

# دنيا

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MANUELA CARRASCO



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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# FOUR TEACHERS OF SPANISH DANCE: A THREE PART SERIES

## PART II

### AN INTERVIEW WITH EMMA MALERAS

by Paula Joann Durbin

Emma Maleras has taught Spanish dance in Barcelona for many years and has often been mentioned in the pages of *Jaleo*. (See "Manolo Marín," April/May, 1983) She is also a recognized virtuosa of the castanets. As a musician, she has given numerous concerts, performing herself or directing others; as a teacher, she has organized castanet mastery into a systematic course leading to a diploma; as a theorist, she has authored a system of musical notation for this instrument. Maestra Maleras has participated as a guest instructor in José de Udaeta's castanet class, which is part of his Curso Internacional de Baile Español.

PD: How did you begin?

EMMA: I think I was born dancing. I never was interested in anything else. But I didn't start to study until I was ten and then I took classical ballet with an old teacher from the Liceo. That was interrupted by the war. When I talk about the war, I mean the Spanish Civil War. Later, I studied with Maestro Reyes and several gypsies. I really became serious when I finally saved enough money to go to Madrid. There I studied with Estampío, with Quica, Mercedes' mother, with Luisa and Concha Pericet, and with Eloy's father.

PD: Are you also from a family of artists?

EMMA: No, no, no! My parents had a tailor shop; they were semi-bourgeois. It was all-out war because there had never been an artist in the family and they would not hear of my being a dancer. That's why they didn't let me dance until I was ten. But I did begin to play the piano when I was eight, and it helped me a lot later.

PD: What is your dance specialty?

EMMA: What I studied most was flamenco because the rest came easy for me. But what I have taught most has been "clasico español": Albéniz, Granados, Falla, Turina. However, I have many flamenco classes and I think that without flamenco you can't really be a good Spanish dancer, even if you never intend to dance to a guitar.

You see, there are two extremes in Spanish dance, flamenco and the escuela bolera. To do the escuela well, you must know classical ballet and you must also know flamenco very, very well. Not for the steps, but for the style. Of course the escuela dances are the most difficult to do, which is why the escuela is not very well liked.

Spanish dance has in fact many compartments. What happened is that the dances from Andalucía became the most popular perhaps because they are the prettiest, the most joyful and also because of the costume. Those dances are done with castanets, which has confused people into thinking that castanets are part of flamenco dance when actually they have very little place in it.

PD: How did you start concentrating on castanets?

EMMA: I had a problem in that I was playing the piano and learning to play castanets at the same time. Castanets are better if you have a little bit of fingernail, but you can't have nails and play the piano. So all of my classmates could play castanets much better than I could when we started to learn. Then it occurred to me to use the piano finger exercises when I practiced castanets. After two or three years, I could play better than any of my classmates, and it all began with my nail problem.

Later I wanted to get dancers to play more precisely, more artistically, more harmoniously. Originally, I gave concerts to get the idea across, then I discovered that the audience liked to hear me play as a "concertista." Eventually, a Belgian pianist suggested that I create a system of musical notation just for castanets. It was a great effort to find one that worked. The system I finally



settled on is probably the most cumbersome for the person who is trying to write everything out, but it is also the most practical because there is no room for error.

PD: Can you describe your course?

EMMA: There are six levels, each with an examination, as well as cumulative examinations. The course takes eight years to complete. First, I begin by giving exercises to prepare the hands; later, I teach some very easy music, pasodobles or malagueñas, played very slowly; then panaderos, verdiales. The last two levels of the course use classical music: Padre Soler, Albéniz, Granados.

PD: Only Spanish composers?

EMMA: No, the students also play to music by Bach and it sounds very nice.

PD: Some people say the castanets don't go with music that doesn't at least sound Spanish.

EMMA: That's because they think the castanets are unique to Spain. But in ancient times, they were played throughout the Mediterranean countries. The tradition continued in Spain, that's all. The Romans had castanets and so did the ancient Egyptians. They played them in a rudimentary way, but that was also how they were played in Spain. It was all done with a wrist movement and the castanets were worn on the middle finger, or on two or three fingers, depending on their size. It wasn't until the eighteenth century that the Andalusians discovered how to play with the four fingers of the right hand and to do the golpe with the left hand, which everyone began to imitate.

PD: What about the wrist movement now?

EMMA: You see it everywhere and it's very bad. I first

saw someone dancing like that when I was a little girl, and I said to myself that when I became a dancer I would never move my hands like that. It's very ugly, very ordinary. You can't become a virtuoso like that because speed comes from a minimum of movement.

PD: Which castanets do you prefer?

EMMA: All kinds. The artisan is much more important than the material used. Mine are made by Galiano.

PD: What kind of work is available for someone who finishes your course?

EMMA: Much more than you would think. There is the concert stage, and there is private teaching. I also think the method could be applied more generally in the elementary schools, and I have adapted it for that purpose. Children really should learn musical rhythms as part of their regular program, and many schools do teach it with those percussion instruments designed for small children. Those are very boring, though. With castanets, however, the students really have fun, and they learn to love music.

I have also found that my method is excellent physical therapy for people who have arthritis or who have been injured. I used it myself after undergoing surgery on my hand.

PD: Do you have any students of whom you are particularly proud?

EMMA: In dance, many. At one time almost every professional dancer in Barcelona had been my student. In castanets, there are fewer because I have not been teaching this discipline as long.

PD: What are your plans for the winter?

EMMA: I will continue to teach at the Instituto del Teatro in Barcelona where I have been an instructor for the past ten years, and I have other classes in flamenco and castanets.

Also, one of my cousins teaches jazz dance, and we have decided to put our classes together and do Ravel's "Bolero". I have already thought it out and arranged it. First, it begins very quietly, very calmly with just a few golpes, then, carretillas. Then it gets more complicated, double-time, countertime, more people playing, more people playing, finally madness. Twenty-five people playing in the end.

PD: All that with jazz dance?

EMMA: Yes. You see, castanets aren't Spanish; they are music. They have become independent from Spanish dance so that now they go with anything that has rhythm. This is not my doing. A whole century of people who came before me and played very well did that. I just got everything they did together and wrote it all down.

PD: Was that the most satisfying moment in your career then?

EMMA: There were many brilliant moments, but I was an artist who had extremes of highs and lows. There were big successes and some very low periods.

I suppose I will go down in history for my castanet notation system, which most people think of as my principal accomplishment. But what I find most rewarding, and much harder work, is to take a person with clumsy fingers, with hands that hardly move, who can't even put the castanet cord on his thumb, who knows nothing, absolutely nothing—and make that person into a concertista.

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## LETTERS

### CANTE WORKSHOP IN LOS ANGELES

Dear Jaleo,

The Cante Flamenco workshop given by Rubina Carimano was an outstanding success.

I attended all 3 sessions, had a wonderful time, learned lots of wonderful songs and met great people. Rubina is a fine performer and teacher and really knows her material. She sings, plays guitar and dances. We learned ten songs in a group of jaleos, three difficult sevillanas, four difficult melodies, eight verses for fandangos de Huelva, five verses for fandangos de Santa de lalla, ten verses plus three estribillos for Bulerias. She gave us printed letras and we recorded the songs so we are still busily learning this marvelous selection of material.

We learned how they fit with the guitar and with the dances. The workshop concept is excellent and I hope more professionals will share their knowledge. I highly recommend that anyone interested in learning more about singing plan to go to her next workshop. It was well worthwhile. She also gives private lessons.

After the last workshop some of us went to El Cid Restaurant and watched the middle show. It was fiery and good flamenco with excellent dancers, Yolanda, Rosal, Ortega, Miguel, Pepita Sevilla of Antonio - Guitar - Paco. They have shows Thursday through Sunday nights. Call for show time and reservations 213-668-3318.

Yvetta Williams  
San Pedro, CA

## CORRECTIONS CORNER

Last month, page 15, middle of column A should be Mario MAYA not Amaya. On pages 23 caption under photo at bottom left was switched with photo caption on page 24 upper left. PHOTOS OF MANOLO MARIN CONCERT IN SAN DIEGO WERE TAKEN BY GUITARIST TOM SADLER OWNER OF THE FRAME STATION.



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## MANUELA CARRASCO

by Paco Sevilla

It would probably be safe to say that Manuela Carrasco was the bailaora of the 1970's in Spain. She was so closely associated with the festivales flamencos which were the phenomenon of the 70's and she did much to popularize the baile-gitano through her performances in those festivales -- something which she did more than any other dancer, appearing in as many as sixty in a single summer. Now, at the ripe old age of twenty-five, her star is fading slightly, due perhaps to the fact that her favorite dances -- soleares, alegrías, and bulerías -- have been seen so much or, maybe, a little fatigue from her extensive performing; there is also a tendency for audiences to expect so much from her that it is difficult for her to live up to her reputation. When she is at her best, her performance is much more than just dance, it is an event, a memorable emotional experience.

Manuela was born October 21, 1958 in Triana, Sevilla. Her mother is of the Camborio family and her father, José Carrasco "El Sordo" has performed as her palmista. Manuela

first performed professionally in the tablao "El Jaleo" in Torremolinos, for 275 pesetas and some dance costumes. Her first regular job was in a now closed tablao in Sevilla, "La Cochera", when she was eleven years old. At age thirteen, in spite of her father's objection to a career as a dancer, Manuela went on a two year tour of Europe with Curro Vélez. A stint at "Los Gallos" followed that tour and then she went on to be a soloist in Madrid's "Los Canasteros." In 1973, she first began to appear in the festivales, and the rest is history.

In 1974, Manuela Carrasco received the "Premio Nacional de Baile, Pastora Imperio" in the National Contest of Flamenco Art in Córdoba in 1974 and was given the prize for baile by the Cátedra de Flamencología de Jerez de la Frontera in 1975. Among her many other awards, she received the "Premio Internacional de Baile" in San Remo, Italy (where Paco de Lucía was awarded the prize for guitar).



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## FESTIVALES

### 2000 PEOPLE ATTEND THE I FESTIVAL FLAMENCO IN PARIS

(From: El Pais, Oct. 26, 1983; sent by Brad Blanchard;  
translated by Paco Sevilla)

by Feliciano Fidalgo

Manuela Carrasio, the bailaora, during the clamorous ovations following one of her performances still had her breath and stated regally: "This audience drives you out of your mind, they are so good!" The bailaora would be referring to the following of 2,000 people who, in order to attend the "I Festival Flamenco of Paris" filled the Federación Mutualista Parisiense, commonly known in Paris as "La Mutualité," a huge hall which just a little more than five years ago was filled with outcries against Franco.

Here, the private organizers -- Spaniards -- decided to hold the "I Festival Parsiense de Flamenco." They brought Manuela Carrasco, Enrique Morente, Carmen Linares, Juanito Villar, Pepe and Juan Habichuela, Juan Carmona, Vicente Pradal, and Joaquín Amador.

\* \* \*

### HOMAGE GIVEN TO JUAN EL LEBRIJANO IN THE 24TH POTAJE GITANO

(From: ABC, Sept. 14, 1982; sent by Gordon Booth; translated  
by Mariquita Martorell)

by Miquel Acal

It was one of the most emotional moments of the night. Juan el Lebrijano, to whom this Potaje was dedicated, had sung the tientos and the bulerías after receiving public homage. He sang magnificently and with desire, magnificently carried by Pedro Bacán, but nothing more. Behind his back a timid smile appeared, the toddling walk and golden head of his daughter. Juan seated her on his knees and sang for her, rocking some impressive galeras in the sea of her wheat-colored hair. Then, Juan continued with the bulerías, and Belén danced, drawing applause from the audience. Ah, if only Juan could always have similar inspiration!

The opening act fell, by luck of the draw, to Curro Malena, and this undoubtedly influenced his enthusiasm. Pedro Bacán attended him with great care through the tarantas, bulerías, more bulerías and fandangos, but Curro seemed insecure, even though he attained fine moments in the festive songs of his hometown.

José Meneses (El de la Puebla) sang with Manolo Domínguez and he was very self assured, performing with strength and confidence. He sang tientos, soleá, siguiriyas and tangos with very good conduct. He closed the festival season having redeemed the prominent position he used to have.

We must hear more of Romerito de Jerez. His soleares were a bit long, the alegrías were good, the tarantas finely fashioned and he was magnificent por bulerías. More attention should be paid to these men of second rank, who at any moment are capable with their knowledge of proving themselves to the starring artists. One should bear in mind that these men always give what they possess: quality. After Romerito and the honey syrup of Pedro Bacán, Pedro Peña sang. This homage to his brother was his introduction as a singer in The Potaje and he was nervous, but he gave evidence of a quality that will sparkle as soon as he settles down.

With the dancing of Angelita Vargas, El Biencasao and Joselito, the first part of the show came to an end. These three, with singer Rafael Fernández and Ramón Amador on the guitar, received clamorous ovations.

Following the protocol of the homage to Lebrijano with the appropriate words of José Darado, the honored singer performed, as described at the beginning of this article and afterwards it was Pansequito who spendidly sang por soleá and bulerías.

Inés y Luis make up a pair with a future. They modestly warned that they did not know how to sing with purity, and afterwards performed until they overflowed with compás. There is quality in this Suárez duo, and one must hope for and urge much more. Pedro Bacán was on stage when the whirlwind of rhythm which is Pepa de Utrera came out. She showed clearly that she is an exceptional festera of great artistic stature. And when the stage had creaked with Inés y Luis and Pepa de Utrera, the foundations of the school buildings trembled with an echo - the purest strains of the old singers la Serneta and Juaniquí - of Fernanda de Utrera. Perfect timing, strength in excess, and exuding quality in each tone, and with a penetrating superiority in each note.

The dawn was very bright when Calixto Sánchez took his turn. A newcomer to Pedro Bacán, who demonstrated great courtesy and wisdom, melody and compás; he sang granáinas, making a curious mixture of tarantas, tientos and fandangos. This singer from Mairena gave much pleasure, despite the fact that the hour was not the most appropriate.

Turroneiro closed the show, bringing a whipping of songs, even after hours by car, and he knew how to be in highest form, even with these difficulties. He sang por bulerías and tangos, soaking his shirt with sweat and receiving ovations.

This was a potaje that will not be forgotten, a homage that was supremely desc ed with guitar playing of dreams, a golden sea over which the cante floated.

\* \* \*

**V QUINCENA DE FLAMENCO**

**Y MUSICA ANDALUZA**

[The following is the program from the "V Quincena de Flamenco y Musica Andaluza" presented from December first through the Fifteenth 1983. Times are listed on the twenty-four hour system, i.e.: "Jueves 1-18,30 y 22,30 horas" would be Thursday (Dec) 1-6:30 pm and 10:30 pm.]

**PROGRAMA**

**JUEVES 1 - 18,30 y 22,30 horas**

**Día de los Maestros de Academias Andaluzas de Baile**

Intervienen, por orden alfabético, acompañados de una representación de sus alumnos:

EUGENIA DE LOS REYES

JOSE GALVAN

JUANITO MARIN

MAESTRO MUDARRA

MANOLO MARIN

TERTULIA FLAMENCA DE LA ISLA,  
DE CONCHA BARA

Cantaores:

**Curro Fernández - Romerito**

**Guitarras: Romerito - José García**

★

**VIERNES 2 - 19,30 y 22,30 horas**

**TRIANA PURA Y PURA  
Fiesta de Compás y Arte Gitano**

\*

**SABADO 3 - 19,30 y 22,30 horas**

**Día de los Cantes y Bailes de Cádiz**

Cantaores:

CAMARON DE LA ISLA

LA PAQUERA DE JEREZ

BENI DE CADIZ

PANSEQUITO

RANCAPINOS

Guitarras: **Tomatito - Parrilla de Jerez**

En el baile: **Juana la del Pipa**  
y su Cuadro Gitano

\*

**DOMINGO 4 - 18 y 20,45 horas**

**COROS, COMPARSAS  
Y CHIRIGOTAS DE CADIZ**

\*

**LUNES 5 - 19,30 y 22,30 horas**

**Día de la Guitarra Flamenca**  
Recital a cargo de **Mario Escudero**

\*

**MARTES 6 - 20,30 y 22,30 horas**

**Día de los Cuadros Gitanos**  
ANGELITA VARGAS  
EL BIENCASAO Y JOSELITO  
FAMILIA FERNANDEZ Y CONCHA VARGAS  
LA SUSI

Con sus respectivos acompañamientos

\*

**MIERCOLES 7 - 19,30 y 22,30 horas**

**Día de los Cantes y Bailes de Sevilla**

Cantaores:

EL CABRERO

NARANJITO DE TRIANA

LA NEGRA

CHOCOLATE

CHANO LOBATO

Guitarras: **Manuel Domínguez Postigo**

Baile: **Manuela Carrasco** acompañada por el cante de El Extremeño  
y la guitarra de **Joaquín Amador**

\*

**JUEVES 8 - 19,30 y 22,30 horas**

**Día de los Cantes Rocieros  
y el Fandango de Huelva**

Intervienen:

ALBAHACA  
PEÑA FLAMENCA DE HUELVA  
con

Itinerario Lírico del Fandango por Juan Gómez Hiraldo

Al cante: Antonio Toscano - Eduardo Hernández  
Mario Garrido - Manolo Castilla - Manolo Ollero  
Juan Cruz Velo

A la guitarra: **Rafael Jurado - Manolo Sierra  
y Juan Carlos Romero**

Colaboración especial:

PACO TORONJO - PEPE PEREGIL

\*

**VIERNES 9 y SABADO 10 - 19,30 y 22,30 horas**

**MARIFE DE TRIANA  
Acompañada de su Orquesta**

Con la participación de  
CANTORES DE HISPALIS

\*

**DOMINGO 11 - 19,30 y 22,30 horas**

**Día de los Grandes Maestros del Baile**

Intervienen:

PILAR LOPEZ  
ROSARIO  
MATILDE CORAL y RAFAEL EL NEGRO  
ENRIQUE EL COJO

Guitarras: **Manuel Dominguez Postigo - Quique Paredes**

En el cante:

CHANO LOBATO  
ROMERITO DE JEREZ  
NANO DE JEREZ

\*

**LUNES 12 - 20 horas**

**RECITAL DE MUSICA ANDALUZA**

Por JOSE MANUEL DE DIEGO (Piano)  
Obras de Castillo, Albéniz, Turina y Falla

\*

**MARTES 13 - 19,30 y 22,30 horas**

**Día de los Cantes y Bailes Gitanos**

Intervienen:

CARMEN MONTOYA y El Morito  
JUANA LA DEL REVUELO y Martín Revuelo  
AURORA VARGAS  
PACO VALDEPEÑAS  
MARIA LA BURRA

Con sus respectivos acompañamientos

\*

**MIÉRCOLES 14 - 19,30 y 22,30 horas**

**Día de la Antología del Cante  
y el Baile**

Intervienen:

FOSFORITO  
JUANITO VILLAR  
FERNANDA DE UTRERA  
JOSE DE LA TOMASA  
JOSE MERCE

Guitarras: **Quique Paredes - Manolo Santiago**  
Baile: **Ana María Bueno** y su acompañamiento

\*

**JUEVES 15 - 19,30 y 22,30 horas**

**HOMENAJE DE LA CIUDAD DE SEVILLA  
A LA MEMORIA DE  
DON ANTONIO MAIRENA**

Intervienen:

EL LEBRUJANO  
JOSE MENESE  
CALIXTO SANCHEZ  
MANOLO MAIRENA

Guitarras: **Enrique de Melchor - Pedro Peña**

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# MARIO ESCUDERO

INTERVIEWED FOR JALEO BY EL CHILENO

## PART II

J: Solo guitar concerts are a relatively recent development in flamenco aren't they?

M: Mire usted! The first one to even give a solo guitar concert as it is known today, that is, two hours of guitar, was Ramón Montoya in the Pleyel Hall in Paris; that was in 1938 or '39, I think. It was a great success, but he did not pursue it and returned to Spain. You have to take your hat off to the French when it comes to accepting new things, artistically speaking. They are phenomenal! Albéniz lived in France for many years, as did De Falla. The same is true in painting. There is something about the French people that makes them accept new things in the arts.

Montoya returned to Spain and it was at that time that I met him in Madrid. I don't think I am exaggerating when I call him a genius, but as extraordinary as he was, he would spend hours and days sitting around -- just another guitarist. So he didn't pursue the solo guitar. There was nobody at that time to support or sponsor him. The real revolution in the solo guitar came many years later "al otro lado del charco" [the other side of the puddle], here in the United States. This is where it began. One pioneer to whom we are much indebted is Carlos Montoya. Each person has his own taste in guitar playing, "sobre gustos, no hay nada escrito," but we owe him a great deal, for he was a trailblazer who opened the way for the rest of us. And, of course, he was followed by my friend Sabicas, and later, Juan Serrano. And I am in there too! Eventually, repercussions were felt in Spain. That is the way we Spaniards are; we had to be accepted elsewhere first. Now the solo flamenco guitar is accepted in Spain, and Paco de Lucía can give solo concerts in El Teatro Real in Madrid. When I was growing up in Spain, if I had asked for the Teatro Real, or any other theater, to give a solo guitar concert, the first thing they would have done is to put me into a straightjacket, since they would have thought I was crazy. In the old times, to find a solo guitar record in Spain would have been like finding a dinosaur on 42nd St. in New York. If you found one, it would have been a miracle, a 78 rpm with a couple of solos on it. Now, if you want guitar solo, you can have your pick. What is being done today is the result of what we did here before; many of us here -- Carlos Montoya, Sabicas, Juan Serrano, and "un servidor" -- have been preparing the soil for years so that others can harvest a good crop for themselves. I wish some of these youngsters would recognize that, because you have to acknowledge what others have done.

J: Maestro, how did you begin your solo concert career?

M: We have always done solo numbers in our shows with the companies -- while the dancers were changing costumes or the scenery was being changed on stage. If there were any problems, they would always call the guitarist to play while they were hammering away behind the curtain. But actual solo playing... pues, I began in California in about 1962. I was living in San Gabriel, near Los Angeles, and played in a place owned by a Mexican, called "El Poche." It was a big place with many rooms and a dance hall. There was a round area near the restrooms where he used to store junk, and I said to him, "Why don't you put a flamenco corner here?" He said, "And what is that?" I replied that he could decorate and have a flamenco guitarist. The room was round, narrow but tall, and had a domed roof; the guitar sounded glorious. We put a small stage, a few tables, and some dim lights, and decided to try it out for a few months. I ended up staying three years and grew tired of it; I thought they might end up burying me there. During that period I began to give concerts -- in universities at first. My first concert in New York was at Town Hall in 1963 and I received very good reviews. That is how I started.

J: Where did you settle when you first arrived in this country?

M: Well, my "cuartel general" [headquarters] has always been New York City. I moved my family to California for a few years but New York was always the center of my activities. I went to California when Carmen Amaya finished at the Casa Madrid in Los Angeles and I went there to play solos for thirty minutes or so in between the performances of the cuadro flamenco. I was just a soloist and went under contract with an agent.

J: Was your father with you?

M: No! My father lived for a while in Tijuana, in Baja California, while I was in L.A. He liked Tijuana because there were bullfights, jai alai -- pelotaris from San Sebastian would go there -- and he was in his element. He suffered a heart attack and we buried him in Tijuana. That is as far as he travelled into Mexico and as far as I have been; I don't know Mexico at all.

In 1964 we returned to New York, then went to Spain and bought some property that I still own in Sevilla. I go to Spain once in a while and, each time, find it a different country. It changes drastically. I have nothing against change, as long as we do not lose our tradition. The last things that a people should lose are its customs and traditions. If they do, they are finished as a people. You can be very modern if you wish but some things should not change. I like to travel, to go to places like Russia or China and see what they are like and how the people live. When I go to Spain, I see much "anglo sajismo" [Anglo Saxon culture]. What we don't realize is that the tourist travels to see something different. If the tourist goes to Spain and they feed him hamburgers -- of which he is already full -- well, speaking as a tourist, I would rather stay here. If I go to Andalucía, I want to listen to flamenco until it comes out of my hair. That doesn't mean they can't play music from other places, but flamenco should predominate. After all, that is the land of flamenco. If not there, then where? Am I going to Sevilla to listen to rock and roll? What are Spaniards trying to imitate? Why do we associate progress with the abandonment of customs that have been with us for generations?

J: How has that affected the quality of flamenco you hear in Spain?

M: It seems to me that they are seeking commercialism, too many rumbas. I have nothing against rumba, I play them once in a while, but I am no specialist. That is, I enjoy accompanying a rumba, but when everything is based on rumba, then you become a "rumba":

J: I have heard that to play nothing but rumbas can ruin your hands for other things.

M: I don't know. It is possible, if you are talking about technique. Maybe it is the nerves that suffer.

J: Why are rumbas popular? Are they what the tourists want to see?

M: It is not that... the rumbas are all they are shown. Frankly, I believe the maestro is the artist who is on stage, and he should do what he thinks is right. If I am sitting there trying to find only the things that will please the audience, then I am molding myself to the public. It should be the other way around. We all go through that stage when we are young, trying to find things to do in order to please others. I have done my share of that. But then the time comes when you have to do what you believe is right. If someone doesn't like it, tough luck!

J: What do you think of the new styles that Paco de Lucía is delving into these days?

M: I think it is just fine. Now, if he emphasizes that only... well, the flamenco condiser will take it for what it is, but those who have never heard flamenco and do not know about it may mistakenly believe that what he does is the true flamenco; that creates confusion in peoples minds. I understand what he does, but he runs the risk of people saying, "No sir, that is not the way it should be!" But he already knows the way flamenco is. The bad thing is that others get into the newer styles without knowing the old ones first.

J: Do you know Paco well?

M: Yes, yes, we are very good friends.

J: Has he ever sought your opinion?

M: Well...yes and no! We have talked, and he has told

me what he is exploring. The bigger your name, the more access you have to concerts and the possibility of exploring new styles. This business of flamenco is a very difficult one and lends itself to much confusion. I am not against purists, but neither am I at the point of wanting to return to the stone age. Thus, I believe that the classical guitarist should learn to "rasguear" (strum) and use the thumb. And the flamenco must learn to do "Pizzicato". Until then the school of the guitar will be incomplete. I can tell you for sure, though, that you can't rasguear on any other instrument -- it is characteristic of the guitar. I say to classical guitarists, "Why don't you use rasgueo? Can you rasguear on the piano?" You can do whatever else you wish, but you have to rasguear. If you don't do it because the piece doesn't call for it, fine! But don't ignore it; it is an important technique. There are classical guitarists who are beginning to use it, though.

J: When did you begin your recording career?

M: Here in New York. I have made a good number of records -- how many I do not know exactly, but it is over thirty LP's. I have not kept a list of them, although I suppose I could look up the contracts. I can tell you the labels though: Folkways, Musical Heritage, ABC Paramount, MGM, Columbia -- with Vicente Escudero -- Decca, where I did many things with my friend Sabicas, and Montilla, a label which may no longer exist. In Spain, I made a 78 rpm record accompanying Estrellita Castro, but no solos.

My friend Sabicas and I made some records with two guitars that were among the first of their kind. They turned out, frankly, very well and I am pleased with them. They may become a good source for the new generation, as they were very well conceived. This is an unusual feeling because, as a general rule, one is never satisfied, always thinking that things could have turned out better. But in the case of these records with Sabicas, I am pleased. We even allowed ourselves the luxury of doing some South American melodies. We even went to Chile. It was not a big deal really, because that is not really our music, but it was "bastante simpático." But the flamenco was very good and I am pleased. I have talked about it many times with "mi primo Sabas" and I was very happy to play with him and he used to say he was "muy a gusto" with me.

J: My introduction to flamenco was through one of your records, "El Niño de Alicante."

M: Yes, I had exclusive contracts with the big companies like Decca that precluded me from recording elsewhere, so they allowed me to use a pseudonym. In the smaller studios I would use the name "El Niño de Alicante," playing interpretations of Mario Escudero. That way I did not appear as the guitarist, but as the composer.

J: Speaking of composing, how do you do it?

M: Well, that is something you do from inspiration and then harmonize according to your knowledge of the instrument and what sounds best to you. It is something you can't explain. There are certain structures, like conservation of tonality, which is logical. If you are playing in a given key, you can switch to another key, but there are certain rules for doing it -- which many of us in flamenco disregard.

J: Do you know music notation?

M: Yes, I am quite familiar with it. For what I do it is not necessary to be an assiduous music reader; we do not need it as much as the classical guitarist. Yes, I can write what I play. I can read slowly. It takes me a while, but I can read just about anything.

J: Have you published anything?

M: Not really. Others have written some of my things, some quite accurately, some quite distorted. But none of the music companies have ever come to me and asked me to write something for them. I don't know why. I hope some day to put together a book containing some of my more interesting things. Maybe someday when I am not quite so busy; it would take me awhile.

J: What do you consider to be your most interesting creations?

M: "Pues, mire!" I have introduced some harmonies and chords never before used in flamenco, chords like sevenths and ninths, and dissonant chords. That was difficult to do in the old times, with all the strict rules that prevailed. Whenever they heard something that was harmonized a little more, they would say it sounded "too musical." That is a

complement as far as I am concerned, and I say thank you very much. Flamenco used to be very reluctant to accept new tonalities; they wanted the tonic, the dominant, and the dominant scale, and that was it. But I have done what Sabicas did before and what Paco is doing now. It is a chain reaction and I think that we owe something to those artists who came before us. Thus, we are indebted to Diego del Gastor and Sabicas... not that I am comparing them, for there is no comparison there. It is a continuum and ideas can come from anywhere! An individual does not learn by osmosis -- there has to be a lot of hard work first. In Paco's case, he saw Ricardo and even studied with him, I believe. His father played, his uncle danced, other members of his family sang and played, so he knew the old styles well.

J: To what do you attribute your own success?

M: We, I think, the knowledge one gathers through the years. But that is not all, because you could practice something worthless all your life and, if it is bad to begin with, it will always be worthless. I attribute my own success to the good training I had, the close contacts with good maestros like Niño Ricardo, and having the foundation of proper, clean technique. There are many things that enter into play when it comes to success, not the least of which is luck. As they say in Spain, "Ten suerte, que el valer poco te sirva!" [May you have luck, for value (quality, ability) will serve you little!]. I have had good luck and also, the knowledge that is necessary for a good beginning. Of course, I have always liked music, not only the flamenco guitar, but also the classical, which has wonderful things. I have not been a fanatic about my own thing alone, but have accepted everything, including the jazz of the 1920's, which has a certain appeal.

At times, though, whatever one does seems insufficient, not very much at all. I am very demanding of myself and a nonconformist by birth. I think that it is a human condition that, if you get two of something, soon you will want four and then eight. So I am not fully satisfied with myself. While certainly not a failure, I would have liked to be able to do more.

J: In what respect?

M: In this "mundillo" [small world] of arte flamenco, there is so much confusion and ignorance. The music scholars and classical musicians look down on us. That bothers me a little. Because, not all classical things are good, nor is everything flamenco. But I love flamenco; sometimes I listen to a record of La Niña de los Peines and experience ecstasy.

J: How long have you been teaching?

M: Teaching... properly, only lately, but I have always liked to do it. If a friend ever asked me to show him something, I always did it very gladly. In the case of Paco de Lucía, when he was younger, he asked me about "El Impetu," a flamenco piece of mine that has a musical structure, for concert playing, and I recorded it for him on a couple of occasions. En fin, I have always liked to teach, but not always had the patience for it.

J: What do you think of the quality of American guitar students?

M: There are some who are very promising. In general, they are very tenacious, dedicated, analytical, and studious; that is a good starting point. Now, to capture that thing of "duende" or "spirit" or whatever you want to call it, that comes with exposure to "el ambiente" [flamenco atmosphere]. In spite of the ups and downs of flamenco, ambiente always helps.

I believe that the guitar has improved considerably lately. There are those who will think I am being sacrilegious when I say this -- all they want is four positions and "el pellizquito," but, hombre, we want more than that! The rest of the guitar is there to be used too! So I feel that the guitar has moved forward a great deal. But you have to be careful with the new creations in the cante and the baile. You are walking a fine line there and it is easy to go to the dogs. We'll see, we'll see what happens. There is much talent, to be sure. Today dancing involves a lot more technique, but maybe less personality. Artists in the past had more individual personality. Today, with the guitar, for example, you can't tell who you are listening to. You hear someone play and you think it is Paco, but it isn't. It is easy to be confused, particularly since there are many

artists with very good technique. But what is lacking is personality... where you can listen someone from a kilometer away and be sure when it is.

J: How do you recommend that your students develop their technique?

M: Well, they shouldn't play for hours and hours. What I mean is that you can practice something mechanically and it will help in a way, but it can be tiring. It is better to study for one hour, concentrating and stopping to analyze finger by finger, rather than playing scales like you had been wound up, while looking at the ceiling. I believe that one should develop a program for study that is planned in sections and take breaks -- some people get to the point of being numb. It has been proven, by masters of many different instruments, that it is better to study by concentrating, analyzing and stopping than to play hours and hours just for the sake of playing...

There is also a tendency to improvise before learning the basics well. First you should know what things are supposed to be like, before you allow yourself other liberties. In other words, one does not begin to build the house by putting up the roof first.

One should know one's limitations. For example, I may know I am able to play something faster, but it won't be a clear. So I would rather play things a little slower, but with clarity, with expression and giving each and every note its due. Today there is too much tendency to admire horse-racing, that is, speed, which is fine, but you can't play everything fast.

J: How does one develop good compás?

M: You must begin with the basics... and then you must have in mind a set speed that is within your limitations -- in other words, not racing up and down, changing the rhythm. If at some point you want to pick up your speed you should do it "a crescendo," gradually.

For flamenco the metronome is not so useful because it does not mark the accents, so you might have somebody mark the rhythm for you with palmas. The individual must have a sense of rhythm; without that, forget it! No matter how much other ability he has, without an ear for rhythm, he will never get it. Patience is another big factor. Learn to walk before you run. There is a tendency to rush so much, as if we were going to die tomorrow. What's the hurry? Just like a stew; you must give it time to cook.



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# MORCA

... sobre el baile

## FLAMENCO SPIRIT

Spirit is a golden thread that runs in and through all of life, all of creativity. It is a word that is used often to try to describe something that is higher and more divine than our pure, physical life force, our basic everyday physical function and existence. Like the word love, spirit has an almost endless variety of expressive uses and, as comfortable as it is to use, it is also uncomfortable to use in its realm of vagaries.

Spirit has been expressed as... "The principle in conscious life, identified by breath... The vital principle in man, animating the body or mediating between body and soul... An angel or demon... An inspiring or animating principle such as pervades and tempers thought, feelings and actions. The divine influence, as an agency working in the heart of man... The dominant tendency and character of everything... The essence or action, the principle life force that rises above the physical form."

Applied to a creative expression of humanity, spirit then can be described as the basic essence of that creativity in its relation to the individuals creative expression. So, this article could almost be about the spiritual relationship of any man's or woman's creative or expressive or artistic outlets. The total realm of flamenco is a very multi-faceted manifestation of expression, whether we want to talk of the art of flamenco or just its basic origins in expression of feelings, emotions, and the personal outpourings of the person or persons involved. Since my personal world has been involved with flamenco for so many of my years, I find it an exciting subject to explore in its ongoing realm, above the basic movements of dance and of the sound of music and song.

It is then the spirit that runs in and through and all about flamenco that I explore here, for as heblulous the search or awareness of the spirit, it appears to be a very important factor, this golden thread that flows with the creative energy, the life force of flamenco itself. The angels and demons of flamenco, of the flamenco spirit, guide us if we are indeed in tune with the flamenco spirit. If flamenco is part of our true soul, then we will connect with the spirit, as it will be our true and sincere creative outlet. Just as the life force of an orange tree gives birth to oranges, it is always true to the orange and never tries to be an apple, it is with flamenco. The spirit is almost impersonal, for if you plug into it with truth and sincerity, then to your capacity, will the spirit flow.

Flamenco will do nothing for you. It is what you put into your creativity, your co-creativity with life that will give you some form of joy and satisfaction with your feelings about flamenco and let you rise above the purely physical, into a spiritual union with flamenco. The union with flamenco that I now speak of is the art of flamenco, the face of flamenco that not only moves you, the performer, but makes you the giver and others are moved by your expression of flamenco. Art, like the word spirit is something that rises above what could be considered the norm. It can be a personal expression so powerful that others are affected in a very positive way, even if not in accord with your feelings. A great painter can be considered universally a great artist, as was Leonardo Di Vinci, but that does not mean everyone loves or appreciates his work, his art.

How does one connect with the spirit? How does your spiritual connection connect with the spirit of flamenco? How does the seed of the spirit, the flamenco spirit grow with the rest of our being? First of all, there must be that

"gut" feeling that flamenco is indeed some part of your life. You must feel the seed stirring. You must go to it, for it will not come to you. It is like mining gold, where you have to move tons and tons of earth for each ounce of gold that it yields. You must be willing to move your self, to be moved, to give of yourself to the art form with a total desire before it will flicker the spiritual flame, the spiritual life force in your being. There must be a deep respect for your feelings about the art, seasoned with humility, reverence and inspiration, no matter how small or how frustrating. There cannot be time and space involved with the awakening of the spirit. When you become involved with the art of flamenco and begin to study, to move, to train, to express, to awaken your body as an expression of flamenco dancing, you will find that inspiration will come in various levels and degrees. You cannot wait for inspiration. You must awaken it by doing and the doing will give birth to flashes of inspiration. Just as we brush our teeth daily or eat daily or walk daily, we must also have part of our time dedicated to our creative involvement with flamenco.

I have been asked quite a few times, "How does one become a flamenco dancer, a fine dancer, a dance artist?" I often want to give a simplistic answer like the famous sculpture Rodin gave to someone when they asked him, "How does one become a sculptor?" He answered, "Oh, it is easy, just acquire a block of stone and knock off what you do not want."

If a person is going to flower into a great dance artist of flamenco, and I mean not only the people that are born into the ambiente of flamenco, which of course gives them an edge in some aspects of this art, but I mean anyone who is moved by flamenco, he must act on his initial inspiration. In dance, it is training the body, the mind and yes, the awakening of the spirit which will ultimately be the sustaining force that will help on the continual search for artistry...the becoming the dance. From initial inspiration can come frustration as we develop a discipline of training our bodies to express flamenco movement, that movement that will relate our truest feelings and emotions, our self through flamenco. Inspiration will dribble in as we awaken control, as our bodies become tuned, our muscle memory develops and our movement becomes ours. Our discipline in training will be a beginning indication that our spirit is plugged into the spirit of flamenco, our art form to express, to live, the breath, to be. Our frustrations will only be a shedding of skin so to speak and will ultimately, if we persevere, let us experience a more beautiful form. The discipline in practicing, thinking and studying flamenco will be more than will-power or surface desire. It will be a need, it will be a hunger, not for a name in bright lights or fame, but a hunger to know your spirit. It will be a craving as strong a physical hunger for food. It will be food for the soul, that resting-living place of the spirit.

There are no short cuts to spiritual growth or awareness. We tend to accept the patient growth and awareness of an enlightened spirituality in religion: the priest studying and praying for a life-time for spiritual guidance, the Buddhist monk in daily meditation, the zen student with no thought of time and space in his meditative search for enlightened spirituality.

So in the arts, and that is the way it should be. In flamenco, the touch of the "demon or angel", the becoming of the dance for one lightning flash of time, the kiss of "duende", so to speak, usually comes, if it is going to come, when it is least expected. It may come following a lengthy time of flamenco emersion, where sedire and love of the art have become one with your being and a level of technique has taken hold so that you can literally "forget" as it evolves out of your being. This flash of spiritual awareness and enlightenment will be a change in your life forever. Yes, it will be that dramatic when it happens. It will be a high that no drug has ever been able to produce or even equal. It will be the purpose of your co-creative existence on this earth.

I like to think that this experience will have a very positive affect on the person. I like to feel that a person in tune with his or her spirit, artistic growth will know where his or her ego is and know no envy or bitterness or petty jealousies and be a better person for experiencing a true deep purpose; I am not naive and I know that this is not always the case but it is the ideal.

Another compensation for spiritual enlightenment in this beautiful art is a sense of inner joy, the re-newing force in life. It is a climactic high as different levels are reached with on-going continual study and involvement. Everything will have meaning when you dance. Each planta can be an expression of something felt, like the subtle sensation of fine seasonings. Our search will slowly be for the essence of our feeling of flamenco. It will not be in quantity but in quality.

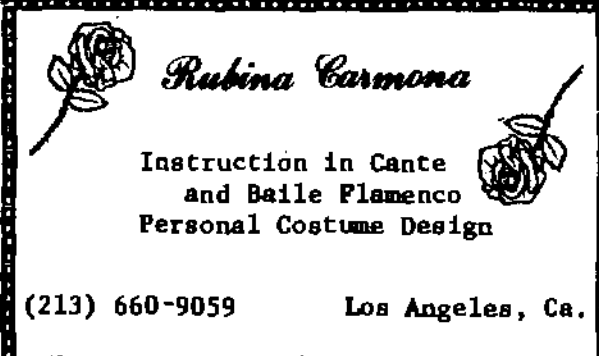
When the conscious focus on spirituality becomes an unconscious act and we realize that there is something beyond the steps of dance and beyond the dancer, then our total being will begin to exude this spiritual air and this then is a very beautiful beginning to the high points of life itself and its purpose. It is nothing that you can or even want to touch or even analyze. It will just be. We, our total physical, mental, emotional and spiritual self will be as one. We cannot take it for granted, for humility, deep down, will hold our personal perspective of life together.

We must not let our being atrophy with dis-use or mis-use, we must be true to ourselves and our art, our spiritual connection with flamenco. That is what will keep flamenco alive and well, within and without us. Sure, all of this may seem far reaching, but why not. Why not reach for the ultimate in ourselves. Nothing is out of reach if your goal is to be yourself in your true capacity.

The concept of spirituality as the golden thread that runs through life, art, and love is, of course, a personal feeling and, superbly special. Everyone has their own explanation of the spirit. Almost every culture has their word for the spirit or something higher than ourselves and something valid and worthwhile to "plug into."

It is a beautiful feeling to know that flamenco can transport us at times into a realm that can be higher than ourselves. The inspiration from a single movement, a musical sound, a verse of a song, can move one to feelings and emotions of ecstasy. Inspiration can come from countless sources within and without our being. You cannot wait for inspiration. It comes to me with love of life, of the art of life, of enjoying our co-creativity with life, with flamenco. When that time arrives that you know that you have become the dance, the aire of the dance, that your dance is more than your body movement, then you will be addicted to the art of the dance, your spirit will be plugged into the meaning of dance, which simply said, is one of the "meanings of your life." Although the dancers body may grow old, the spirit, kept ever young by the love of flamenco, the love of life, will be able to inspire others, to give to others in an on-going pattern of co-creative growth. As long as there is one soul on this earth with a true spirit of flamenco, of the art, the life force, the love of the essence of flamenco then there will always be flamenco. Spirit does not die for spirit is, and therefore flamenco is, for in finale, the flamenco spirit like the spirit of life itself has always been. In the finale, it will be our spirit dancing, moving our being in truth and again we will know the meaning of life itself. We will become the dance, the dancing spirit, the true spirit of flamenco...

--Teo Morca



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RECORDS

"EL CABRERO,"  
A CONTROVERSIAL CANTAOR

"QUE CORRA DE BOCA EN BOCA"  
Doblon 50-1744) Madrid 1983

(From: *El Pais*, Nov. 12, 1983; sent by Brad Blanchard;  
translated by Marysol West)

by Angel Alvarez Caballero

The popularity of Jose Dominguez "EL CABRERO" is reflected logically in his recent recordings. The record I am now reviewing doesn't add much to previous recordings of one of the most controversial cantaores of our time. El Cabrero stirs up the most passionate support and no less radical rejection. I believe both positions are excessive. He is not a good cantaor, I am sure of that, but neither is he so terrible that he should be thrown into the trash. I also think that when he attempts the more difficult forms -- siguiriyas, tarantos, soleares and malagueñas, on this record -- he does it with respect and honesty, trying to achieve a dignified artistic product. What happens is that he doesn't always succeed. El Cabrero has his limitations, as does every artist, and cante flamenco is so difficult that only a few, a very few of the privileged, have been able, throughout its history, to unearth all its richness and leave us those memorable creations that are able to entrance us.

Within his possibilities, El Cabrero sometimes comes close to being correct and it is precisely in those more difficult "palos" (forms) where he seems to me to be at his best. The soleá that he does from Triana, for example, with the echo of El Arenero, has its enchantment, and the siguiriya has, at times, el quejío, while in the cantes levantinos and malagueños he sometimes comes close to the brilliance they should have. To connect the "tercios" (sung phrases) as they should be, or to subject himself to the discipline of the compás when the compás calls for it, is something more complicated and not always within his reach.

On the other hand in the fandangos, which seems to be the style in which this artist is most at ease -- at least that is what he does most, both on records as well as in personal appearances -- I still believe he doesn't escape vulgarity. The fandango is a cante that has been so degraded by the abuse and excesses of the "cupleteros" (pop singers) that are around by the hundreds, that it is unusual to hear even a single one that is gripping and profound. This is also the case with El Cabrero.

Finally, there are on this record two cuts that are truly regrettable: "Amor Mio" and "La Lluvia Sucede en el Pasado." They were written by Alberto Cortez and, in the second, the words seem to correspond to a poem by Jorge Luis Borges. All of that adds up to a ruess. The bulerías are bulerías in name only; they have a psuedo-South American sound that can even be bothersome. The guitar of José Luis Postigo, normally sound, is not at the level we would expect from him.



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FLAMENCO ROOTS: EL MAESTRO JUAN CARO  
FROM ARCOS

(From: *ABC, Sevilla*, Oct. 6, 1982; sent by Gordon Booth;  
translated by Paco Sevilla)

by Abel Infanzón

This photograph was sent to us by Juan Antonio Roldán Caro, who says: "This summer, the Tertulia Antonio Murciano, paid tribute in an 'homenaje' to 88 year old Juan Caro López, the maestro of the guitar who has created a school of guitar in Arcos. Due to the good ties that exist between Sevilla and Arcos, I believe that you will want to publish the photograph that accompanies this letter. It was taken in 1952. On the left is the maestro, Juan Caro; in the center is the dean of cantaores from Arcos, Manolo Zapata; on the right, Pablo el Americano (Paul Aecht, author of *The Wind Cried*), a New Yorker who spent some time in Arcos learning the toque of Maestro Caro, while writing a novel about this guitarist from Arcos -- who was also a barber, a dentist, and applied leeches, a typical man of the Andalucían pueblo." (We add something here that the writer did not point out in the letter; in the background of the photo there seem to be some cages of fighting roosters, something that continues to be very much a part of our Andalucían towns.) Luis Borges. All of that adds up to a ruess. The bulerías are bulerías in name only; they have a psuedo-South American sound that can even be bothersome. The guitar of José Luis Postigo, normally sound is not at the level we would expect from him.

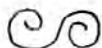


## THE FIRST WOMEN'S CULTURAL FLAMENCO PEÑA IS CREATED IN HUELVA

(From: El País, Oct. 20, 1983; sent by Brad Blanchard; translated by Paco Sevilla)

by Marita Martín

A group of thirteen women from Huelva make up the first female flamenco peña, taking a very unusual step within the world of the cante jondo, considering that membership in this type of flamenco association has been traditionally prohibited to women. After a month of bureaucratic red tape, they fulfilled the requirements and received the name Peña Cultural Flamenca Feminina.



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## PRESS RELEASES

### TERESA Y LAS PREFERIDAS

An exciting new flamenco dance company has stamped its mark on the Chicago dance scene. The 6-member company, Teresa y Las Preferidas, is the resident Spanish dance company of the Ridgeville Cultural Arts Center in Evanston, Illinois. Organized in 1980, it has developed, under the



direction of teacher/performer Teresa Cullen, into a cohesive, well-trained troupe that fills a stage with vitality, drama and, above all, entertainment. The strong technique of the dancers gives testimony to the fact that each has a background in a variety of dance disciplines. As castanets clack, skirts twirl, eyes and smiles flash, the obvious enjoyment of the dancers is transmitted to the audience.

Director Teresa Cullen has molded their strengths into a polished ensemble that belies its relatively recent formation. Her own extensive training and experience in Spanish dance has been the catalyst for the successful emergence of the group. She studied ballet with Edna McRae, Anna Baker, Larry Long and Barbara Abrams, and jazz with Michael Frederics and Gus Giordano. Her Spanish dance training has come from Esperanza de la Barrera, Jose Castro, Nana Lorca, Manolo Rivera, Ciro, Edo Sie, Victorio Korjhan and Maria Alba. She has performed with the Hormel Caravan, the Edna McRae Dancers and Los Flamencos.

The training and experience of the entire company, combined with the excitement of live flamenco guitar music and brilliantly colorful costumes results in a show that satisfied the eyes, the ears and the soul!

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We have found the Bulk Mail to be very prompt within San Diego County -- most subscribers have their Jaleos within two days. We want to find out how the Bulk and First Class services compare across the country to determine whether or not to continue both services.

We ask your cooperation in assisting us in making this determination by dropping us a post card with the following information:

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Born in 1942 in Córdoba, Spain, Paco Peña has been playing professionally since the age of twelve and has toured Europe both as a soloist and as part of the "Paco Peña Flamenco Company" to wide critical acclaim.

Dedicated to conserving the pure artistry of flamenco, Mr. Peña established the seminar "Encuentro Flamenco" offering the aficionado an intensive program of study as well as the opportunity to live in Andalucía, the heart of this musical culture.

He has recorded nine albums for Decca Records including three live performances and a duo effort with Paco DeLucia, another world renowned flamenco guitarist. He has also made several highly successful tours of Australia, given recitals with the company at festivals in Hong Kong, Edinburgh, Holland, and Aldeburgh and performed to audiences in Japan and London, all to widespread enthusiasm.

Paco Peña appears regularly worldwide on Television and has received extensive praise for his shared recitals with John Williams.

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**REVIEWS**

**FLAMENCO GUITARIST SABICAS  
IS FIRST STRING**

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

by Scott Beach

At Herbst Theater Saturday evening, the Spanish gypsy guitarist, Sabicas, gave a recital of his own flamenco compositions, and the air was full of shouts of "Ole!" as he performed astonishing feats of dexterity and invention. He played three sets in a spectacular demonstration of skill, and he gave the audience an experience to remember.

At first, it seemed odd to see a flamenco performer come out in an ordinary tuxedo. By its very nature, the style appears most at home in a Hemingway-story setting, complete with people in colorful costumes. And there should, rightly, be a few dancers, and the wine-bota should be passed around.

But in the recital by Sabicas, the colors were all in his playing. It made the approving shouts from the audience seem strangely out of place in a "polite" American concert hall.

There's something almost hypnotic about a full program of flamenco music. The traditional harmonic and melodic patterns don't vary, and most of the interest comes from the performance, rather than from the tune being played.

Sabicas is billed as "The King of the Spanish Guitar," and he may be just that. It's often difficult to believe what he can do with just 10 fingers and six strings. He can fire off bursts of notes in scale-passages that are so rapid and crystal-clear as to make you doubt your senses. "that didn't really happen!" But it did -- again and again.

The traditional "cante hondo" of Andalusia is one of the world's most solidly-entrenched song forms. The descending pattern: A, G, F, E, is a virtually invariable ingredient of flamenco music. Heaven knows it's a dramatic and poignant pattern, and it seems never to grow stale. It's almost as though an entire culture got hooked on that single statement, and hasn't left off repeating it since it first became popular in the mid-19th century.

I've heard flamenco guitarists in many different places and situations, and I'm quite ready to believe that Sabicas is the best of them all. His manner as a recitalist, by the way, is deceptive. Before last Saturday's program began, there was a single chair with a small footstool at center-stage, with the main curtain as a backdrop. When the lights came down and the house was quiet, out he came in his black-tie outfit, bowed formally, with an air of calm dignity, sat down, and let loose a dazzling torrent of music.

Some of his running passages were so spectacular that it seemed impossible to expect that he could top them. But he kept adding touches that surpassed previous ones. By the time he was through, it seemed as though everything that one person could possibly do with a guitar, short of setting fire to it, had been done.

Sabicas is unquestionably a great artist. I think, though, that I'd much rather hear his next recital in a place with a few dancers and a bota of wine.

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**BALLET NACIONAL ESPANOL IN  
LOS ANGELES**

by Ron Spatz

As ballet companies go, this one is relatively new, having been formed in 1978. But in this short amount of time, they have developed a beautiful synthesis of classical ballet, Spanish folk, and flamenco dance forms. While the classical ballet technique demonstrated by their principals isn't about to bring heartburn to the Geoffrey or ABT companies, the accented counterrhythms provided by castenets are a delightful addition and more than make up for any lack of classical



JAVIER GARCIA, ANTONIO GOMEZ AND ANTONIO MARQUEZ OF THE BALLET NACIONAL ESPAÑOL IN TANGILLOS

rigorousness. In addition, I doubt if any ballet company in the world can match the costuming by Jose Caballero.

The company opened with seven short Soler sonatas, followed by an incredible Zapateado performed by Paco Romero. Then came the perennial flamenco cuadro with no less than four guitarists. To me, four strong guitarists providing rapid rasgueados creates a sound resembling a giant electric fan.

Tremendous showmanship and professionalism was demonstrated by Carmen Varga when in the middle of an alegrías she lost a shoe. Without missing a beat, she worked her way back to where the shoe lay and after a couple of turns with her dress hiding her feet, she emerged with the shoe firmly in place, and a resounding ovation from the audience.

The last half of the program consisted of a complete performance of De Falla's Three Cornered Hat. This was superb in all ways. If the response from the audience throughout the entire performance was any indication, I'm sure we will be seeing this troupe in Los Angeles again.

\* \* \*

## ENSEMBLE ESPAÑOL IN CHICAGO

by George Ryss

I saw Ensemble Español Dance program of November 18 & 19 twice, with Pepe Culata and Richard Brune at the second session. The classical program was a general repetition of her (Libby Komaiko Fleming) program six months earlier. I would say that the dancing was better now, even without the help of her guest artists. Dame Libby excelled in her numbers; lead dancers of her ballet showed good "duende" when required; I especially liked the "Andajaleo" at the end.

Victorio Korjhan did his exciting bulerfas; credit must go to cantaora Elena "La Cordobesa" and Greg Wolfe, on guitar. For somebody, like myself, with nearly 30 years of Spanish dance watching experience, the highlight was "Madrid 1936". The fall of El Alcazar, the Radio Commentator, the spoken words of the bailaor and the cantaora and the dramatic dancing of the retired soldier, bulerfas and farruca by Korjhan.

~\*~



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# LOS ANGELES JUERGA

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Our first juerga of the new year will be held on February 11 at the Darwich Restaurant, 5241 Hollywood Blvd. (213-646-6231). Take the Hollywood Blvd. East turnoff off the Hollywood freeway to Harvard. Dinner from 6:00 to 8:30 (Prices range from \$3.25 to \$6.90). Juerga will begin at 8:00 P.M. with a workshop on fandangos.

The restaurant is small. Performers and aficionados of all ages and abilities are most welcome to come and participate in the juerga in a party atmosphere. This is not a stage show. We invite all to come, share, learn and take part. Wear your costumes, bring dance shoes, instruments, guitars and HAVE FUNN!!! Come and make friends with others who share your interest in flamenco. Please limit your guests who are not participating. For further information call Yvett Williams (213-833-0567) or Ron Spatz (213-883-D932).



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# SAN DIEGO SCENE

by Juana De Alva

The long time dream of Francisco Ballardo will become a reality on February first with the opening of his TABLAO FLAMENCO restaurant. The entire restaurant has been built around the presentation of a flamenco show which can be viewed from anywhere in the establishment. Francisco designed and built the Spanish-motif restaurant, including the office building in which it is housed, from the ground up. Though some finishing details may remain, he says the Tablao will open, without fail, February 1st. The restaurant is located on 3567 Del Rey in Pacific Beach for reservations call (619) 483-2703.

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## EL OIDO

### NEWS FROM OUR MEMBERS

Los Angeles, CA: THE FEZ RESTAURANT AND NIGHT CLUB at 1510 North Vermont Avenue has been featuring flamenco artists (followed by a juerga in which all can join in) the first Tuesday of every month. In December the featured artists were singer MIGUEL "EL MALAGUEÑO"; dancer LOURDES and guitarist BENITO PALACIOS. In January the featured artist will be singer ANTONIO DE JEREZ. (from Francine Russelle-Chasambalis)

Chicago, Ill: In preparation is a group headed by singer AGUJETAS to appear at the Casa de España. Also in preparation are plans for FLAMENCO GUITAR TEACHERS to come from the AMERICAN INSTITUTE OF GUITAR in New York. The film CARMEN with ANTONIO GADES; CRISTINA HOYOS and others is a must for all interested in "El Arte". MANOLO RIVERA, billed in Santa Fe as "the Nureyev of flamenco" was here. For his classical program he was accompanied by the renowned pianist Silvia Maciarelli. DOMINIC CARO; SUSANA AND MICHAEL HAUSER were his flamenco performers. ENSEMBLE ESPAÑOL presented a three day workshop at N.I.U. December 8, 9, 10 in classical, regional and flamenco. (from George Ryss)



## ANNOUNCEMENTS

Announcements with the exception of classified ads are free of charge to subscribers. They will be placed for two months if appropriate and must be received by the 1st of the month prior to their appearance. Include phone number and area code for use in the DIRECTORY. Classified ads are \$1.00 per line (each 9 words) for each month they appear. Make checks payable to JALEISTAS and mail to JALEO, PO Box 4706, San Diego, CA 92104.

### JALEO CORRESPONDENTS

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

### updates

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

THE FEZ 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

RIMCON DE ESPAÑA currently presents singer Paco Ortiz, guitarist Paco Juanas and dancers Carmen 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 Ureña was the guitarist. Pepe Culata: Siquiriya de Manuel Torre, Martinete y Tonas.

**STUDY MUSIC IN SPAIN** June 20 to July 28, Voice, Piano, Guitar. For information write Ricardo Visus, Dept. of Music, Moorhead State University, Moorhead, MN 56560 or Mary Janz, Intra-American Student Programs, 790 Cleveland Ave., So., St. Paul, MN 55116.

**SUMMER TOUR TO SPAIN AND PORTUGAL** June 17 to July 12 sponsored by Cuesta College. For information write P.O. Box J, San Luis Obispo, CA 93406.

**FLAMENCO HOTLINE** has been established in L.A. by Leo Markus with latest information on flamenco activities in the area. (213) 851-9409. Anyone wishing to have information may do so after the 45 second recording is completed.

## concerts

**MARIE SILVA AND FRANCINE RUSSELLE-CHASAMBALIS** will present a flamenco/Arabic workshop and show on Sunday, January 29. Workshops will feature Lourdes Rodriguez teaching flamenco and Moorish dances and Marie Silva teaching Egyptian Cabaret. They will be held at the Moro Landis Studio, 10960 Ventura Blvd., Studio City from 1 to 5:30 p.m. and followed by a flamenco/Arabic show and dinner at Koko's International in Hollywood. Dinner: 7:00 p.m.; show 7:30 - 9:30p.m. Cost for both workshops, dinner and show is \$40, paid in advance. Cost for workshop only is \$25, paid in advance. Tickets bought at the door will be \$5 higher. Cost for dinner and show only is \$20. For further info. call Francine Chasambalis at (213) 662-1782.

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

**RAQUEL PEÑA** will give two sala 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 8:00pm 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 862-1650.

## classified

**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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**FOR SALE:** 1963 Arcangel Fernandez Flamenco Guitar. In perfect condition with no cracks. Deep, rich tone, plenty of brilliance. \$1,700.00. Robert Ruck, 7225 Hubbard Ave., Middleton, WI 53562 (608) 836-1152.

**FOR SALE:** 1970 H.E. Obert flamenco guitar, concert instrument, spruce top and pegs, completely refinished, with hard case, \$850/B.D. Contact C.C. Lin, 2211 Carleton St., #34, Berkeley, CA 94704 (415) 644-1481.

**FOR SALE:** Flamenco Guitar by Contreras, made in 1980, \$800. Call Adolf Makaruk (415) 479-5421.

**FOR SALE:** 2 Esteso Guitars, both 1st class, signed Faustinos with cases. 1962-\$1900, 1983-\$2100. Call Gerardo Alcala (206) 525-6779.

**FDR SALE:** 1981 Negra Hermanos Conde Guitar, never been played, signed by Faustino, purchased from the shop in Madrid in Oct. 1983. Best offer over \$2,000. Contact Felix at 154 Lynn St., Seattle, WA 98109 (206) 285-5404 after 9:00 p.m.

**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 Fzeeman (415) 824-8844 or (415) 285-3154 -- 267 Teresita Blvd., San Francisco, CA 94127.

**GUITAR MUSIC AVAILABLE:** Music of many top artists, both modern and old style, transcribed by Peter Baime, 1100 W. River Park Lane, Milwaukee, WI 53209.

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**san francisco**

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 La Bodega 415/398-9555  
 Las Cuevas 415/435-3021  
 Flamenco Restaurant 415/922-7670  
 El Meson Restaurant 415/928-2279  
 Siboney Restaurant (Berkeley)  
 Las Palomas Restaurant  
DANCE INSTRUCTION  
 Adela Clara, Miguel Santos 415/431-6521  
 Concha Duran 213/223-1784  
 Rosa Montoya 415/239-7510  
 Isa Mura 415/435-3021  
 Teresita Osta 415/567-7674  
 Jose Ramon/Nob Hill Studio 415/775-3805  
GUITAR INSTRUCTION  
 Mariano Cordoba 408/733-1115  
 Ricardo Peti (Carmel Highlands) 624-3015

CANTE INSTRUCTION

Concha Duran 213/223-1784  
Isa Mura 415/435-3021  
FLAMENCO COSTUMES  
Raquel Lopez 415/924-5908

**los angeles**FLAMENCO ENTERTAINMENT

Lares Cafe (Santa Monica) 213/828-9205  
El Cid 213/668-0338  
El Paseo Inn 213/626-1361  
Espartacus Restaurant 213/659-2024  
Fez Nightclub 213/666-6137  
Las Brujas Restaurant 213/667-9587  
Madrid Restaurant 213/483-7757  
The Intersection Folk Dance Center Rest. 213/386-0275  
Sevilla Restaurant 213/328-2366

FLAMENCO INFORMATION

Flamenco Hotline 213/851-9409

JUERGAS

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

ACCOMPANIST FOR DANCE & CANTE

Eduardo Aguero 213/660-0250  
Marcos Carmona 213/660-9059

DANCE INSTRUCTION

Roberto Amaral 213/785-2359  
Pedro Carbajal 213/462-9356  
Rubina Carmona 213/660-9059  
Manuela de Cadiz 213/837-0473  
Concha Duran 213/223-1784  
Carmen Heredia 213/862-1850  
Maria Morca 213/386-0275  
Oscar Nieto 213/265-3256  
Sylvia Sonera 213/240-3538  
Juan Talavera (Whittier) 213/699-9855  
Linda Torres (San Gabriel) 213/262-7643  
Elena Villablanca 213/828-2018

GUITAR INSTRUCTION

Marcos Carmona 213/660-9059  
Gene Cordero 213/451-9474  
David De Alva 714/771-7867  
Gabriel Ruiz (Glendale) 213/244-4228

CANTE INSTRUCTION

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

FLAMENCO COSTUMES

Rubina Carmona 213/660-9059

CASTANETS

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

**san diego**FLAMENCO ENTERTAINMENT

Espiga de Oro (Rosa's) 619/477-0675  
Old Town (Bazaar del Mundo - Sun. noons)

JUERGAS

Vicki Dietrich 619/460-6218

DANCE INSTRUCTION

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

GUITAR INSTRUCTION

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

FLAMENCO COSTUMES

Clara Martinez 619/831-2596

**MAIL ORDER**CASTANETS

THE SEA - 305 N. Harbor Blvd., San Pedro, CA 90731  
Imported from Spain \$11.00 (student) \$35.00 (professional)

FLAMENCO COSTUMES

ADELA VERGARA - 1825 Echo Ave., San Mateo, CA 94401  
Made in Spain, \$150.00 including postage and handling

FLAMENCO SHOES

H. MENKES - Mesonero Romanos, 14, Madrid 13 Spain  
(Shoes 5,000 pesetas/boots 7,000 pesetas - send measurements in centimeters)

GUITARMAKER'S SUPPLIES

ALLIED TRADERS - P. O. Box 560603, Kandal Branch, Miami, FL 33156 (Catalog free)

DE VOE LUTHIER SUPPLIES - Box AA, San Jose, CA 95151

Finest tonewoods (Send S.A.S.E. for price list)

MANTONCILLAS (small neck shawl)

THE SEA - 305 N. Harbor Blvd., San Pedro, CA 90731

Rayon, 24" fringe \$20/crepe, 22" fringe \$22

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