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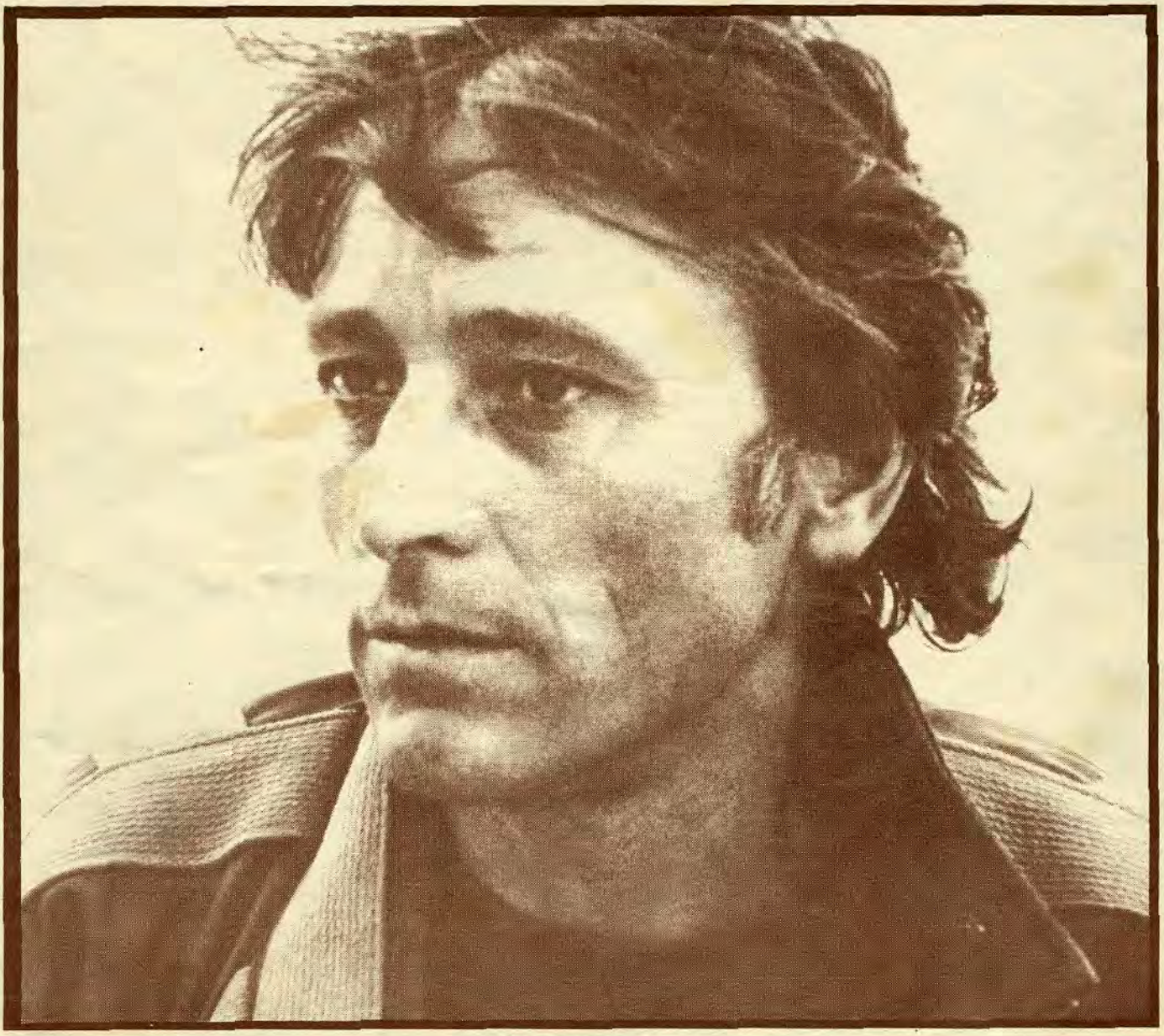

ANTONIO GADES

JALEO

newsletter of the flamenco association of san diego

VOLUME VIII, No. 1 JALEO, BOX 4706 SAN DIEGO, CA 92104

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STAFF

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Managing Editor.....Juana De Alva
Editor.....Paco Sevilla
Contributing Writers.....Teodoro Morca
The "Shah of Iran"
Guillermo Salazar

TYPING: Terry Shaver
LAYOUT: Thor Hanson, Juana DeAlva
DISTRIBUTION: Tony Pickslay, Remedios Flores
BACK ISSUES: Juana DeAlva
ADVERTISING: Penelope Madrid

CONTRIBUTORS (this issue): Brad Blanchard, Jeanne Zvetina, Ray Zvetina, Max Bishop, Michael Fisher, Yvetta Williams.

COVER PHOTO: Dancer Antonio Gades (photo by Tamiru)

SUSTAINING MEMBERS

Allen H. Logan - Cordobés*
John Lucas - Cordobés*
Genevieve Offner - Cordobesa*
Elizabeth Ballardo - Cordobesa*
(*See back cover for explanation.)

IN THIS ISSUE

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ENRIQUE EL COJO

DANCE PERSONALITY DESPITE HIS LIMP

ENRIQUE EL COJO (photo by Pablo Julia)

[from: El Pais, Nov. 5, 1984; sent by Brad Blanchard; translated by The Shah of Iran]

Enrique Jiménez Mendoza is perhaps the only cripple to become, not only a dancer, but a teacher of dance. In the past 53 years, almost all notable dancers in search of perfection or of a final artistic polish that only this man can give them, have studied at his academy on Calle Espiritu Santo in Sevilla. Yet, he is partial to the self-taught and admires those like Manuela Vargas, Lola Flores or himself, whose dance reflects none of the academic mannerisms.

Enrique el Cojo is a celebrity in Sevilla. He has spent 72 years in this world, 69 in Sevilla, 64 in dance and 53 in the academy giving classes to the likes of Cristina Hoyos, Cayetana, Duchess of Alba, the Japanese girl, Aichi Kasouwa, winner in 1983 of the annual competition organized by the municipality. The fact that a Japanese maiden should win that competition amazed many:

"And how is that possible?"

"*She studied at the academy of Enrique el Cojo.*"

"Ah, well..."

No one in Sevilla is surprised that the Department of Culture has awarded him the Medal of Fine Arts. Indeed, it is thought that the acknowledgement is late in coming.

Enrique el Cojo does not detest his nickname. In fact, it pleases him. He has carried it since he suffered an early childhood paralysis. He is the child of a poor family from Cáceres who came to Sevilla in search of a better life. Though he is of Cáceres, his earliest memories are of *Sevilla, the Calle de la Feria where, in those days and even* now, an old-fashioned market is installed every Thursday and the rest of the week the Macarena quarter is turned over to th typical daily routine. While quite young, he suffered the said paralysis whose consequence left him small-bodied, slightly misaligned, and with a noticeable limp.

This did not keep him from dancing, and dancing well. Perhaps his strength is in the movement of the arms, controlling space with them, drawing arabesques according to his personal, artistic sense of geometry, much in the style of ti[illegible] Juana de Jerez. Even though this is his strength, even though one can see in his arms something of the earliest "bailaoras", he also knows how to move, how to do footwork, and how to impart to the movements of his short, stubby body an impossible gracia. "Dance comes from the depths of oneself and has the same effect wherever it is expressed, because its expression is always valid when one allows it to spring forth."

And Enrique el Cojo has allowed his dance to burst forth for years with such art that everyone who is anyone in the dance has passed through his academy at 26 *Espiritu Santo*. In addition to professionals and the aspiring, his academy has seen the likes of Cayetana, duchess of Alba ("What a good position that woman enjoys, and how well she learns!") and foreigners hailing from the oddest regions in search of the difficult technique of flamenco or sevillanas. He pronounces himself surprised by the sensitivity of the Japanese ("They cry when they dance."), by the tenacity of the British, and the intuitiveness of the Italians. Despite 53 years of giving classes and despite the pride he shows in speaking of *his students and in receiving their respect, he confesses* without a blush that he is never so pleased as when he sees a dance that is different, without academic aroma, a personal dance "coming from within, made by itself, such as that of Manuela Vargas, Lola Flores, and many others."

At 72 he is recovering from an apoplexy that has kept him away from his classes. A young grand-niece, Marí Carmen García takes over for him at the academy while he spends his days in visits to the Café Tropical, walks along the Calle Amor de Dios and in long hours at home in the company of his *sister*.

He will dance again, but while awaiting that day, we can admire him in his appearance in the film "Carmen" by Francesco Rossi. This is not a role as long as that of Placido Domingo or of Ruggero Raimondi, but it is no less important. Where he is, there is baile.

* * *

THE SHAH RECALLS ENRIQUE EL COJO

El Cojo had heard that a young American was coming, and as I approached down a sloping narrow canyon of white stucco hung with wrought iron and turned into the small cul-de-sac of the Calle del Espiritu Santo, I found the old man waiting with all the restraint of a fox expecting the arrival of a plump hen. The old man was short and plump of aspect and jolly and kindly by nature. Presentations were exchanged, courtesies executed, and then the plucking began. A verbal skimmish quickly ensued, and when the air was clear and the feathers settled, I realized that I would be paying for his services three or four times what I am certain the Spaniards were paying, the duchess not excepted.

"I will give you everything, I will hold back nothing," he assured me on the first day of my apprenticeship. And indeed, he did just this.

The door to the one room academy was wide enough to admit a carriage and was always open to the street in good weather. It appeared that the entire place was missing a wall. An elderly yellow dog from the neighborhood draped himself across the threshold on most afternoons and dozed to the hammering of heels. My efforts, for better or worse, were bare to the gaze of passers-by who would detain their progress and observe the proceedings. The incentive was great, therefore, to dance well when possible, or otherwise to provide some piece of foolishness to keep the public distracted.

One day, I nonchalantly asked El Cojo the time of day. "Never mind," I replied without giving him the chance to answer, "I will find out for myself." With that, I ambled ove to the electric meter, took a glance at it and announced, "It's 34:78, how the hours do fly!"

El Cojo gazed at me with amazement. "That's the electric meter," he informed me, and stared at me as if I had just crawled out of a cave somewhere in Outer Mongolia.

"A what?" I innocently inquired.

He began to explain something, but I would allow no explanation, professing that the matter was beyond my understanding, and therefore of little value and no interest.

I would not be confused or dissuaded. "It's 34:78, and the gut does call unto me," I announced as I disappeared out the door in search of a glass of tinto and a dish of callos.

And so it was that I demonstrated to one and all present that I had absorbed not only the Spanish dance, but also the intellectual habits of many of the native flamenco professionals.

El Cojo, as I have said, did not stint. My progress under his tutelage was very swift, inspired by his acute understanding of the whole individual, and helped by the immense pleasure of dancing for someone so like unto a kindly old uncle.

On a warm, melliferous fall day when the streets of Sevilla were scented with jasmin and blazing red with *bougainvillia, I appeared at Espiritu Santo and announced* that I would depart on the morrow. I produced a small black apparatus and explained that in my land too, there were remarkable devices, and that this one had the peculiar capacity to reproduce on a hard piece of paper the images of things at which it was pointed. This strange notion seemed to amuse the old man, and he chuckled--whether out of disbelief or delight, I could not say. I demonstrated its use by pointing it at his electric monitoring device on the wall, ("Meter" I think he called it). I manipulated in a random fashion certain protrusions and attachments on my instrument while peering through an eyepiece. This, I assured him would capture forever the impression of his "meter" on a plane of *paper. After a few such operations, I juxtaposed the* old man himself with the electric meter. He submitted cheerfully to this experiment with a cigarette dangling from one hand and a look of amusement upon his countenance. And this is the picture of Enrique el Cojo that I had wished to produce for Jaleo and preserve for posterity. But alas! All that ever developed from that roll of film was a series of opaque squares, as black as disappointment.

EDITORIAL

JALEO: WHERE IT IS, WAS, AND MAY BE GOING

by Paco Sevilla

It would seem to be time to inform our subscribers about the current status of Jaleo, especially where the irregularity of our publication is concerned. To do so, requires a brief history:

Jaleo began as a local newsletter in 1978. All work was done by volunteers, except for the actual printing. The publication grew and became international. An army of workers wrote, edited, typed, proofread, did the layout and graphics, took photos and processed them, delivered materials to the printers, folded, collated, and assembled the magazine, kept track of subscriptions, back issues, and advertising, did the tedious job of mailing (stamps, labels, all issues in zip code order), made our mailing labels on "borrowed" computer time, and did the accounting, bookkeeping, and banking. Costs increased and volunteers vanished as jobs grew more difficult and enthusiasm waned. Now, six years later, only one volunteer remains on the production staff. All of the above have to be paid for--and costs continue to inflate. Jaleo has never had a readership (at least not those who subscribe) large enough to support itself. Flamenco people tend to be neither readers, nor writers, and not have much money. Southern California alone could and should supply more subscribers than we have throughout the world. But, apparently it is not to be.

We now have a situation where we must wait until we save enough money so that we can publish an issue. The time required continues to increase, especially as discouraged readers and advertisers cease to send money. In addition, we have no help in translating Spanish articles and have a mountainous backlog of wonderful articles that may never be pulished. The time needed to do translating is another factor that delays publication.

I would hate to see Jaleo come to an end. My personal reason is as follows: I first went to Spain in the late 1960's. I didn't return until 1978 and found a totally changed country and flamenco. I didn't understand the music, the singers, nor know the names of any of the popular artists. It was a real shock. Since 1978, Jaleo has served the valuable function of keeping a slow trickle of information coming from Spain and has kept us informed about the state of flamenco in its native land. I would be willing to pay Jaleo's subscription price for one issue a year, if it could help keep me up to date.

There seems to be only one possible solution to these problems, a solution that has many advantages. We have decided to make Jaleo a quarterly, as in the case with a number of other guitar magazines and specialized music journals. In this way, we will save a tremendous amount of unnecessary expenditures, including postage and other mailing costs (labels, etc.), cost of the cover and some seven other pages of directory and events calendar, cost of the layout and many other costs that do not go directly into the actual articles. There will be more time for money to come in, as well as for gathering articles and translating those that are in Spanish. In addition, those of us directly involved in producing the magazine will get a little break between issues and have more time to get the work done.

The reader will benefit in a number of ways. The magazine will be larger, it will arrive on time (March, June, September, and December) and be more dependable, and it will survive. The price will not change (we will phase-out first class mailing, since it costs too much in both money and labor), except that back issues of the quarterly will have to go to $5.00.

The calendar of coming events will, of course cease to serve much purpose, since we are seldom informed far enough in advance, but that feature has never functioned very well --readers don't send much information and information is often out-dated. We can still print the lists of past events and those events that are promoted far enough in advance.

We feel we must make this change and that it will work out well. The only alternative seems to be a continual decline in quality and frequency of publication. If you, the reader, have thoughts on this subject please let me know.

ANTONIO GADES

INTERVIEWED FOR JALEO BY JEANNE ZVETINA

It was the appointed hour of 7:00 p.m., and we stood on the second floor landing just outside Dressing Room Number 1 at the New York City Center Theater, waiting for Antonio to arrive. I say "Antonio," because after seeing the movie "Carmen" 25 times, I felt almost as if I knew Antonio Gades *personally*.

About five minutes passed, and press assistant Fran Colgan started worrying out loud. She revealed that Antonio had missed a 5:30 appointment that day and hoped everything was okay. I wondered what he would be like. Was he as shy as some of the press reported? Was he really as short as Manolo Marin? Would he look older or younger than he did in the movie?

My mind raced over the *array of facts I had assembled* in preparation for the interview. Antonio was born in 1936, so that would make him 49. His father had been shot during the Civil War, but miraculously survived and moved the family to Madrid, where he eked out a meager living as a mosaicist. Antonio began working at age 11 and tried his hand at a variety of odd jobs - in a photography shop, as a busboy, in the backroom of a journalistic enterprise. He was bored to tears. Somebody suggested he try being an artist - maybe it would pay. He says it was like "going out for basketball."

In one year he had a diploma from Madame Palito's dance academy and the very next day joined the Pilar López Company at age 16. "I knew nothing, but could imitate everything others did. I was happy; I had the body of an athlete and I was hot-blooded; it was as if there was a bull inside me."

Ray Zvetina

INTERVIEWER JEANNE ZVETINA WITH ANTONIO GADES

After nearly 8 years with López, he went off on his own, choreographing for Gian Carlo Menotti at the Rome Opera, then the Spoleto Festival, and finally becoming principal dancer, choreographer and ballet master for Milan's LaScala. Returning to Spain, he formed a small company and electrified American audiences in 1964 at the New York World's Fair, where he won the Gold Medal. Paris critics awarded him the Prix de la Critique, and he also gained the Madrid Fine Arts Circle's Gold Medal and the Escudero Prize. He choreographed and guest-starred with Alicia Alonzo's Ballet Nacional De Cuba, and in 1979 was named Director of the Ballet Nacional De España.

Since then he has formed his own company and has worked as a dancer and choreographer in some nine movies, including the well known "Blood Wedding" *and, of course, "Carmen".* I made up my mind that I would not waste our precious interview time going over biography and past triumphs.

Suddenly I heard a voice on the stairway below and knew he was there. Up the steps came Antonio Gades, hatless, a long scarf trailing from his neck, wearing a rugged sheepskin coat over grey cords. He looked younger than I expected and (to my relief) about 5'9". Before he hit the top step he *was saying "I'm sorry," which turned out to be* the only English words spoken that evening.

Fran Colgan introduced us, and Antonio very properly (and perhaps prudently) shook my husband's hand first. Ray exhausted his social Spanish with a "mucho gusto, Señor Gades." Antonio then shook my hand firmly and asked for a moment to get ready. He entered the dressing room and in a few seconds opened the door and invited us in.

The room was about 10 feet long by 6 feet *wide and had* three illuminated make-up mirrors and chairs on one side and a vinyl covered arm chair in front of a radiator at the back. Antonio's costume (dark blue cords and cream colored shirt) hung on hooks to the left. He sat in front of the center mirror in a grey Adidas sweatshirt.

Antonio asked if it would be all right if he put on his make-up while we talked. Of course it would. I caught a glimpse of a sticker on the left mirror with the words "Mr. Baryshnikov," as he pulled up a chair for me next to and a bit behind his.

I started by thanking him for consenting to the interview, and told him it was an honor for me and for the publication I represented. I explained that I was not a professional media person, but that I was interviewing him on behalf of "Jaleo", and produced a handful of older copies with cover pictures of Escudero, Paco De Lucía, Carmen Amaya and Carmen Mora. He glanced at them while I explained that though it was not a slick dance magazine sold on the stands, it ws the grapevine of the flamenco community in the U.S. and went to 26 countries. He promised to look at them later. (In anticipation of this, I had marked a passage in a review of the movie "Los Tarantos", praising his performance.)

Antonio began to put on his tan pancake make-up, and I opened with a simple, personal question: How do you get ready for a performance - what do you eat? Antonio said that he didn't, that he had never been much of a food person, food wasn't that important to him (an interesting comment from one who owns two restaurants in Madrid.)

Did he smoke? Oh yes, all the time. What did he smoke? That quick, shy smile crossed his face - black ones, white ones, brown ones, whatever. Now he was outlining the outer corners of his eyes with an eyebrow pencil.

Are you demanding as a choreographer and director? Demanding? Yes, I am very demanding.

Do the dancers have to perform exactly as you choreograph, or do you allow them some individual freedom? No, they must do it as I direct, but, I choreograph with their individual abilities and talents in mind - I know what they can do.

Do you think it is possible for an American, or any non-Spaniard, to dance like a Spaniard? He turned to face me (as he did in answering all my questions, not rebounding them off the mirror): Yes, but to do so you must eat with the Spanish people, drink with them, live with them, absorb their culture. It is not just a matter of learning the movements or a choreographed dance. Of course you must learn the steps and how to count, but then you forget that and learn to dance. It takes time and a lot of work.

Now Antonio was outlining his lips with a brown liner. I had a strange feeling of deja vu. Suddenly it hit me, this was exactly the way he had made himself up in the interview scene in "Blood Wedding." What an eerie feeling, like being in the picture.

If my daughter, for example, wanted to study in Spain to be a Spanish dancer, what school would you recommend? Actually, none. There are a number of good teachers in

Spain who can teach you parts of Spanish dancing, but there is no one school or teacher that does it completely. In fact, just for that very reason, I am thinking about--no, I am going to establish an academy in Madrid to teach all facets of Spanish dance. Of course, I won't be teaching it myself, but I'll have the best teachers, and I will direct and choreograph for the school. It is something I think is really needed.

Ray Zvetina

ANTONIO GADES BEING INTERVIEWED BY JEANNE ZVETINA

Of course, that will also give you the pick of the dancers for your company? That's true, he smiled. His manner was direct, intense, but personable and non-patronizing. He came across very much like you see him in the film.

If we were to come to Spain this year, would we get to see you perform there? Well, I doubt it. He took out his schedule and checked it as he showed it to me. I go to Germany next, then to Paris, then back to Germany. (I saw the word "pelicula" covering a chunk of his calendar, I think the better part of July, August & September.)

You work so well with Carlos Saura, do you plan to do other things with him? Yes, in fact we are doing another film this summer in Madrid, called "El Amor Brujo," based on the music of DeFalla. I blocked out several months to film it. Antonio was now filling in and lengthening his sideburns.

Will you ever be coming to California? You have a lot of admirers there, as well as in San Antonio where my sister is in TV and radio, and hopes you'll come. Yes, he would like to perform in San Francisco, Los Angeles and San Antonio if he can get good bookings. Perhaps this could be done in connection with a tour of Japan at the end of the year. It would be a natural to come through the United States on his way back. He hoped it could be worked out.

His make-up finished, Antonio pushed his chair back, turned it toward me and lighted a cigarette. It was relaxation time. I momentarily slipped from interviewer to Gades "groupie": I saw your movie "Carmen" 25 times, I blurted. His eyes and forehead crinkled slightly with mild skepticism. No, really! My daughter works at the movie and I've known the manager at the theater since I was 15 years old--he let me in free. Later, when the film opera "Carmen" came, with Placido Domingo, he kept telling me you've got to see it, you "friends" are all in it. I thought he was kidding me. So the last night of the movie, I dropped Maria off and decided to stay. Sure enough, there were Juan Antonio, Cristina, the two singers, lots of the dancers, Enrique, "El Cojo", and you had done the choreography - all my "friends." I almost fainted and I let out a whoop in the show. Antonio laughed broadly.

It was now past 7:30 and approaching curtain time. Ray snapped a few quick photos, while I told Antonio that Rosa Montoya sent greetings from San Francisco to him and to Tauro, who had once been a fellow student. Antonio said that he would pass that on to Tauro. I asked if he had known Carmen Mora. He said yes, but she had died in an auto accident while on tour in Mexico. I said I knew. Antonio asked whether I knew that Cristina Hoyos' husband had died in the same accident. I didn't. I thought all the others had survived. Yes, it was a great tragedy.

Antonio rose and, ever the gentleman, helped me on with my coat. I couldn't resist telling him (it was true) that he looked even younger and handsomer than in the movie. We thanked him for his courtesy, shook hands and left. As I walked into the hall, I could hear my heels clicking on the floor. Funny, I could have sworn they were several feet off the ground.

P.S. to Antonio (If you are reading this). Three things I wanted to tell you, but forgot:

1) I really did see the movie 25 times, and every time, no matter whether there were 200 people in the theater or 20, the audience always applauded at the end. I have never seen any film produce that kind of spontaneous reaction.

2) In fact, it was almost like a live performance. I swear that some nights you were better than others.

3) I am dying to know--is that really your studio in Madrid?

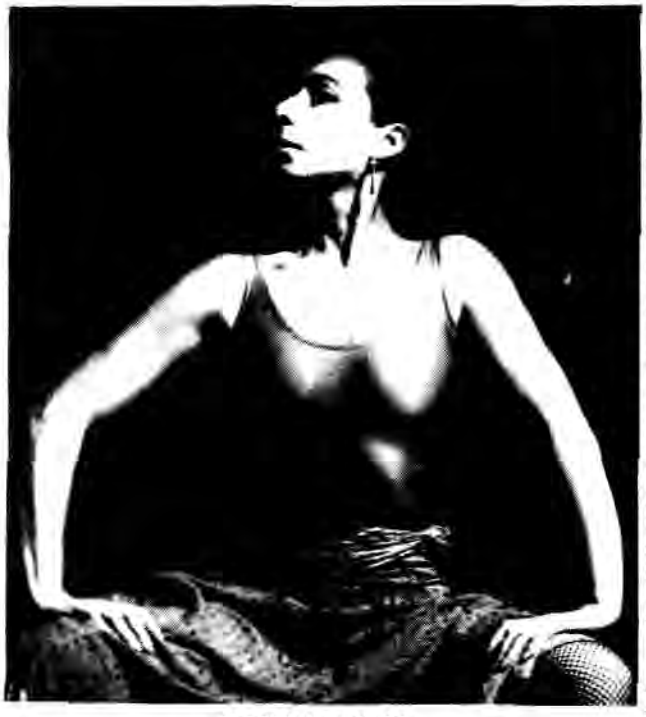
"CARMEN"

BALLET ANTONIO GADES' ON STAGE

by Ray Zvetina

The Carlos Saura movie "Carmen," starring Antonio Gades, created such a cinematic stir in winning two awards at the Cannes Film Festival and an Academy Award nomination, that this review will assume the reader has already seen the film version. That being the case, you know that the Saura-Gades approach to the Carmen story is inspired by the Mérimée novella, heavily influenced by the Bizet opera score, and is told in a flamenco idiom within the framework of a dance company's rehearsal of the show. In the film, the real-life obsession of the director-dancer with his Carmen creation mirrors the plot, so that life imitates art in a way which blends the two almost indistinguishably.

The theater version is very much like the movie with one major exception - without the ubiquitous camera and the use of dialogue, it is not possible to develop the parallel plot. The rehearsal format remains, however, so the characters appear mainly in Levis and sweatshirts, leotards and leg-warmers, rather than period costumes. Only the matador Escamillo wears a real costume, when he dons his magnificent "suit of lights" for the final scene. Carmen comes close, in her red spaghetti-strap top and modified Spanish ruffled skirt, at one point embellished with comb, mantilla and fan. Antonio Gades wears tight blue cords, cream-colored shirt, and black leather boots (without high heels) throughout.



(photo by Colette Masson Courtesy of Marilyn Levine)

CRISTINA HOYOS

The New York City Center Theater on 55th Street, where "Carmen" was presented from January 29th to February 17th, is an older auditorium done in morisco style, with a huge proscenium arch. The show is introduced by the overture from Bizet's "Carmen". The curtain opens upon a stage draped completely in black with no formal set. Simple tables and wicker chairs are arranged stage left and right, and at the back are a series of five movable mirrors. Dancers in rehearsal dress are limbering up while three guitarists (Antonio Solera, Manuel Rodríguez, José Manuel Roldán) loosen their fingers in a cacophony of flamenco *rasqueados*. *Antonio claps his hands peremptorily, and the* dancers form lines, male and female. The guitars beat out a driving rhythm as they go through increasingly complex drills under Antonio's watchful and demanding eye. The lines come at the audience in wave upon wave, like old-time infantry, their feet cracking like cannons. (The analogue of this scene appeared in the middle of the movie, when Antonio's jealousy of Carmen's husband causes him to drive the troupe unmercifully.)

When Antonio is satisfied, he signals a rest period, and the exhausted dancers slump into chairs or lie full-length on the floor catching their breath. Time hangs heavy while various dancers recover and begin individual practice routines. (I thought this was the only time the show dragged, ironically right after the vigorous opening.)

A convention is then used to introduce the major characters and suggest their identities. The lights semi-dim and a spot singles out Juan Alba, who performs a few passes with his hands, signifying his role as the matador, Escamillo. The spot next focuses on Juan Antonio Jiménez in his light blue sweatshirt and faded jeans, who sternly brandishes his cane and cuts the air with slashing strokes, an omen of the duel to come. (If you were only familiar with the Bizet work and had not seen the movie, you would have no way of identifying him as Carmen's arrogant husband Mari.) Next Antonio is illuminated, and a brief series of military-like steps and movements tells us at once that he is Don Jose, the ill-fated corporal of the guard. Finally Cristina Hoyos (sans leg-warmers), looking much younger and prettier than in her unglamorous movie role, circles the stage to Bizet's theme, flirting with spectators at each table, conveying the essence of the free-spirited femme fatale, *Carmen*.

Now all the performers are seated at tables and the hypnotic, syncopated table-slapping begins, accompanied by the strident verses of "No te metas en los zarzales", coarsely chanted by the "workers" in the cigarette factory, the "tabacalera". (Carmen Villa, Rocío Navarrete, María Fernanda, Stella Arauzo, Ana Gabiño, María José Gabiño, Blanca navarro, Inma Adanez, Esperanza Galán.) A brassy fellow worker taunts Carmen, who responds in kind, and their personal dance mano a mano gradually escalates into a brilliantly choreographed "rumble" between the followers of the two antagonists, culminating in Carmen's lightning-like slashing of her rival's throat. No matter how many times you have seen this scene in the movie or on stage, it never fails to electrify with its crackling tension or to evoke a horrified gasp from the audience when Carmen's knife flashes and her challenger grasps her throat, while everyone else freezes in shocked disbelief. In terms of theatrical effect and ingenuity of narrative choreography, the *"tabacalera" is perhaps the highlight of the show, surpassing* (unintentionally, no doubt) the climax of the finale. Since both Messrs. Gades and Saura are co-billed as choreographers, it is difficult to determine who deserves the major credit for this masterful scene.

The guitars then strum and beat a march, as Don José and his squad of soldiers (Tauro, Enrique Eteve, Antonio Quintana) arrive to investigate the uproar. Carmen is quickly identified as the culprit and is taken into custody by Don José. In the movie, Laura del Sol made a young and captivating Carmen, but on stage Cristina Hoyos demonstrates her superior experience and consummate dancing and acting skill right from the start, as she imperiously shakes off Don José's grasp and within a few moments has taken her captor captive with her shawl, which Don José allows to rest around his neck like a proverbial horse-collar. With a few seductive moves, Carmen has determined his fate and leaves him gawking impotently as she saunters away. This scene, which is the pivotal point of the whole story is longer than the movie sequence, and is performed extremely well by both principals.

In the film, the consequences to Don José of this misfeasance of duty are only hinted at. On stage, Antonio is led off to a symbolic confinement between three mirrors, where he is ignominiously stripped of his rank and left to agonize over his monumental indiscretion. It is here that Gades displays his almost mime-like talents, his head and shoulders sagging from their customary erect carriage, and his body convulsing with his inner turmoil. He turns slowly, poised on one foot, and then almost topples from the inequilibrium of his emotions.

ANTONIO GADES

(photo by Colette Masson -
Courtesy of Marilyn Levine)

Suddenly, there is Carmen again, undulating around the stage in a carefree and spirited rhumba, surrounded by a claque of guitarists and admirers. She appears to Don José as if in a fantasy, trailing a black mantilla from a high comb in her hair and flicking her large black fan in beckoning fashion. The man has no choice but to follow her, lemming-like, to a room casually assembled on stage by the caste, which is singing a catchy melody. There follows the love scene of the movie, where Carmen and Don José dance passionately around, and finally to, the bed which Carmen suggestively circles. The stage version struck me as a bit more sultry than the film, especially in the way Hoyos keeps tantalizing Don José and putting him off, finally steering him forcefully to the bed. Blackout.

When the lights come up, we are in the midst of the inspired juerga, or cast party scene, full of fun and good-natured clowning. What was good in the movie was equally effective on stage, as the participants join in the fun, culminating in a boisterous parody of a bull-fight to the opera's "Toreador Song". A number of the participants, including both singers (Gómez de Jerez, Manolo Sevilla) and Antonio, perform bulerías and desplantes not seen in the film. The amazing thing is that the party appears so fresh and spontaneous, as if it were unrehearsed, when the opposite is clearly the case.

In the movie, the party is chilled by the arrival of Carmen's husband, just returned from jail. On stage, he appears suddenly, brimming with arrogant self-importance. There is a kind of surrealistic passage of the three men (husband, Escamillo and Don José) before Carmen, after which she ambles over to embrace, and then accompany, her husband in his haughty promenade off stage. No sooner has she gone, however, then she is back again, enticing Don José into dance and guiding him to a card table where the husband and two others wait. There is a brief card game in which Don José manifests that he has been cheated, and the husband slams down his cane full force on the table, signaling a fight.

The duel choreography is identical with that in the film. The two men circle each other warily, fixed in a malevolent stare, tapping their canes in an ominous syncopated beat, looking for an opening. The tension builds steadily as blows are struck and paried, until finally Don José catches his opponent off guard and flays him mortally. Carmen surveys her fallen husband almost indifferently, then contemptuously tosses her tinny ring near the corpse and links arms with Don José. They back away slowly from the scene, as much in awe of the enormity of the deed as the audience. Just as in "Blood Wedding", the power of this symbolic, almost surreal death-struggle is such that it seems more titanic than reality itself. Although the film has the benefit of better costuming and makeup of the husband, close-ups and shadows on the wall, I detected no appreciable loss of impact on stage. There is no applause--the audience is too gripped by fear and awe to admire the brilliant theatricality of the scene.

The ensuing blackout is pierced by an overhead white shaft of light on the matador, donning his golden suit of lights before a mirror. In the almost spooky silence, he makes slow and graceful sweeps with his cape, and suddenly, through the medium of the traditional bull fight music, we are outside the Plaza de Toros in Sevilla, where happy couples are dancing festive pasodobles. Escamillo strides regally through the adoring crowd and stops to admire Carmen. She begins to dance with the matador when Don José yanks her away. Escamillo controls his irritation with a haughty, finger-snapping disdain. The revelers polarize into two groups, one clustered about Escamillo and other about Carmen and Don José. They rival each other in the vigor of their celebrating. Carmen, chaffing from Don José's possessiveness, asserts her independence and joins Escamillo's group. Don José bursts through the cluster to retrieve her.

Now Escamillo faces off with Don José. He performs a deliberate and controlled dance that reeks with the superiority of a celebrity unaccustomed to challenge by his inferiors. Don José responds with a dance of reckless fury, shrieking the inner-rage of a man consumed by jealousy.

As if irritated and bored by this "scene", Carmen walks away. Don José runs after her and, losing all pride, embraces her legs in supplication. Carmen pulls free, signaling with a gesture that she had had enough, it is

ANTONIO GADES

(photo by Martha Swope Associates -Linda Alaniz)

finished. Don José grasps her in a deadly embrace and plunges his dagger into her - twice. She slumps to the ground. Don José reaches down desperately as if to bring her back to life, but she falls at his feet, eluding his grasp in death, even as she had in life. (Unlike the movie, there is no ambiguity in this final scene about whether it is a theatrical stabbing of Carmen by Don José or a real stabbing of the dancer.) The curtain falls.

The audience explodes into applause, and soon the well-contrived curtain calls begin. As a reward for their enthusiasm, the crowd is treated to a repetition of the rehearsal "waves" from the opening scene, only this time at the machine-gun pace of the movie sequence. This inspires a new uproar of applause, which is again rewarded with a clever rhumba routine. Again the crowd responds, and Antonio treats them to an orchestrated clapping and zapateado exhibition in which he cues the performers like a conductor directing the various sections of the Philharmonic. By now the audience is in a frenzy, and receives the final treat, a cleverly devised mini-drama. Long after the curtain finally descends, the applause continues, not as a petition for more, but as a genuine display of appreciation for an overflowing cup of artistry and entertainment at its best.

I cannot think of "Carmen" as simply a dance performance. While it is in the dance idiom, specifically the flamenco style, this production is, first and foremost, theater. The staging, lighting, music and choreography are all skillfully blended and balanced to dramatize the Carmen story. Each component is an individual success, but the combination is a triumph of excellent theater. The film was outstanding, but "Carmen" on stage had that extra element that impels theater-goers to pay $35.00 a ticket rather than $5.00--the special thrill of a live performance and the peculiar, almost magical, chemistry between the performers and the audience that transcends the footlights.

ON CARMEN

This "Carmen" is the result of our work together--the conclusion or continuation of our collaboration on the film "Blood Wedding."

Why "Carmen"? The story of "Carmen" is a story of obsession. As Emilio Sanz Soto explains, "Carmen and Don José devour each other for the pleasure of self-destruction. This is no Greek tragedy, seeking salvation or condemnation. It's something else altogether. Here, only death can free us from desire. Here, it is impossible to escape destiny--the dice are cast. "Carmen" is more akin to Oriental lore in its fatality."

It is strange that the character so representative of Spain--so desirable that men would die for her--should be a French invention, for "Carmen" comes to us from France, through Mérimée and Bizet, who have delved so thoroughly into our temperament and our tradition. Their inseparable versions of "Carmen"--story by Mérimée, immortalized in the music of Bizet--were the foundations of our work. Our version of "Camren" is danced. Here, dance is the principal element, and rhythm, music and movement are the vital aspects of the story. Our intention was to set this "Carmen" within the context of our origins, our native temperament; for that reason, we used flamenco dance and song, without neglecting the lovely Bizet score, however, which serves as a counterpoint.

With this production, we wanted to convey all of the joy and passion we felt in recreating "Carmen".

--Antonio Gades and Carlos Saura

Antonio Gades first electrified American audiences at his appearance at the Spanish Pavilion of the New York Worlds Fair. Before that he had a brief career in journalism while simultaneously developing an interest in dance. It took him less than two years to earn his diploma at a ballet academy, and the very next day he joined the Pilar Lopez company.

Gades became choreographer for the Rome Opera after choreographing Ravels Boléro in Rome in the mid-sixties. He then accepted the positions of principal dancer, choreographer and ballet master for Milan's La Scala.

Since 1978, when he was director for the Ballet Nacional de España, Gades has formed his own company, which includes dancers from his earlier troupes, among them Cristina Hoyos, Juan Antonio Jiménez, Pilar Cardenas and Enrique Esteve. For this company he created "Blood Wedding" based on a play by Frederico Garcia Lorca, which Spanish director Carlos Saura made into a well-known film version of the same name. The Gades-Saura collaboration was renewed for the film "Carmen" which received two prices at the prestigious Cannes Film Festival in France, as well as an Academy Award nomination for Best Foreign Film in 1984.

Among the awards that Antonia Gades has received are the Paris Prix de la Critique, the Madrid Fine Arts Circle's Gold Medal, The Escudero Prize and the Gold Medeal of the New York World's Fair. Ballet Antonio Gades' engagement with the Washington Performing Arts Society is the United States premiere of "Carmen", which will be followed by a North American tour.

Cristina Hoyos began her professional career at sixteen, devoting herself to the art of flamenco. When Gades first saw her perform in the renowned flamenco cabarets he immediately made her his partner. In 1974 he chose her for the role of the fiancé in "Blood Wedding" which she recreated in the 1980 film. In the Gades-Saura film "Carmen", Hoyos plays the part of the ballet mistress, while in the stage version she plays the title role of Carmen.

* * *

SIZZLING 'CARMEN'
BALLET ANTONIO GADES AT THE WARNER

[from: The Washington Post, Jan. 23, 1985; sent by Max Bishop]

by Alan M. Kriegsman

At the Warner Theatre last night, one sensed the thunderous reception to come--the applause, the shouts, the standing crowd, releasing feelings pent up and mounting without break for 90 minutes. It erupted at the final curtain like lava, as did the performance, which was a slowly simmering caldron of emotional vehemence, now and then boiling over as the flames licked higher, receding to an ominous murmur only to be whipped up still more violently to an ultimate outburst.

It was the American premiere of "Carmen" by the Ballet Antonio Gades, the stage version of a movie collaboration between dancer-choreographer Gades and Spanish filmmaker Carlos Saura. The movie was seen here last year and no doubt generated on its own a sizable potencial audience for the week-long run at the Warner.

This is, however, no mere stage transcription of the film. Nor is it--though the Ballet Antonio Gades is a superb troupe of dancers and musicians--a concert of Spanish dance centered on the "Carmen" mystique. Rather, it belongs to a genre of its own, which is one cause of its stunning power as a theatrical experience.

This "Carmen" is like a Spanish Gesamtkunstwerk, minus Wagnerian overtones; it's a genuine fusion of artistic media, masterfully integrated and bent toward the expression of a single dramatic idea. The inspiration is ascribed by its producers--Gades and Saura--to Prosper Mérimée's novel, the opera by Bizet and the popular music of Spain. But the resultant conception could have been sired only by this fortunate match between a dance master and a film director. Dancing, solo and choric singing, guitars, percussion from feet, fingers, hands and castenets, brilliantly dramatic lighting, a spare, modular set and a cinematic fluidity of form enter equally into the gripping effect of the whole.

If there are limitations to the work, perhaps they are due to the inherent one-dimensionality of the "Carmen" material itself. From someone who has never fully understood the appeal of "Carmen"--Bizet's opera or the story it tells--my opinion may not be the most reliable. But it seems to me that the starker, grittier, subtler "Blood Wedding," both in its tage realization and as the first of the Gades-Saura film collaborations, was artistically superior. Pushkin's Tatiana in "Eugene Onegin," moreover, strikes me as a more interesting incarnation of a liberated female spirit than the garish, purely instinctual Carmen, and as a personification of obsessive jealousy. Othello makes Don Jose look like a callow delinquent.

Be this as it may, the Gades-Saura "Carmen," even more so on stage than in the film, is a triumph of collaborative craftsmanship. Like the film, the stage version begins with a dance class, in which the dancers launch into a rehearsal of the "Carmen" ballet. Unlike the film, there's no intertwining story of the dancers' private lives, and no dialogue --once the "Carmen" tale is set in motion, it's up to the flamenco dancing and the music (alternating flamenco and Bizet) to carry it forward.

This is a "Carmen" distilled to basics--a brief exposition of the main characters; Carmen's seduction of Jose; a mock bullfight; the cane duel in which Jose slays Carmen's convict husband; Carmen's flirtation with the bullfighter; and her stabbing by the now desperate Jose. A collection of chairs, tables and movable mirrors serves as an aptly blunt setting. In the seamless tapestry of the staging, tension is sustained as much by silences as by sound, by stillness as much as movement.

The performance is so much an ensemble effort that, although Gades and the other principals have an inevitable prominence, the drama is experienced as inseparable from the ethnic, social and atmospheric milieu in which it is embedded. The performance also demonstrates the expendability of virtuosity for its own sake--there's plenty of virtuoso dancing, but every moment of it serves a specific dramatic function. The ensemble itself participates almost like a series of independent "characters" in the drama--the use of such massed effects is one of the distinctive features of Gades' treatment of the flamenco idiom, most often an art of solos and duets.

What can one say of Gades as a dancer, apart from his being one of the consummate performers of the age in any medium. At 48, he remains one of the flamenco greats. If what he does is incomparable, it may be partly due to his unique combination of classical and Spanish dance background, and partly to an awesome personal intensity--he has only to strike a pose to send electrical bolts through your spine. Christina Hoyos--the ballet mistress in the film--makes a powerfuly mature Carmen, not a girlish slattern, but a woman who's lived brutally and fiercely. The same level of compliments must go to Juan Antonio Jiménez as the husband, Juan Alba as the torero, and the entire company of dancers, singers and guitarists.

* * *

DANCE 'CARMEN' COMES TO CITY CENTER

[from: The New York Times, January 27, 1985; sent by George Ryss]

by Marcia Pally

"Just because a female dancer wears a dress cut so low in the back that it displays...'the parting of the ways' doesn't make it true flamenco," Carola Goya told the critic Walter Terry in 1981. She was explaining the demise of Spanish dance; it had been adulterated, she said, littered with junk like flowers, combs, and castanets (only one dance, the fandanguillo, calls for them). Classic forms like the sevillanas, bolero, and jota were being overrun by the worst tendencies of flamenco such as thrashing movements and stomping about (again, only one dance, the zapateado, should give way to such excesses). And, she added, playing the instruments of one region with the dances of another didn't help matters, either.

The corruption of Spanish dance was evident to purists as early as the 50's, inspiring Vicente Escudero, called the greatest flamenco dancer of this century, to write impassioned books and articles. In his decalogue of dos and don'ts for the male flamenco dancer, he cautioned against effeminate arm motions, curled fingers, irrelevant, showy steps or acrobatics, and undulating hips. Keep the torso

erect and stil, he wrote, and 'dance as a man."

"If it continues in its present course," Escudera told Dance Magazine in 1955, "the Spanish dance will lose its personality." Some 25 years later Mr. Terry concluded his article with "Perhaps someday, Spanish dance will make a glorious comeback."

And perhaps it's on its way. Last spring, Pilar Rioja peformed here to enthusiastic critics and audiences; last August, the flamenco concerts in Joseph Papp's festival of Latin culture drew SRO crowds for their three-hour shows. The year 1982 saw the release of the film "Blood Wedding," a flamenco version of the Garcia Lorca play, directed by Carlos Saura and choreographed by Antonio Gades. In 1983 the Saura-Gades team produced the dance-film "Carmen" which won two awards at Cannes and a nomination for an Oscar.

Now, Mr. Gades is bringing his stage version of "Carmen" to City Center for three weeks beginning Tuesday. He will perform the role of Don José; Cristina Hoyos, a member of Gade's dance company who played the role of his rehearsal assiztant in the film, will dance Carmen.

Flamenco has a history of crassing between trash and legitimate theater. It was strictly music-hall material till *Garcia Lorca and Manuel de Falla* organized the first flamenco festival at Granada in 1922. Critics and audiences then gave it a stint of popularity and respect til the 50's, when it suffered commercialization. Now, once again, it's enjoying the status of art.

Mr. Gades's "Garmen" is quite unlike the other renditions of the Prosper Merimée story (which provided the libretto for the Bizet opera) that have lately filled our theaters. *The Gades versions are danced more than acted or sung: the* steps are based on traditional flamenco or popular Spanish dances. His scores are composed af opera excerpts, flamenco sangs, and silence.

In Merimées novel, Carmen is a married woman, so her carryings on with Don José and Escamillo nat only toy with their feelings but involve her in adultery. "One of our problems," Mr. Gades says, "is that people know the opera *backwards and forwards but few have read the book.*"

For Mr. Gades, the easence of "Garmen" is freedom. "In the 19th century, if a married woman ran around with other men she'd be thrown out, called a whore," he pointed out. "Carmen is never called a whore - that's what's amazing - because she never lies. She's completely open about what she does." In other words, by never accepting the rules, she stays outside them.

"Don José is from *a more reputable class, gives every*thing up, and is refused," Mr. Gades said. "He's completely ensnared in his emotins. People understand that; they sympathize. But it's Carmen who fascinates. Few of us manage the freedom she has."

If Carmen is a self-styled outsider, flamenco is an apt expressinn for her story. Like jazz, it's the art of the excluded Flamenco is the product of gypsies who are said to have wandered from Hindustan to Seville *and Cadiz in the* 15th century, of the Moriscos (Arabs who remained in Spain after the Christian armies defeated the Moors and who converted to Christianity to save their necks), af the Moranos (Jews who stayed on in Spain after they were expelled in 1492 and who had much the same reasan as the Arabs for converting) and of indigenous lowlife - debtorz, thieves, prostitutes, and others with a grudge againzt the statuz quo. Each group had a musical tradition, and the *amalgam* became flamenco.

Until the mid-1800's, however, flamenco waz done by villagerz for their own people and was little known outside Andalusia. One, "La Caramba" was supposed to have roused the tavern-goers of 18th-century Madrid with her flamenco singing, but it was the cafe cantantes (music halls) of the 19th century that made the art popular throughout Spain.

Still, in a bout of conzervatism following the Spanish-American war, some writers continued to dismiss flamenco as the ramblings of riffraff. Not until the efforts of Garcia Lorca and Falla in Granada in 1922 did flamenco gain credibilty.

It got its first big boost from Escudero, Roberto Iglesias, and Brooklyn-born Jazé Greco. Carmen Amayo, with her wild energy, became very popular here, but by sending her combs flying and her crinolines swirling, she may have contributed to vulgarizing the form. (Greco and Iglesiss heated up their acts to emulate - ar compete with - her.)

"It's a matter of emotion, not technique," Mr. Gades emphasizes. "A dance form is a vehicle of expression, and it may help you feel a certain way, just as a costume does. But while there are different dance farms and different costumes, the inner sadness or anger is the same. Different *cultures deal with jealousy, for example, in varying ways* - in 19th century Spain a man would kill the woman who wronged him, in New York you do something else - but again, the pain inside is the same. On stage, I use the expressians of the culture to get to the passion."

So, too, with the film. There, Mr. Saura and Mr. Gades let the lens hover above the dancers' port de bras (movements of the arms) - a camera position that heightened the *contemptuous grace of the flamenco carriage. When* the footwork was central to the scene, they lowered the camera to thigh or heel level, augmenting the slow build-up of intensity - of the threat - in flamenco rhythms.

As much as Mr. Gades focuses on emotion now, his original interest in dance was much more down to earth. "I was hungry," he says. His father, shot during the Spanish civil war, earned a small living as a mosairist and the son was looking for work by the time he was 11. "What choices did I have? To box, play soccer, fight bulls - I tried them all. I worked in a photography shop, bussed tables. Somebody suggested I try being an artist - maybe it would pay. It was like going out for basketball."

He studied ballet and, after one year, joined the Pilar Lapes dance company. In the early 60's, he went out on his own and, since the late 60's, has toured with his own com*pany (he was last in New York in 1972)* and worked on nine films. Three were nominated for Oscars.

His work has certainly helped prompt the recent demand for Spanish dance - especially the last two films with Mr. Saura, "Blood Wedding" and "Carmen." And, in this country, the growing Latin population has created a market for it.

The death of Franco has also had a part. "I always tried to do my work," Mr. Gades explained, "but since Franco's *death, Spanish artists have been able to work more.* There's more money, more support, more opportunity. Before, promoting the arts meant boosting Franco's image, in a way. Now it just means furthering art."

* * *

A DANCER'S ROMANCE WITH CARMEN

[from: Newsday, Jan. 27, 1985; sent by George Ryse]

by Janice Berman

"It seems that Carmen is going to kill me, instead of me killing Carmen," Antanin Gades said with a laugh.

Gades, 48, is the Spanish dancer and choreographer whose fortunes have become intricately entangled with those of the young woman who betrayed the love of Don José and was killed by him. Gades has been Don José twice: once in the stunning, smoldering, widely acclaimed 1983 movie, "Carmen," that he and Carlos Saura created, and again in the staged version for his ballet Antonio Gades, which he is bringing to City Center tomorrow through Feb. 17.

He also choreographed the 1984 movie of the opera "Carmen" that starz Placido Domingo and Julia Migenes-Johnson, and, early in his career, choreographed a "Carmen," staged by Gian Carlo Menotti at the Rome Opera.

That makes four versions of "Carmen." But in the Gades/Saura film as in the Gades ballet, Spanish folk music has been added to Georges Bizet's opera score and the story has been slightly altered. Carmen no longer works in a cigarette factory; she is a dancer with a company not unlike Gades' own. The setting is a dance studio in contemporary Madrid, but its spareness, as well as the presence of the ancient rhythms of Spain and even what the dancers wear (such as fringed shawls over their practice clothes) give a sense of timelessness.

We could be in the present day or in the Spain that the French author Prasper Merimée saw as a tourist, the basis for his 1845 novel called "Carmen." Thirty years later, fellow Frenchman Georges Bizet was inspired by Merimée's tale to write the opera "Carmen." It is to Merimée that

Gades returned for his ballet's story line.

"The important thing nobody knows is that Carmen was married," Gades said through his translator during a recent visit to New York. Gades speculated that the character of the husband was omitted for the sake of the opera, so that there would be only two male voices - those of Don José and the bullfighter Escamillo - as a match for the two female voices of Carmen and Michaela, Don José's girlfriend.

Gades' ballet omits Michaela but includes the husband, the bullfighter, Don José and Carmen. Cristina Hoyos, who will dance Carmen, has been with Gades for the past decade. In the Gades version, Don José (Gades) is the director of a ballet company trying to find a dancer to cast in the role of Carmen. When he finds the dancer, he learns that her name is Carmen. He falls in love with her; he is unaware that she is married (just as most people are unaware that in the Merimée story Carmen was married).

In Gades' film, as in his ballet, Carmen has no problem with loving Don José while being married to someone else. Said Gades, "She never leaves her class style. When she falls in love with Don José, she doesn't go where he belongs; she takes him into her lifestyle. Those are words from the author." "Carmen's" message he said, is that "we can be really happy with somebody and really happy with someone else as well. . .Intellectually, you're not cheating on anybody. But when sex comes into it," he said with a little laugh, "you'll probably be lying."

The performance, an hour and 25 minutes with no intermission, has three guitarists, two singers and 17 dancers (10 women, seven men). Six small tables and 25 gray chairs are arranged in various ways to transform the setting as needed.

Stagecraft, Gades said, was something he learned from experience after he became a dancer "Instead of wasting time in front of a mirror, looking at myself, I was going to the theater, looking at other productions, talking to the *electricians*."

Gades has been choreographer for the Rome Opera, La Scala and the Ballet Nacional d'Espagna. For his own troupe, he created the ballet, "Blood Wedding," based on Federico Garcia Lorca's play. Carlos Saura collaborated with him on the film version. Today, "Carlos and I are a marriage. It is beyond a business arrangement," Gades said.

Born in Elba, in the province of Alicante, he was raised in poverty. His father narrowly escaped death in the Spanish Civil War when he was shot in the head. The family moved to Madrid, where Gades' father eked out a living as a mosaicist. Gades' first job, at age 11, was as a busboy. Then he worked in a photographers' shop. As a teenager, he did some cycling. Then, when he was 15, he took up dancing, *because, he said with a grin, "I liked dancing with girls a lot."*

After three months, during which, he said, "I was just like a monkey. Everything I saw, I did," he began to feel hemmed in by his teacher. "She told me, 'Don't do a double turn.' She was picking on me." He quit and was hired by an American singer, Harry Fleming, who sent him to work in northern Spain, where he found himself playing bongo drums instead of dancing. But there he was discovered by flamenco dancer Pilar Lopez. "I started learning as a professional. By the time I was 16, I was the first dancer of the company."

In the early 1960s he left the Lopez Company and choreographed "Bolero" for the Rome Opera, which led Menotti to give him a contract as the company's choreographer - and to his first encounter with "Carmen."

* * *

FLAMENCO ARTISTS GIVE STRENGTH TO 'CARMEN'

[from: The Daily News, Jan. 30, 1985; sent by George Ryss]

by Janice Berman

The "Carmen" that Antonio Gades has brought to the City Center for a three-week run is both better and worse than his dance film, also based on the story of the opera.

What makes it better is the vitality of live performances by accomplished flamenco artists. For the power of the dancing alone, you are urged to run directly to the theater.

What makes it worse is the one-dimensionality of its storytelling. No longer is "Carmen" a story of uncontrolled passion. What's onstage at City Center is a soap opera about this man who meets this woman who cheats on him a lot and, when he can't take it anymore, he stabs her with a knife and she dies.

That's not what has made "Carmen" a classic. And that is not what spurred the recent deluge of "Carmens." In addition to productions by the Met and the New York City Opera, there was Peter Brook's "Carmen," presented at the Vivian Beaumont Theater, and "Carmen," the movie starring Placido Dominga and Julia Migenes-Johnson.

And, of course, there was Gades and Carlos Saura's masterful 1983 film, "Carmen." In that movie, the opportunities for close-ups and the occasional appropriate addition of dialogue, as well as a certain consistency of story line missing on the stage, added up to a "Carmen" filled with the mystery and fire that has engaged so many imaginations.

Onstage, it's different. The Spanish popular songs that supplement the Bizet music are still sung beautifully, sometimes by artists who dance as they sing. There are guitarists too. And the stamping of the feet, the proud carriages of the men and women, the pulsating rhythms are compelling.

But in terms of storytelling, something is missing. Gades has not been able to convey the idea that Carmen's intrinsic allure derives from the fact that she lives her own life and never becomes what others want her to become, not even the man she falls in love with, Don Jose (played by Gades). Nor has Gades been able to depict the depth of Don Jose's jealousy and confusion. Carmen (danced by Cristina Hoyos) seems merely vain and capricious, and Don Jose pouty and peevish. In the absence of close-ups and other cinematic devices, what was needed was choreography that would bring out the nature of each character, along with more attention to acting on the part of the dancers.

In addition, this "Carmen" is confusing. Like the Gades/Saura film, it takes place in modern-day Spain. Although the dancers wear practice clothes, it is no longer clear that "Carmen" takes place within a dance company. For instance, Carmen's new flame, the bullfighter (called Le Torero in the program and danced by Juan Alba), shows up in full brocaded raiment, the only member of the cast not attired in practice clothes. This gives the character an unwarranted impact. This story is about Carmen and Don Jose.

Equally confusing is the presence of Carmen's husband. This is taken from the Prosper Mérimée story that was the basis for Georges Bizet's opera. We don't know whether Don Jose knew of the husband's existence. Nor do we know where the huzband (danced by Juan Antonio Jimenez) came from. He just shows up.

But there remains in this "Carmen" the intrinsic beauty of flamenco dancing, gloriously performed, particularly by Gades, whose body in motion closely resembles the thrust of a knife.

* * *

DANCE: 'CARMEN' BY ANTONIO GADES

[from: The New York Times, Jan. 30, 1985; sent by George Ryss]

by Anna Kisselgoff

Antonio Gades is presumably still the best Spanish dancer in the world and he has not danced in New York since 1972. He doesn't dance very much either in his flamenco version of "Carmen," which opened last night at the City Center for a run through Feb. 17.

Given the paucity of great Spanish dancing today compared to a heyday that lasted through the 1950's and given an American public's thirst for such dancing--the house was packed--it is amazing that Mr. Gades has chosen so simplistic and empty a production for his return.

Danced by the first-rate Ballet Antonio Gades from Madrid, this "Carmen" is reductionism at its most reduced. The treatment looks like arty abstraction with an accent on distillation. The actual result is a mere sketch of the basic story and the even more basic emotions behind it.

What this "Carmen" really resembles is an outline for a film script, which is what it is in reverse. In 1983, Mr.

Gades and Carlos Saura, the Spanish film director, were rather successful in a movie treatment of "Carmen," that incorporated elements of Bizet's opera and his source, Prosper Mérimée's novella.

Granted that it is open season on "Carmen" nowadays, but Mr. Gades, in following up his film with a stage version, seems to have forgotten that each medium has its special requirements. Both Bizet and Mérimée also get short shrift here and the audience gets a form of shorthand that fails to provide the extra dimension necessary for any re-interpretation of a classic. The music itself swings from live guitarists to tapes from the opera.

Mr. Saura and Gades are both listed as choreographers and they cut from scene to scene as if they were directing a film but leave no room for any character development. They begin but do not follow through with a conceit of a dance company from whom the characters will emerge. This was the approach used in the film. And in fact, a familiarity with the film takes the edge off the idea behind the stage version.

After the ensemble finishes "rehearsing," four dancers introduce themselves in solos. Mr. Gades as José, Cristina Hoyos as Carmen, Juan Antonio Jiménez as her husband and Juan Alba as Escamillo, identified in the program as a nameless bullfighter. The fact that they are in contemporary street clothes or flamenco rehearsal gear, with only Mr. Alba later wearing a matador's costume, is consistent with the abstraction of the original narrative. But it is also confusing.

While the film concerned a modern-day story that ran parallel to the story of "Carmen," the levels of reality here are blurred. When Mr. Gades stabs Miss Hoyos at the end, is he the dance company director seen in a few minutes at the beginning, or is he the abstraction of the José character?

One wouldn't worry about such details if Mr. Saura and Mr. Gades didn't take their approach so seriously. The packaging around the production is dated modernism - reflecting screens that offer funhouse distortions to signify José's inner state after his disgrace, or later screens as mirrors for the bullfighter in his dressing room when they are not partitions a la Gordon Craig.

The characters are flat and the concept behind the dance treatment is flat. The only thing that matters is the brilliance of the dancers. Mr. Gades finally comes to life in his final solos - both confrontational with the husband and Miss Hoyos. Quiet power held in reserve has been his special quality and it is still in evidence.

Miss Hoyos attempts to look vulgar but is a highly refined dancer and the company is always polished. The set pieces that audiences expect from flamenco companies are cleverly disguised here but they are here. Like many Spanish dancers, Mr. Gades is seeking a creative approach to the use of the flamenco idiom. He attained his goal in another ballet, "Blood Wedding." In the present juxtaoce, an alternate program during a long three-week run would have been a good idea.

* * *

'CARMEN' DANCES INTO CITY CENTER

[from: New York Post, Jan. 31, 1985; sent by George Ryss]

by Clive Barnes

The difficulty with flamenco dance has always been finding something to do with it. It is basically a social or cabaret form of dance rather than theatrical.

Although sometimes electrifyingly exciting, especially in small doses, flamenco is not particularly amenable to theatrical forms such as pure dance, being insufficiently varied, or narrative dance, as its expressiveness seems limited to a narrow range, both emotionally and choreographically.

Enter undaunted, at the City Center the other night, Antonio Gades and Carlos Saura, along with Bizet, Prosper Mérimée and others. They - with Bizet and Mérimée in absentia - are presenting a new version of "Carmen," which to an extent is a spin-off from the prizewinning film that Gades and the filmmaker Saura made a couple of years ago.

Although the ballet starts, as did the movie, at a rehearsal, the stage work is more direct. It makes no real effort to tell the story of either the Mérimée novella or the Bizet opera, and there is no attempt to redefine them in new dramatic terms, as did Peter Brook's far weightier and more effective version, "The Tragedy of Carmen," at Lincoln Center last season.

Carmen and Don Jose are seen as tragic figures controlled by destiny, but this is essentially a vestigial treatment of the theme. It is the idea of Carmen (the platonic ideal if you like) that is dealt with here.

Most of the music is flamenco, with the Bizet (a recording of the opera) and even a bullfight pasa doble being dropped in for an occasional commentary. Thus Bizet's Habenera is used for a love duet, the "Toreador's Song" for a comic bullfight pastiche at Lillas Pastas's place, and the finale as a background to Jose's fatal stabbing of Carmen.

The lighting, as hot and sharp as the Andulusian sun, is all overhead, catching the action in illuminated pools. And the action itself moves in fits and starts, in hints and memories.

Most of the drama is conveyed by suggestion. This is presumably Saura's main contribution to the work, although both he and Gades are credited equally with the "story, choreography, lighting and staging."

Just as the ballet starts with a flamenco class led by Gades, an - now and again - it will break off for a kind of *cuadro flamenco, where they all cut loose and sing and* dance.

Jose has just a few initial military steps to show his occupation, which is typical of the work's deliberately sketchy characterization. A fate figure - also Carmen's husband sometimes dominates, while at other times it will be Gades, here it seems in the role of a rehearsal director rather than Jose.

There are interesting things here. The use of a stick as a kind of third stamping flamenco leg is fascinating, and two of the fights, the first between Carmen and her female rival, and the second between Jose and Carmen's husband, are tautly staged.

The dancing throughout is excellent. Gades's knife-edge body profile still angles itself with matador grace, and Cristina Hoyos is a mettlesome if not especially alluring Carmen. Jimenez and the Toreador, Juan Alba, make spirited foils to Gades's dour Jose.

This is a long way from the spectacles of Antonio or the castanet-drenched divertissements of Gades's own stylistic mentor, Pilar Lopez. And, apart from the Mexican Luisilla, no one has been more ambitious in the genre of Spanish dance.

Yet ironically nothing is added to the myth, legend or image of the eternal Carmen, and the evening is at its best at its least pretentious. When the dancers simply dance like the devil, and the throaty sounds of flamenco fill the air, the theater momentarily becomes a cabaret and we are briefly transported.

Then high art intrudes, and the moment vanishes as intangibly as it happened.

INTERVIEW WITH JOSE GRECO

by the Shah of Iran

José Greco's participation in María Benítez' homage to him was brief and pleasant. Like a good wine or a well-cured haunch of yak meat, Mr. Greco's style has that mellow robustness that only age can confer. The following interview was conducted in a congenial atmosphere of laughter and good humor. Mr. Greco's manner is pleasant and attentive, his speech didactic. He clearly loves to instruct, and we of course, are most happy to be instructed.

Jaleo In the name of Allah, the all-merciful, the all powerful, ahlan wa sahalan, welcome to our fair city.

Greco [Replies with a gaze of mute astonishment].

Jaleo Sir, what are your artistic antecedents, that is to say, with whom did you study and what is your development and formation?

Greco That's a very difficult question after so many years, because I studied with so many teachers. Actually, it was my sister who decided to be in show business and I had to follow in her footsteps, according to the family. From my sister's influence, I started to study with this teacher who was a very good, perfect teacher, as far as technique. Her name - Helene Viola. She used to go to Spain every year and spend time in Granada, in Zaragosa, in Bilbao, in Seville, where she would get all the pure rustic forms and bring them back to New York, and would of course include these techniques in her dance classes. Then I had another teacher who was more theatrically and choreographically advanced. Her name was Aurora Arriasa. Later on, I studied with Anita Sevilla who had studied with the great La Argentinita. As my dance career progressed, I eventually became La Argentinita's partner, and the reason I got the job is that Anita Sevilla had learned the same routines and dances of La Argentinita. After La Argentinita, I went to Spain, and in Spain I studied with the great masters of the time, La Quica, El Estampío, the Pericets.

It was very wonderful to see the contrast in teaching methods between the American and the Spanish teachers technicaly, there was too much difference. The spirit was different, and the most important thing was the environment. You felt in Spain that it was the source of all these things I used to presume to interpret, which I did quite well with La Argentinita. I had never seen these dances performed in the land of their origin, and when I began to see them there, it was impressive that what I lacked was that inspiration and the confidence that what I knew was true.

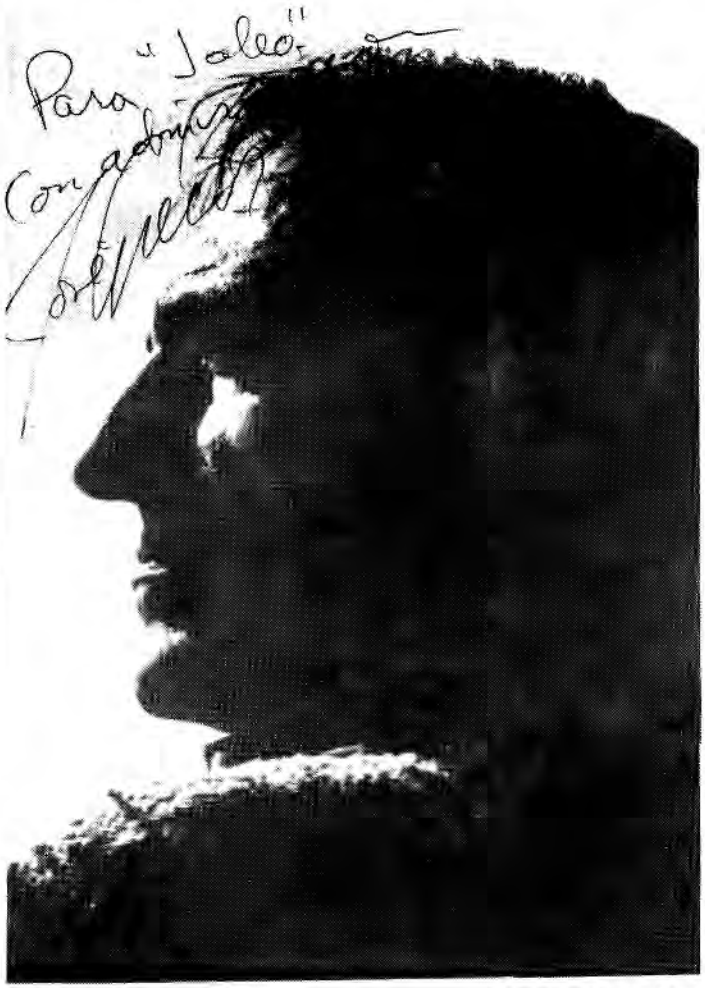
Flamenco is unique because it requires a personal expression. Can you only do it because you are a Spaniard or because you are an expressive individual? Well, if you are an expressive person and have captured the characteristics, you become a good flamenco dancer, a great flamenco dancer, or an extraodinary flamenco dancer, like Maria Benítez. As you know, she is not a Spaniard and neither am I, yet we have achieved recognition because the thing we intepret is true, according to our own emotional expressions.

Jaleo Did you study with any men, perchance?

Greco Only with El Estampío, but I had seen the great Escudero. Escudero was an extraordinary stylist. In his time there were no other male dancers with whom you could compare him. He established a style that you could not copy, because if you did, you would become a comic. Therefore, what you could take from him was the general impression of the male Spanish dancer, which is what impressed me so much. I saw him perform in a Spanish ballet, "El Amor Brujo." He had tremendous strength. He had to interpret a role, which impressed me very much, rather than be Vicente Escudero in concert, and use the gimmicks which made him an extraordinary artist-- his fingernails, his heels, his quick movements. In "El Amor Brujo" I saw him as a character and I could see his style which was dynamic, strong, positive and proper, and this is probably why I began to see the inspiration and to feel the conviction that I wanted to be a Spanish dancer.

Jaleo How about Juan Sánchez "El Estampío?"

Greco El Estampío I never saw perform. I only appreciated him as a teacher, and he taught extraordinary technique. He was one of the greatest flamenco dancers and he specialized in footwork. He had great expertise in his desplantes, the breaks between variations of this or that. Then he would go into the escobillas. In these he excelled. Estampío was quite a personality, even in his late years.



José Greco ROYCE CARLTON

Jaleo What do you see as the direction of the art today?

Greco Well, Spanish dance throughout the years has had its ups and downs. The philosopher Ortega y Gasset said that the Spanish dance was like a river that started from a small source and suddenly would become big and vivid and would go underground and disappear and then rush forth somehwere else.

Jaleo To what would you attribute that?

Greco I think it's primarily a dance of people and people's expression. And since people evolve, they leave the impact of their times and their emotions. If I recall in history, Spanish dance was extraordinarily successful in the '20's and suddenly died out in the late '30's early '40's. Then it began to revive itself in the '40's but it began to regain enthusiasm about ten or fifteen years later when I came to the states, when it continued for a while. Everytime it comes back, it comes back stronger, more vivid, more

entertaining, and more expressive.

Jaleo Have yau witnesaed msny rhanges during your rarrrr in the style af the dsnre ar the nature of the art?

Greco Oh, yrs! Extraardinarily sa. I see it especially in Spsin. Terhnically it has become extremely sdvanced, not only in the steps but in the heelwork. Tadsy the dancer can do much mare than twenty yesrs ago, and they feel a freedom that is much more expressive. I don't know if it's due to the politicsl, sscio-ecanamic situatian in Spain. Even thr guitarists have come s long way. The evolution is inredible. Years aga the people did not have the freedom of rxprrssion they have today and I think that is the reason the music and the dsnce and the song have advanced so much in the last twenty or thirty yesrs.

Jalea Which brings us to anather question. Do you have any wards of advicr, cautian, admonition to the dancer af taday?

Greca *To the American dancer, my advice is ta study terhnique,* and to study technique, but not be canfinrd ta dance like so-and-sa, not to imitate anyane else's style or personality. This you absorb only, snd I mean it, only, when you go to the Land of the Saurce, Spain.

Jaleo How lang da you have ta spend there?

Greco A day, a year, trn years, I have no idea. It depends an your sensitiuity. It is a necessity not because af the land, but becaust it is the feeling of an ethnic thing, and ethnic things must have a sure and convincing sense of expression. Na matter wha the dancer is, or the singer, or the guitarist, time in Spsin is important, and they have to find their enviconment in that country. You must nat lose the opportunity ta go there once you haur decided to he a Spanish artist.

Jalea Are you awsre of sny outstanding sspirants aowadays, present company extluded?

Greco In the U.S., I am not here enough to see the newcomers. I know there are always newcomers. I haue given workshops in Houston, San Antonio, Laredo, San Diego[?], and there are tremendous potentials, both bays and girls. These are 2 or 3 week workshaps given either by the cities or by aome inatitutian which have some subsidy ar by very eminent dsace schools. In the New York area, I have never been approached.

Jalea Is there a lucrative potential in Spanish dance, and under what conditians?

Greco Well, I brake the barrier...

Jaleo I was going to say you can speak from persanal eaperience if you want to.

Greco I broke this barrier of dance as a commercial venture. When I came to the business, I came to Broadway, from there ta Bostan, to Washington, and so on. After me, after the José Greco Spanish Dance Co., the United States, Ganada, Mexico, all the Western hemisphere was invaded by dance troups because all the managers, promoters and *impressarios* saw that you could make tremendous fortunes with daace. Today the Spanish groups snd other ethnic graups have diluted themselves out of business because there were toa many. Thrrr are still tremendaus economic potentials.

Jalea Do yau have ather interests ar endesvors besides the dance?

Greco Once you are in thr theater, they may use you as an actor, or an extraordinary personality, you could be *ia films, on television, etc.*

Jaleo Do you have any particular cause, any particular philosophy?

Greco Wrll, I created the José Greco Foundation, here in New York City, and its purpose is to provide snd to help all the things that have to do with the Spanish dance, or his panic dance. I am always and constantly promoting them, either ecanomically or artisticslly.

Jalea Break dancing...

Greca Break...

Jaleo Yes, break dancing.

Greco That's that thing they do with their heads an the floor...

Jaleo I wss going ta ssk you, do you think there arr some contributions ts our art thst may come through bresk dancing or the Electronic Bssgie or sny aimilar...

Greco None, none.

Jaleo Nane whatsoever?

Greco None, absolutely none. They are tatally opposed. The only thing that can contribute to Spanish dancing is the classical ballet. In the Spanish we do have a classical schaol. We have ta maintain a certain comportment.

Jaleo What is your future in the art?

Greco I've retired twice. I do have a very satisfying periad when I teach. Many af the great dancers aever ended up tearhing, but I like teaching. This to me is rewarding because I feel I am contributing to the conservation af the srt, farever.

Jaleo Very good! I'm glad to hear you say that. I would *like to thank you on behalf af Jaleo, and on behalf* of myself, uery much far your graciousness.

* * *

MARIA BENITEZ AND JOSE GRECO

[from: The New Yark Times, November 28, 1984; sent by George Ryss]

by Anna Kisselgoff

The Marfa Benítez Spanish Dance Company opened laat night at the Joyce Theater with José Greco aa guest artist - an euent that comes as something of a surprise in that Mr. Greco, now 65 years old, supposedly gave his farewell performance in New York in 1979.

Farewell or not, it waa goad to have Mr. Greco onstage again, an opinian obviously shared by s packed house that refuaed to cease its applauae during the first few minutes of his initial solo.

Mr. Greca has been one of the great popularizers of Spanish dance and while he has not been considered one of the art's great purists, the current week of concerts, in which he is scheduled to appear every night, should make one sit up and notice just how good his technique really is.

Miss Benltez is no slouch in this category either and when Mr. Greco and his hostess wind up the festivities in a trsditional estsmpa flamenca, they are evenly matched and prove a point that Miss Benítez goes out of her way ta make in the program.

The point, she writes, is that you don't have to be Spanish to perform Spanish dance and that Mr. Greco, an ltslian-barn American, had proven this to her. Miss Benítez, who was born in Minnesota af an American Indian mother snd a Puerta Rican father, has certainly established herself as the leading American-based Spanish dsncrr in the past few years.

As is typical of Spanish dance troupes, sha is its star. Her two aale partners, Timo Lozano and Pablo Rodarte, lend fine support and Rosa Mercedes has a charm and piquancy aa the company's other woman. Yet all dance with more carrectness than intritacy. They are broad in approach rather than nuanced and while their occasional solos suggest a spark that might suddenly ignite, too aften they are seen in averly regimented unison thareography.

Coasidering the inventiveness of Miss Benítes's past concerts, the weak choreography that marked most of this one was dishartening. The men were used with a symmetry that made them look like hookends flanking Miss Benítez and the heelwork of all was often drowned out hy amplified guitars on a tape in an over-loud sound system.

The highlights included Misa Benítez's own dancing, in a distinctive, sinuous style that suits her elongated arched back and expressive arms, a carriage she combines with precise and powerful heelwork.

At her most properly sbsorbed, in the "Soleá," a solo in which she slinks in with the train of her purple dress in hot pursuit, she gives us the best of the ineffable quality that defines flamenco *as a genre. Her own idiasyncracies,* splayed fingers and aa angular pelvis, ace used with dramatic emphasis.

None of this was much help in "La Espera," Hector Zaraspe's literal-minded vignette about a husband stabbing his wife by mistake instead of her lover. By contrast Mr. Zaraspe's classical ballet sala inspired by the 19th-ceatury "Cachucha" was piquant and well danced by Miss Mercedes.

Mr. Greco came strutting in splendidly in "Nobleza Andaluza," very much an old pro wha knew how to address the audience. His fluency is still remarkable, his heelwork laud and clear snd his dsring - jumps ta the knee - enaugh ta cheer abaut. He is in fine form.

Luis Vargss, the flamenco singer, spilled his soul out in fine style and Guillermo Hlos and Miguel Rodriguea were the guitarists.

* * *

JOSE GRECO RETURNS TO FLAMENCO WITH BENITEZ

[from: New York Post, Nov. 29, 1984; sent by George Hysa]

by Clive Barnes

The Italian kid from Brooklyn wha made the world safe for non-Spanish Spanish dancers returned to New York the other night. The name is José Greco. The place was the Jayce Theater. Greco - absent from the local scene since 1979 when he appeared during a Carnegie Hall gala - was guest artist with the María Benítez Spanish Dance Compsny, and they were opening a week's season.

What is Greca like at 65? Well, you have ta remember that Spanish dancers are a long-lived breed. The mightly Vincente Escudera (some would say the grestest Spanish male dancer af the century) did nat retire fram dancing until he was 69, so Greca is still almost a kid.

Howadays Greco devotes himself to teaching - but he can still dance. His wasp-waist has thickened, the face is mare lined (he looks even mare like Victar Barge), yet the bady is still erect, the grin still flashes the occasianal impudence, and the footwork is atill fancy.

As a dancer he never really had what the dance aficionados call duende-- which means something rather more than just the devil. It is a spirit af dancing. What Greco had -- in abundanre-- was showmanship. This anre made him a star, and even now it atands him in good stead.

To be honeat I never admired him enormously even ia his heyday - but he certainly proved yau don't have ra be Spanish ta dance flamenco. Only talented. And unquestionably he was that.

Rxther more talented then the compsny he ia currently keeping. Not so long ago there were a number of wonderful Spanish rampsnies - mostly flamenca based - an the intecnational tauring circuit. Now apart from Antonio Gades (due ta return to New York early next year) there are none. Troupes such as this María Benítez company are probably the reason.

The great anes of the past - most rerently, I suppose, Antonio, Pilar Lopez and Luisillo, but, for that matter, Greca himself - all headed graups of wonderful dancers performing a rich and varied repertory, always with settings, and usually with full orchestra, aa well aa the musicians in the cuadro flamenco.

Now there is just a singer, one or twa guitarists, a bare stage, rostumes thac look as though they could have came from a mail order ratalogue, and a great deal of stamping and puffing.

Miss Benítez - who has a troupe of two men and one woman - possesses a certain austere, high cheekboned beauty that looks more Spanish than her actual ethnic background, which she says is American Indian and Puerto Rican. And she dancea like a Spaniard. But she doesn't dance well. She is short on fire and conviction - two shortages Spanish dancers dare not permit themaelves.

At ane point, during the finale, she dons matsdar pants for flamenco, in the msnner of that former queen of gypsy dsncers, Carmen Amaya. Which only went ta show that it wasn't the pants that made Amaya - simply what she put into them.

THE ITALIAN KING OF SPANISH DANCE

[from: The Daily News, Nov. 29, 1984; sent by George Ryss]

by Rob Baker

He was just an Italian immigrant kid who learned to dance an the streets of East New York in Braaklyn, but Jose Greco went an to become the most famous male flamenco stsr of modern times. Now retired and s month shy of 66, Greco's back in New York this week, making a series of guest appearsnces with the María Benítez Spanish Dance Company at the Joyce Theater.

Old fans and new turned aut to greet Greca and cheer his still inimitable flair and style at the opening Tuesday night. Benítez has made the one-week season a tribute to Greco, not anly for being one of the world's greateat dancers (in any category) but for being a major farce in apening up Spanish dance to performers not barn in Spain (aa indeed she herself was not, being half American Indian and half Puerta Rican).

Greca was born in Montario nei Frentani, a small mauntain tawn near the Adriatic Sea in eastern Italy. "It was the only community that the Romans were never able to conquer," he offers. "We were a very tough peaple."

The Grecas had always been bakers in the community, but his father left for America, seading for Jase (then called Castsnzo), along with his mother and his sister, when Jase was 9.

The family settled in the multi-national melting-pot of East New Yark. "It was all Mediterranean people," Greco recalls. "Syrisns, Lebanese, Greeks, French, Portuguese, Spanish and Italian. And there waa always music and daocing, singing, guitars and accordioas, everywhece - in the streets, in the houses, at the Saints' days and feasts. And at that age, I didn't realize that these different people were from different countries. I thaught they were all Italisns, from different parts af Italy, speaking different dialects."

Out af this, his sister became an opera singer (doiag leading roles first with Alfredo Salmaggi's Papular Opera at the Nippodrome and later at the Met) snd Greca studied art (at Leanardo Da Vinci Art Schaal at 34th and Lexingtaa) aad Spanish dance.

He was ready to take a job in the haberdashery department of Marshall Field when a call came from his mather saying that the famed flamenca star, La Argentinita, was laoking far a partner. He caught the next train, and the rest is pretty much bistary - touring the U.S. with Argentinita until her death in 1945, then performing far several years in Spain and Europe with her sister, Pilar Lopez, then forming his own company, whirh made its Braadway debut in 1951.

There have been three marriagea, six children and a couple of movies (including "Around the World in 8D Days") along the way, in sddition ta 20 years of touring and danring on his own before disbanding "my big rompany" in the early '70s.

What has always made Grero's approarh to ethnic danre sa apetial is his own eye far theater. "I had a part-time job as a ticket runner for Broadway theaters in 1933-34," he says, "and I used ta zet into all af the shows for free. I saw the balance af drams, humor snd dynamics thst you must have to be successful. I'm not a purist. I never took away the chsracteristirs of the dances, but I knew that, aa magnificently athletic as some of them were, they had to be staged. There's bravura in my concept of rhoreography."

That bravura is alive and well - and as exciting aa ever - through Sunday at the Joyce.

FLAMENCO: THE EARLY YEARS

by Paco Sevilla

Author's Introduction: This article originally appeared in Guitar and Lute magazine (Vol. 25, Nov. 1982) and was written for readers who knew nothing about flamenco. Hence some of the explanations.

The history of flamenco has always been an imprecise subject. Until recent times, flamenco artists have not been literate people, and thus have not provided us with written records of their lives and music. Although a broken record of the development of Spanish music does exist, the more intimate aspects of the art of flamenco were not made public until the second half of the nineteenth century. Composing a written history of flamenco has, therefore, consisted of making guesses, collecting and selecting from other people's guesses, and then placing everything in some sort of appropriate sequence. However, research into Spanish, Arab, Greek, and Roman literature has in recent years provided new information, as has analysis of related music and in-depth study of existing cantes (flamenco song) or fragments of extinct cantes. In this article, I bring together fairly recent research, select among different theories, and attempt to present a condensed picture of how flamenco might have arrived at its present stage of development. An understanding of the evolution of flamenco is one way to begin to understand this complex and beautiful art form; an understanding of all major elements of flamenco is essential to an understanding of the flamenco guitar, a relative newcomer to the music and, until recently, the least indispensable of its components.

It can be said that there exists nothing in Spain today that is purely Spanish; in almost every aspect of its culture, Spain has been an incredible melting pot, absorbing, even today, wave after wave of foreign invasion. Thus the history of flamenco will necessarily be a study of invasions and their effects on the music of the Iberian Peninsula, for flamenco was formed from the fusion of the folk music of southern Spain with the music that the gypsies created from that same musical environment. As we shall see, popular folk music influenced the development of gypsy music but also remained separate from it; in relatively modern times, the union of the two gave us today's flamenco.

As early as 35,000-15,000 BC, there was dance in Iberia; cave paintings in northern Spain depict dancers. In 1100 BC, the Phoenicians founded the city of Cádiz, which they called Gádir. Located on a peninsula on Spain's Atlantic coast, Gádiz is the oldest continuously inhabited city in Europe and was an important center of development for Spanish music and flamenco. There the Phoenicians introduced dances similar to circle dances still performed in Spain.

By 550 BC, Greeks controlled southern Spain. Greek artwork shows dancers using arm and body positions similar to those used by Spanish dancers today, employing castanet-like instruments, and handclapping to accompany the dance. Many folk dances in Spain today can be traced to the Greeks. It is also likely that they introduced the phrygian mode into Spain. (The phrygian mode, a basic element in flamenco, uses the typical "Spanish-sounding" scale; an example is the playing of the C major scale from E to E, rather than from C to C.)

Spain was part of the Roman Empire from 201 BC to 406 AD. Cádiz was then called Gádes and its inhabitants Gaditanos (as they still are today), while the southern part of Spain became known as Bética. Roman writings refer to the cantica gaditanae, the songs of Gádes, thought by some to be possible predecessors of the jarchas and zamras (zambras) of the Arabs when they later occupied Spain. These songs were very popular in Rome, as were the women of Gádes, who danced to the rhythms of crótalos (bronze castanets) and handclapping. The Romans introduced to Spain the kithera, a form of zither, which was to develop into the guitarra latina, a small guitar-like instrument with four sets of double strings.

When the Romans were threatened from the north by hordes of barbarians - Vandals and others - the Visigoths, also from the north, allied with the Romans to help repel the invasion. However, by 537 AD, the Visigoths ended up in control of most of Iberia and, under a Gothic king, Christianity became the religion of the land. Culturally, the Visigoths contributed very little.

In 711, Arabs, Syrians, and Berbers - collectively known as Moors - invaded Spain through Gibralter and, within seven years, controlled all but the very north. During almost seven centuries of occupation, the Arabic culture exercised a tremendous influence on Spain, especially in the south, which they called Al-Andaluz (the land of the vandals) and made it the cultural center of the Western world. The Moslems brought poetry, song, and musical instruments - flutes, drums and a lute-shaped instrument with three single strings that came to be called the guitarro morisco; this latter instrument, which was plucked, may have eventually inspired the conversion of the double-stringed guitarro latins to a single-stringed instrument, which happened by the 13th century. The Persian poet and musician, Ziryab, who made Córdoba an important center for music, is often credited with adding a fifth string to the guitarro latina.

The Arabs contributed sensitivity and emotionality to the music of Spain. Writings from this period tell of singers who affected their listeners so profoundly that, under the influence of tarab - the Arabic equivalent of flamenco's duende (a state of ecstasy brought on by the singing) - they would break jars on their heads, rip their clothing, and roll about on the ground. Many songs that later became important in Spanish music and flamenco have Arabic names: sambra, zorongo, zarabanda, and fandango. Originally zamras were groups of musicians or the gatherings at which they played; today, gypsies in Granada still call their fiestas zambras. There remain no written examples of Arabic music of this period, but certainly the music would resemble some of the music that exists today in parts of North Africa or th Middle-East; modern flamenco shares certain elements with this music.

In northern Spain, the unconquered Christians developed their own forms of music. Wandering musicians in the twelfth and thirteenth centuries sang ballads that were called cantigas. In the centuries that followed, these would become romances (ballads) and villoncicos (religious songs that are, today, sung as Christmas carols). The Christian forces never stopped fighting the Moorish invaders and gradually began to push them south. By the fifteenth century, the Moors had been conquered in all areas except Granada. Then in 1492 Granada fell and Spain was under Christian rule once more.

The fall of Granado was not the only important event of the fifteenth century; in 1447, the earliest surviving record tells us, gypsies appeared in Spain. In that year, gypsies reached Barcelona, coming from the north, and continued to enter Spain for the next several hundred years. They had begun emigrating from northern India in the eighth or ninth centuries. These dark people were expert metal workers and had a tradition of music and dance. While it is true that these gypsies, or gitanos, were very different from the people who had originally left India, they had preserved some of their language (There are many similarities between calé, the language of the gitanos, and the sanskrit of India.) and their tendencies in the dance, particularly the arm and hand movements and the footwork common to kathak dance of northern India. Modern flamenco most notably differs from Indian dance in flamenco's not telling stories or having religious significance; neither are facial and eye movements used in the same schooled manner.

It is clear that the gypsies did not bring anything to Spain that resembled flamenco, for flamenco is found only in Spain, primarily in Andalucía, (the southern region of Spain); nothing similar exists among the gypsies in other parts of the world (except for southern France, where the gypsies have developed their own music based on Spanish flamenco). The gypsy found in Andalucía a land that suited him; there, he absorbed, preserved, and transformed the music of the region until it finally emerged as a unique art form - the cante and baile (dance) gitano. In Andalucía, the gypsy also found people who were similar to him: Jews and Moriscos (Moors who chose to stay in Spain after the reconquest). The bond, or at least proximity, of these people was increased when laws were passed that resulted in severe

persecution of the gypsies. Between 1449 and 1783, at least eleven major sets of laws were passed that sttempted to prevent the gypsies from living their traditional lifestyle; under threat of punishment that included death, gypsies were ordered to settle down and to abandon their wandering ways, their traditional dress, their occupations, and even their lsnguage. The Moriscos were also in the process of being expelled from Spain, so the two persecuted peoples found themelves with much in common. Jewish music must have exerted some influence. There hss been no definite connection msde between modern flamenco and the music of the Jews, but there are distinct similarities between some Hebrew chants and certain flamenco songs.

. The gypsy preserved elements of music, that might have been lost in Christian Spain. Elements of Oriental music that survived to become part of flamenco include the use of microtones, thst is, tones smsller than a semitone, slides from one note ta another, a tendency toward repetition of a single tone, which gives a hypnotic quslity to the music, s tendency for melodies to flow within a small tonal range, rsther than jump by lsrge intervals, the use of microtonal and semitonal ornamentation to give expressiveness to the music, the use of a descending cadence (in conjunction with the phrygian mode), the lack of hsrmonization (the music tends to be nelodic, not harmonic), the complex rhythms and cross-rhythms, a preference for a nasal or even harsh tone, both vocally and instrumentally, and an emphasis on the emotional quality of music. There was also the use of verbal encouragement of performers; at some point, the Allah of the Arabs became the olé of flamenco (usually pronounced "oh-LAY" at the bullfight, but "OH-lay" in flamenco circles). In the area of dsnce, we find the sinuous, sensuous movements of arms, hands, and torso and reduced importance of foot movements. Moslem tradition dictsted that women should not reveal their legs, so footwork was not part of their dance. Footwork did not become an important part of the female Spanish dance until the twentieth century.

In the Spain of the Visigoths and Arabs, music tended to be religious, academic, and elitist - it was restricted to the courts of the nobility. However, its restriction from the common people began to change. During the two hundred snd fifty years sfter the reconquest, the musicsl brew in Andalucía incubated and underwent transformation. The development of the music "of the people" followed two different psths, with some interchsnge between them - paths thst would continue separately until the mid-1800's snd, to s degree, into the present.

Spanish folk music continued its development with a strong Arabic influence. Dsnces in the sixteenth century included the chacona, the rarabanda, and the fsndango; the fandanga, changing name snd form, eventually became different dances in the different regions of Spain, including the jots of the northern provinces snd the many vsriations found in the provinces of Andalucía. This music would become the fiesta music of the Andalucian people, something to be enjoyed outdoor on holidsys, danced by couples and groups and performed by orchestras of stringed instruments accompanied by drums, castanets, and tsmbourines. At the same time, the gypsies, suffering severe persecution, were creating s more priuate kind of music, a music that wss kept within the family circle and often had an almost ssered quslity; the verses of their songs dealt with their suffering - hunger, prison, and desth. The accompaniment for the song snd dsnce was the rhythm of hsndclapping, fingersnapping, which the gypsy preferred to castanets, and the rapping of knuckles on table tops. Gypsy music was deeply emotioaal. In contrast, the motivation for the Andslucian folk music was festive joy and communal celebration.

Apparently, the gypsies did not keep completely to themselves, for Cervantes (1547-1616), in his Novelss Ejemplares, wrote of gypsies performing seguidillas, jácaras, romances, and zarsbsndas. It would, therefore, appear that gypsies were incorporating some of the Andalucisn dances snd performing them for non-gypsies.

Two other influences sffected Andalucian music ss it prepared to enter the eighteenth century: Beginning in the 1500's, Spain began extensive explorstion of Africa; Sevilla became one of the largest slave msrkets on the Iberisn Fenisuls. There are still blsck families living in Andslucía that dste back to those times, and Blsck African music may hsve hsd some effect on Andslucian music. More certain is the role played by the discovery of the Americss. The phenomenon was two-fold. Most ships sailed from the ports on Spain's southern coast, from towns like Huelva, Sanlúcar, Cádiz, aad Málaga. Sailors came to these ports from all over Spain, bringing with them the music of their home regions. Andalucian music, ever flexible and open to outside influence, incorporated and transformed this music into new forms. The jotas of Aragón became the jotss de Cádiz (much later, the alegrías), while a dance from Galicia would eventually become the farruta. The other side of the picture became more evident in the nineteenth and twentieth centuries, when Spsniards returning to these same ports, brought with them music from Latin America, which then became part of the Andalucian tradition. Thia is another source of African influence, since Black culture played a large role in the formstion of certain types of Latin music.

By 1700, the guitsr had scquired a sixth string snd was played in two different styles. As a plucked instrument, it had been highly developed for playing what we now call "clsssical" music, the music of the nobility. The popvlar instrument of the people waa played using rsaguesdos (strumming with the fingers). While these instruments were sn integral part of Andslucian folk music, it is generally held that they did not play much of a part in the early development of gypsy music.

Also by 1700, both Andalucian and gypsy music had acquired recognizable forms, and references to them began to appear more frequently in the literature of Spain and other countries. Although gypay music was still very private, a ritual of the gypsy families, gypsies had become a popular theme for theatre works and were widely mentioned. The oldest written example of flsmenco is a siguiriya found in an eighteenth ceatury Italian opera, "La Maschera Fortunsta" by Neri. In 1779, Henry Swinburne wrote in Spain in tbe Years 1775 and 1776 thst the gypaies of Cádiz danced an indecent danee cslled the manguidoy to the rhythm of handclapping; he also mentioned guitars, castanets, and roughvoiced singing of polo. Other references speak of the taconeo (heelwork) snd the seguidillas gitanas. (The seguidillas were lively songs, related to the sevillanas, not the profound gypsy cante of today that has a similar name.) gy 18DD, references indicate 24 dsaces that were supposedly performed by gypsies; most of those no longer exist, snd none of them sre specifically part of the gypsy dsace we know today, although some survived in the non-gypsy flamenco, psrticularly the fandsngos and the seguidillas (sevillsnaa).

At the turn of the century, gypsy song wss well developed and certsia csntsores (flamenco singers) hsd established reputations for their interpretstions of the cante. George Borrow, an English adventurer and author, wrote sbout his experience with the gypsies in the esrly 1800's. He mentions singing and dancing "a lo gitano" (in the gypsy msnner) and was the first to write that the gypsies were called flamencos snd had been for some time. The music itself, however, wss not yet cslled flamenco. The word "flamenco" haa long mystified hiatorisns who hsve demonstrsted vivid imaginstions in attempting to explain why s word that means "Flemish" or "flamingo" (the bird) should be used to deacribe an Andalucian music form. Some attribute the word to Arsb roots, others to fact that Carlos I brought with him from Flanders (Flanders included much of what is now Belgium, the Netherlands or Hallsnd, and Luxemburg) sn entire Flemish court; in addition, Spain occupied Flanders until 1648. Other origins hsve been suggested: that because singers in the court were Flemish, the word came to be associated with singing; that Spaniards, especially Andalucians, like to name things by their opposites, and since the Flemish were tsll and blond and the gypsies short and dsrk, the gypsies were called "Flemish"; that sll foreigners were called flamencos snd the gypsies, who were still coming into Spsin, were included; that because Flemish noblemen, bored with court life, used to party with the gypsies, the name eventually transferred; and that soldiers returning from Flanders associsted with gypsies in the taverns and all were called flamencos.

The problem with all of these suggestions, is that the events which lend them validity took place several hundred years before there is any record of gypsies being cslled flamencos. tt is possible thst the term remained localized in some remote area for hundreds of years and later became

widespread. Until better evidence emerges, you can take your pick of explanations or make up your own.

Estébanez Calderón, a student of Arabic culture and language, wrote Escenas Andaluzas in 1847. This detailed description of twenty-two typical Andalucian scenes includes one called "Un baile de Trians"(A Dance in Triana), in which Calderón described what we would call today a fiesta flamenra: in a patio in Triana (Sevilla) were gathered a number of artists, among them some legendary figures in the history of flamenro - the singers El Planeta and El Fillo (whose raspy voice became the prototype for gypsy flamenco singing and gave us the term afillá to describe that vocal quality) and the dancers La Perla and El Jerezano. Calderón writes of the guitar, at first strumming softly then more strongly, of the suspiro, the singer's warm-up using passages of "Ay, ay...," and of a number of cantes. (The Spanish word for sang in general is canto or canción; cante refers specifically to flamenco song.) The cantes inrluded caña, polo, polo tobalo, sevillsnas, serranas, jaberas, rondeñas, and corridaz (alsa called romances and derived from the ancient ballads of northern Spain, modified by Arabic melodies, and guarded and spread through the south by the gypsies; this tradition survives only in remote areas of Andalucía, although it has been resurrected somewhat recently). Also mentioned were tanadas (little songs), a name that would later be applied in the shortened form, tonás, to a group of pcofound gypsy cantes that are still sung without musical accompaniment. Names of flamenco aong forms often have odd and confusing derivstions. The gypsy siguiriyas are named from the Andalucian pronunciation of seguidillas, s totslly unrelated song form. The soleá, an important cante in flamenco, was named after a woman called Soledad who sang very well and with great profundity, some songs originally called jaleos; her version was called soledades, soleaes, soleares, and most often today, soleá.

Canrerning the dancing, Calderón wrote of the importance o the compás (rhythm, including meter, accentuation, and rythmic cycles), arm movements, footwork, rapid twisting and turning of the body, and the sal (spice) and gracis (humor, wit) of the performers. He named the following dances, most of which are considered to be Andalucian rather than gypsy; caña, tiranas, jaberas, malagueñas, bolera, zorongo, ale ole, la tana, grsnadina, la yerbabuena, las seguidillas, caleseras, and zapateado. Of special interest musically is the fact that most of the songs and dances were accompanied by an orchestrs of guitars, bandolins (most likely bandurrias, a mandolin type of instrument with double strings), and violins; this type of accompaniment is not typical of gypsy flamenco, but survives in Andalucian folk music, especially in groups called pandas de verdiales that perform the songs of the Málaga area.

Other travelers in the esrly 1800's tell us that gypsy dancers did not use their feet, moving only the hips, upper torso, and arms. We also know from these sources and from song verses dating from the period that the jaleo (verbal encouragement of the performers) as we know it today was already in widespread use, including "olé," "anda chiquillo," and "que toma, que toma" (Spaniah equivalents of "go man go!").

The music that was accesible to the traveler in this period was almost certainly dominated by the Andalucian element rsther than the gypsy. Gypsies may have performed for the public under certain circumstances, but reports do not seem to indicate that they were performing what would appear a few decades later ss the highly developed cante gitano (forms like the tonás, siguiriyas, and soleares). It is imporisnt to keep in mind the differenres between these two forms of music, for these subdivisions of flamenco still exist today. The gypsy cante wae private, emotional and very personal; it used primarily the phrygian mode and complex rhythm patterns, and was very difficult to sing; the accompsniment was most often the rhythm of handclapping, fingersnspping, knuckle-rapping, or the tapping of s cane - even tdday some forms are always sung a palo seco (a capella); even when the guitar began to plsy a more important role in flamenco, distinct gypsy and non-gypsy styles of playing emerged. Andalucian folk music, on the other hand, was very public music, sung in the msjor snd minor modes and using 2|4, 3 4, or 6|8 meter; it was often accompanied by groups of instruments.

In 1842, events occurred that would change the nature of flamenco and gave birth to what we now refer to as the "Golden Age of Flamenca." Certain Andalucian taverns where flamenco was cultivated began to place more emphasis on the performance of the cante and baile (dance). The performers were usually not professionals, but performed out of afición, love of their art. On the rare occasion that a guitar was available, it might have been strummed in sn improvisational manner, but the guitar had not yet emerged as an integral part of flamenco. However, there must have ben same guitaristz starting to develop the flamenco style, for it would be in widespread use within a few decades. Moreover, the Russian composer Glinka was entranced by the playing of the gypsy guitarist El Murciana in Granada, and he wrate down same of the guitarist's compasitions. In neighborhood patios, country inns, and tiny taverns, flamenco made its first public appearances and began its emergence from the private, almost religious pasition it had held in the gypsy familiez.

The earliest known café de cante, as the firat flamenco nightclubs were called, opened in Sevilla in 1842. For the first time flamenco artists were paid on a regular basis. Several more clubs opened, but then all were closed down, and it was another twenty years before the great cantaor, Silverio Franconetti, returned from Sauth America aad opened the first café cantante in Sevilla and officially began the "Golden Age." The interest in cante and baile flamenco must have been building, because after Silverio opened his cafe in 1860, the public response resulted in a virtual explosian of similar cafes throughout Andalucía - sometimes seven or eight in one city - and even in other parts af Spain (especially in Madrid and Barcelona). Often they were elegant salons with ornate decor, box seats, and a raised stage. The artists were hired to form a cuadro, a performing group of several singers, one or twa guitarists, and six or seven dancers, mostly women. There were usually same star performers, most often singers, who were hired as the main attractians. The opportunity offered by the cafes encouraged many new artistz to become profesionals. These artists tended ta specialize in a few cantes and, in doing so, created new variationa and personal styles. (Each cante is defined by its rhythmic pattern, progression of tones, emotional mood, and content of the verses. Within those limits, each cantaor can create his own style; that style is not a "song" in the sense that we think of the term, because the singer will vary the melody and the words each time he sings and even sing a number of different styles within a single performance of a particular cante.)

The period of the "Golden Age," which lasted until about 1910, gave us most af today's flamenco forms (cantes) some of which were found in greater variety than we know today. In spite of the popularity of flamenco, certain of the Gypsy cantes - the alboreás (wedding songs) and the romances, for example - did not leave the priuacy of the gypsy circles until well into the 1950's. From the Americas came new music forms that spread from Spain's port towns to the reat of Andalucía and were assimilated into flamenco. These cantes, called cantes de ida y vuelta (round trip songs) becauae they were taken to the New World, transaformed, and then returned to Spain, would eventually include the milonga from Argentina, the colombianas fcom Columbia, and the guajira and rumba from Cuba. The flamenco repertaire was also increased by the mixing af the gypsy and Andalucian cante: The fandango evolved into new and more profound fcems such as the tarantas and the malagueñas, which gradually lost their rhythmic musical accompsaiment and were transferred fram dance songs into serious cantes for listening. The alegrías, originally the jotas de Cádiz, appeared in new forms called romeras, mirabrás, and caracoles.

Another effect of the café cantante period was the breaking down of regional bsrriers. Before them, each province had developed its own styles of cante: In the gypsy neighborhood of Trisna (Sevilla), emerged styles of tonás, cañas, snd soleares; in the Barrio Santa María (Cádiz) were developed the forms of alegríss and tangos; from the Barrio de Santiago in Jerez, came the siguriyss, jaleda, bulérias, and tanás; from Granads; Málaga, and Huelva came different forms of the fandangos. In the cafes, these cantes came together, and singers learned from each other. Guitarists had to learn to accompany more than just the local styles, thereby expanding their repertoires.

In the café cantante, the guitar became an important part of the flamenco "show", and guitarists developed rapidly, learning from and competing with each other. They competed not only with each other, but also with the dancers and singers. To get attention, guitarists began to insert more falsetas (melodies) into their playing, taking their themes from the cante. Soon, each club had a soloist, some of whom resorted to playing behind their backs, over their heads, or with gloves. An early soloist, Paco Lucena (c. 1855-1930), is credited with introducing picado (rapid melodic passages played with the index and middle fingers), three-fingered arpeggios, and tremelo that he learned from a classical guitarist. Another great guitarist, Javier Molina, was more of an accompanist, but he helped to mold two of the founders of the modern flamenco guitar, Ramón Montoya and Niño Ricardo.

At some time during this period, the cejilla (seh-HEE-yah; capo) came into widespread use and made life easier for the singer. Prior to that, a singer had two basic keys he could sing in, although each could be major, minor, or phrygian; these were por arriba (above; E) or por medio (in the middle; A), with the occasional use of the por abajo position (below; D). The names came from the relative positions of these chords as seen from the perspective of the cantaor. It has been suggested that one of the reasons the raspy voice has come to be associated with flamenco was the limited choice of tones that the cantaores had and the resultant strain on the voice. (Due to the nature of the guitar and flamenco, it is not desirable to play the different song forms in different keys without the use of the cejilla. The reasons are many: The accompaniments are often too spontaneous and complicated to be learned in all keys; some keys are very difficult on the guitar; the characteristic melodies of a particular form are often molded by the chord structures of a particular key; the characteristic sound of each cante, or its accompaniment, depends upon the chords used - unlike the piano, the guitar does not sound the same in all keys. Modern players have become much more flexible in this matter but still tend to return to traditional tones for traditional flamenco forms.)

The dance in the café cantante was generally corto, that is, limited in variety. The primary flamenco dances were, at first, the alegrías, tanguillos de Cádiz, and soleares for the women, who emphasized the upper body and arms, with very little footwork. The men, who danced the alegrías, farrucas, and soleares, perhaps placed more emphasis on the feet, but real virtuosity in that area was not to come until the twentieth century. The real explosion of new dance would also come in the twentieth century, when cantes that were considered to undanceable or too sacred to dance would be interpreted by great dancers and added to the repertoire.

The cafe cantante period was the beginning of what we know today as flamenco, and the growth of and change in the music were quite dramatic. In the conclusion of this article, "The Modern Era," we will see how the many forces acting on flamenco brought it into a state of degeneration and decay.

THE FIFTH "ENCUENTRO FLAMENCO" OF THE CENTRO FLAMENCO PACO PEÑA

Paco Peña will again hold a series of courses at his flamenco center in Cordoba. There will be two sets of courses in both guitar and dance. From July 1-11, Paco will teach his basic guitar course, dealing with technique and the different musical forms. The beginners will be taught by Manuel de Palma, a very patient instructor who seems to be well loved by his students. Paco usually divides his class into the more and less advanced. During the same period, Carmen Cortés (of Mario Maya fame) will teach a course in dance.

During July 15-25, Paco will teach a course dedicated to the accompaniment of song and dance. His cantaor will be the well-known Chano Lobato. The dance portion will be assisted by Inmaculada Aguilar, who will be holding a dance class during the same period.

During the courses, there will be recital in the evenings by such artists as Pepe Lora and Inmaculada Aguilar, Manul Cano, El Chaparro, Manuel Lota "El Sordera", Sabicas, Paco Peña, and Mario Escudero.

Inexpensive lodgings will be available and meals are taken in local restaurants. Paco's course ("Course A" - guitar; "Course B" - accompaniment) cost 23,000 pesetas (depending upon current exchange rate, $100-150). Manuel de Palma's courses (AA and BB) cost 16,000 pesetas. Carmen Cortes (course D) and Inmaculada Aguilar (course E) cost 18,000 pesetas.

Send a 5,000 peseta deposit (Postal or Bank money order) to: Centro Flamenco Paco Peña, Plaza del Potro 15, Córdoba, Spain.

Paco Peña *was born in Cordoba where he was playing profesionally at the age of 12. He went to London in 1963 ant there he found a receptive audience who inspired him to start as a soloist. After an acclaimed debut in the Wigmore Hall in London in 1967 his path lay steadily upwards. He has since toured worldwide both as a soloist and with his now famous Flamenco Company created in 1970.*

Inmaculada Aguilar *was born in Cordoba where, from a very early age, she developed a great love for flamenco dance. She started her formal studies at the Cordoba Conservatory when she was 8, and later, in 1978, became a Spanish Dance teacher in that same institution. She has danced extensively in Spanish theatres and T.V. Her participation in past activities of the Centro Flamenco has been a success and her presence once again is a happy event.*

Carmen Cortés *was born in Barcelona from andalusian parents. A self taught artist, she first started dancing with a group of spanish ballet but in 1979 decided to concentrate only on flamenco.*
She has appeared in international festivals in France, Italy and other countries alongside Mario Maya in the latter's famous show Ay, Jondo!
Carmen Cortés has now formed her own group projecting a personal and experimental style of flamenco.

STUDENTS PLAY UNDER THE ATTENTION OF "EL MAESTRO"

PACO PEÑA TEACHES GUITAR TO HALF THE WORLD

[from: Diario, July 21, 1983; sent by Barbara Davis; translated by Paco Sevilla]

by Alvaro Vega

"You have to create an ambiente where the cantaor can shine and sing well. Each thing has to be new, a surprise;"

Paco Peña, a native of Cordoba who lives part of the time in London, gives this type of advice to the students in his flamenco guitar course that has been taking place in Cordoba since last week. It is organized by the center that bears his name.

Paco Peña, who speaks a very good English in his classes, found the necessities of life and fame in Great Britain." I gave my first so recitals there and found my opportunities," he was commenting in the Posada de Potro, seat of the Municipal Cultural Delegation and site of the classes, between teaching soleares and fandangos.

Paco Peña decided to organize these classes -- this is the third edition -- because, "I found in my recitals that many aficionados around the world asked where they could learn. They wanted to know how they could advance on the guitar. I bring aficionados who want to know about our culture. It is a beautiful thing that flamenco, something that is so out of place in traditional Western culture should attract so many people."

There are more than seventy students from thirty-two different countries. But Paco Peña doesn't stop at just the guitar courses. He wants Córdoba "to become a center of culture, an important center for music, as it was in the past." For that reason there is also the International Festival of the Guitar that will feature, among other artists, Sabicas--on his second visit since his exile from Spain. The government is cooperating and providing sponsorship.

TO OPEN --

"CENTRO 'TRIANA' DE GUITARRA FLAMENCO"

by Guillermo Salazar

In Triana, right across the bridge from Sevilla, a school for flamenco guitarists will open under the direction of Mario Escudero and his "profesor adjunto" Sami Martin. The following interview was taken in December of 1984 for Jaleo.

Jaleo: By what date will the school open?

Escudero: Bueno, we don't have a set date, but I don't think it will be too long, because the remodeling of the location is on the verge of being finished. So I think we'll begin around the first part of January.

J: You mentioned before that it will be a school, not just in the sense of private lessons. In what way?

E: First of all, naturally, we're going to start by forming *different grades, from the "principiante o primario"* through the "intermedio", "avanzado" and "profesional". Then, we are going to teach about the correct way, the most possibly adequate way, for the soloist, and for the accompanist in the two branches which are the "cante" and the "baile".

J: Other than yourself will there be other teachers?

E: We intend to have other teachers, but at the moment I don't know any names or how many there are going to be, because everything is going to happen as things get underway.

J: Will this school be open all year round?

E: We hope so.

J: If students want to learn classical guitar, will it be offered?

E: Maybe some fundamentals, but for the advanced classical guitarist there is already a conservatory here where there are good teachers. They can contact América Martínez, a good friend of mine, who is the "catedratico" and a very good teacher.

J: Here in Sevilla?

E: Yes. Here naturally we're going to teach basic knowledge applicable to flamenco or classical playing. For example, we will present scales in their totality, because in my personal opinion there is only one school of guitar. Although in flamenco we do have certain techniques not used by classical guitarists, like "rasgueos", the use of "pulgar", and certain types of "tremolos".

J: What if someone wants to come to the school for private classes?

E: Certainly they may have them, but the conditions would be different. It would be more expensive for private because the attention you give in a group is not the same as you give to one person. We can give also semi-private classes of two people as well as the group and private classes.

J: Could you tell us a little about your assistant professor Sami Martin?

E: Bueno, Sami has been a professional flamenco guitarist for many many years. He has a perfect knowledge of what he interprets, and for me he is a professional to the fullest extent of the word.

J: So, other teachers may be invited to teach occasionally?

E: I hope so, there will be possibly another "profesor adjunto" who will teach sporadically, maybe for a season, *but we haven't studied this matter to any depth yet.* Could we say that up to the moment we don't have a phone installed at the studio because we haven't finished remodeling. But at the moment anyone interested can call my "compañero" Sami Martin at 51 50 25. If anyone wants to call me directly at home the number is 61 06 36 in Sevilla. Of course dialing long distance they would have to dial the appropriate area codes, or go through the operator. If they want to write, the address is "Centro Triana de Guitarra Flamenca", Calle Rodrigo de Triana, 46 esquina Victoria, 20, Sevilla, España.

J: To finish this interview, Mario, is there anything you would like to say to the many "aficionados" in the United States, and other parts of the world where Jaleo is

received?

E: Bueno, I hope that they keep in mind their "afición" of the flamenco guitar, this marvellous instrument; and also keep in mind that they can come here to Andalucía, in this case Sevilla, where we will do everything possible to make the classes worthwhile to all students. Finally I wish "mucha felicidad" to everyone, and in particular to the "aficionado a la guitarra flamenca".

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.....

CLASES COLECTIVAS E INDIVIDUALES

Apertura Curso: Enero 1985
Teléfono: 515025 y 610636...Sevilla

GAZPACHO DE GUILLERMO

HUNTING FOR FLAMENCO RECORDS IN SPAIN

Believe me, flamenco is not dead. How do I know? You've just been down to the local record shop and they told you there were not any flamenco albums except Al Dimeola's. Well obviously you live in the United States, right? You knew flamenco comes from Spain, the south, Andalucía, remember? Not New York, not California, not Mexico, not Burgos nor even Bilbao! But wait, isn't flamenco from Madrid too? Let's find out.

Call your travel agent and book the next flight to Madrid. Tell her you want to arrive early in the morning so you can be at the door of the "Corte Ingles" when it opens at 9 a.m. Tell her that many of the flamencos from Andalucía have recorded albums in Madrid; tell her you want a special taxi cab with a roof rack waiting at the Barajas airport. The cab is to escort you for a day and load all records and tapes in the roof rack, and then drive you back to the airport to catch the evening flight home. You've got to be at the office bright and early for work the next day.

Once in Madrid you go directly for the cab. You tell the driver, "Corte Ingles, por favor." He replies, "Which one? There are four locations."

Anyway, this account may be slightly exaggerated but the rest of this article will deal with the most interesting record shops of Madrid, and a few in Sevilla. It may save you some shoe leather and time.

If you get hold of the Madrid yellow pages at the local library you can plan where you want to go; but Madrid is such a spread out city, and you may want to do many other activities on your trip so... below is a list of shops sure to have flamenco records:

EL CORTE INGLES-This is a chain of seven-story-building department stores. I didn't find out until the end of my one month stay that the location with the most complete selection is the one on calle Princesa, a short distance from the Plaza España. This store must have a very good department manager, or maybe it has a better selection due to its proximity to the "Ciudad Universitaria." Perhaps there are more record buyers in that area and the bins get depleted in a hurry if not restocked often. There are three other locations of "El Corte Ingles": c/Goya, phone 448 01 11; c/Preciados near the Puerta del Sol, phone 232 8100; Paseo de la Castellana near Orense, phone 456 23 00. The phone for the c/Princesa location is 242 48 00.

I asked the floor manager at the Preriados store about ordering by mail. He said to send all orders to their commercial department. First send an inquiry about albums or tapes requesting a quote of prices and mailing in Spanish pesetas. Wait for a return letter before sending any money, preferably in the form of a foreign bank draft from a big bank. The address is Corte Ingles, c/Hermosilla #112, departmento comercial, Madrid 28009, Spain. Notice the new postal code. The telephone there is 402 81 12.

If you are not going to Madrid there are Corte Ingles branches (sucursales) in the following places:

Barcelona- Plaza de Cataluña, 14, phone 302 12 12 and Avenida Diagonal, 617, phone 322 00 12.
Sevilla- Plaza del Duque de la Victoria, 10.
Málaga- Avenida Andalucía, 50, phone 30 00 00.

Also there is one branch in the following cities: Murcia, Vigo, Valencia, Bilbao, Las Palmas (Mayorca), and Zaragoza.

The Corte Ingles has two distinct advantages over many of the other stores: it is open during the "siesta" (1:30 or 2:00 p.m. to 4:30 or 5:00 p.m.), and you can charge albums on your VISA card.

CLUB AMIGOS DEL DISCO-This is one of the few record shops I found that has a large selection of used albums and tapes. Each item is marked with two prices, one for the general public (higher), and one for "socios" (lower). I imagine there is a fee to become a socio, which means member of the club, but I didn't find out for sure. The store has only one location, a spacious downstairs room at c/Fernando de los Ríos, 93, Madrid-15. I did notice two large bins of LP's and two large bins of flamenco 45's. The phone is 243 05 03.

M.P. DISCOS-CASSETTES-I went to the branch on Av. Reina Victoria, 7 and found a small room jam packed with Spaniards. It was very hard to move around, and even hard to open the door to get in. This shop had a different selection than the others and I turned up some good finds. The shopping bag had a list of other branches of the business: José del Hierro, 41; Illescas 42 (Aluche); Marqués de Corbera, 6; Goztambide, 18; and Bravo Murillo, 189. As with the Corte Ingles the selection of casettes had a much wider variety.

UNION MUSICAL ESPAÑOLA-This store had a fair selection of flamenco, but not as good as appears when you walk into the place. It is a big music store with records and tapes on the second story, (primer piso). They had some of the new releases but seemed to be out of stock on many things. The sales woman tried to sell me other things that they had which I was not interested in; but I did find a few things there that were not at other stores. This shows the value of going around to all the places, rather than being finished looking after Corte Ingles.

The store had guitars, castanets, sheet music and other musical accessories. The address is Union Musical Española, Caerers de San Jerónimo, 26, Madrid 14, Spain. I went to another branch of Union Musical but it had no albums or tapes.

REAL MUSICAL, S.A., C/Carlos III, Madrid 13; phone 241 30 07. This store is directly across the street from the Teatro Real. It has sheet music, musical instruments, and records and tapes. The selection of flamenco was very poor, but it had by far the best selection of classical guitar albums I came across and for that reason is noteworthy.

VEIGA DISCOS CASSET-This is a small store with used records and tapes. If you are in the neighborhood it's worth a visit. I found 2 Paniequita albums I didn't know about here; decent selection of tapes; address is c/ Hortaleza, 62; phone 231 52 39.

MUSICAL REMOLINO-This is one of the fun places to go. The proprietor, Mr. José Martín Albo is known as El

Remalina, a flamenco stage name he used when he used to be a tablaa guitarist. The store has student guitars, strings, new and used records and tapes, and generel musical accessories. Hr. Remolino is the authar of a flamenco guitar method for beginners called "Guitarra Flamenca, Método Básico en Música y Cifra," Volumea 3, 4, and 5. I asked him if he had volumes 1 and 2 but he said that that was his other book called "La Guitarra sin Maestra," only one volume, but the pieres in the back was volume 2. The flamencs volumes 3, 4, and 5 had an sccompsnying tape called "Rafces del flamenco." I found some very good albums and tapes here, some of which were "de ocasión" (used). After about an hour of talking with El Remolino and buying albums aod a few tapes he gave me a copy of his own aolo tape called "El Remolino" which he atill haa in stock. He runs the store with hia wife Pilar. Address--c/Toldeo, 9, Madrid-12; phone 266 86 Il.

MADRID ROCK-c/Mayor, 38 near the Puerta del Sol. Thia stare had as good a selection as anywhere in town, and did have things other places did not have. Another locstion is on c/de San Martín #3.

Bueno, if all this is not enough then there is two more places of a different nature for you to visit. One is the "Rastro" which is one of the biggest flea markets in Spain. It had many, many places ts buy tapes and a few record outlets also. It pays to go a few times as each Sundsy there are different vendors. The other place is the small music shop owned by Luis Maravilla on c/Leon, 4, Madrid 2BOI4. Luis doesn't have much in stock but he doea have albuma by himself which are not available in any of the other stares any more.

Sevilla

Aside from the branch of Corte Ingles already mentioned there are a few other shops:

CASA DAMAS-Located on c/Sierpea, 61, Sevilla 1853 (notice postal code only has four digits). I thought Casa Damas had a much better selection I4 years ago when I last was there. It did have a good selection of bargain tapes though. There is another locatian in Triana at c/Asunción, 43, Sevilla 1970, Spain.

Other things worthy of nate in Sevilla were a small store called Pinto-c/Cuna, 62 near Sierpes, and the flea market held euery Thursday on the cslle Feria and called appropriately by the name "El Jueves." Finally, Sevilla had many outdoor standa of cassettes for sale. You can take a walk almost anywhere in the city and run across flamenco tapes for sale at these metallic stands. Sometimes I would find them at indoor locatiana of atores featuring ather products.

So.....get on the phone and call the travel agent; the records are waiting far you. Finding flamenco records in the United States is like finding a needle in a haystack. If you're like me you are tired of haystacks. So.....ga where the needles are.

* * *

CURRENTLY AVAILABLE ANTHOLOGIES

Those aficionados of old-time flamenco will be delighted to know that msny of their favorite artists are still available on record in the form of multiple album sets. The controversy rages on between the old and new flamenco styles, but anyone who examines the matter in depth will find good moments in both. If you have had your fill of memocized "flamenco" or guitarists donning a turquaise necklace and sunglasses to play "Romance de Amor" to the beat of congs drums, then consider acquiring some of these old recordings from Spain. Flamenco fusion may be producing some fine new srtists, but in the wrong hands it merely is a jumbled confusion popular among so many real escate minded Amecicans in this country. If you cannot escape the U.S. due to exhorbitant house payments due every month, I insist thac you ordec some sf these anthologies by mail:

ANTOLOGIA DE CANTE FLAMENCD, Hispavax HH 12-01/02/03 (2000 pesetas)

This three record set was the first anthology I ever heard, and I give it a very gaod recommendatian if yau've never heard it. My first intereat in it was the guitar playing atyle of Perico del Lunar, but through these records I became a fan of "cante". The anthology featurea the follswing excellent aingers: Roque Montoya, Niño de Almadén, Bernardo de Los Labitos, Rafael Romero, El Chaqueta, Fericón de Cádiz, Niño de Málaga, Pepe el de la Matrona, and Lolita Iriana.

GRAN ANTOLOGIA FLAMENCA, RCA CL 35220 (5255 pesetaa)

This "cante" anthology won the "Premio Nacional del Ministerio de Cultura 1979". It is a ten record aet, and to my knowledge is the only cante anthology ever to have a separate record of guitar solos.

MAGNA ANTOLOGIA DEL CANTE FLAMENCO, Hispavox S/C 66.201 (13360 pesetas)

I realIy wanted to get this but it was too heavy to carry around combined with all the ather records I bought. The set contains 20 LP records and an 84 page manual with calar photos and glossy pagea. If you order this I'II guarantee yau'll be the only kid on the block to have it as very few flamencos will buy 20 records at a shot, and probably there aren't any flamencos on your bIock.

If you buy thia, invite me to stay at your place for a week and we can hear this whole thing and laok at the buok together.

ANTOLOGIA CANTES DE ANTONID MAIRENA, Alhambra

This is a 4 or 5 record set and had no identification numbers on the cover of the box. There were alao many LPs of Mairena available which must have been released "in memorian". The moat notable was one with Melchor de Marchena called "Cien Años de Cante Gitano". Another notable record still available in certain stores was "Noches de La Alameda", alaa with Melchor de Marchena, Clave 18-12 79 S.

ANTOLOGIA, LAS GRANDES SEVILLANAS DE ORO: Hispavox 166 6D1, Vnl. I

I couldn't get the full story on thia. It seemed there were three valumes each with 6 LPs which comes to 18 records. I also saw loose albuma for sale which were part of the boxed version. Numbers for Vol. II are 166 602, and Vol. III 166 6D3.

Some of the artiats were Los Rameros de La PueblIa, Los de Ia Trocha, Los Hermanos Reyes, Los Hermanos Toronjo and many other familiar and unfamiliar names. This would be ideal for many dance teachers to use during dance classes, since there would be sevillsnss at all different speeds snd many different moods.

"QUEJIO" Camarón de La IaIa, Fontana (no numbers on box)

This is a three record set reissued from his previous recordings with Paco de Lucía and on a few trscks Tomatito. I didn't buy this because I already have 13 records by Camarón, but it did contain two tracks I didn't recognize. Either I missed one of his records of they put some trarks in the anthology that never made it onto the original records.

There were two other anthologiea that were avsilaIe, but I didn't get much information about the contents:

ANTOLDGIA DE CANTE FLAMENCO Y CANTE GITANO, Columbia C/S 8134/6
Three records for 1BDO pesetas.

LA GRAN HISTORIA DEL CANTE GITANO ANDALUZ, AIhambra SCE 914/6
Three cecord set.

As far as loose albums and tapes the following series were svailsble:

LO MEJOR DEL CANTE ANTIGUD, EMI-ODEON

This series was ariginally released on LP recsrds by the EMI-ODEON company. Although I saw a few nf this series still available in record form, the great majority of it waa sbundant in cassette form under tws different labels which bought the rights from EMI-ODEON: Ark and Amalgama. There are moce than thirty volumes featuring some of the following cantaores: Manuel Vsileja, Don Antonio Chacón, El Niño de GIoria, José Capero, Manuel Torre, El Tenazas de Morón, AngelIilo, El Cojo de HueIva, Niño de La Huerta, Niñs de

Fregenal, Niña de los Peines, Pepe Pinto, Pena Hijo, El Carbanillero, and many others.

GRABACIONES HISTORICAS...,Hispavox

From its library the Hispavox company has made available as recampilations a series of tapes titled: *Grabaciones* Historicas por Soleares, Grabaciones Histaricas par Alegrias por Siguiriyas, and por Bulerias. The series had one ather notable release: Grabaciones Historicas, Los Chiquitas de Algreciras, Hispavox 250 001 featuring Paco and Pepe de Lucia when they were in their teens.

So there you have it. The only thing I might mention in addition to this is that the "Archiva del Cante" was nat available in Spain. The Archivo is the one that cames in the big red box with a nice baoklet and features Diego Del Gastor, Joselero, Lebrijano, Fernanda and Bernarda de Utrera and others. It may still be availsble here in the United States under the title "The History of Eante Flamenca," Murray Hill Records, S-4360. The Spanish versian af this has much better fidelity and a nicer accompanying baaklet, but has gone the way of most flamenco records and is out af print.

--Guillermo Salazar

MORCA

... sobre el baile

CONTRA TIEMPO, RHYTHM'S LIFE FORCE

There is nothing that wakes up a person's soul as well as good rhythm doused with an abundance of exciting, predictable and unpredictable counter-rhythms--contra-tiempos, in flamenco terms. More people have been turned on to dance--especially flamenco dance, music and aong--while listening to "well placed counter-rhythms. Flamenco encompasses the full range of rhythmical and musieal force and has been an inspiration for countleas composers throughaut the warld.

People like Michael Jackson have taken the traditionsl rhythms of Latin American, Afro-Cuban and other 4/4 rhythms and, by adding a new twist to exciting counter rhythms, have created a world wide popularity explosion of their recorded music. They have sald millions of records with much thanks to their rhythmic explorations. Rhythmical pulse snd counter-rhythms aeem endless in their variety, which indeed they are. Another great master in country point was J.S. Bach whase 300th birthday is eelebrated this year. His warks are more alive and vital today than when he was alive. His works have inspired every type of musician, dancer, chareagrapher and artist in their quest for musical inspiration.

Flamenco is very unique in its dance in that the dancers not only have many instruments within their own bodies but have a variety of rhythms ta work with. Rhythm by itself can be boring if it is sa steady and unadorned that it has the affect of a dripping water faucet. Both visual and audible rhythms come alive with accents, dynamics, flexing pulse, s pushing and pulling effect and, of caurse, beautifully placed jewels of counter-rhythm.

Rhythm ia one of the main faundatians af all music and its variety of pulsea challenge one ta awaken these pulaes with a variety af counter-play. Rhythm and counter-rhythm have played a most important role in man's expreasion and communication with nature, religion, life and art since the beginning of time. Flamenco is really s history of, and a picture of, all of maa's expressions and communications with life in all of its rhythms. Flamenco can transcend the 4/4 world which dominates much of the world's listening.

Oancers just beginning their study of flamenca will discover layer upon layer of rhythmical explaration. Most of the various compas in flamenca, the various rhythmical structures in flamenco fall inta the basic 4/4 rhythms and the 12 count rhythms. There are various 6/8 rhythms alsa and all of these unwritten forms have various base accented rhythms that give it a particular form, style, peraanality, flavor and interpretation. Needless to say, an important requirement for studying flamenca dance--or any other dance ar musical form for that matter--is to hsve a good sense of rhythm. I mean a real musicality of rhythm and a deep understanding of what the pulae of the rhythm is. All rhythm has an underlying steady pulse and this is the core of the rhythmical structure. All flamenca forms have a definite underlying pulae, no matter how strong the base accents. Keeping a very steady beat may seem very basic but that is why the finest musicians uae a metronome at times so that they may develop a self control in expressing rhythms with and against a steady pulse. The pulae af a flamenco-compás is like a steady heart beat underlying every counter rhythm, falseta, melody and expressian and this exists no matter what the tempo or how many silences are used or how many dynamics are used. It is literally "thst", "the pulse or basic rhythmical beat of that particular form." Any flamenca form can be tapped aut in a steady beat. This is very important to understand in approaching a deeper underatanding of expressing flamenco dsnce snd understanding flamenco music all-toggther.

One of the first things to consider when you are approaching the study and use of counter-point is that it is natural. All of the possible rhythmical adornments are natural in the sense that between each best of base rhythm there is a natural space that can be filled in in various ways. It is very important to get past the psychological difficulty or mental difficulty of performing contra tiempos. Too many teachers do a negative head trip on their students saying, that "now we will get to the diffitult part and that is learning contra tiempos" or saying other negative no-nos of that order. A basic counter time is the primary "and" count of the compás, so a good start in counter rhythm study is, for example. to verbalize a compás such as saying, 1,2,3,4, and then putting an "and" count between each beat, 1and2and3 and4and... This is the base compás for many of the four count rhythms. Dance wise you could start by marking the base rhythm with the feet and the "and" count with the hands doing palmas. This could sound like the old German song, um-pah-um-pah-um-pah-um-pah "stamp the un with the foot and the clap the pah". This is very basic but a simple beginning. The more that you verbalize the compás, clap the compás, use your feet to mark the compás, the quicker the compás will be inside of you and part of you. You will start to feel the "breath" of the compás and the breathing time between the compás for the flow of the counter rhythms. It is that breathing, so to speak, of the rhythm that gives understanding to the placement of counter rhythm. In the 12 count compás, it is important to know and understand the various accents (the base accents of the various forms) to facilitate good placement of meaningful contra-tiempos. Explore, breath, feel the flow and continuity of the rhythms. Let your whole body experience the pulse and counter pulse of the compás....

Obviously this article, like so many that I write, is to create an awareness in positive way about a facet of flamenco that is basic and yet important. All parts of an art form are of equal importance, just as each facet of a jewel is of equal importance. This article is not so much a how to do but an awareness of what can be done to grow as a total flamenco dance artist. If a person has a built-in good sense of rhythm, then a variety of exciting counter times and their understanding will come as the person studies the music and improves their technique and grows as an artist in understanding the music and dance art of flamenco. Good technique helps the placement and execution of contra-tiempos in the sense that they will blend into the total movement as exciting adornments. Contra-tiempos for there own sake are just another part of rhythm. For example, if during a fiesta 5 people are playing palmas and they all wanted to do contra-palmas then it would not be near as exciting as if 1 or 2 were playing counter time and 3 were giving a good strong steady base rhythm for the counter rhythms to work against. With all playing counter rhythm, it would be basically "an" of the beat and sound mushy. There is as much musicality in knowing when to do counter rhythm as in any other study of music such as melody, falseta, dynamics, tempos, etc. Counter rhythm can be very subtle and create great energy and excitement by their almost mysterious placement in the rhythm, such as just bouncing off the beat, before or after the beat or accenting a counter beat differently between a succession of compás. Carmen Amaya was recognised as a great genius and inspiration in her use of counter rhythm and she inspired all flamenco dancers who ever had the privilege of seeing her or hearing her records. Another of the recognized masters of the use of counter rhythms in its range from pure simplicity to immensely difficult was Fred Astaire. Many flamenco dancers along with almost every other dancer have given him great credit, not only for his total dance artistry but for his genius in using the full range of rhythm and counter rhythm in his dance. That gave for a most important part of dance--counter rhythm in "movement" as well as "sound". The first little dance that he did in the movie "Top Hat" made in the 30s and the other dances that he did with his cane and tapping will be an inspiration forever for those choreographing interesting and exciting escobillas.

The execution of counter rhythms in flamenco dance is total execution of movement and sound. A dancer that knows how to move in counter point with total movement is half way home, with the beauty of moving all parts of the body in opposition and isolation and creating a tension that can awaken and express the art of flamenco dance. When doing footwork and using counter rhythms it is the understanding and using of various sounds of the various techniques that can greatly enhance the effect of the counter rhythm, so that it will not always be the flat of the foot for example doing the rhythms but the ball of the foot, the heels and the combination of the different sounds and intensities of different techniques that vary the color of the total footwork patterns including the full range of matice--of shading, of soft and loud counter rhythms--of slow and fast, etc. I like to study the rhythms in all of life's surroundings that I am in. It is sort of a hobby to, hopefully, enhance my total art learning. I love to be by the sea and see and feel the never ending rhythm of the waves with each wave different but feeling the underlying pulse of each one. The universe is an expression of an infinite variety of rhythms. Just looking at a simple picket fence is seeing rhythm, or hearing the sound of rain or a train clicking on the rails. (This sound inspired a zapateado of a famous flamenco dancer of the past). Our heart beats or the rhythm of our subtle breathing are rhythms of life. I often think of life in all of its possible rhythms and we are in rhythm and counter rhythm with it, its seasons, its moods that counter and alter its outward behavior. Flamenco is an expression of life-art. We can know our total spiritual, physical, mental and emotional range of seasons in flamenco and by looking into its rhythms and its full range of counter rhythms we can better understand our own rhythmical pulse, our rhythmical attunement and creative purpose in life.

--Teo Morca

THE SHAH SPEAKITH

STATE OF THE ART

FLAMENCO IN MEXICO CITY

NOVEMBER 1984

The condition of flamenco in Mexico City can be described in one word - moribund. The three institutions reviewed herein present the total earthly flamenco production in Mexico. Additionally, there is a ghost tablao. It's the most fabulous, the locals say. Some say it's located in Colonia Polanco. Some say in Calle Vetrarra. Others say somewhere else, but they are not quite sure.

It is our personal belief that this magnificent tablao is located in the Twilight Zone. Three weeks of reasonably diligent investigation produced no clue to its terrestial whereabouts.

High altitude, scarce oxygen, smog, congestion, devalued currency, popular apathy, dull quotidian grind - perhaps these conditions of Aztec life combine and permeate the spirit. Perhaps they weigh upon, warp and distant nightly dreams and daily reality, producing a shimmering fantastic vision, a magnificent mirage tablao. Or perhaps this peripatetic tablao without certain name or fixed address is the product of people too courteous to tell you that what you seek does not exist.

A Mexican, when asked an address he does not know will, after all, give you incorrect directions rather than to appear unobliging.

Corral de la Morería
Londres 161, Local 20a
Zona Rosa

The first show starts more or less on time at 12 midnight. Three youthful guitarists sing Spanish popular numbers and entertain pretty well. They yield to four ladies who commence an assault on the sevillanas. Two of them can almost dance. In due course, a reasonably good guitarist holds forth, as does a cantaor. This latter

gentleman's efforts were not outstanding, and his amplified wails drove two nearby spectators from their table into the hallway, sa they could exhaust their laughter free from the constraints of courtesy.

Carmen Casarubio, star bailaora, appesrs. Her dancing will win no awards, but her recitation is quite good; warm and well-inflected. Apparently, she knows her limits. She dances as much is appropriate, then recites. The tired tale of Antonir El Camborio has some of its lesser-known verses brought to life. Miss Casarubio also presents a recited tanguillo and a soléa danced and recited. This latter is the first we have seen of its kind and the effect was quite pleasing.

The star bailaar, Cristóbal Reyes, appeared looking conceited and obnoxious, and this apparently was no affectation. He killed manifestations of spontaneous enthusiasm with angry scawls, and lster paused to milk applause from the audience according to his own pleasure.

His strong paint was s manoeuver of a triple pirouette ending in s knee-drop. He has it down nearly to perfection and uses it often. This move and similar pyrotechnics should be used sparingly lest they lose their effect. His footwork was mediocre and lacked nuance, although he himself seemed impressed by it.

As for the house, the amplification was overpowering, and their request for the audience to refrain from palmss was ill-advised. Why not suggest instead that those who felt rhythmically inspired follow the palmas of someone in the tablao? Thus, by opening up and not by closing in do we expand the ranks of aur aficionados and advance our art.

Gitanerías
15 Avenida de Oaxaca
Plata de Insurgentes

The word "lousy" is barely adequate to desrribe this "tablao" which has the nerve to advertise itself ss the "seat of flamenco in Hexico." In the first place, the program preaented is more of an uninspired nightclub act than s tablao. ft would be pointless to dignify this production with any further analysis in these pages. Instead, we shall examine three items worthy of mention culled from this garbage heap, snd leave the rest to moulder where it lies.

No. 1: The show's only saving grace was the cantaor Chiquito de Trinna, whose fine flamenco voice snd sensitive interpretstian were applied to threadbare popular numbers; not to flamencn.

No. 2: The guitarist deserves a medal for his gentlemanly restraing in not grabbing up the furniture and reducing it to matchsticks over the heads of some of the unruly and disrespectful revellers. They certainly begged him to, but the man just smiled and played on, a true, Christian martyr.

No. 3: The bailaor Roberto Huntaya exhibited same very clear, fast and accurate footwork. Unfortunately, every atherparticle and piece of his body seemed to have a mind of its awn, snd they all went their separate ways. Art cannot exiat without body control. If it is fast feet you want to aee, you're betteraff going to a rate-track.

* * *

"AIRES Y DONAIRES"

The Palace af Fine Arts af Hexico arches and bulges its marble in all directions and dimensions as it sits shadeless and steeped in exhaust fumes. Rivers of autos course abaut its four sidea, now spurting forth, now stopping short - always eddying about, commingling with currents of pedestrians converging and dispersing, frantically coming and going.

Its exterior vaguely recalls the "Belle Epaque" period; its elements suggest perhaps France or Italy, but mostly the amalgamated public style of Buenos Aires.

Brave the tide of steel, rubber and sweaty flesh. Press scross ts marbled portico and cross its threshhold, and find yaurself transported to another world...to Miami Beach! Yes indeed, art deco rules the interior of this latin opera house with its cool slabs of polished reddish marble, its long flat planes and its curious glass and brass appointments.

This strange palace is celebrating its fiftieth aniversary this year by attempting to present performances of inordinate excellence. And so we arrive at the subject of this endeavor; s very fine program denominated "Aires y donaires" featuring two very fine Spanish artists. Pilar Rioja needs no further introduction here. In our judgment, she is the finest all-around female Spanish dancer performing today. The critics of "The New York Times" hold her in similar high esteem. Miss Rioja's partner in this performanre, Mati Mistral, is every bit as remarksble as Miss Rioja but is unknown to general Americsn audiences.

Miss Miatral sings and declaims and dnea both superbly. Her rendition of poems by Cervantes, Garcia Lorca and Machadn, among others captured the audience's attention and breath. The highlight of the entire program was her cante, recitatian snd dance af "Prisoners in Algiers" by Cervantes. This number should be introduced into the regular flamenco repertoire and placed alongside the "Danaa Mora." The lovely moorish melady was accompanied by finger cymbals and sinuous movements; the audience's appreciation was spectacular!

Miss Rioja presented some nf the same courtly dances she brought to the United States last year and executed them with her perpetually correct technique. She preaented a guajira and a tarantos that was received with great enthusiasm. While we salute Mias Rioja's artiatry, we also award her the prize for the nadir of the concert. Thia came in the form of an inane pantomime called "The Nuns" in which ahe alternately draped and undraped both heraelf and a piano stool in a white sheet. This piece of nonsense was chareographed by nane other than the great Manolo Vargas of longago and distant memory. We justifiably would expect greater things from him.

The unusual accompaniment ronsisting of a chamber group, Indian sitara, flute, piano, guitar both flamenco and rlassic, as well as the participatian af the exrellent flamenco ainger Chiquito de Triana will give the reader some idea af the diversity nf this fine program.

We close this review by correcting two errora of fact. Miss Rioja is listed in the pragram as having had "outstanding success in the greatest theaters of New York." Outstanding succeaa, yes, but in the theater of the Repertorio Español which, with fewer than 150 seats is not considered one of New Yark's greatest. We wish, of course, that ahe would bring her art to bigger and better-known theaters. We invite her to do so and to repart the fact accurately. Miss Mistral similarly claims to have performed "in all the important cspitals of Europe and the U.S. with enormous succes." We congratulate her on the tremendous accomplishment in keeping this success so secret. We only know her through the medium of Spanish network television.

* * *

THE FLAMENCO'S GASTRONOMICAL GUIDE TO MEXICO CITY

No flamenco ahould be required to eat tablao food, as this fate is more appropriate to inmatea or tourists. And since functions usually are given at 12 midnight and 3 o'clack a.m. in Mexico City, one is well-advised to dine befarehand. Nere is a aelection of the very finest (and reasnably-priced) restaurants in Mexico City. All, save the Mesón del Cid are clustered in the Zona Roaa. For $20 to $25, two people can eat and drink themselves into oblivion at all save L'Eatovil and Delmonico's. Furthermore, there are many mate modest establiahments whose fare is commendanble and whose prices are even lower. Due to the limitations of space and the slow encroachment of writer's cramp, we present here only a select few which are outstanding for the suthenticity and fine preparation of their diahes. Little consideration will be given here to decor snd atmosphere. One rarely eats the decorations.

Bellinghausen
95 Calle Landres

Despite its name this, this olace provides very fine

traditional Mexican cuisine. Criadillas (bull's testicles) are prepared in three different ways and are the best we have had anywhere in Mexico City. Fine roast kid, and a silken-smooth creamy pumpkin-flower soup are without equal. Arrive for lunch no later than 2 p.m. or you will wait eternally for a table at this popular spot.

Loredo
Calle Hamburgo

The free appetizers are so copious that the diner can be full by the time he has read the menu. In that case, just order dessert. Their desserts are fine and their pastel de rompopo (eggnogg cake) is sublime. For those who take their entrées before dessert, try the crêpes of huitlacoche, which is the black fungus that grows on corn stalks. Interesting. More comon Mexican dishes are available and delicious.

La Fonda del Refugio
Calle Liverpool

Our favorite! Outstanding dishes, unusual preparations an a well-deserved international acclaim. The wildest of these dishes is chiles en nogada, peppers stuffed with walnuts, slathered with a creamy sauce and sprinkled with pomgranate seeds. The cherubs of Heaven moan for this dish. Topa mexteca, a soup of mushrooms and beef marrow is quite good, black corn fungus soup leaves a bit to be desired. Moles and daily specials are very good. Desserts unremarkable, but mexican coffee, cafe olla, is about the best in the City. Mexican coffee, like their wine usually is awful.

For Spanish food, the finest to be found in the City is "Meson del Cid" on Calle Humboldt. This place would have few rivals even in Madrid and its atmosphere is outstanding. It has the atmosphere and offerings of a good Spanish country inn.

The greatest continental food in the City is served, we believe, at L'Estovil on Calle Genova. Many classical European dishes as well as well-prepared Mexican ones are served in a serene and beautiful atmosphere.

At all costs avoid Delmonico's. This swank joint has mediocre food, high pretentions and higher prices. The food is brought to the table and subjected to the torture of skewers, knives and other curious instruments. Solids and liquids alike are then torched before your eyes. When the smoke and flame have cleared away, the result is not remarkable in anyway. One rarely witnesses these days an auto-da-fa from the Grand Inquisition. Bloomgarden, in his guide, gives this dive four stars. He must have gone there with his mouth shot full of novocaine.

And the hand having written, moves on....

ESPADERO

THE CLASSICAL DANCES OF SPAIN COME TO THE CORNELL CAMPUS

[from: The Ithaca Journal, May 3, 1984; sent by Michael Fisher]

by Lee Scott

At the age of 3, Jose Espadero was dancing on the docks of Alicante for American sailors, in exchange for Chicklets. Today, in his early 40s, he is one of Spain's best known classical dancers. He's preserving the folklore of every region and presenting it to audiences all over Europe and the United States.

Artist in residence at Cornell University this semester, Espadero will give a weekend dance concerts as a grand finale to his stay in Ithaca. Three solo works choreographed by Espadero are on the program, scheduled for 8:15 p.m. Friday and Saturday and 2:30 p.m. Sunday in the Wilard Straight Theatre. Tickets are available at the Straight Box Office, 256-3421.

Espadero's dancing career began even earlier than those impromptu performances on the docks. He was a child sensation at 2½, touring Alicante (on the southeastern coast of Spain) and the surrounding provinces as "El Gran Pepito."

Espadero speaks no English, but reflected on his career, through an interpreter, this week in Cornell's dance studio.

Every Sunday, he said, Espadero's mother would take him - a babe in arms - to the Orpheum Alicante, to watch their friends and neighbors sing and dance. As a toddler, he was entranced by the dancing and imitated the steps as soon as he could walk.

One Sunday, his mother dressed him in a flamenco outfit and put him on the stage to dance. The elderly piano player enjoyed a game with the youngster: He'd change the rhythm an tempo of the music without warning. Espadero followed flawlessly, matching his dances to the music. The audience loved it. Soon, Espadero became a regular Sunday performer.

He never had formal dance training; none was available outside the large cities in the years following Spain's civil war. Espadero said he learned by watching others.

As he grew up, it became apparent that Espadero's passion for dancing was not going to fade. At that point, his parents tried to dissuade him from choosing dance as a career.

JOSE ESPADERO

But by then, he had teamed with a girl named Paquita Garcia, who was to be his partner for the next 30 years. At 14, they secretly registered to take the national examination which would qualify them for the title of "professional artist." They passed the exam easily, and immediately formed their own touring company.

In a modern twist on the Romeo and Juliet story, their parents were reconciled to their children's wishes and gave their blessing, Espadero said.

JOSE ESPADERO

In 1965, Espadero was named to the Chair of Classical Dance at Alicante's Conservatory of Music. This was the first time classical Spanish dance had a niche of its own at the conservator. Previously, it was taught only as an adjunct to classical ballet.

Espadero created a curriculum which adapted classical ballet techniques to the particular characteristics of Spanish dance - and to its three types of expression - flamenco, bolero and regional dance.

Bolero, a courtly dance with origins in the 18th century, is performed in soft shoes and punctuated with castinets, he explained. Flamenco, characterized by handclapping and rhythmic toe and heel tapping, has been danced almost as long as bolero, but grew from the people, with gypsy influences from Andalucia in the south of Spain.

For several years, Espadero has been traveling throughout Spain, documenting regional dances, talking to older residents who perhaps know the dances in a purer form. Some of the dances are performed by Espadero's 23-member dance company. But most are not, he said, because they are not theatrical enough to please most audiences.

Classical Spanish dancing as a profession is well supported in Spain today. Since the creation of a school of national dance, young artists need not form their own companies as Espadero and Garcia were forced to do. Instead, they have a place to apprentice and teachers to coach them.

During his stay in Ithaca, Espadero is living at Telluride House; paying for hospitality with occasional informal dance lessons. This is his first trip to the United States. He said he's impressed with the green panoramas of the Finger Lakes region and with the architecture of Ithaca homes. He said he loved the Maid of the Mist boat trip he took at Niagara Falls, and reveled in the atmosphere of New York City's Broadway. After seeing a production of the musical "42nd Street," Espadero insisted on buying a pair of tap shoes, and plans to teach himself to tap dance by watching old Fred Astaire and Ginger Rogers movies.

Espadero used the services of a translator for the first classes with Cornell dance students. But he soon dismissed the translator, saying that he and his students understand each other through an international language - that of dance.

There are many classical dancers in Spain, but few real artists, Espadero said. "Dancers can excel technically. They can be perfect technically. A true artist makes the technique serve his art....A true artist feels it from the heart."

This weekend's dance concerts will be dedicated to Paquita Garcia, Espadero's long-time partner, who died shortly after Espadero's arrival in the United States.

* * *

¡VIVA ESPADERO!

Jose Espadero, a slight and supple man, walks into the Helen Newman dance studio at Cornell University and turns his body and the dance floor into instruments which serves his art.

The classical Spanish dancer, who is in residence at Cornell University this semester is teaching flamenco, bolero and regional dances to students of all ages, from chilren to adults.

Espadero knows something about teaching dance to children. He began his career at two-and-a-half in his

native Alicante on the southeastern coast of Spain, performing in the local amateur theater for friends and neighbors. Known as "El Gran Pepito," he toured the countryside with his partner, the late Paquita Garcia. The children were loved for their precocity and fluid dance movements.

You will notice Espadero's skill and technique, but only when you concentrate on them. Otherwise, his technique is subservient to his art. "There are many dancers who are perfect technically," says Espadero. "But for a real artist, it must come from within."

Both a dance and choreographer, Espadero will perform four solo works in a concert this evening and Saturday at 8:15 p.m. and at 2:30 p.m. Sunday in Willard Straight Theatre.

At the start of class, the teacher travels from one end of the room to the other, leading the mass of people in floor routines and drilling them on steps which will later be incorporated into dance numbers. The students follow him intently with their eyes and bodies, imitating his every move.

He does not speak English, but uses the services of a translator only occasionally during class, making his wishes known with gestures and dance movements. Dance is a universal language which needs no translation, he says.

As class time grows short, Espadero takes four women dance partners in succession. He circles them, leads them, coaxes them, inspires them to be his equal on the dance floor. And they respond. A scene from a Spanish cantina is recreated in Ithaca.

XXII INTERNATIONAL SUMMER COURSES IN JEREZ

The twenty-third version of the "Cursos Internacionales de Verano: Flamenco in Jerez," sponsored by the Cátedra de Flamencología de Jerez de la Frontera will take place this year from August 1 through the 17th. The dance course, taught by Teresa Martínez, will feature tangos and peteneras and cost 25,000 pesetas; in addition, Angelita Gomez will teach a course in bulerías, at a cost of 15,000 pesetas per student. Guitar--tango and bulerías--will be taught by Parila de Jerez and Pepe Moreno; cost: 25,000 pesetas. There will be nightly performances and lectures by various artists and flamencologists. Dance students will be divided into groups with two hours of teaching per group. Guitar students will receive twenty minutes individually. Reservations may be made by sending 5,000 pesetas in the form of a bank draft or money order. The remainder is due by July 1. Only those students who have some experience with flamenco that is, intermediate or advanced, will be accepted. Spanish will be the language of instruction.

For reservations or information, write to:

Cátedra de Flamencología
Apartado 246
Cale Quintos, 1 (Edificio Domecq)
Jerez de la Frontera
Spain.

BALLET ESPANOL DE LOS ANGELES

[from: Variety]

by Bask

The recently formed Ballet Espanol De Los Angeles, under the artistic direction of Roberto Amaral, brought some 40 dancers, singers and musicians onto the Wilshire-Ebell stage for two performances this past weekend.

GUEST ARTIST LOURDES RODRIQUEZ

GUEST ARTIST CRUZ LUNA

BALLET ESPAÑOL DE LOS ANGELES (program photo)

Those pieces that stuck closest to traditional Spanish dance, bringing out the corps of dancers in colorful costumes, were the most successful. Happily, there were liberal helpings of such fare during the evening.

"Tiempos Clasicos," which opened the performance, began with an elegant, balletic dance featuring six dancers. Unfortunately, it closed on a rather passionless melding of flamenco movements with ballet.

Amaral, who choreographed this and most of the other numbers, also performed. He's obviously a skilled dancer, but he lacks presence, with the result that the numbers in which he was featured ticked along smoothly but with a curious lack of focus, which he should have provided.

"Origenes," again choreographed by Amaral, was set to music by Ravel. A ballet about conception and birth, it combined some graceful movement by a corps of dancers with silly "Solid Gold"-style gyrations by Amaral, who appeared as The Magnet, whatever that might be.

One of the bright spots of the evening, however, was "Chotis Del Maniqui," a charming piece about a young girl who wanders through a carnival sideshow and becomes trapped by mischievous dancing mannequins. Amaral choreographed to the music of John Morris and Bernard Herrmann.

Guest artist Cruz Luna was impressive in a number of the dances, most notably in "Zapateado," a solo in which he stamped out a complicated rhythm depicting a horseman. Luisa Triana choreographed.

"Abre Los Ojos" was notable for its colorful costumes and cafe scene, but its conception is clumsy. A man - Amaral - sits at a desk writing a farewell letter to his wife, with whom he's been fighting.

He falls asleep and dreams of a cafe, where he meets a woman who reminds him of his wife. He gets into a knife fight with another man - Luna - over her, but she's the one who accidentally gets stabbed simultaneously by both men (well, some allowances have to be made for dreams). Then he awakens and has a reconciliation with his wife.

The transitions from writing desk to dream back to desk are awkward, and the fight, meant to be so full of passion, comes off as a trite schoolboy reverie. Amaral shows no fire, with the result that he's impossible to take seriously in this piece, which he choreographed.

Showing more electricity was "La Vida Gitana," a number of dances about gypsies - particularly one about basket weavers, in which dancers Irene Heredia, Valeria Pico and Isabel Campos exuded an earthiness that proved a welcome counerpoint to the bloodlessness of some of the other numbers.

The last piece, "Romeria," brought the entire ensemble out for a rousing round of gypsy dances. Taking a turn at the footwork in this curtain-closer were Isa Mura and Antonio Sanchez, both of whose marvelous, fiery singing buoyed several of the dances.

GYPSY TRIO FROM BALLET ESPAÑOL DE LOS ANGELES (program photo)

* * *

BALLET ESPANOL DE LOS ANGELES

[from: The Hollywood Reporter, Februacy 11, 1985.]

by Mauceen McFadden

Ballet Espanol de Los Angeles (BELA) held captive its Los Angeles audience last weekend with a darrling debut at the Wilshire Ebell Theatre. Five new choreographic works were performed in styles ranging from narrative flamenco suites, classical ballet to contemporary Spanish ballets. Artiatic director, Roberto Amaral (who also serves as graphic designer), the batkbone of this tompany and o joy to watch, uaes his artists' talents ta the maximum. This was especially evideat in "Romeria," where a challenge arena was set up for the individual artists to display their solo talents.

Special mention must go to the exceptional talents of the guest artists Laurdes Radriguer and Cruz Luna. Transitions between numbers was extremely smooth with backing provided by a combination of tape and live. The flamenco guitarists added to the already highly charged emotianal moads, enhanced by zinger Isa Mura. Calorful castumes were beautifully executed by Frances Gutierres, Christina Mosqueda, Dorita and Rubina Carmona of BELA's in-house staff. All araund - a maat impressive evening.

THE RYSS REPORT

NEW YORK (NOVEMBER)

Extraordinary months af flamenco presentations had their shawings here in New Yark. Pilar Rioja from Mexico had an extended season. A cancert of the guitar virtuoso, Pedco Bacán...Mario Maya's ane night portcayal of the plight of tne gypsies in full company at the Carnegie Hall...La Tati considered by aome as the greatest boiloora, an stage. To top it off Cumbre Flamenco flown specially ta New York for the Lstin Festival (included guitarist Serranito, bailaor El Güita, cantaor Enrique Morente and Familia Montoya)...and there is more...

America's own María Benîter has seven shows projected at the Joyce Theatre on Eighth Ave., New York City starting next week. Just to show, how great an artist she is, she is paying s special tribute to José GRECO wha will be with María an stage. GRECO, the man who has given so much ta the Spanish dance, is returning ta Spain to form anather company. Ms Benîter has been featured on the caver af this manths Dsnce Magazine. Latest on Antonio Gadez is that he will be presenting "Carmen" and "Bodas de Sangre" at Carnegie Hall the beginning of 1985. Jasé Molina aftec the completion of his USA touc will be appearing at La Columbia Tampa, Fla.--Manolo Rivera is touring with Susana Hauser.

EI Msestro Mario Escudero will concertize on Feb. 3, 1985 at the YM-YWHA on Lexington Ave., his cantaor will be Luis Vargas, cantaor far Benítez (Augustine Strings, sponsor).

Paco Peña will appear on December 2, 19B4: guitar solos ot Meckin Concert Hall, 129 W 67 Street, NYC (sponsored by D'Addaria strings). Peña will also play at Carnegie Recitsl Nall May 13, 1985. His cantaor at that recital will be Chano Lobata.

Philsdelphia's flamenca enthusiast Julia Cleerfield advises that the exceptional dancer Orlando Romero, with cantaar Miguel de Cádiz and guitarist Carlos Rubio, will be appesring at the Don Quijate Restaurant on November 17 and 24, Philadelphia.

Carlos Montoya conrertizes at the Carnegie Hall, Nov. 24.

Otherwise, on the local scene, the tablaos are not active: Villa del Parral, Rincón de España, Mesón Asturias, have no flamenco; the Mesón still featuces guitarist Adonis Puertas; Mesa de España has guitacist Roberto Reyes.

Pepe de Málaga, with Estretla Morena, are now performing at El Cid in Miami, with the family Cortés and the very good guitarist Pedro Cortés. For "Dia de la Raza," Pepe and Estrella and guitarist Emilio Prados were featured with the famous Spanish tenor Placido Domingo.

Liliana Lomas is back in New York from Andalucía. She worked three months in a tablao ia Amuñecar, provincia de Granada, with the famous dancer "El Duende", José Silva. With her in the tablaa was Sabicas' sister, Carmen Castellón, and her daughter Carmen Rocía; Emilia Heredia was on the guitar; they had a large turnover af cantaares from Málaga and Granada. Liliana will have her swn show at Marymount College, N.Y., an December 16...La Lili vas very sad abaut the lack af actual tablaos in the New Yark area...excited abaut the Maria Benítez' appearance next week...aad she waa thrilled (far the first time) to see the JALEO article af March/April 1984

* * *

NEW YORK (DECEMBER)

A recard breaking attendance at the Jayce Theatre on 8th Ave., New Yark...the occasian, María Benítes with her guest artist, the legendary Jasé Greco. (See Review sectian far lacal reviews.)

I am saading a phata of Greca dedicated ta Jalea, three critiquea, foc what they are worth, a program snd aome after thoughta. María is of course incredible. Can any living dancer in the flamenco raalm equal her movements and badywork?...What a saleá she put together; accarding ta one af her choreographers, Victario, thia was her best number... I liked best the "Aires de Cádis," danced in pants; Carlata Santana tald me that was her best dance, her farte.

No decent mentiaa by the newspapers of the participating artists...to single out the male dancers, especially Timo Lorano. Luis Vargas (from Algeciras snd practicaly a neighboc af Paco de Lucía snd family) was in excepcional farm; he rase to the accasian! And this incredible guitar plsying af Guillermo Rias, who musicslly banded the show, plsyed far dancers, the cantaar, solas and duets...flamenco ac its best.

To top it off: The legend of José Greca, back an the stage, dancing in his own city, here, where he had introduced thausands ta the Spanish dance and to the flamenca... decarated Spain and with thst came all the big troupes of dancers, cantaores, guitarists that Greco, snd only Greco had brought to the New World.

We flamencas might have been satiafied to see just Greca and María Benítez tagether in "Encuentro" ar "Noblesa Andalusa" and nothing else...A posaible miscalculation by the managers...I feel the Beaítez show could easily have been carried two ar three weeks here.

Peña introduces his audience to the many farms of the flamenca rhythm, shows his brilliance and beautiful clean toques...He has a tremendaus sppeal; he is a traditional player, introduces his music in English and has the greatness of Escudero; the maestro in him. Three af his musical compositions were of Niño Ricardo, Sabicaa and Escudero, who was in the audience.

I have not heard all of his recordings, I feel thst he is far gceatec thsn his recozdings could show it. For those of us who strive for a cantaor, Peña is returning to New Yock in May in the good company of Chana Lobato...there is no doubt in our mind, Peña is a caming force among the trsditional guitariats, and is very well-known in the USA.

In conclusion a HOMENAJE for Sunday December the 9th at Casa de España; readers of Jalea ace familiar with most of these artists wha will be participating.

* * *

HOMENAGE A MARIANO BAGUENA

Eulogy

No han habido muchos aficionados a este arte por siempre

postergado y minoritario como es lo Flamenco. ni muchos conocedores ni defensores tan entregados, al borde mismo de lo fanático (que así es como se es en esta pequeña cofradia de aficionados en tono mayor) como lo fuera Mariano. Sabedor de purezas y la entrega total en el Cante, Baile y Guitarra, y del dolor antiguo de la herida que no restanará nunca.

Por eso su casa siempre fue paradero, refugio y otros transitos de artistas flamencos de los que fue amigo, que nos visitaban, venían de paso o que aquí residían, como Fernanda y Bernarda de Utrera, Pepe Culata, Mario Maya, Enrique Morente, José Menese, y un largo etcétera. O las inexhaustibles conversaciones sobre cantaores, bailaores y guitarristas y sus estilos y méritos o defectos, alrededor de una mesa con tinto y tapas abundantes, con Sabicas, Mario Escudero, Domingo Alvarado, Pepe Segundo y otros artistas.

Con esta reunión queremos recordar su memoria porque creemos que así le hubiera gustado ser recordado. Y donde quiera que esté, allá donde pretendidamente existe el estado de perfección absoluta, que siempre encuentre una Soleá que esuchar y, a pesar de la perfección, criticar, y exigir rigor y pureza.

Vicente Granados

They are still talking about the great happenings in flamenco in New York 1984. The Homenaje to Sr. Báguena ranks with the greatest and, in that setting, the intimacy of Casa de España, La Tati danced better then anywhere else in New York.

This was an Homenaje to "Mr. Camara de Comercio Española," the man who cared for flamenco, sheltered the artists from Spain, guided them, and established contacts. On December 9th, they assembled at the Casa de España to pay the tribute he would have wanted por tientos, seguiriyas and the soleares....

All the artists gave of their best; it might not be fair to single them out...but there was María Benítez and her "super-soleá." She came out as a Queen...Liliana Morales dancing por tientos the most gypsy melody of them all...and the cantaores Domingo Alvarado, (Carmen Amaya and Sabicas' cantaor) and Luis Vargas and Paco Ortiz...with these *cantaores and four guitarists all por fandangos. The surprise* of the Homenaje, La Polilla de Madrid (íntima amiga de La Tati), who has not danced in three years, but knows it all, and young Miguel de Cádiz, a top guitarist, cantaor and dancer...The program was well coordinated by Vicente Granados.

1) Soleares: Carmen Rubio, Paco Ortiz, Miguel Rodriguez and Marito Escudero.
2) Guitar Solo: Granaina-Miguel Rodríguez, fabolous player from Houston.
3) Cante, Por SiguiriyaS-Domingo Alvarado, Miguel de Cádiz.
4) Tientos: Liliana Morales, Luis Vargas, Miguel de *Cádiz.*
5) Cante: Malaguenas and verdiales-Paco Ortiz, Rafael Cañizares (Cañizares is one of two sensational guitar playing brothers from Barcelona).
6) Por fandango sung by three grear cantaores; Alvarado, Vargas and Ortiz, with the four guitarists, Cañizares, Miguel de Cádiz, Rodriguez, and Escudero.
7) Solea: Maria Benítez, Vargas, Alvarado, Rodriguez and Escudero.

Intermission

8) Por Alegrías by the bailaores Jesus Ramos and Nicolas Gutierrez; cantaores Alvarado, Ortiz, Vargas, guitars of Rodriguez and Escudero.
9) La Polilla de Madrid makes her sensational appearance with the same musicians and cantaor Miguel de Cádiz.
10) Ever popular Mara Sultani entertains por alegrías with cantaores Luis Vargas, Miguel de Cádiz.
11) Fandangos de Sevilla, with Antonio "El Sevillano".
12) Cantes de Málaga...with the tremendous cantaor Antonio "El Malagueno".
13) Final: Por bulerías; bailando Nicolas Gutierrez, La Polilla, Liliana Morales and the ending of the homenaje with María Benítez por bulerías,..with the guidance of six cantaores.

Present in the audience was maestro Sabicas.

New York is getting a new flamenco hide-ut: "Frente Unido Flamenco" -- 97 Atlantic Ave., Brooklyn...the old La *Mancha -- the new first star will be Liliana Lomas.*

Mario Escudero will be at the YMCA on February 3; he was joined by cantaor Luis Vargas, with Brook Zern as narrator... an exciting experience---Guillermo Rios is making his New York debut in Carnegie Recital Hall, February 12th.

Flamenco--Moro created by teachers and students at Fazil's studio on Eighth Ave., New York---Maria Alba was outstanding; Lisa Bottalico, one of Manolo Rivera's favorite students danced well, especially in her solea. Korjhan outdanced everybody else. His creation "Madrid 1936" is a classic in its own. His bulerías in itself was unparalleled; he kept good company, with Amador on guitar.

Few flamencos seem to know that some of our own dancers are *also belly dancers. Maya of Chicago and Mara Sultani of* New York are both belly dancers as well as flamenco. Naima Dalal is a Pakistani gypsy.

--George Ryss

PRESS RELEASES

FUEGO ESPAÑOL, II

by Michael Fredrics

The sensational Fuego Español, II Spanish dance concert *was performed before a sell-out audience on December 15,* 1984 at the Mayer Kaplan Jewish Community Center Theatre in Skokie, Illinois. The combined companies of Teresa y Las Preferidas, in residence at the Ballet Arts Studio of Wilmette, and the Northern Illinois Repertory Dance Company from the Theatre Arts Department at Northern Illinois University in DeKalb performed with a rare combination of polish and exuberance. In recognition of the fine quality of their concert work, partial funding for the performance was provided by grants from Productos La Preferida of Chicago and the Illinois Arts Council, a state agency.

Both Act I and Act II featured dance works by the world renowned choreographers Maria Alba, Nana Lorca, La Tati,

FUEGO ESPAÑOL

Cira, Roberta Larca, Manola Rivera and Eda Sie. This was the first Chicaga group ta present the chareagraphy af Cira and La Tati. Musiciana Paca Alonso and Paco Fonts cantributed their unsurpassed musical abilities ta mske the flamenco section of the ahow even mare memorable. Lighting and decar were superb; the well rehearsed companies were beautifully caatumed, revealing the color, variety and uniqueness that is Spain.

In sddition, to Tereaa, soloista included Lila Dole, Associate Prafessor in danre at Narthern snd director and the Repertory Spsnish dancers; Susan Emig, in a warld premier, "Danza Mora," by Maria Alba; and Lola Galan, performing her awn Seguiriyas. Roberto Lorca provided exciting finales for the two actz with his salas "Alfarera," a world premier, and his "Saleá," bringing the houae down with both. Indeed, the title "Fuego Español" (Spanish Fire) was well deserved.

As a side nate, directors Teresa and Lila are off to a dancing trip to Spain in January, 1985. They are losking farward ta a whirl of dsnce classes, new repertory, and perfarmances.

* * *

GUILLERMO RIOS NEW YORK DEBUT

CARNEGIE RECITAL HALL

A resident of Madrid, Guillerma Rios has performed widely in Spain and North America. He appeared on NBC televisisn with the Jose Molina Spanish Dance Company, and on the nationally telecaat flamenco program with Arthur Fiadler and the Boston Poos. He alss campased and recorded the music for Maria Alba's flamencs ballet based oa Garcia Lorca's play, "Yema". With Ramon de los Reyes, he perfarmed with the Grand Rapids, Michigan, Symphany Orchestra. As soloist and accompanist, he has perfarmed in msny af Madrid's leading theatres and flamenco nightclubs or tablaos.

Amang flamenco artists, Guillermo Rios is highly regarded for creating new and fresh guitar music without veering toward the jazz-infused "flamenco maderno" which toa often leaves the emotionsl essence af the art far behind. His remarkable technique ia never emplayed for mere effect, but is subordinated ta the expressive demaads af hia unique music. He has recarded tws acclaimed albums in Spain, and has accompanied maay af the leading flamenco singera in majar Spanish festivals aad many of Eurape'a capitsls.

The New York Times has cited Riaz "zkillfully reatrained passion," calling it "much more than accompaniment", while the Chicsgo Sun-Timea hailed his playing and its "fine balance between tensile and emotional strength." Guitar Review cslls Guillermo Rios "a leading expanent of flamenco --an extraordinary artiat whose flamenco is exceptionally intense and moving."

REVIEWS

DANCE: 'FLAMENCO MORO,' WITH MARIA ALBA

[from: New York Times, Jan. 26, 1985; sent by Gearge Ryss]

by Jack Anderson

"Flamenco Moro' did much to make one forget the winter chill Sundsy sfternoon. Presented in the Park Royal Theater, the program was a concert of Spanish flamenco and Middle Eastern dancez choreographed by Maria Alba, Victoric Korjhsn, Manolo Rivera, Curro Saraya and Elena.

Miss Alba, who was billed as a special guest artist, displayed her commanding presence and geatural power to particularly good effect in "Asturias" and "Romeraa." Mr. Karjhan, her partner, danced an impressively stormy solo as he portrayed a disilusioned veteran in "Madrid 1936," a sketch about the Spanish Civil War. And in "Buleriaa," he made his steps explode in sharp little bursts. Another notable Spanish solo was Lisa Bottalico's "Soleá," which began as a lomentation and proceeded into a dance of pride an defiance.

Elena combined Spanish and Middle Eastern forms in "Arabesque Español," in which she whirled steadily and hypnatically while her red and black castume billowed abaut her. In "Tangos Oriental," she whirled again, this time playing finger cymbals. Naims Dalal alsa made music as she moved, clacking wooden canes sgainst each ather snd an the floor in "Danza Mara."

A dramatic dance inapired by Federica Garcia Larca's play "Yerma" unfartunately invalved little mare than moping and quarreling. And, althaugh a prsgram note atated that aome acholara believe the ward "flamenca" derivez fram an Arabic expreaaian meaning "fugitive peazant," the choreographera miaaed the appartunity to have their pragram demonstrate how flamenco may have been affected by Middle Eaatern influences. Instead, they provided simply an assortment af dances in two styles. Yet the dancing, accompanied by recarded scares and live music, waa aften lively. The musicians were Ricarda Amadar, Joe Zeytoonian, Hagi Tekbilek, Higuel de Cádiz, Kemal Ates and Harald Hagapisa.

* * *

SPANISH DANCE SOCIETY

The Case de Eapaña of Washington DC and the George Washingtan University, co-spanaared the Spanish Dance Society's production

FIESTA ESPAÑOLA

at the Marvin Theater in December 1984, featuring Marina Keet's "stunning" new ballet BOLERO, to an American compoaer Richard Trythall's percuaaion scare.

[from: The Waahington Paat, Dec. 17, 1984.]

by Suzanne Levy

Marina Keet ia one of the unheralded treasurea of the Waahingtan dance acene. A choreagrapher snd teacher here sine 1981, she has a passian for Spanish dance and a mizsian to make everyone else passianate about it toa. Keet has spent 35 years collecting the regianal and clasaical dancea of Spain, and it is Washington's fortune that she is disseminating them here.

In her Fiesta Españala at Marvin Theatre an Saturdsy, Keet presented bath traditional forms and original chareagraphic works, all stunningly rostumed. That she is foremost an educator was evident in her presentation of regional dances fram Basque, Galicia, Andalusia, Castile, Old Castile, Estremadura and Catalonia. These dances praved a revelation in the richness and diversity of styles that fall under the rubric "Spaniah." The old folk dances with their filigree of the lower legs seem closer to Celtic step dancing chan ta flamenco, although the Spanish dances display a looser torso in their attentian to epaulement. Diversity was also the impulse behind Keet's "Gran Via," a colorful 19th-century Spanish street scene that served as the frame far demonstrstions nf a variety of dances by the patrons of a café.

Keet's "Bolero (Percussion Variations)" is a stunning essay in rhythmic and visual counterpoint for 15 dancers. Orginally choreographed for South Africa's Danza Lorca, the "Bolero" is a complex work in which badily and spatial patterns af circularity play against the hypnatic drumming score of Ameriran composer Richard Trythall.

The exuberance of Keet's company proved winning. Gharo Linares, a guest dancer from London, braught her own considerable talents and expressive verve to the Aldeana, the Casteltersol, the Old Madrid Jota and, most particularly, the Rumba Finale. First-rate also was the musical support, particularly by guest flamenco guitarists Paco de Malaga and Manuel Racca, and singer Domenico Caro.

* * *

ROBINSON DANCERS TRIUMPH

[from: Rocky Mountain Newa, Jsn. 12, 1985]

by Irene Clurman

After being on the verge for a long time, the Gleo Parker Robinson Dance Enaemble showed definite signa of coming of age in Friday's concert at the Arvada Center.

Unlike most of the company's concerts, the evening was programmed tightly, with no diaappointing dead spaces. The trnupe'a remarkable energy instesd was devoted to faur very

different segments, three of them by guest New York choreographers, which were succinct, polished and presented with verve.

What made the evening particularly special was the premiere of two collaborations between Robinson and Spanish flamenco dancer Teo Morca, who is based in Washington state. "Aire and Gracia," a tender duet to the music of Bach, found *Morca's austere flamenco intensity softened by Robinson's* gently curving arms and flexible spine.

"Moving Rhythms," the piece de resistance, added the African-inspired rhythms of drummer Bataki Combrelen to Marca's crisp flamenco beats and Robinson's barefoot, hip-swinging abandon, Afro-Caribbean style, creating an eloquent three-way conversation.

* * *

CLEO PARKER ROBINSON ENSEMBLE ELECTRIFIES AUDIENCE

[from: The Denver Post, Sunday, Jan. 13, 1985]

by Arlynn Nellhaus

It was like a welcome-home reception for the Cleo Parker Robinson Dance Ensemble Friday when it presented the first of two sold-out performances at the Arvada Center. The second was Saturday night.

The ensemble was electric, and the audience was plugged into it every moment. The diverse concert featured premieres of several new works and the imaginative incorporation of flamenco in a program by a group that draws heavily from black culture.

Flamenco dancer Teo Morca had been in residence with the Denver company for the previous week, teaching the ensemble Spanish dance and choreographing a new work with Cleo Parker Robinson.

His part of the concert built from a solo to a duo with Robinson to trio that added conga player Bataki Combrelen. The first two works, both by Morca, were a startling combination of the elements of flamenco with Bach.

In the first, "Inspiracion," Morca's castanets and footwork were as musical as Bach's Toccata and Fugue in D minor. The dancer's incisive movements often had the impact of a flash of lightning.

He and Robinson teamed up for more Bach in "Aire y Gracia" for a flamenco pas de deux telling a dramatic tale of mutual seduction.

Drummer Combrelen opened "Moving Rhythms," which, like "Aire y Gracia," was a premiere. He moved through a variety of rhythms and pitches on his two congas, then Morca joined him, clapping and tapping counter rhythms. Robinson joined both with a solo inspired by African dance. The work culminated with Robinson and Morca uniting again for some riveting interplay.

* * *

FLAMENCO DANCERS FIND ODD SITE FOR THEIR STAGE

[from: The Denver Post, Saturday, Jan. 12, 1985]

by Arlynn Nellhaus

Bellingham, Wash., population 46,000, hardly would be expected to be the home of a foremost flamenco dancer.

But that is one of life's little quirks. And Teo Morca, who stamps his heels with everyone who is anyone in the world of flamenco and notable dancers of other styles - ballet dancer Alexander Gadunov, for instance - has lived and taught dance in a 100-year-old church building in this town between Seattle and Vancouver for more than 10 years.

Morca, no stranger to Denver, is here this time to work with Cleo Parker Robinson. They presented the results of their collaboration Friday and will do so again tonight at the Arvada Center for the Arts and Humanities.

Morca explained that he and his dancer wife chose off-the-main-track Bellingham "purely by instinct."

"We had been living out of suitcases forever," he said. "After being in Spain, we got back to our base in Los Angeles and to the freeways - the bad sir."

Then he was invited to be a teacher-in-residence at Western Washington University in Bellingham, "and after a few weeks, I was looking at Puget Sound, breathing the fresh air and I thought, 'Hey, this isn't bad.'"

Shortly before he, his wife and young son were to return to L.A., Morca stopped - on a spur-of-the-moment impulse - in a real estate office and asked if there was a church for sale.

Morca, tall and with a dancer's elegant gait, a proud nose and a ring of hair that fans away from his head, is distinctive looking, but hardly as strange as the saleswomen assumed him to be. His explanation that he wanted living and work space in one building settled her down a bit, and as chance had it, a church came on the market four days later.

So Morca and his wife, Isabel, opened a Bellingham dance studio to teach ballet, jazz and flamenco with one student. "Our friends said we wouldn't last two weeks," Morca said with a pleased expression on his face, remembering that "in a couple of years, we had 300 students." His wife's annual "Nutcracker" performances have become a local institution, and Bellingham says "ole" about the Morcas.

"The town has really gotten behind us," Morca beamed. He happily lives in two seemingly disparate places - Bellingham and flamenco.

The Spanish dance has been his passion since he was 14 and saw a flamenco dancer at a concert while he was growing up in L.A., the son of a Hungarian mother and Spanish father.

From the beginning, he has been entranced by the melange of influences on flamenco, the dance of southern Spain. "It started with gypsies of India a thousand years ago," he explained. "Then there was the input of Arab music, Jewish music and Spanish music. And it is wonderfully expressive on so many levels."

He enjoys the dance's twelve-, seven- and five-beat meters. "It isn't a 4/4 world," he said. "In flamenco, there's an 'expect the unexpected choreography.' When I see dance that gets to be repetitive..." He closed his eyes and snored to express his boredom.

Morca maintains that a good flamenco dancer "is a complete dancer. With his whole body, he is expressive, emotional, *artistic and technical. He should have great subtlety.* You look for completeness. Foot work and castanets aren't all there is to flamenco."

Morca and Denver's Robinson have known each other for five years. "And you know how people always say, 'Let's get together sometime,' and they never do?" He smiled, "Well, we did."

The Cleo Parker Robinson Dance Ensemble is known for modern dance that includes African and black-American influences. Morca said the expectation is that his and Robinson's differing backgrounds act as inspirations for each other.

In a duet, "Moving Rhythms," Morca said, "Bataki Cambrelen will do counter-rhythms on the drums, and I'll do counter-rhythms against his counter-rhythms. Cleo will solo to our rhythms and then we'll have a jam session.

"There's a lot of misunderstanding of how dancers known for different styles collaborate," Morca noted. "People ask me, 'Are you going to do Spanish dance to Bach?' Why not? Why not break out of the mold?"

FLAMENCO IN OREGON

Adela Clara, founder of Theatre Flamenco of San Francisco, conducted a Master Class for beginning and intermediate Spanish dancers on November 17th, in the Lake Oswego, Oregon studio of Viviana Orbeck. The invitational session included soleares, alegrias, rumba, with emphasis on technique. Young guitarist Sheila Swoja played.

This was the first of several special classes and workshops planned through the coming year by Viviana. In March, Adela Clara -- famed as soloist, inventive choreographer, teacher and lecturer -- returns for a 3-day Workshop, with limited registration. Flamenco, neo-classic dance and regional material will be presented. Dates, times and fee to be announced later.

Flamenco artists traveling in the vicinity of Portland, Oregon are invited to contact Viviana to arrange advance bookings of 1985 master classes when possible. Write to 10666 SW Hedlund, Portland, OR 97219 or call 503/636-5940.

//

LOS ANGELES JUERGAS

NOVEMBER JUERGA

by Ron Spatz
Yvetta Williams

Sunday evening of the 11th found us at the El Gato Restaurant. It was too cool to enjoy the beautiful patio, but the Cantina area provided adequate space.

We did not have many dancers present this time, so those that were there really received a workout. A special thanks to Coral Citron and Marlene Gael who had come in after an afternoon of rehearsal and were already tired. They still managed to keep going for a considerable time. Dancers coming in later were Katina, Carolyn Berger, Mary Jane, Suzy Mathews, and Josie Tamarin. Guitarists on hand were Benjamin Shearer, Bill Freeman, Guy Wrinkle, Michael Olson, Alberto de Almar, Yvetta and Ron. Enrique Weidman sang and played a great chipbowl. It was not a large juerga but a lot of fun.

* * *

APRIL JUERGA

The April Juerga will be held on the 13th at the Long Beach Dance Academy. Studio 2000 - 727 South Street in Long Beach. Hosts: Juaquin and Lisa Feliciano and Oscar and Virginia Robles. Bring tapas drinks and a juerga donation. Coffee and tea are provided. For more information call Yvetta Williams (213) 83-0567 or Ron Spatz (818) 883-0932.

SUSIE MATHEWS

KATINA VRINOS

GUITARISTS RON SPATZ, GUY WRINKLE, YVETTA WILLIAMS

ALBERTO DE ALMAR, CORAL CITRON, FRANCINE NEAGO

GUITARIST GUY WRINKLE AND BILL FREEMAN

SAN DIEGO SCENE

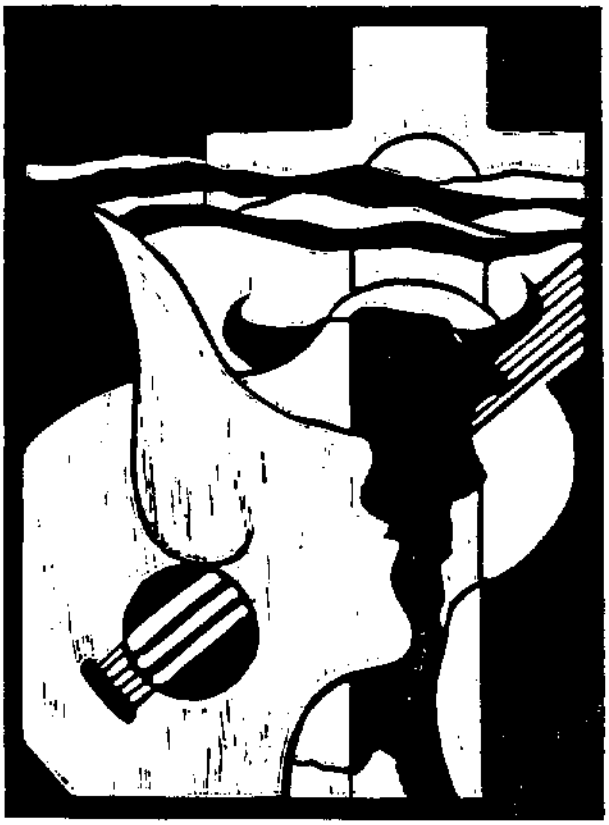
MORE TAPAS FOR FUTURE JUERGAS

The present juerga procedure of having a $1.00 donation for those bringing food and drink to share and a $3.00 donation for those who don't contribute food or drink is working well. There is no longer the problem of manning a bar all evening and the juergas are, again, making money instead of losing it. It was decided to use some of the extra juerga money to supply tapas or reimburse people who would like to make extra tapas for the juergas. Remedios Flores has offered to be the food coordinator for the juergas. Anyone wishing to make something special for a juerga may contact her at 447-1146.

At long last a business manager for Jaleistas and the Grape Vine reestablished. Basilio Ceravolo has offered to act as business consultant for Jaleistas and will help in increasing membership and circulation and promote the organization in general. He has offered to organize our telephone grape-vine so that all members will be notified of local flamenco events. Basilio and Paul Runyon will be listed in the directory under Flamenco Grape Vine Hot Line as contact people if anyone needs information or has an event to report.

Flamenco Hospitality Houses. Bantered about at the inceptin of Jaleistas was the idea of establishing a nationwide network of homes for out of town flamencos to crash. It was never figured out quite how to impleent the idea however. It was suggested at the junta that we use the directory of Jaleo for this purpose by adding a "Flamenco Hospitality" listing with names and phone numbers of those who wish to offe their hospitality to visiting flamencos.

FLAMENCO DIRECTORY OF NORTH AMERICA



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

updates

LILIANA MORALES Y COMPAÑIA now appearing Fri. thru Sun. (with guitarists Jose Maria Moreno and Arturo Martinez and singer Dominico Caro) at Frente Unido Flamenco, 97 Atlantic Ave., Brooklyn, N.Y.

FLAMENCO HOSPITALITY new listing in the "Directory" will be added for those wishing to offer assistance or lodging for flamencos visiting in their area.

SAN DIEGO JUERGAS are usually held on the third Saturday of each month. For information call Paul Runyon 619/272-2082 or Basilio Ceravolo 619/274-9093 or 488-3360.

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

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

FLAMENCO CALENDAR

APRIL '85

RONALD RADFORD FLAMENCO GUITARIST IN CONCERT

3-5 BLYTHEVILLE, AR - Mississippi County Community College 5 workshops & mini- concerts, Info: 501/762-1020

19,20 FORT HOOD, TX - Ft. Hood Community Theater 2 workshops, Info: 817/287-3985

24-26 LAWTON, OK - Cameron University Theater, Info: D.B. Wilson Jr. 405/248-1930

29,30 ARKADELPHIA, AR - Russell Fine Arts Auditorium, Info: Dr. John W. Linn 501/246-5511
13 LOS ANGELES JUERGA
29 NORTHERN CALIF. JUERGA (See "UPDATES" for details.)
18 MARIANO CORDOBA IN CONCERT BERKELEY; CA - 2320 Dana St., 8 P.M.

MAY '85

1-3 RONALD RADFORD FLAMENCO GUITARIST IN CONCERT, PORT LAVACA, TX - First National Bank, Info: Fred Sharkey 512/552-7782
19 CASTANETS IN CONCERT with Carola Goya & Matteo, NEW YORK, NY - Am. Museum of Natural History, Info: 873-1327
25 ROSA MONTOYA'S BAILES FLAMENCOS, SAN FRANCISCO, CA - The Music Hall Theater, Info: 415/824-8844
26 SAN DIEGO JUERGA, Info: Paul Runyon 619/272-2082, Basilio Ceravolo 619/274-9093
27 NORTHERN CALIF. JUERGA (See "UPDATES" for details.)

JUNE '85

22 ROSA MONTOYA'S BAILES FLAMENCOS (See May)

JULY '85

27 ROSA MONTOYA'S BAILES FLAMENCOS (See May)

AUGUST '85

12-24 TEO MORCA FLAMENCO WORKSHOP, BELLINGHAM, WA - 1349 Franklin, Info: 206/676-1864
31-9/2 BIG SUR JUERGA, CARMEL CA - Write or call James O'Connor 408/624-7631 or Barbara Evans 408/625-2517, P.O. Box 222698, Carmel, CA 93922

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For Sale: Santos Hernandez 1934 Flamenco Guitar. Beautiful tone $3,000. Contact: C. Drysdale, 9306 Farmington Dr., Richmond, VA 23229. Tel: 804/740-0712.
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Les Pirates (Los Altos) 415/968-7251
Anita Sheer (Los Gatos) 408/723-0354

JUERGAS

Halcyon Ida (Santa Cruz) 408/429-8476
Jack C. Ohringer (Vallejo) 707/642-5424

GUITAR INSTRUCTION

Alberto de Almar (Mill Valley) 415/383-6115
Mariano Cordoba (Sunnyvale) 408/733-1115
Ken Sanders (Laguna Beach) 714/499-4961
Juan Serrano (Fresno) 209/439-2410
Anita Sheer (Los Gatos) 408/723-0354
Rick Willis (Placerville/Sacramento) 209/245-6095

DANCE INSTRUCTION

Adela (San Mateo) 415/341-4484
(San Jose) 408/292-0443
Rosalie Branigan (Montclair) 714/624-5501
Paula Reyes (New Monterey) 375-6964
Carmen Chevere (Newbury Park) 805/498-0264

FLAMENCO COSTUMES

Adela Vergara (San Mateo) 415/351-4481

san francisco

FLAMENCO ENTERTAINMENT

La Bodega 415/398-9555
Las Cuevas 415/435-3021
Flamenco Restaurant 415/922-7670
El Meson Restaurant 415/928-2279
Siboney Restaurant (Berkley)
Las Palomas Restaurant

DANCE INSTRUCTION

Adela Clara, Miguel Santos 415/431-6521
Concha Duran 213/223-1784
Rosa Montoya 415/239-7510
Isa Mura 415/435-3021
Teresita Osta 415/567-7674
Jose Ramon/Nob Hill Studio 415/775-3805

GUITAR INSTRUCTION

Mariano Cordoba 408/733-1115
Ricardo Peti (Carmel Highlands) 624-3015

CANTE INSTRUCTION

Concha Duran 213/223-1784
Isa Mura 415/435-3021

FLAMENCO COSTUMES

Raquel Lopez 415/924-5908

los angeles

FLAMENCO INFORMATION

Flamenco DanceLine 213/851-9409

FLAMENCO ENTERTAINMENT

Lares Cafe (Santa Monica) 213/828-9205
El Cid 213/668-0338
El Paseo Inn 213/626-1361
Fez Nightclub 213/666-6137
Las Brujas Restaurant 213/667-9587

Madrid Restaurant	213/483-7757
Pablo Picasso (Sherman Oaks)	818/906-7337
The Intersection Folk Dance Center Rest.	213/386-0275
Sevilla Restaurant	213/328-2366
JUERGAS	
Yvetta Williams	213/833-0567
Ron Spatz	213/883-0932
ACCOMPANIST FOR DANCE & CANTE	
Eduardo Aguero	213/660-0250
Marcos Carmona	213/660-9059
DANCE INSTRUCTION	
Roberto Amaral	213/785-2359
Pedro Carbajal	213/462-9356
Rubina Carmona	213/660-9059
Manuela de Cadiz	213/837-0473
Concha Duran	213/223-1784
Carmen Heredia	213/862-1850
Maria Morca	213/386-0275
Oscar Nieto	213/265-3256
Sylvia Sonera	213/240-3538
Juan Talavera (Whittier)	213/699-9855
Linda Torres (San Gabriel)	213/262-7643
Elena Villablanca	213/828-2018
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Gene Cordero	213/451-9474
Gabriel Ruiz (Glendale)	213/244-4228
Benjamin Shearer	818/348-4023
CANTE INSTRUCTION	
Rubina Carmona	213/660-9059
Concha Duran	213/223-1784
Chinin de Triana	213/240-3538
FLAMENCO COSTUMES	
Rubina Carmona	213/660-9059
CASTANETS	
Jose Fernandez (Reseda)	213/881-1470
Yvetta Williams (Imported)	213/831-1694 or 213/833-0567

san diego

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Rafael Díaz	619/474-3794
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Barbara Alba	619/222-1020
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Juanita Franco	619/481-6269
Maria Teresa Gomez	619/453-5301
Rayna	619/475-4627
Julia Romero	619/583-5846
GUITAR INSTRUCTION	
David De Alva	619/440-5238
Joe Kinney	619/274-7386
Rodrigo	619/465-7385
Paco Sevilla	619/282-2837
FLAMENCO COSTUMES	
Clara Martinez	619/831-2596
FLAMENCO HOSPITALITY (See Updates)	
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Juana DeAlva	619/440-5279 or 440-5238

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