓS



ENRIQUE



SHARLENE MOORE



JUANIA MUNGUÍA



ERIC CORTEZ AND YRMA HORTA ARE ACCOMPANIED BY  
RON SPATZ AND YVETTA WILLIAMS



LINDA PALMROSE AND MARLENE GALE

### END OF THE SUMMER JUERGA

It was a balmy afternoon in October, a little overcast, with just a wisp of a breeze (perfect for taking pictures). The atmosphere was that of a Sunday picnic at the park. The park in this case was the backyard of Juana Escobar's home in Pasadena. The crowd was not large, but very warm and friendly indeed.

On guitar we had Gene Foster, Keith Stanton, Dennis Hannon,

David De'Alva, and us (Yvette & Ron). Dancing were Juana Escobar, Yrma Horta, Eric Cortez, Marlene Gael, Yvette, Rudy Montoya, and Linda Palmrose. Rudy Montoya and Juana also provided the cante and palmas. A special treat was a visit by James E. Stelzer, a guitar maker from Chino, who brought one of his beautiful classical models with him. There was plenty of food and drink, and a good time was shared by all those present.



GUITARISTS GENE FOSTER, YVETTA WILLIAMS AND DAVID DE ALVA AND RUDY MONTOYA AND RAUL DE ALVA  
WITH PALMAS ACCOMPANY THE DANCING OF JUANA ESCOBAR





ERIC CORTEZ DOING CAPE DANCE

\* \* \*

## DECEMBER JUERGA

Our December juerga will be held on Saturday, December 10th at the Sevilla restaurant, 1517 W. Carson in Torrance. They have excellent Spanish food and wine. Reservations for dinner are recommended (phone 213-626-1361 or 328-2366). Dinner will be served only between 4 pm and 8 pm. Tapas will be available after 8 pm. Rudy Montoya will give a workshop on Sevillanas cante at 8 pm.

Take the Harbor Freeway south to the Carson exit and go west. Sevilla restaurant is between Normandie and Western on Carson. If you are coming north, take the 220th Street exit to Figueroa, north on Figueroa to Carson, west on Carson.

\* \* \*

## FEBRUARY JUERGA

Our first juerga of the new year will be held on February 11, 1984 at the Darwish Restaurant, 5241 Hollywood Blvd. (213-646-6231). Take the Hollywood Blvd. East turn-off off the Hollywood Freeway to Harvard.

Dinner from 6:00 to 8:00. Prices range from \$3.25 to \$6.90.

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## SAN DIEGO SCENE

by Juana De Alva

## SURPRISE NOVEMBER JUERGA

On Friday afternoon, November 11th I received a call from Victorio saying that we had an available place to have a juerga the next evening. Quickly a telephone grapevine was formed and at least 85% of the local members were reached with the information. The juerga took place at the Pegasus Greek restaurant in Encinitas owned by Larry Vallis. People began gathering around 8:30 p.m., dining along with the restaurant's regular customers. Around 10:00 guitars started to come out of their cases and were accompanied by palmas and cante. By 11:00 the juerga was in full swing and lasted until about 3:00 a.m. Our host was most cordial and invited us back on a regular once a month basis - an offer which we hope to avail ourselves of in December.

\* \* \*

## DECEMBER JUERGA

Big plans are brewing at the Pegasus Greek Restaurant where we will return for our December juerga. Owner Larry Vallis has closed in his two outdoor areas which makes three separate areas for juerga goers to participate. A stage is being put in with the idea of having out-of-town guest artists perform the night of the juerga and possibly have once or twice a week with local artists on a regular basis.

The Encinitas location while being a bit of a hike for San Diegans is a little closer for Los Angelesans and may promote more mutual juergas with our sister city.

Plan on dining and imbibing at the restaurant. Only by our support of establishments which promote flamenco will we continue to have them available.

DATE: December 17

TIME: Dinner 8:00 to 10:00 Juerga 10:00 to 2:00

PLACE: Pegasus Greek Restaurant

1108 1st Street in Encinitas

PHONE: 753-1770

DIRECTIONS: Take Encinitas Blvd. West off of I-5, left on 1st.

\* \* \*

## AROUND THE TOWN

PACO SEVILLA AND RODRIGO will be playing duo and solo guitar at DROWSZY MAGGIE'S, 31st and University on Sunday evening December 18th. Call 298-8584. Recent addition to Jaliestas is a baby girl, STEPHANIE CARMEN, to CARMEN AND CHUV MONZON. Congratulations!!

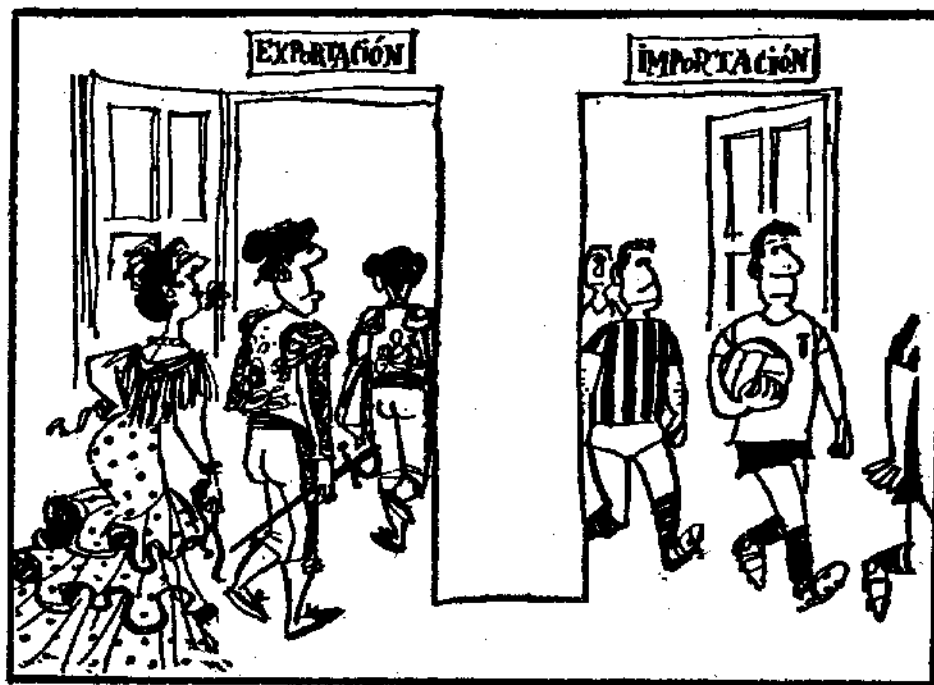
Visiting in San Diego the first week in December was guitarist BOB CLARK from Ohio.

We've lost guitarists HERB GOULLABAIN and TERRY SETTER to Washington and FRANK CAMPBELL "EL CHILENO" to San Francisco.

Soon to be opened--EL TABLAO FLAMENCO--restaurant and flamenco night club by Francisco Ballardo.

640





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### JALEO CORRESPONDENTS

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

## updates

**RAQUEL PEÑA AND FERNANDO SIRVENT** continue performing nightly at the Tio Pepe Restaurant in Georgetown, Washington D.C. call (202) 337-0730.

**THE PEZ RESTAURANT AND NIGHTCLUB**, 1510 N. Vermont Ave., Los Angeles, CA, will be presenting a flamenco show and informal juerga every Tuesday night from 4 p.m. to 2 a.m. call 213/666-6137

**RINCON DE ESPAÑA** currently presents singer Paco Ortiz, guitarist Paco Juanas and dancers Carman Rubio and Mara (Sultani?).

**THE MADRID RESTAURANT** features flamenco guitarist "Manolo" on Wed., Fri. and Sat. nights. 1712 Sunset Blvd., in Los Angeles, CA (213) 483-7757.

**PEPE CULATA AND AGUJETAS** each recorded one side for a Spanish recording unit. Tomas de Utrera was the guitarist. Pepe Culata: Siguiriyas de Manuel Torre, Martinete y Tonas, Tientos, Malagueñas de Mellizo; Agujetas: Siguiriyas, Martinete, Tientos, Bulerías.

## concerts

**JOSE MOLINA BAILES ESPAÑOLES** with dancers Jose Molina, Aurora Reyes, Clara Mora, Ester Suarez, singer Pepe de Cadiz and guitarists Basilio Georges and Leonel will be giving concerts as follows:

- |                                |                           |                                  |                             |
|--------------------------------|---------------------------|----------------------------------|-----------------------------|
| 12/1 Des Moines, IA 10:30 a.m. | Roosevelt H.S.            | 12/7 Chicago, IL 9:30 & 11:15    | Mother McAuley H.S.         |
|                                | 4419 Center St.           |                                  | 3737 W. 99th St.            |
|                                | Des Moines, IA 50312      |                                  | Chicago, IL 60642           |
|                                | Gary Thelon 515-277-6381  |                                  | Ms. Pat Haines 312-881-6500 |
| 12/2 Omaha, NE 10:30 a.m.      | Boys Town H.S.            | 12/8 Indianapolis, IN 10:30 a.m. | Broad Ripple H.S.           |
|                                | Dodge St.,                |                                  | 1115 Broad Ripple           |
|                                | Omaha, NE 68010           |                                  | Indianapolis, IN 46220      |
|                                | Dr. Pat McGuinnis-Prin.   |                                  | B. Patric 317-266-4005      |
|                                | 402-418-1800              |                                  |                             |
| 12/5 Minneapolis, MN 10:30     | Thomas Jefferson N.S.     | 12/9 Cincinnati, OH 10:30 a.m.   | Anderson H.S.               |
|                                | 4001 W. 102nd St.         |                                  | Forest Road                 |
|                                | Bloomington, MN 55437     |                                  | Cincinnati, OH 45230        |
|                                | Mary Vellela 612-831-4641 |                                  | M. Thomas 513-232-2772      |
| 12/6 Appleton, WI 10:30 a.m.   | Appleton E.S. East        |                                  |                             |
|                                | 2121 Emmers Dr.           |                                  |                             |
|                                | Appleton, WI 54915        |                                  |                             |
|                                | R. Simonson 414-735-6200  |                                  |                             |

Starting Dec. 15 the company will be performing at the Columbia Restaurant in Tanapa Florida for 6 weeks.

**LAURA MOYA MUSIC AND DANCES OF SPAIN** will appear at the U.S.U. Kerr Cultural Center in Phoenix, Az, on Nov. 18, 8pm.

**RAQUEL PEÑA SPANISH DANCE COMPANY** will be performing two concerts with guest singer Pepe De Malaga on Dec. 2, 1983 at the Fairfax High School, Fairfax, VA, and at the Kennedy Center for the Performing Arts on Dec. 30, 1983. For more information contact (703)527-3454.

**VICTORIO KORJHAN AND MARIA ALBA** will be appearing at the Fashion Institute in New York City Feb. 11-14.

**RAQUEL PEÑA** will give two solo concerts with Fernando Sirvent and Pepe De Malaga on Jan. 28 / 29th at 8:00pm at The Dance Place, Washington DC (for information contact (703)527-3454.

**THE SPANISH DANCE CENTER** will give a full length concert on Jan. 29th at 5:00pm at the Dance Place. For information contact (703)527-3454.

**RENE HEREDIA**, flamenco guitarist, in concert Sunday, Jan. 29 7:30pm Wilshire-Ebell Theatre, 4401 W. 8th St., Los Angeles, CA. Ticket information 939-1128 or 862-1850.

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**FLAMENCO GUITAR FOR SALE:** 1934 Santos Hernandez flamenco; good condition, photos available, not a loud guitar, so not suitable for club playing, but very nice tone, good and dry and easy to play, \$3,000. Contact Dennis McMillan, 328 Madison St., San Antonio, Texas 78204 (512)224-0143.

**WANTED: FLAMENCO GUITARIST** with dance accompaniment experience, who is willing to travel and/or relocate for performances of all types. Contact: Barbara Alba, (303) 777-9636, 2970 S. Ogden, Englewood, CO 80110.

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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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