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M. ESCALERA

SABICAS:

"TODAY, 80% OF WHAT IS BEING PLAYED THROUGHOUT THE WORLD IS MINE!"

INTERVIEW WITH SABICUS BY ANGEL ALVEREZ CABALLERO

[from: *El País*, July 7, 1984; sent by Brad Blanchard; translated by Paco Sevilla]

He continues to have this terrible superstitious fear of airplanes, as do most gypsies, even though he has spent half of his life flying. His art has carried him here and there, to the four corners of the earth, again and again.

He lives on West St. in New York. He was born in Pamplona into a gypsy family. "Bueno, my father was an aficionado of the guitar, he liked it, and, well, I picked up his guitar one day. An uncle of mine knew two chords, which he showed to me, and I began to make noise at five years of age. At eight, I made my debut in the Gayarre Theater and, at eleven, I was here in Madrid working as a professional, which continues until now."

Agustín Castellón Campos, known throughout the world by his artistic name - Sabicas. "As a child here in Madrid, my mother used to send the maid shopping, and when she returned, I would put my hand into the basket and take out the 'habas' [] which I would eat with the and all. My mother would look at me and say, 'Pero, hijo mío, you won't eat anything but habas. I'm going to give you, habas, habas, and habas, habicas.' And from habas, las habicas, I was left with Sabicas."

He was a professional in Madrid until 1936, which was when he was when he was contracted to work in Buenos Aires and things began to happen. He took his family with him. From there, the United States...and thirty

years without returning to Spain. "Not for political reasons or anything of that kind, but just because that is the way things worked out. An artist becomes trapped many times by one contract or business deal after another..."

He went to New York for the first time in 1940 and was there for five years; after that he went to Mexico for a period and then returned to New York where he set up his permanent residence. He was married to a Mexican woman, the mother of his two children, and later divorced. During his first trip to North America he had his idyll with Carmen Amaya, perhaps one of his greatest loves, although the maestro won't be very explicit about that: "Bueno, mire usted, it must have been one of those childish things, because nothing ever happened ["luego no ocurrió nada de nada"]. We were good friends...we were together for a few years and then I stayed in Mexico and she came back here, to Europe."

"I have always told people I am fifty years and a few minutes old," he responded when I asked his age. I believe he must be about 75 years old. Speaking of the flamenco guitar today Spain, he declares that perhaps there isn't the "soléa" of before, but the fingers and everything else have evolved and have gained a great deal. He is proud of having done for the guitar what nobody else has done until now: He has taken it around the world, made it fashionable, and given it some classical touches. "The flamenco guitar was played nowhere except in Spain, and only by a few; it was a very small thing. Then, since my records came out in the last 30 years, people became fans of the flamenco guitar all around the world."

Sabicas claims to come from no school of guitar playing

adn recognizes no influences. "I have never had a teacher in my life. The proof of that is that I have a brother to whom I have never been able to teach a single melody. I don't know how to teach and, therefore, have never given lessons--because nobody ever showed me anything. I don't know where to begin. I don't know music. Since the time I picked up the guitar, according to what people say, I have been a revolutionary. Today, of what is played around the world, 80% is mine, is from Sabicas. Of course I am happy about this, because when I go, my school, what I have brought to the modern flamenco guitar, will remain."

Sabicas affirms that he has brought to the guitar such things as "picar en los sextos" [I assume this means picado with six notes to the beat] - that had never been done before - arpeggios on all strings, alzapúa with only the thumb... "All of these things are mine; I brought them to the guitar. And, of course, a way of playing that is different from everybody else."

The great names in the history of the flamenco guitar before Sabicas. "At the beginning of the century there were very good guitarists. There was Paco el de Lucena who played devinely; there was Carito and Luis Molina. There was a "paraja" of good guitarists. There was Miguel Borrull, the father, who was the teacher of Ramón Montoya, the great Ramón Montoya of 60 or 70 years ago. Señor Ramón destroyed all the other guitarists and stood out alone. He took from all the other guitarists the things he liked and added 20% of his own. He was the top guitarist we had in Spain, the best. He died in 1949, I believe. Fifty years ago, this man was the best. Since then, there have been very good guitarists and now there is Paquito de Lucía, who plays very well; there is Serranito and Manolo Sanlúcar; there is the very good cante accompanist Juanito Habichuela, and others that I have not heard."

Some of the names cited by the maestro forced me to ask him his opinion about the new experiences in the toque of the flamenco guitar, the experimentation, the incursions into other areas of music, as in the case of Paco de Lucía with jazz players. Sabicas is emphatic: This business of playing those things - and Paco knows this - is not to my liking. I wouldn't have done it, because he doesn't need it. He is a marvelous guitarist; all of the companies in the world try to get him. So he doesn't need to do that, nor to play things like that to get the money he wants. Referring to the way of playing, flamenco only has one road. On that road "hay que comerse la guitarra flamenca" and only on that road. The youngsters stray away. I understand that they have to live with the public, and the public often does not understand flamenco. If the people like something, you have to play it, sing it, or dance it. But when it is flamenco puro... with the truth, you can go to any part of the world. It doesn't matter that, at the moment, they don't understand you; they will talk about you!"



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FLAMENCO QUIZ

For those who remember the flamenco quiz published in Jaleo a few years ago and felt it was perhaps a little too difficult, here is a chance to compare it with a quiz taken from a popular magazine in Spain; it appears to be aimed at a general, layman, flamenco audience. Some of the questions and answers seem a little vague, perhaps even questionable, but here it is:


- In which Andalusian city did flamenco develop and also serve as the birthplace of Tío Luis el de la Juliana in the last third of the 18th century:
A) Montoro, B) Jerez de la Frontera, C) Alcalá de Guadaira
- Cante jondo is a cante of extended tones, whose beginning or "salida" is given in notes that are:
A) Mostly higher, B) Sustained, C) Mostly lower
- "El jipío" is a melodic fragment sung:
A) With a single breath, B) With interruptions, C) In two voices
- When a copla is sung in a tone that is brighter ("mas agudo" - sharper) than the previous ones, it is called:
A) Canto liviano, B) Levantar el cante
C) Comenzar por "afillá"
- From the soleá, two danceable cantes have been derived. They are:
A) Bulerías and martinetes, B) Bulerías and Tientos, C) Bulerías and fandangos naturales
- Two of the following cantes have not been transformed from their original popular form. Which has been?:
A) Petenera, B) Martinete, C) Soleá *not*
- The solea has how many lines in each poetic verse?
A) 5, B) 4, C) 3
- By what other name is the siguiriya gitana known?:
A) Serranas, B) Playeras, C) Tanguillos
- Which cante is typical of blacksmiths and named after the hammer they use?:
A) Martinete, B) Fandango, C) Polo
- The "carceleras" were a song of prisoners working at forced labor. They are a variant of which cante?:
A) la media caña, B) Martinetes, C) Tonás
- By what other name are the "fandangos de Cádiz" known today?:
A) Alegrías, B) Policañas, C) Milongas
- The "saeta" is based on melodies of the siguiriya or martinetes, but how many lines does it have in its poetic verse?:
A) 4-5, B) 13-14, C) 3-4
- What creation of the gaditanos (from Cádiz) is constantly changing and is sung in the carnivals?:
A) Peteneras, B) Columbianas, C) Tanguillo
- Which of the following is intended to be performed at weddings?:
A) Farruca, B) Mirabrás, C) Alboreá

(answers on page 21)



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Dedicated to conserving the pure artistry of flamenco, Mr. Peña established the seminar "Encuentra 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 Adelaide 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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[from: Interview, Dec. 1, 1982: submitted and translated by Paco Sevilla]

by Pilar Eyre
Photos by Jaime F. Garbi

The children of El Cabrero are shouting upstairs. Elena, his "mujer", was wrapped in her black shawl and ready to accompany us to the mountain, where José was with his goats.

How many children do you have Elena?

"Three, and I have had an infinite number of abortions. Since I began to live with José eleven years ago, I have always been pregnant."

Why is that Elena?

"José says you can't have an animal unless it is made to work. For that reason he wants me to always be with child."

Elena has immense, sweet eyes, that fill with light when she talks about El Cabrero. And she has a Gallician accent, even though she left La Coruña to live in Switzerland when she was only six years old. "It is odd that, when I met José, I knew very little Spanish--I only expressed myself in French and German. But when I re-learned Spanish, it came out with a Gallician accent!"

Elena has a degree in Philosophy and Letters. She is thirty-four years old, and when she met El Cabrero was working as a financial consultant, a very important executive position, in the Lockheed Company. "I was married to an Italian, a high official in the United Nations and we had a child. We lived a high class life, earning a great deal of money. I met José at a recital presented by La Cuadra, an Andalusian theater group that had included José as a cantaor. Seeing him and going crazy for him happened at the same instant." Elena laughs happily. "What can I tell you? I believe that,



"EL CABRERO" WITH ELENA

"I SAW «EL AND WENT

at the beginning, he didn't really care that much. He thought it gracioso, I suppose, that a woman in my position would care so much for him. Immediately, I separated from my husband, and José and I got an apartment on the twelfth floor of a building in the center of Geneva."

What attracted you to El Cabrero?

"First, his appearance. Why should I fool myself? Because El Cabrero is extremely handsome. In addition, in Geneva, he went around dressed pretty much the same as now, with his sheepskin jacket, hat, scarf around his neck, water flask, and ranch boots. Then, later, his intelligence. José knows little of reading or writing. But he is very intelligent. Upon speaking with him, I realized that the life I was leading was not life. I had to return to my roots, to feel myself as a woman, to become part of nature. Instead of giving my skin for a new car or a fur coat, it would be better to work for myself, for my man, for my children, for my people."

So, there was El Cabrero and Elena in Geneva. El Cabrero with his hat, boots, and flask, in Geneva.

"We lived together in Switzerland for seven months. It was a very harsh winter. I left my work at Lockheed and went to work for the Bank of New York. I had to study a great deal in order to give advice on investing. I wanted to earn a great deal of money in order to come here to Andalucía and buy some land and a herd of goats."

Elena would get up at five in the morning and leave El Cabrero on the twelfth floor in the center of Geneva. And José would sit in the window and, when there was no snow, watch the buses, cars, and people--all very tiny below--go by.

"At five o'clock in the afternoon he would come looking for me at the office, located in a neoclassic building of pink and black marble, and sit on the stairs whistling so that I would hurry. They were very bothered by that in the office. One day, when he couldn't take it anymore, he took all of the papers and documents that he found in my briefcase and threw them out the window. The following day, he tied a cardboard box to his back and caught the train to Sevilla."

The countryside of Sevilla seems to have been created for El Cabrero, who stands out clearly against the horizon with the ever-present cigarette between his lips. A hundred and fifty goats obey, like a well-trained army, his shouts of, "ar, ar, ue, ue, ue, hiiiiii..." One hundred and fifty goats that seem all the same to me, but for José Domínguez have each a personality as distinctive as that of Marlon Brando. A little toward the rear, alone, a goat with drooping ears looks at the world as if asking forgiveness, guilty and in pain.

And what is the matter with that one, Cabrero?

"That one?" and El Cabrero doesn't look, although he knows perfectly to which one I refer, "Ná! It's sick and will die tomorrow."

Does she know it, Cabrero? And José Domínguez looks at me in amazement--how stupid are people from the city! "Naturally. The goats know everything."

He who has looked upon El Cabrero will surely come away with his finger blackened with coal dust. Because, in spite of the lowered brim of his hat, in spite of the fact

CABRERO»

CRAZY FOR HIM"



that before he will look at the reporter, he prefers to look at the mountain, at the singing birds, or at the goats who are wandering astray and crossing the road, gambling their lives for a skimpy stubble of brush; in spite of that, one is aware of eyes that are black like pieces of coal, very black eyelashes, and dark circles around the eyes. El Cabrero does know how to read, but he has the face of a prince and smells like a man. "Do you see this belt? It was given to me by someone who was in jail for rape."

This thing of the jail, Cabrero, has made you famous throughout Spain.

"The whole thing had a lot of 'guasa' (it seems like he is laughing at himself). A cowboy as President of the Government and El Cabrero in jail!"

José Domínguez, cantaor and goatherd, thirty-eight years old, born in Aznalcollar in the province of Sevilla, was arrested, as everybody knows, for blasphemy in public. During a recital in Alcolea de Córdoba, as he began to sing "sé la hora por el sol..." his voice failed him---caramba, artists are only human--and the smart alecks around began to tease him. With tears of anger, with his voice cracking, José Domínguez shouted a, "me cago en Diós" and a commander of the Guardia Civil expedited a report that resulted, two years later, in three months in jail. "I served twenty-two days in confinement, twenty-two days stabbed in the soul and I will never ever forget it. I feel I was innocent. Me cago en Diós!" says El Cabrero as a "remate", and you must understand that he can't complete three sentences in a row without that phrase that sent him to jail. "But the next time, me cagaré en los moros!"

And what did you think about while you were in jail, Cabrero?

"My family, and the goats--without me they don't want to go out into the countryside, or eat, and they end up wasting away."

Mona, the sick goat, comes up to José and stays quietly at his feet, its ribs showing through its coat. "Everything I earn in the recitals, I spend on the goats. They eat six thousand pesetas worth of feed each day, and I have had to build them a corral in which to spend the night. And since the milk only pays us thirty pesetas a liter--the buyers are all in agreement and if you don't like the deal, you can't sell at all--I have to give my soul so that they won't starve to death."

Why the goats José?

"I can't explain it very well, but I am only myself when I'm with them. I am made for this. To watch over goats and be in the country."

José Domínguez is the son of shepherds. He bought his first herd when I returned from Switzerland with his suitcase of cardboard tied to his back. "I returned to Azalcollar and my parents. My father wanted me to continue working as a shepherd for him, as I had done all of my life, paying me twenty duros (100 pesetas - 60¢) a day. I convinced him to give me a little piece of land and, with the small amount of money he gave me, I bought thirty goats. But the goats were sick and died on me one by one. When I would return to the house each day, I always had a sick goat in my arms. The look on the faces of those animals that knew they were going to die and were asking my forgiveness for it, I will never forget as long as I live."

Elena, who missed El Cabrero after he left, "Without him I felt only a deep black pit inside me," left her work in The Bank of New York, Geneva, Switzerland, fur coats, sleeping pills, and a whole way of life that had been a gift from her marriage to an official in the United Nations, and appeared in Aznalcollar. "We had to sleep in the corral, on the ground, and had nothing to eat. If only you could see how we laughed as we ate our four garbanzo beans each day with silver spoons. It cost me a great deal of effort to connect with the neighbors. The





Andalucian peasant is a good person, but very stand-offish. It seemed strange to them, for example, that I liked to read so much, that I would spend the little money we had on books. Finally, one day, I had to sell my silverware set. To celebrate I decided to make a meat fondue. I bought steak, cut it into small pieces, and spent all day preparing four different kinds of sauces. When José arrived from the country, he said, "Sí, 'quiya' [I assume a short form of "chiquilla"], all of this is great, but make me some fried eggs and potatoes..."

Elena laughs and cries as she remembers those times. She straightens her skirt and asks me what they are wearing in Barcelona; in a whisper, her cheeks flushed as if she were embarrassed, she says, "I have to buy some clothes, I go around a complete mess." And El Cabrero points out timidly, "To me you seem 'muy guapa' [very pretty]."

And the goats run like demons, with José behind them making accurate shots with stones; his carrying does not conflict with discipline, it seems.

"I was pregnant with José, the oldest child, and there wasn't even enough money for the birth. So El Cabrero began to sing in the small towns. He hadn't sung since the señoritos used to take him, as a child, to the ventas to take part in their juergas and drunken parties. And this was a very difficult thing for him, because, aside from the few months that he sang with La Cuadra, he had never wanted anybody to pay one single peseta to hear him sing."

He began to compose songs that spoke of the countryside and the suffering of the people:

A los cielos levanto fuerte la voz
pá que me escuchen los cielos.
Sí es verdad que existe Dios
que tire la vista al suelo
y haga un mundo mejor

"I wrote down the words that he created, because he can barely write. Belter Records heard him and told him they would like to make a record; what would he charge. He told them thirty thousand pesetas, the cost of having the baby. Then, later, I had Amanda and Emiliano."

Emiliano? Like the basketball player?

"Please! José has only seen one sports game in his





life, and that was soccer. Emiliano after Emiliano Zapata."

El Cabrero confesses that he has no political ideas: "I have had a very difficult life. Not because of the poverty that I have lived through, but because I have always been a rebel. I have always been outside of the crowd. In my house, I was the child who was hit the most. And later, life continued to hit me."

What do you think of Felipe González, Cabrero?

"He seems like a good person. He will have to see what they let him do!"

In saying "they" Cabrero includes the señoritos who invite him to perform at their parties, "and I have always said no, out of respect for the cante, because they don't like flamenco, ni ná, and out of respect for my people." He includes, also, those who go to Rocío, "to tell the Virgin how 'guapa' she is, when there is so much misery in the world--maybe you shouldn't write that because it might be considered another blasphemy and I could end up in jail again." "Them" also includes a mysterious prisoner who was in jail with José, "for some embezzlement in a rural bank, but while everybody else rotted there, he left during the day and only came back to the jail to sleep." And "they" also includes those who set the price of goats milk at thirty pesetas a liter and those who make fun of artists on stage and even other cantaores who laugh at him--they always ask him, when he comes right from the country to the recitals, dressed in his sheepskin coat, hat and boots, "y tí, Cabrero, when are you going to change clothes?"

"And political parties have called me to sing at their political gatherings; I have always said no. I have only performed once, and that was for free, for the CNT."

At this point, El Cabrero, who warned me in the beginning that, "when I feel comfortable, I talk more than a quack salesman," slowly lit a cigarette and launched into some private thoughts: "I bother people. I'm dangerous. For me, since my detention, there is only that. For all of 'them', my way of life is a danger. Because I don't want to be a millionaire, nor do I want my daughter to marry a famous bullfighter, nor do I want to cover my wife with jewels. If I sing, if I want money, it is to

buy goats and a little ranch house where I can raise animals and my wife can give me many children. And to be able to be free of the flamenco festivals. So that they don't have to pay me ninety thousand pesetas to hear me sing."

You must charge more than that now Cabrero.

"We'll see if they will pay. We'll see!"

Maybe you should do tours throughout Spain, like Isabel Pantoja.

And Cabrero jokes, "Rather than 'like' Pantoja, I would like to do it 'with' Pantoja."

You must have a lot of success with women, Cabrero.

"Well, yes, I do. But I don't deserve Elena."

But, do you only sleep with your wife, José? [It should be made clear that, throughout this article Elena has never been designated specifically as a "wife", only as Cabrero's "mujer", which can mean "women" or "wife". "Woman" sounds more crude in English than in Spanish, so I have opted for wife, even though a marriage has never been mentioned.]

"Just with her? No, I sometimes go with others."

And if she did the same, Cabrero?

And José Domínguez, who doesn't have a single dumb hair on his head, took the cigarette butt from his mouth, looked at me slowly and mumbled, "if she did the same, I would kill her!" And then a moment later he added, as if to justify himself, "What do you expect, the only university I even went to in my life has been this one!"

The sky has turned violet. In the distance a dog barks and the goats have been sent at a trot to the corral. The little house that El Cabrero has bought in Dos Hermanas ("I will pay 15,000 pesetas a month for approximately the rest of my life.") has a light in the doorway. Inside, there are many of Elena's books ("I read poems by León Felipe and Borges out loud to José and he enjoys it very much,") rustic furniture, and reproductions of Van Gogh's work on the walls. There is a television that is almost never on ("Since the program with Rodríguez de la Fuente went off the air, we hardly ever watch"). Three incredibly blond children jump into the arms of their father.

Do the children go to school, Elena?

"The two older ones, they started at five years old. No nursery schools or any of that. I gave up all of



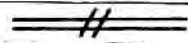
that so I could watch my children grow, to see how they become men and women. The natural function of a woman is to be a mother."

El Cabrero plays with his children. The youngest, Emiliano, has grabbed the leg of his father and imitating his calling to the goats, "ue, ue, ue." Five year

old Amanda, who on the day her father went to jail asked Elena, "Mama, is today the day papa goes to jail?", tries to pull the "pañuelo" [scarf-handkerchief] from his neck. José, the oldest, hugs his father and looks at the photographer as if to present his best profile. Elena goes into the kitchen to prepare a potaje de garbanzos, vegetables and bacon. Outside, beyond the door, lie the cold, the silence, the plains of Sevilla. Even further away, the judges, the jail, Lockheed, fur coats, jewels, Geneva.

Tell me, Elena, have you ever regretted coming to live with El Cabrero?

"No, never! El Cabrero, besides being the father of my children, the man with whom I sleep every single night, is my only, my one true homeland."



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"FLEGMENCO"

by Paco Sevilla

Legs have always played an important role in flamenco dance, but in the 1970's they made themselves particularly obvious, especially among gypsy dancers. Here are some of the very well-known gypsies who have specialized in this sort of display. Turn the page for names and complete photos.



(Photos: Peter Holloway)



FAMILIA MONTOYA (LEFT TO RIGHT): JUAN MONTOYA, CARMELILLA, LA NEGRA, (?), CARMEN MONTOYA, (?), (?), NINO GERO



MANUELA CARRASCO



LA SUSI



CARMELILLA MONTOYA



MANUELA CARRASCO AND RAMON AMADOR



MORCA

... sobre el baile

SPONTANEITY, IMPROVISATION AND ZEN

As children we were spontaneous. We were able to be ourselves, improvising in play and make-believe. We showed honest emotion and genuine delight in discovering ourselves, our bodies, as they learned to move, our minds and feelings as our emotions awakened in laughter and crying. Our "mental cup" was empty, ready and eager to accept new experiences, our "beginners mind," ready to learn and become aware of who we and what we feel. Honesty, spontaneity, freshness, inspiration and yes, enlightenment, is returning to our empty cup--our "beginners mind"--as it is called in zen.

Zen and flamenco are really one without trying. The reason that I mention zen is that the essence of both zen and flamenco springs from the same roots. From both zen and flamenco spring, not a philosophy, doctrine, rules or stone walls but spontaneity of each moment. Each breath is a way of just becoming ourselves, becoming life, so that our dance can dance, so that our breath can breathe, so that our feelings can feel, so that our enlightenment of art is art, so that our individuality is unique yet part of the whole, like a river blending with the sea.

Zen is basically enlightenment of who we are. We are we, dance is dance, life is life--no deep philosophy, just moment by moment, living each day full with spontaneity and calm. Our oneness is oneness with all--no separation or duality of physical and mental--just being.

There have been many books and articles written about zen and its relationship to creative endeavor (motorcycle repair, archery, martial arts, jogging, tennis, golf, etc.). These basically are paths to know thyself and in reality you can use any creative discipline to become at one with

yourself, your total self.

Flamenco is to "know thyself" in the most enlightened way. When you go to Spain, to the cradles of flamenco, you will see and feel the earth, the sky, the peoples; you will sense the history, the riches and poverty of cultures, the pain and pleasures, the joys and sorrows and the air, the aire and gracia of the ambiente that is the womb of the art--the freedom of the art of flamenco. Flamenco dance is movement that expresses this ambiente and when we study dance and become at one with the compás and the basic disciplines of the technique, it is the interpretation of all the facets of flamenco ambiente that we are saying.

It is often heard that flamenco is a "mature" form of dance, with its depth and profoundly "black rhythms" as Lorca says. This may be so, in part, but it is also born in the children and it is watching the children that you can truly see spontaneity, inspiration and uninhibited improvisation. Before there was even the word flamenco, people were expressing themselves in flamenco movement, singing flamenco songs and beating out the many accented rhythms that are now called flamenco compás. I personally have seen some of the most moving, mature and yes profoundly dramatic flamenco dancing done by children. Children of the ambiente are great teachers of the essence of the art.

When flamenco moves you to its beck and call, you will start out child-like in your feelings and movements. You may be awkward in your search--running on pure inspiration of your quest. With empty cup, your instinct and intuition will shine the way. You will find movement that you will study, practice, count out. You will become mental and even analytical, and with a strong awareness and desire, develop a technique that will speak flamenco. There has been much written and discussed about flamenco technique--too much or too little. Also there has been much on terms like "bailarin" and "bailaor" for the studied and the so called untrained natural dancer. In reality, flamenco technique, like all techniques in any art form, aids the artist in expressing the art, and there is no such thing as too much or too little. Technique cannot be measured if movement is expressing the truth of the ambiente, the art the humanness of flamenco life.

One day when you may least expect it, you will dance and come full circle. Your enlightenment will be in a flash, a child reborn, your empty cup will have overflowed with the essence. You will be flamenco, becoming the dance and it will be inspired, spontaneous and improvised with a knowledge learned of the soul, the soul of the ambiente that gave it all birth. You will be happy in your being the earth, the sky, the peoples, the history, the cultures, the pain, pleasure, joy and sorrow, breathing the aire and gracia, being born from the womb of the art, the freedom of the art of flamenco.

--Teo Morca



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FLAMENCO PROGRAM AT PUBLIC'S FESTIVAL LATINO

(from: The New York Times, Monday, August 20, 1984)

by Jennifer Dunning

Hispanic culture has been celebrated this past week in the Festival Latino en Nueva York at the Public Theater. On Saturday night, it was the art of performing that was celebrated, in an outstanding program called Cumbres Flamencas. Presented by a company of singers, musicians and dancers chosen by the Spanish Government, the program aimed at suggesting what has been and can be done with flamenco music and dance, an ancient improvisatory art form practiced by Spanish gypsies. Flamenco requires exceptional responsiveness among the performers, and it got it in Cumbres Flamencas.

Most exciting was El Güito, a leading flamenco dancer. Gifted with extraordinary articulation and command of the heel and toe in his foot beats, El Güito even more impressively has a stage presence that is both unassuming and mesmerizing. He has the gift, too, of stillness, so that the quick shifts in dynamics that are so exciting a part of flamenco were even quicker and more surprising here. There is a kind of roughness to his dancing that is refreshing after the slick pizzazz that one so often encounters on the Spanish dance circuit. And his great physical control did not rob El Güito of warmth. To watch him working so closely with his guitarists and singer, uncredited in the program but superb, was one of the evening's most memorable qualities.

At the end, El Güito summoned the two guitarists for brief solos of their own, the older one dancing a timid but



ENRIQUE MORENTE



"EL GÜITO"

elegant flamenco-jitterbug. It was a moment of wonderfully humane theater. Almost all of El Güito's dances were greeted with standing ovations, and for once the participatory yelps regularly heard from dance audiences today seemed an understatement. May El Güito return, and soon.

The same quick dynamic changes were evident in the guitar playing of Victor (Serranito) Monje, but here it was the exceptional specialty of his artistry that stood out. Could anyone ever have matched the delicacy of his fingering in one technical *tour de force*, or the lilting sweetness he coaxes from his guitar? Representing the new with Serranito, Enrique Morente held the audience with his quiet but penetrating "jondo" singing, half chant, half melodic song, which ended each time with just a turn away into the darkness at the back of the intimate Anspacher Theater stage space.

After the low-keyed attack of these artists, the music and dance of the popular Familia Montoya seemed almost raucous in its good-humored lustiness. But each group complemented the other. Cumbres Flamencas, seen here in its New York debut, would be a welcome addition on its own to the city's dance and music scene.

The well-staged, beautifully simple two-and-a-half-hour show would have been even more enjoyable had credits been given for the ancillary performing and the good lighting. And a word must be said for the pleasant and helpful young festival staff, which managed to keep the audience cheerful when the evening's second show started an hour late because of problems with the sound equipment.

Enrique Morente was born in Granada. At an early age he was considered to be a "young maestro of cante jondo." His artistic restlessness was channeled into the adaptation of poems by Antonio Machado, García Lorca, Miguel Hernández, San Juan de la Cruz, or Al 'Mutamid, as verses for his cantes, to which he gave new melodies and tones which had not previously been explored. His creations have influenced cantaores, both young and old, inspired new guitar music and acted as a base for the dance of distinguished

artists in el baile. The interest and debates that are stirred up by each new contribution of Morente has gone beyond that of the strictly flamenco, since he is also acclaimed as a singer and composer by directors of film and stage, including such prestigious figures as Marsillach, Borau, and José Luis Gómez. He has received some of the most important awards, among them the National Prize for Cante awarded by the Cátedra de Flamencology de Jerez in 1975, and the National Prize for a recording, by the Ministry of Culture in 1978. He has travelled the world with his cante, performing on such famous stages as those of the Olympia in Paris and Lincoln Center in New York. His outstanding records include:

- "Cantes antiguos de flamenco"-HISPAVOX S 20049
- "Homenaje flamenco a Miguel Hernández"-HISPAVOX CLAVE 18-12516
- "Se hace camino al andar"-HISPAVOX CLAVE 18-13425
- "Homenaje a Don Antonio Chacón"-HISPAVOX 18-24791/2
- "Despegando"-C.B.S. S52868
- "Sacromonte"-Zafiro ZL-552
- "Cruz y Luna"-Zafiro ZL-594

El Güito was born in Madrid. Since he was a child, this gypsy has danced in movies, theaters and tablaos. He was part of the company of Pilar López in those years that included other young dancers--Antonio Gades, Mario Maya, etc-- who would later become representative artists in the baile español.

Considered from the beginning as a master of the genuine essences of the baile flamenco, he was still quite young when he was awarded the "Premio de las Naciones" in Paris in competition with some of the best dancers in the world. El Güito has performed in many countries with his own company and was a guest artist with the Ballet Nacional Español and the Ballet Español de Madrid. His creation "por soleá" is one of the important milestones to be

achieved in the baile.

Serranito was born in Madrid and, from an early age, distinguished himself by his feeling for all aspects of flamenco, although he performed professionally only as a guitarist--being one of the first concert artists and, of course, the first of his generation. Victor Monge "Serranito" has travelled the world, receiving critical praise in settings as prestigious as Royal Albert Hall in London, and the Theater of Nations or the Metropolitan Opera House in New York. Among the outstanding records of Serranito are:

- "Aires Flamencos"-HISPAVOX-HH(S) 10-399
- "Virtuosismo Flamenco"-HISPAVOX-HH(S) 10-392
- "Victor Monge, "SERRANITO"-COLUMBIA TXS 3054

Familia Montoya, composed of seven members, is the present day professional group that best portrays the Andalusian gypsy family, cultivating its act and presenting it as a unite. Juan Montoya and El Morito are the bailaores; La Negra and Carmen Montoya are singers and dancers; Niño Gero and El Roto play guitar. Together they celebrate on the stage a fiesta of ancient and complex roots. Their domination of the rhythm of flamenco is absolute--whether speaking of cante, baile, or guitar--as they have demonstrated during their many performances in the flamenco festivals of Andalucía, where they are undeniable stars. Their fame has spread throughout Spain and beyond. Among their many performances outside of Spain, was one called "Noches de España" in Montreux, Switzerland, in July of this year, a performance that was televised throughout Europe. Familia Montoya has performed with "Pegasus," Paco Lucía, and Lole y Manuel--these latter being members of their family. Their records are:

- "Triana"-CBS-551818
- "En familia"-CBS-584150

* * *



LA FAMILIA MONTOYA

JOSEPH PAPP PRESENTS FESTIVAL LATINO

by George Ryss

Papp, one of the most respected producers in the New York area, has credits of large extravaganza shows, plays etc... His new venture "Festival Latino" spelled quality from So. America...Cuban dancers plays from Argentine, Uruguay... exotic show from Brazil...I saw the word on the preview CUMBRE FLAMENCA and knew that there was something in the making...To this Festival Latino and its quality the Spanish government added for the first time through its Ministerio de Cultura La CUMBRE FLAMENCA for New York.

What was probably the greatest flamenco presentation ever has been presented by CUMBRE in Teatro Alcalá Palace in Madrid during the week of March 17 to 21, 1984--The Cumbre for New York had the same high quality of presentation, yes the very best in each of their realms, namely four groups

1. Serranito--master guitarist
 2. El Güito--master bailaor
 3. Enrique Morente--master of cante jondo
 4. Familia Montoya--authenticity in Andaluz music
1. Serranito showed his solo guitar in exceptional performances of Tarantas, "Llora la Farruca" (in D), Bahía de Cádiz (Alegrias)...he was next joined by guitarists Francesca and Angel Cortés, dedicating his program to the memory of Carmen Amaya, the three guitarists played: "La vuelta de Rocio," "En la viña" (a guarjiras)--a zapateado, a bulerías and campanilleros.
 - It is interesting to note that Serranito played in New York in 1975 with a different trio--playing a classic Ramírez. Serranito is one of the masters of the guitar--the trio playing is unequalled anywhere in the world.
 2. El Güito--after the Serranito music had ended, entered his close friend dancing por Farruca...El Güito had his schooling like Antonio Gades and Maya with Pilar López, the endless classics of Albeniz, Granados, Falla...New York he enthralled with a different attraction, baile flamenco and the aficionados in attendance, mainly dancers, loved El Güito. Look at the company he kept: cantaor Indio Gitano (from Cáceres) nicknamed Moro - Indio Gitano with Escudero on guitar gave a great rendering por siguiriyas; cantaor Rafael Fajardo, only 27 years old and from Granada, tall, he might have come over from the Olympic basketball final in Los Angeles (do not make the mistake when he opens his mouth, it is all cante gitano) what with seasoned Enrique Escudero and Carbonell Bola on the guitars...flamenco at its best...we will not forget his memorable Soleá.
 3. Enrique Morente...poet, composer, creator of the cantes andaluces came on the stage by himself...to render Martinete in the intimate theatre. Next he was joined by the other Granadino, Paco Cortes (the young guitarist who considers home Las Cuevas de Sacromonte where his parents still live), in their rendition of Granadinas... (it should be mentioned that Paco played for Maya in the original version of "Camelamos naquerar") .. Morente's other guitarist was Jose Carbonell, the palmeros were Antonio and Miguel Carbonell...Enrique later performed Tientos por zambra, bulerías, zambra and in the end he sang his solea antigua.
 4. As a final the greatest of them all, La Familia Montoya and their program they dedicated to Sabicas...here they were: Carmen, Antonia (La Negra) (Jaleo--May '81 p. 17) among the greatest of cantaoras and with them Carmelilla, the bailaora Carmelilla...Montoyas had the superb guitarist Niño Gero and Roto (Jiménez) at their side--Cante andaluz from Sevilla in all its authenticity, what a treat!

Among local flamenco greats in attendance: Reynaldo Rincón with Dominico Caro. Sabicas (bright and dapper and ready for a California tour) brother Diego, Emilio Prados --Flamenco authorities Brook Zern and Vicente Granados, Antonio David--cantaores Domingo Alvarado, Paco Alonso, Paco Montes--Bailaoras Jose Molina, Estrella Morena, Manolo Rivera, Roberto Lorca, Maria Alba, Victorio Korjhan, La

Tata, Liliana Morales (back from Spain), Carlota Santana, Melinda Marquez, Mara Sultani, "The Shah of Iran" (who promised to write for Jaleo about the Cumbre), Jorge Navarro, Orlando Romero, Nita, Arturo Martínez (attended all four shows). From Philadelphia: Carlos Rubio (very close friend of Serranito), Julia López and Julio Deerfield.

MANUELA VARGAS

THE FOAL WHO BECAME A BAILAORA

[from: *El País*, July 22, 1984; submitted by Brad Blanchard; translated by Paco Sevilla]

The bailaora Manuela Vargas, from Sevilla, 43 years old, is Medea, the classical myth created by Euripides. From a poor gypsy family, Manuela Vargas is the classic example of a professional artist who began at the bottom and achieved the status where her art is recognized everywhere.

"I began to dance when I was five years old. At eleven, in Sevilla, I danced in private fiestas. Until I was sixteen, I never went to a dance school. I danced without training because we had no money. The first nightclub where I danced was El Guajiro. I began there with an extraordinary group, including El Farruco, Cristina Hoyos, Fosforito, Lebrijano, and Chocolate. I was one of those "chiquillas" that arise in Sevilla spontaneously and you could say that I was born dancing, as if I were a young foal. I was twelve years old when a man named Roberto Nobles, of the *El Clarín*, came from Buenos Aires and was given an homenaje here. He came to the tablao and gave



us about 12,000 pesetas, and from then on I was able to go to the school of Enrique el Cojo, my only teacher. Now, in ballet, I have teachers, but before, never.

"In 1963 I was finally able to form my own company. That year, José Monleón set up a show for me in The Theater of Nations in Paris. I was there among ten other stars. Based on that show, I had a great success. They gave me an award that could have gone to any of them because we were all very good artists, but I received it. Later, London, Paris, Italy, New York... I never stopped."

(continued on page 26)

LA CATEDRA DE FLAMENCOLOGIA - 25 YEARS

(translated and edited by Paco Sevilla)

On the occasion of its 25th anniversary (officially, September 25, 1983), the Cátedra de Flamencología de Jerez de la Frontera published a pamphlet describing a little about its activities and history. We have translated some of the more interesting parts here:

The Cátedra de Flamencología y Estudios Folklóricos Andaluces is an academic institution that has as its objective the study, investigation, salvation, preservation, promotion, defense, and dissemination of the art of flamenco and the genuine folklore of Andalucía. It developed out of several other groups -- the Grupo Atalaya, made up of young writers and artists, the Centro Cultural Jerezano, and as a continuation at a higher level of the Peña Artística y del Folklore that was active in Jerez in the 1940's and '50s.

The Cátedra was officially founded on September 24, 1958, as an autonomous and special section of the Centro Cultural Jerezano - (later called the Ateneo de Jerez); in 1960, it first called itself "Cátedra", and it began to have a proper and independent life as an academic corporation in 1973. When the Cátedra was founded, there was a need to save and restore the flamenco dances and songs, as well as much of our other folklore, which were dangerously close to the point of disappearing. So, for the first time in Andalucía there could be a serious, permanent and continuous means of studying this material.

The main governing body is The General Assembly, headed by a "Consejo Rector" (Governing Council) and assisted by a "Consejo Asesor" (Consulting Council), both of which are divided into different areas of work. At the same time, the Cátedra is divided into four specialized branches: Aula de Cante "Manuel Torre," Aula de Baile "Juana la Macarrona," Aula de Guitarra "Javier Molina," and Aula de Folklore Andaluz. As a special section, with its own board of trustees, there is the Museum of Arte Flamenco.

The members, which are elected, include scholars, researchers, critics, professional artists, and reliable aficionados from all over Andalucía, as well as some from outside the region.

Since 1974 the Cátedra de Flamencología has occupied a large two story building contributed by Domecq -- which also helps out with the maintenance. The bottom floor houses the office of the secretary, the library, record collection, archives, lobby, assembly hall and conference room. All the walls of the floor and all of the second floor (still quite insufficient) are occupied by materials of the Museo del Arte Flamenco.

Aside from Domecq, which has helped in many activities, the most consistent and important sponsors have been the Government of Jerez, the Caja de Ahorros de Jerez, the Diputación Provincial de Cádiz, Exporters of Sherry and the Consejo Regulador "Jerez-Xérès-Sherry." The Cátedra has also received, during its 25 years of existence, important help from the Department of Education, Science and Culture, as well as from the now defunct Department of Information and Tourism.

Upon completing its silver anniversary, the Cátedra de Flamencología would like, by all means, to improve its infrastructure, such as that of the museum, to form an official board to seek finances for all types of activities, to incorporate modern audiovisual media for research and study, to reinstate the plan for publishing flamenco material, and to promote scientific meetings, seminars, contests, etc. Also, it would desire to continue the annual festival "Flamenco en Jerez," "La Fiesta de la Bulería" and the International Summer Courses.

Some Outstanding Activities of These 25 Years:

1958-Founding of the Cátedra. The beginning of a scholarly radio program in Jerez that lasted for several years.

1959-Commemorative plaques were placed on the houses where the cantaor Manuel Torre and the guitarist Javier Molina were born.

1960-The inauguration of the Servicio de Publicaciones, with the first issue of the magazine, Flamenco. Later, there were two more issues of the magazine and some books and pamphlets.

1961-First "Curso Nacional de Cante Andaluz" and the first "Festival Flamenco de Arcos de la Frontera."

1962-National homage to the Honorary Director of the Cátedra, Antonio Mairena, after he was awarded the "Llave de Oro del Cante."

1963-Beginning of the International Summer Courses and the festival "Flamenco en Jerez," which have continued annually since then.

1964-The first "Semana Nacional Universitaria de Flamenco." Creation of the National Flamenco Awards that have been given annually until 1980. Beginning in 1983, they will be awarded every three years. [Jaleo has tried, ever since it began, to get a list of the "Premios Nacionales" awarded by the Cátedra, but all efforts have met with only limited success -- they send only partial lists and say they can't find a complete list, but will send one some day]

Here are some of the major awards:

Cante: Terremoto de Jerez (1965), Aurelio Sellé (1966), Antonio Fernández "Fosforito" (1968), Antonio Nuñez "Chocolate" (1969), Manuel Vargas (1970), Antonio Mairena (1971), Enrique Morente (1972), Rafael Romero (1973), Camarón de la Isla (1975), Juan Peña "Lebrijano" (1979).

Baile: Rosa Durán (1965), Antonio (1966), Trini España (1967), Loli Cano "Solerade Jerez" (1968), Manuela Vargas (1969), Matilde Coral (1970), "Trio Madrid" (El Güito, Carmen Mora, Mario Maya) (1971), Merche Esmeralda (1972), Faico (1973), El Farruco (1975).

Guitar: Sabicas (1965), Melchor de Marchena (1966), Juan Serrano (1967), Manuel Cano (1968), Manuel Morao (1969), Paco de Lucía (1970), Victor Monje "Serranita" (1971), Manolo Sanlúcar (1972), Parrilla de Jerez (1973), Paco Cepera (1975), Enrique de Melchor (1979).

There have also been awards (not every year) for teaching, records, research, poetry, newspaper articles, radio-TV, and, of course, Donn Pöhren was given an award in 1970 for his books, The Art of Flamenco and Lives and Legends of Flamenco.

1965-Commemoration of the centennial of the birth of the cantaor Don Antonio Chacón.

1966-Beginning of the creation of the Museo del Arte Flamenco.

1967-Creation of the "Fiesta de la Bulería" to elevate the cante of Jerez and award, each year, the "Copa Jerez" to the best local artist.

1968-First "Florales del Flamenco" in memory of the poet Ricardo Molina, repeated in 1969, and again in 1978 on the occasion of the centennial of Manuel Torre. The Cátedra is in charge of the "I Velada de Cante Jondo" in Lora del Río (Sevilla).

1971-First "Festival Flamencología" in the Teatro María Guerrero in Madrid.

1972-The Department of Education and Science authorizes the functioning of the Museo of Flamenco.

1973-Approval of the new "Statutes of the Cátedra" as an independent cultural center.

1974-Domecq donates the present building to the Cátedra and Museo. Debut of the "Concierto de Jerez," promoted by the Cátedra, composed by Benito Lauret, with the Symphonic Orchestra of Jerez, and Manuel Morao as guitar soloist.

1975-Beginning of round table discussion called "Cátedra Viva" with the participation of peñas, artists, and aficionados.

1976-Homage to the Jerez cantaora Antonia Suárez. Debut of "Retablo Flamenco" with Parrilla de Jerez on guitar and Alejandro Villatoro on piano.

1977-National Assembly of Flamenco Organizations.

- 1978-Commemoration of the I Centennial of the birth of Manuel Torre, with celebrations in Jerez and Madrid.
- 1979-Debut of the Misa Flamenca de la Nochebuena de Jerez, directed by Parrilla.
- 1980-Fiestas de la Nochebuena de Jerez.
- 1981-Participation by the Cátedra in the artistic organization of the traditional "Tablaos de la Fiesta de la Vendimia," celebrated in honor of Fernando Terremoto, who died the night before.
- 1982-The record "Así canta nuestra tierra en Navidad" is made by the "Coro del Aula del Folklore Andaluz" of the Cátedra.
- 1983-Silver anniversary. Making of a second record of Villancicos.
- Official Address of the Cátedra:
Cátedra de Flamencología y Estudios Folklóricos Andaluces
Calle Quintos, No. 1 (Edificio Domecq)
Apartado de Correos, 246
Jerez de la Frontera (Cádiz), Spain

RECORD REVIEWS

OF THE ARABIAN AND THE ANDALUCIAN

"Macama Jonda"

by Angel Fernandez Caballero

[from: El País, August 13, 1983; translated by the Shah of Iran]

Author: José Meredia Maya
Cantaóres: Antonia, la Negra; Luis Heredia, el Pláco; Jaime Heredia, el Parrón
Guitarristas: Paco Cortés, Pedro C., el Niño de Jero; Miguel Ochando
Flauta: Rafael Carretero
Orquesta de Música Andaluza de Tetuán, con el cantor Chekera
Ariola, I-205400. Barcelona, 1983

Lately, a musical show with the same name as this record-cassette "Macama Jonda" has appeared on some Spanish stages. "Macama" in arabic means meeting or encounter,¹ from which information the reader can gather an idea of the intentions of this work, expressed by the author when he writes, "We wish to show the possibilities of encounters between men and between peoples, symbolized by a wedding of an Andalucian man and a Moorish woman from Tetuans. This allows us to show certain fundamental traits common to both peoples."

This recording is the soundtrack of a show held in the Manuel de Falla Auditorium in Granada. Naturally, even though the soundtrack is good, the retention of the audible part alone of a show intended for theater, in which the dance forms a greater part than the cante, only a certain portion reaches us, and not the greatest portion at that.²

Personally, I am one of those who believe, as I have written before, that the influence of Arabic music over flamenco has been traditionally over-rated, and has not been so important as some claim.³ These attempts to give us both cultures that are already formed, function at a superficial level, as we do not wish to become serious and transcendental.³

From the purely flamenco point of view, the recording is pleasant. Of course, do not expect to be elevated to paradise, since the individuals who make it possible are not extraordinary. In certain theatrical productions, specifically those of Madrid, the show included the participation of Enrique Morente, but in the record-cassette he is not present. La Negra, El Pláco, and El Parrón perform. Some of the songs are choral numbers, which lowers even more the flamenco quality.

The lyrics by the Heredia/Maya attempt, and usually achieve, that simplicity peculiar to folk lyrics and handily lead to the overall intention. For example:

Un hombre tiene su hermano
En otro hombre que tiene
Igual de limpias las manos.
Bonito, verdad?

A man has as his brother
Another whose hands are virtually clean
Beautiful is it not?⁴

1. Who says? "Maqaabilla" is the word for "encounter or meeting" in Classical Arabic as well as in most arabic dialects. The "Maqaama" is the name of a great and respected body of arabic narrative poetry which flourished in Spain during the Moorish occupation. As for "Macama", a poor translation of God-knows-what, the word draws a blank. This contrived record title may fool the general Spanish public and may escape the notice of the respected "El País," but "Jaleo" will not be deceived. We aspire to a certain minimum level of journalism and scholarship.
2. The reader will excuse the nebulous and imprecise verbiage, and try to figure out for himself the meaning of these tangled and mangled lines. I am only the translator, not the author, of this review, and disclaim responsibility for its scurvy style. Major surgery would be required to render this review presentable. This undertaking is beyond the purview of any translator.
3. A-men. Even more so, the influence of Jewish music on flamenco music has been over-rated. Anyone familiar with Jewish liturgical music, or anyone who has, on a warm afternoon, dozed through Sephardic love songs will affirm this notion.
4. If you say so. I fail to see the merit of these verses. Any reader should feel free to enlighten me on this or on any other matter should he see fit.

-The Shah

* * *

EL TOQUE ACTUAL

Enrique de Melchor "Sugerencias"

Zafiro MPL-179

[from: El País, August 13, 1983; drawn out of ye Spanish by ye Shah of Iran]

by Angel Fernandez Caballero

What has been lacking is a solo recording by Enrique de Melchor, one of the true masters of present-day flamenco guitar. Son of the unforgettable Melchor de Marchena, Enrique had in his own house an exemplary model to follow, and this is obvious. Despite his thirty-one years of age, Enrique has not maintained strictly what he learned from his father, but rather his uneasiness and that of others of his generation, lead him to incorporate in his toque that which is appropriate to their age.

For, certainly, flamenco guitar, as well as cante and dance, change with the times, and nowadays it would be unthinkable to produce a recording anchored in the toques of Ramón Montoya, Javier Molina, Niño Ricardo, or even Melchor de Marchena. I shall not speak of technique, in which the change has been radical, but rather of the "sorel" with which today's guitarist approaches flamenco.

As a creator, Enrique de Melchor shines here in extraordinary prominence. We knew him well as a tocaor accompanying baile and cante, but not so much as a concert artist. Devising this aspect with his own composition, Enrique offers us a splendid exercise, wonderful and of rare beauty. It is certain that some of those compositions are easier than others and - why not admit it - more commercial. But next to them are a *rondaña* of unusual greatness, some very emotional granainas dedicated to his

father, some tangos, a zapateado, and some bulerías whose flamenco accent is clearly audible.

The commercial concession is in this introduction in which figure, in addition to the guitar of Enrique de Melchor, a series of instruments foreign to flamenco. With these, the toque occasionally seems strange and, one might conclude, adulterated, with so much adornment and strange clothing that the flamencan essences disappear from sight. Nay, not so. Even if we discount the other sounds and remain only with the guitar of Enrique, our beloved toque jondo is there and remains alive in all its grandeur.

ZORONGO FLAMENCO

ZORONGO FLAMENCO KEEPS FLAME OF SPANISH DANCE BURNING BRIGHT IN CITY

(From: Minneapolis Star and Tribune, January 27, 1984)

by Mike Steele

From the late 1920's to the early '60s, Spanish dance was undeniably hot stuff - white hot, passionate, sensual, colorful and rhythmically exciting with its strumming guitars, clacking castanets and stomping feet. There was a time when Spanish dance troupes could fill the Metropolitan Opera and you couldn't turn on your old Motorola without seeing the haughty Jose Greco and his steamy partner, Nana Lorca, flying across the screen.

Since then, for a variety of reasons - the vagaries of TV taste, the rise of modern dance, the flooding of the field with mediocre opportunists, internecline battles among flamenco purists, Spanish classical dancers and the more theatrically oriented wing of the movement - Spanish dance has declined in popularity.

The famed New York Flamenco clubs have virtually all closed. Spanish dance on television is rare. While several dancers and teachers are sprinkled around the country, only a handful of troupes exist, maybe no more than four or five.

One of those, Zorongo Flamenco, happens to be quartered in Minneapolis and, if it isn't exactly doing the Johnny Carson circuit and becoming a household word, it performs regularly in clubs and on tour. (Its tours have included places as diverse as Alaska, a few years ago, and Yugoslavia last year.)

The heart of Zorongo Flamenco is Suzanne and Michael Hauser, the latter the son of modern dance choreographer Nancy Hauser. Suzanne, under the name Susana, has been the troupe's leading dancer-choreographer since the company came into being, first as Trio Flamenco in 1976, then as Zorongo Flamenco four years later.

Suzanne has been dancing since she was 3. Her guitarist husband is quick to note that in the '60s she was chosen "Minnesota Queen of the Twist and she toured for a while with Donald O'Connor and Ann-Margaret." But she's devoted her life to Spanish dance since 1976 and has trained with many of the greatest Spanish dancers. So involved is she that in 1978 she went to the source and spent 3½ months living with a gypsy flamenco troupe in typically wild gypsy fashion in northeast Spain. The Hausers have spent so much time in Spain's flamenco schools that they recently purchased a small apartment in Madrid.

"It's an amazing atmosphere," she said. "It's always been the folk art of Andalusia, but I can't think of any other folk art that has grabbed the worldwide attention flamenco has. In Madrid you see people of all nationalities in the schools. The Japanese, for instance, have become incredible technicians. In the troupes performing in the clubs it's almost certain that a third of the dancers will be Australians or Americans.

"It's a form that deals with basic emotions, with fear, lost love, celebration, with poetry and color. Some aficionados feel the singing is most important. But really the important thing is the ensemble, the way the dancing, singing and music come together and play off each other.

I've been dancing it for well over 15 years and I'm still uncovering subtleties, finding mysteries.

"Spain has an odd attitude toward it," she continued. "The government would like to push classical dance more because flamenco, after all, is the music of the oppressed, like blues here. It's not sophisticated. I was really concentrating on classical until I went with the gypsies. They said, 'Susana, you're so classical.' So I was determined to really get into flamenco. Then when I returned my partner told me I should become more classical, more elegant, more balletic. I've determined they both have much to offer. I'm not a purist."

"It's like jazz," said Michael. "There is a lot of improvisation within the rhythms. Flamenco music has adapted a lot of new, modern music ideas just as flamenco dance has been taking in modern dance ideas. You'll see the dance now using space more rather than concentrating so much on inner intensity."

He, too, has studied flamenco guitar often in Spain, "which is the only way to do it. Flamenco guitar was originally played very primitively and used just to accompany dancers. But with the advent of the classical guitar and those techniques, flamenco developed and by the 1930s guitarists began performing solo. Someone like Paco de Lucia, whose music we're using, is third generation and though he's incorporated lots of modern music and modern techniques he's kept the substance of flamenco, the pulse, the exact rhythm, the same old melodies with the same embellishments. But the only way to learn to play that way is by accompanying. Too many guitarists today just want solos, but until you've been in those Spanish studios and been yelled at by dancers, you can't know what it's about."

The coming concert will be divided into two parts. "The first will be Spanish classical dances," said Suzanne. "We're doing them specifically for those who will feel cheated if we didn't have castanets and colorful costumes."

The second will be an experiment, a sort of flamenco narrative ballet. "I must admit I was very influenced by the movie version of 'Blood Wedding,'" she said. "It was directed by Carlos Saura and danced by Antonio Gades, the same two who did the recent 'Carmen.' The idea of telling a story, even of doing a classic, using flamenco style, was very exciting. I started looking at plays and stories and, naturally, turned to Federico Garcia Lorca."

About six years ago the Hausers were part of a production of Lorca's "Yerma" put on by the late Olympia Arts Ensemble. If the play didn't totally work, the excitement aroused by the dancing and the whir of folk elements certainly did. Suzanne went back to it.

The play, with one foot firmly in Spain's folk traditions, tells the tale of a woman torn between a passionate desire for children, which her former husband cannot give her, and her code of honor, which will not allow her to find another father for them.

"My version will be totally different from the Olympia version," she said. "To me the story is not so much about Yerma's being barren as it is about her accepting her tragedy. It has the emotional tonality that's at the heart of flamenco."

The music is by Michael Hauser, Paco de Lucia and another noted flamenco guitarist, Emillo de Diego. The costumes, a far cry from the elegant, ruffled classical costumes associated with flamenco, are based on works of Julio Romero del Torres, a famed painter from Cordoba.

Dancing with Suzanne Hauser will be Manola Rivera, a New York-based dancer with whom she's been dancing for several years. "I think he's one of the best in the world," she said. "He's danced with Maria Benitez, Jose Molina, Jose Greco, but he knows modern dance and he's danced in musicals and in the movies. We go well together with our hot Latin temperaments. I have choreographed a part where I will kill him during the dance. I'm sure he will be interested to see how close I really come.

"We dance together about six months each year and Michael gets very concerned about our temperaments. He thinks we're fighting but really we're, well, what?"

"You're fighting," said Michael. "But you know Latins calm down real quick. They can be in the back of the van screaming and shouting and in 10 minutes they're laughing

and talking while, being a northern European, I'm still in front brooding."

The Hausers also are bringing in a singer, Dominico Caro, whose career goes from the Greco troupe to the Julliard American Opera Center.

Joining them locally will be Elena "La Cordobesa," a Cordoba-born singer who now lives here. There also will be a supporting cast made up of Suzanne's students, many of whom have studied in Spain, a second guitarist and perhaps another male dancer from New York.

After the concert they will continue touring and playing in clubs - "our latest was in Detroit in a club that turned out to be owned by and frequented by Iraqis," Michael said. "They shouted and yelled throughout the whole performance until finally Suzanne did a very classical introverted piece and they all got very quiet and introspective and, when it was over, threw a hundred \$100 bills on the stage. Now that was all right."

The Hausers will continue their push for Spanish dance. It so dominates their lives that their dog, Mozart, takes commands only in Spanish.

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TROUPE SUCCEEDS WITH TRADITIONAL FLAMENCO BALLET

(from: Minneapolis Star and Tribune, Feb. 6, 1984)

by Mike Steele

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

The concert opened with three quick Spanish classical pieces bringing in the more flamboyant and dramatic aspects of the form - the castanets beating out their complex rhythms, the rhythmic sounds of boots hitting the floor, the more dramatic gestures, the typically elegant Spanish

costumes. It was a well chosen introduction carried off with spirit and expressiveness by the troupe's leading dancers, Susana and Manolo Rivera.

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

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

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

"Yerma" deals with one of Lorca's recurring themes: the frustrated instinct for motherhood.

He's basically an elegiac poet, mourning what might have been, and his work moves rapidly from great bursts of excitement to graceful lamenting. This is the stuff of dramatic dance, and to a great degree Hauser has captured its essence.

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

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

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



MICHAEL AND SUZANNE HAUSER WITH MANOLO RIVERA



ZORONGO FLAMENCO WITH DOMINGO CARO
MICHAEL AND SUZANNE HAUSER AND MANOLO RIVERA

rhythm changes and big, sudden breaks that pulse and ritard and pulse again.

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

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

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

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



ANSWERS TO "FLAMENCO QUIZ" PAGE 5

Answers

- | | |
|------|-------|
| 1. B | 8. B |
| 2. C | 9. A |
| 3. B | 10. B |
| 4. B | 11. A |
| 5. B | 12. A |
| 6. C | 13. C |
| 7. B | 14. C |

REVIEWS

CAROLA GOYA AND MATEO IN
"CONCERT OF THE CASTANETS"

(from: Dance Diary, June 22, 1984; sent by Mary Poeltl)

by Jennie Schulman

As Matteo has stated: "Contrary to popular belief, castanets are not indigenous to Spain." In one of the most fascinating demonstrations ever seen at the American Museum of Natural History, Matteo set about enlightening everyone on the history and variety of castanets utilized by civilizations from ancient Egypt, Greece, Rome and Africa and carried into our own century from ancient and baroque times. And if anyone knows the a to z of castanets it is Matteo. His book, "Woods That Dance," is about the only definitive one on the subject. Unfortunately, it has been too long out of print. Currently, after eighteen years of research, Carola Goya and Matteo are in the process of completing an encyclopedia on Spanish dance terminology. The "Language of Spanish Dance," for which there has long been a crying need.

Carola Goya was the first to appear with symphony orchestras as castanetist and Matteo has conceived a way of scoring for castanets which was illustrated by slides and it proved a precise and clear means; one that wouldn't be at all difficult to absorb, even for neophytes.

What was so remarkable about "Concert of the Castanets?" Everything! In addition to illustrating the use of castanets in flamenco and Spanish classical dance, the presentation showed us the variety of music that the so-called "wooden clappers" can transcend and the endless nuances that can be achieved. The team, assisted by guest artists Ellen Sulides, Robert Sinclair, Juan Antonio Altamirano, Marc Saint-Germain, Jerane Michel and Liliانا Morales, illustrated how castanets can be utilized in accompanying everything from Scott Joplin to Johann Strauss; Louis Gottschalk to Enrique Granados. One of the highlights was the interpretation of "Weiner Bonbons" (Vienna Bonbons), a first time in history, by castanets, with soprano toned castanets played by Carola Goya, mezzo by Ellen Sulides, baritone by Robert Sinclair, bass tones by Juan Antonio Altamirano and tenor by Matteo. To say that the audience flipped is putting it mildly. But then everything performed on the program had them galvanized.

Since this was a program covering the wide range of castanets, the aforementioned players refrained from actual dancing except, of course, for the dancing of the arms and the upper torso. Still the program was not without dance. Jerane Michel performed her own version of the "Intermezzo" from Enrique Granados' opera "Goyescas" and she danced this with classic finesse and exquisite form. Liliانا Morales danced the "Jota Aragonesa" glowingly. This was not the balletic form seen of late but seemed rough hewn by comparison. Still it was authentic, performed precisely in the manner that you would see it danced when visiting the Aragon province of Northern Spain. The two ladies also concluded the program with the traditional "Sevillanas". But not before Carola Goya and Matteo strutted their way through Scott Joplin's "Maple Leaf Rag," accompanied by castanets, which was a joy to behold.

We have long known of Carola Goya's and Matteo's devotion to Spanish and other forms of ethnic dance, but we were not prepared for the degree of enlightenment and entertainment they brought to their lecture-demonstration, "Concert of the Castanets." Too many times, in demonstrations of this type, scholarship can be accompanied by stuffiness. But the team of Goya and Matteo enchanted the audience from start to finish. We feel that this is the type of program that could have a wide outreach. There

is nothing esoteric or pompous as the performers indicate the evolution of castanets from weapon to concert stage; from clatter to written score.

Mention must be made of the stunning gowns that Ellen Sulides designed for the ladies which were absolute knockouts. If ever Ms. Sulides should decide to retire from dance she has a whole new field ahead of her.

The Matteo Ethno-American Dance Theatre is part of the Foundation for Ethnic Dance, Inc., a nonprofit organization, located at 17 W. 71 St., NYC 10023.

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LAS PREFERIDAS AND ENSEMBLE ESPANOL JOIN FORCES IN EVANSTON

Ridgeville's Cultural Arts Center in Evanston, Illinois, presented an outdoor concert at Ridgeville Park this summer, made possible in part by a grant from the Evanston and Illinois Arts Councils. Las Preferidas was joined by members of Ensemble Español and special guest artists, Karen Stelling (1st dancer of Ensemble Español), and Victorio Korjhan. The first half of the program was regional and classical Spanish dance and ended with a stunning performance of "Asturias" by Stelling and Korjhan. Guitarist Luis Christensen and singer Paco Alonzo then joined the dancers on stage for the flamenco portion of the show. The passionate music, stimulating palmas and colorful costumes, together with the exuberance of the dancers, intoxicated the audience and brought it to its feet with applause and cheers. "We were thrilled with the intensity of their response," says Jane Bradley, "and look forward to repeating this kind of concert next year."



photos by Christine Fransen

KAREN STELLING AND VICTORIO KORJHAN



ENSEMBLE ESPANOL



photo by Marc Cummings

VICTORIO KORJHAN TEACHING MASTER CLASS AT RIDGEVILLE STUDIO



photo by John Nemerovsky

LAS PREFERIDAS: JANE BRADLEY, ZOE EMAS AND JACQUELINE TRUE



JANE BRADLEY

photo by Chris DeMatteo

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PACO DE LUCIA, REMOTE PERFECTION

[from: El País, July 25, 1984; submitted and translated by Paco Sevilla]

Review of a recital by Paco de Lucía, with Ramón de Algeciras (guitar), Pepe de Lucía (cante and guitar), Carlos Benavent (bass), Jorge Pardo (flute), and Ruben Dantas (percussion), in the Cuartel del Conde Duque, Madrid, on July 23.

by Angel Alvarez Caballero

Camarón de la Isla was also announced, but he didn't show up. Since this cantaor does this from time to time, the public takes him philosophically and doesn't get too mad. But the government in Madrid should take note. In the festival of San Isidro [Madrid's big festival] in the Palacio de los Deportes, Camarón left the audience hanging and finally condescended to appear at exactly two o'clock in the morning. This time, not even that -- he didn't appear to sing at all! If a bullfighter does that, they go looking for him, take him to the police station, and he leaves only after paying a fine in the millions. Camarón seems to enjoy the luck of impunity. From time to time he stands the people up, and nothing happens to him. And since they keep contracting him -- he is the most sought

after singer today and charges the most -- I suppose that all the rest doesn't matter to him.

So it was that Paco de Lucía had to face the concert alone. But he was backed up by a group that included his brother Pepe and Ramón. It was a brilliant concert, thought-provoking, with many elements of jazz, salsa, and afro. That which was, perhaps, lacking was flamenco. The solos by the flute and percussion were at times spectacular. And, of course, the toque of the "chicos de la Lucía." Paco is a master; that is undeniable. He reached the highest point that flamenco could offer him and then dedicated himself to experimenting in other directions. At times he succeeded, others not as much. What he played in the Conde Duque seemed to me to be a bit superficial, mechanical, automatic. Music played too often? I was most interested at the beginning, when Paco was alone on the platform and he came close to the essences of flamenco, that playing rich in inspiration that Paco can do like nobody else.

But, for whatever reason, the emotion never arrived. Duende? Forget it! There were moments, impressions of enthralling and resplendent beauty, such as in the tangos de Pastora that Pepe de Lucía sang with that profoundly flamenco "rajo" of his that, sadly, he seldom puts to use today in pure cante jondo. Little more, except for a technical execution that was brilliant and sonorous, but lacking the touch of intimacy, the admittance into the feelings of the creator, where the important thing is not the technique, but the most profound virtue of feeling. It was remote perfection.



photo by Maria Moreno

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RONALD RADFORD CONCERT REVIEWS

FLAMENCO GUITARIST DAZZLES OTC CROWD

(from: The Daily Oklahoman/Times, Oklahoma City, OK, June 15, 1984)

by Mary Sue Price

The melodies were haunting, the rhythms were fiery and the concert was a leisurely journey into flamenco - the folk music of southern Spain - led by Ronald Radford, an Oklahoma guitarist.

Radford, who still lives in his native Tulsa, presented a friendly, unpretentious and technically dazzling performance Thursday evening for approximately 300 people at the Oklahoma Theater Center.

From the very literal imitations of bugles and drums in "Holy Week in Seville" to the unspeakable sadness of the "Cante Bando," the Spanish songs of lament, Radford performed with a consistently crisp technique that is flexible enough to master the extremes inherent in the flamenco style.

Flamenco, the manic-depressive cousin of jazz, bluegrass and the blues, is the unwritten, traditional guitar and dance music of Spain. Between songs, Radford traced the history of the music to the Zambra, a melodic style from 12th-Century Spain that was part of the Moorish tradition. He also shared stories about his experiences with the Spanish people in a casual, friendly way that giving the event more the atmosphere of a living room than a concert hall.

Radford included Spanish-tinged classical selections, along with familiar Spanish tunes and other music he learned during the years he lived in Spain. As the only Fulbright scholar to study flamenco, Radford clearly has done his homework. He has the virtuosity, historical perspective and warm personality it takes to keep the flamenco tradition alive.

Radford has performed at Carnegie Hall, Kennedy Center and throughout the United States, Europe and Canada. In 1979, he performed several times in Oklahoma City as an Affiliate Artist.

In this concert, sponsored by the Oklahoma City Guitar Society, and funded by the State Arts Council and the National Endowment for the Arts, Radford proved that flamenco is, indeed, the music of the heart. It is learned by the ear, not by notes on a page. It is passed along from person to person, as it was passed along from Radford to the audience Thursday night.

Radford will lead an informal discussion and master class at 1 p.m. Saturday in the Oriel Room of the Kirkpatrick Fine Arts Center on the Oklahoma City University campus.

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GUITARIST WARMS A MID-WINTER AUDIENCE

(from: The Freeman's Journal, Cooperstown, NY)

by Dave Kull

Guitarist Ronald Radford's performance at Sterling Auditorium Thursday could be the standard for judging future concerts in the Cooperstown Arts Project Committee series. The committee has presented many talented artists over the years, but few, in the experience of this writer, have fulfilled the potential of a mid-winter concert here, Mr. Radford did.

The Cooperstown concerts, it seems to me, provide a unique opportunity for authentic communication between artist and audience. (The weather here in mid-winter is not the least of the factors contributing to make the opportunity unique. One senses in the audience a spirit of fellowship, of receptivity, as all share the experience of seeking respite from the siege.) Perhaps the most important element that makes a Cooperstown concert special is the fact that Sterling Auditorium is not Carnegie Hall. Top flight artists have the chance to appear here with the extraneous pressures or pretensions that attend performances at the major halls. They have the chance to do what they do for the sake of doing it. Mr. Radford's performance was an exciting experience because he seemed to relish that opportunity.

The program included classical works, but most of the selections were flamenco songs Mr. Radford learned from the masters he has studied under or through his extensive travels in places where flamenco is a folk art. Mr. Radford introduced these songs by discussing their history, or telling about where he first heard them or describing the circumstances in which they would be performed in their "native" environment. This "setting of the scene" was

valuable as an educational device, but, more importantly, it added a dimension to the music. The moods and emotions Mr. Radford evoked through his playing were meaningful because the reasons for them were understood.

The feelings represented in the music ran from the joy of a festival to the mournful pride of a miner's chant. Whatever the feeling, the flamenco technique, and Mr. Radford's mastery of it, presented great depth and subtlety. This characteristic stemmed from intricate combinations of rhythms, counter-rhythms, accents and melodies. Mr. Radford was performing a number of different operations simultaneously and in quick succession in order to create those combinations. One might have been overawed by the dexterity had the performance not seemed so effortless and had the music not flowed smoothly.

Love for the music and for what he was doing was evident in Mr. Radford's performance Thursday. In fact, he did not seem to be performing. He seemed to be sharing a gift.

* * *

FLAMENCO GUITARIST EXCITING PERFORMER

(from: Daily Ledger, Fairfield, IA)

by Olive Schanfeldt

If ever a young man has it all together, Ronald Radford, guitarist has!

The exciting artist performed under the auspices of the Fairfield Community Concert Association Tuesday evening at the High School auditorium. He responded to the delighted audience with three encores.

The local concert association looks upon its offerings as learning experiences, and this performance certainly lived up to its expectations. Before playing it, Radford commented on each number, since flamenco guitar music is not your everyday musical bag in the heart of the U.S.A.!

Instantly each hearer knew what to listen for and to appreciate it when he heard the marching drums, various instruments, and the counter rhythms of unseen dancers. Our imaginations were turned on, and we all participated in the spontaneous, creative flamenco folk music.

As a contrast, the young maestro adjusted his guitar and played two classical compositions, but the protege of the top flamenco guitarist, Carlos Montoya, found his audience identifying with the gypsy music.

"Listening is an art," according to Radford, and he insisted that to get to true, pure music, one must listen with the heart in an uncritical, non-analyzing way.

Radford thinks and communicates with deep insight, and his dedication to his love for this style of music is contagious.

The Ronald Radford concert was definitely a family program. His explanations made it simple enough to please to youngest or most untrained ear, technical enough to inspire guitar students in all phases of the study, and so intimate and so profound an experience for the turned-on ones as to provide a bridge between worlds.

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RADFORD DISPELS RESERVATIONS ABOUT SOLO FLAMENCO GUITARISTS

(from: Pioneer Press, St. James, MA)

If there were reservations about the appeal of a solo Flamenco guitarist in the final concert series sponsored by Watonwan Concert Association, doubts were dispelled when Ronald Radford came on stage, took his guitar in hand and entertained, charmed and instructed the waiting audience Thursday evening in middle school auditorium.

What a pleasant finale to the series and what a wealth of music. Radford's spontaneous commentary, his command of his instrument and his rapport with the audience combined for a real musical treat. It was a departure from the usual concert.

His repertoire ranged from gypsy blues to infectious harmonies, from romantic melodies to sad laments of Spanish miners, from explosive dance tunes to marching music, all chosen to include the many moods of Flamenco.

In the marching selection, Radford asked his audience to listen for the beat of the drums and the call of the trumpets as he brought from the strings the sounds of a religious procession wending through the streets of a little Spanish town. The promised sounds were there.

One of the most familiar rhythms, Malaguena, was particularly pleasing to the audience. Not so well known, but of equal appeal was the selection, Zambra, chosen to accent Moorish and Middle East influences exerted during those people's conquests in Spain. Pleasing, too, were Guajira, suggesting the rhythms of the Carribean and one number of classic guitar.

Obviously gratifying to his audience was Radford's inclusion of them with requests they shout "ole" when the fancy seized (which they did) and his unanswered invitation to join him on stage to dance as he played particularly vigorous number, Hulerias.

Small town audiences are not always so warmly treated by visiting artists.

Privileged and chosen to study under the Flamenco master, Carlos Montoya after completion of high school, he went to polish his skills under guitarists in Spain where he spent a great deal of time studying the life style of the Spanish gypsies. To watch his nimble fingers and hear his colorful and powerful music, it is obvious he learned his lessons well. Learned, too, how to communicate his love of the guitar to the audience and to share with them his rich talents.

Commenting on the concert, Mrs. Erling Hansen, a member of the concert association board said interest in the series for next year seemed to be stimulated by Radford's program.

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FLAMENCO GUITARIST 'PHENOMENAL'

(from: Western News, Libby, MT, April 6, 1983)

by Tim O'Gorman

On Monday evening March 21, Libby Community Concertgoers were treated to a virtuoso performance of Flamenco guitar music by Ronald Radford, hailed as one of the world's premier non-Spanish Flamenco guitarists. For those of us whose acquaintance with guitars is limited to folk music and electric rock and roll, the variety of sounds and quality of music produced on a nylon stringed guitar by Mr. Radford was phenomenal to hear and behold. Radford's artistry kept the audience in fascinated awe, almost not believing the music being heard. Who would have guessed that a guitar could be picked with the left hand on the neck of the guitar while the right hand maintained a strum, or that a guitar could be made to sound like a drum and bugle as in the "Seguiriyas - the holy week parade in Seville?"

No doubt few people in the audience had been exposed to Flamenco music to any great length and perhaps it was with some reluctance mixed with curiosity that we attended in the first place. But Radford, who is a native of Oklahoma, put us at ease with his opening remark, "Muchas gracias, y'all," and quickly established a strong rapport with the audience. His enthusiasm and love for the ancient folk music of Spain was transmitted to us as he told of the history of the music, comparing it to American bluegrass, unwritten and passed down by musicians through the centuries.

Radford related that as a boy born and raised in Oklahoma he picked up a record of Carlos Montoya and had his life changed, from an aspiring rock and roll musician

to a devotee of Flamenco music. He described his life since then as following a rainbow, first to the tutelage of Carlos Montoya, then to southern Spain to learn from Gypsy masters, attend festivals and "huergas" (Flamenco jam sessions), patiently learning his art. That rainbow has carried him to world acclaim in concert halls across the nation, including his stop in Libby. For that we say, "Muchas gracias, Ronald Radford." We hope that rainbow leads you to Libby again.

OKO

MANUELA VARGAS (continued from page 16)

"Did I have to give up much? A great deal, a very great deal! When I went to New York, the William Morris agency contracted me for eleven years. I wanted to marry and have children, like all women. So I married in 1970 and left dancing. I was retired for six years. I had twin girls, but realized that children didn't fulfill me completely. I left my husband and dedicated myself to constant activity throughout the world, although here my name is not widely known, since it seems that I am only considered to be an elegant woman. My worst moment? When I began; I was a large, rather plain looking girl and they laughed at me. This you never forget, because of the age at which it happened.

"What I want to do now is to create an authentic Andalusian ballet, one that would be purely flamenco and "salvaje" [wild, primitive]. I will not die without seeing a first class performance of the art of Andalusia."

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RYSS REPORT

Correction Jaleo Mar./April '84 page 21...Roberto Reyes (doing palmas) the dancer is Aurora, a popular bailaora married to Basil Georges (both with the Jose Molina ballet).

Chiquito de Triana (one of the greatest payo cantaores) is married to Leo Amaya...father of another great flamenco artist Chuni Amaya living in Mexico...Chiquito's cante had been described in Jaleo December '78 with the greatest legendary guitarist Esteban de Sanlucar.

Juani Amaya (niece of Diego del Gastor) now leading lady of Mario Maya had been in Jaleo '81 page 16.

On the New York scene La Tata (Jaleo, Mar/Apr '84 pg 20) has been dancing with great success at Meson Asturias as guest artist...the cantaor is Pepe de Málaga, guitarist Reynaldo Rincon.

Restaurante "San Rafael" in Weehawken, New Jersey, near Manhattan, will have Reynaldo Rincón (guitarist) and Domingo Caro (cantaor) in the near future...both have been on Jaleo covers!

Spanish Dance Arts Company has been busy this summer. After their successful show in Yonkers, New York they had a repeat show at Prospect Park, Brooklyn, New York...both Carlota and Melinda in the meantime presented their own staged shows with Roberto Lorca as their guest artist... Carlota and Lorca with Arturo Martinez on guitar appeared at the Sunrise Mall, Massapequa, Long Island, New York, July 25. Melinda Marquez and Company performed at Morgan Park, Glen Cove, Long Island, on August 19. Melinda's complement included dancers Roberto Lorca and Nita Angeletti, cantaor Domingo Caro and guitarists Paco Juanas and Arturo Martinez...The Morgan Park concert at the Gazebo on the beach, overlooking the bay at City of Glen Cove, in the north of Nassau county was probably the most beautiful concert I have attended in a long time. The City Fathers of Glen Cove were beaming with pride--they brought a beautiful show to their shores--something the other communities could not do.

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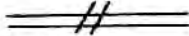
ONE HUNDRED BRILLIANTLY COSTUMED SINGERS AND DANCERS FROM SPAIN PRESENTED MUSIC FROM ZARZUELAS (SPANISH LIGHT OPERAS) AT SUMMERFARE IN PURCHASE, N.Y.

The new flamenco record by your Jaleo cover-stars Pepe de Malaga and Carlos Lomas, entitled "Andalucian Flamenco Song and Dance", Lyrichord LLST 7388, has been released. Distributors Lyrichord Discs Inc., 141 Perry St., New York, N.Y. 10014. The price is \$8.98 + \$1.52 postage = \$10.50.

Mesón Asturias has another guitarist, Adonis Puertas considered, in prior years, as the very best. Being of the old school, he plays in the style of Sabicas (a Ramirez flamenco guitar).

Another of the great male dancers, MANOLO RIVERA is teaching in New York. Rivera will be dancing with Lydia Torea in Arizona beginning 1985.

Spanish Dance Arts, the best of the flamenco trios; consisting of Carlota Santana, Melinda Marques and Roberto Lorca with Arturo Martínez on guitar and cantaoor Pepe de Cadiz, gave a very successful show on July 7 at Untermyer Park, Yonkers, New York. The trio has two more shows projected.



Press Release

MELINDA MARQUEZ SPANISH DANCE COMPANY

MELINDA MARQUEZ, an international performer and teacher, began her dance career as a classical ballerina. She studied at the Joffrey School and in London, and was with the Harkness Ballet in NYC, not only as a performer but often teacher of ballet and Spanish Dance. It was at Harkness House she began her training in Spanish Dance and



MELINDA MARQUEZ

Flamenco with Roberto Lorca, and in 1975 Ms. Marquez turned down a contract with the Frankfurt Opera Ballet to tour with Jose Molina Bailes Espanoles. Since then, she has appeared as soloist with The Jose Greco Company, Luis Rivera Spanish Dance Company, The Maria Alba Company, and has performed not only at Carnegie Hall, The Brooklyn Academy of Music, and the Chateau Madrid Nightclub, but theaters and opera houses throughout North and South America and Europe.

Ms. Marquez has performed in major theaters, opera houses and clubs here and abroad and at Carnegie Hall and the Jacob's Pillow Dance Festival.

In addition to her career as a performing artist, Ms. Marquez is a noted teacher of Spanish Dance and was recently guest teacher at the School of the Hartford Ballet. She conducted classes on a regular basis in New York City and locally in Manhasset Long Island and has been giving lecture demonstrations on Spanish Dance in Long Island Schools to educate young audiences on the art.



MELINDA MARQUEZ AND ROBERTO LORCA

ROBERTO LORCA, Artistic Director, has been widely hailed as one of today's foremost Spanish dancers and most innovative choreographers. Beginning his dance studies at the age of twelve, he joined the Jose Greco Company at sixteen. While studying and performing in Spain, Lorca was commissioned to create a new ballet for the Harkness Ballet Company and was later appointed director of the Spanish Dance Department. He is a recipient of a National Endowment for the Arts Choreographer's Fellowship.



FLAMENCO IN L.A.

PEDRO BACAN WORKSHOP

by Ron Spatz

In March of this year, the great concert flamenco guitarist Pedro Bacan graciously took enough time from his busy schedule at Washington State University to give a one day workshop at the Long Beach Dance academy. Considering that all contact was by phone, there was a substantial showing from both L.A. and San Diego Jaleistas. The morning session was devoted mostly to compas and technique, and the afternoon to cante interpretation. Pedro demonstrated a knowledge of fingerboard harmonies and chord progressions that would cause any respectable jazz guitarist to sit up and take notice. "Building a dissonant chord is simple," states Bacan. However, the tasteful manner in which he strings them together is anything but simple. Pedro is from Lebrija and is one of the world's foremost accompanists of the cante. Gypsy in origin, he is related to such notables as El Lebrijano, Pedro Peña, Fernanda and Bernarda De Utrera, and La Perrata.



PICTURE OF INTENSITY (LEFT TO RIGHT): TONY PICKSLAY, JOE ANGLEITNER, YVETTA WILLIAMS, DAVID DE ALVA, DENNIS HANNON, PACO SEVILLA.



PEDRO DEMONSTRATING, MIGUEL OCHOA TRANSLATING

MARCOS AND RUBINA CARMONA WORKSHOP

by Ron Spatz

For those not already familiar with the talents of Marcos and Rubina, they are a highly professional couple that really have it together. With Marco's driving guitar style and Rubina's considerable background in both baile and cante, they are imminently qualified to offer a workshop combining all three. I think all of us attending came away with a stronger understanding of how it all fits together, and I for one hope more of these type of workshops are offered in the future.

* * *

FLAMENCO AT THE WILSHIRE-EBELL

by Ron Spatz

Theater Flamenco shows come and go in Los Angeles with most being more theater than flamenco, i.e., mixtures of Spanish, classical, folklorical, and/or mid-eastern dance--with a flamenco cuadro thrown in somewhere. I for one found it extremely refreshing to have the rare experience of witnessing a theater class show of flamenco puro. The star-studded cast consisted of dancers Fabian and Marianella Alonso, Miguel Bernal, Coral Citron, and Juana Escobar. Chinín De Triana provided the cante; Mickey Kayne and Benjamin Shearer were on guitar. We had the pleasure of seeing some cante and baile rarely performed in America, such as Chinín singing peteneras and fandangos libre, and Miguel dancing a martinete.

The entire performance was colorful and exciting. The only flaw in the entire evening was the lack of air conditioning (which was even harder on the performers, I'm sure, than the capacity crowd). However, when considering the origin of the music, and the recent advent of air conditioning, one might say that it fitted the ambient.

* * *

LOS ANGELES JULY JUERGA

by Yvetta Williams and Ron Spatz

Here we were again, at what seems to have become our most regular digs: Joaquin and Liza Peliciano's studio in Long Beach. The early-comers had a special treat...watching the video tapes of the last two Juegas. San Diego was well represented with Charo, Yuris and Lisa Mellizo sharing their talents with us. Rosita Merrich performed her gypsy candle ceremony. Dancing were Joy Padilla, Coral Citron, Lucia De Rocha, Rudy Montoya, Juana Escobar, Gisela Colon, Marlene Gael, Lisa Mellizo, Katina Vrinós, and Carolyn Berger. For cante we had Rudy, Charo, and Juana. On the guitar were Yuris, Gabriel, Tomás De Chicago, Roy Mendez Lopez, General Littleton, Guy Wrinkle, Yvetta, and Ron.

It was a nice blend and a terrific Juerga. Thanks again to Joaquin and Liza. Our next juerga will be Sunday afternoon, Sept. 9th, one p.m. at the Montebello Youth Center, 115 S. Taylor Ave., Montebello Park. Take Pomona freeway to Paramount-Montebello exit, south on Montebello to Whittier, right to Taylor, left to 115 S. Taylor. Bring Tapas.



LEFT TO RIGHT: GENERAL LITTLETON, GUY WRINKLE, GABRIEL RUIZ, TOMAS, LUCIA, YVETTA WILLIAMS, RON SPATZ, JOY PADILLA

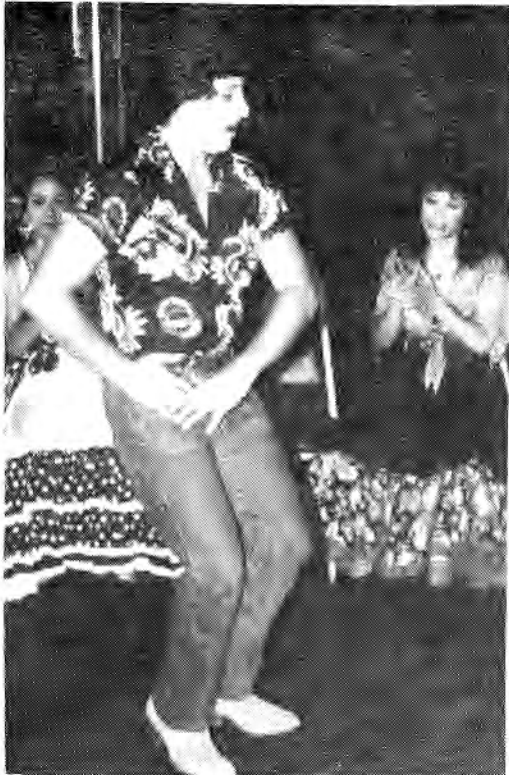


ELIZABETH MELLIZO



GABRIEL, CHARO, JOY, RUDY

RUDY MONTOYA AND LUCIA



LUCIA



KATINA VRINOS





CORAL CITRON AND MARLENE GAEL



TOMAS WILSON, LUCIA DE LA ROCHE, YVETTA WILLIAMS, JUANA, RON SPATZ

* * *

NOVEMBER JUERGA

The Sunday November 11th Juerga will begin at 5 p.m. at El Gato Restaurant - 7324 Sepulveda Blvd., in Van Nuys. Plan to come for dinner. The prices are reasonable (\$1.45 - \$10.95 - with the majority of selections \$4. - \$6.). (For reservations - 213/781-1580) There is a beautiful outdoor patio where you can dine and take part in and enjoy the juerga. Bring a warm wrap. (If the weather is bad we can be inside.)

Everyone with an interest in flamenco at every level is welcome to come and participate and meet others who share your interest in flamenco.

DIRECTIONS. San Diego Freeway to Sherman Way. East on Sherman Way to Sepulveda Blvd. Left or North on Sepulveda to El Gato Restaurant.

INFORMATION: Ron Spatz (213) 883-0932; Yvetta Williams (213) 833-0567.

Mark your calendar for the LOS ANGELES AREA FLAMENCO JUERGA AND PARTY - SUNDAY NOVEMBER 11, 1984 5 P.M.

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CORAL CITRON



SAN DIEGO SCENE

WAREHOUSE AREA ROCKS WITH ROUSING FLAMENCO

(from: Los Angeles Times, July 10, 1984; submitted by
Dennis Sabella)

by Kenneth Herman

San Diego - In San Diego, the fragile flower of culture frequently blooms in the most unlikely places. Although few might expect to find a concert of flamenco music among the warehouses and soup kitchens south of Market Street, a standing-room-only crowd filled the San Diego Public Theater Sunday night for just such an event.

This festival of Andalusian music, in which all the songs and most of the onstage commentary were in Spanish, was the brainchild of the two featured singers, Pilar Moreno and Isabel Tercero. Because of the inherently theatrical nature of this traditional music from Southern Spain-notably its sensual body language and baroque costumes-their choice of the Public Theater proved to be the appropriate setting. In contrast to the demure demeanor of, say, a lieder recital, a flamenco singer may break into a heel-stomping dance right in the middle of a song.

Moreno and Tercero were accompanied by flamenco guitarist Rodrigo, whose bravura performance both as accompanist and soloist could easily have overshadowed the singers were it not for his overly modest stage presence and permanently down-cast eyes. Another singer, Remedios Flores, who is married to Rodrigo, joined the ensemble later in the program.

Of the singers, Tercero displayed the most fluent vocal technique, a satiny contralto sonority underlined with smoldering suggestion. Of course, unlike the aesthetics of bel canto opera, the flamenco singer does not prize purity of tone or brilliant projection. Rather, this folk art values passionate statement-whether the passion is amorous or patriotic-and a declamatory nuance that brazenly thrusts the emotional subtext at the listeners.

Stylistically, the songs ran the gamut from a sinuous melisma to a barely suppressed scream, yet much of the time they idled in a gentle parlando. Moreno's throaty wail relied on her fluid arm movements and explosive dance steps to complete her sometimes tentative vocal communication. Flores' songs erupted with bare emotions unmitigated by any civilizing influences. Her abrasive outbursts, however, had the unmistakable stamp of this music's gypsy origins.

In an improvised encore, the performers invited other flamenco singers and dancers in the audience-this community is a small, close-knit enclave in San Diego-to the stage for a rousing finale.

Basilio Ceravolo's attractive set, a courtyard suggested by potted flowers and strings of lanterns, softened the stark interior of the Public Theater. Jessica Anderson's lighting design could have been less murky.

Relying on the rhythmic iteration of dance patterns native to Andalusia, the flamenco songs set up a hypnotic pulse. They virtually require the shouts and encouragements from the listeners to accelerate their intensity. Sunday's audience, of which about one-third was Spanish-speaking, complied with fervered abandon.

JUNTA MEETINGS

The Jaleists board has been meeting the first Monday after each juerga at the JALEO headquarters, 1628 Fern. All are welcome to come and contribute their input on our juergas. This is where juerga policies are discussed and established, so if anyone has suggestions please join us. The next Junta will be held at 8:00 PM on October 22.

SEPTEMBER JUERGA

Our appreciation to Tony and Elda Delgado for offering their home for the September juerga. It was deemed one of our better juergas with a large turn-out and many people getting involved. There was plenty of room to spread out, a beautiful view and a clear, star-lit sky.

Some folding lawn chairs were left at the juerga. Contact Juana at 440-5279 to recover them.

JUERGA SCHEDULE

OCTOBER 20 (Sat) CASA DE ESPANA, 1546 5th AVE., S.D.
NOVEMBER 21 (Wed) LOCATION NEEDED
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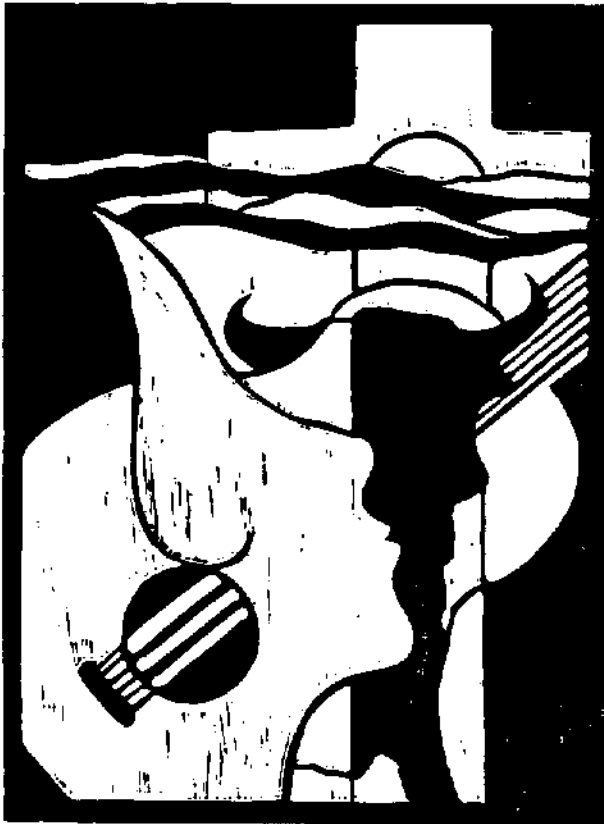
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updates

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 BAUSER 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

SEPTEMBER '84

- MARIA BENITEZ SPANISH DANCE COMPANY,
- 7-9 Berkeley, CA,
University of California, Zellerbach Plahouse
- 12-13 Ardmore, OK, Charles Goddard Center
- 14-15 Tulsa, OK, Performing Arts Center
- 19-20 Kansas City, MO, Mabee Theater
- 22 Washburn Univ., White Concert Hall
- 24-26 Washington, D.C., Kennedy Center, Terrace Theater
- RONALD RADFORD; FLAMENCO GUITARIST IN CONCERT,
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- 24 Tahlequah, OK, Northeastern State Univ., Fine Arts
Aud., 217 W. Morgan, 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. at the Cannery, on Fisherman's Wharf (2801 Leavenworth) in San Francisco. Free admission. For information, call 415/824-8844. Festivales De España is co-sponsored by Rosa Montoya's Bailes Flamencos, The Cannery, and The Consulate General of Spain in San Francisco.

OCTOBER '84

- 2 TINA RAMIREZ BALLET HISPANICO; New York, NY, Joyce Theater
- MARIA BENITEZ SPANISH DANCE COMPANY;
- 1-4 Denver, CO, TBA
- 5-6 COLORADO SPRINGS, CO, Springs Fine Arts Center, Concerts and master classes
- 8 Craig, CO, TBA
- 10 Rock Springs, WY, TBA
- 13 Greeley, CO, Univ. of Colorado
- 16 Albuquerque, NM, TBA
- 19 Socorro, NM, Fine Arts Center, School of Mines
- 22-23 Del Rio, TX, Paul Pogg Theater for the Performing Arts
- 24-25 Angelo State Univ.
- 26-28 San Antonio, TX, Beethoven Hall (workshops also)
- 31 Laramie, WY, TBA
- 20 SAN DIEGO JUERGA, Del Mar, CA (See "SAN DIEGO SCENE")
- 20 ANGELITA CONCIERTO FLAMENCO, Guest Artist Roberto Amaral, La Mirada, CA, La Mirada Civic Theater
- 20 FLAMENCO '84 presented by the Flamenco Society with guitarists Anita Sheer, Luis Angel, Glicerio Mera, and dancers Patri Nader, Cruz Luna, and Diana Alejandre, 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

- ZORONGO FLAMENCO,
- 2 Ely, MN
- 4 Atchison, KS
- 6 Canon City, CO
- 7 Glenrock, WY
- 8 Lander, WY
- 11 Big Bear Lake, CA (Palm Springs)

- 12 Rancho Bernardo, CA (San Diego)
 13 Stockton, CA
 15 Joseph City, AZ
 17 Tucumcari, NM
 18 Raton, NM
 19 Leadville, CO
 27 Medford, WI
MARIA BENITEZ SPANISH DANCE COMPANY,
 3 Gordon, NB
 6 Hyannis, NB, Village Playhouse
 7-8 Atkinson, NB, West Hold High School
 9-10 Valentine Rural High School
 13-16 Fort Worth, TX, Fort Worth Opera
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 4-5 Libertyville, IL, Libertyville High School Aud.
 Info: 312/526-2472
 11 LOS ANGELES JUERGA; Van Huys, CA, El Gato Restaurant,
 Info: 213/883-0982 or 213/833-0567
 26 NORTHERN CALIF. JUERGA (See "UPDATES" for details.)

DECEMBER '84

- 1-2 RONALD RADFORD Flamenco Guitarist in Concert, Elk
 City, OK, United Methodist Church and Country Club
 (3 workshops) Info: 405/225-7261
 7 PACO PEÑA In Concert, Northridge, CA, Cal. State
 Univ., Info: 818/885-3093
 24 NORTHERN CALIF. JUERGA (See "UPDATES" for details.)

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los angeles

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