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DOMINICO CARO



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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GARCÍA FRANCES

JUAN VAREA

VETERAN CANTAOR RECEVES TRIBUTE FROM THE FLAMENCO WORLD

(from: *El País*, Feb. 6, 1984; sent by Brad Blanchard;
translated by Mary Sol West)

by Angel Alvarez Caballero

The flamenco world pays homage today to Juan Varea, in the Monumental Theatre of Madrid, with a program of famous representatives of the cante and baile; once more, the big flamenco family goes all out in solidarity towards one of its members. Varea, after almost 60 years in this profession, had to leave it because of his bronchial problems.

In the homage that will be paid today to the cantaor Juan Varea, in the Monumental Theatre of Madrid, there will be cante by: Carmen Linares, Chaquetón, Enrique Morente, Juan Peña "Legrijano", Antonio Fernández Díaz "Fosforito", Gabriel Moreno, José Menese, Juanito Valderrama, Manuel Palacín, María Vargas, Rafael Romero "Gallina", Basilio Villalta, Niño del Gastor, and Cuadro de los Cabales. On guitar: Enrique de Melchor, Félix de Utrera, Juan Antonio Muñoz, Juan and Pepe "Habichuela", Luis Pastor y Perico el del Lunar, hijo; concert guitar: Víctor Monge "Serranito", with Oscar Luis and Francisca. Dancing: Blanca del Rey, accompanied by Perico Sevilla, Flecha de Cádiz, Curro de Jerez and Felipe Maya. Pedro Saiz is in charge of all the presentations.

Juan Varea is frightened by this homage that is being given him. "I don't know, there are people coming from all over Spain and . . . I just don't know, I sort of wish everything was over already. . . ."

He is that way, a simple and humble man of very few words. He was born in Burriana (Castellón de la Plana)

almost 76 years ago, and it has been almost 9 months now since he last sang. His bronchia are to blame and also cigarettes which he is not able to give up.

What is a man like this, payo and born in a marginal flamenco province, whose family didn't even have Andalusian roots, doing in the cante? "Well, it's true that nobody sang in my family, but my father liked the cante very much. He was a cartwright; he owned horses and was always going to different places and sometimes he was in contact with cantaors . . . but he himself didn't sing."

When he was just an adolescent, Juan went to Barcelona and there he started to frequent flamenco circles, some bars owned by the guitarists Miguel Borrull and Dorado, also a guitarist. The first day, that his friends announced that he knew how to sing and he sang, he was so scared that his cigarette fell from his hands. He has always been like that, a man gripped by fear in the moment of truth.

The Cátedra de Flamencología de Jerez has just awarded him the Premio Nacional a la Maestría, in recognition of his long career, his honesty and dignity. "I truly appreciate this award, but a maestro? I really am not a maestro at anything. I have sung the best I could, learning from all the good artists, because there have been very great artists, and also putting into it what was my own if it was necessary, if it made sense."

Actually, Juan Varea has created cante, especially some forms of fandangos. There are some fandangos attributed to Niño León, that in reality were created by Varea. "En lo alto de la loma/ quién tuviera una casita. . . ." It doesn't bother me that they have been

attributed to somebody else, it really doesn't." Almost 60 years ago in the cante, since he started working with Angelillo, who brought him to Madrid in 1926. These are many years, and many cantes. Very important for him was the period of many years that he spent in tablao Zambra, as a member of that historic cuadro that won the big prize of the Teatro de las Naciones de Paris, where Varea shared honors every day with artists such as the dancer Rosa Durán, the cantaores Pericón de Cádiz, Rafael Romero "Gallina", Pepe "El Culata", and guitarists Perico el del Lunar, father and son....

Of Juan Varea, it has been written--written by the expert Gonzales Climent--that "he practices a dramatic and respectful conception of the flamenco art. Cante is for him, in the objective, a sacred entity and in the subjective a burning and intoxicating instrument. He respects the forms, but takes them in, revitalizes them and then presents them in the current of his individuality."

Cante, for Varea, doesn't have a surname. Cante payo? Cante gitano? "I have never paid any attention to whether whoever was singing was payo or gypsy. If he sang good flamenco, he was fine with me." Flamenco today... "Well, I believe the cante from before was purer than that of today. But if this is what the public wants, then we have to give it, and I don't think there is anything wrong with that."

* * *

JUAN'S NIGHT

(from: El Pais, Feb. 6, 1984; sent by Brad Blanchard;
translated by Mary Sol West)

by Fernando Quiñones

Diminutive and lean, with a contracted face, as though to disappear inside his own unassuming person, as though to retreat to the interior fires of his cante, Juan Varea Segura has his finest hour tonight. Surrounded by a flamenco court composed of all the most important representatives of the toque, cante, and baile today, the most important will be the smallest ("er mas chiquito") as Manolo Vargas and Pericón used to call him in Madrid in the now closed sanctuary, La Zambra. Naturally they were only talking about height. Because from that smallness of dignity and sad temperament emanates today, after 76 Februarys, as it always did, a big outpour of solid cante, delivered with, great effort, knowledge, delivery, and enamelled with Chacon's power or with the good ancient metals of Triana, Cádiz, or Jerez.

Born away from the cante areas, in Burriana de Castellón, Juan Varea exemplifies one of those cases - not so few - in which the flamenco becomes living and vehement flesh in somebody who, for geographical reasons, it wasn't supposed to. But destiny is bigger than reason. And there, in his cante, in his more than half a century full of flamenco truths, are the only reasons for this Juan Varea to whom Madrid pays homage tonight in the Monumental. And while he is still alive, the way it should be.



JALEO THANKS THE FOLLOWING CONTRIBUTORS:

Marilyn Perrin	- Gift Subscriptions
L.A. Jaleistas	- Donation
Yvett Williams	- Jaleo Sales
Gerry England	- Donation

LETTERS

A POEM SHARED

Dear Jaleo,

Many years ago I found a little booklet in a used book store. It was entitled "Thirty Spanish Poems of Love and Exile." The poems were translated into English. I think I paid \$.50 for it. At the time I recall being very impressed by one of the poets. Time went by, and the little book became lost among my many shelves of books. I was recently delighted to find it again and reread the poem that impressed me most of all. Before the little booklet disappears again I want to share that poem with the readership of Jaleo.

POEM

It is not true, sorrow, that I have known you.
You are the nostalgia of a good life,
The solitude of a somber heart,
A boat without shipwreck and without star.

Like a lost dog, wandering,
Sniffing and hunting aimlessly
For his road, without a road, like
A child on a holiday night

Lost among the crowds,
The dusty air, the flickering
Candles, stunned, his heart drunk
With music and hurt,

So I go, drunk and melancholy,
Lunatic guitarist, poet,
A poor man in a dream,
Hunting for God in the mists.

Antonio Machado (1875-1939)

To me this is incredibly powerful stuff although I am not a religious person. I'd be willing to bet that Sr. Machado was at least a closet guitarist himself.

Jerry Lobdill

SHOE PRICES INCREASE

Jaleo,

Hi, a brief note to let you know that Menkes has raised its shoe price. Now 5500 Ptas + 1000 for shipping = 6500 Ptas. total for women's dance shoes. Don't know about the men's. As it costs \$7.90 for the bank draft - I had to send a second one when they wrote about the increased price - it's worth it to know the correct cost! The shoes, incidentally are fine.

Shirley Orbeck "Viviana"
Portland, OR

BOOKS SOUGHT

Dear Jaleo,

Could you please give me an address to write to to purchase Lives and Legends of Flamenco by Donn Pohren and The Flamenco Dance by Luisa Pohren?

G.B.W. England
Wellington, New Zealand

[Editor: Reader response to this letter would be appreciated]

SUMMER SCHOOL IN FLAMENCO DANCE, ESTEPONA, ANOALUCIA, SPAIN

Dear Editor,

I enclose details of a Summer Course in Spain which is being organized with the support of our Peña. We would be grateful if you would give it some coverage in your next issue.

Hoping you will be able to help, with many thanks,

Yours sincerely,
Richard Fletcher,
Chairman, Peña Flamenca de Londres.
London, England

Maribel la Manchega, the Spanish flamenco dancer who has been working and teaching in London for some time, is holding her first dance course in Spain this Summer.

Maribel is officially-appointed professor to the Andalucian peñas in London and also teaches dance classes almost daily for Spanish and English students. She is principal dancer in her own and other flamenco companies and recently filled the 2,500-seat Barbican Centre in one of the most successful flamenco shows seen in London in recent years.

The course, which is supported by the Peña Flamenca de Londres, will be held at Estepona (about 1 hour by bus from Malaga) for two weeks from 6th to 18th August. Students will be divided into 2 groups - Beginners and Intermediate/Advanced. Class sizes will be limited to about 12 students. Teaching will take place during the day but informal sessions will be organized every evening, where local singers and musicians will be invited to join in. All students who want to will be encouraged to take part in these 'juergas', whether beginners or advanced.

Dances to be taught include sevillanas for beginners, and bulerías and siguiriyas for those more advanced, but all will have the opportunity to practice and perform other dances that they may know - such as alegrías, fandangos, tangos, etc., particularly in the evenings.

Maribel attaches great importance to rhythm compas and style. The steps she intends to teach will be relatively simple, leaving plenty of time for sessions on compas, palmas, pitos, etc., and posture - particularly correct positioning of the arms, hands, head and back.

There will be a resident guitarist throughout the course.

The cost of the course will be £60 sterling per week. This does not include board and accommodation, for which students will make their own arrangements. Details of reasonably-priced accommodations will be sent on request.

As the number of places is limited, students wishing to enroll should send a deposit of £30 without delay to Maribel la Manchega, 47 Hamilton Crescent, London N.13., (tel. 01-886 2141), from whom further information can be obtained. The balance of the course fee, £90, should be sent by 30th June.

NEW ZEALANDER IN SEARCH OF HOSPITALITY IN THE U.S.

Dear Jaleo,

The main reason I am writing is to ask your advice and recommendations regarding an idea I had recently. As you can well imagine the flamenco scene in New Zealand is practically non-existent and consequently it is hard to maintain interest and inspiration. It has always been my wish to visit the U.S. at some stage and compared with Spain it is a lot easier and cheaper to get to. I was thinking that it may be possible to correspond with someone in the U.S. on a more personal basis, with a view, perhaps, of staying with them for a short while. That is to say a flamenco enthusiast like myself. Due to the nature of my work I would only be able to be away for about a month and I have to plan a trip like this well in advance.

I would be most grateful for any help or advice with this matter. Best of luck with the continued success of your magazine.

Warmest regards,
Gerry England
Wellington, New Zealand

(Editor: Anyone wishing to correspond with Gerry may write to Jaleo for his address.)

DOMINICO CARO

COVER STORY

(Sant by George Ryss)

Dominico Caro studied the art of flamenco singing in Madrid, Sevilla and Jerez de la Frontera, learning his trade from the great masters such as Antonio Mairena, Fosforito, Bernarda y Fernanda from Utrera and accompanied by the guitar of the late Diego Del Gastor. He has lived with the gypsies in Moron and Jerez and feels that this experience has been invaluable to his interpretation of flamenco cante.

On his frequent visits to Spain, Dominico has sung for such noted teachers and choreographers as Maria Rosa Merced, Ciro, Paco Fernández and La Tati. As a singer, and a dancer when inspired at "juergas", Dominico has become known for his vast knowledge of his art and the clarity and power of his round, mellow voice (voz redonda). He has toured nationally with José Molina, ending both seasons at Carnegie Hall. Dominico is the resident singer with both Rosario Galán and her Ballet Español, who recently shared the bill with Dame Margot Fonteyn at Jacob's Pillow and with José Molina since 1981. When not on tour Mr. Caro sings for the flamenco workshops in the Harkness House of Ballat, makes Yago Sangria commercials and is often seen in New York's famous night spot, from the Chateau Madrid to the Waldorf Astoria, the Sheraton, the Hilton and on Broadway.

A highlight in Dominico's career has been touring with legendary José Greco. He has appeared on television with Steve Lawrence and Eydie Gorme, has sung on the Johnny Carson's "Tonight Show", and has worked with David Frost and Liza Minelli at the Philharmonic Hall at Lincoln Center in New York City and the Kennedy Center in Washington, D.C. At the moment he finds himself with the ambitious project called the New Jersey Art Academy of which he is Director and teacher as well.

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LILIANA LOMAS

BIOGRAPHY IN BRIEF

(Sent by George Ryss)

The dancing career of Lilianna Lomas covers many years and spans many miles. A classical ballet student of famed Orest Sergievsky (Fokine trained ballet master), Lilianna found her Milieu in Spanish dance 15 years ago. During this period, she studied with Mariquita Flores, Carmen Lopez, and Maria Alba. Her first teachers recognized her unusual talent and encouraged her to further her studies in Spain. In 1969, Lilianna studied in Seville with reknowned Enrique "El Cojo," Jiménez and in Barcelona with Flora Albaicín.

In 1970 Lilianna married flamenco guitarist Carlos Bond Lomas and moved to Málaga, Spain, where she became principal dancer with the Miguel De Los Reyes and Emi Bonilla Companies, both in Spain and in the United States. At Carnegie Hall she was a principal dancer with Antonio Santaella, and she has toured with Ramón de Los Reyes and Mariano Parra.

An extremely gifted dancer, who continues to live and perform in Spain, Ms. Lomas often appears in concert with her husband. Her repertoire is very rich, her dancing superb, and her knowledge of Spanish dance and song extraordinary. In the past several years, Lilianna has adapted

some exciting and brilliant choreography of Francisco Fernández and Ciro, in addition to staging her own works.

In February, 1977 Ms. Lomas was asked by the Philadelphia Dance Alliance to offer a Master Class, and during the winter season of 1977 Ms. Lomas danced with the Luis Rivera Company in San Antonio, Texas, accompanied by the San Antonio Symphony Orchestra.

From 1977 until 1979 Lilianna again was a featured "tablaó" dancer in Spain. José Greco, Nana Lorca and the deceased Carmen Mora, went to see Lilianna's performance in the tablaó, where she appeared doing both classical and flamenco. She was invited by José Greco to join himself and Nana for the 1979-80 U.S. Canada tour.

To Lilianna it was inspiring and exciting to be part of a trio, with dancers of the stature and artistry of Greco, and Lorca--much more rewarding than being a chorus dancer. Indeed, Greco himself recognizes Lilianna's unusual ability and calls her an "inspirational" dancer, meaning that in the flamenco tradition, she never dances the same way twice. In other words, she is a spontaneous dancer.

After the Greco tour, Lilianna returned to Andalucía to continue dancing in her beloved free style, in tablaos.

Most recently, back in the U.S. for a brief stay, Lilianna appeared in N.Y. City at the Meson Asturias, where audiences enjoyed her fiery performances of tangos, alegrías, and soleares. In Nov. 1983 she appeared in the Julio Iglesias Special.

Recent appearances of Lilianna include: Casa de España in New York (Feb 15th), Spanish Arts Dance Co. in Pennsylvania (March 13th), El Cid in Miami with guitarist Pedro Cortes and wife. In April she returned to Andalucía for a dance season in Spain.

(Letter sent to George Ryss by Lilianna Lomas)

Dear George,

Thank you for your patience! It has taken me a while to find "material" on myself, since I really do not like to publicize myself, or my art form. I just love to dance. But since you and others, have asked me several times to offer some material on myself, I will finally comply. I hope it will be useful to you, in some way. Since I spend so much time in Spain, I do not subscribe to Jaleo magazine anymore, finding it not feasible to be sent halfway around the world, with the possibility of mail loss or misplacement, etc. But I hope the readers of Jaleo, and other publications might find my experiences interesting.

I consider myself fortunate to be a "natural" dancer. I was so labeled by all my teachers and by the directors of dance companies with whom I've performed. Many people ask which I prefer, theatre or tablaó. That is a difficult question, since both can be inspiring, stimulating, enjoyable, and afford a learning situation. I think I used to be a better classical dancer, but in the last several years, with a heavy tablaó concentration and with most of my colleagues being "gitano", I believe my style now to be more flamenco. Which does not mean that I cannot or will not do theatre, with all that entails. It means that I seem to have found my favorite means of expression, and by that I mean the spontaneous, extemporaneous, or inspired type of dancing that a tablaó situation offers. I asound and frustrate a lot of people because I never dance the same way twice. But that is good, for me, and for the cantao, and usually for the guitarist, as well. It also means that I take chances and may "err", God forbid, but that is the risk one takes; usually, after all these years of experience, I can make a quick recovery if I should happen to "flub" or nearly miss a toe or heel. What I am saying is that, although I have beautiful and even terrific choreographies from masters, such as Ciro, and Paco Fernández, I prefer to use a vocabulary of steps or movements and place them in my own manner. So the soleares I dance tonight will not be exactly the same as the one I dance tomorrow, although I have some preferred movements that I use frequently. So it is like language..... we know many words, and compose different sentences each time we speak. To me it is the



LEFT TO RIGHT: LILIANA LOMAS, LUIS VARGAS, ANDREA, PEDRITO CORTEZ

only way to perform flamenco, and the best way.

It has taken me many years to develop all one needs in this difficult art form..... and by that I mean requirements such as technique, compás, attitude, feeling, sentiment, knowledge of cante and guitar, interplay between artists, and even how to walk onto a stage (which is not easy, as any actor can tell you). My college background in speech and theatre has helped me, as has my association with great artists. I try to surround myself with the best, whenever possible. I will work for less money (taking the lesser paying job) if it means working with better artists. I do not mean that I undersell myself or work "cheap". In Spain, it often means a difference of two or three dollars, so that if I earn two or three dollars less working with "Repompa" instead of with José Fulano, I'll work with the best artist.

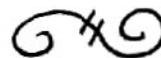
Each year I think I'll have to stop dancing, because I am not "young", meaning not 18, or 28, or even 38! But maybe that will be an inspiration to others to keep dancing. José Greco is also not 38, and neither is Nana Lorca, and many many other great artists I have known and worked with. All the young, gorgeous Spanish ladies we see in tablaos, have a lot to look forward to in life. I have always felt that (forgive me) an 18 year-old woman cannot dance siguiriyas like a 38 year-old woman. Many people will back me up on this..... right María Alba? María is still a queen on stage... and she can just stand there while other younger women are perspiring and pounding the floor.

In conclusion, a lot can be learned.... a lot cannot. That which cannot be taught must be learned by experience. But no one can ever teach you to feel and project. That comes with one's personality, soul, karma, whatever you

wish to call it. Recently Alexandra Danilova said the same thing:

"I cannot teach to dance with soul." Soul in flamenco and indeed folk arts, is the essential ingredient.

Happy dancing or "souling"
Liliana Lomas



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MARIA "LA BORRICO" JUANA "LA DE REVUELO" AT THE ROOTS OF THE JONDO

(from: *El País*, Nov. 15, 1983; sent by Brad Blanchard;
translated by Mary Sol West)

by Angel Alvarez Caballero

When flamencos, professionals or aficionados, attend a flamenco show to watch the performers, it is usually for a good reason. Normally, it is because they have a big interest in seeing an unusual performer who might perhaps reveal to them another rare wonder of this fascinating art. This is what is now happening at Madrid's "Los Canasteros" with Tía Maria "La Borrico" or "La Burra" a 54 year-old gypsy and Juana la de Revuelo, gypsy from Triana.

On the night that we attended Los Canasteros we saw Rosa Durán, Paco Valdepeños, Vicente Soto, José León, El Ecijano... where, nowadays, the normal attendance is made up of an atypical audience, full of respectful and knowledgeable gypsies, payos with an eye for quality where singing or dancing are concerned, and performers aware of the fact that they are watching the jondo rite being executed in all its original purity.

Of course the usual audience is not missing, either, namely, the tourists, and those fond of the light rumba and the fandanguillo.

Tía Maria, La Borrico, is a 54 year-old gypsy three times a grandmother. She gets her stage name from her father, Tío Gregorio, el Borrico de Jerez, one of the legendary cantaores of the last half century. This man, seriously ill, cannot sing anymore; it would be very difficult for us to hear again his powerful quejío. Tía Maria is perhaps, then, the last link, probably without a further continuation of a flamenco dynasty truly full of glory. Precisely the fact that this non-professional woman, who rarely leaves her home in Sevilla, is in Madrid today is only to bring to us that particular style of cante that her family used to do, almost impossible to hear today and unfortunately slowly being lost. She says: "Pure flamenco is being lost. It is very difficult now to hear pure flamenco. It is a thing of the past. We have to resign ourselves to that fact, as though to an incurable disease."

If we want to know the history of this singing family, we will have to go all the way back to Paco, La Luz, a famous "siguriyero" from Jerez during the middle of the last century. His brother José is Maria's great grandfather. The next step is taken by Tío Juanicho, El Manijero and his brother Fernando, El Manijero, also known as El Tati, Maria's grandfather. Manijero was something like the foreman in a finca in this case Casaerjo de Trebujena. After him came Tío Gregorio, El Borrico. There are other branches of the family: that of Sernita, a fabulous cantor, who died prematurely, El Borrico's cousin. El Borrico owes his nickname to the fact that every time Sernita would ask him: "Did you make any money today?", if the answer was "yes", Gregorio would say: "The donkey is in the cabbages." The Parrillas branch of the family, with the great tocaores, include old parilla, also Tío Borrico's cousin; and Fernando Terremoto and his family. A clan that is a very important part of the history of one and a half centuries of jondo art of Jerez.

A family with "casta" (tradition, purity) in the singers words, which definitely is the most important element in this art that they do. Tía Maria has very little voice, almost nothing, but I believe that even being mute she would sing with the raje and duende proper to her race. When asked what is more important, the voice, the head,

or the heart, she answers: "Everything, but the most important thing is that you have to like it, to have it inside your body from a family with "casta", where you parents and grandparents sang and you can bring it out. You inherit it, the same way you inherit a chalet Calle Alcalá... You can inherit it, but also you must bring it out from within; I have three sons and they don't know how to sing..."

Another cut-of-the-ordinary performer is Juana, la de Revuelo, a gypsy from Triana, very popular in Sevilla. Her art comes mostly from herself and a little from her father who was a good aficionado. She does very proper and authentic singing and dancing for fiestas. Her art is joyful and fresh, with the result that, for once, one doesn't miss the plaintive aspect of flamenco.



GYPSY ART, "PAYO" ART ON THE RISE

(from: Madrid, December 3, 1983; translated by Carla Herredia and Juana De Alva)

by Angel Alvarez Caballero

On Saturday, the Sports Palace of Madrid literally became a cathedral of gypsy art. It was an authentic explosion of gypsy expression and I do not only refer to flamenco -- the symbol of their essence, which the gypsies wish to maintain without feeling set apart in the Spanish nation (which is, in reality, their country). For this reason, it was good to see the gypsies joined on stage by payos (non-gypsies) such as José Menese, Fosforito, Manuel Soler, Víctor Mänge "Serranito", Paco Cepero, and hundreds more in the audience.

"Good," I say, because, any way you look at it, flamenco is difficult to imagine without both the gypsies and the "payos." The performance, which we witnessed on Saturday, organized by the Spanish Association for Gypsy Integration in benefit for their social and cultural services, was transformed, at times, into a song of unity and brotherhood. In the purely artistic sense, there existed beautiful competition without rivalry -- an evident desire on the part of the officials to put forth the best that each group had to offer.

As far as the singing was concerned, the "maestros" again demonstrated proof of their mastery (of flamenco) and the reason why they are where they are. The first to sing was José Menese who began with tientos. His start was uneven -- as though insecure -- and certainly not measuring up to his capacity. He continued with soleares to the same end, but then obviously aware of the lack in his own performance, José put his great heart into the cante and burst forth -- as on so many other occasions -- with that terrible cry -- that shuddering lament.

Juan Peña "Lebrijo" had a great night, singing in the styles which he dominates with brilliance: tientos, tangos, bulerías and galeras. In the latter, which he created and which refers to the persecution suffered by the gypsies in times past, he expressed singular emotion -- emotion which, given the atmosphere in which it was heard, was transmitted to the audience. The great Lebrijo, formidable of voice and totally giving of himself!

Antonio Fernández Díaz "Fosforito" offered only two cantes -- alegrías and tangos -- toward the end of the show. He should have sung more since he was in such good voice. This "cantor largo" dominates practically all styles with authority and truly impeccable compás and he demonstrated his authority once again effortlessly.

I must also cite Lebrijo's mother, Maria "La Ferrata", who did her accustomed bulerías with that rare voice full of resonance -- I don't know if near or far (lejanos o próximas,) but in any case -- enigmatic and suggestive.

Manuela Carrasco was made queen of the evening, being named honorary president of the Gypsy Integration. Earlier she had danced, with her characteristic strength, the



ANTONIO GABRIEL

JUAN PEÑA "LEBRIJANO" ACCOMPANIED BY PACO CEPERO

dances which she has been doing lately -- soleares and siguiriyas.

El baile didn't offer many more attractions. Farruco's daughter, Farruquilla was very gypsy and temperamental in a dance of wild rhythm in which she over did the hiking of her skirt up to her hips. Manuel Soler, a good dancer, almost anonymous in a few short bulerías.

And last, the guitar toque was not exactly a night of marvels. Joaquin Amador was OK; Enrique de Melchor seemed tired and was not at his height; Paco Cepero, as always, in my opinion, abusing the use of the loud, spectacular *falsetas* to draw the applause from the audience; Perico Carrasco "Nino de Jero" also remained almost anonymous.

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MORCA

... sobre el baile

FLAMENCO ANATOMY

It is generally accepted that the human race has been dancing, moving our bodies, expressing our feelings, mimicking animal movements and in general, "dance-expressing" since the beginning of our appearance on this earth. Depending on the area, climate and all of the related living conditions, man and woman developed and evolved different ways and styles of movement expression. Like language, different peoples spoke differently even though we are all human with basically the same bodies, voice boxes and anatomy. Animals, plants, weather and topography were very influential in movement development of the various cultures along with the development of social and cultural customs.

It is amazing to think of all of the ways human beings can move to express themselves and there have been literally thousands of forms and styles of movement that the human race has developed throughout the world. Not only the area, the peoples, the topography, the climate, but even heredity and the ways that people have evolved physiologically and anatomically has helped shape their dances, their feelings about dance, their outlook on what dance is to them personally and culturally.

There is no dance form that looks quite like flamenco. This is probably due to the melting pot of cultures that it has evolved from that is why it can be related to the essence of jazz dance in the United States. Jazz is new enough to see the multi-cultured influences and how the various body movements from these different cultures have influenced the whole. The African torso influence, the Latin hip and East Indian arms all are basic influences in jazz and in flamenco you see similar influences.

What all this means in today's flamenco dance is an interpretation that says something. What I call flamenco anatomy can be best described, as "capturing body movement that best reflects this flamenco essence." This all may seem a bit technical but actually it is the opposite. It is simply getting back to basics of flamenco movement before we think of this movement as copied movement. Like all of the arts, we can ignite our imagination and "feel" or at least pretend to feel what our bodies are as flamenco bodies, reflecting a flamenco that is ageless, a flamenco that captures the initial language of the cultures that give it birth. In today's age of "sitting a lot," driving instead of walking everywhere, a forced plan of exercise if we want to keep in good physical shape, our basic postures have become weak and our backs have developed slumps and our tummies are more often out than in. This of course does not apply to everyone, but it is nevertheless common in our modern computer age. This is the antithesis of the flamenco anatomy. Sure, there are many great artists who have been many shapes physically and of every shape and size, but the cliché of the thin, small-hipped male, lean and firm of body is a good thing to work towards as well as a well shaped firm pulled up body is for a woman. It is much easier to pull up and have that flamenco back come alive with strong muscles to life with, especially stomach muscles, which I have said are unfortunately not on the priority list in our modern society, but nevertheless, are the dancers main muscle group. A flamenco dancer can train in mind and body for that physiologically ideal anatomy that can best represent his or her feelings of the mind and body in its relation to flamenco.

We may have not evolved from the roots of flamenco, the heredity of flamenco, but with our minds we instill in our bodies the habits of beautiful postures, beautiful lines, a positive set of habits that will reshape our bodies to the maximum of our art-selves, our true expressive selves. This may sound drastic for some, but dance, flamenco dance art, can start with our mind feelings, shaping our thoughts to shape our bodies. Just as we "feel" like brushing our teeth at certain times of the day or eat when we "feel" we are hungry, we will "feel" like pulling up when we slump. After all, what is gracia and aire all about if we cannot feel that personal pride, that joy of a body that is tuned like a taut guitar string, singing its voice true in the language of flamenco puro.

We must live in our bodies all of our lives and is our right to have that body tuned to the best of ability, an ability that will let us be our most vibrant flamenco selves. Flamenco in its most relaxed approach is a strong dance, a dance that requires an inner and outer strength to say something, to speak well, to speak a true flamenco language. There is nothing mamby-pamby about the dance form and style of flamenco. Cool flamenco is just that, cool, no juice. Energy breeds energy and that is what flamenco is all about and training the body for flamenco should have energy in mind-and body.

What are habits that we can adopt to enhance our flamenco anatomy? One of the most important series of movements, habits to acquire is a set of upper and lower abdominal strengthening movements along with the side-waist muscles or obliques. Sit-ups properly done with head held up as if looking at your feet, leg raises while lying on your back with the head held off the floor and then legs held up while lying on your back and then carrying the legs from side to side. These three main movements will strengthen your upper and lower abdominals and also your side muscles and with this added strength you can realize a stronger back and back support. Proper footwork takes a strong upper body to lift off of your legs, to free the legs to move with strength and control.

Flamenco dancers should train their bodies for flexibility, posture and strength. A consistent program of stretching, strengthening and posture improvement not only improve your flamenco anatomy, they of course improve your flamenco technique, give strength to sustain a long dramatic soleares or other dance, adding flexibility to interesting footwork, giving suppleness to an art form long thought of as "stiff", but in reality, an artistic coiled spring forever winding and unwinding like a striking cobra, or a panther por seguiriyas. A study of flamenco anatomy is also getting to know your body as an expression of the art, of yourself in the art and all of the wonders of sculpting movement. Like East Indian dance, flamenco is a magic fountain of isolations of the body. I say magic because when first attempting to move the arms one way the hands another, the torso doing something else in movement, the hips legs and feet doing counter-movement in opposition and all of this going on while the head is moving in another opposition with facial expression to boot, it is indeed magic. Working with isolations is a very important part of flamenco training as long as we put them all in perspective as we learn the individual flamenco movements of the different parts of the body. One of the great founders of today's modern jazz dance styles, Jack Cole, was a master of Afro-Cuban, East Indian, flamenco, Harlem Black and ballet. He was one of the first artist-teachers to create a whole new language of isolations and created an art within an art that is helpful to other dance styles including flamenco. There are many ways to approach the discovery of your flamenco anatomy including the flamenco isolations as a way of discovering how your individual body relates to the art I will be writing one of these ways in a future article. The shaping and training of your flamenco anatomy is an exciting, life long challenge and discipline that will reap joyous rewards in a body that we will like living in and a responsive body that will speak flamenco with all of your inner truth and feeling.

--Teo Morca

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The tuition is \$265.00 dollars with a deposit of \$100.00 by June 15th to insure a space, as we limit class size. Additional classes can be taken during the two weeks upon request. Housing accommodations in private homes are available upon request, meals not included. There are also many motels and hotels close by.

Teodoro Morca has enjoyed a long and productive career as a dancer, choreographer, teacher, lecturer and author. He has starred in his own companies, Morca Dance Theatre and Flamenco In Concert in performances all over the world and in every State in the U.S.A. Morca has been guest artist and choreographer with Pilar Lopez, touring throughout Spain, England, France, Belgium, Holland and Italy. He was featured dancer at the Cafe de Chinitas in Madrid with La Chunga. He has appeared as guest artist and choreographer with Lola Montes, José Greco, Pilar López, Luis Rivera, María Benítez, Tony Alba, María Alba Teresa and many other companies. Morca won the St. Denis Choreographic award in 1982, a choreographic award in Spain in 1971 and has received various fellowships from the National Endowment for the Arts. He has been on the faculty of many Universities, on the advisory panel of the NEA and is a commissioner of the Washington States Arts Commission. He is a writer for the Flamenco publication, Jaleo.

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LUISA TRIANA SPANISH DANCE WORKSHOP SEATTLE, WASH

Luisa Triana was born in **Sevilla**, Spain, in Triana. Her famous father, Antonio de Triana, was the partner of Carmen Amaya and Argentinita, and Luisa's teacher. Her first stage appearance at the age of six was in Buenos Aires. Two years later, Sol Hurok presented her at the Guild Theatre in New York. At 16, Luisa Triana performed with the symphony orchestra at the Palace of Fine Arts in Mexico City. Shortly after, she formed her own company and began winning acclaim for her original choreography and impeccable technique. Her Carnegie Hall debut started a series of successful tours throughout the United States.

Luisa Triana has been hailed as "an all time great of authentic Spanish dancing" in triumphant performances in Europe, Latin American, and the United States. During the summers, she travels to Spain where she performs and teaches in her home town of **Sevilla**. She lives with her husband in Las Vegas where she teaches at the University of Nevada and choreographs for the major showrooms in Las Vegas. Many famous flamenco performers have studied with Luisa Triana as she possesses the gift for transforming formal choreography into a revelation of personal instincts and impulses.

Classes for the Seattle Workshop will stress technique, interpretation and original choreography.

Beginning Level - \$90 Monday thru Friday from 5:30 PM to 7:00 PM Saturday class from 10:30 AM to 12:00 Noon.

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Fiesta will be held Saturday night (time to be announced).

Location of Workshop - Lincoln Arts Center, 66 Bell Street, (2nd Floor), Seattle, WA.

A registration fee of \$25 must be sent to: Maria Luna, P.O. Box 22127, Seattle, WA 98122 prior to June 15, 1984 to ensure a place in class. Registration fee is refundable prior to June 15th but enrollment is limited. For further questions call Maria Luna at 206/625-0604 or 206/323-2629.

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

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

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

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



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FLAMENCO GOES STRADIVARIUS

THE BLACKSHEAR/NAGYVARY PROTOTYPE FLAMENCO GUITAR

by John E. Philpott, Ph.D.

Stradivari was a chemist! (So proclaims the American Chemical Society) "Better music through chemistry" is what the cover article of *Science* 84 announces. And so it is. Recently through the diligent efforts of Biochemistry Professor Dr. Joseph Nagyvary, the 350 year old secret that went to the grave with the Cremona Masters (notably: Stradivari, Guarneri, and Amati) has been rediscovered.

Combine the talents of both Dr. Nagyvary and those of master luthier, Thomas Blackshear, and the results are a flamenco guitar with the "Strad sound." Recently here in San Antonio the guitar had its world premiere before an astonished audience. The raw power of the instrument, then just 10 days after completion, was overwhelming. Imagine hearing the sound as brilliant as day in the back of a 450-seat auditorium while being practiced upon in a backstage dressing room one door and two additional walls away. It happened. Subsequently, "El Curro" Champion had an opportunity to become acquainted with the Gran Maestro Mirabile Guitar, as it is referred to, and found that his amplification system was not needed. In fact, the sound carried 30 feet beyond the concert hall. Photographer Herb Uecker (whose photographs accompany this article) remarked that the sound was analogous to a laser beam, as compared to a flashlight. That basically sums up just what has taken place. The tone is extremely clear, and the process gives it not additional volume, but rather incredible carrying power, along with a very rich tone.



A TRIO OF BLACKSHEAR GUITARS, THE GMM IS IN THE CENTER FLANKED BY TWO "CONTROL" INSTRUMENTS

Published details of Nagyvary's process indicate that the secret has several elements to it. Naturally, quality design and craftsmanship are most important (amplified trash is still trash). The main breakthrough lies in the wood itself. Normally processed wood is a series of tubes, but plugged with the compound pectin. The plugged tubes "muddy" the sound, as the wood is far too elastic to resonate clearly. Dr. Nagyvary's process removes the

pectin, and then the wood is treated in a number of chemical solutions and is essentially partially petrified. The resultant wood is noticeably stronger, quite stiff, and sound passes through it as if there were no wood at all.

And then there is the finish itself. Varnish, linseed oil, etc. are, according to Dr. Nagyvary a "no-no", as they also make the wood more elastic and, once more, "muddy" the tones. His finish is made from an alchemist's brew of shrimp shells and vinegar (along with a lot more exotic ingredients). The resultant finish is hard and most durable. Whether this may or may not make the goldpeador obsolete is presently conjecture, but it is most promising.

If one has a million dollars, it is possible to purchase a Cremona instrument. Blackshear's guitars and Nagyvary's violins, while by necessity expensive (*Science* 84 mentions that part of Nagyvary's process includes pure gold in the formula), they are most affordable by the serious performer. Gypsy music will never be the same.

For those fortunate enough to attend the World Premiere, there was literally magic in the air. Classical guitarist Mr. Terry Muska treated us to the sounds of Bach, Tárrega, and Barrios-Mangore; then Clive and Anne Amor performed on two of Dr. Nagyvary's violins (they were stunning, performing a double handful of Bartok's Duos); noted artist José Linares knocked the doors off the auditorium with three flamenco pieces of his own composition. His "Concierto á la Vida" was spectacular. Juergas in San Antonio are now as hot as chili pequins!

I tip my hat to the wonderful breakthrough by these two renaissance men, and their gift to those of us who know and love the flamenco sound.

A special bonus of the process is the durability of both the wood and the finish. While a good flamenco guitar is usually "played to death" in 20 years, these instruments will most likely be enjoyed for many years to come--after all, the Strads have lasted 350 years (nearly one third of those produced still exist).

¡Viva Blackshear! ¡Viva Nagyvary! ¡Viva la Guitarra!

The following brief biographies are taken from the concert program:



THOMAS BLACKSHEAR, Master Luthier - began building fine guitars while still in his teens. He has since studied with the masters of the guitar in Spain. During the past 25 years he has achieved a world class status, and 5 years ago was recognized as being one of the top 5 luthiers in the United States, and among the top 2% in the world. Mr. Blackshear's very first Gran Maestro Mirabile guitar, built with the collaboration of Dr. Nagyvary, utilizing his revolutionary new wood process, is the finest guitar the world has ever known. Through this collaboration, Mr.

Blackshear has achieved the singular honor of becoming the undisputed top guitar builder in the world.



DR. JOSEPH NAGYVARY, scholar and master craftsman - received his Ph.D. in organic chemistry at the University of Zurich and was a Postdoctoral Fellow at Cambridge University. Apart from his duties as Professor of Biochemistry and Biophysics at T.A.M.U., he has devoted the past 12 years researching the wood and finishes of Stradivarius and Guarnerius instruments. Several years ago he developed a chitin based varnish that greatly enhanced the sound of musical instruments, but his major breakthrough occurred in 1981, when he discovered how to treat wood to open the pores and duplicate the unique nature of Stradivarius and Guarnerius instruments, and he has created a major sensation in both the musical and the scientific communities.



JOSE M. LINARES, flamenco guitar - was born in Madrid, Spain, into a family of artists. He began his studies of the guitar in his early youth, under the guidance of his family, and later at the Royal Conservatory in Madrid. He made his professional debut at the age of twelve, and began a world tour. He founded, and leads the "Compañía de Arte Español," a highly acclaimed Flamenco group. Among those to applaud his performances are: President John F. Kennedy, Princess Grace of Monaco, Aristotle Onassis, Francisco Franco, the members of the Royal Family of Spain, Ed Sullivan, Joey Bishop, Buddy Hackett, and countless others.

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As a long time aficionado of flamenco and as an amateur guitarist, I wish to take this advertisement in appreciation of a flamenco guitar which I commissioned to be built for me by my friend, David H. Spivak. I have, in the 20 years that I have played flamenco, owned a Conde Hermanos and two Arias. The Conde (which I no longer possess) had a cypress back and sides. The Arias have spruce backs and sides. I consider all to be excellent instruments with good voicing.

In addition, I have had the opportunity to play many fine flamenco guitars, including a Santos and a Marcelo Barbero. I can assert with no equivocation that the guitar built by David Spivak is equal, if not superior, in projection, balance and tone to the best guitars that I have ever played.

David's guitar is very lightweight and is constructed in traditional fashion with ebony tuning pegs and clear plastic tap plates. Its neck is mahogany. Its back and sides are Spanish cypress and its top is spruce. The purfling and details of construction and finish are impeccable. I would recommend it to anyone interested in a truly fine flamenco guitar.

If you would like to consult David about the possibility of his constructing an instrument for you, he can be reached by writing to David H. Spivak at R.D. 1, Box 418, Emmaus, PA 18049, U.S.A.

I am: Howard S. Hoffman
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PRESS RELEASES

ROSA MONTOYA BAILES FLAMENCOS

Rosa Montoya's Bailes Flamencos presents their Tenth Anniversary Concert season in San Francisco with guest artist Cruz Luna, Flamenco dance master, on Thursday-Saturday May 24-26, 1984, 8:30 PM, at Footwork Studio, 3221 Twenty-Second Street (at Mission Street) and on Sunday, May 27, 1984, 2:00 PM at On-Broadway Theatre in North Beach at 435 Broadway. For information and tickets, call 415/824-8844.

Three premiere works will be performed. "El Polo," choreographed by Rosa Montoya, is a Classical Spanish Dance based on Gypsy rhythms of "Bulerias". The music by Isaac Albéniz was first conceived for piano and later orchestrated. "La Torre Del Oro," choreographed by Cruz Luna, is based upon the Moorish temple, La Torre Del Oro, which is by The Guadalquivir in Seville. This Classical Spanish Dance is performed to music by Palacios Jiménez. "Tangos", choreographed and performed by Ms. Montoya, is a traditional flamenco dance of Southern Spain.

Rosa Montoya is the only Spanish Gypsy Flamenco dance artist residing in the United States. She was born the niece of Carlos Montoya, Maestro of Flamenco Guitar, in Madrid, Spain. This year, Bailes Flamencos and Carlos Montoya performed together for the first time to a sold-out audience at the Sacramento Community Center Theatre. Ms. Montoya has toured in Asia, Europe, Australia and the Americas. While in the United States, Ms. Montoya performed at Lincoln Center, Carnegie Hall, Boston Opera with Sarah Caldwell, and San Francisco Opera with Beverly Sills.

Cruz Luna performed with Flamenco Dance Masters Tarriba and Luisa Triana in Mexico and the United States. He has toured in Spain, Japan, London, South America, Hawaii, and Australia, appearing on concert stages, at summer festivals and on television. Mr. Luna was Artistic Director of an 80-member Spanish Dance Company at the Seattle World's Fair. He was the star of Broadway's "Ole! Ole!" in New York, of Casa Madrid in San Francisco's North Beach, and performed in the long-running "Viva Les Girls" in Las Vegas.

A Spanish Dance Company of fire and sensuality, Bailes Flamencos transforms the concert stage into a passionate whirl of Gypsy spirit.

* * *

AY! JONDO

MARIO MAYA'S

FLAMENCO DANCE THEATER

The Gypsy people have exerted a powerful effect on the world's imagination for centuries. And through it all they have remained a mystery because they chose not to reveal themselves.

The mistrust and suspicion directed at the Gypsy has frequently metastasized into persecution and genocidal fury. The Nazis were the most recent to attempt the organized extermination of the Gypsy people; it had been tried before in many ways and in many countries.

A remarkably theatrical production. "AY! JONDO," tells of the racial tragedy which befell the Gypsies of Spain. Using the great flamenco forms which the Gypsies contributed to this powerful art, it presents the chilling story in dance, guitar and song. The agony it recounts is profoundly moving. But the work itself - indeed, its very existence - is an enormously affirmative act. It is affirmative because at last the Gypsy has found a voice. At

AY! JONDO



long last, its daring to speak out, to state a case, to confront the oppressors in a spirit of open exchange, and to challenge the ancient assumptions on which the underlying mistrust is based, becomes a reality.

"AY! JONDO" is a way of telling their story. It is deeply Spanish, deeply Gypsy, and deeply human.

The work's theme evolves from discriminatory laws and decrees promulgated by successive rulers in Spain.

Mario Maya's Flamenco Gypsy Dance Theatre from Andalusia depicts here the saga of the Gypsy with incredible musical and dramatic intensity.

He has been awarded the most important dance prizes in Spain, among which are: National Dance Award, Cordoba, 1973; "La Macarrona" Dance Award, Jerez, 1974; The Vicente Escudero Award, Valladolid, 1975; the Dance Award in Jerez, again, 1976; and the Giraldillo Dance Contest Award, Sevilla, 1982.

* * *

JUAN TALAVERA AND THE OLYMPICS

Mexican-American flamenco artist-actor, Juan Talavera, a Whittier resident, has just received official notification from the 1984 Olympic Arts Festival/Dance Committee

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headed by legendary dancer Ms. Bella Lewitzky, stating that his company, The Juan Talavera Spanish and Flamenco Dance Spectacular, has been the only California Dance Company chosen to appear in four Olympic Arts California Dance Festivals during the International Summer Olympics. Ole!! The dramatically exciting Talavera Company, featuring dancers Angelita, Laura Torres, Valeria Pico, Rosal Ortega, Deanna Venegas, Rebecca Gonzalez, Flamenco singers Rubina Carmona, Isa Mura and flamenco guitarists, Antonio Durán and Marcos Carmona will perform at the Japan American Theatre in Los Angeles on June 10, and July 5th and 6th, 1984, at 8:00 P.M. Juan and company will also appear at Ingalls Auditorium in East Los Angeles College on June 16th, 1984 at 8:00 P.M.



The ecstatic Señor Talavera is the only California dancer making, so far, a total of six official Olympic Arts California Dance Festival appearances, as he is guesting with another Spanish dance company for two appearances. Busy Juan, known throughout the U.S., Mexico and Canada for

his seductive flamenco performances in movies, television, operas and the legitimate stage is, currently teaching a Spanish and flamenco dance workshop for young adults and men and women at Ms. Vicki Clemence's Whittwood Modeling Workshop, 15726 "A" Whittwood Lane, Whittier, California on Wednesday and Thursday evenings from 8:30 to 10:00 P.M. The Workshop is to be on-going and weekly. Talavera is currently teaching his workshops in Hollywood and Santa Barbara also. On weekends Juan appears at the El Cid Flamenco Nightclub, 4212 Sunset Boulevard in Hollywood. Says Talavera during a welcome rehearsal break, "I'm still reeling from all rehearsals and preparations for our 1984 Olympic Arts California Dance Festival auditions! The competition was extremely heavy, as Spanish, flamenco, and Mexican Folklorico dance companies from all of California were invited to try out before the official audition committees. The crowded dressing rooms were full of feathers, castanets, shawls, sombreros and zarapes! My company was one of the smallest groups to try out. My total admiration goes out to all the companies and judges. Everything was handled in a most efficient and professional manner."

Talavera, who has just formed his own non-profit corporation, Dance Español, Incorporated, is busy studying and preparing for an acting career. A member of S.A.G., A.F.T.R.A. and A.E.A., he is represented by the Peggy Schaefer Agency in North Hollywood for motion pictures, television and commercials. As an actor-dancer, Juan has already shared the Hollywood film and television spotlight with such luminaries as Shirley McLaine, Michael Caine, Herbert Lom, Bob Hope, Yvonne De Carlo, Robert Conrad, Ben Gazzara, Robert Loggia, Ann Sothern, Betty White and John Wayne. On the legitimate stage, Talavera had a leading role and choreographed Carmen Zapata's Bilingual Theatre production of Federico Garcia Lorca's haunting play, "Yerma," under the direction of Margarita Galban, to unanimous reviews from the Los Angeles Times, Drama Logue, The Hollywood Reporter, and the Los Angeles Herald Examiner. Because of his appearance in Zapata's prestigious production, Talavera was again chosen for a leading role in the Nosotros Theatre revival of Leslie Steven's colorful and passionate "Bullfight," to equally praise-filled notices.

Continues Juan, in a moment of relaxed reflection as he pulls of his weathered rehearsal boots, "I have had a highlight-filled acting and dancing career. Through Dance Español, Incorporated, my board of directors and I hope to enlighten the California communities to all forms of Hispanic Cultural arts and artists who have been waiting to be 'discovered' by the public and media. Dance Español, Incorporated will also establish workshops for acting, dancing, singing, directing, play and screenwriting, enabling people in the community to take advantage of training and classes offered at a reasonably small fee."

* * *



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PORTLAND'S FIRST JUERGA

Portland is fast becoming a city greatly interested in the arts. There are several ballet companies that are now performing. The same can be said of modern and jazz dance, but Portlanders have not had much opportunity to see the varied, and colorful dances of Spain, much less flamenco.

On March 24th Ballet Fiesta, a local Spanish dance company hosted Portland's first Jueriga Flamenca at their new home (Reynosa School of Dance). Approximately 100 flamenco artists, aficionados, and guests attended. The studio provided the perfect location and ample room for the juerga. A sprung wooden floor, 56 x 48 feet with 48 feet of mirrors offers the perfect area.

Ballet Fiesta wants to thank all the artists who participated and to make this juerga an outstanding success. A special thanks goes to Arte Flamenco from Hillsboro, OR, directed by José and Diana Solano for inviting all their students and friends, and to José for adding such life to the party with his enthusiastic jaleo and his expressive guitar playing, and also to Diana for her exceptionally lovely and graceful dances especially her interpretation of alegrías.


Coming from Seattle was Maria Luna and El Tomás (Thomas Macnab). Maria added a nice contrast of dance style with her tall statuesque looks and unique interpretation of bulerías and rumba. El Tomás played his guitar and sang, bringing with him the different falsetas and songs from his last visit in Spain.

Ballet Fiesta performed several group pieces with exact precision, doing a fandango de Huelva and a rumba which features each member of the company in her particular speciality. Besides dancing in the group pieces each company member danced a solo. To the delight of the guests Diana Lo Verso danced her crowd-pleasing flirtatious caracoles. Susana Farretta danced a zorongo gitano, which is always changeable and dramatic. El Tomás added García Lorca's poem with the aficionados joining in. Cata Nevala performed a seductive tango. Maria Moreno, director of Ballet Fiesta, was as fiery as always presenting her lightning fast bulerías, and also a soulful, plaintive seguiriyas.

The Ballet Fiesta dancers emphasis is on flamenco, but they are equally at home with the various other forms of Spanish dance, escuela bolero, classical, neo-classical, and regional. All the company dancers are trained in ballet, modern, and jazz dance and have performed professionally with various other dance companies.


Accompanying Ballet Fiesta on the guitar was John Shelton, an accomplished musician of 20 years experience. He has studied extensively in South America and Puerto Rico. Not only is he a superb accompanist, but also an excellent soloist having performed in numerous solo guitar concerts. John is a master guitar maker of flamenco and classical guitars (Shelton-Farretta Guitars).

Ballet Fiesta is planning another juerga on June 2nd, at 8 PM at The Reynosa School of Dance, 3377 S.E. 21st, Portland, OR. 97202. This time we will be charging an admission fee of \$3 and \$2, which will go to the benefit of the previous artists who helped to make our first party such a success. For further information call the studio at 1-503-238-1878 or write Ballet Fiesta at P.O. Box 02315, Portland, OR 97202.



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REVIEWS

2 CENTURIES WITH PILAR RIOJA

(From: The Washington Post, March 9, 1984)

by Jennifer Dunning

The dance in Spain has a rich and distinctive history. It is, to a large extent, a buried history. But "Teoría y Juego del Duende" ("Theory and Play of the Deunde"), a program spanning two centuries of Spanish dance, performed by Pilar Rioja on Wednesday at the Repertorio Español's Gramercy Arts Theater, provided tantalizing glimpses of its traditions. It was also an evening of beautifully produced and nuanced theater.

Knowing whistles and cheers greeted many of the 11 pieces performed by Miss Rioja, a Mexican-born dancer and choreographer who studied in Spain with such teachers as José Sánchez, Regla Ortega and Angel Pericet. And Miss Rioja's program was also just the thing for those who have given up on Spanish dance as unvariegated thud and clatter.

Classical ballet and indigenous folk dancing interweave intriguingly here. The opening, aristocratic, classical bolero section was most notable for Miss Rioja's footwork, which suggested - with her beats, relevé walks and ronds de jambe, and her charming ports de bras and the forward tilt of her torso - period prints of the 19th-century ballerina, Fanny Elssler, in her noted Spanish "Cachuca" dance.

More familiar Spanish toe and heel beats were introduced in the second ritual flamenco section, whose highlight was the closing "Sevillanas del siglo XVIII," with its antic jumping and frappés. But these were beats of impressive delicacy and dynamic variety. In the closing section of four dramatic flamenco dances, Miss Rioja's hands and fanning, pointing fingers were particularly striking. Did Marius Petipa, the great late-19th-century ballet choreographer who visited Spain and had a fondness for "national" dances, adopt the faruca's brusque pointing gestures for his "Finger Variation" in the "Sleeping Beauty"?

Miss Rioja is the sort of performer who lets the viewer into the dance rather than presenting it. Simple but resonant production values enhanced that sense of welcome, from Robert Weber Federico's stark lighting to the telling voices of Chiquito de Triana and Monica Ramirez, as well as guitar accompaniment and poetry read by two actors seated on stage.



Fuller program notes would have been helpful. But there was no doubt of the import of the closing siguiiriya. Miss Rioja's vibrant column of a torso looked almost elegiac in its alert stillness here, her fluttering hands suggesting the delicate-boned wings of a bird and the train of her somber black dress a bird's plumage. The sense of loss was

very strong here. And the dance, as it turned out, inspired a poem written by Antonio Machado on Garcia Lorca's death.

Miss Rioja is an exceptional performer and her work, so full of quiet, intimate pleasures, ought not to be missed. She will perform through April 5 at the Gramercy Arts.

* * *

PILAR RIOJA PRESENTS NEW PROGRAM

by Anna Kisselgoff

Pilar Rioja is a Spanish dancer from Mexico who has acquired a justified vociferous following in the last three years with her visits to New York under the sponsorship of the theater company Repertorio Español.

Her newest program, "El Barroco y El Flamenco," seen Tuesday night, displays again her mix of purity and charisma. With her proud carriage, her attention to detail and even her severity, she is among the last of a breed - the serious Spanish dancer.

The stage of the Gramercy Arts Theatre, 138 East 27th Street, is small to the point of intimacy and Miss Rioja's approach is to draw the viewer into a very private performance. Despite the physical power of her flamenco dances, she never emphasizes herself as a virtuoso who distances the dancer from the public. Instead, she makes us feel privileged to witness a dancer dancing for herself and who invites us to share her thoughts.

The new program, which alternates at irregular intervals with two others through April 29, offers a creative approach to the flamenco idiom in the second section. The first portion is less accessible, but always interesting - weaving Miss Rioja's solos around the recitation of poems from Spain's Baroque era.

These dances, performed mostly in ballet slippers, and occasionally in heels, are derived from the balletic idiom practiced by Spain's classical and "Bolero" dancers. There are also elements of court dances and folk idioms (one solo offered to the springlike bounce of the jota).

The poems are spoken by actors, directed by René Buch to act out the meaning. Thus, Ricardo Barber, Mateo Gómez, Ofelia González, Ana Margarita Martínez-Cazado, René Sánchez and Millie Santiago spent their time expounding upon love in its many aspects. The first of five sections offered fragments of verse about courtly love, and Miss Rioja, dancing to classical music on tape, began with a rivulent of castanet sound accompanied by quick leg beats. The second part moved into a more stately, courtly style with stamps and sharper movements. Introduced by a poem by Calderón de la Barca, it was followed by Quevedo's mocking poem about love of money.

Miss Rioja, dancing to a recitation of a poem by Lope de Vega, used her resounding heelwork to suggest a be-plumed Spanish caballero. Her solos grew increasingly large in gesture in the final two sections, devoted to verse of St. John of the Cross.

The link between the poems and solos is somewhat tenuous. At best, the dances are distillations of mood. It is, in fact, the tension between the words and the abstractness of the dancing that keeps the program so vivid.

The attempt to be creative and innovative within strict form is Miss Rioja's problem, as it is for all Spanish dancers. And in the flamenco section, she finds some superb solutions. In "The Gypsy Nun," based on a Garcia Lorca poem, the nun's memory of her past gypsy freedom is feelingly symbolized in a true release through dancing. And then the nun wraps herself in her black robe and retreats resignedly to her solitude on a stool.

A "Zapateado" shows Miss Rioja more apt to smile than usual amid the concentrated beauty of some masculine-style heelwork. Chiquito de Triana, a wonderful flamenco singer of the old school, and the guitarists, José Negrete and Arturo Martínez, make Miss Rioja's "Tangos de Málaga" a perfect flourish of an ending.

* * *

TROUP SUCCEEDS WITH TRADITIONAL FLAMENCO, FLAMENCO BALLET

(from: Minneapolis Star and Tribune, Feb. 6, 1984; sent by George Ryss)

By Mike Steele

Zorongo Flamenco's concerts at a packed-to-the-rafters St. Paul Student Center (a Sunday matinee had to be added) were not only lively but challenging, reaching beyond the hot blooded immediacy of concert flamenco into the more emotionally shaded area of flamenco ballet.

The concert opened with three quick Spanish classical pieces bringing in the more flamboyant and dramatic aspects of the form - the castanets beating out their complex rhythms, the rhythmic sounds of boots hitting the floor, the more dramatic gestures, the typically elegant Spanish costumes. It was a well chosen introduction carried off with spirit and expressiveness by the troupe's leading dancers, Susana and Manolo Rivera.

But the meat of the evening was the longer second half, a new flamenco rendering of Federico Garcia Lorca's "Yerma" conceived by Susana Bauser and set with Rivera.

The idea of flamenco ballet is not new - several classical theater pieces have been transformed through the process. Lorca seems especially responsive to such adaptations. One immediately thinks of Carlos Saura's riveting film, "Blood Wedding," set by the great Spanish dancer Antonio Gades, which inspired Hauser's creation of "Yerma."

Lorca was a poetic, symbolic writer rather than a realistic, psychological one. His impact is emotional and sensual rather than rational, and thus he translates well to dance. His characters are embodiments of feelings and his settings often are folk, springing from the same source as flamenco itself.

"Yerma" deals with one of Lorca's recurring themes: the frustrated instinct for motherhood. He's basically an elegiac poet, mourning what might have been, and his work moves rapidly from great bursts of excitement to graceful lamenting. This is the stuff of dramatic dance, and to a great degree Hauser has captured its essence.

It's an intelligent, highly stylized approach to the work. Hauser sets it simply with only a few chairs, a table and some laundry baskets for decor. Instead of specific narrative, she tries to capture the emotional resonances of the work and the cadences of Lorca's poetry with song. She barely uses traditional balletic mime.

Yet through the movement we immediately sense the fragile power of Yerma - yearning for rebirth, searching for the reasons for her barrenness - counterpointed by the macho arrogance of her husband. (It's amazing how much about relationships on stage can be picked up by listening to counterpoints in rhythm or sudden syncopations.)

Solos bring out the characters' essence while ensemble numbers, especially dances for the laundresses (which carry out on too long) and later fertility rites, create the atmosphere for the play. There are strong solos for both leads and another for Sergio Bahamondes as the third man in the triangle. The male dances are bold and strong with fast rhythm changes and big, sudden breaks that pulse and ritard and pulse again.

The solos for Susana are more reflective and wistful, more dramatic and subtle - including one with an empty baby basket in which she performs directly to one of the singers as the latter sings about the desire for fulfillment.

A duel between the two men turns into a dynamic trio

as she breaks it up and then into an intense duet with her husband. As the emotions get more powerful, the music grows more intense, not louder or faster, but more soulful and dynamic, until it reaches an almost ecstatic level before the tragic ending, which has been symbolically and beautifully conceptualized.

One might have asked for a little more dramatic conviction, a little more emotional clarity from Susana's Yerma, but overall she gave the character a poignance and dignity that was effective. Rivera is a superbly expressive dancer, very musical and fluid with an underlying haughtiness perfect for the role. The singers, Maria Elena and Dominico Caro, were splendid in imparting the vibrancy and emotional color of the songs. The guitarists, Michael Hauser and Mateo, were in wonderful communication with the dancers and the drama.

It was a lively evening. Hauser shows a real instinct for dramatic dance and has opened up rich possibilities for which this, one hopes, will be a first step.

* * *

10,000 CLICKS AND STOMPS STEAL THE SHOW AT GUNSTON CENTER

(from: The Arlington News, March 2, 1984)

by Bartlett Naylor

Nobody can accuse Raquel Peña's Spanish Dance Center Company of being dispassionate. As the troupe demonstrated last Sunday at Gunston Arts Center, this genre is among the more histrionic forms of dance.

From Bambi Fuentes' flamenco solo in a blaring purple dress to the swift processions of the entire company, the dancers were stunning in their "redobles" and "panderos" and "fandangos."

Any element of the performance would have entertained the common appetite.

Guitarist Fernando Sirvent played his instrument beautifully. Indeed, he is a professional with many performance credits. Sirvent's lilting sound is a joy even to the untrained ear.

As a fashion show, the gowns displayed were also enthralling. Each was elegantly simple in pattern and color, yet each arresting in its scope - at once enshrouding the wearer, or whisked about as easily as a cloud of smoke.

And the dancing itself, joining fluid arm and leg motions, and the staccato of castanets and clicking heels, was engrossing.

Combined, the experience might even impress the addict of television violence.

Perfection was marred only by the occasional interruption of exact rhythm; during the 10,000 or so taps, clicks, claps, stomps and strums, it is understandable that one or two might miss the correct beat.

The success of the Spanish Dance Center Company, of course, is due to the inspiration and diligence of Raquel Peña herself.

Considered one of the world's leading choreographers of Spanish dance, she made her American debut at 16 with the Brooklyn Academy of Music. She has soloed with touring companies in the United States and abroad. Her audiences have included the Duke of Windsor, Dame Margot Fonteyn and Rudolf Nureyev.

When she is not staging exotic excursions into the vibrant world of Spanish dance, she is teaching the art to students. The school has served as a training ground for company members.

Perhaps the best advertisement for her school was the introductory section featuring two students, Marissa Munoz and Andrea Rodriguez.

Already this duo has mastered the coordination and style that epitomizes Peña's company.



PHOTOS FROM 1983 PERFORMANCE AT KENNEDY CENTER

ABOVE: SINGER ROBERTO ZAMORA, FERNANDO SIRVENT AND REQUEL PEÑA

BELOW LEFT TO RIGHT: MARIA CISNEROS, JUAN VALENTIN, MORA SOLANO (DANCING), SUSANA ARANDA, ROBERTO ZAMORA AND FERNANDO SIRVENT



THE RYSS REPORT

NEW YORK

We have just received the new Jaleo of 1984 and I am sure all aficionados in New York will add their best wishes to those of mine for the success story, "San Diego Tablao Flamenco." Two special people were my guests in the car ride from the Ballroom to Villa del Parral--from the show to the juerga--La Tati and Reynaldo, and they wish you "suerte".

The Ballroom did make it, as you predicted, and our coverphoto man is the show manager. The phenomenal dancing of La Tati has already stunned audiences; her bodywork, hands and the footwork and her duende and misencence...she is a beautiful person on and off-stage. The fireball from Sevilla (told me that she was born in Madrid) needs an exceptional guitarist to accompany her. Rincon is right there, as is cantaor, Juan José de Alcalá, un otro fenómeno. Saturday nights show included Dominico Caro, La Tata, Mariano Parra, Victorio Korjhan, Liliانا Lomas, Jorge Navarro. La Tati is giving dance classes in town, so is Victorio. I only wish the two could be presented in one show! The Ballroom also has Scott Jackson Wiley, I believe an ex-pupil of Yepes who is probably the best interpreter of the Spanish classics for guitar.



LA TATA AND JESUS RAMOS

The Juerga at Villa del Parral was led by the cante of La Tati and others at the bar. The guitarists were Rincon and Marito Escudero (Escudero, hijo); cantaor Juan José de Alcalá was joined by cantaor Dominico Alvarado and the dancers Mariano Parra, Victorio, Julio Deerfield and La Tata. The proceedings disbanded at daylight.

Other big news in town was Mario Maya, Carnegie Hall presenting his "¡Ay! Jondo," on the persecution of the gypsy people.

Meson Asturias has a new composite of artists, namely, cantaor Pepe de Malaga, Bailaor Manolo de Córdoba, and guitarist Carlos Lomas. Carlos (Chipi) told me that he recently recorded with a gypsy singer Peleta, I believe,

in New Mexico and says that this recording can be classed with the finest made in Spain.

Maria Benítez will be presenting her show at Broadway & 95th Street, New York City. Her "Estampa Flamenca" and recital in Milwaukee, as well as the beautiful cover photo by La Vikinga in Jaleo, April 1982, have already given the Jaleo readers insight to her magic dancing. More on Benítez should be following.



Guest artists for Chicago's Ensemble Español Festival this year are Maria Alba, Victorio Korjhan and husband-wife dancers from Ballet Nacional.

March 19 Repertorio Español had the guitar recital by Pedro Bacán. Introduction by Vicente Granados and Brook Zern (English). Bacán and his endless beautiful complex toques, is the real mathematician of the flamenco guitar, master of the rondeña and who can play the guajiras at an incredible pace... and those bulerías!

March 31....at Villa del Parral of course combination birthday -juerga Antonio de Jesus and yours faithfully with the beautiful cante of Dominico Caro, bailaores La Tata, Jesús Ramos also Pilar Rioja's cantaor Chiquito de Triana and the guitarists Arturo Martínez were present. Miguel Rodríguez and Basilio Georges (both of Molina ballet) also Pedro Baez, Miguel Céspedes and of course Roberto Reyes (see photos).

April--Wedding of Roberto Reyes and Rita Acuña Rojas at the fashionable residence at Central Park West of Howard Samuels in New York City...In a house visited by four US Presidents including Kennedy, Johnson and Carter and, Samuels himself having unsuccessfully run for Governor of New York State, the wedding aftermath was celebrated with early morning cante flamenco of Dominico Caro, Antonio de Jesús, the guitars of George Thompson (pupil of Diego del Gaster) and of course Roberto Reyes himself.

A new flamenco record (by Lyricord) will be available in three months...two Jaleo past cover artists are the main headliners: Juan Amaya the other guitarist, also plays a solo. Bailaores and palmas are rendered by Manolo de Córdoba, Lilianna Lomas, and Manolo Correa. Eleven items have been recorded live; Pepe sings malagueñas de Mellizo, malagueñas de Juan Breva and malagueñas de Trini. Carlos plays a bulerías with palmas. There is an alegrías, sevillanas, fandango natural and rumbas. The name of the

record: "Andalucía, Flamenco" (not fully decided).

April 28 Meson Asturias, Queens, New York City, had three flamenco shows; the place was full and the food very good. Pepe de Málaga (Chipi) Lomas and Manolo de Córdoba were the artists. "Chipi" has his own style of playing; he is not a modern tocaor, but has beautiful musical rendering, a superb musician, and has circulated with the greatest in Spain, including Camarón de la Isla and Tomatito... In New York he attended Agujetas wedding accompanying him in alboreás!

Carlos Lomas (with his Bellido guitar and two ouds... one Arabic, one Turkish) has left for New Mexico.

Of interest to Jaleo is that Pepe de Málaga promised to write for us--when and where not decided. He learned cante with all of Spain's greatest cantaores, attended many juergas...30 years of experience. Pepe is a tough customer, but his weakness is the aficionado. I might be over enthusiastic, but we need here now is "Una Escuela del Cante Flamenco."

The latest flamenco hide-out is "Vinnie Clam Bar", Thompson and Bleeker Str., in the Village with the following artists: Agujetas and Luis Vargas (cantaors), Mara Sultani and Manolo de Córdoba (bailaors), Miguel Cespedes on guitar. España 46 and Pilar Rioja's show have closed.

--George Ryss



CHIQUITO DE TRIANA AND ARTURO MARTINEZ



MIGUEL RODRIGUEZ AND ARTURO MARTINEZ



DOMINICO CARO SINGING



ROBERTO REYES (DOING PALMAS) DAYS BEFORE HIS WEDDING, ONE OF JOSE MOLINAS BAILAORAS DANCING

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LOS ANGELES JUERGAS

JUNE FLAMENCO JUERGA PARTY

WHEN? FRIDAY JUNE 1, 1984 8 P.M.

WHERE? CABRILLO YACHT CLUB IN SAN PEDRO Yacht club hosts Jim & Nancy Knigge

ADDRESS - 267 E. 22nd St. San Pedro. Take the Harbor Freeway to Gaffey St. exit in San Pedro. Turn left onto Gaffey St. continue South on Gaffey to 22nd St. Turn left on 22nd St. - Go down hill to near the end of the street. The yacht club is on the right side. Plenty of free parking. We have private use of the club facilities so there is lots of room.

JUERGA INFORMATION - YVETTA WILLIAMS (213) 833-0567 San Pedro
RON SPATZ - (213) 883-0932 Canoga Park

WHAT TO BRING

1. Tapas (finger foods) to share, your own drinks & a donation for juerga expenses. Coffee & Tea provided.

2. Dance shoes, guitars, wear costumes. Everyone with an interest in flamenco at all levels of ability is invited to participate in this flamenco music & fellowship party. Come and meet others who share your interest in flamenco.

WORKSHOP - Carolyn Berger will teach everyone (non-dancers included) to dance Sevillanas. Hardcore non dancers can learn to sing Sevillanas for the dancers, and any guitarist who can play chords will be taught to play. All can participate - Bring guitars - shoes to dance in, and voices. Come early.



JULY JUERGA

When? - SATURDAY JULY 14, 1984 8 P.M.

Where? LONG BEACH DANCE ACADEMY - STUDIO 2000 Hosts- Juquin & Liza Feliciano
Oscar & Virginia Robles

Address - 727 SOUTH STREET Long Beach, Calif. 90805
Phone # - (213) 423-9886

Bring tapas to share, your own drinks & a donation for juerga expenses. Coffee & tea provided.

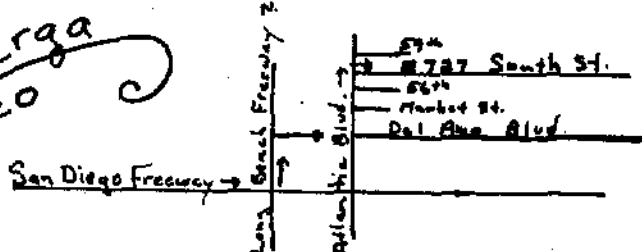
Bring dance shoes, guitars, wear costumes. Everyone with an interest in flamenco at all levels of ability is invited to participate in this flamenco music & fellowship party.

JUERGA INFORMATION - YVETTA WILLIAMS (213) 833-0567
RON SPATZ - (213) 883-0932

Directions- Long Beach Freeway North to Del Amo- turn East to Atlantic North to South Street. East to Studio 2000.



*L.A.'s Summer Juerga
Flamenco*



SAN DIEGO'S GYPSY

[This article, which appeared in the San Diego Reader in the late 1970's, has little relevance to what this artist is doing today (See Jaleo, April 1979, for a more in-depth interview with David Cheney), but has so much gracia that we felt it worthwhile to share with the readers.]

Interviewed by Elise Miller

The hanging fans continue to rotate at their varied speeds, and lightly jar the ferns and ivy. The Thursday night regulars drift in, along with newcomers, and gather around small tables that face the stage, or lounge on the velvet-cushioned couch that forms the boundary between the bar and restaurant. You order a beer, a coffee, or a brandy, and settle into Art Deco surroundings. Restaurant sounds back there somewhere mingle with the tuning-up of a guitar. The spotlight flashes on, and it's David Cheney night at the Swan Song.

Q. How did you first get the idea to go to Spain and study Flamenco?

A. Oh, I was a surf bum, y'know? I'm a bum all the way -- I mean, I finally figured that out. And so I was in the islands surfing and I ran into a Flamenco guitar player over there -- I was at the time washing dishes in a coffee house (it was the Beatnik days) -- and this guy was working up the street in a nightclub. So I talked to him a while and got interested in it, and came back here and really started playing a lot, and buying records and just doing the normal trip that everybody does, nothing serious. But then I got to where it was not a bad way to make a dollar, being a bum, y'know. Anyway I came up against...you can teach yourself so much out of books and off of records, and then you need a teacher. So I went down to Mexico City -- I couldn't go to Spain, didn't have any money -- on the bus from Tijuana, because there's a big Spanish quarter there, and I found a good teacher, a Spaniard. I really go into it then, and he said, "Yeah, you have to go to Spain." I came back and went, money or no money. And, since I had no money, I had to get into a scene like go hang out with the gypsies, because they're bums too. They were sort of right down my alley, life-style-wise.

Q. Where did you find a teacher, or was he just around?

A. Yeah, he worked down the street in a cave, and he was one of the hot guitarists of the place and had a style I really dug.

Q. Did you see him every day?

A. Yeah, from about 10 a.m. 'til about 2 p.m. every day

except Sunday. He'd come in the morning and we'd go have coffee and then we'd practice -- he didn't show me anything really. I only learned four or five falsetas (melodies) from him, but he would rap and tell me what to do. In the afternoons we'd walk around and listen to records and jukeboxes and stuff. Then at night I went up and worked there 'til about one or two. I'd come home and play for a few hours, go to sleep, wake up and practice again, then he'd come -- every day. That was the deal. But, see, he wouldn't teach anybody. He had one son he was going to teach and he was going to become the guitar player in Spain.

Q. How did he teach you if he didn't teach you?

A. He taught me what it's all about, y'know? It's a self-taught music; you can't go learn it from someone else. It's your own stuff you're playing and that's what he taught me, which is incredible; somehow he managed to impart that. I mean, he's still my teacher although I can play circles around him. The second time I went back, I sort of blew him out, and the last time I went, I didn't even play for him. But that doesn't matter. He's still whatever it was that gave me the whammy; that took about eight months to do. So it was a good experience. That was my good experience.

Q. When you came back here, where did you play?

A. Su Casa was probably the longest place. I worked there about two years, and Mission Valley...Then I used to play at the White Whale down in Bird Rock. I played there for about three years every Wednesday night. It was a long time; I saw about three or four owners...it changed from motorcycle people to you-name-it.

Q. Are there any places in San Diego where you haven't played, but would like to?

A. No, in fact I don't know any places where I'd truly enjoy playing. I'd like to see 'em make one, though, another España, but made well. One of the best places I've played is in Arizona. Don Quixote's, but that's what the Flamencos call a tablao -- it's one of the best in this country.

Q. When there used to be places here where they just had music, that weren't bars or restaurants...

A. Oh, the coffee house days! I played at every one.

Q. The Heritage?

A. Yeah. Yeah, well, see this is why Flamenco...the coffee houses came out of the beatnik days, the bohemians, and Flamenco flourished in those days. You could always go down and get a job in coffee houses if you were a flamenco guitarist because that kind of music is very bohemian, being mostly gypsy, it suits the whole atmosphere. It's right in there. Every place there's ever been a coffee house, there's always been a flamenco guitarist. But they don't exist any more; there's no more beatniks, no bums.

Q. Do you miss the coffee house days?

A. No. No, it's a thing of the past. I don't think there's any room for them nowadays. I don't think they'd be patronized if one opened up. People wouldn't go to them; there's no need for them.

Q. How do you like playing at the Swan Song?

A. It's a nice place to play. It's built nice; that's the reason. The people are the same as any restaurant, but it's because that restaurant is built so well for entertainment that it's a nice place to play...

Q. What kind of audiences do you like?

A. I don't care. Old people are really fine to play for. I like to play for kids...

Q. I notice when you're playing, that you often look up from the guitar for a while...

A. Yeah, you don't need to look at the guitar. I only look at the guitar to look someplace. I was thinking about just closing my eyes and playing. That would've been a trip, but then I saw another guy do that, and he was a pretty good guitar player.

Q. What about sunglasses?

A. Well, those are good. They're like bangles. They keep the bad vibes of the audience off you. Sunglasses are necessary. Jazz musicians use them for that reason. There's a thing with audiences that when they're listening to you, they're tuning their consciousness to your consciousness, and if you're playing to them, pretty soon you become like them. If they're drunk...I've walked out of some of these places and had a hangover the next morning without drinking a drop, an actual physical hangover, where my head...Just because I used to drink, I know what a hangover is. And so you can do all kinds of things to get rid of that. That's why a lot of musicians try and space out right away so they don't get that going. Throw up some kind of psychic barrier, if you could do that, or immediately disappear, like Shankar, and go into another world.

Q. Have you seen Shankar?

A. Oh yeah, he's sort of my ideal. He's, to me, the master musician of this age.

Q. So, if you consider yourself a bum, you don't have any ambition to become famous, eh?

A. Well, see, my trip is sewed up in this conflict between two things. When you go to Spain, the guitar is something else. You use it to amuse yourself, and it's not something that gypsies use to make money with, normally. It was just something that hung on the wall, and in the evening, they'd take it down and play whatever they felt like. And then, I came back here, and it was very compatible. You just take your guitar and go get a job somewhere. But there's always been this thing; to perfect yourself. I think it's in everybody. Just a few years ago, all of a sudden I decided I really got my kicks out of making my fingers move the way they should. That's what it's all about. And the working part of it, I could care less. It just happens that people tend to always hire me for enough things to pay the rent.

Q. Do you play, practice, every day?

A. It depends. I just play when there's time. The other night, I played for five hours without moving. I didn't even realize it until I was telling one of my students who was

telling me he practiced 45 minutes. Oh, it's easy, you could play all day. But, it comes and goes. Sometimes I don't feel like playing for days. I'm lazy. I'm not a musician, because I don't know how to do it. I can just start to see now what a musician is. But it's a little late for that. You have to start right off heavy when you're about sixteen -- the younger, the better. The more you put into it...I definitely believe there's a cosmic law of return. It's not a question of much else. Your environment helps, yeah, you can say that that's the inspiration, because it stimulates you to get better. It's pretty hard to stay inspired here in California; and in Spain, you stay really inspired all the time, but being with the gypsies who are so lazy and always out after a good time, you never get anything done. I am amazed that I've done what I've done. It blows my mind because it's against my constitution, my being, to do something like this, and when I go back to Spain, the gypsies see this, and they're still the same. The last time I went back, I had to tune their guitars for them, just like I've done every time I've gone back. And what's new? Nothing's new.

Q. When you say you're lazy, do you mean you're not disciplined?

A. Yeah. But, that's why I play the guitar, I think because I like that discipline trip. You really get something out of it. It's not like a job where you learn your job and just go do it every day. Flamenco guitar is a constantly evolving thing; it's not like classical guitar, where in order to get good depends on if you've learned your technique well enough, and then your repertoire. Flamenco keeps getting more complicated, see, as human beings get more highly evolved.

Q. Do you write music? I mean, do you sit down and write a soleares or something, but you follow a structure and improvise, like East Indian music?

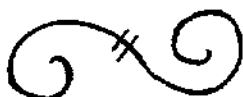
A. That's exactly what it's like. In fact, that's where it comes from. That's the musical philosophy it follows. The pieces are all improvised. Of course, they're not improvised on the spot; you can never do that. Now and then when you're playing and you're really into it, something happens and you come out with all kinds of ways of doing this thing: these are the variations, the falsetas....

Q. Is there a particular type of Flamenco you like best?

A. It depends on the time of year...There usually is something that's my most favorite. In the winter, you tend to get more minor, in the minor keys, and in the summer, it's more outgoing. Bulerías, and stuff like that. I even plan it, like I know what I'm going to learn next winter. And when you play, you're not going to sit in your yard on a bright sunny morning and play some weird, dirge-like Flamenco music; it just doesn't go. It's a natural music, that's one thing about it. It's able to express anything -- any level of consciousness. It really can.

Many people have said that what Flamenco is all about is that it takes the chaotic and refines it. Every falseta is a bizarre thing that comes back to a tone that runs throughout it. You'll take a crashing weird thing, and make a groovy falseta, and mellow it out. It's supposed to bring the spiritual side and the material side of the universe together. That's exactly what it does. Most music will be one or the other, like Indian music tends to take the listener into a spiritual thing, and rock and roll will really take you into a materialistic world trip. Flamenco does neither of those; it brings the two together and sort-of sticks them there for you to groove on. You can't ever get anywhere playing it or listening to it, but it doesn't hurt you.

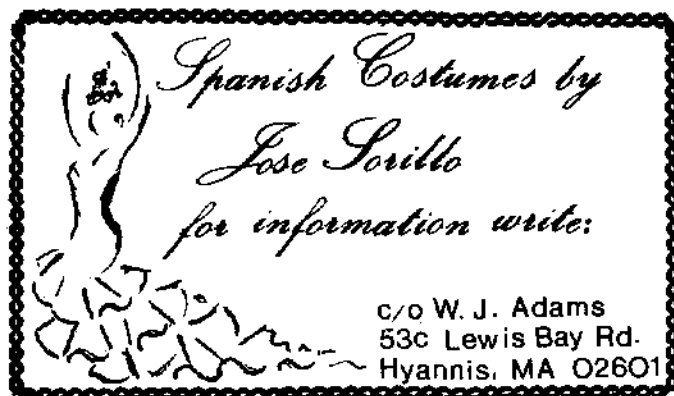
And when I look into the future, I see it as a form of music that will always be here for those people that need it, and those people that want to listen to it. It'll never become popular, because you couldn't have a whole world of gypsies running around, lazy ne'er-do-wells. But, wherever you find that, that's where the Flamenco is the best.



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SAN DIEGO SCENE

MAY JUNTA MEETING

JALEISTAS GENERAL MEETING

A new Board was elected at Jaleistas General Meeting on April 30, 1984, at JALEO Headquarters.

The following slate of officers was chosen unanimously:

PRESIDENT: Juana De Alva
VICE-PRESIDENT: Paul Runyan
SECRETARY: Carele Van Luvan
TREASURER: Roberto Vasquez
DIRECTORS: Kathleen Beope
Remedios Florez
Carolina Mouritzen
JUERGA COORD.: Rafael Diaz
MEMBERSHIP: Tony Pickslay

The new Board is already hard at work for the benefit of Jaleistas. We must thank them for their dedication and assist them in any way we can. For instance, Rafael - as Juerga Coordinator - always appreciates, and needs, offers and suggestions regarding Juerga sites. Let's hear from all of you out there! YOU are Jaleistas.

JULY JUERGA

The June-July Juerga will be held at the home of Clemente and Veronica Oposculo and Santiago and Dolores Quintania. Dolores, a native of Sevilla, is a long time friend of our juerga coordinator, Rafael Diaz and is looking forward to having an evening of Andalusian music in her home. We have again picked a weeknight followed by a holiday to enable the Tablao performers to join us and since no such holiday existed in June we picked the first such occasion in the beginning of July.

DATE: July 3rd
TIME: 8:00 p.m. to 2:00 a.m.
PLACE: Home of Mr. & Mrs. Clemente Oposculo
and Mr. & Mrs. Santiago Quintania
2932 Chicago St.
PHONE: 619/276-8321
BRING: Tapas to share

AND

Drinks to SHARE or a \$2.00 Donation

NOTE: There will not be a closed bar at this juerga so that if you bring a private bottle for your own consumption you must be responsible for it. We encourage juerga goers to bring drinks to share, i.e., a bottle of wine, a six pack of beer, a six pack of soft drinks or juice.

DONATION: A \$2.00 donation will be requested only of those who do not bring drinks to share.

DIRECTIONS: Exit Clairmont Drive off of I-5, left on Denver, left on Gesner, right on Chicago.

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

JALEO CORRESPONDENTS

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

updates

FLAMENCO SHOW featuring dancer "La Romera" will be held 1st and 3rd Sundays of each month at the G-Note, 300 N.W. 85th St., Seattle, WA. Performances will include local and visiting guitarists, singers and dancers. Show is at 7 P.M. followed by a fiesta. Call (206) 783-8112 or (206) 283-1368.

concerts

GUILLERMO SALAZAR flamenco guitarist in concert - lecture, First Unitarian Church, 1400 Lafayette, Denver, CO, Fri. June 6th 8:00 P.M.

classified

TWO VINTAGE MALE COSTUMES (Trajes Cortos) by Emelia Garcia of New York, size 40 reg., #black alpaca, #lavender velveteen jacket and blue alpaca trousers. Bargain @ \$100.00 apiece. Antonio Rico 619/273-8219 after 7:30 P.H. (San Diego) time.

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

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

CLASSICAL-FLAMENCO GUITARS -- student and professional models -- Ramirez, Kono, Contreras, Narin, Flores, etc. -- Kenneth Sanders (714) 499-4961.

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

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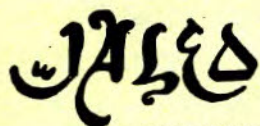
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