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REYNALDO RINCON



JALEO



newsletter of the flamenco association of san diego

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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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JANE LUSCOMBE IN CONCERT

FLAMENCO IN NEW ZEALAND

Even in a country as isolated as New Zealand there is a small flamenco scene. It all happens at the Costa Brava Spanish restaurant which is owned by Spaniard Leo Azzopardi, a flamenco singer originally from Malaga who has lived in New Zealand and Australia since 1972. Together with Jane Luscombe (stage name Juanita Flores) the pair came to New Zealand from England where they had worked in London with the local flamencos. Jane studied dance (Spanish classical, flamenco and ballet) with Elsa Brunelleschi, a much respected authority on Spanish dance.

During the late 60's they toured with various Spanish dance companies, one based in Paris which presented national dances of Spain including bolero, jota, classical and flamenco styles.

On arrival in New Zealand they set up a Spanish restaurant and bought out a guitarist from Britain in order to present flamenco to the New Zealand public. For five years this presented a colorful way of life. They entertained visiting Spanish companies of Luisilco and Paco Peña many late nights! The the two went separate ways - Leo to set up a restaurant

in Sydney, Australia and Jane to become more involved in teaching flamenco and performing in New Zealand. She choreographed and performed in the tavern scene in the opera 'Carmen' which toured New Zealand.

The two finally joined up again on Leo's return from Australia in 1982 and yet another Spanish restaurant was set up where Jane performs two or three nights a week.

The past two years Jane has been coming over to the states to attend Teo Morca's flamenco workshop in Bellingham, Washington and is full of praise for the artistry of Teo and his wife Isabel - whom she met when they toured New Zealand in March 1982.

There are one or two guitarists living in Auckland. One plays for Jane's classes. As usual, it is impossible to



JANE LUSCOMBE AND LEO AZZOPARDI



PERFORMING AT THE COSTA BRAVA RESTAURANT

make a living from flamenco, so it becomes an interest which has to be squeezed into everyone's lives.

Mr. I Azzopardi and Miss Flores perform at the Costa Brava Spanish Restaurant at 1A Bremner Ave. (tel. 695-386).



REYNALDO RINCON

Herewith an introduction to Jaleo of an exceptional flamenco guitarist. He is Reynaldo Rincón, who in a short period of time has established himself as the near best of the tocaores here (New York). At Jacob's Pillow he accompanied Maria Alba and Luis Rivera--in Toronto, at the Don Quijote he was the guitarist for Queti Clavijo (Habichuela and La Tati have often appeared there)--George Ryss

Reynaldo Rincón began the guitar at the age of twelve, playing both popular and folkloric music from Spain. His great love of flamenco led him to concentrate eventually solely on that art. By the age of twenty he had already accompanied many of the major singers and dancers from Spain, including "Raul" and "Toni el Pelao".

He has performed in the tablaos of Madrid, including "Los Cabales" and "Corral de la Pacheca". He appeared on Spanish T.V. with well known performers in the program "Homenaje a Beethoven" and did an extensive tour in South America and Europe with Angel Torres.

He has had great success in the U.S. with a long list of engagements including performances in Lincoln Center, Town Hall, and Jacob's Pillow, and has been received by very enthusiastic audiences.

While he was in New York he organized his own group which included Angela Gomez, Juani Rincón, Roberto Lorca, Manolo De Cordoba and Manolo Segura. They performed in the Chateau Madrid and other Spanish clubs in New York.

After returning to Spain he went to Toronto for a seven month contract with the well known dancer Queti Clavijo. Reynaldo is now back in New York where he came to work with Estrella Morena and Pepe De Malaga. He plans to return to Spain soon but not before doing a few special projects with his own group.

EDITORIAL

POSTAL SURVEY AND OTHER ITEMS

Our postal survey announced in the December issue (page 15) as to speed of delivery of First Class versus Bulk Mail, is thus far inconclusive. We received seven responses -- bulk which arrived in San Francisco in seven days and six First Class which arrived as follows:

- 2 days - Virginia and Michigan
- 3 days - Wisconsin and ?
- 4 days - California (Costa Mesa)
- 14 days - Maryland

We also received two post cards, presumably from the same person, saying "Please don't cancel First Class." We are going to continue our survey for one more issue so please drop us a post card with: type of subscription, date of arrival, city and state and which issue of Jaleo it was.

Because of recent delays in publishing and combines issues subscribers are wondering "are we going to get any Jaleos at all? And if so, how often?" The answer to the first question is, "Yes". The answer to the second is more nebulous as it depends on several factors: 1) if we have enough money to publish, 2) if we have enough material to publish, and 3) if we have enough time, strength, man/woman power to publish. The latter two factors have been the main cause of this month's delay. Contributions of articles, etc. have dwindled way down and the opening of the new tablaos here in San Diego and other performing commitments have meant that more energy has been going towards rehearsing and performing than to editing and layout.

It has been suggested that we continue to publish every month but make every other month a thin issue with mainly announcements and updates so that members can, at least, keep up on current events. This is still under consideration. So, the how often is still uncertain but it would be safe to expect eight to ten issues in 1984 and we will attempt to get a consistent pattern going so that we will not try your patience any more than necessary.

Guillermo Salazar says that he is going to take a vacation from GAZPACHO for a while. We wish to thank him for his dedicated contribution to so many issues of Jaleo and look forward to further articles when he gets renewed inspiration.

--Juana DeAlva

LETTERS

LOS ANGELES FLAMENCO DANCE LINE

Hi:

The listing L.A. Hotline is not correct. The correct title is The L.A. Flamenco Dance Line. The line is a 45 second message containing 6 items a week. What's happening, where to buy, whose teaching, whose working, etc. It's free.

The other side of the coin is heavy promotion to the media as a source of information about Flamenco dance. I plan to expand the Dance Line to 1 minute. On Friday the tape runs continuously from 4 to 8 the record unit is shut off. The rest of the week the unit goes to 4 rings. Usually, I answer, but if I don't you get the message plus an opportunity to make comment.

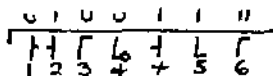
I think that other cities could do the same. It would introduce Flamenco to many people.

Respectfully,
Leo Markus
Los Angeles, CA

RESPONSE FROM THE "SHAH"

In the Name of Allah, the all-Merciful, all-Compassionate,
Greetings,

We gratefully acknowledge Alteresco's letter (Aug./Sep. '83) and endorse his proposal to improve our footwork notation system (Mar. '83) by subscribing the count to the golpes according to the example he so graciously provides:



To Raquel Peña who favored us with invaluable information on the zapateado del Estampío (Oct./Nov. '83), a thousand thanks. In the first place, the question, "Yet who alive today can tell me how [the zapateado del Estampío] was danced?" is more than theoretical. It was calculated to elicit precisely the type response Miss Peña was inspired to provide. The fact that this zapateado still exists, and by what authority she can vouchsafe its authenticity are comforting to those of us who know its fame but not its steps. Perhaps this lady would consent to send a copy of this footwork to Jaleo so we could spread it out before the eyes of the world.

Peace unto you,
The Shah of Iran
Brooklyn, NY

FLAMENCO SYLLABUS GOES TO PRINT

Dear Jaleo,

Much has happened on the dance teachers' "side of the fence" since I spoke my mind in "Punto de Vista," Nov. 1982. Much of what I said is about to take place. Last summer in L.A., the Board of Directors of Dance Masters of America, Inc., the largest and one of the oldest dance teacher organizations in the world, voted to consider the producing of a syllabus for Flamenco-Spanish Dance. And to my surprise I received notice in late January that the Advisory Board had decided, in favor, and when could they expect the first draft?

My goal is to finish sometime between the first and fifteenth of April, since I would like to see it published by the July convention in N.Y.C. celebrating the 100th Anniversary of D.M. of A. Needless to say, at this point I am collecting as much research material as I can lay my hands on. Much of it will come from articles written in Jaleo, which are very good to answer "backstage" questions.

Some may wish to know what kind of syllabus I am planning to present, after three weeks of writing, once I get my act together. It will be one written directly to the non-Spanish speaking dance teacher who teaches several subjects and may learn that to add Flamenco-Spanish may not be so hard after all. With this thought in mind the Plan is to call it "Theatre-Preestyle Flamenco-Spanish Dance," and contain history, teaching techniques, costuming and definitions.

Further, since I'm not the smartest person in the world, there will be many, many other persons' thoughts involved. Finally, the finished product will be sent to my teachers and long-time friends, Joseph and Gwen Delle Giacobbe (Jaleo, Aug./-Sept. 1982, page 15, Directors of the Delta Festival Ballet Co.) for an extra checkover before forwarding it to the D.M. of A. Educational Chairman. After all is agreed upon and it is printed, it will be available for everyone to purchase.

Before closing, I wish to invite any and all information such as books, notes or videos on Spanish and flamenco dance and I promise to return, in April, that which is to be returned.

Sincerely,
Jimmy Crowell
1921 N. Meridian Ave.
Oklahoma City, OK 73107
(405) 946-2158

[Editor: Get any of your input into Jimmy as soon as possible as time is short.]

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ON THE PASSING OF VICENTE ESCUDERO

by The "Shah of Iran"

-PROLEGOMENA-

One recent afternoon as I idled recumbent in my chambers, sipping free a glass of spiced pomegranate juice received from the perfumed hand of a favorite concubine, I turned my languid eyes upon a dusty sheaf of documents recently retrieved from some undistinguished mound of detritus, one of many such archaeological tells that decorate my abode.

Great was my delight when this sheaf of yellow-patinated pages yielded up - lo and behold! - an article that I had written for "Jaleo" in March of 1981, but which I had neglected somehow or other to mail. So, with little further delay or comment, I expedite a copy to your workshops. The paper may be a bit stale, but its words are not.

There may be those efficient souls who fain would accuse my shahship of sloth or procrastination. I have resolved to disprove them by contracting an ulcer or hypertension. When I get around to it. But first, another sip of spiced pomegranate juice. Sluuurrrp!

Jaleo
Box L706
San Diego, CA 92101

March 16, 1981

In the name of Allah, the all-merciful and all-compassionate, Greetings.

In the matter of the demise of the late and lamented Vicente Escudero, I take the liberty, by your leave, to present the following particulars. Don Vicente expired on either the 5th or 8th of December past [1980] in Barcelona at the age of ninety-two. While his passing went unnoted in the United States, it generated considerable comment in the Spanish press, and for three or four days the Madrid papers devoted abundant space to features on Escudero, and in particular on the miserable circumstances in which he passed his final years. At the time of his death, the greatest bailor of our age owned no more than a folding cot provided through the generosity of two elderly ladies who had attended him during his final years and who had graciously supplied him free room and board and his meager maintenance. He had spent the past seventeen years soliciting some pension or similar provision from various government agencies, all to no avail. Nevertheless, his emaciated corpse was deposited with great honor and ceremony in the Pantheon in Barcelona. This is the first time such an honor has been accorded a flamenco and the representative of this lovely art was laid to rest among the illustrious only after hot debate on the propriety of his presence there.

I am enclosing a copy of Escudero's "Ten Commandments of Flamenco Dance" as it appeared in the *Revue Chorégraphique de Paris* c. 1950, together with a translation drawn out of *ye Frenche* by yours truly.

In the words of Tom Lehrer, may his tribe increase:

"These are the only elements
Whose news has come to Harvard.
There may be many others,
But they haven't been discahvard."

Id en Paz
The "Shah of Iran"

* * *

CLARIFICATIONS

by Vicente Escudero

Some time ago, numerous fans of the "true" flamenco dance asked me persistently for an explanation on how to dance with purity.

I have summed up in ten principal points how a man should dance "pure" flamenco. It is as difficult to probe its mysterious depths as it is to dance. I allow, nonetheless, that this "duende" so celebrated by the initiated and the novice alike is a myth which disappears when one dances seriously and with virility, thereby transforming oneself into the "mystery" which is peculiar to all the arts.

All those who would dance with pruity must observe un-faillingly the ten points I have set forth in my ten commandments. All this time, I know no one who uses them all to their fullest extent. Very rarely one encounters some dancer who uses three or four of my points without observing the rest.

Also, I solemnly invite everyone to follow the true tradition of the pure masculine flamenco dance from the times of Miracielos, El Raspeo, Enrique el Jobaco, Lamparella, Joaquin el Feo, Antonio de silbao, Juan el Estampio and Antonio Virieta who danced according to the ten commandments. Especially, I invite the great dancer, Antonio.

I know very well how difficult it is to correct bad habits and how even more difficult it is to abandon the commercial side.

But here are my ten commandments for all who care to follow them.

1. Dance like a man.
2. Sobriety.
3. Turn the wrist from inside outwards and with the fingers together.
4. Do not move the hips.
5. Dance asantao¹ and pastueño² without showiness.
6. Harmony of feet, arms and head.
7. Dance with taste and without affectation or fakery.
8. Style and accent.
9. Dance with traditional outfit.
10. Come to produce varied sounds from the heart.

1. Asantao: well-placed, centered and balanced in the physical, spiritual and artistic senses.
2. Pastueño: said of a fierce bull that attacks with valor and majesty.

N.B. Observe the order of these points. What is number one, and which is number ten? This is no accident. I believe that these points are listed in order of importance. The serious dancer should study their order as well as their dictates. - The "Shah"

* * *

RETURN AND FAREWELL (1950)

Escudero - a name as common in Spain as Smith in this country - was born in Valladolid, capital of old Castille. After a nomadic life as itinerant dancers, the family settled in Granada in the Sacre Monte district when their son, Vicente, was nine years old.

Almost immediately, the boy Escudero joined a gypsy troupe of street dancers. It was he, the youngest artist of the troupe, who had to make the request for money in the public squares where they performed. Believing it beneath his dignity to "pess the hat," young Escudero declared his independence and escaped with the guitarist who was also ripe for rebellion. The two continued to perform with indifferent success, travelling on foot, stopping at iron manholes where Vicente might practice his heal-work. Now it was the guitarist who collected the money but who failed to abide consistently by the agreed principle of "fifty-fifty". The partnership broke up at almost the same instant that Escudero broke his companion's guitar.

At twelve, Escudero was invited to dance in a Cuadro Flamenco in a Madrid cafe cantante. Out of this appearance grew a demand for his extraordinary services. During the

next eight years, Escudero performed throughout Spain; in Portugal he danced for the first time in a legitimate theatre, and was acclaimed a coming genius of the Spanish dance. At the age of twenty, he left for Paris and set the city aflame with the unvarnished purity of his Flamenco style and the elegant insolence of his stage presence. Famous painters and musicians lauded him; he became the center of an adoring cult.

In 1932, Escudero made his American debut upon the invitation of impresario S. Hurok and he became an immediate and electric sensation. Such arrogance and primitive power had never before been seen in a Spanish dancer; such complex and subtle explosions of rhythm coming from all parts of his quivering body - even from his long fingernails - had never been heard. He made three American tours, and during the Spanish Civil War and World War II, silence closed him in. Until last summer, he made sporadic appearances in Spain and elsewhere on the continent. His newest enthusiasm had become painting, and at this he waxed prolific. His subjects are mostly impressions of the Spanish dance; he has had numerous exhibitions in Paris and disposes of his works as fast as he can paint them. He has had an elaborate book published on the Flamenco dance, is also something of a vintner, bottling his own brand of Flamenco wine and designing his own labels. True to the fabled concept of the gypsy, he has no permanent home; he is a chronic hotel-dweller.

Escudero is probably the oldest male dancer performing professionally in the western world and creating excitement wherever he appears. He is 62, virile, raw-nerved and unorthodox. He shuns the gloss of modern showmanship and deploras the growing adulteration of the Spanish dance and the use of mechanical devices for effects. Effects, he says, should come from the human body alone. He recently published in Paris a "Decalogue" enumerating ten commandments for Spanish male dancers who would escape the growing plague of impurities and mannerisms in the Spanish dance. Point one says: "Dance like a man."

Escudero is said to come closer to the germinal sources of the Spanish dance than any other performer alive. Flamenco, from which pure Spanish dance derives, is the genre in which he stakes his reputation. Several years ago, in Seville, Escudero flung a challenge at all male dancers to come forward and match the purity of his Flamenco style. There were no contenders.

Escudero's program ranges regionally through Aragón, Andalucía, Cádiz and the gypsy caves where he danced as a boy. Some of his numbers have never been seen in this country; others were discovered by him at their ethnic source, which no other dancer has ever attempted to reproduce. In his present company, Carmita García, his partner for many years, and María Márquez are featured dancers. His "bailete" or small ballet group has seven members including Rosario Escudero; María Amaya, sister of the famed Carmen Amaya; and Mario Escudero, guitarist. None are relatives of Vicente. Among the others is seventy-four old Pepe La Matrona, said to be the greatest Flamenco singer in Spain.

Absent for twenty years, Escudero is making his American return and farewell. The touching rites of final departure took place last summer at the Champs Elysee Theatre in Paris, in his native Valladolid, in Holland, and recently Montreal. If Escudero's prognosis is correct, that the Spanish dance is in danger of progressive vulgarization, that the springs of pure Flamenco art are being constantly muddied by commercial motives, his farewell must be an even more palpable loz to the international dance scene. His enthusiasts understand this; they have come from distant points, cancelling other plans and purposes to attend the performances of him whom conservative critics call "the master of them all." As if to fend off his inevitable retirement, one of his biographers once wrote this "Prayer in Behalf of Escudero's Feet":

"Great Escudero's agile feet -
Guard them, O Lord!
From the pachydermics,
From the acadermics,
From the typodermics;
Save them, O Lord!"

[For more on Vicente Escudero, see Jaleo: March 1981]

PEDRO BACAN IN U.S.A.

PEDRO BACAN WILL GIVE A FLAMENCO COURSE IN WASHINGTON

[from: El Pais, October 2, 1983; sent by Jill Snow; translated by Paco Sevilla]

by José Aguilar (Sevilla)

Pedro Peña Peña, known artistically as Pedro Bacán, will be the first Spanish concert artist to give a flamenco guitar course in the State University of Washington. Bacán will stay four months in the United States alternating between his course and recitals in other North American Universities. The initiation of this contract came from the Department of Ethnomusicology of the University of Washington, from its office in Seattle, which each year features different foreign music forms.

It is notable that there exists a growing interest in the art of flamenco in the United States and that the aficionados remain more or less in contact thanks to the magazine, Jaleo, which is published periodically in San Diego. Bacán is optimistic: "I don't believe the North American aficionados have any less understanding of the flamenco guitar than do people here!"

Born in Lebrija, Pedro Bacán is considered at this time to be one of the most qualified and sober accompanists of cante flamenco and a notable concert artist. A blond gypsy, he is cousin to El Lebrijano and Pedro Peña, a nephew of Fernanda and Bernarda de Utrera, as well as a nephew of La Perrata and a long etcetera of family tradition in the "jondo." He began to play the guitar at the relatively late age of 15 and is completely self-taught. In 1981 he was awarded the Premio Nacional de Guitarra Flamenca.

* * *

FLAMENCO GUITARIST BACAN TAKES EXCITING HIGHWAYS AND BYWAYS

[from: Seattle newspaper, November 1984; sent by Jill Snow]

by R. M. Campbell

Often thematic concerts, in vogue for some time now, relate to a particular composer or period. However, last night at Meany Theater, the music of Spain was the center of attention.

No random essay in Spanish dramatic moods, the concert looked at the music of the North and South. The exponents for the evening, all of whom are Spanish, were persuasive.

Soprano Montserrat Alavedra and pianist Alberto Rafols, both on the University of Washington music faculty, did 20th-century art songs of Jesus Guridi, Enrique Granados and Joaquin Turina; the duo also offered five folk songs arranged by the poet Garica Lorca. Flamenco guitarist Pedro Bacán, in residence at the UW this academic year, played flamenco music.

Different Forms

Bacán, who learned the flamenco style in the bosom of his gypsy family playing at weddings, baptisms and festivals, first toured the United States five years ago. This year is his second visit, one in which he will teach and tour.

Four different forms, each exploring different avenues and byways of the flamenco style, were presented by Bacán: "soleares," "bulerías," "zondenas" and "guajiras," which I was unable to hear. Bacán proved himself the master of his instrument and his music. He has a fluid technique, a vital sense of rhythm, a sure grasp of the music's varying temperaments.

Indeed, Bacán plays in a seamless manner, one note flawlessly linked to the other, each phrase part of the whole yet never devoid of individual expression. Flamenco music can move very quickly with endless passage work, requiring not only nimble fingers but also an ability to make something that can be routine emotionally into something that is charged and exciting.

OK

Bacán does that. The melody may sing boldly and eloquently, but the fluent accompaniment makes its own, if secondary, statement. In fact, one may lose track of the melody, but Bacán makes the figuration and accents so interesting, one is hardly aware of its absence.

Bacán's playing is often hypnotic, rich in colors, theatrical yet noble. He is never vulgar or obvious in his effects. It is music that speaks to passion that is all the more passionate because of its self-imposed restraints; it is music that speaks of the earth, not the sky.

Alavedra and Rafols are familiar to Seattle audiences. The soprano, whose voice is powerful and expressive, is well-suited to this Spanish music. She captured its fleeting emotions, its palette of wide-ranging colors. She could be languorous, she could be lively; she could be sharp or sultry.

Alavedra possesses keen musical instincts and a good technique, both of which help her traverse the difficult terrain of this music. Although Rafols was not given a great deal to do, he played with élan and dispatch.



FOUR TEACHERS OF SPANISH DANCE: A THREE PART SERIES

PART III

AN INTERVIEW WITH ELOY PERICET

by Paula Joann Durbin

Eloy Pericet is thought of more as a performer than as a teacher, although he has given his workshops in many conservatories both in Spain and abroad. His classes, like his performances, are inspiring, and exhilarating. For the past three years he has participated in José de Urdeta's Curso internacional de Baile Español where he has given his students an intensive dose of his family's specialty, the escuela bolera.

PD: Where was your family from originally?

EP: Sevilla. My brother, sisters, and I were all born in Sevilla, except for Amparo, the youngest, who was born in Madrid. Our father had his academy in Sevilla until three years after the end of the war. Then he went to Madrid and set up his studio in our home. He also taught in our grandfather's school in the Calle Encomienda.

PD: Who are some of the dancers who studied with your father and your aunts?

EP: It's hard to name them all because there were so many: José de Urdeta, Juan Marín, Emma Maleras, Pacita Tomás, Enrique al Cejo. Antón and Resaría when they were little; that was in Sevilla.

PD: How did your grandfather come to dance?

EP: My great-grandfather, Angel Pericet León, had a hat factory near Córdoba, and he married a woman who loved dance. So Angel Pericet Carmona, my grandfather, was taken to Sevilla where he studied with La Campanera and Maestro Segura. I think he began to dance professionally in the 1890's. Later, when he was teaching, my father helped him organize his escuela bolera by writing it down as my grandfather put it in order.

PD: Do you remember your grandfather?

EP: Well, I was very small when he died, but I remember that by then he gave only castanet classes. He taught sitting down facing the student. He always wore a suit and a tie, and he changed into a fresh shirt for his afternoon class.

PD: How did you, his grandchildren, begin to dance?

EP: Carmen as a toddler danced the same as she does now, I think. She opened the door to the studio one day when she was maybe two years old, and began to do everything the students were doing. That's how she learned, by watching. When she was three and a half she was invited to be in a recital given by some dancing school. I remember that my grandmother made her several little costumes, one for a zambra, one for

the "Olé de la Curra," and so on. And she danced in that recital exactly as she does now. The same little arms, everything.

Luisita also learned to dance as a very little girl, but she never liked performing on stage. By the time she was fourteen or fifteen she was my father's assistant.

Amparo was ten years old when my parents moved to Argentina, and she didn't know how to dance yet. But when Angel put on his production of "Goyescas" for the second time, she decided she wanted to perform too, and she began to learn with Luisita and my father.

PD: So your father didn't pressure any of you to learn to dance?

EP: On the contrary. He wanted us all to get a good education and to finish school. In fact, I was in the university before I began to dance.

I was studying engineering, telecommunications, radios that talk to the moon. I was going to take a semester off, and my father didn't want me to be idle. At that time, Luisa had already left for Argentina to take over a studio in Calle Chacabuso. So my father made me help him in the academy. I really didn't know anything about dancing, but I stood next to the piano—my father played the piano—and I learned. Within two or three months I could teach the classes.

Later I got started in the theater because my aunt—my father's sister needed a dancer. Both of my aunts, Luisa and Concha, had danced with my father as the Pericet Trio, and Luisa later had a particularly brilliant period as a choreographer. One of her dancers left and she thought I was the only person who could learn his part fast enough. I really did not want to be a dancer on the stage, but my friends helped me get the nerve to do it. At that time Angel was dancing in South America, and when he returned to Spain, Carmen and I made our debut as partners in the Palacio de la Musica.

My father thought he wasn't going to have many dancers in the family, but we all ended up dancing.

PD: What impression do you have today of your family's legacy to dance, your escuela bolera.

EP: The technique has to be brought back to its roots. You can't do a bolero with grand jatas and fouets turns because we never, never danced like that. Those steps belong to classical ballet and the classical ballet dancers do them very well.

It is very unfortunate that the escuela was neglected for so long. This began when flamenco rose to prominence and people became so fascinated with it that they didn't want to put on slippers and do the technical exercises of the escuela. Then in the 1930's they wanted to learn fandanguillos and that type of variety show routine. So the technique of the escuela got put aside, after being for many, many years the only technique that was formally taught in Spanish dance academies. Flamenco was not taught in academies until the 1920's. Before that, it was handed down in a very traditional way, from parent to child, as were the regional dances.

But the escuela has always had definition: three courses, each with its groups, each group with its exercises. Everything is written down. The center is always the same so that you don't have each teacher doing his own variation. It is therefore easy to control, which is why there is no reason for these second-position arms, you see now, or for one shoulder brought forward with an arabesque alongé. That all has been taken from classical ballet, and when a Spanish dance group tries to do classical ballet, the critics invariably say it's bad. But if we do our own purely Spanish style, the critics can't say anything negative. They admire the style they see.

We Pericets have kept our grandfather's style exactly as he gave it to us. We haven't changed a step. What can be changed, yes, is the body expression. Dancers' bodies are very different from the way they were in the nineteenth century. Dancers are more turned out now and they have more elevation, greater extensions. That must be used, but the original technique must not be forgotten. Especially not by Spanish dancers, when there are foreign soloists who can do a perfect bolero or panaderas.

PD: Now that Angel Pericet has been named director of the Spanish National Ballet, will you be working again with that group?

EP: For the time being, no. We think it is much better that Angel not bring us, that is, his own company, into the Ballet. He should work with the Ballet as it is. It has its full complement of dancers chosen through open auditions which were publicly advertised throughout Spain. If we do appear eventually as guest artists, it will be because we were invited by the Ministry of Culture and not because we were invited by our brother.

PD: What plans do you have for the immediate future?

EP: It has been proposed that Carmen, Amparo and I do some concerts in South America, which means we have to get organized as a trio. Several conservatorias have invited me to give workshops, something I have already done in Barcelona, Madrid and Cordoba. Now I have been invited to Italy and Sweden where there is a lot of interest in the escuela bolera.

PD: You seem to enjoy teaching.

EP: Yes, I really like to teach. In the theater I leave a visual image of what I know, but in the classroom I leave the real proof.

* * *

AN INTERVIEW WITH ANGEL PERICET

by Paula Joann Durbin

On July 1, 1983, Angel Pericet became director of the Spanish division of the Ballet Nacional, succeeding such illuminaries as Antonio Ruiz and Antonio Gades. The fourth in his family to bear that name, and the third in a line of famous dancers, he brings to the Ballet a commitment that spans the past century.

Luisa, Eloy, Carmen, and Amparo Pericet had all been my teachers in Buenos Aires, but I had met their brother only briefly before his return to Spain in 1974. This interview took place in Sitges in August, 1983, almost ten years later.

PD: When were you nominated to direct the Ballet?

AP: It must have been around the end of June. It came as a total surprise to me — total.

PD: Why do you think you were chosen?

AP: I think there was some concern that the Ballet was losing its purely Spanish character, and there was also some worry about the escuela bolera which was being mixed with elements from classical ballet to the point where there was the danger it would be lost.

So when María de Avila, the general director of both the Spanish division and the ballet division that does classical ballet, decided she needed a director for each division, I think that is why she thought of me. Of course, it was not an individual decision since there is a collective process that goes on through the Ministry of Culture. But I think that is where it all began.

We Pericet's dance all the varieties of Spanish dance — flamenco, classical, contemporary and regional, but my grandfather, my father, my aunts, my brothers and sisters, the whole family has been dedicated to conserving the escuela bolera in its purest form, and we are known for what we have done.

PD: Since you have mentioned your grandfather, can you describe him as you remember him?

AP: My grandfather was essentially a very good man and a very strict teacher. No one ever got away with anything in his classes. If a student didn't learn something after two or three explanations or still made mistakes, my grandfather would spank him with his stick, something I don't agree with at all. I got spanked too, I'm honored to say, when he was teaching me the "sevillanas boleras." In fact, he wasn't even teaching me the dance; he wanted me to know it already!

He was extraordinary, though. He would have died of hunger rather than teach the things that became fashionable in the 1920's: pasodobles, sambas, fandanguillos and that sort of easy dance that everyone had to teach then. He stuck to his boleros, his pandaros, his seguidillas and, naturally, he had maybe one student a year. He didn't

starve to death, thank God, because my aunts were successful dancers and my father had his classes, and in any event they would not have let their father do without.

My own father, because he had to support six children, had to include in his classes whatever people wanted to learn, but my grandfather never did. He always said that if the "escuela" was out of fashion, it would come back. And it has!

He didn't do flamenco at all, I should add, because in his time everyone was specialized. The escuela bolera was far the theater; flamenco, for the cafe-cantante; the aragoneses did their jotas, the gallegos their muiñeras, and always in the village public square, never on a stage. Dancers now do all types of Spanish dances, but this is a recent development.

PD: Your grandfather was ahead of his time, though, with his systematic teaching method.

AP: Yes, he was. He also had the foresight to see that his art could be lost which is why he was so careful in his teaching, especially with us. This continuity in one family does not happen very often. Usually there is one great artist in a family and that is it. The style usually gets lost amidst all the fads that come and go, of which there have been many in Spanish dance.

PD: How did your family come to spend so much time in South America?

AP: Well, I began dancing in Madrid as a young teen-ager when Elvira Lucena invited me to be her partner. Surprisingly, I was a big success. I say surprisingly because I was training to become a concert pianist, not a dancer. One day an Argentine empresario saw me and contracted me to be the star of a very successful Spanish dance company in Buenos Aires. I ended up staying there five years, and it has been back and forth ever since. Of course, I never really left Spain. Never! But I have worked much more in Hispano-America than in my own country.

PD: Half your family is still there.

AP: That's correct. Ampara is there now. My sister, Luisa, has had her studia there since 1952. We also have an older sister who went there with me to dance in 1949. She married an Argentine and settled down. I reside in both countries, Argentina and Spain.

PD: I remember that even Amparo and Luisa returned to Spain when King Juan Carlos invited you to accompany him on his tour of Latin America in 1975 as guest artists of the Ballet Nacional.

AP: We were very honored, very proud to be invited to represent Spain at that time, especially as we had not really worked very much in our own country.

Since then we--Carmelita, María del Amparo, Eloy and myself--have kept quite busy with our own tours and concerts, especially in Buenos Aires, where every season we work for two or three months. Last December, we put together the "Fandango" from "Doña Francisquita" for the Colón opera.

PD: Why do you think you are so appreciated in Argentina?

AP: I think because we have been there for so many years and because I have tried not to repeat myself. I try to make each program better than the last. I can't always do that because art is a miracle, but I have tried—with the wardrobe, the repertoire, everything. The audience there knows this; that is why they appreciate us. And the appreciation is mutual.

PD: Now that you will be full-time with the Ballet Nacional, what are our chances of seeing Carmen, Eloy and Amparo dance again?

AP: First, I want to make it clear that my family is delighted with my appointment, but they would be the last people in the world to go where they have not been invited. The Ballet Nacional has its full complement of dancers, and I have no intention of bringing my own company into it, although I know others have done that. I intend to work with the people who are already in the Ballet.

We would all be very happy should my sisters and brother receive, independently, another invitation to perform with the Ballet as guest artists. But if that doesn't happen they will continue to dance. As you know, you can't stop dancing. And they can perform as a trio or as individual soloists.

Carmen, in fact, just turned down the role of Doña Sol in a musical comedy based on Blasca Ibanez' Sangre y Arena. I

was to have done the choreography in Buenos Aires. Carmen thought it over and decided against it because she is known as a dancer and in this work she would have had to sing and all that. I think she made a wise decision and I am sure she will find something that is as important to her as the Ballet is to me.

PD: Teaching?

AP: Well, since we usually live in the same place at the same time, it would be absurd for us to compete with each other. That's why Carmen, Amparo and I don't give classes. Also, we always have had to be ready to perform, with all that involves, so it would not be fair to the students. Eloy teaches in Spain; in fact, he is very much in demand. But he really gives "cursillos" (short courses; master classes). Luisita is the one who has the Academy.

I suppose one day we will all teach, but for me it will come at the end of my career, as it did with my grandfather and my father. A very early end in the case of my father who retired from the stage in his twenties because he got married and had several children.

This is not my situation. I loved the stage so much that I sacrificed my private life, although I would have liked to have had a family. But the emotion that I feel when I perform, that feeling I transmit to the audience and the audience sends back to me, is something I have never been able to replace with anything else.

PD: How often have you performed in the United States?

AP: The first time was when I went with Imperio Argentina. Later we all went with the Ballet Nacional as guest artists. We were with forty people, but we really performed alone because we were not members of the Ballet. It was a wonderful tour, and we were very lucky that when we danced in New York for the first time, people knew who we were and what we represented. We were showing dances that were over two hundred years old and that had fortunately been handed down to us in their purest form, thanks to the old teachers who had taught my grandfather as a young boy. The critics even compared us to the Petipa family.

In September, the Ballet will leave for another three-month tour of the United States and Canada. I will go along as the director, but really the program was done by choreographers who preceded me. All I have to do is keep up the artistic level of the Ballet, which will not take any effort. Everything has been perfectly done and well-rehearsed.

PD: Will you ever perform with the Ballet?

AP: Eventually, when I have taught a new repertoire, I might. I will not give up dancing; my career has not yet ended. I don't want to "cortarme la coleta," as the bullfighters say.

PD: Will it be a challenge to raise the level of the Ballet?

AP: The level is already very satisfactory. The dancers are very well-prepared. Perhaps too well-prepared because they know things they will never use. Rather like me in a way: I'm a pianist, but I don't go out on stage to play the piano. There have been some mistakes in that the Ballet has deviated from its purely Spanish line so I will work on that.

PD: Do you have any specific accomplishments in mind?

AP: I want the Ballet to perform more so that when people come to Spain they do not find to their great surprise that to see a good Spanish dance company they have to go to Buenos Aires or to Mexico City or Japan, which is what usually happens. People don't come to Spain just to see bullfighters; a lot are interested in dance. Right now they can go to a tablao and see one variety of Spanish dance, flamenco, but they usually can't see classical or contemporary or our great wealth of regional dances.

So I hope that we will have, in the not too distant future, a theater, at least in Madrid, just for dance--as there are for the drama, the zarzuela and other arts.

PD: When will we be able to see your work with the Ballet?

AP: I can't begin to restructure the program before January, but, mentally, we are considering the possibilities.

We might be lucky enough to have a choreography based on a play by Antonio Gala. This is not official, but I think I can safely mention it because he is a very good friend. Among the many congratulations that I received upon my appointment as director of the Ballet, his is the one I treasure the most.

He is currently the most important playwright and "literato" that we have in Spain, and the most popular as well. He also writes newspaper articles and editorials which are very widely read, to the point where people buy a certain paper just for his articles. If he becomes involved in the Ballet, we will have to find a composer just as important.

All this takes time. Plus ideals, ideas and discipline, which I have. But, "Zamorá no se gana en una hora."

PD: What will be the future of flamenco within the Ballet?

AP: I want to make sure that it is done in its purest form. Remember, whether or not I am considered a specialist in flamenco, I am above all else an Andalucian, a sevillano. I have flamenco in the core of my being.

The flamenco the Ballet does should not be the tablao type; it has to be appropriate for the theater. I especially want to bring out the elegance, the majesty. Because flamenco has that. A dancer with a bata de cola has that above anything else--great elegance, great majesty. She is like a queen or a Virgin of the Semana Santa of Sevilla. Nothing about her is aggressive or even approaches vulgarity, something that unfortunately exists in flamenco. You won't find it in the Ballet, though, and you don't find it there now. As director, I will bring out the aspects of flamenco that most please me. Time, the audience and the critics will tell if I am wrong.

PD: What do you think of all the foreigners studying Spanish dance?

AP: It's very reassuring to know they love our dances and that they study all the varieties, which is as it should be. I was especially invited to come here by Jose de Udaeta and I am very honored to be here. I know I am going to have an extraordinary evening because I am going to see everything you all have learned.

And I have something to say in favor of the foreigners. They taught us how to study. We Spanish have a great facility for many things, but in the past--not now but in the past--we had little discipline, little sense of self-sacrifice. Foreigners showed us that, for something to turn out well, we have to practice it, go over it many times, that it doesn't just come from "la raza" (our race, our blood). That is something for which we must thank the foreigners.

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FLAMENCO GUITARIST MIGUEL ESPINOZA AND DANCER-WIFE DEBRA

THE GYPSY LIFE OF FLAMENCO CIRCUIT

(From: Denver Post, Feb. 4, 1984; sent by Guillermo Salazar)

by Glenn Giffin

One of the most vital musical (and dance) forms is flamenco. There are many myths about its origin, its practitioners and its effects, but one thing is certain: it becomes a calling, an imperative. Just ask Debra and Miguel Espinoza.

The couple, dancer and guitarist, feel flamenco found them, not the other way around. But having felt the pull, "You become a gypsy," says Miguel. "We sold our car, we don't own anything. We just want to travel to where other flamencos are." They met while performing together.

In fact, the two will be giving a flamenco concert Wednesday beginning at 8 p.m. at St. Thomas Church, 2201 Dexter St. Proceeds of the concert will go to put the couple back on the road. They want to go to Spain for further study. It will be a return for Miguel who noted, "When I went to Spain, I was looking for old Spain. I couldn't find it. Everybody, no matter who they were, even if they played old style, they were influenced by what they heard. They'd have a jazz chord here and there and not know it was a jazz chord."

"And then I ran into some bitterness because I was an American. They didn't like the idea of my playing flamenco, but there they were playing jazz. To me, flamenco is an expression that changes. It was born to change. It was born to have to put up with the times."

For that reason, the Wednesday program will have a number of mixes in it.

Miguel continued, "For instance, I ran across this guy (Bob Montgomery) who's phenomenal with the dombek, a Middle Eastern drum. The beat, he picked up immediately on the bulerías, which is a real hot gypsy piece. We just played and played. I asked if he'd like to join us.

"And salsa and bossa nova have always been my second love, after flamenco, so I throw that in the second half here and there."

Miguel becomes animated when he talks about flamenco where otherwise he is a bit diffident, even shy. He is quite sincere when he says flamenco is his life. "Since I've been back from Spain, I've looked at flamenco a lot differently. Before, I looked at flamenco technically. I really emphasized technique, having a fast rasgueado (strumming) and brilliant paseo (melodic passage work). But now I've been more laid back and I feel more of a spiritual continuity with the guitar. I've not put my ego in front of my guitar."

Debra, too, has had to pursue her art from a disadvantage: flamenco teachers are hard to come by in Denver. "I've been traveling around the United States," she said rather plaintively. "No stationary place -- just wherever I can find an instructor. Las Vegas, and in New Mexico, Vicente Romero and Maria (Benitez) when she's there. There's plenty in California, but they don't stay in one place. Whenever you know of one coming to town, you try to make contact."

The concert, as it now stands, will be highly traditional in its first half, beginning with a bulerías and progress to less traditional inventions by Miguel and Debra. Miguel wants to try out a flamenco version of "The Impossible Dream" while Debra and Nazmiye (Mrs. Montgomery in private life) do a cross-choreography for flamenco and belly-dance. Also joining the ensemble will be bassist Jim Trujillo. Tickets for the concert will be on sale at the church prior to performance time.

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GUITAR: tips on technique

by Ken Sanders

"Master technique so that it can be forgotten."
Paco de Lucía

TREMOLO

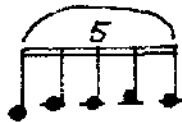
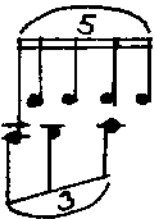
One of the best ways to get your tremolo round and even is to hammer it out slowly, in time with the metronome. Set one tick of the metronome for each note of the tremolo. Later, when you feel comfortable with it, set the tick for the first note of each tremolo figure. One way to warm up for tremolo is through the practice of free stroke scales i.m., a.m., etc., and arpeggios. (Refer to previous article *Jaleo*, Vol. VI, No. 6 and No. 10).

The flamenco tremolo is executed P.I.A.M.I. and the classical tremolo is done P.A.M.I. It is usually executed entirely free stroke, though thumb rest stroke can be used to accentuate a bass note or to bring out the bass line. A powerful thumb free stroke can produce a similar effect. It is important to be aware that the melody usually lies in the upper voice and should be louder than the accompanying bass line. Sometimes certain notes of the bass line are accented in order to produce a dramatic effect, etc.

Incorporating ligado in either the bass line (played with P.), or the higher voice (played with I.A.M.I), serves to decorate or ornament the tremolo figure. It is similar to the way an artist embellishes his oil painting with high-lighting brush strokes, shadings, etc.

When the ligado appears in the bass, notice where the notes of the ligado fall rhythmically in relation to the higher voice. Playing slowly, keep both lines in exact time with each other and after much repetition, practicing, etc., you will discover you've got it. What a joy!

When the ligado happens in the higher voice the



important thing again, is it in accurate rhythm.

it. One way is to play the ligado-tremolo figure several times slowly, without the ligado (one tick of the metronome for each note). Then incorporate the ligado in time with the metronome. Repetition and many hours of practice will make it smooth and fluid. Be patient. Give yourself plenty of time. Tremolo is a simple illustration of counterpoint, which is the study of voice leading (putting two or more melodic lines -- or voices -- together, so they correspond horizontally and in vertically).

When Paco de Lucía performed in Los Angeles, October 27 and 28, 1983, at the Beverly Theatre with John McLaughlin and Al DiMeola, I had a moment backstage to ask about technique. I mentioned that when I attempt some of his picado passages, I choke, trip up, etc. Some classical guitarists advise pushing the string down more, towards the face of the guitar with the right hand fingers before releasing it. This achieves a fat, deep, more mellow sound in regards to tone control and production. I asked the maestro if there was something similar I could apply to better control high-speed picado and achieve an overall superior technique like he has.

His reply was very honest: "Forget about all that and

just play. Play with feeling, soul. Play all the time and it will come to you."

In other words, don't ignore technique, but don't get too hung up on it either. A strong, powerful technique helps you transfer the creative thought from your imagination, heart or soul, through your fingers to the guitar and into music intuitively, in the twinkling of an eye. To capture the sensations of the moment and express it in a poetical, musical form -- that to me is purity, as well as fine art. With the guitar you can create a sound painting of serene, tranquil beauty, with dramatic emotional and spiritual impressions.

Any response to this article, pro or con, is respectfully appreciated.

MORCA

... sobre el baile

IN RESPECT OF TRADITION

TRADITION: Time honored, cultural continuity.
A base for creative inspiration.
Tradition gives meaning, even when stretched to its limits.

The word "tradition" or "traditional" has a great sound to it, a marvelous ring of purpose, integrity and worth. It sounds old, but worthy of being new because it has lasted over a long period of time, so, in reality it is ongoing, forever new. Tradition is forged from the expression, inspiration, and in the case of an art form, from the art of individuals and groups that had an almost divine power of purpose that gave birth to something unique and worth following by others. Tradition is the seed that becomes the tap root of something worthwhile in the case of creative arts. Tradition is a beginning to start from, a springboard to finding one's own connection to roots and origins.

Flamenco has a long, deep tradition, a tap root set down over many years by many peoples, many cultures that express a truth of feeling, of emotion, of art and creativity.

In the 20th century, flamenco has branched and travelled from its native Spain to all corners of the world. Peoples from almost every country have grown to accept flamenco music, song and dance as not only Spanish, but as a worldly art form, and have accepted the fact that you need not be Spanish to study this art. Flamenco tradition has been influenced by many cultures and is now, in turn, influencing many cultural art forms, from contemporary music to jazz dancing.

Webster's Dictionary says that tradition means "time honored; cultural continuity." I feel that the time honored tradition that has had a long continuity from a rich fountain of cultures that gave birth to flamenco deserves great respect. The tradition of flamenco has surpassed itself, its specialty, its worth, its art, its substance. Time honored does not mean stagnant, rather, it is a perpetual fountain, an oasis, forever giving new purpose. Tradition in modern times means a stepping stone from tradition to spring one's own individuality and one's own branch from the tradition of the source. When one respects what is and has been, then one can be true to the art and true to oneself as an individual expression of that art. Tradition has many facets. I love to think of tradition when I read Lorca's dissertation on duende. When Lorca tells the story of Pastora Pavón, La Niña de los Peines, the famous flamenco singer singing for a very elite group of flamenco aficionados, he writes, "After singing a few songs, there was mostly silence, muted applause, and one person sarcastically shouted, 'Viva Paris!', with intended guasa." With this challenge, she again sang, surpassing her own technique, her own muse, and ripped her voice

to reveal the true duende and the true marrow of flamenco. This primary birth is the meaning of flamenco in the first category, raw tradition to the core.

In this day and age with so many artists, so many people stretching flamenco in all directions, which by the way, it can be stretched and still reveal its traditions, where can we find this tradition to respect? With so many rock arrangements, electric guitars, organs and interpretations resembling all forms of rock and roll, where can we get to the source? Where can we study tradition and get past the steps and really get to the roots so we can understand the art form better in its natural form, its intended uniqueness?

Obviously there is no one single answer but it is a question that I feel everyone studying flamenco should ask themselves and start to use their instinct, intuition and desire to find it for themselves. I have already suggested that it is necessary to go to the source, to Spain, to the ambiente of flamenco which can start in the back alleys of Southern Spain. I have always felt the importance of going to this flamenco ambiente, not just Southern Spain, but anywhere which has given birth to flamenco. This, along with the study from knowledgeable artists and a strong inquisitive nature, will help bare the roots of flamenco tradition. It is more osmosis than pure analysis. It is experiencing the why, what, where and how, by doing, not by asking or studying only.

Respect for tradition seems obvious but many times we bypass this basic foundation because we get caught up in the now, the immediate titillation of the movement. The fact is that it is the tradition that gives substance to the now. It is the backbone of today's flamenco. I feel that all great artists who have found their unique style and expression of flamenco have started with a deep immersion into tradition, and then using tradition as a base have found their own path and in reality they have expanded tradition, giving new life in a multifaceted, ever-changing expansion.

I often find that when I am choreographing and trying to be inspired and creative in movement and individuality, I ask myself, "What is this soleá por bulerías? What is its tradition saying to me personally?" Usually this helps me to hear it, feel it, and express it with truth and integrity and with a better understanding. I keep going back to the source.

As I mentioned earlier, there are people and groups of people who have an almost divine awareness, a power of purpose that creates tradition. The ancient Greeks had it and inspired thinkers and artists to this day. Individuals had it, like Michaelangelo, Da Vinci, Bach, Beethoven and Carmen Amaya. The list is endless and ongoing. When one is inspired by a tradition and by people who make tradition, then this is the springboard for personal artistic growth. This is the ongoing addition to the art, the tradition of the art. Each person who expresses the tradition of flamenco in his or her own way, with respect to the source, adds to that art, just as each drop of rain adds to the ocean.

In today's age of flamenco I have heard what could be called "hard core traditionalists," a group of people who want no change at all from the flamenco world of long ago. On the other side of the coin are those who feel that old is "out of date," worn out, of no present use. They believe that "modern" is what is in, and should be what is representing flamenco now, in today's age of electricity, computer, Colonel Sanders and K-Mart.

I feel that both of these are a black and white approach, with no room for grey. First of all, no one truly "knows" the flamenco of long ago, not even when the bulk of present day forms were crystallized. Flamenco tradition breathes and is alive, old and new, for they are the head and tail of the same art form. The so-called "modern" is very healthy because it is an art form in search of itself through its interpretation. It is a healthy union of both old and new that breathes life into life, into art, into flamenco. It is the grey area, the shining grey of a stallion; this healthy living and breathing pride of flamenco is a breed in respect of its ancestors, its traditions. Yet it rides with an age old "aire y gracia y orgullo" into today's modern world, a world where flamenco is now, where flamenco is born and born again, forever new, with a living love that sings "AY!"

--Teo Morca



LEROY GLODELL, 81, WAS LECTURER, PROFESSOR, ACTOR, MADE CASTANETS

Marcus Glodell was one of the finest castanet makers in the world. His instruments were always made to order and adjusted until they were just as the dancer wanted them to be. Spanish dancers both here and abroad will be using his beautiful instruments for many years to come. He was indeed one of the great masters in his craft, a truly dedicated artisan.--Matteo

[from: A New York newspaper, Jan. 27, 1984; sent by Mrs. Glodell]

Leroy Marcus Glodell, 81, of 143 Institute Road, a retired Army colonel, professor, lecturer, actor, and dancer, died yesterday in Knollwood Nursing Home, 271 East Mountain St.

He leaves his wife, Frances G. (Knapton) Glodell; two sons, David Kenyon Glodell of Worcester and Dwight Marcus Glodell of Fairport, N.Y., and three grandsons.

Mr. Glodell was in the Army 32 years. He had served as deputy secretary of the Inter-American Defense Board in Washington, D.C., and as a chief of the Intelligence Division in the Panama Canal Zone.

After his retirement, he was a professor of Spanish at Quinsigamond Community College, from 1963 to 1972.

He also taught Spanish at Assumption College, and served as a Reserve Officers Training Corps instructor at Worcester Polytechnic Institute.

He also was a professor of military science and tactics at the University of Bolivia.

Handmade Castanets

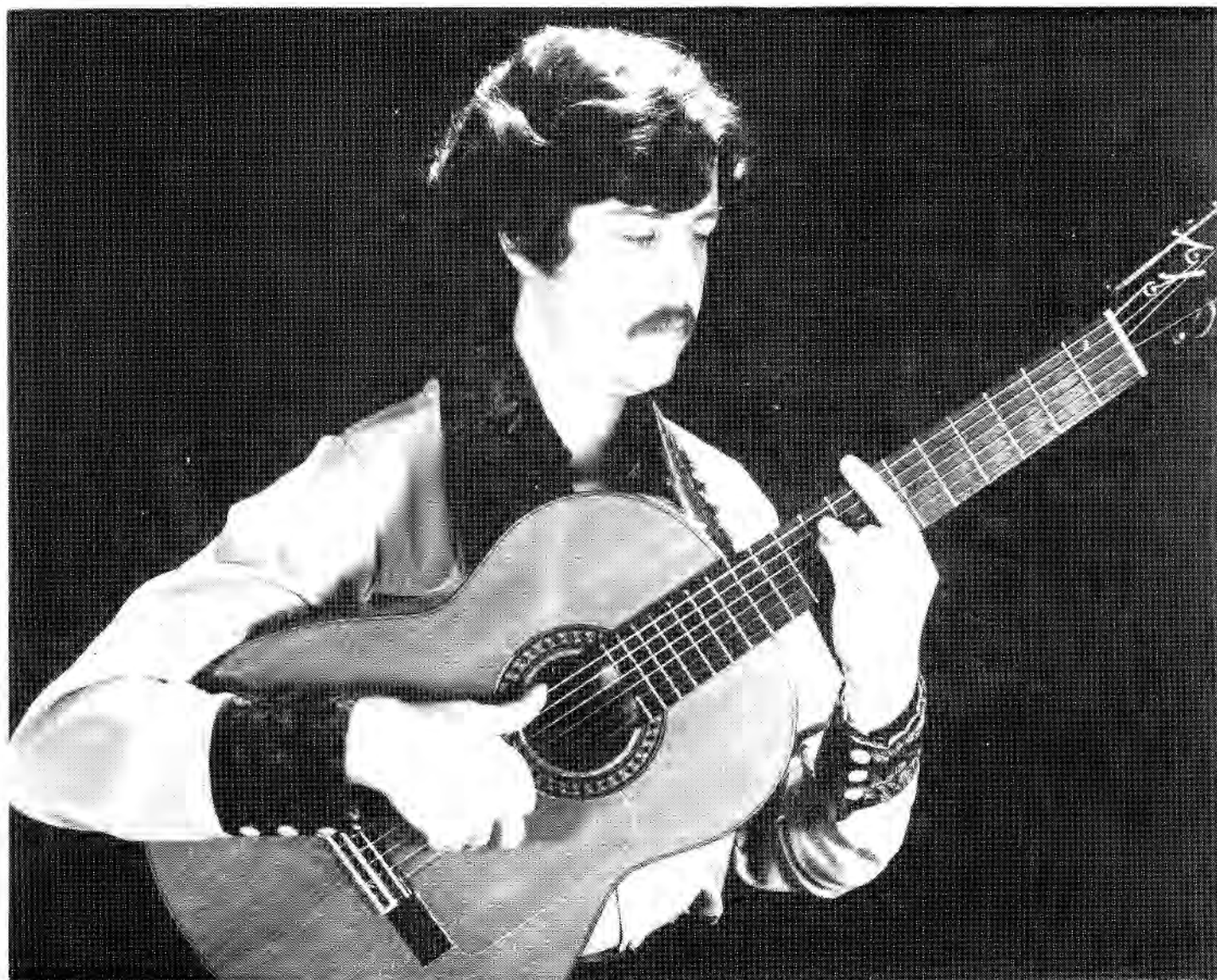
Mr. Glodell was known worldwide for his making of handmade castanets and also lectured on the subject. He was taught the art in Mexico.

During the 1920s, he toured Mexico as the dancing partner of Spanish dancer Dorita Coprano, and traveled extensively throughout Latin America.

He received the Condor of the Andes decoration from Bolivia, Vasco Nuñez de Balboa medal from Panama, and the Order of Civil Merit from Spain for his contributions to the historical records of the countries.

He also worked as a logger in Western Canada, long-distance wire chief with American Telephone & Telegraph, as a bit player in movies, and a proprietor of a dance studio in Province.

~#~



FLAMENCO IN CHICAGO

PART II: RICHARD BRUNÉ, AMERICAN LUTHIER

by George Ryss

What luthiers can play guitar? There must be only a few of the many who build them.

In Evanston, north of Chicago, works the master craftsman R. E. Bruné. He builds classic and flamenco guitars, lutes, and harpsichords. He does all the work himself; to top it off he is an excellent flamenco guitarist.

Prior to attending the Sunday night concert of Carlos Bonell at Northwestern University, I spent a few hours at his workshop. The visitor observes trunks of wood (probably Indian rosewood) outside the doors, then inside the shop the saws, woodworking machines, nearly completed soundboards and cedar soundboards stacked, glues, varnishes from the East and rosettes. In the middle of the room a 10-string guitar is held together clamped in forms and vices. He also builds 7 or 8 string guitars.

The first guitar Richard Bruné built was a "Sonanta," a

flamenco guitar. Like the present day, there was no market for it, so he started off on classic guitars and diversified on lutes. Single-handed he has built an amazing production record--24 guitars and 10 lutes a year!!

Bruné only builds the concert model guitar. He builds many more classical than flamenco guitars, but recently flamenco guitars have been shipped to New York with excellent reports by Brook Zern and others. Bruné has been experimenting with his own form of soundboard strutting. His Sonatas are fashioned after the Barbero and Manuel Reyes guitars. He has a sales agent in Vienna and has built guitars for clients in Germany, England, Guatemala, etc....

I departed, but before I left we had combined in a farruca, soleares, peteneras, and siguiriyas on two of his guitars. I had left the master luthier but the music lingers on.

* * *

INTERVIEW WITH RICHARD BRUNÉ

[from: Soundboard, Winter 1982-83]

Interviewed by Paul Henry

The Chicago Cultural Arts Center was the scene for a lecture presentation given by luthier Richard Bruné on July 21, 1982. Following the event was a brief recital by Paul Henry who performed works by Villa-Lobos and Manuel de Falla on a Bruné concert guitar.

The following is an interview conducted shortly after, at the Bruné workshop in Evanston, Illinois

Paul Henry: How did you begin building guitars?

K.E. Bruné: I first took formal violin lessons and then around the age of fourteen or fifteen, I decided to take up the guitar, which I taught myself by listening to records. After about a year of playing a very poor guitar, I thought that was enough of that. I couldn't afford to buy a good instrument, and one was also difficult to find in Dayton, Ohio, at that time. So, I decided to make one. My mother donated an old dining room table, and I got hold of a couple of "How-To" books and proceeded to make my first guitar.

It was not the greatest guitar, but each one after that was better. Whenever I met someone with a good guitar, I would learn from looking it over.

PH: Since you are a self-taught guitar builder, how did you develop your overall design?

KEB: It is a synthesis of a lot of different guitars I've seen that had good features, good sound, or other properties that appealed to me. I'm not sure that I have a straightforward theory. I just know how things work and how they affect each other.

PH: Do you do much experimentation with the instruments you build?

REB: I don't do much radical experimenting because as soon as you alter the design of the guitar, or any other instrument, you end up with a result that is not traditional, which means that it is not going to be appropriate for the music for which it was written. You can't wander too far from the basic design of the guitar. So, most of my experimentation is within the context of my basic design.

PH: Spruce and cedar are the two main woods used for the

guitar top. What are some of the different characteristics of each?

REB: Within each there is an infinite amount of variation possible, depending on the specie, growing conditions, how it was cut, and on and on. But generally, the spruce is a denser wood with a little wider growth pattern, and the spruce trees are not as old as the cedar. Spruce may be more subdued in volume, but often produces a more colorful sound; whereas the cedar tops tend to be louder and have a juicier, more "Spanish" sound. It's hard to describe a sound, of course.

PH: I've heard that cedar does not have the long life span that spruce does.

RFB: Not necessarily. As far as I'm concerned, there is no basis for that. I think that rumor got started because the bass strings on Ramirez guitars tend to go dead after about six years of playing. But that is not because of the cedar; more likely because of the bracing design.

PH: Are there certain characteristics one could look for in a good piece of top wood?

REB: It takes a lot of experience to tell. As you turn the guitar in the light and face it, you may notice the two halves of the top change color, which may mean there is run-out in the grain. This is an indication that the top was not cut in the natural cleavage line of the tree, and therefore weak along the grain.

Also, by looking at the rim of the sound hole, you can check the verticality of the grain. The more up and down the better.

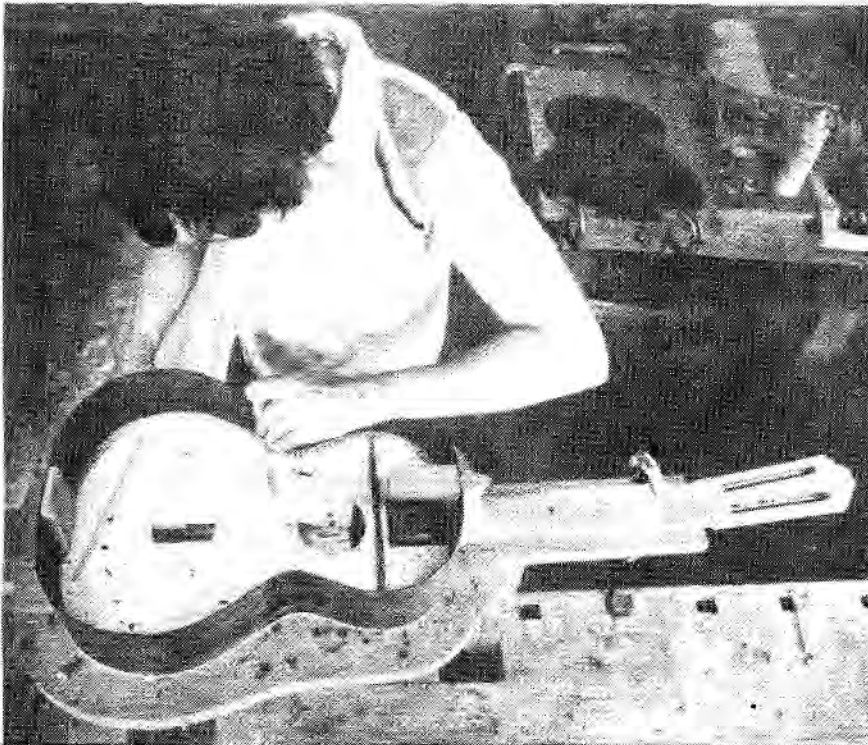
PH: You often hear people speak of the importance of the closeness of the grain.

REB: Closeness of the grain is not that important. In fact, sometimes if the grain of a European spruce top is too close, the top gets so dense and heavy that the guitar sounds somewhat dead.

The dark rings are denser than the light rings in a tree. The light rings are the spring growth and the dark rings are the summer growth. So a lot of dark things usually indicate a dense or stiff top which means it will take more energy to make it vibrate.

PH: You come in contact with many guitarists. Do you see any trends in what they are looking for?

REB: There is a very wide range of taste; now more than ever



because there is such a variety of guitars available. If you look at guitars from about 1900-1950, they are all alike, all variations on the Torres bracing system, with a few exceptions. I think what caused the changes in guitar design was the large-scale use of nylon strings. The old Torres design was just not appropriate for nylon strings. So, as string technology improved, the guitar (which is basically just a box to amplify the strings) had to alter itself to bring out the best in what the players decided to be the best strings.

PH: Just finding strings that play in tune is not easy. There must be a solution.

REB: Strings today are really suffering. The string makers have tried to improve intonation by offering strings that have their surface ground perfectly round. What they are trying to do is to give the string a uniform density. But it is not important that the strings be perfectly round. Many players don't like the feel of the ground treble strings. What really needs to be done is to devise a way of drawing out the nylon with a uniform density; then they wouldn't have to surface grind it. Next, graduate the density as well as the diameter of the treble strings so that the G string would have the highest density and the E string the lowest.

PH: The basic intonation of one maker's guitar to another seems to vary. I suppose that is due to fret spacing?

REB: That is an interesting topic, because there are a lot of different ways that the fretboard can be spaced. Basically, the frets are spaced on a proportion of one over the twelfth root of two. So, the frets can be spaced exactly, according to theory. Many makers will compensate for the sharpening of the string that occurs when the string is pushed to the fret, by averaging out the sharpening factor over all six strings. Then the fret is repositioned based on the scale length you wish to have.

One problem that I've seen on many guitars is that no compensation is made for the sharpening effects when the bridge is placed on. In other words, the saddle is placed so that the twelfth fret falls exactly half way between the nut and the saddle. In most cases, this will cause the

guitar to play sharp. Many of the Spanish makers are guilty of this. Years ago, with the use of gut strings, this wasn't so important, because gut strings needed less compensation. I think that may be a traditional hold-over in design. To compensate, the saddle should be positioned a little farther away from the twelfth fret than the distance of the nut to the twelfth fret. The Ramirez guitars have a slanted saddle to compensate. I place my saddle straight and just compensate all the way across. Remember, it is impossible to have any guitar that plays perfectly in tune, since it is impossible to divide a scale into twelve equal parts. That is the Pythagorean Comma. When you tune a piano you distribute the difference among the keys. The guitar has to compensate also.

PH: Other stringed instruments last hundreds of years. How long could one expect a well-constructed guitar to last?

REB: As far as physical endurance, the guitar should last as long as any other object made of wood. But guitars are very susceptible to humidity changes and people do not take good care of them. It only takes one or two bad winters of neglect to destroy a guitar.

PH: How much does the guitar finish affect the final product?

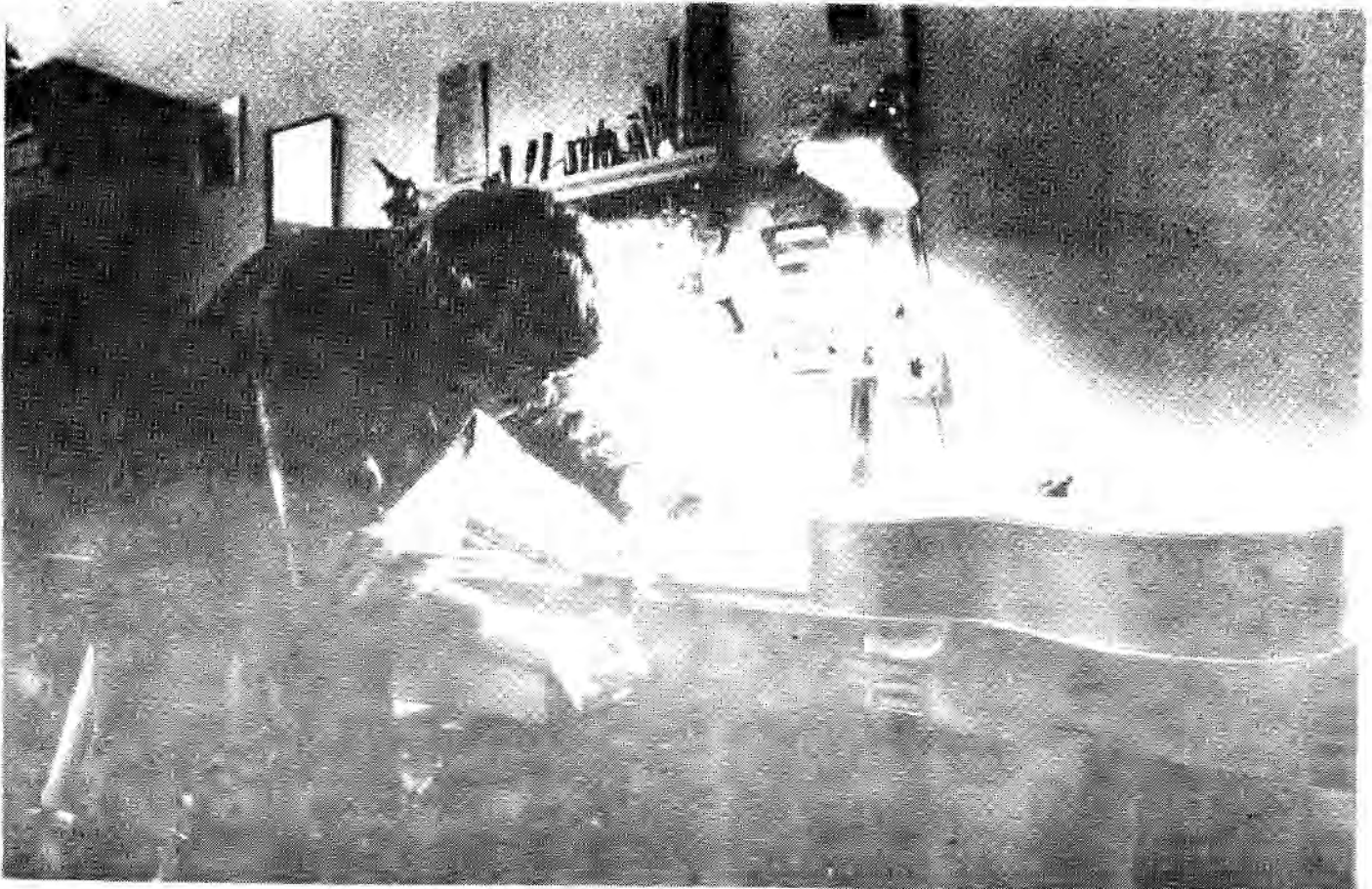
REB: The finish of a guitar is a real design feature, just as the bracing or type of wood. What it does for the sound (in terms of organizing and evening the color of sound up and down the fingerboard) is much like how a tint in the finish visually harmonizes the different woods.

PH: So, refinishing an instrument could drastically alter the sound?

REB: If you were to take the finish off of one of my guitars and put on a different type of finish because someone told you it was a better finish, it would not, in my opinion, improve the sound. With refinishing, the idea is to keep the same type of finish. The finish to a good guitar maker is an important design factor.

PH: Is there any particular area in guitar construction that you feel needs improvement?

REB: Yes. There is a certain presence in the quality of



RICHARD E. BRUNE, LUTHIER, WORKS ON GUITAR IN HIS SHOP

sound that the really good guitars have. Some guitars are very loud and carry well, but they don't have a certain elusive musical quality. But the volume is also an area which needs work. No guitar today is really sufficient for these big concert halls.

PH: It seems that many of the makers today are concentrating on building guitars that project well, but many don't have the sweetness and warmth to complement the volume.

REB: That's true. There is a definite vibrancy that makes the sound jump out and sustain. That is hard to get.

PH: Is there a particular part of the guitar's design that affects this?

REB: There are a lot of factors involved. You can never isolate one variable in an instrument and attribute it to a certain quality of sound.

The guitar is a very complicated instrument with many variables that operate always as a unit.



MUSICAL NOTES

Two items have been brought to our attention: The tapes of flamenco in Morón de la Frontera that are offered by The Zincafi Recordings [See ad in this issue] are very worthwhile and make for fascinating listening. It is about time somebody decided to share this music and permit us to hear some fine artists who are no longer alive.

The following article describes an introduction to flamenco guitar presented in a book by Mariano Córdoba. The music is written in both tablature (cifra) and standard notation, as well as in Spanish and English (a practice that is hard to understand); the 219 pages are therefore more like 110 pages. The material is clearly presented and, both technically and in music theory, goes from beginner to upper level beginner or perhaps low intermediate.

[from: Guitar Player, July 1983; sent by Mariano Córdoba]

Nearly every guitar teacher has thought about writing an instruction book. And for the small percentage of instructors who get past the idea stage and actually put a manuscript together, an even smaller number have their works accepted by a publishing company. But these days, fewer and fewer of those unaccepted tomes are gathering dust, because many authors are opting for publishing their work themselves. In fact, many writers are skipping the book companies altogether by self-publishing from the start.

Of course, the teacher who has an idea he believes in enough to spend a considerable amount of time and money on is to be admired. But he should also be warned: The risks are high. Let's take a look at some of the disadvantages and advantages of publishing your own book.

Obviously the guitarist who self-publishes runs the risk of losing a lot of money (although it's true you stand to make a lot more than the standard publishing royalty of 10% of wholesale if the book is a success). Printing a work yourself means that you'll have to pay all the printing and production costs, including typesetting, music engraving (if applicable), illustrations, graphics for the cover, etc. The reason most self-published books have amateur-looking graphics and use IBM type is to keep costs down. The difference between professional and do-it-yourself art can be hundreds if not thousands of dollars. And remember: These expenses precede the actual printing costs. For most teacher/author's budgets, producing a professional-looking book is out of the question.

In addition to printing costs, there are advertising expenses to consider. Few if any teachers are so popular that they can rely on word of mouth to sell enough copies to offset printing expenses. And few distributors will handle a book that either isn't published by an established company or doesn't have a professional (and therefore saleable) look. That means the author is going to have to sell the book himself, which might entail hawking it at music stores or selling it through mail order. If mail order is attempted, ads in music-oriented publications will have to be purchased.

Another drawback to publishing a book yourself is not

having professional editorial advice. Major music book publishers often suggest constructive -- and often essential -- changes in a book's content, spelling, punctuation, and grammar, so that the author isn't misunderstood by the reader. This kind of fine tuning can mean the difference between a mediocre effort and one that uses economy and really gets to the heart of the subject.

But don't get the idea that all self-published books are money-losing failures. Many are well-done and published by the authors solely because they want to be their own boss -- and some are successful, too. Over the next couple of months Sheet Music will critique some of the many self-published books currently available.

The highly respected performer/teacher/author Mariano Córdoba has just published his Traditional Flamenco Guitar, Vol. 1. While this 219-page volume starts simply, it quickly progresses to rather difficult material, and for that reason isn't recommended for absolute beginners. But if you already play and want to learn all about the passionate world of flamenco, this method is one of the best currently available. After an enlightening introduction, elementary technical exercises for picado (rest stroke), legato, arpeggio, and tremolo techniques are introduced. The remainder of the volume contains several of Mariano's arrangements of famous flamenco pieces, including sevillanas, fandangos, alegrías, and bulerías. Although the \$30.00 (plus \$2.00 p/h) price might seem steep, consider the quality of the contents and the scarcity of expert flamenco teachers, not to mention the fact that an invaluable cassette tape of the book's material is included. Flamenco Guitar is available from Mariano Córdoba, 647 E. Garland Terrace, Sunnyvale, CA 94086.

JALEISTAS TRIP TO SPAIN

Paco Sevilla and Reynolds Heriot are pleased to announce that arrangements are underway for a trip to Spain designed specifically for flamenco enthusiasts. The flamenco activities will take place in Madrid and Andalucía and will include visits to tablaos, dance schools, flamenco bars, festivals, private juergas, as well as special trips to the best places to buy flamenco records, shawls, castanets, fans, etc. It will be an intensive three weeks of flamenco.

Jaleistas and their friends will leave Los Angeles onboard a special flight of IBERIA Airlines on Tuesday, July 24th... and return from Madrid on Monday, August 13th. The three week "package" which includes air, hotels, with breakfast daily, numerous Tours, including meals while on tour, etc., is value priced at \$1,497.- per per person double... is limited to 30 participants.

...Some openings are still available...on a first come, first serve basis. A refundable \$400 deposit is required to sign up...so act now!

Send the deposit/registration: Name, address, phone, check or money order to: CHULA VISTA TRAVEL CENTER
Attn: Reynolds Heriot
297 "K" Street
Chula Vista, California 92011
Telephone: (619) 426-6800

Full particulars are forthcoming.

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FLAMENCO SEMINARS

THIRD INTERNATIONAL SAN LUCAR FLAMENCO GUITAR COURSE

The International Sanlucar Flamenco Guitar Course is held in August in Sanlucar de Barrameda, Spain (province of Cadiz). Manuel sanlucar offers instruction to guitarists from over a dozen nations in his technique, as well as flamenco culture and his compositions. Translation into English is provided.

To be a participant an intermediate level of any style of guitar playing is required. No previous knowledge of flamenco is required. Beginners may be accepted as auditors, as space permits. The level of participants ranges from intermediate level student to professional concert guitarist. Anyone desiring such information or having any questions about the course or interest in applying should contact:

Irene Kessel
32 Arcadia Road
Natick, MA 01760 (617) 653-4609

IV ENCUESTRO FLAMENCO

The Centro Flamenco "Paco Peña" is holding the fourth Encuentro Flamenco in Córdoba. John Williams will direct classes in classical guitar from July 18-28; Paco Peña will teach flamenco from July 9-21; Manuel de Palma, who plays in the style of Diego del Gastor will teach beginners from July 9-21 as well as July 23 - August 4; Victor Monje "Serranito" will teach from July 23 - August 4; Loli Flores of Sevilla will teach dance from July 9-18 and Inmaculada Aguilar will teach from July 23 - August 1.

Course A	9th July	Paco Peña
Course B	23rd July	Victor Monge "Serranito"
Course C	18th July	John Williams
Course D	9th July	Loli Flores
Course E	23rd July	Inmaculada Aguilar
Course AA	9th July	Manuel de Palma
Course BB	23rd July	Manuel de Palma

COURSE FEES:

Flamenco or classical guitar course	20.000 pesetas
Auditors	14.000 pesetas
Beginners (flamenco guitar)	14.000 pesetas
Dance course	15.000 pesetas

APPLICATIONS:

You must enclose 4.000 pesetas with your application form for registration costs. The remainder must be paid on arrival at the seminar. The method of payment is by Eurocheque or by postal or bankers order to "Centro Flamenco Paco Peña" and send to: Plaza del Potro 15, Córdoba, Spain. Please send your application form as soon as possible to the above address and not later than 1st July 1984.

Hostel accomodation will be provided at your request at around 500 to 800 pesetas per person per night. Unless otherwise stated we will assume that you have no objection to sharing with other fellow-students. If you prefer an alternative type of accomodation please tell us your requirements and the Centre will make your reservations.

Please tick:

- HOSTEL.
 OTHER

Note: The price for one star hotel is around 1.000/1.200 pesetas per night single and 1.900/2.100 pesetas per night double.

Meals can be organized by the Centre. There is also a wide choice of restaurants and bars all over Cordoba at reasonable prices.

There will be concerts by the teachers as well as Camarón de la Isla and Tomatita El Sordera, Enrique Montoya, Enrique Melchor, Chano Lobato and others during the period of the classes.

Write to: Centro Flamenco "Paco Peña"
Plaza del Potro, N. 15
Córdoba, Spain

RECORD REVIEW

CANTES DE CORDOBA

"A MI TIERRA, CORDOBA"

Cantaor: Fosforito
Guitarista: Enrique de Melchor y Pedro Blanco Púlido

Written by Angel Fernández Caballero, drawn out of ye spanish by ye Shah of Iran

This recording, to my judgment, is of great interest for two reasons: The artist is Fosforito, the ever-perfect exponent of the styles he renders and who, hailing from Puente Genil deserves our attention. Secondly, the recording is dedicated to the cantes of Córdoba -- with some liberties, certainly, since it includes styles not strictly cordovan -- cantes not well-known, but genuinely typical.

The cante of Córdoba is distinguished, generally, by a tone of unusual gravity, a great solemnity -- indeed, at times a certain grandiloquence. Shall we also mention a certain "Senequis mo"? Another peculiarity is a predominant "payismo"; few cordovan gypsies have gone down into the history of the cante, and by contrast the list of non-gypsies is considerable. With styles, the same occurs. Those more clearly of gypsy origin (siguiriyas, bulerías) have not managed to take root in Córdoba, whilst the camperos, serranos, alegrías, fandangos, etc., take the lion's share.

Fosforito offers us in this record three cordovan variations of the fandango: That of Córdoba itself, that of Cabra, and of Lucena. The fandangos of this area are always vigorous, with quick rhythm, and short tercios. They are dignified forms which arise above the usual vulgarity of this form. Fosforito embroiders them literally in this record, curiously enough, with that which is not proper to his own village, also known as Zángano.

A highly attractive cante is the rras-alboreás of Córdoba, a wedding song as is the traditional alboreá, which here has a compás and "senorio" of great beauty. Like the alegrías or rosas de Córdoba, a variation of slow, sluggish alegrías, some call these alegrías tristes and with good reason. The carceleva is also different -- a desolate, pathetic dirge of difficult execution which the cantaor resolves brilliantly despite not being at his best.

Let us mention also the cantes de trilla, a pure delight. The serrana and the hirana are more common cantes; Fosforito makes beautiful versions of these. Finally, I refer to the great soleares de Córdoba, for me the best out of this record, and truly meritorious. If the soleá is always a category of enormous difficulty, this more solemn, more intense cordovan version is of an overwhelming beauty.

*Pertaining to the philosophy and teaching of Lucius Anneus of Seneca the younger, stoic philosopher and politician (c. 4 b.c. -- 65 a.d.) who was a native of Córdoba. Seneca committed suicide at the suggestion of Nero.

REVIEWS

MARIANO CORDOBA IN CONCERT

by Frank Campbell ("El Chileno")

"...Sonority and its infinite shadings are not the result of stubborn will power but spring from the innate excellence of spirit." --Andres Segovia

On Friday, February 3rd, Mariano Córdoba appeared in concert at the Douglas Beach House in Half Moon Bay in a memorable performance. Mariano, "un maestro entre maestros" not only delighted the large and musically sophisticated crowd, but reminded all of us what good guitar music (flamenco included) can be like. The Douglas Beach House, home of the Bach Dancing & Dynamite Society, is a large, two-story building in an idyllic setting by the Miramar Beach, a few miles north of Half Moon Bay on Highway 1. The society, in spite of its deceptively frivolous title, is a group of (very) serious music lovers who sponsor weekly performances of jazz, folk, as well as classical music by world renowned artists in its locale by the beach. (Classical guitar greats Abel Carlevaro and Michael Newman are booked for April 1984.) Performances are usually preceded by dinner which sets the mood for a most enjoyable evening.

On this occasion, Mariano Córdoba shared the stage with Adela Vergara and her company in a high quality, well-balanced performance which placed flamenco squarely where it belongs among the greatest musical forms in the world.

The first half of the program consisted of solo guitar by Mariano followed on the second half by a full "cuadro" with Adela Vergara, dancers Jaime Valenzuela, Ricardo Orellana, and supporting guitarist Robert Dale. In the solo portion, Mariano not only demonstrated his quality as a performer, but also as an innate teacher, by preceding each number with a brief explanation of the origins and meaning of the "toque," which greatly increased the understanding and appreciation by the audience.

The solo numbers included a tanguillo ("Castillito de Arena"), malagueñas (de baile and flamenca), guajiras, zambra (entitled "Dos Madres," and written for Mariano by a cousin of his in honor of his "two mothers," Spain and America), granadinas, soleares, and danza mora.



MARIANO WITH LESTER DEVOE AND CREATION



ADELA VERGARA, MARIANO AND JAIME VALENZUELA

Following the intermission, the group performed sevillanas, zorongo gitano con siguiriyas, alegrías, zapateado, tango, farruca, bulerías, and rumba.

As a soloist, Mariano Córdoba has that pure, dignified, clean style that is shared only by a handful of masters such as Sabicas, Carlos Ramos, Mario Escudero, Juan Serrano, and a few others. All of the elements of the classical flamenco guitar are there, in perfect balance and harmony, with none of the circus-like atmosphere which is all too often presented as "modern flamenco" to the public. His mastery of "el arte" was also evident with the entire cuadro. It is not often that one has the opportunity to watch a master of the flamenco guitar on stage with dancers and singers, most having chosen the solo, concert style of appearances. Mariano Córdoba's performance was a stimulating, refreshing experience, which reiterated oftentimes forgotten standards of excellence for flamenco.

A note of interest is that Mariano played a brand new guitar specially made for him by Lester DeVoe. Lester has emerged in an amazingly short time as a master "guitarrero flamenco" in the world. His guitars are now among the most sought after, competing (and many times beating!) the old established Spanish stand-bys. Mariano's new proud possession is not only a beautiful instrument, but has a quality that mixes clarity, brightness, persistence, and mellowness of sound, in the most perfect combination I have ever seen.

It was in all a magnificent evening, and we look forward with anticipation to Mariano Córdoba's next appearance at the Beach House.

* * *

TWO GUITARISTS OFFER
A CHOICE OF TRADITIONS

(Sent by George Ryss, source not given)

by Jon Pareles

In the technology of music, one of the most influential devices of all time is a machine that doesn't even have to be plugged in. It is the acoustic guitar, a design marvel of protability, adaptability and harmoniousness. It is a quiet, humble instrument, but whenever it enters a musical culture, it has a way of shifting traditions and spawning its own, from the blues to the bossa nova and from country music to Kenyan "dry guitar."

Two traditions that would not exist without the guitar can be heard in Manhattan this weekend. One of the most influential performers in the modern, virtuoso flamenco



Jonathan Hillyer

MARIO ESCUDERO AND LEO KOTTKE

style, the guitarist Mario Escudero, will perform tonight at Town Hall. And tomorrow, the guitarist Leo Kottke will bring his thoroughly individual, all-American amalgam of folk, blues and country guitar to Carnegie Hall, sharing a bill with Phoebe Snow.

Flamenco is the music of Spanish gypsies, whose centuries-old songs - the *cante jondo*, or deep song - are related to the music of Spain, of Eastern Europe and of the Moors just across the Strait of Gibraltar. The guitar came into flamenco as an incidental accompaniment to poems and songs, but in the last 100 years it emerged on its own as a virtuoso instrument - and, even more recently, as an instrument for solo recitals.

In the modern flamenco repertory, a guitarist improvises on traditional songs and dances that use strict (but, to a Western ear, rather tricky) rhythmic patterns. The rhythmic strumming, tremolo melodies and quick, darting runs were adapted from older flamenco playing and from classical guitar technique, and were used to flamboyant effect by Ramón Montoya (the first flamenco guitarist to play solo concerts), Sabicas and others.

According to the flamenco historian Brook Zern, Mario Escudero is not only a virtuoso player, but also one who has significantly expanded the style of flamenco music - and is a major influence on flamenco's best-known young guitarist, Paco de Lucía, who recorded Mr. Escudero's composition "Impetu" on his first album. Mr. Escudero, now 55, has broadened the style by maintaining the traditional rhythms but expanding flamenco's harmonies and bringing a classical sense of development to his solos.

"All my life, I have tried to find new things," Mr. Escudero said by telephone from Madrid the other day. "We have certain rules to follow in flamenco about tempos and modes and accents; in any art, it is important to have rules. It's important to know the traditional patterns and have a good foundation, but over the passage of time you start to compose the way you feel."

"My style is very traditional, but in the meantime I put in some ideas, some compositions and melodies. I put in some harmonies that I felt were good; sometimes I would introduce a new idea or a chord that was more intricate or richer. I think it would be very hard to keep any kind of artistic manifestation the same forever - everything has changed."

Mr. Escudero will perform tonight at 8 at Town Hall.

* * *

FLAMENCO: ESCUDERO

(Sent by George Ryss, source not given)

by Jon Pareles

In the solo guitar style that was spawned by flamenco music, melodies vie with the age-old rhythms established by poets and dancers. Mario Escudero, a major force in flamenco for 25 years, played a recital Friday at Town Hall that included both classical-style suites based on flamenco material and more improvisatory, dancelike pieces.

In both forms, Mr. Escudero demonstrated a master's technique. For the classical pieces, he would often bring out a delicate tremolo melody above a complex accompaniment, playing it more quietly but more intensely than the arpeggio surrounding it. And he could make rapid passages of strumming sound like spitfire syncopations or a fine mist of notes.

But the highlights of the concert were three dance pieces - a *garrotín*, a *fandango* and a *tientos*. They resembled sets of variations on a few chords or a bit of melody, and Mr. Escudero dug into them, changing tempos and textures with miraculous fluency. The echoes of ancient gypsy songs and dances were as clear as Mr. Escudero's ever-exact finger-picking.

* * *

PRESS RELEASE

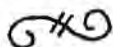
RAQUEL PENA SPANISH DANCE COMPANY

Three honors have been bestowed: 1) The Raquel Peña Spanish Dance Company, with Fernando Sirvent, guitarist, has been asked by Young Audiences of the District of Columbia to perform in their program for area schools. (This is a new chapter of the nationwide Young Audience Organization.) 2) The Washington Performing Arts Society honored Raquel Peña and Fernando Sirvent in January 1984, with an award for their "outstanding performance in the arts in Washington" and for their 12-year participation in the "Concerts in Schools" program. 3) The Metropolitan Dance Association of Washington, D.C. has named Raquel Peña to its Advisory Board.

The new Spanish Dance Center Company performed a full-length concert on February 26 at Gunston Theater in Arlington, VA.

This Student Company will be allowed to perform some of the professional company's repertoire. At the same time, Ms. Peña will choreograph special themes just for the students. There already are several new pieces in the works that will be presented later this year.

The debut of the Spanish Dance Center Performing Company was a full-length concert on January 29 at the prestigious "Dance Place", where they presented a demanding program which included the "zapateado" of Juan El Estampio.



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THE RYSS REPORT

MIAMI

On a recent "escape the cold weather" vacation that took me to Florida, I was able to see the flamenco presentations available - very few, for a completely Spanish speaking Miami. The end of the year is not the time to see flamenco: La Tati, the fabulous dancer was back in Spain; the tablao of Gitanilla de Bronze had left Tampa a week earlier and Rosita Segovia Antonio's partner for many years was in Barcelona and was not returning to Miami before January 1984.

EL CID on LeJeune, near Flagler Street in Miami is the top spot for Spanish entertainment. This is where La Tati performed and is returning for 1984. The group had Jose Miguel Herrero (bailaor) as its leader. There was Elena (bailaora) with guitarist Pedro Cotres Jr., one of the best modern style players.

COSTA VASCA--La Taberna, 5779 SW8th Street in Miami has the tablao of Cacharrito de Malaga with Paca de Malaga (bailaora) and Don Pelayo on guitar. Between the flamenco acts Cacharrito is a continuous show of humour. The tablao was packed to capacity and there was king Cacharrito. For the very last number the trio performed Tangos Canasteros which was dedicated to my presence there.

COSTA BRAVA--2525 N. Federal Hwy., Fort Lauderdale. Here the tablao was led by Adriano de Alessandro (bailaor, cantaor) with Patricia Cortés and Liliana Morales (bailaoras) with the guitars of Manolo Vargas and Pedro Cortes Sr., Adriano is a very good entertainer and had known Carmen Amaya. These artists presented a full and good show.

THE COLUMBIA RESTAURANT is located in the historic Ibor City, the old Spanish town of Tampa. The restaurant was first founded at the beginning of the century and has been owned by the same family, which I believe came from Cuba at the turn of the century. After José Molina's exquisite show, the owner Don César entertained his guests with some beautiful violin playing. Gabriel Cortés and his wife La Gitanilla de Bronze had left for Spain a week earlier.

The Columbia Restaurant

PRESENTS



"Jose Molina Spanish Dance Co."



CACHARITO DE MALAGA, PACA DE MALAGA AND DON PELAYO AT "LA TABERNA"
OF THE COSTA VASCA RESTAURANT IN MIAMI

* * *

NEW YORK

New York City has recently seen an amazing revival of "El Arte," flamenco tablaos, dance instructors Maria Alba, Victorio Korjhan, and American Institute of Guitar with Sabicas and M. Escudero as Flamenco directors.

There is no doubt that the upsurge of flamenco is also gauged and dependent on Los Cantaores; there are five working now, namely Pepe de Málaga, Paco Ortiz, Agujetas, Domenico Caro and Luis Vargas. Málaga is undoubtedly the numero uno payo cantaor around, but look at the company he keeps: Estrella Morena, the superb dancer (will be returning to the stage after giving birth to a child); Reynaldo Rincon, the Cepero of New York; Pepe and Reynaldo give superb flamenco, no doubt no flamenco cante-guitar combo can equal the Bamberas work of these two.

At the Meson Asturias, the other night, Pepe de Málaga gave us some of the great cantes of the past: Bamberas (Niña de los Peines)--Nadie me da un beso (Pepe Pinto)--Milonga (Niño Marchena). The dancing of Liliana Lomas included fandango de Huelva, soleá and tangos--guitar solos, actually played at the beginning included a fabulous zambra mora, malagueñas and verdiales, Recuerdos de la Alhambra and García Lorca selections.

Flamenco guitarist Roberto Reyes is entertaining dinner guests at MESA DE ESPAÑA--45 E. 28th Street (near Park Ave.) Thurs., Fri., Sat.

"THE BALLROOM"--253 W. 28th Street--after tapas and vino, full scale flamenco presentation headed by Carlota Santana Melinda Marques and Jorge Navarro (bailaores), cantaor Luis Vargas, guitarist is Ricardo Amador--at present six shows have been scheduled for the weekends.

RESTAURANT ESPAÑA 46--on 46th Street (near 9th Ave.) has Mara Solanis and Manolo de Cordoba (bailaores), Agujetas, cantaor and Miguel Céspedes on guitar -- 2 or 3 nights on the weekends.

VILLA DEL PARRAL (old Bilbaina) on 14th Street has Jesus Ramos and La Tata (bailaores) and Diego Castellon, ever popular brother of Sabicas, on guitar, the cantaor is Domenico Caro.

RINCON DE ESPAÑA, still has the same artists, namely Carmen Rubio and Jorge Navarro (bailaores), cantaor Paco Ortiz, Paco Juanas (guitarist).

MESON ASTURIAS on 83rd Street at Elmhurst in Queens has Pepe de Málaga as cantaor, Liliana Lomas (bailaora) and guitarist Reynaldo Rincon. The great Sabicas has left

the USA for a concert tour of ten of Spain's cities. He will start the tour in Huelva and will extend eastward and will of course include Semana Santa and the Feria in Sevilla. His brother Diego Castellón left with him.

VILLA DEL PARRAL on 14th Street in Manhattan now has the old time juerga atmosphere and should be packed with aficionados during the weekends, if only to see the splendid dancing of "La Tata" and Jesus Ramos, the owner of Villa del Parral. The cantaoor Domenico Caro had just returned from Minneapolis where he worked with Manolo Rivera and Susana Hauser. They staged Garcia Lorca's Yerma in flamenco form and was adapted for flamenco, not in three acts, but in flamenco versus: serranas, bulerías, soleá, martinete

Pilar Rioja has returned to New York at the GRAMERCY ARTS THEATRE. Pilar is the dancer in her troupe. The cantaoor is Chiquito de Triana. The guitarists are Arturo Martinez and Jose Negrete. Chiquito's two daughters are Chuny Amaya and Merche Amaya - performers in their own right. Pilar is, of course, the star pupil of Manolo Vargas, but has studied Bolero Classico with Pericet. She is scheduled for nearly 30 performances in New York through April 6th. March 19th is a special treat for New York, also at the Gramercy Arts Theatre -- recital de Pedro Bacan! See Directory for locations and phone numbers.

FLAMENCO FOOD

(This article, by Coletta Rossant, appeared in a New York paper in June 1983. It is included just to make the mouth water.)

An ancient tradition has been brought to Chelsea direct from Barcelona. It's called tapas time, the Spanish cocktail hour, when friends gather at bars to sample tasty appetizers. At Felipe Rojas-Lombardi's Ballroom, tapas time means that the counter fills up most evenings with colorful platters of exotic hors d'oeuvre - from octopus to pigs' ears - prepared daily by Barcelona chef Montse Guillen. The idea is to sample while drinking. There is Catalonian octopus in a piquant sauce, seviche of baby squid, tiny bay scallops, tortilla española - a thick potato pancake with a touch of onion, thin slices of crackling pigs' ears and snouts served with fresh pearl onions in olive oil and soy sauce, delectable deboned pigs' feet stuffed with spinach and carrots, grilled shrimp with garlic, ruby-red beet salad with oranges, lamb empanadas filled with raisins and pignolia nuts in a crisp curry dough, thin slices of headcheese, tender sardines in escabeche, and many, many more.



-- George Ryss



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LOS ANGELES

DECEMBER

The December juerga found us back at the Sevilla Restaurant in Torrance. The juerga got under way with a sevillanas workshop headed by Rudy Montoya. We passed out sheets containing the words and had a lot of participation. Raul Barrios sang some solos, accompanying himself on the guitar. There was a group from Spain present that added greatly to the ambient.

Pilar Moreno, up from San Diego, added her considerable talents in the way of song and dance. Guitarists participating were Benjamin Shearer, Roy Mendez Lopez, David De Alva, Dennis Hannon, Ron Spatz, and Yvetta Williams. Dancers present (those identified) were Marlene Gael, Katina Vrinos, Raul Barrios, Pilar Moreno, Mary Jane Shippen, Louise Carmody Yrma Horta, Eric Cortez, Elissa Forrest, and Elizabeth Wagner.



RUDY MONTOYA AND LOUISA CARMODY (PALMAS)
KATINA VRINOS AND UNIDENTIFIED DANCING



MARY JANE, ELISSA FOREST, ELIZABETH WAGNER



LOUISA CARMODY DANCING, RON AND YVETTA ON GUITAR

photos by Dick Williams



DANCING: RAUL BARRIOS AND UNIDENTIFIED

JUERGAS

by Ron Spatz and Yvetta Williams

FEBRUARY

We had a great turn-out at the Darwish restaurant for our February Juerga, in fact, a little too great for the size of the place. We did not find out until afterwards that the management was turning people away for lack of room. We wish to apologize to anyone who had this happen to him. We would have made room. In spite of the cramped quarters, we managed to have a fine time.

There were over twenty dancers, six singers, and seven guitarists. Earlier in the evening, we had a wedding dinner for Elissa Kyriakon and her husband. The food was good, but the service was very slow and disorganized. This caused us to be somewhat late with the Fandango workshop given by Maria Morca and Ruby Montoya. Things were still going strong when the management shut us down at 12:30 (strike three).



YRMA HORTA AND ERIC CORTEZ



MARIA MORCA AND ENRIQUE VALDEZ



GUITARS: DENNIS McLAUGHLIN, MICKEY KAYNE, BEN SHEARER; DANCING: MARLENE GAEL



PILAR DANCING

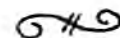
* * *

APRIL

The April Juerga will be held back at the Long Beach Academy - Studio 2000, hosted by Juakin and Liza Feliciano, and Oscar and Virginia Robles. 727 South Street, Long Beach. Phone (213) 423-9886. When? Saturday April 21, 1984. 8 p.m. until ?



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SAN DIEGO SCENE



SAN DIEGO'S NEW TABLAO FLAMENCO

A FAMILY AFFAIR

by Juana De Alva

photos by Jack Jackson

February 1st the Tablao Flamenco celebrated its grand opening with an over-flow crowd of well wishers and flamenco enthusiasts. The opening of the Tablao represents the realization of a long time dream and much hard work on the part of the Ballardo family. Francisco Ballardo, who has been an active member of Jaleistas (including serving as vice president) designed and built the restaurant and the adjacent office building -- giving up his job a year ago to oversee the construction. Elizabeth Ballardo (past treasurer of Jaleistas) handles all the bookkeeping and accounting for the restaurant and staff. Daughters Juanita and Victoria keep things running smoothly by filling in as hostesses, bartenders or waitresses.

The restaurant, which serves Spanish food, was built around the semi-circular stage. The dining area is on the upper floor or mezanine and tapas and drinks are served downstairs in the "patio". From the performers point of view this is a very nice arrangement because it keeps traffic in front of the stage to a minimum during performances and one does not have to watch a customer chomping on a chicken leg in the middle of ones soles. The stage is visible from almost any point in the restaurant.

The current show, which runs Tuesday through Sunday con-

sists of five dancers, two singers and one guitarist on weekends (two less dancers on weekdays). The dancers are: Juanita Franco, who is in charge of organizing the cuadro, Angela D: Barbara Alba, Carla Heredia and myself. Paco Sevilla is the guitarist. The singers Maria Jose Diaz and Rosa Spires, do double duty working both in the restaurant and on the stage. Rosa is the main chef so she does not join the cuadro until the later part of the evening when most of the dinners have been prepared.

As with most construction projects, there were many hold ups and decorative details both on the exterior and the interior remained to be completed after the opening. It has been fun to watch the decorations unfold. Each week has brought new surprises as a bas relief is added to an exterior panel or an arabesque molding to an interior arch. We have gotten into the habit of looking around each day when we come to work to see what new touch has been added. All is scheduled to be completed in April when the press will be officially invited to visit the tablao.

Jaleistas intending to come to the Tablao should be forewarned that there is a dress code (no blue jeans) and a \$10.00 minimum consumption. Reservations are suggested. Call (619) 483-2703.



1



2



3

- 1)-TABLAO OWNERS ELIZABETH AND FRANCISCO BALLARDO
- 2)-DAUGHTERS JUANITA AND VICTORIA BALLARDO WITH OTHER STAFF MEMBERS ROBERTO AND FRANCOIS
- 3)-DOING DOUBLE DUTY, SINGER MARIA JOSE DIAZ WITH DANCER JUANITA FRANCO
- 4)-CHEF/SINGER ROSA SPIRES WITH ROBERTO
- 5)-FRANCISCO BALLARDO CELEBRATING THE OPENING OF THE TABLAO ON STAGE



4



5



BARBARA ALBA, JOE KINNEY, PACO SEVILLA



JUANA DE ALVA, CARLA HEREDIA



CUADRO OPENING NIGHT - JUANITA FRANCO DANCING (photo by Ray Svetina)



Photos by Marilyn Ferrin

(L-R): BARBARA ALBA, PACO SEVILLA PILAR MORENO, MARIA JOSE DIAZ, CARLA HEREDIA (DANCING), ANGELA AND JUANITA FRANCO



JUANITA FRANCO



A BRIGHT BECON IN THE SAN DIEGO NIGHT

ELECTIONS AND JUERGA MEETING

As you may have noticed San Diego Jaleistas have not had a juerga for a while. Also our elections are long over due. So please everyone who is interested in the continuation of this organization and our juergas please bring your ideas, your bids and a folding chair:

MONDAY - APRIL 30th
7:30 PM
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Directions: Take 94 EAST off of I-5 exit at 28th STREET (which is very first exit) and turn RIGHT. Take 28th all the way to CEDAR and turn RIGHT again. Turn LEFT on FERN and park. Go through gate to left of two-story cream colored house.

(In case you get lost phone number is 234-7897)

* * *

JALEISTAS FINANCIAL REPORT 1983

Submitted by Roberto Vazquez

PROFIT & LOSS STATEMENT

INCOME

Membership	\$ 7,485.50
Juerga & Wine Donations	412.80
Back Issues	924.00
Advertisement	770.50
Postage & Handling	534.13
Flamenco Directory	25.50
Jaleo Donations	457.50
Credits	79.50
Interest Income	6.13
Refund	23.50
Total Income	\$ 10,719.06

EXPENSES

Jaleo Printing	\$ 5,806.87
Postage	1,510.00
Office Expense	148.55
Services Rendered	2,930.39
Jaleistas Expenses (rent, etc.)	157.75
Juerga Expenses	447.44
Telephone	29.33
Insurance	181.00
Service Charges	30.52
Dr Memo	35.25
Miscellaneous (gas, trans, etc.)	318.78
Total Expense	\$ 11,595.88
Net Loss	\$ (876.82)

CASH ACCOUNT ANALYSIS

Cash balance 1 January 1983	\$ 1,052.28
Receipts during the year	10,719.06
Transfer of savings to checking account	606.17
Amount credited by bank, not on books (June 1983)	63.00
Total cash available during the year	12,440.51
Expenditures for the year	11,595.88
Balance, 31 December 1983	\$ 844.63



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EL OIDO

Ventura, CA: Dancer SILVIA SCHERA and guitarist FREDI DIONISIO presented a valentine flamenco concert titled CONCIERTO D'AMOR on Sunday, February 12th at the Ventura College Theater. (from B.H. Enterprises, Inc.)

Washington, D.C.: RAQUEL PENA presented a solo concert with guitarist FERNANDO SIRVENT and singer PEPE DE MALAGA January 28th & 29th at The Dance Place. (from D.C. Wheel Productions)

San Francisco, CA: ROSA MONTOYA BAILES FLAMENCOS gave two benefit performances February 24th & 25th at the Footwork Dance Studio to commemorate its tenth anniversary. (from Charles Mullen)

New York, NY: Guitarist MARIO ESCUDERO gave a solo concert at Town Hall on February 3rd. (from the American Institute of Guitar)

Seattle, WA: PEDRO BACAN presented three concerts on the West Coast - one in Seattle, Washington January 29th the other in Berkeley, California February 12th and Chico, California February 11th. He is scheduled to give another concert and seminar in Los Angeles, California in March. (from Jill Snow)

✎

RUTH ST. DENIS AWARD

The seventh annual competition for ethnic dance choreographers will be held at the Theater of the Riverside Church in New York City on May 26, 1984, from 12 noon until 5 P.M. Cash prizes will be awarded at a reception in the Fall to the first, second and third place winners. The event is sponsored by Ethnic Dance Arts, Inc., headed by La Meri, one of America's greatest pioneers in this field of dance.

The awards encourage ethnic dance choreographers to depart from traditional presentations and use the specific techniques of their particular genre in a purely creative way. It is to be noted that Jazz and Tap dancing are both considered forms of American ethnic dance.

Each entry should not exceed fifteen minutes in length, and though costuming is not required, it is advisable to create the maximum theatrical effect. The choreographers will be evaluated by a panel of five prestigious judges (critics/dancers) headed by La Meri. The emphasis of the scoring will be on originality of concepts and its realization. If it is not possible to present the work in New York in May, works can be entered on VHS videocassette. May 10, is the closing date for submission.

ethnic choreographers wishing to compete may send for entry blanks and further information to the following:

EAST COAST - La Meri, 77 Circuit Ave., Hyannis, MA 02601

WEST COAST - Dr. Charles Miller, 2121 Bonsallo Ave., Los Angeles, CA 90007

NEW YORK CITY AREA - Mariano Farra, 3 Sheridan Square, New York, NY 10014

✎

CORRECTIONS CORNER

October/November '83, page 17 photo caption should read "cellachino cuadro (left to right standing): Serio, FELIPE LOPEZ, Arturo Martinez, Manolo Segura

—————
//

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CANTE OF INTEREST TO INDIRA GANDHI

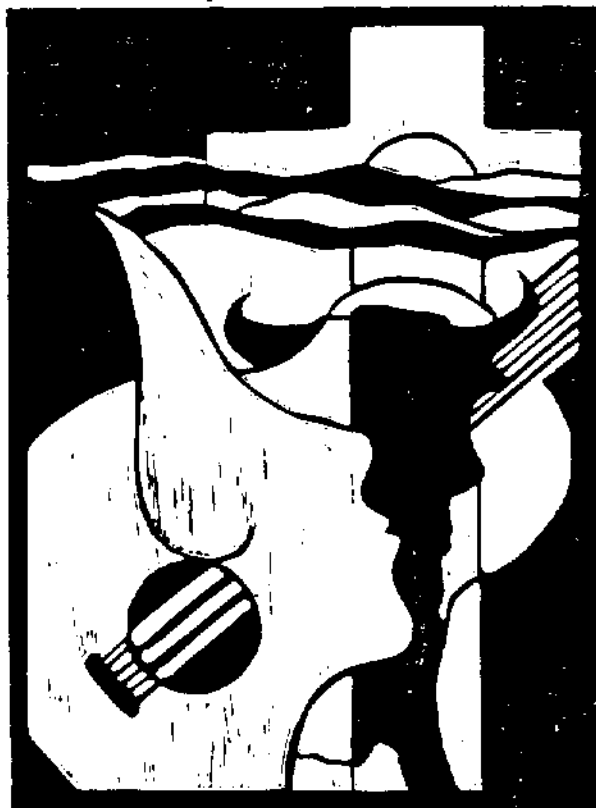
Indira Gandhi, Prime Minister of India, expressed her interest in cante flamenco and Spanish gypsy artists during the Second World Gypsy Congress held in Chandigarh. Gandhi attended a performance by El Legrijano, Curro Fernández, Chiquito del Fuerto, Curro Vargas, and the Fernández sisters. (sent by Jill Snow)



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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

FLAMENCO DANCE WORKSHOP May 4 & 5, at Raincross Square Convention Center, Ben Lewis Hall, 5th & Market in Riverside, CA. Given by Armando Neri under the auspices of the South West Dance Movement and Acrobatics 1984 Workshops. Registration deadline April 20th. For information call Tom Edson (714) 788-6529.

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 Hary 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

LAURA MOYA SPANISH DANCE CO. with guest artists Cruz Luna and Glicerio Nera and the Ballet Folklorico Azteca of Tino Esparicusta. May 4, 8 PM Scottsdale Center for the Arts, Phoenix, Arizona.

classified

WANTED: Ladies white felt Spanish hat. La Melodia, 175 South Street, Harwich Port, MA 02646. Tel (617) 432-0939.

FLAMENCO GUITARS FOR SALE: 1931 Domingo Esteso \$1500.00; 1937 Domingo Esteso \$1200.00; 1964 Marcelino Lopez \$1000.00; Francisco Fernandez \$900.00. 213/666-9778

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

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) 265-3154 -- 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.

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

PANADEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucia -- accurately notated sheet music; \$2.75 in USA, \$4.50 foreign, Southwest Waterlog Publishing Co., 2111 B Rabb Rd., Austin, TX 78749.

JALEISTAS BY-LEANS AVAILABLE to all members upon request. Please send a large, self-addressed envelope with your request.

GUITARISTS AND GUITAR STUDENTS WELCOME to accompany dance classes, San Diego area. Call Juana 440-5279 before 8a.m.

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