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MARIQUITA FLORES



JALEO



newsletter of the flamenco association of san diego

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The goal of Jaleistas is to spread the art, the culture, and the fun of flamenco. To this end, we publish Jaleo, hold monthly juergas, and sponsor periodic special events.

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"LA TATI"

(Sent by George Ryss)

Francisca Sardonil Ruis, alias "La Tati", was born in Madrid, where she has lived most of her life. She began her professional career at the age of 12, when she danced at the once famous flamenco tablao, La Zambra. She has performed in over thirty countries among them France, Holland, England, Germany, Italy, Denmark, Canada, South America, Nigeria, Egypt, New Zealand, Australia, Japan, Hong Kong, and South Africa. When she was fifteen she was soloist with the company "Festival Flamenco Gitano" which toured Germany and Holland, presenting the best artists in the world of Jazz and Flamenco. Among the other artists in the tour were Ella Fitzgerald, Duke Ellington, Ray Charles, Paco de Lucia, José Menese. In 1968 the Phillips Recording Company released a recording of their performances, called "Festival Flamenco Gitano."

"La Tati" has performed on television in Venezuela, France, Colombia, Mexico, and Australia. In 1979 she

received the Guicapuro, the maximum prize granted to a performer in Venezuela. Others who have received that prize are Lola Flores, Raphael, and Camilo Sexto. In 1978 she received the Trofeo de Espectáculos, a Spanish prize, for her performances in Los Canasteros, a flamenco tablao.

She has appeared many times on Spanish television, among them on the program "Programa de la Danza." On the 50th anniversary of Federico Garcia Lorca's death she appeared on French television in a special program commemorating his life and work.

Last year she was a guest choreographer and teacher for the Ballet National De España, under the direction of Antonio Ruiz.

These are only highlights of her prolific career. In the world of flamenco she is a most highly respected performer as well as choreographer and teacher.

— / —

EDITORIAL

Thanks to our subscribers generosity (most notably Antonio David of Supreme Strings), Ryszard Pawlowski of Poland (see Jaleo, Oct-Nov 1983, "Letters" section) is now receiving an air mail subscription to Jaleo, free guitar strings and other material. If you have cassettes or music for Ryszard write to Jaleo for his address.

Jaleo wishes to welcome Thor Hanson back to the layout department. Perhaps with his speed and expertise we can get this show back on the road. "Promises, promises..." Well they say, "While there is life there is hope," so don't give up on us yet.

Special acknowledgement is certainly indicated for the contributions of Professor Brad Blanchard who has faithfully kept those articles coming from Spain and George Ryss continues to keep us up to date on flamenco activities and personalities on the East Coast.

LETTERS

NEW FORMAT FOR ANNOUNCEMENTS

Dear Jaleo:

In the last two years I missed a Sabicas concert while in New York and a Paco de Lucia/Chic Corea concert in Norman, Oklahoma simply because I received no notice about them!

I hope all readers of Jaleo will join me in resolving to make this magazine a more complete source of concert information. I suggest that each of us NEVER ASSUME THAT SOMEONE ELSE IS SENDING THE CONCERT INFORMATION, but that we all drop a note to JALEO as soon as we have information to share.

I suggest that the "UPDATES" and "CONCERTS" columns be combined into one master calendar of all flamenco events, festivals, juergas and concerts, and that this calendar be arranged with events listed by the month for the entire season. The calendar could be updated each month as new information or changes come in. I think this would make the lay-out work faster and more logical and it would certainly make the information more accessible to the readers.

The reason I know we are not doing a good job of sending in information is because I am a concert flamenco guitarist performing 30 to 40 dates each season (Sept. to June) and very few of my concerts have been listed in JALEO. I now realize that those of us who are performers or presenters must be responsible for sending in notices about our own events!

If everyone reading this letter would take a few minutes right now to send whatever concert information you have to JALEO, I think we will all be surprised to find out just how much flamenco is going on out there! I'm sending mine under separate cover.

Let's also do a better job of sending in concert reviews! I love to hear about what other performers are doing and in hopes that others may be interested in what I am doing, I enclose several reviews never published in Jaleo.

Here's hoping we don't miss any great concerts this season because it wasn't listed in the JALEO calendar! Warmest wishes to you all.

Sincerely,
Ronald Radford
Tulsa, OK

[Editor: We welcome suggestions such as Ronald's which will help improve the quality and usefulness of our magazine. We hope that other performers will follow suit in sending their performance information in to be listed under our new announcement format.]

HAND INJURIES

Dear Jaleo,

I am a classical guitarist. (I wanted to learn flamenco but had to settle for classical.) In 1982 I had severe nerve damage done to the left arm which ruined my technique. I am using weight lifting methods to fix things, however and it is working slowly but surely.

There are a lot of musicians who have had their careers ruined by hand injuries. There are clinics throughout the country which specialize in hands. Massachusetts General Hospital in Boston is probably the most prominent -- Musician's Clinic -- Dr. Fred Hochberg (617-726-2600).

I am going to write an article about hands and will send a copy to Jaleo when it's completed.

Don Swanson
Richmond Hgts., OH

UNDERGROUND FLAMENCO

BOLA: I just returned from NYC (June) and ALIAS: None of the Tablaos listed in Jaleo were open or active! (What is wrong with those New Yorkers???)

You did mention Villa Del Parral in an article though not in the directory. In desperation, without an address for it, I tracked it down - (not listed in the white pages of the phone book either, just how underground do we have to go for our Flamenco Fix?) and here is the address:

VILLA DEL PARRAL
202 N. 14th St.
NYC Tel. 929-9454

very near CASA MONED the Spanish grocery.

Very nice ambiente with "patrones" most cordial. Bartender and his family also cordial. Clientele Spanish, aficionados but no flamenco unless a guitarist or singer wanders in. Occasional spontaneous juergas on the weekends, but you just have to luck into it.

Thank you for keeping the grapevine going and thank you for hanging in there with Jaleo - I know its a labor of love!

Best,
Leslie Correll
Berkeley, CA

FLAMENCO LIFESTYLE MALIGNED

Dear Jaleo,

I enjoyed the reprint of the article about David Cheney titled "San Diego's Gypsy" (Mar-Apr '84 Jaleo, pg. 23). It has lots of "gracia" as was mentioned by the editor in the little paragraph preceding the piece.

The only other comments I have would be regarding the use of the two words "bum" and "lazy". Bum was used five times and lazy three times. I understand what David refers to, but the use of these words seems to be inaccurate. They seem to be almost affectionate words but have a slight tone of disapproval, almost as if there is something wrong with the flamenco lifestyle. It is this subtle feeling that leads to the "museum mentality" in flamenco. Flamencos are some sort of museum specimens to be observed by middle class puritanical people on their vacations away from the grind. It is the same rationale that leads people to buy pornographic magazines. It is some kind of feeling of doing something against what is regarded correct behavior by parents.

Sorry, but sex is not "nasty", and the lifestyle of flamenco is anything but "lazy".

Guillermo Salazar
Denver, CO



MARIQUITA FLORES

(sent by George Ryss)

Mariquita Flores is an internationally-esteemed artist, performer, and teacher in the field of Spanish dance. An acclaimed child prodigy, she launched her professional career at the age of four in zarzuelas and fines de fiesta. At age fourteen, M. Flores was performing as a member of Vicente Escudero's troupe in Paris, France. A subsequent assignment as dance director, at age seventeen, with the faculty of the Palace of Fine Arts in Mexico City formulated the embryonic stages of her deep interest in dance education.

Punctuated by professional appearances and teaching engagements, her formative years were spent in exhaustive study with some of the best teachers available in Spain and France. Vivid in her memory are: her studies of baile agitando with the famous Ortega family, her studies of flamenco with the great Estampío, and her studies with Azución Granados (an outstanding associate of the world-renowned Argentina - it was from Anzución Granados that Miss Flores learned the complete repertoire of the famous Argentina).

At the age of nineteen, Miss Flores was chosen to tour the United States of America, Canada, and Mexico to raise funds for Spanish refugees in France. While on tour, she was contracted by 20th Century Fox for two Hollywood films: "Blood and Sand" and "Fiesta". In subsequent years she appeared in various Argentinian, Brazilian, and French films.

Miss Flores has given numerous command performances for heads of state including Juan and Eva Peron of Argentina, President Getulio Vargas of Brazil, Presidents Lazaro Cardenas and Miguel Aleman of Mexico, and President Vincent Auriol of France.

The annals of Spanish Dance Repertoire have been indelibly inscribed with Miss Flores' choreographic interpretations and performances. With music accompaniment by

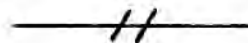
La Orquesta Sinfonica Brasileira (conducted by Maestro Eleazar de Carvalho), she danced and gave an historic performance of Manuel de Falla's "Amor Brujo" and "Capriccio Español." "No one could interpret my music better!" exclaimed Ernesto Lecuona when Miss Flores (accompanied by music of the Carnegie Hall Symphony Orchestra under the capable baton of Maestro D'Artega) presented one of the original interpretations of "Malaqueña," "Gitanerías" and "Andalucía."

For twelve years, Europe, North America, Central and South America resounded with acclaim for Miss Flores and her partner, Antonio de Córdoba, as she completed one successful tour after another. Often sharing top billing with such celebrities as: Gene Kelly, Ina Summatt, Dean Martin, Pearl Bailey, Greer Garson, and Ethel Waters, Miss Flores evoked the praise and adulation of audiences throughout the world.

Talented in all facets of the Dance, Miss Flores has often been commissioned as dance-, music-, and choreographic-consultant for many well-known dance troupes, dance teams, and outstanding personalities in the Spanish Dance Field. Her informative lectures and seminars for such organizations as Dance Congress and Dance Masters of America have inspired dance teachers throughout the United States of America. Courses in Spanish Dance and Music have been offered, under her tutelage, at the College of Saint Rose Continuing Education Program, Albany, New York. She appeared and was instrumental in the development of an educational TV presentation promoting Spanish Folklore through dance interpretation of poetry by García Lorca. The Empire Ballet School of Albany and the Harkness House of Ballet in New York have featured Miss Flores as a member of their faculty. In addition to operating her own School of Dance in New York, Miss Flores maintains a professional association with the Ballet Arts of Carnegie Hall. She is considered a foremost teacher, performer, choreographer, and a leading authority in Ethnic Spanish Dance.

In conjunction with Selva & Sons Inc. of New York, Miss Flores arranged and produced an instructional record entitled "Andalusian and Flamenco Dances, Vol. 2." Video tapes of the dance routines contained in that record are now available directly from Miss Flores, 70 Wittenberg Rd., Bearsville, N.Y. 12409. Prompted by colleagues to record some of her vast repertoire, Miss Flores is currently in the process of making video tapes of at least seventy-five Spanish Dances. When completed, they will be offered to the public as a complete library of Spanish Dance containing Classic and Neo-Classic Dances, Regional Dances, Traditional and Popular Dances, Folk Dances and Flamenco.

Ending an extensive self-imposed retirement from active stage life, Miss Flores has, through affiliation with her partner, Daniel de Córdoba, resumed limited public appearances, and can be seen periodically in concert performances in the New York Metropolitan area.



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MARIA BENITEZ

Maria Benitez began formal dance training at the age of ten. After studying with the legendary Francesca Romanoff and Igor Schwesoff, she went to Spain to continue studies in Spanish Dance. She joined the Maria Rosa Spanish Dance Company as soloist and performed with the company in concert and on television throughout Spain, Europe and South America. She was first dancer with Paquita Rico Company for two winter seasons in Madrid and toured throughout Spain. Maria returned to the United States and continued to perform while she taught at the Boston Conservatory of Music, Verde Valley School, the University of Utah, and the Institute for American Indian Art in Santa Fe. In 1972 she and her husband Cecilio formed their own company, Maria Benitez' Estampa Flamenca, which has been extraordinarily successful throughout the U.S. She is not only widely recognized as one of the foremost Spanish dancers of her generation, but as a choreographer for opera as well, including "La Vida Breve," "Carmen," and "La Traviata" for the Santa Fe Opera, "La Vida Breve," starring Victoria de los Angeles, at Sarah Caldwell's Boston Opera, and production in Virginia, Tucson, and Fort Worth. Miss Benitez performed in New York City's Delacorte Dance Festival in 1975 and again in 1976; the American Dance Festival in 1977; the prestigious Brooklyn Academy of Music, in 1978; and under the auspices of New York City's Dance Umbrella Series, successively in 1980 and 1981. She is the recipient of the New Mexico Governor's Award for Excellence in the Field of Dance. The film "Estampa Flamenca" featuring Miss Benitez has been viewed by audiences throughout the United States, Puerto Rico, and Canada - over the PBS national television network. Her most recent television appearance was on the Perry Como Christmas Special on the ABC Network. She has also appeared with the Milwaukee Symphony and the Spoleto Festival USA in Charleston, S.C. The company's most recent major engagement was at the Akademie der Kunst in Berlin, West Germany, for a series of highly successful concerts. The company is scheduled to appear with the St. Louis Opera next June, at the Jacob's Pillow Dance Festival in September, and at the American Dance Festival in Durham, N.C. in June 1983.

MARIA BENITEZ AT THE ACADEMY OF ART

The dancer comes from New Mexico, but her schooling was in Madrid. Footwork is everything for Maria Benitez and her "Estampa Flamenca Company." With her drumming, virtuosos musicians, Maria and her two partners, Orlando Romero and Roberto Lorca, transform a skeptical audience into an enthusiastic one.

The Company shows elegance of costumes and decor, though the rumbling overture of the taped music did not fit in the avant-garde feeling of the Academy audience. But as soon as the guitarist, Pedro Cortés, and the 'Maestro del Cante Grande', Luis Vargas, arrive, in front of the blue-rose backdrop, the Soleares and Seguidillas return us to Andalucía.

Two of the traditional choreographies are from Mario Maya. His "Ensueño" symbolizes the fate of the Spanish miner. Within these numbers, Maria changes from a contained mood to one of ecstasy and eroticism in a three-way play with her two partners. But what she can do -- what her dancing evokes -- is so fascinating that its social context escapes whereas Mario Maya's "Teatro Gitano" shows us the Flamenco with its outbreak of the oppressor.

A light touch in the program, was the Cuban "guajira," a charming street flirtation with Romero playing the Dandy. The "zapateado" of the men, a proud equestrian pantomime, broke the reserve of the audience which led into the perfect--incomparable foot solo of Orlando Romero, a sensation of the evening.

Maria -- this temperamental bundle with Indian blood is a phenomenon. Her generous versatility, evidenced throughout the program, culminates into an exultation in the "Alegrías." Dressed in a blank pantsuit, she ends her triumph in a brilliant termination.

MARIA BENITEZ PERFORMS THE IMPOSSIBLE

(from: The Boston Globe, September 4, 1982)

Maria Benitez Spanish Dance Company: Estampa Flamenca - at Jacob's Pillow Dance Festival, Becket, Thursday. Program repeats at afternoon and evening performances today and tomorrow.

By Christine Temin
Special to the Globe

Becket - Maria Benitez is a great artist. She's also a superb entertainer and a smart entrepreneur. All of which means that you should rush out for this last weekend of performances in Jacob's Pillow's 50th anniversary season: It's simply the best dancing I've seen anywhere all summer.

Benitez' solos are not the usual flashy and sometimes empty displays which often pass for Spanish dance. They are monologues as richly inflected as a great actor's reading of "To be or not to be." She's a Baryshnikov of Spanish dance, taking steps other dancers do very well and pushing them to thrilling extremes. These extremes aren't merely technical: to be sure, her heelwork shudders with more rapid delicacy, her line is more perfect, her stamping and clapping more intense than any other Spanish dancer I've ever witnessed. But, as a Baryshnikov does with the ballet vocabulary, she imparts a spiritual content to her steps.

In the stalking walk of the traditional "Soleá," accompanied by the excellent guitarist Pedro Cortés and the equally fine singer Luis Vargas, she was more than a beautiful woman trailing yards of shawl and dress. She symbolized something historical or mythic, something left unspecified but hinting strongly at the atavistic pride of a race. The accent of her dancing flowed from one part of

her body to another, turning up in the fingers fanning like a peacock's tail, the undulating hips, the restless arch of the back. She handled her voluminous costumes as if they were part of her; she may be the greatest manipulator of fabric in dance since Ruth St. Denis.

Furthermore, Benítez knows what it takes to captivate an audience. She is a stunning-looking woman who, although a mature performer, has maintained a perfect figure which looks poured into her skin-tight costumes. Her company is also uncommonly handsome. The two men, Rafael Torres and Joaquín Ruiz, are dark and slim and fierce in symmetrical duets where they could almost be twins. Ruiz cuts through space with superhuman speed and turns and stops on a dime. The other woman in the company, Sandra Jiménez, has the unenviable role of playing second string to Benítez, but copes gracefully by becoming a smiling, outgoing contrast to the more mysterious star.

Benítez, an American trained in Spain who now divides her time between New York and New Mexico when not on tour, often performs in nightclubs. This may account for the smoothly professional pacing of her two-hour act, which has no awkward pauses, no technical delays, and nothing which goes on too long. The choreography is a sleek orchestration of traditional forms: It is very rounded, with the dancers circling as if sucked into a whirlpool, or turning a movement away from us or into the wings so we catch its full three-dimensionality.

As to her being a smart entrepreneur, Benítez has formed a wonderful company out of only six performers, a number which is, as they say in arts administration nowadays, economically feasible. Considering the current financial woes of all the big dance companies, this small, high-quality group, which can be plugged into theaters or clubs or wherever else there's a paying audience, may be the wave of the future. If so, the future may not be as bleak as many dance watchers predict: Benítez proves it's possible to combine high entertainment and high art.

* * *



MARIA BENITEZ SPANISH DANCE COMPANY

(from: The Washington Post, September 27, 1983)

by Suzanne Lery

The image of flamenco dance held by those uninitiated into its mysteries is of a kind of Spanish tap dance. For those at last night's Terrace Theatre performance of the Maria Benitez Spanish Dance Company, this simplification was set to rights.

What was revealed was an ancient and virtuosic form, as highly stylized as ballet. But this dancing does not abide by the artificial restraints of Baroque convention that form the basis of ballet. This is all heat. The dance smolders until it seems as if the floorboards must burst into flames under the feet of the dancers.

It is definitely not a dance form for neutral viewing. Its effect is kinesthetic exhilaration and emotional fascination. The intensity of Benítez in her "Ensueno" literally gave me chills. It is an experience distinct and refreshing for one raised on ballet.

In addition to the familiar stamping - and this at speeds well beyond which most people can clap their hands - this refined style involves a complex epaulement, a filigree play of arms that ballet left behind in its French court origins, hand gestures as intricate as Indian mudras, and subtly articulate feet. Unlike the rigidly square balletic stance, the flamenco posture is boldly convex; a peacock stance in which the shoulders are held back, the head and chest are pulled proudly up, the lower back is arched, and the base is kept narrow and parallel. It is a stance that suggests tortured depths and complexity of emotive expression.

Benítez and her partner, Roberto Lorca, were alternately brooding and explosive; Silvia Morales and Manolo de Cordoba more open and sunny. Guitarist Guillermo Rios and the delightfully raspy-voiced singer, Luis Vargas, also stirred passions with their accompaniment.

* * *



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SPANISH DANCER A BUILDING FIRE

(from: Durham Morning Herald, July 1, 1983)

by Elizabeth Lee

"I hold with those who favor fire," said American poet Robert Frost.

And he hadn't even seen María Benítez.

A continuous intensification of energy emanated from dancers and musicians to engulf the audience as the María Benítez Spanish Dance Company swept from classical dance to flamenco Tuesday at the American Dance Festival.

Opening with *Leyenda*, a classical work choreographed by Victorio Koriñan to music by Albéniz, Ms. Benítez displayed the restraint, clarity and subdued mood characteristic of classical Spanish dance. The performer may do some interpreting, but always must follow the music.

The melodic and rhythmic clarity of guitarist Guillermo Ríos provided a balanced texture. Castanets are an integral expressive and aural element in classical dance and become the personal instrument of the dancer who uses them. Ms. Benítez used hers with great subtlety and fullness of tone. When her hands were not pressing sound from her castanets, they were forceful movement elements.

Each finger became articulate as an expressive gesture developing from the flowing spirals of wrists and arms. With her feet she alternated the quiet, swift moves which produce sweeping perambulations and sudden reversals of direction with the percussive rhythms of heels and toes against the floor.

Despite the control and simplicity of *Leyenda*, the internal energy Ms. Benítez drew upon was clear. In the flamenco dances which followed, her level of energy kept building.

In flamenco, personal expression is a goal. An art involving dancer, singer and guitarist, flamenco relies on improvisational skills in addition to basic forms. Energy is shared and transferred among the participants, but the dancer determines the pace and complicates the rhythms.

The second piece of the evening, *Solea Por Buleria*, featured Roberto Lorca, a strong, weighty dancer, and Silvia Morales, a young woman with a delicate quickness. Singing and clapping rhythms, Luis Vargas accompanied and encouraged the dancers along with guitarist Ríos.

Ms. Benítez reappeared to perform the flamenco solo *Soleá*, bringing to it the power of her own understanding. She has called flamenco "a lament for a persecuted people" and referred specifically to its potential as a release for women who can move their bodies in dance in ways not otherwise acceptable.

Attired in a long, contoured dress with a thickly ruffled train, Ms. Benítez asserted a proud and beautiful certainty as she exhibited her flashing speed, strength and control. Though the body in Spanish dance maintains an essential shape, head and chest high, back lengthening into the legs which are either bent slightly or stretched long, the flow of energy through the body is intense.

In Ms. Benítez, this flow was always vital, sending in credible rhythmic beats through the feet or a series of discreet, swift changes in hands, head or shoulders. Whatever the movements, you are aware of the central energizing force which impels them.

Other works on the program tapped deep energy sources in all three dancers, singer Vargas and guitarist Ríos. A solo by Ríos gave the audience a little breather before the last piece, *Estampa Flamenca*, in which a solo by Lorca brought us forward in our seats.

Bringing us out of them altogether was Ms. Benítez' final tour de force. The other four performers became percussionists and singers, clapping and calling their energy to Ms. Benítez, who transformed it into dancing and shared it with us.

* * *

SINGING, DANCING CONTRIBUTE TO VIBRANT ESTAMPA FLAMENCA

(from: St. Louis Post-Dispatch; June 12, 1983)

by James Evans

Opera isn't the only attraction at the Loretto-Hilton Center in Webster Groves. The Opera Theatre Cabaret is again presenting the exhilarating María Benítez and *Estampa Flamenca*.



There have been some changes in the company since last June, when the troupe made its first St. Louis appearances. But the two things that count most about Estampa Flamenca haven't changed: singer Luis Vargas and Maria Benitez herself.

Vargas' contribution is very great. He may well be the most authentic element in the company. He sings in a warbling, raw-edged baritone; he claps our urgent rhythms with sharp retorts; and he sets the mood for Benitez' inspired improvisations with his responsive watchfulness.

And dance Benitez does, with fire and passion. The heart of her performing is its demon soul, which enlivens her stomping footwork and proudly arching back.

The current edition of her troupe includes guitarist Guillermo Ríos and dancers Manolo de Córdoba and Silvia Morales. De Córdoba, who partners Benitez in the party scene in Opera Theatre's production of "La Traviata," is quick and well-placed: He is accomplished at zapateados, the bravura flamenco toe and heel tapping. He also can be playful, even boyish - a quality Benitez exploits in a witty straw hat and cane number.

Like last year's cabarets, Estampa Flamenca's dancing begins with the grande style and moves to lighter dances. Through all the changing moods, dancers and audience wait for the moment when that demon takes over and the dancing takes possession of the dancers. That seems to occur for María Benítez with uncanny regularity. She is thrilling in the intimate setting of the cabaret on the Webster University campus.

Estampa Flamenca will perform Wednesdays through Saturdays through June 25, some evenings at 9, some evenings at 11.

* * *

1984 FALL TOUR

- July 4 - Sept. 3 La Fonda, Santa Fe, New Mexico
 Sept. 7 & 8 at 8:00 PM University of California, Berkeley, Zellerbach Playhouse
 Sept. 9 at 2 PM University of California, Berkeley, Zellerbach Playhouse
 Sept. 13 at 8:00 PM Charles B. Goddard Center, Ardmore, Oklahoma; one 1/d Sept. 12
 Sept. 14 & 15 at 8 PM Tulsa Performing Arts Center, Tulsa, OK, one master class Sept. 15
 Sept. 20 at 8 PM Mabee Theatre, Kansas City, MO one 1/d Sept. 19
 Sept. 22 at 8 PM White Concert Hall, Washburn Univ., one 1/d Sept. 22
 Sept. 24, 25, & 26 at Kennedy Center, Terrace Theatre, Washington, DC 8 PM
 Oct. 1-4 Denver, CO TBA
 Oct. 5 & 6 at 8 PM CO. Springs Pine Arts Center, CO, two master classes Oct. 4 & 6
 Oct. 8 Craig, CO TBA
 Oct. 10 Rock Springs, WY TBA
 Oct. 13 at 8 PM University of CO at Greeley
 Oct. 16 Albuquerque, NM TBA
 Oct. 19 at 8 PM Fine Arts Center, School of Mines, Socorro, New Mexico
 Oct. 23 at 8 PM Paul Pogg Theatre for the Performing Arts, Del Rio, TX, one 1/d Oct. 22
 Oct. 24 at 8 PM Angelo State Univ. Audit., one 1/d Oct. 25
 Oct. 26 & 27 at 8 PM Oct. 28 at 2 PM, Beethoven Hall, San Antonio, TX, 3 workshops on same days
 Oct. 31 at 8 PM, Laramie, WY TBA
 Nov. 3 at 8 PM TBA, Gordon, NE, one 1/d Nov. 2
 Nov. 6 at 8 PM, Village Playhouse, Hyannis, NE, one 1/d Nov. 5
 Nov. 8 at 8 PM at West Hold High School, Atkinson, NE, one 1/d Nov. 7
 Nov. 10 at 8 PM at Valentine Rural High School, one 1/d Nov. 9
 Nov. 13-18 at Fort Worth Opera, rehearsals and two performances Nov. 16 & 18
 Nov. 27 for one week New York season, Joyce Theatre
 Schedule subject to change



MANOLO DE CORDOBA WITH MARIA BENITEZ

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MANOLO DE CORDOBA



(sent by George Ryss)

Manolo de Córdoba, born in Córdoba, Spain, began his dancing career about five years ago with Estrella Morena. After four weeks of classes, Estrella gave him a chance to perform with her company at the Barbizon Plaza Theater. Two months after he performed with Estrella and Pepe de Málaga at Carnegie Hall in New York. He toured with José Greco as soloist, María Benítez, Isabel Lujan and the Boston Flamenco Ballet. He performed at the Chateau Madrid for two years and various clubs throughout the country, with such artists as "El Agujetas de Jerez," "El Pelete," Luis Vargas, Teo Santelmo, Domingo Alvarado, Emilio Prados and currently with La Tati.

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PACO DE LUCIA

INTERVIEWED FOR JALEO BY DAVID ALFORD

This interview was obtained after Paco de Lucía's concert in Honolulu, Hawaii, with John McLaughlin and Al DiMeola. Paco was very generous to give the rushed interview because his plane was leaving soon. He impressed me as a very kind person:

Paco, thank you for this brief interview. Are you familiar with Jaleo?

No, not much, a little. Ah, here is Paco Peña on the cover...that's very nice, very Arabic.

We would be very interested in learning about your plans. I understand you're leaving for Australia tonight.

Yes, in two hours. We have a long trip, very long.

Are you planning on making any more records soon in flamenco?

Yes, of course, it is a constant in my life to play flamenco, but I do other things to bring air and to open doors to my music. The reason of my music is flamenco.

Do you still enjoy flamenco more than your work now in jazz?

You know, my music is flamenco. I do everything for that feeling. I cannot be a jazz musician. I can't play the notes that well. I can never be a jazz musician because I am a flamenco guitarist.

Do you have any time schedule in mind for your forthcoming record?

Yes. Well, I don't know...I don't like to plan my future. The music comes when she wants to come. So, when the music comes I record it.

Do you plan to ever do any more of Lorca?

García Lorca...no, I made a record a long time ago. Although, García Lorca is still always a fountain of inspiration.

Paco, do you feel it is possible to evolve more entirely new toques?

Of course, but the thing is, flamenco has many traditions, many customs and it's not easy to implant something new. For me it is very hard to try to evolve flamenco because they don't let it, and it's not easy. You have to do it very subtly, in a very subtle way including new chords and new concepts but without losing the feeling of the roots.

In the last twenty-five years or so there hasn't really been a distinctly new toque...it's always been a progression of a different style of bulerías, a different style of soleares...

You know if we do that in flamenco it's easy to lose the traditions. I mean...the tradition means to identity of this music. It's hard to play freely because it won't sound right anymore. We have to be very subtle.

Do you feel then we'll always be restricted to the same number of toques, just new forms of the same ones?

You know, we can do a lot in the existing rhythms. You don't have to change it, but we are in the beginning of a new music. It is a moment where flamenco is having an important evolution.

Paco, for your next record will you be working entirely on your own or will there be a collaboration with any other flamenco guitarist?

Yes, I have a group in Spain - a singer, a bass guitar player, a percussionist, and a flutist. Nice people.

Has there been any time in your life where you have stopped playing guitar?

Yes, I do it sometimes. I just came from a month and a half stay in Mexico, and I didn't open the box of my guitar for that time and I forgot everything. I was without enjoyment. It's a lot of energy spent in traveling and sometimes you forget and the mind gets foolish and lost... (laughs)

When you are working hard, do you consciously try to be creative, do you have to play the guitar for many hours before an idea will come to you or sometimes will a rhythm just come to you suddenly without the guitar and that's an idea you will work on?

No, you have to sit down with the guitar and work and wait for the inspiration. Many people say my inspiration comes fast, but it doesn't...and especially then you have to look for it. Sometimes when I sit down I get bored with the guitar in my hands. Try and try, it's not easy, it's not easy...it's really very hard.





AN "EXTREMEÑAN" GUITAR IS "INVENTED" IN BADAJOZ

(from: *Hoy*, March 15, 1984; sent and translated by Brad Blanchard)

A revolutionary "Extremeñan guitar" has just been invented by Juan Gilabert Sarrion, a 46 year old man from Cádiz who has lived in Badajoz for 16 years. "My friends who have seen my innovation insist on calling it 'guitarra extremeña' and I'm proud that it is so, precisely because of the support I have found among you 'extremeños' in order to accomplish what I have done." The Extremeñan detail, aside from Juan Gilabert's 16 years of study here, is constituted by the heart of oak (encina, equivalent to the local "national tree") used in the construction of the bridge.

Artistic woodworker, self-employed, Juan Gilabert arrived in Extremadura 16 years ago. In love with his profession, the artist understood he was able to make a guitar, which was easy for him because of the many years that he has dedicated to artistic woodwork.

"Among the advantages of this guitar," Señor Gilabert tells us, "is that the sound enters round and clean and comes out the same way, because there are no obstacles inside the guitar. The technicians who have seen it and played it have said that. Among other advantages, the sound is the most important."

Other advantages, according to a report made by the professor of guitar in the Conservatory of Badajoz and music-critic for this newspaper, Enrique Molina, are that this guitar has "...characteristics that distinguish it from its companions; a round body instead of a flat one, with the consequence of being able to make bar chords up to the twelfth fret, which can't be done on traditional guitars. In spite of the innovation, Señor Gilabert's guitar is totally classical in the sound and in the material used, with the front being of Canadian cedar, the sides and back of Indian rosewood, the neck of Honduran cedar, ebony and rosewood, and the detail of the heart of oak used in the construction of the bridge."

"A few years ago," continues Señor Gilabert, Señor Joaquín Ponce gave me some guitar classes and since then I've been interested in making a better guitar than those which are on the market, with the rounded body." Among the characteristics of this guitar...are the rounded sides instead of the usual flat ones, the absolute absence of angles, the absence of impediments for the sound circulating between the sides, front and back, and the facility in playing the instrument which practically molds itself to the musician's body. "Both classical and flamenco guitarists who have played it have told me that it is a great innovation in the field of music."

However, in order to achieve the first guitars, both for practice and concert, Señor Gilabert has had to destroy many others until he found the "trick". "Yes, there's a trick which, logically, I'm not going to reveal. I've

Do you have any special practice techniques?

No, I never do that anymore. What I do is play falsetas, composing, but I never play to be fast or to be clean...it's something that is natural to me. I have been playing the guitar for a long time so I have facility in the hands.

Are you playing an Esteso guitar?

I play Esteso, yes.

Have you tried Gerudino Fernández guitars?

Yes, very good too, a very good guitar. But it is my tradition to play Esteso.

I'm sure it's not the same Esteso you see in the shop windows in Madrid!

(Laughter) Yes, well there are good guitars and bad guitars...

Have you met any American flamenco guitarists that have impressed you?

In America? Yes, there are some, there are some good guitarists in America.

Is there anyone you particularly liked?

I don't think I should give names because always I forget some, but they know, they know...

There are many more questions I'd like to ask you, Paco, but we've taken enough of your time. Congratulations again on your concert here in Hawaii and good luck in Australia, I think the Australians will love your music.

I hope, I hope. If not, it may be too late now you

Thankyou, Paco.

O.K., nice to meet you.



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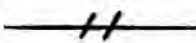


JUAN GILABERT SARRION

applied for a patent and am waiting for someone to get interested so I can produce the guitars in greater volume. Right now it's impossible to make guitars like mine in an assembly line - only manually. But I have to live, and so I make guitars in my spare time. Until someone supports me, I have to make custom-ordered furniture to make a living."

Señor Gilabert doesn't want to offer an opinion about prices yet. However, in a music store in Badajoz his first guitar is for sale for 120,000 pesetas (about \$700). "Here," he continues "there is not only a trick, but also years and years of study. The woodworkers who see it ask if I made it one way or another, but I don't want to tell the trick."

Translator's note: I have had the chance to play and listen to two of these guitars in various phases of their modification, they are easy to play, and their most important quality, the sound, is excellent. They have a loud, brilliant sound that I find much more suited to flamenco than to classical music. I found the rounded sides slightly uncomfortable in playing the instrument, but as with any other new guitar, that feeling would probably disappear after playing it for 2 or 3 days. I think a prospective buyer would have two main points to consider: the first, common to any buyer of any guitar, is the relation of quality to price (these guitars are cheaper than other guitars in Spain with a similar sound quality), and whether the buyer liked the esthetic aspect in that they scarcely look like the traditional guitar, at least as far as the body of the guitar is concerned.



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- 13 de Julio. 22:00 noche: Patio Antiguo Ayuntamiento LOLI FLORES y su grupo
- 16 de Julio. 21:30 noche: Patio Antiguo Ayuntamiento ENRIQUE MONTOYA
- 18 de Julio. 21:30 noche: Patio de los Naranjos PACO PEÑA / ADRIAN LYNCH
- 19 de Julio. 21:30 noche: Patio Antiguo Ayuntamiento JAMES TYLER y BARRY MASON
- 21 de Julio. 22:00 noche: Patio de los Naranjos PACO DE LUCIA
- 23 de Julio. 21:30 noche: Patio Antiguo Ayuntamiento JOHN WILLIAMS y BENJAMIN VERDERY
- 24 de Julio. 21:30 noche: Patio Antiguo Ayuntamiento EDUARDO FALU
- 25 de Julio. 21:30 noche: Patio Antiguo Ayuntamiento Conferencia a cargo de José Rodríguez
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- 26 de Julio. 21:30 noche: Patio de los Naranjos JOHN WILLIAMS
- 27 de Julio. 22:00 noche: Teatro Municipal al aire libre INTI-ILLIMANI
- 30 de Julio. 21:30 noche: Patio Antiguo Ayuntamiento CHANO LOBATO
- 31 de Julio. 21:30 noche: Patio Antiguo Ayuntamiento INMACULADA AGUILAR y su grupo
- 2 de Agosto. 21:30 noche: Patio Antiguo Ayuntamiento VICTOR MONGE "SERRANITO"
- 4 de Agosto. 22:00 noche: Teatro Municipal al aire libre GRUPO SOLERA de la Peña Flamenca de GRAN FIESTA FINAL Huelva

ANTONIO MAIRENA HAS NOT DIED; FLAMENCO HAS NOT DIED



PHOTO DE ANTONIO MAIRENA (CARMONA 1952) DEDICATED TO PEPE EL CULATA, HIJO, JOSE LUIS MATALLANES WHO CURRENTLY LIVES IN CHICAGO

(translated by Juana De Alva)

Antonio Mairena Has Not Died TO SAY CANTE: IS TO SING, IS TO EXPRESS IN FEELING, "VIVA EL FLAMENCO"

This article is dedicated to the memory of my godfather Antonio Cruz Garcia (El Niño de Mairena) "ANTONIO MAIRENA".

Many thanks to the magazine Jaleo, which has for some time, introduced, given worth and provided "un cobijo" (a sheltered spot) for the art of flamenco. In whose honor they should put a great sign in the United States which reads "Arte Flamenco Español". "Son" of many cultures and shelter to all those in search of shelter.

Antonio Mairena Has Not Died, Flamenco Has Not Died. Flamenco will live in the soul of those (as Miguel De Cervantes said) "In every drop of blood that breaths adventure, altruism, interest and disinterest, pride and honor, lives a human being."

Thanks to Sabicas; thanks to Carlos Monotya; thanks to "El Greco"; thanks to Juan Serrano; thanks to Angela del Moral and Pascual Oliveras and many thanks to all those, who in one way or another, feel united in spirit, to the philosophy of the flamenco art.

Today, as never before, I feel that I am "nobody"; I feel that I am "somebody"; I don't feel myself to be who I am; I feel like who I would like to be... I FEEL GITANO!

I feel gitano in the broadest sense of the word; I feel united with an history which makes me (feel) responsible.

Flamenco has Not Died, Friends of Jaleo lets continue "jaleando"; "jalemos" as we never have before; jaleando "Viva el Jaleo," someone has pasted into the history of Jaleo.

LONG LIVE ANOTNIO MAIRENA!

With great affection to Jaliestas, Pepe Culata Hijo

ANTONIO MAIRENA NO HA MUERTO

DECIR CANTE: ES CANTAR, CANTAR ES EXPRESAR UN SENTIMIENTO, "VIVA EL FLAMENCO"

Este articulo esta dedicado a la memoria de mi padrino de bautizo : ANTONIO CRUZ GARCIA (EL NIÑO DE MAIRENA) "ANTONIO" MAIRENA"

Muchas gracias a la revista "JALEO" que ha demostrado por mucho tiempo introducir, darle calor, encontrar un cobijo para el arte flamenco, que en honor a ello se debe de poner con letras grandes "ARTE FLAMENCO ESPAÑOL" en LOS ESTADOS UNIDOS. - "Hijo" de muchas culturas y cobijo de todos los que buscamos cobijo.

ANTONIO MAIRENA NO HA MUERTO

EL FLAMENCO NO HA MUERTO.-

El FLAMENCO vivirá en el alma de todo aquel (como decía D. MIGUEL DE CERVANTES) "EN CADA GOTTA DE SANGRE QUE RESPIRE AVENTURA, ALTRUISMO, INTERES Y DESINTERES ORGULLO Y HONOR" VIVE UN SER HUMANO.

Gracias a "SABICAS"; Gracias a "CARLOS MONTOVA" Gracias a "EL GRECO" Gracias a "JUAN SERRANO" Gracias a "ANGELA DEL MORAL Y PASCUAL OLIVERAS" Y muchas gracias a todos los que de alguna u otra manera se sienten unidos en un espíritu a la "FILOSOFIA DEL ARTE FLAMENCO".

Hoy como nunca me siento nadie, me siento alguien, no me siento a mi mismo como quien soy, me siento como quisiera ser.....ME SIENTO GITANO.....

Me siento gitano en el amplio sentido de la palabra; me siento jaleado unido a una historia, lo cual me hace responsable.

EL FLAMENCO NO HA MUERTO

Amigos de "JALEO" sigamos "JALEANDO", jalemos más de lo que nunca habíamos "JALEANDO" "VIVA EL JALEO", alguien pasó a la HISTORIA DEL JALEO.

"VIVA ANTONIO MAIRENA"

Con mucho cariño a los JALEISTAS

Pepe Culata Hijo
PEPE CULATA HIJO



PARA LOS JALEISTAS DE CORAZON DE PEPE CULATA - L. MATALLANES

SPANISH RECORD REVIEWS

CANTE FROM EXTREMADURA

by A. Alvarez Caballero

(from: El País, April 12, 1984; sent by Brad Blanchard)

"La Marelu: Sus Brandes Exitos" (4 volumes)
(Diamante 150147-150150)(cassettes)

The cante from Extremadura is not very well-known, although some cantaores from Andalucía make use of some of its styles every now and then. There aren't too many cantaores of interest from Extremadura. I can only recall the deceased Porrinas de Badajoz, and Juan Cantero, Ramón el Portugués, Niño de la Ribera and Marelu, who is featured in a four volume collection under the general title "Sus grandes exitos" (her biggest hits). There isn't much cante that has originated in Extremadura, since, speaking in terms of flamenco this is a region outside of Andalucía. In reality, we can only talk about two styles specifically from Extremadura which are notably similar to each other in many ways: jaleos and tangos extremeños. Marelu is a specialist in both of these styles, and that's where the interest lies in this record. Marelu, gypsy from Extremadura, diligently cultivates both styles,

throwing in a lot of gracia, a good sense of compás and plenty of vivaciousness. On the other hand, Marelu is rather a limited cantaora. Of the forty songs that form this collection, she only performs four different cantes: rumbas, fandangos, jaleos, tangos extremeños and occasionally, alegrías, tientos and some very unique and personal nanas. She is a good singer of fandangos. But, in any case, we shouldn't expect too much interpretive wealth, since, not being an artist who goes deeply into the forms of cante in search of stylistic subtleties, she remains in the monotony of the above mentioned styles which she sings time after time in the same way, without higher aspirations.

This record has value as a testimonial to the cante extremeño; it is sincerely executed, but, without a doubt, deserved more careful attention in its realization.



• • •

HERMANOS TORONJO MASTERS OF THE CANTES DE HUELVA

(from: El País, May 6, 1984; sent by Brad Blanchard;
translated by Paco Sevilla)

By A. Alvarez Caballero

"Los Hermanos Toronjo: Fandangos" (Hispavox 130 126)
"Antología de los cantes de Huelva" (Difusión 20/105 067)

Two records have appeared almost at once, featuring Los Hermanos Toronjo and the cantes of Huelva in which they were the undisputed masters in recent decades. "Fandangos" and "Antología de los cantes de Huelva" are reissues, the first from 1973 and the second from 1977, both from a period when these exceptional artists were at their best. Later, the death of Pepe intervened and the possibility of a greater production of records by these brothers disappeared.

The styles from Huelva have some very specific singularities within the cante flamenco. They seem to be light-hearted, and they can be so, but to interpret them properly demands some unusual knowledge, because there are many varieties and the subtle differences between them are very slight.

It is sufficient to point out that the fandangos alone, the king of the cantes of Huelva, has 20 or more varieties, a some named for places -- Alosno, Almonaster, Valverde; Encinasola, Cabezas, Rubias, etc. - and others are named for their creators -- Rengel, Pérez de Guzmán, Rebollo, etc.

Also, the sevillanas are important -- it should not be forgotten that El Rocío takes place within the geography of the province (of Huelva). And there are other forms of cante that are still cultivated, such as the cantes de trilla or the "aires navideños" (Christmas songs).

It should be said that, although there are many, in fact a true legion, of artists who do these styles, and who often use a choral style (typical of Los Hermanos Toronjo) in the folk tradition, to do them properly and in the various subtle forms, one must be a true specialist. On the other hand, it is possible to fall -- and this happens frequently -- into a purposeless vulgarity.

The Hermanos Toronjo are exceptional specialists. Following the names of those who made this music great -- Pérez de Guzmán, Rengel, Antonio Abad, Bartolo, María la Conejilla, José Rebollo -- Los Toronjo were the only ones who tackled this music, in recent times, with a knowledge and rigorous attention to detail that is truly admirable.

These recordings are, therefore, an excellent compendium of the best flamenco art of Huelva, the most authentic, with exemplary interpretation by two artists who are especially gifted for this task.

A POSSIBLE WAY TOWARD AN AUTHENTIC FLAMENCO OPERA

(from: El País, Dec. 10, 1983; sent by Brad Blanchard;
translated by Paco Sevilla)

by A. Alvarez Caballero

"Ven y Sígueme (Un Gitano Llamado Mateo)" RCA PL-35383(2)
Madrid 1982
Cante: Juan Peña Lebriano, Rocío Jurado, others.
Guitar: Manolo Sanlúcar, Enrique de Melchor, plus
chorus, orchestra, recitation.
Directed and produced by Manolo Sanlúcar

"Ven y Sígueme" attempts to be a flamenco opera in the best sense of the concept, without attempting to refer in any way to the traditional and nebulous "ópera flamenca," which evokes memories of the saddest period in the history of flamenco. "Ven y Sígueme" attempts to be a work suitable for stage presentation with practically a continuous musical sequence, interrupted only momentarily at spots

by recitation. There is a loose plot, as indicated by the subtitle "Un Gitano Llamado Mateo," which has hints of the Gospel, although it makes no attempt to stick to the letter of the sacred text.

Without attempting to judge what this work could be some day if presented on stage--which has not been done yet--we logically think immediately of some recent predecessors presented by the group, La Cuadra--"Quejío," "Andalucía Amarga," etc.--a reference that stands practically alone in the orphaned field of theater flamenco. However, while in those works of Távara the only musical element that occurred was flamenco, in "Ven y Sígueme" the orchestra and the "canción" have equal importance with the "jondo". If we consider this in an exclusively flamenco context, these factors would seem to decrease the value of the work, but not if we examine it in its totality, because then we see that the different musical elements have been assembled with great feeling and intelligence, with a frankly positive result. Juan Lebriano and Manolo Sanlúcar, who were principally responsible for the creation of the work, should be quite satisfied.

Personally, I was most interested in the parts that were purely flamenco; in general, they were very beautiful, with the insight not to fall into the temptation to stray too far from the theme. Therefore, along with the more important themes--soleares, seguiriyas, peteneras, and saeta--there is also the brilliance and "ángel" of Christmas songs, bulerías, fandangos de Huelva, and even tanguillos de Cádiz. The selection of style was certainly successful in this work, which, due to its subject matter, ran the risk of being treated with excessive variety.

El Lebriano, backed up very well by a group of less well-known cantaores, served the cante in an adequate and efficient manner, with occasional passages of great beauty. In the canciones, Rocio Jurado is the ideal interpreter. The best voice that could be found today for a work of this nature. So, I insist that this is a path well worth following.

* * *

A MASTERFUL LEGACY

(from: El País; sent by Brad Blanchard; translated by Marysol West)

by Angel Alvarez Caballero

"El Calor de Mis Recuerdos (Pasarela PRD92 EC),
Sevilla, 1983

Cante: Antonio Mairena
Guitar: Enrique de Melchor, Pedro Peña

This is the posthumous record by Antonio Mairena that has been so long awaited by the aficionados of the flamenco art. It had been many years since Mairena recorded last, which created a great expectation towards this new record from the maestro. The fact that he died before the record was published added an emotive and sentimental element that, at least for now, is very difficult to separate from an objective evaluation. This was very evident the first time the record was played in Sevilla, in front of a very selected group of people who listened to it amid a religious silence and who stood up at the end and applauded at length.

In any case the fervor is justified because Mairena has left us a new masterful recording, a true artistic legacy from this man who became a living classic. In this work is all his knowledge, all his wisdom, a maturity deeply enriching. The purest flamenco sap that flows in every "tercio" (line of song), in every "ay", as though without any effort, with a naturalness delivered without pain. Here we find the essence, that perfume, without which, Mairena himself said, the cante is like a body without life.

If there is anything special in this posthumous cante by the great cantaor from Mairena del Alcor, it is life.



It is surprising to find in a man destined to die two months after this recording, such vital energy, that youth, potency and freshness of voice. It is not possible to sing with more grandeur than that contributed by the mastery of this man to a work which sees the light posthumously, so becoming an artistic legacy. The choice of its content, all the basic cantes beloved by the cantaor (plus some romeras that are a pure delicacy), already seems to indicate an intention to create a compendium and guide, the basic skeleton of the best flamenco in history. Here we have the soleares and the seguiriyas, bulerías, tangos and tientos, and those impressive tonás that will always remain as the last thing that Mairena sang in his life.

The profits from this record were donated by Antonio Mairena to the *Institucion para la Tercera Edad de los Artistas Flamencos* (Institution to help the retired flamenco artists). His wishes will be respected, in this first edition of 2,000 records. Since this edition won't be commercialized in the usual way, I will make an exception here and allow myself to inform all those people interested in buying the record to write to Departamento de Flamenco de la Conserjería de Cultura de la Junta de Andalucía, Calle de Castelar 22 in Sevilla.

* * *

A TORRENT OF VOICE; AN UNEVEN CANTE

(from: El País, Feb. 11, 1984; sent by Brad Blanchard; translated by Paco Sevilla)

by A. Alvarez Caballero

"Mi Cante" (Columbia BC 3944, Madrid 1983)

Cante: Vicente Soto
Guitarra: Victor Monje Serranito y Enrique de Melchor

I have written somewhere that Vicente Soto could damage his powerful torrent of a voice if he delivers it with nothing more than a continuous shout. Not all in flamenco is a shout. There are the warm tones, the dark tones--where the "quejío" and the duende which make up the jondo are found. Vicente Soto should know this and certainly he does know, because he is a gypsy from Jerez and also belongs to one of those glorious dynasties that have been tied to the cante throughout most of its history: the dynasty of Manuel Soto "Sordera," father of Vicente, and ancestors that go back to none other than Paco la Luz and the greatest art of the seguiriya of Jerez.

Vicente Soto knows the cante, that is undoubtable, and when he does it seriously, thinking about it, forgetting about his formidable abilities, and use subtleties and pellizco, he usually succeeds.

All of this is evident in some of the styles contained in this recording, particularly in some of the gypsy styles, such as the *siguiriyas*--which are those of El Nitri, not Silverio as is mistakenly indicated on the cover--soleares and *tientos*. At the same time, he does a good job with the *malagueña* and the *taranta*, which he interprets in a grand manner that it deserves--he is particularly fond of this *cante*.

The rest is another story. Vicente Soto lets himself go, unfortunately, with the facility of his voice and some commercial rhythms.

There is good accompaniment throughout by the two great *tocaores*, Serranito and Enrique del Melchor.

* * *

FAITHFUL TO THE ROOTS

(from: *El País*, June 2, 1984; sent by Brad Blanchard; translated by Paco Sevilla)

by A. Alvarez Caballero

"Pepe 'El Culata': Maestros del Cante"

Hispavox (50) 150 053 (Rereleased, Madrid 1984)

Guitar: Melchor de Marchena

Within the wide selection of "Grabaciones Historicas" (historic recordings) that are of interest because they place within our reach recordings that are, in general, valuable and that have been out of print for some time. Hispavox begins with this record, dedicated to Pepe el Culata, a new series dedicated to *maestros* of the *cante*.

José Bermúdez Vega, Pepe el Culata, a gypsy from Triana and belonging to a family of *cantaoores* and bull fighters--that of Curro Puya--is somewhat forgotten today, at least on the level of the general public. Not so with the good *aficionados*; the good *aficionado* knows that he was a great *cantaor*, one of those artists who gain in flavor and quality with the passage of time. For twenty years Pepe el Culata was part of that historic "cuadro grande" in the *tablaó*, Zambra. He died at the end of the 1970's.

The voice of Pepe el Culata was very sweet, enormously musical, an excellent singing voice, but, at the same time, shook with a desolate sounding "quejío". His was a *cante* that suffers, that has the pain of the "jondo".

The original record dates from 1960, that is, from the years when Pepe el Culata was at his best. If it is the measure of a complete *cantaor* in the *cantes* considered to be traditionally gypsy--soleares, *siguiriyas*, *bulerías*, *bulerías por soledá*, *martinetes*--it is exemplary, tackling with authority and knowledge, other styles such as the *fandangos*--including those of Huelva--the *malagueñas* and the *tarantas*.

The art of Pepe el Culata is an art of essence that never should die, because, in it is found that which is best, the most pure, and it is an indispensable reference for the young generations of *cantaoores* who wish to be faithful to the roots of flamenco.

* * *

SPLENDOR OF THE FLAMENCO GUITAR

(from: *El País*, April 28, 1984; Sent by Brad Blanchard; translated by Paco Sevilla)

by A. Alvarez Caballero

The flamenco guitar is passing through a period of true splendor. The young *maestros* are remaining more or less faithful to the great names of the past, those who enriched to an amazing degree an art that had been born as an accompaniment to the *cante* and remained in the beginning at a very basic level...

One of these young *maestros* is José Antonio Carmona "Habichuela". Belonging to a dynasty of great *tocaores*,

Pepe Habichuela is in the process of becoming a concert artist who, evidently, has a great deal to say, and he says them and will continue to say them, at a very exceptional level of execution.

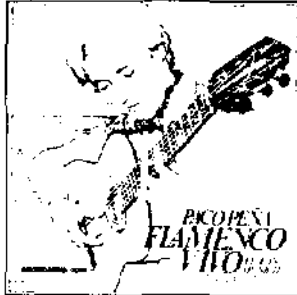
The record, "A Mandeli" (Nuevos Medios 13-050), which is Habichuela's first solo record, gives us the impression of an inspired creator (all of the music is his except for one that he shares the credit for with his cousin Juan Carmona, hijo, who plays second guitar in that number) and a performer who, knowing completely and for some time, all of the secrets of the instrument, is able to dedicate himself to enjoying it, and to extracting all of the subtle and enigmatic elements that are so difficult for those who do not possess a complete mastery. Above all--and this is very important--Pepe Habichuela remains absolutely faithful to the *jondo* essences, and at no moment is a traitor to the art in which he developed and to which he owes his naturalness as a performer.

Ricardo Miño is also an excellent flamenco guitarist, although he adventures into experiences that are more daring and risky. "Puente Mágico (Dial Discos 52.5079) is a clear example of that, although if you pay attention, the novelty is not really so daring. The sitar of Gualberto substitutes for the voice of the *cantaor*, but without destroying the flamenco accent that is clearly perceivable in such classic styles as the *sevillanas*, *tarantos*, *granaínas*, *verdiales*, *soleares*, *tangos*, *nanas*, *tientos*, *martinetes*, and *siguiriyas*.

Of course, the sitar does not reach the level of intensity of the voice in the tragic "quejío", but even so, the result is often close and I think there are possibilities that he should continue to explore. The *baile* of Pepe Montes and the voice of José León el Ecijano in the *martinete* enriches this recording.

There have been other reissues of flamenco records that are of interest because they allow us to compare the art of the masters who had long careers--some now deceased--with these youths who are currently active. "Antología de la guitarra flamenca" (20-125-085) brings us none other than Niño Ricardo and Melchor de Marchena along with Manuel Cano, Sabicas, Luis Maravilla, Victor Monje Serranito, and Pepe Martínez. It is a valuable record because it gives us a small panorama of the flamenco guitar in the last half century.

Manuel Cano and Serranito are the star figures in another interesting reissue, "Tensión de sonoridades para dos guitarras flamencas" (Hispavox 130 077), and Sabicas gives us a demonstration of his inimitable art on "Flamenco Puro" (Hispavox 130 076).



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MORCA

... sobre el baile

MORE ON CHOREOGRAPHY

BY Teo Morca

A few years ago, I was asked by a friend and superb dancer, how I felt about her dancing. I was invited to her performance in New York on her arrival from Spain and she wanted some feed-back and felt that I would give her my honest, constructive opinion. After seeing her dance, I found myself telling her, "You have outgrown your choreography." She agreed with me and told me that she understood what I was trying to say because she had felt the same thing. She had improved and grown as an artist and had outgrown her earlier choreographies like a youth who had matured and had outgrown her clothing.

Creative choreography is probably the most neglected facet of flamenco. This is not a flippant statement, but a personal opinion that has been well studied and thought out. I feel that many dancers work more on their personality and temperament than on their choreographies and, maybe rightly so, but it is possible for the emphasis to be centered on steps and not choreography that says something on its own.

Choreography is more than just stringing a bunch of titillating steps together. It is the picture, the frame, the art, the artist. Choreography should be movement that can say something on its own. Choreography is a separate art, in a way a parallel art to dance and dancing. Just as a painter may be a great artist in his work and it does not mean that he can sculpt artistically in stone, so a great dancer is not necessarily a choreographer of great works and vice-versa. They are two worlds that hope to live in artistic harmony.

Flamenco choreography is very unique for many reasons. Flamenco being such an individual and solo dance form seems to require an immediate adaptation of the choreography to the individual dancer. His or her interpretation and technique, feelings and emotions, should be considered from the outset. This could be said of any dance style, but flamenco, with its built-in emotional content coming from its long, deep roots in tradition and its personal nature need the added sensitivity to individuality to make it believable, real and true. Excitement is not created by copying what others have done choreographically if the individual person or personality is left out. That is when it is just mimicking steps.

Over the last century the technical craft of flamenco has crystallized to a degree from many innovative artists. It has a technical vocabulary, to speak, as broad as classical ballet and it is still evolving like the many personal styles of jazz dance. If one is open minded, with the essence of tradition kept in mind, there is an endless frontier of exciting and innovative possibilities to surmount the plateaus of stale and boring choreographies. Dancers should dance good choreographies. They should seek out good choreographers who fit dances to their individuality. Many artists are working toward that end. I feel that some dancers take the easy way out and fall into the rut of trying to get away with mediocre choreographies, their personality, loud footwork, and emotional stage presence. The art of flamenco dance and dancer should grow together.

There are no hard fast rules of really good choreography or how to become a good choreographer. Sensitivity, good judgment, musicality, staging, movement construction are some qualities that should be taken into consideration

when thinking of choreography. I feel that for flamenco dance a choreographer should choreograph to the individual as much as possible, mounting what will work for them personally. Also it is important to develop a subjective sensitivity to "feel" what is right and working and to grow with the individuals as they grow into the work. It is that inner feeling that will let you know when to let the choreography breathe and expand artistically.

Some of the choreographer's tools are tradition, innovation, sensitivity to rhythm, unending range of values, dynamics, nuance, point and counterpoint, and a lot of the unexpected. Visual and audible lines blended to be as one are unique to flamenco. When a choreographer begins to be inspired with an idea and in turn begins to inspire, it is usually in the nurtured atmosphere of interpretation. Whether it be the music first or just the feelings stirring in movement that want to be released, it is fed by the tread of interpretation, an inner feeling, emotion that has a continuity of choreographic value, to move and be moved in an expressive, worthwhile personal movement of glorious value.

Some facets of choreography can indeed be learned, just as any craft leading to an art can be learned. One of the factors that make for choreography that truly says something in movement is "daring"; starting with respect for tradition and total traditional values and understanding what the roots and foundations of tradition are in form, history, musicality, song, and rhythm, a choreographer can then use this for a base to add his individuality in expression and combination of the building blocks of technique and interpretation and maybe transcend what has been copied and done before in personal style and format.

Traditional techniques have crystallized into many basic movements that make up flamenco dance. There are basic positions, movements, lines and energies that are basically indigenous to flamenco. These basics can be a starting point in their blendings into a choreographic structure. It is the "expect the unexpected" concept of the use of movement that can start the making of a choreography that will strike out dynamic chords. The beautiful instruments of space and floor give challenge to brilliant design. Yes, the challenge to be brilliant in eating space with art movement and playing the floor with footwork, heelwork that sings of our deepest life rhythms, percussive conversations that speak a truth louder than words is a challenge that a choreographer clings to, hoping to be saved in the satisfaction of his searching soul.

In flamenco choreography there should always be room for spontaneity and improvisation, for setting a dance step by step, compás by compás, is like putting a heavy yoke on a beautiful spirited race horse that wants to run free in the wind. A choreographer should be like a guide on a beautiful journey, letting you stop and see the marvels of your world. Flamenco as a performing art has the confines of time and space. When dancing for oneself we may be inspired to go on for hours with no thought of time and space, direction of focus or repetition on any level. As a choreographer crystallizing movement into a dance along with desired feelings of projection, the performance part of this dance must be realized if it is to be acted out on stage. If a choreographer is accustomed to working with the same guitarists and singers, it is an exciting challenge to search for choreographies that work universally with any fine guitarist and singer, with any style playing and singing and with minimal rehearsal. This can be achieved by simply adhering to the basics of flamenco, which is an art that has all of the musical components, all of the feeling and emotion that offer challenge to all choreography. I like to feel that a dancer that has a choreography worth its salt can talk through a rehearsal with any knowledgeable guitarist and singer and be able to perform this dance with variety of style, falsetas, dynamics, balance and a basic feeling of security, for that is one of the essence of a special choreography and a good choreographer. A dancer as well as a choreographer should know what works with all of the various musical techniques so that communication between dancer and guitarist could be as simple as, "I would like to do my escobilla with a pulgar technique or falseta or a rasgueado for this part and the cante comes in anytime

before or after such and such movement, etc."

A dance that works, that speaks to the dancer, to the audience, to fellow artists, that speaks a flamenco, a flamenco of continuity that will continue and inspire; that is a search worthwhile. When the magic of an inspiring choreography happens then there is truth, there is meaning and maybe for a flash, we will know flamenco, we will be flamenco, we will become the dance, the dancer, the choreography, the art....

Choreography, that rarest of arts, sculpts movement into art, weds to the music of the soul, makes substance from steps, and speak of life itself. From a pallet of movement, music and a myriad of feelings, the choreographer can speak a language that transcends all words, all peoples, and can reach the heart of all who experience this type of gift, this dance that says something that is truly music in motion. The one who has the gift of choreography, to paint in movement and music is one with a rare and beautiful gift for there are never two alike. Great choreography and great dance when blended with sensitivity, understanding and inspiration can make movement an art. A flamenco choreographer that makes lasting works can be the rarest of breeds.

--Teo Morca

GUITAR TECHNIQUE

by William Brinda

All-too-often the guitarist is unable to progress above the present stage of development due to lack of precision, clarity, volume, or speed. Practice alone does not make perfect. A person merely continues to practice mistakes unless corrective action is taken.

The key lies in advance preparation for both left and right hands. I came across this knowledge largely by word-of-mouth, but later found something similar contained in a book by Charles Duncan titled The Art of Classical Guitar. He has developed this to a great degree using slightly different terminology. This book should be available in most music stores for those wishing to go beyond the basic steps I shall outline below.

I. RIGHT HAND

It is not necessary to swing your fingers to gain momentum prior to striking the string; like hitting a baseball. This is wasted motion and highly inaccurate. What is needed is what I will call a plant/play or place/pluck technique. To execute, place each finger on the correct string to be played and momentarily pause to assure that the nail/fingertip contact with the string is exactly right before continuing the pluck. This is a two-step operation conducted slowly in the beginning but progressing to a series of rapid finger snaps when "accuracy" and "feel" has been established. Volume is the result of how far the string is displaced after plucking; therefore, a finger can be at rest in contact on the string in a position to correctly produce a clear tone without reducing the sound amplitude to follow.

Speed is the result of, in the case of alternating with "i" and "m" fingers, performing the "placing" of m very close after the "plucking" of i and vice-versa. When done during the initial slow-practice needed to perfect this action, the result will be a staccato effect as the preparation (plant) phase of the finger following mutes the sound produced by the (pluck) phase of the leading finger. As speed is increased, however, the scales or runs will sound normal. Remember that this is a two-step technique for each tone. A few weeks of slow practice will be greatly rewarded by improved clarity and potential for improved speed. This is applicable to both "rest" and "free" strokes.

Arpeggios also will be improved by using the plant/play technique. In this case all the right hand fingers and thumb should be placed initially on their respective strings with correct nail contact during the initial "plant" phase. The strings are plucked sequentially for the "play" phase (p, i, m, a). More plant/play sequences are added if a so-called "double arpeggio" is desired (that is; p, i, m, a, m, i). In the reverse arpeggio part of this sequence, the "a", "m", and "i" fingers fall quickly with "m" planted as "a" is played and "i" planted as "m" is played.

In summary, then, the preparation phase (planting or placing finger in correct position on string) should coincide with or immediately follow the "play" phase of the previous tone; each tone is produced by a two-step process of "plant" followed by "play" for accuracy and clarity. The same basic rules apply for thumb strokes.

Practice simple picado falsetas or chromatic scales by engaging the fingernail over the string at the start of the stroke (plant phase). Feel the resistance of the nail after playing (pluck phase) immediately jam the next finger onto the string (plant phase). If next note is on an adjacent string, try even harder for a quick preparation. Keep right hand wrist slightly low (rest stroke) and play from the tip joint like scratching a mosquito bite. As mentioned before, a staccato effect will result; but do not speed up until control is established. (Try not to allow tip joint to relax, bend back, or collapse - this conflicts with some classical guitar players who contend that the tip joint should be relaxed into a kind of hrush stroke, but firmness is needed for high speed). The plant/play technique can also be used to improve tremelo; plant "m" when "a" is played, plant "i" when "m" is played, etc.. Again, staccato effect will result until tremelo is played up-to-speed; however, start off slowly at first for development.

II. LEFT HAND

(This will be presented in a second installment...)

*Charles Duncan is a professional classical/flamenco guitarist now residing in Atlanta, GA.

CURSOS Y CONCURSOS

III BIENAL DE ARTE FLAMENCO CIUDAD DE SEVILLA "GIRALDILLO DEL TOQUE"

National and International Flamenco Guitar Competition for Young Artists.

I. "Giraldillo del Toque" International Competition open to all guitarists who wish to compete.

A. Preliminaries:

1. A certified letter must be written to the Patronato de la Bienal de Arte Flamenco de Sevilla, Sala San Remenegildo, Plaza de la Concordia s/n, Sevilla 2. The application should be sent by June 23, 1984.
2. The participants will face preliminary judging behind closed doors on June 25 and 26. They will perform two toques, one in concert style, from 3-5 minutes in length, and the other in the accompaniment of the cante. The organization will provide professional singers for this purpose, or the guitarist may bring his own, at his cost. In either case, the contestant will select the cante.
3. The jury to pick the six finalists will consist of: Manuel Cano, Victor Monje "Serranito", Luis Caballero, Juan Victor Yagüe, Aniceto Barroso, Manuel Rodriquer Granados, and José Sánchez Bernal. They will announce their decision before June 30th.

B. Finals

1. The six finalists will perform on Oct. 9-10-11 in the Teatro Nacional Lope de Vega.
2. Contestants will perform:
 - a. accompaniment to the baile por bulerías.
 - b. two cante accompaniments - one from the group that includes soleares, seguidillas, tientos, alegrías, tangos, bulerías, and the other from the group of malagueñas, granainas, cartageneras, tarantos, tarantas, mineras, rondeñas.
 - c. six concert solos: soleares, seguidillas, bulerías, toques por cadiz, toques por levante, toques de ida y vuelta.
3. order of performance will be decided by a lottery.
4. The jury will consist of four groups of three judges, each group being responsible for one of the following: creativity, technique, cante accompaniment, dance accompaniment.
5. The decision of the judges is final and will be made on Oct. 11 after a performance by the group, "Montoya".
6. First prize will be 500,000 pesetas (approx. \$3,300) and a statue. All of the other finalists will receive 200,000 pesetas. An additional 125,000 pesetas will go to each finalist to cover the cost of the dancers and singers.

II. National Contest for Young Artists for Spanish citizens under the age of 25.

A. Preliminaries:

1. Application must be submitted before July 31, 1984 and specify this contest.
2. Preliminary judging will be held on Sept. 25 in Sevilla.
3. Preliminary judging will be based on the performance of two solos of 3-5 minutes in length.

B. Finals:

1. Finals will be held Sept. 26 in the Jardines de la Torre de Don Fadriqua.
2. Contestants will play three solos one from each of the following groups:
 - a. soléa, seguidillas, tientos, taranto.
 - b. alegrías, bulerías, tangos, bulerías por soléa.
 - c. malagueñas, granainas, tarantos, rondenaz.
3. The jury will consist of five judges.
4. First prize is 150,000 pesetas, second prize is 100,000 pesetas, and third is 75,000 pesetas.
5. The prizes do not need to be awarded.
6. Finalists will receive 10,000 pesetas for expenses for each day in Sevilla.

III. International Contest for Young Artists. For non-Spaniards under the age of 25. The conditions are the same as for the above described contest, except that the preliminaries will be held Sept. 26 and the finals on Sept. 27.

* * *

CURSO DE GUITARRA FLAMENCA MANOLO SANLUCAR

The Universidad Internacional Menéndez Pelayo and the III Bienal de Arte Flamenco have organized a flamenco guitar course in Sevilla between September 24 and October 11, 1984. The course will be directed by Manolo Sanlúcar and will cover: harmony and musical structure of flamenco, technique, development of flamenco themes, and perfecting ones performance.

To reserve a place in the course, send your name, nationality and address to: Universidad Internacional Menéndez Pelayo, Bienal de Arte Flamenco Ciudad de Sevilla, Santa Teresa 8, Sevilla, Spain.

You will be sent more information and if accepted, be expected to forward 30,000 pesetas. Applications will not be accepted after July 15.

XII CONGRESO DE ACTIVIDADES FLAMENCAS - CACERES

On September 20, 21, and 22nd the Twelfth Congreso of Flamenco Activities will take place in Cáceres (Extremadura). The last one was held in Granada. Some of the events, which will combine lecture with demonstrations, are as follows (incomplete because all artists have not yet been selected):

- Cádiz y los Puertos: Fernando Quiñones; cante, Chaquetón; guitar, Juan Habichuela.
- Apuntes sobre temas flamencos: cante, Fosforito; guitar, Enrique de Melchor.
- El Cante de las Minas: Génesis Gazcía Gómez; cante, Encarnación Fernández; guitar, Antonio Fernández.
- La Guitarra Terezana: Manuel Fernández Molina, "Parrilla de Jerez".
- Jerez y Sevilla: Manuel Ríos Ruiz and Manuel Barrioz; performers to be named later.

In addition, there will be discussion of old flamenco records by Antonio Reina, a catalogue of photos by José Eduardo Lemarca, and other events. The cost will be 6,000 pesetas for those wishing to participate and 4,000 for people accompanying them.

* * *

CURSO INTENSIVO DE BAILE FLAMENCO

(Sent by Mariano Córdoba)

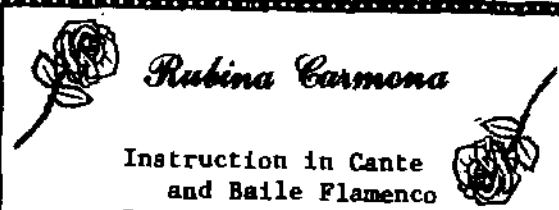
The Flora Albaicín Institute of Flamenco in Barcelona is presenting this summer flamenco dance course August 16-30. They will be held in The Cercle Artístic in Palamós (Gerona) from 6-7:30 PM and 7:30-9:00 PM. Señora Albaicín will assign the participants to the classes according to their abilities. The classes, which will be accompanied by guitar, will include:

- Choreographies for alegrías, tientos, rumba, fandangos de Huelva, soléa, and sevillanas.
- Steps for seguidilla, bulerías, tanguillos, tangos, caña, and farruca.
- Arm technique.
- Pitos and palmas.
- Use of the fan and castanets.

The price of the course is 12,000 pesetas (around \$80). Hotels, complete with meals can be provided for \$12-15 per day. Unfortunately, the deadline for this course will be past before this Jaleo goes to press - the notice being sent to us too late.

For information about future courses, contact Flora Albaicín: Vallizana 71-73, Barcelona 6 Spain (telephone 248-2300 or 248-2309).





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It is both a pleasure and a privilege to offer the New York audience an opportunity to experience Mario Maya's *Ay! Jondo*. The power, spontaneity, tenacious courage and sheer dramatic impact of this work has proved spellbinding to audiences worldwide. Its emotional strength derives from its profound authenticity and from the constant infusion of inspiration and improvisation that this moving work demands.

With *Ay! Jondo* the Consulate General of Spain initiates the series Paths of Flamenco, which will reveal the very best of this singular and fascinating art form. Flamenco is a powerful and marvelous phenomenon, widely admired but frequently misunderstood. It is a veritable cry of grief and ecstasy. It simply defies rational explanation—"because it is the human heart that impels the bodies and the throats of the artists, and no logic can ever explain the dictates of the heart."

—Tomás R. Pantoja
Consul for Cultural Affairs

Dancers Mario Maya, Juana Amaya, Pilar Heredia, Pepa Herrera, Charo Cruz,
Concha Távora, Juan de los Reyes, José M. "El Lele," Juan Fernández
Guitarists Isidoro Carmona, José Manuel Roldán
Singers Manuel de Paula, Rafael Alcalá
Lighting Marcos Rodríguez
Costumes Salao, M. Vaca Torres
Make-up and Atrezzo The Company
Recording Engineer José Ig. Narvaez
Direction Mario Maya

Notes on the Program

Ay! Jondo

(A Musical Drama in Jondo Style)

Text: JUAN DE LOXA

Music and Choreography: MARIO MAYA

The songs and dances of this performance are based on four historical decrees, the first dating from the fifteenth century and the last from the Civil War. It is a musical and choreographic setting of the persecution of the gypsy people, and by analogy it raises the question of all other ethnic minorities.

"Within sixty days following this decree, the Egyptian and foreign coppersmiths must take abode and serve fixed masters, who will provide for their needs and must not wander through the Kingdom. On expiry of the sixty days, if they are found they will be banished and receive one hundred lashes the first time, and if they are found a second time their ears are to be cut off, and they will be banished from Spain." [Royal decree issued by Ferdinand and Isabella at the end of the fifteenth century.]

"The Gypsies must be hunted down and expelled. They must be pursued even in the sanctity of churches, wrenching them from the foot of the altar should they seek

protection there in their flight." [Fragment of a decree issued by Philip V in October 1745.]

"Gypsies should be rigorously watched, and special care should be taken to check their documents, take stock of any distinguishing marks, observe their clothes, verify their lifestyle and anything which might contribute to give an exact idea of their displacements and activities, discovering the aim of their travels and the object of their destinations." [Instructions for the Guardia Civil in 1942.]

FLAMENCO GYPSY DANCE THEATRE

A few years ago Mario Maya and José Heredia—both gypsies from Granada who are conscious of their people's situation—decided to create, in a joint effort, a work that would tell the story of the injustice experienced by their people through the centuries, using the flamenco forms as dramatic elements.

José Heredia, a poet and director of the of Granada, wrote the book, using as the dramatic focus the ordinances, edicts and laws discriminating against the gypsies.

Mario Maya, considered probably the best dancer in Spain today, imparts to his dancing those rare qualities so essential in flamenco, *hondura* (depth) and *duende* (to be impelled by a mysterious, dark force), as well as the most refined technique. He contributed to the work, in addition to his own dancing, the choreography and stage direction. Having a profound knowledge of the guitar as well, he created much of the music in the work.

It is with this joint effort that the group was formed in 1975, with several gypsy participants from Granada, Sevilla and Jerez as dancers, singers and guitarists. In 1976 they presented a remarkable theatrical production, *Camelamos Naquear* (We Want to Speak), about the racial tragedy which befell the gypsies of Spain. In 1977, this spectacle was nominated for an Oscar. *Ay! Jondo* is a new work which follows this thematic line. It, too, exposes the historic injustice of discrimination and persecution of this ethnic group, as manifested by several ordinances, decrees and laws throughout successive reigns and political regimes. It was presented recently to increasing critical acclaim in Madrid, Berlin, Paris, London, Buenos Aires, Caracas, Mexico City, Tokyo and Venice, and at the Theater of the Nations Festival in Sofia, Hong Kong and Australia.



Although born in Cordoba, Mario Maya was taken to Granada at the age of three, and until he was thirteen lived in the Sacromonte Caves of the gypsies. His first professional contact was with the company of Manolo Caracol. Later on, still almost a boy, he was admitted to the best *tablaa* in Madrid, the Zambra. Some years later, he became a member of the Spanish Ballet of Pilar López, traveling around Europe and America.

Mr. Maya came to New York in 1975 to work with the Playhouse Theater, Off Broadway, under the direction of Alwin Niklans. His New York debut, on April 21, 1966, was followed by several tours under the sponsorship of Columbia Artists Management Inc. Later he returned to Granada, where he met José Heredia and created the Flamenco Gypsy Dance Theatre. Subsequently he has traveled all over the world with these two groups.

Mario Maya is the recipient of the most important dance awards in Spain, including the International Dance Award, Cordoba, 1973; La Macarrona Dance Award, Jerez, 1974; the Vicente Escudero Award, Valladolid, 1975; the Dance Award, again in Jerez, 1976; the International Festival of Saintes Award, 1978; the International Festival of Music and Dance Award, Granada, 1979; and the Giralddillo Dance Contest Award in Seville, 1982.

Following are translations of the cantes from "Ay Jondo."

Flamenco Choir:

It is urgent for us to speak out,
to clamor the truth,
to cry out from the heart, to destroy
the rock
which blocks the source of faith
and fervor,
for the hare will leap
when least expected
Look at the springtide in the faces!
It is urgent to query for those absent,
to break the chains of their perpetual
captivity,
to cry out for the freedom I covet
before the era shatters us with bullets.
It is necessary to ask for those absent.

Alegrias:

Work and food
always elude
those on the bottom
What tough luck
their shots didn't explode
through the breech
They'd be better off
to throw their cartridge belts
into the graveyard.

Atanai Jaleos:

Who are these people
who live in affliction
yet walk so proud?
What have we Gypsies done
to go through life
without cover or shelter?
Where do they get the nerve!
Call the police!
I want them arrested!
Let no one degrade me:
I'd rather die upright
than live on my knees!

Tana:

Everyone hunts us
Father, what have we done?
The furrows of the plowed earth
are watered with my people's blood.

Nana: (Cradle Song)

My child is marked
before birth
but, in the pillory, my tenderness
eases his wounds.

Recitation:

Gypsy: your voice surges from all
the suburbs
from the shearing clippers and
the baskets,
from your ghetto huts,
from your wife ready to give birth,
Gypsy, Gypsy.

Jaleos:

I have more sorrows
than pebbles has the sea.
The sand is white
or brown,

oh, how lovely
my bronze skin.
My eyes are black,
my hair curly.
They call it a sin
I am not fair-skinned.
Popes and kings
condemned us;
shores and rivers
pardoned us.
God save me,
heaven loves us,
man despises us!

Romance: (Ballad)

There's no way to utter
what my brothers suffer.
They are brought like donkeys
with their hands chained.
But this will end
as the pain of the oppressed
is forging our future freedom.

Tema central: (Central Theme)

More than forty tempests
rain on my livid back.
The marks of jail, gallows and
wire fence

Sang and Dancr of the Cana:

Our horizon is the sea.
Our hope, a ship
which begins to sail.
Brother, give me your hand
so we can advance together.
Every spring will quench
our thirst for justice;
my arm will harden
just like an anvil.
Just as on an anvil
we will be forged
and advance with
our hunger as a link.

Siguirillas:

Your evil tongue
stains me:
I am a good person but your filthy
mouth
spat on me.
A kerchief of roses
covers me:
for another blood: mountain sister
guerrilla
nourishes me.

Recitation:

Advance
with a keening cry and rage in your
heart.
For the people's peace.
For the children's bread.
For the bellies of the women.
For the guitar becomes rifle.

Martinete: (Song of the Farge)

Let the earth swallow me
for I don't want to live;
I'd rather die

Wark Sangs:

Foreman: don't give me that stony
patch;
My mules are high-strung
and they may rebel.
My mules no longer
wish to plow.
The bones of thousands
are arising.
Don't wound them:
one day Spring
will come.

Taranto: (Sang of the Mine)

No one can choose
the womb from which he's born.
I was born from a Gypsy woman:
blessed be her blood.

Taagas Canasteras:

Everything turns into grin and leer:
I'm freezing and shirtless
with my ass in the wind.
I would love to have
some new shoes,
a vest and suit.
Let the neighbor-women envy
my freshly combed hair
daubed with brilliantine.

Alegrias:

From Queen Isabella
down to the last dictator,
the best they can come up with
is: we're sorry.
Let no one dare accuse me
of not wanting to work;
though I worked like a mule,
I can't earn a day's pay.

Alegrias y Mirahrás:

They've shot at my boy
for stealing an apple
Can you blame a tree
for giving fruit?
Come with me
into the countryside:
more delicious fruit
awaits us.
Go to the tree,
my son,
another apple
is ripe for you.

Recitation:

Gypsy: together we'll demand
freedom and our land.

Finale: (Tangos del Cerra)

More than forty tempests
rain on my livid back.
The marks of jail, gallows and
wire fence
are burned into my blood.
Our hope is a ship,
our horizon, the sea.
Brother, give me your hand

THE RYSS REPORT

by George Ryss

When Mario Escudero concertized in New York City on his flamenco guitar he brought the story of the Gypsies to the New York theatre -- the City awoke; Maya's concert was packed to capacity: Jackie Kennedy was there, La Tati and the Rincon's, Estrella Moreno & Pepe de Malaga, the Benítez, the Owner of the Ballroom, Victorio and many more ...the "Elite" of the City, our flamencos Spaniards, Hispanos, non-Spanish Gypsies.

Palmas, palmas, all night and those incredible movements and the magic footwork of MARIO. Yes he had been with Pilar Lopez, together with Antonio Gades dancing to the full orchestra Albéniz, Granados, some 25 years ago... tonight he told the tale of his people the Gypsies.

As the persecution of the Gypsies was unfolded by Mario and his troupe of thirteen or so, their sad tale of persecution was intermingled with the exquisite dancing of Mario and the prima ballerina Juani Amaya (niece of Diego del Gaster)--Juan de los Reyes, (que gitano fino) and the other six dancers; full singing by the whole troupe. Again came the palmas and the three cantaores Manuel de Paula (from Lebrija), "Lele", Rafael Alcalá---special mention to be made of Manuel singing for tarantas and applauded by thousands---he on his knees and ovations asked for more... the audience loved the cantaores, guitarist Isidoro Carmona (recorded with Pedro Bacán).

The tale of the Gypsies...Ay Jondo electrified the City, but may we ask...no critiques in English! Why did such a show miss the other cities of the USA? What is clear flamenco made a dramatic comeback; everybody loves the dance it seems that the people took to the cante as well...

Most of the aficionados could be seen later at Ramos' Villa del Parral on 14th Street. Contingent from Philadelphia (had a juerga on May 14th) included the owner of Meson Don Quijote, Julia Lopez, guitarist Carlos Rubio, Elena Fraukel and Jose Termini...There was La Tati in conversation with las gitanillas de Maya, also his bailaores and cantaores, with our own Liliانا Morales, Paco Alonso, Paco Montes, Manolo de Córdoba, La Tata and guitarists Arturo Martínez and Miguel Cespedes.



PEPA HEREDIA, PILAR HEREDIA, JUAN FERNANDEZ, JUANA AMAYA,



LILIANA MORALES, JESUS RAMOS, LA TATI



LEFT TO RIGHT: JUAN FERNANDEZ, JUANA AMAYA, CHARO PILAR HEREDIA AND LELE



PACO MONTES WITH LA TATI



LA TATI AND LELE (CENTER)

— // —
PRESS RELEASES

LA TATI Y SU CUADRO FLAMENCO

(from: Casa de España Nuevo York Boletín Informativo, May 1984; translated by Juana de Alva; sent by George Ryss)

On May 17, for the first time in New York, one of the great spirits of the flamenco dance will be presented. We refer to Francisca Sardonil Ruis, known professionally as "La Tati". Francisca has covered more than thirty countries in her numerous tours and worked with personalities such as Ella Fitzgerald, Ray Charles, Duke Ellington, Paço de Lucía, José Meneses among others. Last year "La Tati" collaborated as choreographer and dance mistress for the Ballet National de España under the direction of Antonio Ruiz. In her performance for the Casa de España, she will be accompanied by guitarist Reynaldo Rincón and singer Juan José Alcalá.

* * *

AGUJETAS Y SU CUADRO FLAMENCO

(from: Casa De España Nuevo York Boletín Informativa, June 1984; translated by Juana de Alva; sent by George Ryss)

One of the great geniuses of the cante flamenco, heir of the cante of Manuel Torres and idolizer of García Lorca, will be performing on June ninth at the Cervantes Auditorium. His name is Agujetas and he will come, accompanied by guitarist, Diego Castellon and dancers Luis Ortega "El Pescadilla", Lilitana Lomas and Mara Sultani.

Agujetas sings cante jondo which is mastered by so few that they can be counted on the fingers of one hand. Coming from Jerez, he absorbed the art of the cante from birth from his own father who was also a singer. The tradition comes from farther back in his antecedents who were workers of the forge and livened their work with song.

In his performance for the Casa de España he will interpret: soleares, siguiriyas, martinete, taranto, bulerías, alegrías, tangos, bulerías-fiestas, fandangos and malagueñas.

* * *

MARIANO CORDOBA IN CONCERT

Mariano Córdoba will be appearing in concert once again at the Douglas Beach House in Half Moon Bay, California on Friday, August 17. The concert will include solo numbers as well as dancing and singing with the Company of Adela Vergara. Space is limited, and the performance will probably sell out well in advance. This rare appearance by the maestro promises to be another extraordinary flamenco evening, and well worth the trip for anyone even mildly interested in El Arte. Further information and reservations can be obtained by contacting the sponsors by mail at P.O. Box 302, El Granada, CA 94018, or by calling (415) 726-4143.

* * *

FLAMENCO DANCE IN EVANSTON

by Jaquiline True

A dance phenomenon is happening in Evanston and is finally getting some well-deserved recognition.

The Ridgeville Cultural Arts Center, an extension of the Ridgeville Park District has, over the past decade, developed a comprehensive dance program for children and adults, out of which a youngsters' performing group and two adult professional dance companies have emerged.

Classes are offered in ballet, tap, jazz, modern, Hawaiian, Spanish/Flamenco and Middle Eastern dance. Our Spanish program has expanded rapidly and we now have Karen Stelling, 1st dancer of Ensemble Espanol, teaching a weekly master class. Karen also performs as soloist with Las Preferidas, one of Ridgeville's resident companies. In addition, guest artists such as the internationally acclaimed Victorio Korjhan and Maria Alba, teach master classes and workshops for us whenever they are in the Chicago area. Both Victorio and Maria have choreographed works for Las Preferidas.

* * *

TRYING TO CAPTURE THE FURY OF FLAMENCO

by Wayne Wurzer (Hearst Pub.)

DOWNEY, CA - Nelo Margoni Jr. says he was like many teenagers in the '60s in that he liked rock n' roll. He had some casual involvement with the music world, a couple of stints as equipment manager for "a few rock bands and stuff - like any other kid, but nothing serious."

As he grew older he began listening to jazz and other music out of the mainstream.

In 1971 he met his wife, Carmen Heredia, a Spanish-Gypsy and professional flamenco dancer since age 11. She, along with her parents and nine brothers and sisters, performed throughout Spain. Through her, Margoni discovered flamenco and that discovery has led Margoni into the recording studio, where he is co-producing a traditional flamenco album, using the most recent advances in recording engineering. "I got into it because I was interested in it. I wanted to understand it. Now I can't get away from it," said Margoni. "I don't know why, maybe I was a gypsy in a past life."

The album, a 10-song, 50-minute collection, tentatively titled "Flamenco Fury," is being digitally recorded, and will be released before the end of the year on a compact disc. It features dancer Carmen Heredia, singer Rubina Carmona and guitarists Antonio Durán and Marcos Carmona. Margoni's co-producer is Van Webster, a pioneer in the high-speed, computerized digital recording method. They expect editing and mixing to be completed at Webster's Los Angeles Digital Sound Recording studio in the next couple of weeks.

Compact discs are four-and-three-quarter-inch aluminum, plastic-coated discs which use only one side, but can contain up to 75 minutes. Since the discs are not made of traditional vinyl, they have no grooves, which eliminates pops and clicks during play. They can be played on compact-disc players only.

Webster, who has recorded such artists as Bruce Springsteen and Devo, said flamenco is particularly well-suited to digital recording. "Flamenco music is very percussive and dynamic in content, it contains very louds and very soft softs," he said. "Digital is especially effective in recording that kind of material." "The advantage of digital is that the music is played back with the same sense of immediacy and detail of a live performance," he added.

Both said, "Flamenco Fury" is the first digitally recorded flamenco album.

The album will be released by the end of the year in Australia, Japan and throughout Europe - areas where flamenco is very popular - in addition to the United States. The album will also be available in cassette form.

The album is Margoni's first experience as a record producer. His other production experience consists of several flamenco shows in the Los Angeles area. He is also working on an historical documentary, "Flamenco in America, a Dying Art?" that will be shown through Rogers Cable Company of California. "I'd like to do something about the various forms of ethnic music around the world, something which shows how each developed," Margoni said, "Each type of music has stories surrounding it, it's very interesting."

JUERGAS

FLAMENCO SOCIETY OF NORTHERN CALIF

APRIL JUERGA

by Larry Sakanashi

I was able to observe a number of interesting guitar performances at the April 30th Flamenco Society juerga at Fargo's. The various compositions and styles of playing impressed me. Therefore, as a neophyte student of the guitar, I will try to describe the diversity in the evening's entertainment rather than any single performer or performance in depth.

First, the solo performances: Tom Goodreau, a student, played "Huelva" using the Flamenco guitar technique of our textbook. His abilities conveyed the contemplative essence of the music.

The other two solo players displayed the self-confidence and ease of performing that come with many years of experience. Charles Ferguson, who teaches at Stanford, played two "Choros" (a Brazilian country dance) by the South American composer Villa Lobos (1887-1959). Ferguson played in the classical technique, and my notes indicate "interesting how many variations there are on a single theme." The "Choros" were light, quick pieces that exuded gaiety.

The third guitar soloist was Luis Angel. He played in the Flamenco style and displayed great virtuosity in the various Flamenco pieces he performed. I particularly like the way he rendered melancholy music, notably tientos and tarantas...he was able to impart the sadness of the music both in sound and in visual performance, and the audience felt the sorrow too.

There were several interesting ensemble arrangements. Frank Langay, an instructor, and four of his students gathered on stage to perform "Don't Cry for Me, Argentina" and another composition that I missed hearing. Paco Gualda and Glicerio Mera, an uncle and nephew, played a number of duets, of which the only one I can recall is "Islas Canarias" (Canary Islands). The uncle played a twelve string guitar in the style of northern Spain, sometimes producing a banjo-like sound on the instrument. (As an amusing aside, the uncle can purportedly play his guitar behind his back - after enough drinking.) The two Meras improvised frequently, and the audience enjoyed the spontaneity of their performances.

The most exciting performances involved flamenco dancing. One such dance was the "Guajiras," originally from Havana, Cuba. The dancer, Paqui Mera, was another member of the Mera family, and she was as skillful in dancing as her brother and uncle were in playing their guitars. The evening ended on a very spirited note in guitar, song and dance after several encores.

In conclusion, the experience left me more aware of the passions flamenco music and dancing can arouse. Having seen the Carlos Saura movie "Carmen" a week earlier, I suspect it would be only natural to make such a statement. But then art is supposed to open ourselves to such feelings.

The Flamenco Society of Northern California celebrated its second anniversary in April, 1984, and in appreciation to Jaleo we donated a gift subscription which was given as a door prize.

Any guitarist, singer or dancer who is not from the Bay area is encouraged to contact us if they are planning to vacation or work here. We would like to have you appear at our juergas.

* * *

APRIL JUERGA IN LOS ANGELES

by Yvetta Williams and Ron Spatz

April 21st found us back at the Long Beach Dance Academy with our hosts Juakin and Liza Feliciano, and Oscar and Virginia Robles. This has become one of our favorite Juerga hangouts. We had a very nice turnout, and an upbeat evening with a lot of variety. Carolyn Berger started things off with a Palmas Workshop for Zambra. Yvetta intermittently played falsetas on her mandolin, and later in the evening, Bill Freeman brought in an 18...Yes...18-string guitar. That is a BIG sound!! Michael Olson shot a great deal of video during the course of the evening.



LEFT TO RIGHT: DENNIS HANNON, CAROLYN BERGER, YVETTA WILLIAMS, RON SPATZ, DAVID DE ALVA



L TO R: DAVID DE ALVA, BILL FREEMAN, KATARINA VRINOS, RUDY MONTOYA, CORAL CITRON



ERIC CORTEZ AND YRMA HORTA

PHOTOS BY DICK WILLIAMS



L TO R: BILL FREEMAN, CORAL CITRON, ROY MENDEZ LOPEZ, DAVID DE ALVA, RUDY MONTOYA, LIZ WAGNER



L TO R: JUAQUIN FELICIANO, YVETTA WILLIAMS, RON SPATZ, DAVID DE ALVA

Participating on the guitar were Benjamin Shearer, Mickey Kayne, David De Alva, Bill Freeman, Dennis Hannon, Roy Mendez Lopez, Yvetta and Ron. Rudy Montoya provided Cante and dancing were Carolyn Berger, Coral Citron, Liz Wagner, Katina Vrinos, Eric Cortez, Yrma Horta and Juaquin Feliciano.

* * *

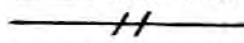
LOS ANGELES


SEPTEMBER JUERGA & POTLUCK

Sunday, September 9, 1 p.m. - 8 p.m. at the Montebello Youth Center, 115 S. Taylor Ave., Montebello Park, California. (YVETTA WILLIAMS (213) 833-0567, RON SPATZ (213) 883-0932)

Everyone with an interest in Flamenco - dance, singing, and guitar is invited to the next Los Angeles Area Flamenco juerga SUNDAY afternoon at Montebello Youth Center. There is a kitchen and wooden floor, air conditioned room which holds 300 people. Please bring your favorite pot luck dish. Coffee and tea are provided. Bring your own soft drinks or wine. Come meet other people who have an interest in flamenco and come prepared to join in and have fun. Bring dance shoes and guitars. And your flamenco-loving friends and family.

Directions - Pomona Fwy 60 exit at Paramount-Montebello, South on Montebello to Whittier Blvd. Turn right on Whittier to Taylor - left on Taylor to 115 S. Taylor. Come early!! For more information call.





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SAN DIEGO SCENE

AROUND THE TOWN

PACO SEVILLA'S two month leave of absence has left a couple of "huecos" on the San Diego flamenco scene. Guitarist RODRIGO has been soloing-it at Drowsy Maggie's with his singer-wife REMEDIOS FLORES and Los Angeles guitarist DAVIO DE ALVA is now playing at the Tablao. ANGELA and her fiery zapateado have been missed at the Tablao. She has been studying in Guadalajara, Mexico, but is expected back in August.

A most exceptional "Festival de Cante Gitano Andaluz" was presented in July at the San Diego Public Theater featuring singers PILAR MORENO and ISABEL TERCERO, guitarist RODRIGO with the guest participation of singer REMEDIOS FLORES and bongu player JOSE.

JUERGAS

Our May and July juergas were great successes with a turn-out of over seventy people attending each. There were a lot of new faces and new enthusiasm. We hope to keep the momentum going at the August juerga at the home of Junta member Kathy Beope. (Separate juerga notice was sent to local members.)

Our September juerga is scheduled for Sunday the 2nd, which is followed by a holiday. We are waiting for a site to be offered.

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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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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

THE NORTHERN CALIFORNIA FLAMENCO SOCIETY presents juergas on the last Monday of every month at Fargo's in Mountain View, CA. It is located on California St. in the Old Mill Shopping Center. Performers as well as observers are welcome. Call (408) 723-0354.

MICHAEL HAUSER appears Mon. thru Fri. 5-7 p.m. in "The Bar" at the St. Paul Hotel, 350 Market St. and Sun. from 6-9 p.m. at the "Caravan Serai" at Pinehurst and Cleveland in Highland Park area of St. Paul, MN.

flamenco calendar

AUGUST '84

- 13-24 TEODORO MORCA, 6th All Flamenco Workshop. 1349 Franklin; Bellingham, WA 98225. Info: 206/676-1864.
- 27 NORTHERN CALIF. JUERGA (See "UPDATES" for details)

SEPTEMBER '84

- 1-3 BIG SUR CAMP-OUT JUERGA Call Peter Evans 408/625-2517 or Jim O'Connor 408/624-7631.
- 2 SAN DIEGO JUERGA for details call 619/440-5279 or 619/474-3794.
- 9 LOS ANGELES JUERGA AND POT LUCK (see "JUERGAS" for details.)
- 13 RONALD RADFORD, Flamenco Guitarist in concert, 8:00 p.m., (Thur.) Coffeerville Community College, 11th & Willow, Coffeerville, KS (10 workshops & mini-concerts Sept. 10-14) Info: 316/251-7711.
- 24 RONALD RADFORD, Flamenco Guitarist in concert, 8:00 p.m. Northeastern State University, Fine Arts Auditorium, 217 W. Morgan, Tahlequah, OK. Info: 918/456-5511.
- 24 NORTHERN CALIF. JUERGA (See "UPDATES" for details)
- 29 FESTIVALES DE ESPAÑA, the second annual Festival of Spain in San Francisco, from 11:00 a.m. to 6:00 p.m.

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at the Cannery, on Fisherman's Wharf (2801 Leavenworth) in San Francisco. Free admission. For information, call 415/824-8844. Festiculos De Espana is co-sponsored by Rosa Montoya's Bailes Flamencos, The Cannery, and The Consulate General of Spain in San Francisco.

OCTOBER '84

- 20 FLAMENCO '84 presented by the Flamenco Society with guitarists Anita Sheer, Luis Angel, Glicerio Mera, and dancers Patri Nader, Cruz Luna, and Diana Alejandro, matinee and evening show at the Sunnyvale Performing Arts Center, 550 East Remington Drive, Sunnyvale, CA. For further info: 408/723-0354.
- 29 NORTHERN CALIF. JUERGA (See "UPDATES" for details).

NOVEMBER '84

- 3 RONALD RADFORD: Flamenco Guitarist in concert, 8:00 p.m., Northwest High School Auditorium, 1710 North Rd., Grand Island, NE. (5 workshops & mini-concerts Nov. 1-3) Info: 308/381-7817.
- 4 RONALD RADFORD: Flamenco guitarist in concert, 4:00 p.m. (Sun.) Libertyville High School Aud., 726 W. Park Ave., Libertyville, IL. (School mini-concert Nov. 5) Info: 312/506-2472.
- 26 NORTHERN CALIF. JUERGA (See "UPDATES" for details)

DECEMBER '84

- 1 RONALD RADFORD: Flamenco guitarist in concert, 8:00 p.m. (Sun.) United Methodist Church, 720 Country Club, Elk City, OK. (3 workshops Dec. 1 & 2) Info: 405/225-7261.
- 24 NORTHERN CALIF. JUERGA (See "UPDATES" for details)

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