

SPRING 1985

Vol. VIII
No. 2

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MARIA "LA PERRATA"

JALEO

newsletter of the flamenco association of san diego

VOLUME VIII No. 2

JALEO, BOX 4706 SAN DIEGO, CA 92104

SPRING 1985

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

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IN THIS ISSUE

THE MAGIC TOQUE OF FLAMENCO.....	3
LETTERS.....	4
MARIA "LA PERRATA".....	5
FLAMENCO IN ISRAEL: DALIA LOW.....	7
FLAMENCO: PART II--THE MODERN ERA.....	8
ANTONIO PEREZ "EL PERRO DE PATERNA".....	14
THE VOICE OF MERENGUITO.....	14
FANDANGOS DE ENCINASOLA.....	15
GASPACHO DE GUILLERMO.....	17
THE SHAH SPEAKITH.....	18
MORCA SOBRE EL BAILE.....	19
RECORD REVIEWS.....	20
PRESS RELEASES.....	23
REVIEWS.....	25
LOS ANGELES JUERGAS.....	31
SAN DIEGO SCENE.....	34
ANNOUNCEMENTS.....	37
DIRECTORY.....	38

SUBSCRIPTIONS & ADVERTISING

JALEO is published 12 times yearly by JALIESTAS, the Flamenco Association of San Diego.

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MEMBERSHIP-SUBSCRIPTION for JALEO is \$20 per year for bulk mailing (allow 2-3 weeks) or \$25 per year for First Class, Canada and Mexico - \$25 First Class only. Europe-\$25 Surface, \$35 Air Mail. For other rates write to distribution secretary, Penelope Madrid.

ANNOUNCEMENTS, with the exception of classified ads, are free of charge to members and advertising is accepted at a rate of \$15 per issue for each business card size ad. (For larger ads, write for advertising brochure.)

BACK ISSUES of JALEO are available at the following rates: Vol. I no. 1 to 6, \$1.00 each; Vol. I no. 7 to 12, and Vol. V and VI \$2.50 each. Issues from Vol. VII \$3.00 each and issues from Vol. VIII \$5.00. (Add \$1.00 per copy for overseas mailing.)

THE MAGIC "TOQUE" OF FLAMENCO

MANOLO FRANCO, THE WINNER OF THE MOST IMPORTANT AWARD GIVEN FOR GUITAR

[from: *El País*, Jan. 26, 1985; sent by Brad Blanchard; translated by Paco Sevilla]

(Editor's Note: Manolo Franco won the "Giraldillo de Toque" in competition with such masters as Pedro Bacán, Tomatito)

by J.M. Pérez Orozco

Nobody could have convinced that twelve-year old boy who was beginning to learn the discipline of the toque that, only twelve years later, he was going to be awarded the most important prize given to a flamenco guitar, the "Giraldillo de Toque." Manuel Franco, who lives in one of the outer suburbs of Sevilla where people have moved from such renowned



PABLO JULIA

sections as Triana or San Bernardo, proves once again that the traditional paths of transmitting flamenco from generation to generation have adapted to new times, resisting the profound and sudden social changes of our times--changes that seem incompatible with the survival of the requirements on values that favor the life of this art.

Flamenco is now in one of the most fertile times of its history, no matter what the forecasters of doom say from time to time. If this were not true, then phenomena such as Manolo Franco and the contest of the Giraldillo and everything associated with it would not be possible.

The Giraldillo--a reproduction of the statue that serves as a weathervane on the Giralda [the tower of the cathedral of Sevilla]--is the trophy awarded by the Bienal de Flamenco de Sevilla at each of its sessions. On the two previous occasions Calixto Sanchez and Mario Maya won the Giraldillos of Cante and Baile respectively. This time it was the guitar's turn, to which the Bienal was specially dedicated this year. Even though the six contestants also performed in other contests within the Bienal, the actual contest was held over a three day period, and they really had to fight tooth and nail. The contestants had to perform solo, accompanying the cante, and accompany the baile; in each facet the jury had to take into account creativity, technique, and purity.

It was before a panel of judges, that it would be almost impossible to fool, since it was made up, for the most part, of top flamenco professionals such as the pianist José Romero and the guitarists Mario Escudero, Juan Carmona Habichuela, Victor Monje Serranito, Manolo Sanlúcar, and Paco de Lucía. It was a jury that just about gave up in trying to decide who was the best of the contestants, because the level of them all was incredibly high. We shouldn't be surprised, if we are to be consistent in our appreciation of the high qualities of today's flamenco, taking into account also the role of the guitar as vanguard in the artistic and social consolidation and expansion of this art.

Well, Manuel Franco is now, by unanimous decision of the judges, the young symbol of dedication, study and art in the six magic paths of the flamenco toque. The musical development of Manolo Franco was supported from the beginning by the guitars of his father and his uncle [Ed. one of his uncles is U.S.A. resident, Manolo Barón] and later enriched by the rigorous instruction of Antonio Osuna. The academy of the outstanding bailaora Matilde Coral employed him in the first steps of his professional career. Manuel has very good memories of that breaking in period that allowed him to connect with other aspects of flamenco, to refine his judgment, and learn the subtleties of playing for the dance from a peerless teacher.

Later, almost yesterday, he took off: Naranjito de Triana called on him for accompaniment in some performances; he also played for José de la Tomasa and José Antonio "El Chozas"; now it is the Giraldillo; from here on, whatever he wants.

The playing of Manolo Franco is clean and pure; his falsetas resound with echoes of various schools of flamenco that he had adapted to his style according to the ancestral, yet living, processes of the so-called traditional art.

The sense of compás that gives cohesion to his toque is so exact that it adjusts itself within a thousandth of a second to an entrance, a beat or the finish of a rasqueo; here, and in his harmonic conceptions we begin to see the basic foundation upon which the new generations of flamenco guitarists have constructed the framework of what is now an imposing musical legacy.

Manolo Franco feels that one must admire Paco de Lucía and Manolo Sanlúcar, but it is no less important to learn from the Habichuelas, to dig deeply and respectfully into the music of Diego del Gastor, and, finally, to dive deeply within oneself in search of artistic sediments that will shape one's later development.

The first thing that strikes one about the personality of Manolo Franco is his youthfulness, a childlike aspect superimposed on a continuous discovery of and admiration of the world, an extraordinary artistic innocence with which Manuel continues to penetrate the mysteries of the masters. For Manolo Franco, youth is not an inconvenience, since he has mastered technique to perfection and lacks the errors of the beginner.

But Manolo also has aspects of maturity in his spirit that usually come from the experience of many years. There is something in the disposition of Manolo Franco that makes him different from other men. He is a master in the making, a wise man in his apprenticeship, a friend who has no jealousy of the success of others, an artist, a craftsman, and a worker. From him we can only expect the best.



LETTERS

CORRESPONDENT FROM ISRAEL

Dear Jaleo,

My name is Maria Cuperman and I've been a subscriber of Jaleo for about 3 years. Apart from being an ardent aficionado, I've also been studying flamenco dance for about five years.

I'd like to keep you periodically informed of flamenco activity in Israel. What I'm sending in now concerns Dalia Low with whom I'm presently studying.

I hope you will find the material of interest and that you'll publish it as I'd like to send you further material at a later stage. I'd like to add that I enjoy your magazine very much.

Yours Sincerely,
Maria

* * *

SUBSCRIBER LOST

To Whom It May Concern:

This is in response to your Nov. 1984 form letter. I am, regretfully, no longer a subscriber for the following reasons:

1. Printing is way too small and causes severe eye strain and nervous tension;
2. Too few good-quality flamenco articles. (I realize "Jaleo" isn't a technical magazine, but with the lack of thorough instruction available (i.e., lack of willingness of teachers to impart their total knowledge) one should be able to obtain accurate and quality information from a magazine specifically dedicated to "the Art of Flamenco.")
3. The magazine, even though sent 1st class, arrives too late;
4. "Jaleo" mostly arrives in deplorable condition, and
5. Personally, I would like to see direction in your magazine (i.e., referrals for in-depth information seminars; continuing "discourse" on the theory of flamenco and its "Greats"; clubs to join in my area....)

Most Sincerely,
Leonard D. Kaminsky
Bronx, NY

Editor: We appreciate Mr. Kaminsky's courtesy in giving us his reasons for discontinuing as a subscriber. We have lost many subscribers over the years without a word so we appreciate those who take the time to let us know their reasons.

Also, our apologies and our gratitude to those of you who have hung in there and supported us over the last year of uncertainty with publication. It is your enthusiasm and support which keeps it going.

CATALOGUE OF MODERN FLAMENCO RECORDS

A collection of flamenco records from the modern era (1972-82), representing most of the important artists and including a number of unusual and rare items. Each record is described in detail and given a brief critical review. A tape library will make these records available.

SEND \$4.00 TO: PACO SEVILLA,
2958 KALMIA ST.
SAN DIEGO, CA 92104

TIPS FROM SEATTLE

Just a note to say that a flamenco book, "El Arte Del Baile Flamenco" by Alfonso Puig Claramunt, (Teo Morca calls this a collectors book) is available from the Dance Mart, Box 48, Homecrest Station, Brooklyn, NY 11229. The price is \$24.98 plus \$1.25 shipping charge. Your readers might be interested.

I was wondering about Jaleo having a contest for a flamenco symbol or logo. Something that could be used as jewelry, on necklaces, rings, belt buckles, etc. You might think about it.

Also to raise money maybe you could have some christmas cards designed with flamenco designs. I know of this woman in Albuquerque, N.M. that likes to do flamenco etchings. Also some calendars would be another idea.

Yours sincerely,
Orville Sherrard
Seattle, WA

Editor: Unfortunately Jaleo does not at present have a staff member to undertake contests, card sales, etc. But if there are subscribers who would like to start such projects they could exchange a free ad for a percentage of the sales.

* * *

DANCING AGAIN AND NOT FEELING FOOLISH

To Whom It May Concern:

I recently discovered your wonderful magazine and would like very much to subscribe to it. However, the person who introduced me to Jaleo has some doubts as to whether or not you will continue to publish. She informed me that it has been several weeks since she last received an issue. I wonder if you could comment on this and if it is your intention to continue the publication, I would certainly like to offer my support.

I just recently returned to Spanish dancing after an absence of several years. Even though I was inactive, flamenco has always been in my heart and thoughts. Thanks to the encouragement of a dear friend and my former teacher, María del Carmen, I am now performing again and having the best time of my life. The name of our group is Maria del Carmen Grupo España. We have given several successful concerts as well as individual presentations at festivals throughout the Michigan area. The company consists of seven dancers, Patricia Erneta, Evangelina Guzman, Mari Montes, Teresa Perella, Raquel Schreier, Mara Romera, and myself Luis Olivera, four guitarists, Hugo Borja, Irma Castillo, Luis Castillo, Guillermo Doub, and a flamenco singer, Eugenio Vara ("El Zamorano").

All of us feel very fortunate to be working with Maria del Carmen who is an outstanding performer, instructor, choreographer and director.

One of the things that kept me away from the dance for so long was the fear of looking old and foolish. According to my driver's license, I guess I am old, but thanks to some of the excellent articles I've read in Jaleo and the encouragement I have received from my dear friends in Grupo España, I no longer feel foolish.

Please let me know about the future of Jaleo and what amount I should write my check for. Whatever the cost, it will be worth it.

Very truly yours,
Wally Jordan
Birmingham, MI

Editor: Congratulations to Wally on his renewed career. Letters of appreciation such as his are what sustain Jaleo even more than the yearly \$20 subscription fee. Currently we are attempting to get out four issues per year.

MARIA "LA PERRATA"



MARIA POSES WITH TWO OF HER GRANDCHILDREN. "THROUGH MY HOUSE HAVE PASSED ALL THE GREATS: 'LA NIÑA DE LOS PEINES', ANTONIO MAIRENA, 'EL PINTO'.--MY HOME WAS THE 'CASA DE LA ALEGRIA'."

(Translated by Paco Sevilla)

by Carmen Amores

Photos by Agustín Pérez de Guzmán

Representing that almost-forgotten, authentic and ancient cante, María La Perrata embodies the type of people who have remained on the fringe of popularity. In her gypsy home in Lebrija, in a conspicuous spot, there is a plaque, awarded by the Junta de Andalucía and signed by the president, dedicated to her as, "a living monument to our 'cultura jonda', roots of the cante, authenticity of 'quejfos', and purity of voice." The mother of Juan Peña El Lebrijano, she confesses that Felipe González, "that wonderful boy," wants to hear her sing.

María La Perrata comes from a dynasty of cantaores from Utrera; she gets her nickname from her grandfather who, it seems, enjoyed the hounds [greyhounds were popular with some old-time flamencos]. The gypsies of his time, the gitanos of Utrera, lived very poorly, "muy malamente. My parents," she recalls, "were very poor. My mother, Teresa, used to sing and my father, who worked in the fields, used to also make chairs in our home. He used to sing por siguiriyas with such an echo--in the style of Arturo Pavón. My brother would sing along since, from a very early age, he had a gifted throat. That's the way it was! And I, listening to my father and, later, my brother, and I, with my 'faenillas y mis trapitos' [children's things], would finish off their fandangos and my father and brother would look at each other as if to say 'what a beautiful thing that was!'"

The nostalgia of those years of her infancy seem to bring back clearly to her the image of a young Antonio Mairena who used to go to Utrera to hear her sing. "It seems that there was more joy back then. We had a fiesta every day. Along with Mairena, the gypsies of Utrera used to come to listen to us and, when we least expected it, we would hear them coming with a jug of wine. And I would hide, because I was reluctant to sing and, as I was just a child, what I really wanted was to play--I didn't place any importance on the cante. But

the gypsies of Utrera were crazy about listening to me. They got down on their knees in front of me--it was incredible--and they would say, 'Perratita, hija, sing for us, we want to cry.' So I would sing for them, just a little girl, and all those gypsies would be crying in front of me."

María's eyes glisten as she explains that the cante flamenco grips you because it comes from the soul. And she pronounces, almost humbly, "The pavos [non-gypsies] can never sing as we gypsies do; it is a gift that God has given us!"

Those were bad times for the flamenco art. The cantaores was an essential part of a marginal current that was tied to the nights of juerga, the miserable night life in which one could do only one thing: provide entertainment for others. "The flamenco that I knew was when my brother was young and the señoritos [wealthy gentlemen] came to look for him to take him to the reserved rooms. There they had their fill of cante and kept him until morning. And there was the poor boy, sick from so much drinking and from so many bad nights. And if they paid him, they gave him a peseta. Flamenco never has been, and still isn't, well paid!"

But pretty soon the misery ended for María la Perrata. She married very young, at 14, and since her husband made a very good living, María went to Lebrija to live like a queen. Her gypsy wedding included, the story of her life reached, at that time, the most sublime point possible for a gypsy woman. "My husband stole me. I went to Lebrija with my brother to sing and I met him there. I only saw him once, since the second time, I was his wife. He was very gitano, with much 'paladar' [class]. In those times the flamencos had the custom of stealing the bride. So he went to Utrera and conspired with mycousins who put me in a taxi and took me to Lebrija. You can imagine what this was for me--I was crying the whole time. My family was upset since I was so young, and when my mother came to see me, all I wanted was to go home with her. But my father-in-law, who was very satisfied with me and went crazy over my singing, convinced my mother that I was in a good home and that his son was going to marry me."

Now, with the hindsight of many years, María whispers, "Stealing the bride is a beautiful thing because the man does not see the bride until after they are married. He respects her until that day. I slept with my sisters-in-law until I was married, which was shortly thereafter."

The wedding was celebrated according to gypsy custom, and María says that the gitanos do not like the non-gypsies to know how they marry. She becomes mysterious when she reveals only a few of the details of the wedding. "We were in a very large hall and my father-in-law checked everyone as they entered; if there was a payo [non-gypsy], he would be asked to leave, since this was for our people only. Then there was singing and the bride is carried off above all, the bride was dressed in white, for purity. And if she weren't pure, she shouldn't even try to wed, because...well, you know!"

The juerga lasted four or five months. I asked her how this could be possible. For her the answer is simple: those were happier times. Nevertheless, she dares to add that now, for economic reasons, the gypsies don't conform to the customs of the past and want to live a different kind of life. "There are still fiestas, because Utrera and Lebrija are the land of arte and cante, but it is not the same." María La Perrata, who says she is proud of being a gypsy, recognizes that they are losing their pure customs because they are now so involved with the payos.

It is surprising, considering the high, almost magic, amorous relationship she had, that María only had three children--a rare thing among gypsies. "He didn't want me to give birth anymore so that I wouldn't ruin myself, because he was crazy about me. And I for him. Having married so young, he was everything for me, my father, my mother...He taught me to live."

None of their children, two boys and a girl--Juan Peña "El Lebrijano," a gamous cantaores, and Pedro Peña on the guitar--have married gypsies. María does not attempt to hide her disappointment about this, but, as her husband used to say, "They are good, honest Christians, and care for each other--that is what is important!" And she will dedicate her life to them, because her husband does not want her to sing for anyone except him. The inherited values of the cante of her house are, therefore, going to remain intimate, the collective conscience of her people. "In flamenco of those times, you had to mingle with people, so he didn't want me to sing,

except for him and those whom he liked." Nevertheless, María managed to sing for some others. As if it were some sort of conspiracy, her children convinced their father to let her sing in an occasional festival. "He would come with me, and when he saw us sing, he would cry, the tears pouring down his face. He was very sentimental, a gypsy with a good heart, the kind you don't find anymore."

Little by little, the memories of María draw us a picture of a gypsy of yesterday, the kind, as she says, are no longer to be found. And it seems that she is placing us into a work of Lorca's, and the drama, the expressive force of this rare, is presented as it is: the strength and rite of a more or less persecuted people that exists on the contradictions. Such as that of the gitano who only had one wish--that his children would study and have a career in order to become something in life.

The only one to do so was Pedro, a teacher who combines his profession with the other that comes from his soul, that of *tocaor de flamenco*. "We went through a lot with Juan [El Lebrijano] because he didn't like to study. His father suffered, but then he began to sing and, even when very young, I would hear him sing at home and I would say to myself, 'How well my Juan is going to sing, how well he is going to sing.' One day Gitanillo de Triana heard him and liked what he heard. He took him to Sevilla, to the *venta* in Antaquera, then to Madrid--to El Duende [a *tablaos*]-from where he emerged a complete artist."

María does not try to hide her pride in "her Pedro," a professor of EGB. "Since he was very young," she recalls, "he was interested only in his books and his guitar. His father bought him a guitar for twenty-five pesetas and he began to play when he was very small, learning on his own, and he used to ask me to sing for him. And that is how he learned, alone, without anybody to teach him. We gypsies are born with *compás*, we carry it inside."

Pedro Peña, the guitarist who accompanied Antonio Mairena on the last record he made, admits, nevertheless, that this natural rhythmic ability falters when he plays for his mother.. "He tells me," María affirms with satisfaction, "that he loves to listen to me so much that he doesn't know what he is playing. He is more entranced by the *cante* than the guitar."

And this voice, half broken, dramatic, of María la Perrista, takes on a new quality when she thinks of him--always him. He was always amazed when listening to her sing *nanas* for their children, while she, proudly looked at him out of the corner of her eye. "He would say to me, 'Hija, you sing better than anyone; nobody sings better than you!'" Those were times when all of the best passed through their house: La Niña de los Peñes, Antonio Mairena, El Pinto. "My house was a place of happiness. Today it is not so much that way because the main element is missing." And, serenely, María returns to the present, because she does not wish to remember how, when her husband died, she did not wish to continue living. It was a long time before she could sing again. "Because of nerves, I became very sick and the doctors said I had to sing, that it would be good for me. And I see that flamenco gives me life; it seems to me that when gitanos suffer, singing is like praying for us."

"Often I think about what a shame it is, considering how well I used to sing, that it has to be lost. In those days they didn't have recording like there is today. There was only the records made of slate, and you had to be very famous to make those. *Que pena!* I sang so powerfully *por saeta*. 'Anda María, que va a salir el señor, canta!', they would say."

She becomes confident again when she assures us that she would not like to go through life as an unknown. "I would like it if they would speak of me when I am no longer here; I think it would be a nice thing for my children, a thing of pride for them." Those children keep the flame of the *cante* alive as part of the Peña dynasty. Both she and they consider that flamenco now occupies the place it has always deserved. "I have gone," says María, "to sing in many universities and they have listened and understood with respect. Today, flamenco is an art. Before, it was considered to have less value because it seemed that all the *cantaos* were very poor. Even Manuel Torre, the greatest, died poor, very poor."

But this vindication of flamenco as an art does not stop her from defending, almost vehemently, the minority character

of the *cante gitano-andaluz*. She repeats incessantly that the *cante* must be felt, that one must "saber escuchar [know how to listen]." She recalls with naive amazement how the audience at the recent homage to Antonio Mairena in Madrid understood what they were listening to. "I thought that, in Madrid, they were not used to good *cante*...because there are so many *salas de fiesta* [tablaos] where all you see are four girls who don't even know how to dance..."

She becomes less orthodox--perhaps because of her conviction that flamenco has common roots with arabic music, or perhaps due to her spontaneous subjectivity in everything connected with her children--when she speaks of the experiments carried out in this area by Juan Peña with the help of the poet Felix Grande. And she becomes emotional when she recalls a private *fiesta*, "one of those where you sing with pleasure," when the two types of *cante* were mixed, the two cultures merging, answering each other, and dueling with each other in what was definitely a reuniting of a common feeling that seemed to make time stand still. "Eso es precioso. The people know what is good."

And María has no other way to clearly describe what she feels on those occasions, except with the image of *duende*, that which Mairena defined as something that can't be physically grasped, that can't be seen, but that is felt and can even cause pain. "Duende," explains María, "is the flamenco *cante* that comes from the heart. It is a moment. Just like in bullfighting. That is the moment that you grasp, take hold of, and anyone who says something else is wrong. Nobody who speaks of *duende*, but does not sing, knows what it is."

Considered this way, as a tragic ancestral rite, does not mean that this woman is against the present custom of organizing large festivals, "where the people go to drink, to talk, but not to listen." Then, as if talking to herself, María confesses that the *cante* is everything to her, that she couldn't go on without it. And once more she returns to the past. "I used to sit next to my mother and I used to say to her, 'sing *cantiñas* for me.' I have always carried that *cante* in my heart. I sing the *cantiñas* the same way my mother sang them. Now *cantes* like that cannot be heard."

Antonio Mairena's work in reviving old *cantes* is for María the richest contribution ever made in the history of flamenco. "He resuscitated and restored greatness to the *cantes* of Manuel Torre, Joaquín el de la Paula, Juan Talega, Tomás el Nitri. Antonio was a master, he sang in a well-marked style, a real *maestro!*"

She insists in clarifying that the so-called folkloric singers are not *flamencas*--"they will never perform the good *cante*"--and she confesses, somewhat amused, that she enjoys Lola Flores, because her art has something special even though she exaggerates too much. She is very critical of the current *cantaos*: "I hope they can forgive me, but I only like purity. At my age I have heard lots of *rante*, and also the best *cante*." She admits, however, that she enjoys Camarón and Chann Lobato.

--María, do you know who Felipe Gonzales is? "Yes, he is a really good guy. He is a good friend of my son Juan and, through him, I know that Felipe is a beautiful person. Last New Year's Eve Juan was with him in the Moncloa Palace where the president calls him every time he has time to hear him sing. He has a lot of interest in hearing me sing, and my son has promised Felipe that whenever he comes to Sevilla, he'll take me to his house so I can sing for him. He is a good *aficionado* and he knows a lot. He likes Mairena a lot, also."

Of other political figures María says she knows very little: "I don't understand a word about politics and I only know those people because television talks about them." However, she likes to give her opinion about the situation of the gypsy people, a subject she knows very well: "The gypsies have never been given their proper place. They have always been looked upon as something inferior. That's not right. For example, when have you ever read in the paper that a gypsy has robbed a bank or has stolen anything big? We never do that, simply because we don't have the courage. What they steal are mostly chickens from the farms, to feed their poor hungry children. The gypsies have never been given their proper place."

And when one finds it difficult to imagine those same

gypsies in a comfortable apartment and one believes that they much prefer to live in a different way, with more freedom, Maria strongly affirms that it is not so, because "Everybody likes good things, and they complain because they want work, houses and schools for their children. Why aren't they given all that?"

It surprises me that she refers to them, as though she weren't gypsy herself, but Maria clearly differentiates the position that the gypsies have in Andalusia and outside of it: "The gypsies are better considered here than they are in the rest of Spain. The gypsies from Utrera and Lebrija, whom I know very well are very good and very honest." And right away she comes up with her own elemental conclusion: "Among us there is every kind, just like among the non-gypsies. Some are good and some are bad; however, since there are fewer of our race, there must be fewer bad gypsies than bad people in the other race." At this point Maria doesn't have to borrow from anybody else's experience to express the unique identity of the gypsy race: "There are very few rich gypsies. Of those few, none will leave much after they die. That's our thing, we love to live in grand style." Again her memories come back and again her eyes get teary for that past to which she is having so much trouble renouncing. "We have been a very gypsy family, but also with very good relations. My husband used to go to the Fair in Jerez to buy cattle for other people and of all the money he was given he never kept a penny that wasn't his. In my house, my children have been raised with the best. We didn't have much money but it looked as though we had millions."

With her peculiar philosophy of life, Maria la Perrata affirms that all gypsies are very Christian people. And her son Juan, "El Lebrijano", a blond-haired and blue-eyed gypsy ["the true color of gypsies is a golden tan,"], Maria reveals to us, who is listening to her, explains: "Very Christian means with faith in Christ, and not much else. We are not churchgoers or traditionalists. However, there is not a single gypsy who would blaspheme in Christ's name. The church has never treated us right; it has always been a tyrant. The gypsies still believe in Christ, but not in the men who manipulate His figure."

And with all reverence, Juan Peña, El Lebrijano, sings to his mother, por sevillanas: "Keep quiet for a moment/Mary is singing la Salve/and listening to her lament/our blood is being stirred/.And the night is slivering/hearing that lament from Mary's mouth/singing it as the day is dawning."



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FLAMENCO IN ISRAEL



photo by Elke Stolzenberg

DALIA LOW

by Maria Cuperman

On December 18, 1984, Dalia Low opened at the Nue-Tsedek Theatre in Tel-Aviv with a new show. Flamenco lovers were delighted to have among them top names of the cante flamenco, such as Pepe de Utrera, Miguel Funi, Jarillo de Triana and Juan Heredia. Dalia was partnered by José Correia and all were accompanied on guitar by Juan Soto and David Serva.

Using a simple storyline, each artist was allowed to give his best individually and yet the teamwork which such a story involves was totally unimpaired. Ciro was brought from Madrid to direct the production and supervise a scene in which most of the choreographies were his. Different musical forms were effectively interwoven to offer the audience a variety which, especially in Israel, is seldom enjoyed: Taranto, nanas, tangos de Granada, alegrías, martinete, stguiriya and alboréa. The Nue-Tsedek Theatre played to full houses each time and a similar success was had throughout Israel. The tour included the big cities, such as Jerusalem, Acre, Beersheba, and Haifa, as well as smaller towns. The public responded to the wide coverage given to Dalia's troupe by the press, television, and radio, and those who didn't



DALIA LOW WITH JOSE CORREA

manage to see it hope Dalia is planning something similar in the near future.

Dalia's Solitary Task

Dalia Low, when tired of rehearsing all alone before the mirror of her studio, would pack her bags and set out for Spain to keep up with new trends and bring new artists to Israel to perform. For Dalia, promoting flamenco, a practically unknown art-form in Israel, has been a arduous and solitary task.

"La Judia," as she is known in flamenco circles in Spain, was delighted by the reaction of the general public to Spanish dance films like "Carmen" and "Bodas de Sangre." She observed that more and more would-be dancers started showing up at her studio for classes. To these, the majority of which are girls, Dalia tries to transmit her own passion for flamenco, as well as impart all the knowledge she has acquired during her years of study and performing. She feels that the Israeli temperament, like that of other Mediterranean countries is highly suited to flamenco. Through flamenco, one expresses joy and pain, but also reveals one's willingness to assimilate a foreign culture.

Dalia's ancestors were Jews who were expelled from Spain and established themselves in Jerusalem. She still remembers her grandparents speaking "ladino." So it's no mere accident that Dalia should take up flamenco. The fact that she did so when already a mother was no detriment to her career.

The tour has come and gone, but we still have with us in Israel the guitarist, Juan Soto, and the dancer, Jose Correia. Both have stayed behind to help Dalia with her classes, much to the pupils' delight. It's not every day they are able to do their routines to the accompaniment of a guitarist from Spain.

Juan Soto, born in Granada, began playing the guitar at the age of 17, studying with maestros like Carlos Babichuela. When he is not off to countries like France, Greece, Mexico and Spain, he works in the tablaos of Madrid. He feels

equally at ease accompanying cante or baile. Granada was an ideal setting for becoming familiar with the cante. In Mexico he cut a record accompanying Paco Majano. Like most of the new generation of guitarists, he feels attracted to the new fields of possibilities for the guitar and the experiments that merge other musical forms such as jazz and salsa with flamenco.

Jose Correia was born in Madera, but is a nationalized Spaniard and learned all he knows "in situ," that is, in Spain. Among teachers are some well-known names such as Mercedes y Abano, Ciro, Pacita Tomas. He particularly points out Tomas de Madrid as the teacher he most studied with. He has worked in big ballets with Rafael de Córdoba and Antonio del Castillo, as well as with smaller companies such as "Españoleras," run by Antonita Martinez. Working with La Ghana was another experience which meant doing strictly flamenco as opposed to the folk and Spanish classical done in the ballets. Like Juan Soto, Jose has done quite a bit of globe-trotting. One of his most rewarding jobs was substituting for Tomas de Madrid in his ballet. Lately, he finds himself slowly but surely drifting away from classical Spanish and concentrating more and more on flamenco. He considers the job he has just done in Israel with Dalia to be an ideal experience.



FLAMENCO: PART II

THE MODERN ERA

[from: *Guitar and Lute*, March 1983]

by Paco Sevilla

In part one of this article, "Flamenco: The Early Years", we saw how the café cantante period (roughly, 1850-1910) produced the foundation of what we know as flamenco. At this time the private and emotional cante gitano was first performed in public. It then mixed with the popular and festive folk music of Andalucía to produce many new song forms and styles. Also, the guitar joined the cante and baile to become an essential component of flamenco. The café cantante, a type of nightclub that presented flamenco entertainment, became extremely popular, many of them springing up in the major cities of Andalucía, in Madrid and Barcelona, and in other parts of Spain.

In spite of the impressive growth of the flamenco art, all was not roses during the "Golden Age." The cante gitano had come out of hiding and many of the important cantaores were gypsies, but in order to appeal to a wider audience, most cafés cantantes mixed popular music with flamenco. One that did not was the Café Silverio, the first of the cafés cantantes. Because Silverio Franconetti refused to join the commercialization, his business eventually suffered; he died poor and forgotten.

Toward the end of the century, the adulteration of flamenco increased. The fandango (a large group of non-gypsy flamenco cantes) became ever more popular, especially a style from Málaga called malagueñas. A singer named Juan Breva, a specialist in the malagueñas, transformed the cante from dance music into a profound song for listening. His style created flamenco's first *lad*, for by the end of the 1800's, at least twenty different styles of malagueñas were being sung. After Breva, Antonio Chacón carried the malagueña to even greater heights and, as we shall see, brought about a whole new era in the history of flamenco. Slowly, the gypsy cantaores (Chacón was not a gypsy) began to disappear from the stages; in their place came singers of Andalusian cantes who had smoother voices, sang pretty poetry, used songs to show off virtuosity, and appealed more to the general public.

We have already seen the extremes the guitarists went to in order to get attention. Apparently it was no different in the dance. In the Villa Rosa, a café cantante in Barcelona, Concha "la Chicharra" danced a gypsy dance called "El Crispín" in which, at the end of each set of steps, she

removed an article of clothing until she wore only a petticoat. More and more dancers of popular non-flamenco dances such as "La Cachucha," "La Malagueña" (not the same as the flamenco cante), and "El Jaleo" were sharing the bill with the flamenco artists. Around the turn of the century, the "Can-Can" was imported from France, and it spread through Spain with immense popularity; "La Pulga" (the flea) was sung with daring lyrics and danced in a suggestive manner by performers wearing as little as a slip. Dancers began to abandon flamenco in order to perform these more provocative and lucrative dances.

Beginning in the late 1800s, intellectual aficionados began to criticize the cafés cantantes for their loss of purity, for the incursion by popular Andalusian music, and for the commercialism. To the purists, flamenco was in a state of decay. But the cante gitano had had its time in the limelight and came away enriched by the addition of the guitar, the appearance of greater numbers of professional artists, and an expanded repertoire of cantes. The cante andaluz (Andalusian folk music) had definitely been enriched by its contact with the gypsies. Without this natural "adulteration," we would lack half of the flamenco cantes we have today.

The phenomenon known as "Antiflamenguismo del '98" continued and expanded the criticism of the café cantante. Spanish intellectuals who were part of the "generation of '98" saw flamenco as a caricature of the tourist's idea of Spain, and as a music associated with drunks, sleazy bars, and immorality. Writers like Pío Baroja, Eugenio Noel, and Unamuno attacked flamenco with biting satire, parody, and exaggeration. Their work would have a damaging effect on flamenco for decades to come.

The year 1910 is generally given for the end of the "Golden Age of Flamenco" and the café cantante, although some cafés survived for a while longer, and at least one, the "Café de Chinillas" in Málaga, did not close until 1941. The non-gypsy singer, Antonín Chacón, considered by some to be the greatest flamenco singer of all time, played a large role in the transition to the period of the "theater" or "opera" flamenco, which was to last until the 1950s. Chacón, knowledgeable in all areas of flamenco, had a voice unsuited to the cante gitano and, therefore, specialized in the cante andaluz, improving it and creating new styles of granáinas, tsrantas, malagueñas, and caracoles. He was extremely popular, and his trademark -- a flowery, highly ornamented style of singing and a falsetta voice -- were widely imitated and exaggerated. In Buenos Aires, Chacón became the first to take flamenco into the theater, starting a new era in which flamenco became a theater art form. Don Antonía Chacón -- the "Don" being equivalent to "Sir" and given to him out of respect for his art and his gentlemanly manners -- became flamenco's highest paid artist.

While Chacón did not himself corrupt flamenco with his innovations, he opened the door for a rash of imitators who were less concerned with tradition than he. The most significant of these was Pepe Marchena, a virtuoso who used his abilities to mix flamenco with popular music and to introduce commercial theatrics into his performance. He started the revolution known as "Marchenismo" or "Opera Flamenco," in which flamenco was softened, and elaborated with trills to make it prettier. Pepe Marchena was the first to break with tradition and stand while singing, and he was the first to sing with an orchestra.

Antonio Chacón lived to see what he had started and to suffer from it. He had substituted the cartagenera and the malagueña (two forms of fandangos) for the gypsy siguiriyá, and now he saw these songs replaced by operatic fandangos and Latin American derived milongas and columbianas. Chacón couldn't compete and died in poverty in 1929.

With the cafés closing or changing to other kinds of entertainment, flamenco artists began to work in theaters and with touring companies, or outside of Spain. (Paris became

an important center of flamenco activity.) By 1920, this trend was in full swing. Flamenco appeared in zarzuelas (musical comedies), where it was mixed with operatic arias and often accompanied by piano or orchestra, as well as guitar. Traveling Spanish ballet companies brought flamenco-styled treatments of Spanish classical dances and music to theaters in Spain and around the world. One of the earliest of these companies was that of La Argentina, although Pastora

Imperio had danced in a theater in Buenos Aires as early as 1915; later, there would be Carmen Amays, Vicente Escudero, La Argentinista and, finally, José Grera. These companies had a profound effect on Spanish dance. In the search for new material, cantes that had never been danced before were chosen for dance interpretation: La Argentinista first danced la caña in the 1930s, Vicente Escudero the siguiriyas in 1940, to which mode Pilar López was the first to play castanets; the culmination of that trend was the dancing of the chant-like martinetes (blacksmith's song, sung without musical accompaniment).

Flamenco had been receiving international exposure ever since it had first been presented at the Paris Exposition in 1889. This exposure increased dramatically in the early twentieth century. In 1914, a version of Manuel de Falla's *El Amor Brujo* called "Embrujo de Sevilla" was presented in London and featured important Spanish artists. Later, de Falla would be commissioned by Sergie Diaghilev to create "The Three Cornered Hat" for the Russian Ballet (Picasso would do the sets and costumes). In 1921 a cuadro flamenco performed in Paris in conjunction with the Russian Ballet season. This type of exposure resulted in the incorporation of Spanish and flamenco themes in the music of renowned composers from many different countries. There was, of course, Manuel de Falla from Spain, along with Albéniz, Turina, and Bretón, and from France, Bizet, Ravel, and Debussy, while Russia produced Spanish themes from such composers as Glinka, Borodin, and Rimsky-Korsakov.

Spanish dancers took this "classical" music with Spanish themes and set flamenco-styled choreography to them; such choreography became the main repertoire of the touring Spanish dance companies, along with the original Spanish ballet dances from what is called the *escuela bolera* (bolero school of dance). Not only did these "classical" and "theatre" dances increase the repertoire, but they gave a new dimension and virtuosity to the dance. Castanets, adopted from the *escuela bolera* and the regional folk dances, were developed into concert instruments and used more and more in the classical interpretations and even in the gypsy dances -- something that many artists object to even today. The disciplined, academy-trained dancers refined the techniques of armwork, body carriage and turns, but it was a flamenco dancer named Antonia de Bilbao who dazzled the dance world with the virtuosity of his footwork; Spanish dance was never the same. The gypsy whirlwind, Carmen Amaya, did the same for the feminine dance, and soon women were dressing in pants and pounding their feet furiously. In summation, the Spanish ballet companies refined, stylized, and civilized the flamenco dance.

In 1922, Manuel de Falla and the poet, Federico García Lorca, were instrumental in organizing a contest of cante jondo (deep song; the most profound of the cantes) in Granada. With the support of many intellectuals and important artists, the contest attempted to revive the disappearing gypsy cante by seeking to find in the small towns non-professional (and, therefore, supposedly, uncorrupted) performers who still knew the old traditional songs. The contest did not succeed in this goal, for the cante gitano is not a music "of the people"; only professionals who dedicate their lives to it are capable of doing justice to this difficult art. However, the event was well publicized and came off with a great deal of ceremony -- including guitar recitals by Andrés Segovia, who played sazaes on one occasion and served as one of the judges in the contest. There were some positive results from the contest: A number of old cantes were recorded and saved for posterity, and a couple of artists, one in his seventies and the other twelve years old, were given a great deal of publicity. For the first time, intellectuals had supported flamenco; no longer could its value as a musical art form be denied, and the damage done by the "generation of '98" could undergo the long process of repair.

On the other hand, the contest of Granada may have contributed to the very thing it had sought to counteract, for immediately afterward began the great touring variety shows that presented the new flamenco and exploited the winners of the contest, particularly the young gypsy, Manolo Caracol, who went on to become one of the most successful of the commercial singers.

Flamencologists generally paint a picture of the flamenco

opera period as a time when all that was heard were the falsetto voices of operatic pseudo-flamenco warblers who elaborately embellished the different forms of fandangos to the accompaniment of orchestra. One important writer (Felix Grande, *Memorias del Flamenco*, 1979) states: "Everything produced in this period cannot be called nauseating, but a good part of it can." Manuel de Falla, in a pamphlet written in conjunction with the Granada contest, summed up the view of many aficionados: "The majestic cantr bravo [cante jondo; profound cante] of yesteryear has degenerated into the ridiculous 'flamequismo' of today. The sober vocal modulation-- the natural inflexions of the song that result from the divisions and subdivisions of scund-- has become an artificial, ornamented trend that is more like the decadence of the worst Italian epoch than like the primitive cantes of the Orient, with which our songs can be compared only when they are pure." Creativity during this period is considered to have been limited, in the cante, to the operatic fandango, the Latin guajira, columbianas, and milongas, and the orchestral form of the zambra.

But good flamenco was not completely extinct. Many great artists in this "era of the Niños," as a great cantabr put it (so called for the many artists who put "Niño" before their names - Niño Marchena, Niño de Huelva, Niño Sabicas, Niño Ricardo, La Niña de la Puebla, etc.), were able to adapt to the new situation and bridge the gap between the old and the new; some of them became great stars, recorded extensively, and made a great deal of money. Manolo Caracol (the contest winner) was one of them. Another was the great Pastora Pavón, "la Niña de los Peines" ("Girl of the Combs," named for a verse she made famous), who is considered to be flamenco's greatest female singer - in spite of the fact that she was extremely popular and commercially successful throughout the opera period. Pastora gave the public what it wanted, with fandangos and cuplés (pop songs) in the rhythm of bulerías, but she almost always included some traditional flamenco on her records - different styles of soleares, siguiriyas, alegrías, bulerías, or tangos. She made a very large number of records between 1910 and 1940 and was

accompanied by most of the great guitarists, from Luis Molina at the beginning of her career, through Ramón Montoya and, toward the end of her career, Melchor de Marchena.

Another example is Antonio Mairena, recently deceased in his seventies and considered by many to be the greatest cantabr of recent times. Mairena, or Niño Rafael as he was called in his early years, knew a great deal of the traditional cante, but was forced to sing pop music to earn a living. In his book, *Las Confesiones de Antonio Mairena*, (1976), he describes a typical situation: Mairena had been offered the chance to make four records in Barcelona and had prepared a program of flamenco - seguiriyas, soleares, alegrías and tangos. He writes: "But when I arrived in Barcelona and presented my program, the recording company told me not to even mention pure cante, that I had to record four sides of fandangos and four of cuplés por bulerías. That was an ordeal for me because I was not a fandango singer. Besides that, I had to learn the words and melodies of the cuplés and, in order to avoid lapses of memory, I had to record with a music stand in front of me, like some musician or I don't know what!"

The guitar blossomed during this time. At the forefront was Ramón Montoya (c. 1880-1949), a gypsy who lived most of his life in Madrid and greatly influenced all guitarists who came after him; both Sabicas and Mario Escudero played a great deal of Montoya's music on their early records. He developed his style while playing for singers in the cafés cantantes, and later, influenced by the playing of the classical guitarists Francisco Tárrega and Miguel Llobet, he began to incorporate classical techniques into his playing. Montoya is credited with creating the four-fingered tremolo now used in flamenco and with introducing more complex arpeggios and picados (single note passages); he also developed the left hand for playing his many difficult creations. Montoya composed many melodies that are now considered standard or "traditional" and was the creator of a flamenco form, the rondeña for guitar, that is now part of the standard repertoire. Montoya alternated between accompanying the great singers in private parties, recording with most of the top artists, and giving solo recitals around the world. He also recorded some guitar duets with Amalio Cuenca, a soloist who had been one of the judges in the Granada contest.

Other guitarists included Niño Ricardo, one of the greatest influences on flamenco guitar between Ramón Montoya and the moderns. Ricardo made a living playing with orchestras and operatic singers, but on the side he created profound flamenco music. There was also Manolo Badajoz, who preferred private parties to theatrical performances, Miguel Borrull, Luis Yance, Luis Maruilla, Esteban Santúcar, whose flamenco compositions are still played by concert artists, and even Melchor de Marchena, who was quite a virtuoso in his youth, but then became the exemplary subdued and emotional accompanist in his later years - from the 1950's into the 1970's.

The great guitarist, Agustín Castellón "Sabicas" brought the music of Ramón Montoya to the Americas and, probably as a result of his long association with the gypsy dancer Carmen Amaya, developed a strongly rhythmic style, in contrast to Ramón Montoya's more free and lyrical approach. In the 1940s and 1950s, Sabicas added many new forms to the solo guitar repertoire that had previously only been sung or danced, including verdiales, zambra, garratín, sevillanas, columbianas, milongas and guajiras.

Under the influence of these guitarists, solo flamenco guitar music gradually became more elaborate, lyrical and technical. The trend would reach its peak in the early 1960s, largely outside of Spain, with feeble attempts to play flamenco on classical guitars and to fuse the music with jazz or rock and roll. But in Spain another force had been brewing: Manuel Serrapi ("Niño Ricardo") had a style of playing that was very different from that of Ramón Montoya; the technique was equally developed, but the sound was hard and dissonant. Niño Ricardo's music would influence a whole generation of guitarists and eventually mold the early playing of a guitarist who was to revolutionize flamenco: Paco de Lucía.

Not all of the great artists were able to make the transition to the new commercial flamenco. As we saw, Antonio Chacón fell victim to the very phenomenon that he helped to

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create. The great, although eccentric, gypsy singer Manuel Torre could not sing unless he was "a gusto" (in the mood) and thus could not sing in scheduled performances; Torre retired to Sevilla with the greyhounds, pocket watches, and fighting cocks he loved so much, earning a meager living from occasional private fiestas. Another who could not perform unless conditions were to his liking was Tomas Paván, the brother of La Niña de los Peines. Many dance stars of an earlier period also fell on hard times, including La Macarrona, La Malena, and La Gamba; these artists were so poor that they had to rent a dress if they managed to find a job dancing for a private fiesta.

Two guitarists who fell into the category of non-theatrical performers were Manolo de Huelva and Javier Molina. Manolo de Huelva was called amazing by those who heard him, but was a mystery to most of the flamenco world because he would not record or teach his music, and he was reluctant to play in front of other guitarists. For most of his career, Manolo played only for private fiestas and in the latter part of his life became even more secretive. Javier Molina was born in 1868 and therefore played at the peak of the café cantante period. He was instrumental in the development of modern flamenco, having taught Niño Ricardo, Perico el del Lunar, and he influenced Ramón Montoya, who admired him greatly. Although Molina continued to perform until 1940 and taught guitar until his death in 1956, he never really participated in the theater flamenco and lived primarily from private fiestas.

The most important means of survival for the gypsy artists and other flamenos who were not temperamentally suited to public performance was the private fiestas or juerga. Juergas had existed since the early days of the café cantante. Most cafés, as well as many bars and inns, had backrooms called reservas that could be used for private parties. A table and a few chairs or benches created the environment for gatherings of four to seldom more than fifteen people—a guitarist or two, a couple of cantaores, and a few aficionados, including those who would pay for the artists and supply the drinks; seldom were dancers involved—the dance, if it occurred, would be spontaneous. The juerga would typically begin at two or three o'clock in the morning, after the formal nightclub performances were over, (most flamenco shows in Spain today still begin after 11:00 p.m.) and would continue until the following morning or the next afternoon, or go on for several days. Many flamencas were known for their ability to go for days without sleep and to drink almost continuously. The artists, often through drink or exhaustion, would sometimes exceed their normal capacity and reach heights of creativity that drove the onlookers to tears and states of ecstasy. These supreme moments of flamenco, when the duende (spirit or "soul") is present and the music cuts straight to the heart, are what aficionados and artists constantly seek and strive for. The juergas were an important source of income for flamenco artists, but also involved exhausting and degrading work, as well as making the artists dependent upon the wealthy señoritos for their existence. In modern times, the juerga has lost its popularity as a way of life.

There were some attempts to revive traditional flamenco in the public eye. Several contests were held prior to the Spanish Civil War that began in 1936. In one contest, the "Llave del Oro" (Gold Key) was awarded to the popular singer Manuel Vallejo, and in another the jury included singers Pepe el de la Matrona and Fernando el de Triana, the author of the first collection of flamenco biographies. (Flamenco artists take their names in many ways; in these two cases, Pepe took the name of his mother, Manolita "La Matrona," and Fernando took the name of his home town, Triana.) Prizes went to the traditional cantaor, Pericón de Cádiz, and to other singers for fandangos. Whatever their intentions, these contests awarded prizes primarily to commercially successful fandango singers.

Another typical attempt to present the "pure" flamenco was a touring company that included La Niña de los Peines, the guitarists Ramón Montoya, Luis Yance, and Niño Ricardo, and the dancers La Macarrona and El Cajo de Málaga (The Lane one from Málaga). However, the show, which was presented in bullrings, was of the "opera" variety.

After the Civil War, the singer Conchita Piquer revived a show called "Las Calles de Cádiz" (The Streets of Cádiz) that had first been conceived and performed by La Argentinita in

1933. The show featured old-time performers, some of whom had to come out of retirement, in a re-creation of the streets of the flamenco barrio of Santa María in Cádiz at the turn of the century. The revived version included many fine artists: La Niña de los Peines, her husband Pepe Pinto, Pericón de Cádiz, dancers La Malena and La Macarrona (then in their sixties and seventies), and the guitarists Melchar de Marchena and Niño Ricardo. For five years the show toured throughout Spain—demonstrating that this type of flamenco still had an audience. But even shows of this type were influenced by the modern style (Pepe Pinto, for example, was a fandango singer), and it was only away from the public limelight that the traditional gypsy cante was preserved—in the bars and taverns and in the family gatherings, baptisms and weddings.

The final force in the internationalization of flamenco was the Civil War, which forced many artists to leave Spain; Carmen Amaya and her family went to South America, where they were a big success; the great guitarist Sabica joined the Amaya company and did not return to Spain until the 1960s, making his home in Mexico and the United States; Carlos Montoya came to America with a dance company and remained in New York; Virente Escudero was in Paris and then America; Ramón Montoya gave guitar recitals in Paris, London, Switzerland, Brussels, and Buenos Aires. Many dance companies appeared in the years that followed the war, including those of La Argentinita, Pilsr López, and Rosario and Antonio. Eventually foreign dancers created their own dance companies and achieved international renown: From Mexico came Luisillo, Roberto Iglesias, and Jiménez-Vargas, and from the United States, José Greco. The international popularity of Spanish dance indirectly helped to bring this "theater" epoch to an end.

The decadent "theater-opera" period of flamenco began to lose steam in the late 1940s and gradually came to an end in the 1950s. This decline was due to several factors. The foreign public had responded to the emotional impact of the flamenco dances presented by the Spanish ballet companies, and consequently, the companies began to feature more flamenco. Tourists began to flock to Spain, expecting to see the exciting "Gypsy" dance. In 1950 the first tablao de flamenco, El Cortijo del Guajiro, opened in Sevilla. The tablao was similar to the old café cantante in that it presented shows of flamenco dance, song, and guitar. One difference was that the dance was the center of attention; the rante and guitar served primarily to support the baile. In 1954, La Zambra opened in Madrid. The Zambra was a tablao that attempted to present the purest possible form of flamenco. In that sense, one is reminded of the café cantante of Silverio—one of the first to present pure flamenco, but then eventually to close, unable to compete with the more commercial establishments; the Zambra closed in the mid-1970s.

The Zambra and many other tablaos that opened soon after were only one element in a sudden surge of interest in "pure" or "traditional" flamenco. Two contests in Córdoba, one in 1956 and another in 1959, revealed some new and some old cantaores who could majestically perform the traditional cante; young Fosforito, who would be an important figure for decades to come, showed himself to have an encyclopedic knowledge of the cante, while the gypsies, Juan Talegas and Fernanda de Utrera, revealed the pure cante gitano that had been hidden from public view for so long. These contests showed the way to many others, and eventually to the phenomenon of the festival.

In 1955, a French recording company asked the guitarist at the Zambras, Perico el del Lunar, to help them record an anthology of pure cante flamenco. The resulting collection of nearly forgotten cantes, sung by some of the most knowledgeable cantaores of the day, won the prize for best record in France and sold successfully around the world. The next decade saw the recording of many anthologies (studious collections of cantes on two to seven records, often with one or two whole sides devoted to different styles of a single cante).

An American, Donn Fohren, wrote two books, The Art of Flamenco (1962) and Lives and Legends of Flamenco (1964), that presented a strong case for the traditional or "old-style" flamenco, and when they sold widely outside of Spain, these books helped to feed the fire of "purity". Enthusiasts began to come to Spain looking for "authentic" flamenco.

Travelling dance companies, particularly that of José Greco, began to bring high quality noncommercial flamenco artists to the audiences of the world. Thus, a kind of renaissance of flamenco occurred in the 1950s and 1960s. Flamenco was popular around the world, records of traditional cante were available in American supermarkets, and no "coffee house" was complete without a resident flamenco guitarist.

In Spain, at the same time, recordings were preserving many of the old cantes for posterity, and intellectual aficionados were writing books that dealt seriously with flamenco, tracing its origins and analyzing its forms. Antonio Mairena, considered by many to be the most important cantaor of our time, and writer Ricardo Molina wrote in their definitive encyclopedic study of flamenco, *Mundo y Formas del Flamenco*, (1964): "The regression of the fandango and the cuplé and the growing rise in the traditional flamenco cante is an undeniable fact. Each day, the atmosphere of afición is better."

When tablaos opened up all over Spain, tourists flocked to them to see the "real" flamenco. In the early 1950s, Donn Pohren opened a ranch near Sevilla where foreigners could go to experience and learn flamenco and to listen to the guitar playing of Diego del Gastor, an eccentric genius with his own style of playing. Diego had been virtually unknown outside of the local area, but soon became probably the most widely recorded flamenco guitarist who has ever lived - although only on the portable tape recorders of the foreigners who went to Morón de la Frontera to hear him, for he would not make records.

During this twenty year renaissance period, the emphasis was on the rediscovery and preservation of the old flamenco that had been in danger of being lost. Flamenco clubs called peñas flamencas began to spring up all over Spain; in the peñas, the aficionados gathered to listen to cante - live or recorded - and to discuss the relative merits, interpretation or history of each style, or each letra (verse). The 1958 founding of the Cátedra de Flamencología in Jerez de la Frontera established a center for the study, preservation, and promotion of flamenco in its purest form; in addition to maintaining the center and a flamenco museum, the Cátedra has each year since sponsored flamenco courses in guitar and dance, presented flamenco recitals and concerts, and awarded national prizes to the top artists and flamenco media (books, records, radio shows).

In spite of this great emphasis on history and tradition, a number of elements were coalescing that would bring about a revolution in flamenco. The tablaos had a profound effect on the art. Many, if not most, of today's top artists started their careers in the tablaos. Because of the emphasis given to the dance, the cante and guitar developed in a manner that was suitable for dance. For the cante, that meant becoming more markedly rhythmical and cuadrado, that is, having one line of song to one compás or rhythmic cycle, instead of stretched out over two or more compases as it had been in the old cante; that meant the cante was less free and less subtle than in the past. This way of singing has been highly criticized by the older cantaores, but has become the most common and acceptable manner of singing today. There has also been a clarification of cante styles in recent years. (The cante

has always been the basis for classifying flamenco forms; the guitar and dance forms are based on the cante.) Names have been standardized, and distinctions between cantes have been made more definite. An example would be the tangos and tientos, which were practically indistinguishable twenty years ago and were called tangos flamencos, tangos gitanos, tangos canasteros, tientos canasteros, tientos antiguos, and tientos por zambra. This clarification was encouraged not only by the tablaos, but also by the tremendous amount of recording that had been done, and by the study and writings of intellectual aficionados.

The guitar also felt the impact of the dance. In order to accompany song and dance in noisy tablaos without amplification, the guitarist developed new, more powerful strumming techniques which emphasized rhythm. A leader in this area was a guitarist out of the caves of Granada, Juan Maya "Marote," who did a great deal to popularize a strongly rhythmical approach to dance accompaniment. However, the guitarist of the 1980s seldom takes the liberties with rhythm that were the trademarks of great song accompanists of the past like Ramón Montoya or Melchor de Marchena; the result has been a certain loss of expressiveness. This loss was made up in other areas. As dancers searched for ever more complicated steps, guitarists learned from them and vice versa. The result was a mutual exchange in an era of great counter-time complexity.

A number of important guitarists emerged on the Spanish scene in the 1960s. Sabicas, who had been away from Spain for thirty years, was exposed to Spaniards by American guitarists, through his records, and finally with his triumphant return to his native land in the late 1960s. Victor Monte "Serranito," a musically complex flamenco guitarist, created an awesome, innovative technique (among other things, three-finger picados and plucking with back or up strokes of the thumb) and very complex contrapuntal music. (Flamenco is traditionally linear or melodic rather than harmonic.) Even Diego del Gastor made himself felt, in part through his nephew, Paco del Gastor, who took the highly improvisational, flowing style of playing that was characteristic of Diego to Madrid, where it was admired by the younger generation of guitarists. Paco de Lucía had been acquiring a reputation from the time he was twelve years old, and the appearance of his first solo album in the late 1960s marked the real start of the flamenco guitar revolution. We can never be certain where Paco's ideas came from, but this record showed the flamenco world a technique unmatched in the history of the art and a new music that would eventually

incorporate new ideas in counterpoint and counter-time, lush harmonies and suspended tones, and finally, jazz and Latin melodies, scales, and chord structures. Paco redefined the rhythms of bulerías, tangos, and rumbas in a flurry of records that followed. He brought flamenco to national attention in Spain with a hit recording of a rumba, "Entre Dos Aguas," and then to the whole world through his collaborations with the rock group "Santana," and with Larry Coryell, Al DiMeola, John McLaughlin and Chick Corea. Equally important was Paco de Lucía's collaboration with a young genius of the cante, Camarón de la Isla, who became the most influential singer of the 1970s. Camarón sang like nobody before him, with a great knowledge and incredible sense of rhythm, with charisma and a style that had strong Arabic overtones, a wailing lament, dissonant and sorrowful. Paco and Camarón made a dozen or so records that literally rewrote the book on flamenco. They became bigger than life "stars," worshipped and imitated by the younger generation.

So much happened at once: Gypsy youth who had been exposed to the hard rock music of the 1960s began to play electric instruments and rock-influenced music; this made possible flamenco with electric bass, flutes, drums, and synthesizers. Marijuana and cocaine replaced alcohol in many flamenco circles. Gypsies began to speak out about the centuries-long persecution of their race; Andalusians, long the underdogs in Spain, cried out for their rights; all of Spain entered a new stage of political awareness with the demise of Franco. All of this led to the appearance of political and social issues as themes of flamenco songs. The epic story of gypsy persecution was told by cantaor, El Lebrijano, in his theatrical production and record "Persecución," and José Menese followed with the record "Andalucía: 40 Años" (Andalucía: the last 40 years). The jazz trained gypsy bailador,



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Mario Maya, created the theatrical dance productions, "Camelamos Naquerar" (gypsy language for, "We want to speak") and "Ay!" Other avant-garde dance productions followed, and in 1982, dancer Antonio Gades used flamenco in a dance version of Garcia Lorca's "Bodas de Sangre" ("Blood Wedding"), which later became an internationally acclaimed film. Also in 1982, the cantaor Enrique Morente sang flamenco in a production of "Oedipus Rex" in the Roman ruins of Mérida, Spain.

During the 1970s, the phenomenon of the festival emerged and exploded in popularity. Such concerts, held outdoors in a bullring or stadium, or indoors in a theater or sports arena, features generally eight to fifteen cantaores (occasionally as many as twenty-five), who sing three songs each, accompanied by one of three guitarists. Frequently a dancer will be featured in one or two numbers at some point in the evening, often at the end. Festivals normally begin around 11:00 p.m. and often last until dawn. Held only during the summer, these festivals became so popular that, by 1981, there was one almost every night somewhere in Andalucía, with attendance of two or three thousand people at each one. Flamenco artists could finally make a decent living, and flamenco reached a broader audience than ever before. But it was a new environment for flamenco: Intimacy and spontaneity were out, professionalism and commercialism were in. An artist performed not when he felt overwhelmed by the need, but when his turn came up. Since duende doesn't appear on command, it stands little chance in the festivals.

Related to the commercialism of the festivales is the commercialism of the recording industry. Beginning about 1970, a flood of flamenco records began to pour forth, and the popular cantaores had to frantically search for new material to record. Enter song writers. At this point, instead of singing traditional melodies and verses, flamenco artists were singing catchy melodies and trite love songs with a chorus after each verse, gimmicky introductions and orchestrations. A song became a hit one day and was passé the next. Today, it seems that each cantaor follows the same pattern: His first record features primarily good traditional flamenco and establishes his reputation; the second recording contains traditional flamenco, but has an extra dose of popular bulerías and tangos; the third record is mostly cuplés, composed bulerías and tangos; the fourth record is orchestrated, and the singer may even croon a few pop songs. A singer or a guitarist can only have so much traditional or high quality original flamenco in him, it seems, and then he has to turn to gimmicks to sell more records.

The flamenco life style is gradually disappearing. Flamenco artists do not often live from juergas as they did in the past. Young artists do not particularly like the hard work of the juergas and prefer to look for work in the festivales, in the tablaos, or in recording. Rural life is being replaced by urban life. More gypsies are joining the mainstream of Spanish life, marrying outside their race and gradually being assimilated. Yet, surprisingly, the distinction between gypsy and non-gypsy flamenco still exists. Gypsies still tend to prefer and excel in their cantes - the bulerías, tangos, siguiriya and soleares - while the non-gypsies often prefer and perform better the many fandangos styles.

Gypsaiea have their own way of dancing and playing guitar as well. One significant difference between the "opera" period and the present is that it was the payo or non-gypsy who corrupted flamenco in the past, but today it is the gypsies who are leading flamenco into new areas. Paco de Lucía and Manolo Sanlúcar, neither of whom is gypsy, started the guitar revolution, but now it is gypsy guitarists like Raimundo Amador and Diego Cortés who are using flamenco in their rock groups: Camarón, Lebrijano, Lole and her family, Los Montoya, who are revolutionizing the cante; and Mario Maya who is the vanguard of change in the dance.


Not only have the gypsy-Andaluz distinctiona survived, but there is still - miraculously in this age of mass media - some stylistic differences between the flamenco from different parts of Andalucía. It is possible, for example to distinguish guitar styles from Jerez and Sevilla.

In the 1980s, we find a flamenca that is very theatrical and commercial and that explores new channels of expression in rock, jazz, theater, film, and complex instrumentation. There have been incredible technical advances in all aspects of the art. Along with technique comes commercial exploitation. In the "opera" period, Manolo Caracol and La Niña de lo Peines were capable of singing great flamenco but chose to sing operatic fandangos and cuplés with orchestral accompaniment; today, Chiquetete and La Susi do the same thing, but the reigning flamenco forms are the much abused bulerías, tangos, and rumbas, with almost everybody singing cuplés in these rhythms. The critics say that traditional flamenco is being lost, ruined, and left behind.

Does some of this sound familiar? It should, for the scenario is very similar to that of the end of the 1800s and later, the opera period. The same thing probably happened many times before, with the precursors of flamenco. Flamenco was created by successive invasions of external influences, whether Arabs or rock groups. Critics have always felt that flamenco was at its best in an earlier period and is corrupted in the present. Ironically, the "pure" flamenco of the past is, in reality, nothing but the corruption of an even earlier state of "purity." The best flamenco we have today is the product of many such corruptions. Flamenco seems to go in cycles of obsession with purity alternating with periods of revolution/decadence. It may be that periods of revolution/decadence are essential in order to disrupt the stagnation of routine and orthodoxy, to inject new life blood into the art form, and to attract a new audience as the old one gets older.

In the café cantante period, the cante was the most significant element in flamenco and made great advances. In the opera period, it was the baile that made the greatest technical advances and was the focus of attention, especially internationally. Throughout the history of flamenco, with minor exceptions, the guitar played a secondary role and stayed in the background. In the modern era, however, the guitar is receiving full attention, both in Spain and in other countries. Guitar solo record albums and concert performances were tremendously popular in the 1950-1960 period. Guitar techniques and musical sophistication have advanced very significantly in the last twenty years. But the real change, in the era of the guitar, is in the attitude of performers and aficionados. Two examples: In 1977, in a festival outside of Málaga, the guitarist Paco Cepero received as many ovations for his guitar playing as did Camarón de la Isla, the singer Cepero was accompanying; many in the audience felt that was the reason Camarón cut short his performance and stalked off stage. In 1982, while Enrique Melchor, son of Melchor de Marchena, was playing for the singer, Turronero, in the middle of a profound tientos, Melchor played a very fast scale run that was originally recorded by Paco de Lucía, and the audience applauded wildly; Turronero grabbed Melchor by the shoulder of his jacket, dragged him from his chair, and forced him to take a bow. Such a thing would have been unheard of ten years ago.

Today, the guitar and flamenco are obviously out of control. But flamenco is amazingly resilient. It follows fads until they go too far, and then snaps back and goes in a different direction. It bends, but does not break. It survives.



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ANTONIO PEREZ "EL PERRO DE PATERNA"

[from: *Oleaje Cultural*, Sept. 1984; submitted by Mary Sol West; translated by Paco Sevilla]

by Pedro Luis Cabrales

...In the tavern, there in the plaza, we found El Perro --59 years of travelling the roads, carrying Paterna proudly to all parts. We talked a bit about his life and things. Marfa, his wife, smiles from the doorway of the kitchen. --How did it all begin Antonio?

"Well, you see, I have always sung. Although, as you know, what happens in this country is that nobody helps you, nobody gives you that push that is necessary to go forward. So you have to do it alone. You go to the festivals, from town to town, paid or not paid. One day, Antonio Murciano (the great poet from Arcos) got me a record deal with the Koss company. It was a single, my first one, and I dedicated it to Manuel Vallejo. It must not have turned out badly, for RCA noticed



ANTONIO PEREZ "EL PERRO"

me and I recorded eleven LP's and four singles with them. Later, I went with Belter and was contracted for four LP's, of which I still have two to be recorded."

--Can you make a living with flamenco Antonio?

"Yes! Yes you can make a living, although not everybody can. You have to realize that the cantaor is pretty much restricted to the summer festivals. I presently have nineteen festivals contracted; taking into account the date, the middle of August, that is not bad. But of course, as I said, not everybody has that luck. It depends upon many things, you know? Without a doubt, the most important is that you are profitable to the agency that contracts you. If not, they hire you once and 'adios muy buena'. The dependability of the artist is also absolutely necessary if he is to work. You have to go out on stage and give all you have, destroying your throat if necessary; that is what it means to be a professional. And the audience will understand and appreciate it--even if you have a bad performance on a particular evening. The public sees how you give all you have. And then they say, 'that tío is a professional from head to toe. Also, the manager has a lot to do with it. I have worked with Pulpón [major flamenco promoter in Spain] for many years. I don't know what others think, but to me he is undeniably the best flamenco representative in this country."

--Antonio, I know that you have received a number of

awards throughout your long artistic life. Which do you feel were the most important?

"For a cantaor, all prizes have the same importance, because all of them--the smallest and the biggest--signify a recognition of your work, your efforts. For me it was a dream to receive the "Granada de Plata" and the first prize for the granafinas in the 50th anniversary of the Festival de Granada. I am also very proud of the "Galeote de Plata de Fuengirola," the "Boquerón de Plata de Málaga," and the prizes in La Unión, Arcos...and, of course, the prize for the petenera--which--and its a shame--we are slowly killing, and she is the one who died. But, lets leave that subject because I would have to talk too much..."

He goes to the bar, gets two beers and, still mumbling to himself about the death of La Petenera, he goes out in the street, looks off into the distance, caressing with his eyes the whitewashed walls, deeply breathing in gulps of air that is impregnated with jasmín and mint. And there, and over there, the great murmur of long rivers in a town without rivers, the profound voice of the land, in a town that never had land. Our people put all of their inexpressible pain into the guitar. Tomorrow or someday Paterna will dedicate a street to Antonio Pérez Jiménez "El Perro" for his art. Its the least they can do for this man who one day, many years ago, decided to travel the highways and byways, with his voice, carrying the banner of Paterna. And he still has many more to go. Thank you, Antonio.

THE VOICE OF MERENGUITO:

WITHOUT BRILLIANCE BUT WITH DUENDE
"LOS SENDEROS DEL CANTE"

[from: *El País*, Jan. 26, 1985; submitted by Brad Blanchard; translated by Paco Sevilla]

by A. Alvarez Caballero

Cante: Antonio Izquierdo "Merenguito"

Toque: Vicente Pradal, Oscar Luis, Miguel de Cádiz

The case of Merenguito is very unusual in the present day flamenco scene. He has a strange voice, different, that shocks at first and may never be pleasing to many. It is an opaque voice, mute, without brilliance; I heard somebody call it "voz de arena" [a gravelly voice] and that seems to be a good description. but as one gets accustomed to that voice, one discovers qualities in it that must be taken into account, such as his ability in the "quejío" [wailing sound] --which I must say, this cantaor often abuses--a rich variety of middle and lower tones, and the ability to search for, and find, the "duendes de lo jondo" [the duende in the profound cante].

This is Merenguito's first record and it is technically not very good. His cante is also erratic. For example, he makes the mistake of doing some bulerías (I call them that only for lack of a better name) in a Latin American style with words by Alberto Cortez that are a real horror. Merenguito, who generally has better taste in flamenco, should not fall into these concessions as so many others around here do.

The rest is worthwhile and some things touch on excellence, such as his fandangos de Cepero that he does with vigor and strength, bringing out greatly their intrinsically rich melody. The soleá apolá is another cante that Merenguito does well, with adequate grandness for a style that demands the capacity to take it to great heights. There are also two good coplas of taranta and carrigenera. The cantaor has lately been cultivating the styles from the Levante and is progressing well in them--as evidenced by the prizes he brought home from Festival del Cante de las Minas de la Union this year and last.

Peteneras, rondeña, tangos, alegrías, garrofin and another bulerías complete the recording in an acceptable tone. The accompaniment of the guitars is very uneven.



FANDANGOS DE ENCINASOLA

by Brad Blanchard

Paco Sevilla has written several excellent articles for *Jaleo* which explore the structure of different cantes, their melodies, Letras, and how they are accompanied. He also made pleas for others to contribute similar articles either in the same vein or in areas where his knowledge faltered. This article has its inspiration and model in Paco's articles and is a response to his request. It will help to illustrate a fandango which is little-known, even within Spain.

Years ago I bought a tape titled "Viva el Fandango de Huelva" (Hispanvox C-0-019). One of the songs caught my attention and I soon learned to sing it. Now in this case it is surprising because I belong to the moderate far-right as far as flamenco goes; I like to hear cante and guitar, accompanied by nothing more than el jaleo. Well, this cut is recorded with violin, bandurria, guitar and castañuelas. I didn't realize then that this the typical, the most traditional form of singing the fandangos in many pueblos of Huelva; the singer alone with the guitarist is another ramification of the fandangos de Huelva, which probably, chronologically speaking, represents a later manifestation.

Now the funny thing is that you can really like a song, but not really care about it until you know something about where it comes from, the people who created it, etc. Somehow, when I moved to Badajoz and learned that Encinasola is only five or six kilometers from the province of Badajoz, and located in some beautiful mountains where I have spent a good deal of time, it suddenly and mysteriously became important to me.

I haven't yet been to Encinasola, but I know it is in those beautiful mountains in a finger of Huelva which extends up into Badajoz, almost touching Portugal. This isolation--the nearest famous fandango center is Almonaster--may explain the difference between the fandangos de Encinasola and other fandangos de Huelva. This difference is not in the instrumentation--I have heard them sung mainly in the singer-guitarist style to which we are most accustomed--but in the melody, the guitar accompaniment required by the melody, and the order in which the verses are sung.

I haven't collected enough of the verses to really generalize about their content, but in risking a guess, I would place them in the more lightweight category that fandangos de Huelva often present. That is, the tragic copla is missing. They seem to be more preoccupied with the beauty of the pueblo, the girls, and the positive, lighter aspects of love. The order in which they are sung differs substantially from other fandangos. All fandangos de Huelva that I have heard sung repeat the first and third line to turn the five-line copla into a six-line copla. The fandangos de Encinasola always repeat the first line twice to bring the total sung to six. In one of the examples you can see that a four-line copla repeats the first line in the second and last position to make a four-line verse into six. Paco in his article divides the compás in the singing of various fandangos into two groups: those with alternating compás (1 & 2 & 3 & 4 & 5 etc.) and those which follow the bulerías type compás. These belong to the latter group.

The melody of the singing requires an accompanying of the guitar which is unique as far as I know. It is the only fandango which starts in the E7-Am tones and finishes in the phrygian mode G-C-F-E7, repeating the F-E7 part twice. You can see how this is accomplished in the analysis of the melody. (Remember that this analysis is written for guitar and is only approximate--for example, in the second bar of the first line, the singing doesn't abruptly stop on beat four as shown, but this is the best way to give both the feeling of the guitar and singing together.)

The fandango de Encinasola seems to be in a similar situa-

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tior as the fandango de Cabezas Rubias (and others): It is a beautiful fandango which is largely neglected outside of its own pueblo, and therefore seldom recorded. Maybe I'll be able to go to Encinasola soon and record some for any of you who are interested.

Badajoz, October, 1983

The Coplás

I really don't like translating flamenco coplás, but for those of you who don't read Spanish, you can at least get an idea, in spite of the great loss of beauty and shades of meaning which translating them presupposes, of what they are trying to say.

Yo planté en una maceta
Yo planté en una maceta
la semilla del encanto
con lágrimas la regué.
salió la flor llorando.
Tuvo la culpa el querer.

I planted in a flower pot
I planted in a flower pot
the seed of enchantment
and watered it with tears
the flower bloomed, crying.
It was Love's fault.

Niña son verdes tus ojos.
Niña son verdes tus ojos
pobre el que mire en ellos
y ya no sabe nadar
Niña son verdes tus ojos.

Niña, your eyes are green
like the waves in the sea.
Poor fellow who looks into them
and forgets how to swim,
Niña, your eyes are green.

En la fuente de la Pilar,
en la fuente de la Pilar
se saca agua sin soga

In the fountain called La Pilar
In the fountain called La Pilar
they bring up water without a
rope.

qué maravilla es contemplar
las mujeres de Encinasola
cuando a por agua van.

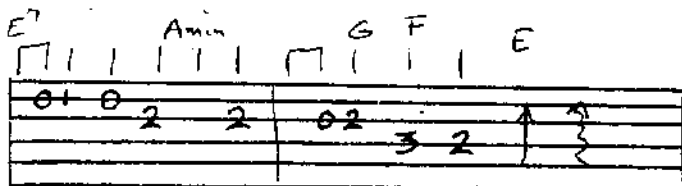
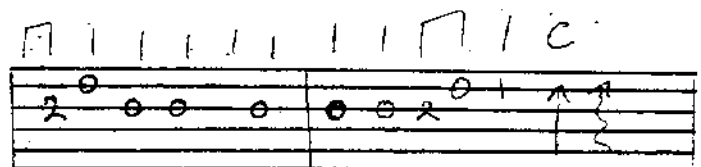
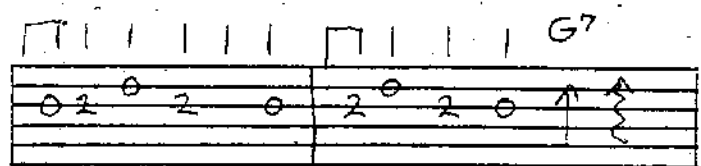
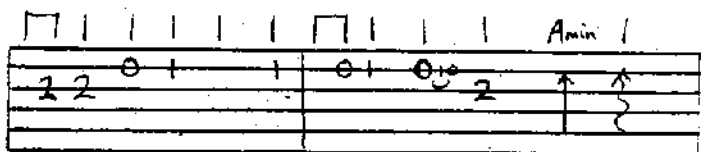
How wonderful it is to watch
the women of Encinasola
when they go for water.

Para entrar en Encinasola
para entrar en Encinasola
hay que pasar por el Cillo
que es un río sin caracola
donde no cabe un barquillo

To enter Encinasola
to enter Encinasola
You have to cross the Cillo
which is a river without waves
and where a little boat won't
fit

por chica que sea su esbira.

no matter how small it is.



A Classic Combination

PACO PEÑA & D'ADDARIO

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

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

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



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

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GAZPACHO DE GUILLERMO

FLAMENCO ON THE RADIO IN SPAIN

Have you ever heard flamenco on the radio here in the United States? There is a local station that plays flamenco occasionally here in Denver. Wouldn't it be nice to turn on the radio at any time of the day and find out what new recordings were coming out, and hear live performances by many different artists? Well, this is now possible in Spain! It took so many years, but finally there is at least one solid flamenco station to listen to. The following report will examine four different stations.

Upon arriving in Madrid, a quick search of both the AM and FM dials proved futile. Could this be true? To come all the way from Colorado with a bulky radio-cassette and find that all they're playing is Stevie Wonder, José Feliciano, Barbara Streisand, Julio Iglesias, Lani Hall, Camilo Sesto, and other Spanish, British, and American pop artists. I have all the respect in the world for these fine artists, don't get me wrong, but I came looking for flamenco.

After about five attempts there it was, flamenco on the radio, one half-hour program of all flamenco. The station's name is "Radio Popular de Madrid" and it is found at approximately 1000 on the AM dial. The program is called "El Mundo del Flamenco" and begins around 8:25 at night or 8:30, when programming goes on schedule. The announcer is Pedro Sáenz and he interviews different artists live, spins their albums, and even does commercial messages to the *compás* of flamenco records. The program is quite interesting; too bad it's only half an hour long. However, there is a program on the same station beginning at 8:00 pm which plays all Spanish music, and some flamenco may be heard at this time also.

Here's a rundown of the typical program format of "El Mundo del Flamenco": The program begins with some commercials, after which Pedro Sáenz makes a few flamenco announcements; then the guitar of Parilla de Jerez begins to play bulerías, and soon Pansequito breaks in with his cante interpretation; after the recorded version is finished, Pedro does a fancy introduction for Pansequito who is standing by live at the studio of "Radio Popular de Madrid"; Pedro welcomes him to the station and the interview begins. After a little chat the tough questions start to come out: "Could you be considered king of the bulerías?" "No, there are many fine cantaores of bulerías." "Are you a supporter of innovation in the cante flamenco?" "I am a supporter of innovation in the cante, of course..."

The program then changes place as two guitarists named José Manuel Montoya and Juan de Madrid play a colombiana live at the studio, a few more commercials, Pansequito returns to chat a little more, Pepe Caballero sings a soleá live, and the program comes to an abrupt end.

Although this program is good, there are three stations in Sevilla which feature flamenco. The remainder of this article will deal with them.

The first I'll mention is "Radio Popular de Sevilla" found at around 825 KHz on the AM dial. This station also has flamenco every week night at 8:30 until 9:00. The announcer, Juan José Román, prefers the "more placter, less chatter" approach. It was one cante after another with only a brief introduction for the artists. The time of the year was apparent since Juan José played a good share of villancicos, a type of flamenco Christmas carol.

Another station in Sevilla is "Radio Sevilla". All day long there is pop music and no flamenco. This station is a very important one though since it broadcasts all major live events like the Quincena, or the festivals held outdoors in

the summer in places like Mairena del Alcor or Puerto de Santa María. It was my misfortune to arrive in Sevilla the very last day of the Quincena, held at the "Teatro Lope de Vega". I unpacked my bags and turned on the radio to catch the last 20 minutes of the Quincena, 15 straight days of flamenco performances. I did get to hear the alegrías of Ana María Bueno with El Chaquetón singing and Manolo Domínguez on guitar. After that some type of award was given to Enrique el Cojo and the Quincena came to a close. It is nice to know about this station in advance of your trip to Sevilla. You can tape live things if you cannot attend. Live flamenco has a certain different atmosphere compared to recorded studio flamenco. "Radio Sevilla" can be found at 800 KHz on the AM dial and directly opposite that at 97 MHz in FM stereo.

The third station in Sevilla is "Radio Cadena Flamenco". This is my favorite one since it has continuous flamenco from 7 in the morning until two in the afternoon. At two o'clock it switches to "Radio Cadena Deportiva" featuring sports reports and music. The format is somewhat varied for the flamenco programming, but the main feature is recorded flamenco. However, the recordings do have quite a mixture between old and new flamenco and even live recordings made at night at various peñas and rebroadcast in the daytime.

One morning I decided to set the alarm for seven o'clock just to see if it really comes on that early. After a wait of about five minutes I heard the familiar sound of a stereo tone arm popping onto a record surface, and there was Paco de Lucía playing tarantas. I started to laugh out loud, it was too good to be true. "Here I am in Sevilla; it's flamenco city, no doubt about it. Stevie Wonder doesn't have a chance against Camarón. Streisand will be turned down in favor of Cole. Julio Iglesias will get the 'thumbs down' in favor of Agujetas."

At that time at least, the Paco de Lucía album named "Fantasía Flamenca" was being used to sign on and off. After two or three "toques" by Paco, there were a few words by the morning announcer, Ángel Rodríguez, welcoming the listeners to another day of flamenco listening. He stayed on until around 10:00 when he was replaced by a female announcer, whose name I didn't get. She remained on until about 1:00, when a program called "Rincón Flamenco" began. That program was an hour long and went until the sign off and transition to sports news. The "Rincón Flamenco" was an interesting show narrated by Jacé Luis Montoya who gave informative digressions about flamenco artists and history.

During the breaks in between the recordings there was an occasional commercial advertisement for the local newspaper *El Correo de Andalucía*, and a few other local businesses. Also there was a segment titled "Al pie de la letra," during which some verses would be read to the *compás* of flamenco solo guitar. Another segment was "Nombres Del Flamenco" in which a short biographical sketch was given about a certain artist. Sometimes there was a greeting to the listeners from the artist who was being featured: Ex.

"Soy Camarón de La Isla y doy un saludo a Radio Cadena Flamenca...y muchas gracias."

"Soy Antonio Chocolate...saludo a todos los oyentes."

"Yo soy Turroaero y envío un fuerte abrazo a todos los oyentes de Radio Cadena Flamenca".

Another interesting item was the lottery of flamenco records. The announcer suggested that you call the station at 21-26-93 and offer your opinions about the programming. Then each caller would be assigned a number for the drawing of six flamenco records, and the winners announced later in the program.

This whole format and concept was devised by Miguel Acal. You may have seen his name in some back issues of *Jaleo* when his record or performance reviews appeared in the form of translated reprints from a Sevilla newspaper. Apparently Miguel knows his flamenco well and has organized it all in the form of this station. Thanks to him, you can now have your flamenco all day long until two in the afternoon. If you have other things to do in Sevilla, you will hear this station as you walk around from place to place. It can be found at 90 MHz on the FM dial.

There was one other station with some flamenco, "Radio Jerez", but I didn't get any other information about it. If you go to other cities throughout Andalucía, you still can

get the "Radio Cadena Flamenca" reception, since the word "cadena" means chain or network.

If you intend to do any recording of this stereo station for your enjoyment when you return home, let me make a few suggestions. Without a good FM antenna the station will distort during loud passages, so its a good idea to do recording in mono if your machine has this option. Also you will find the charming city of Sevilla to be a bit noisy, with plenty of sounds which make it difficult to enjoy radio listening: motorcycles, cars bsrreling down narrow streets, window shutters, groups of friends, firecrackers, and other unidentifiable things. You may want to do much of the recording with the volume turned off, so you can hear it later in a non-"cachondeo" environment.

-- Guillermo Salazar

BOOKS BY DONN POHREN AVAILABLE AGAIN

Updsted versions of books by Donn Pohren are now available. Two of these clasics hvs been extensively revised to include information about today's flamenco.

The Art of Flamenco

The fourth edition (the third was in 1972) of this book has been thoroughly revised to include up-date information on recordings, flamenco instruction, summer seminars, publications, guitar sheet music, etc. Many new photos.

\$16.95 for surface mail; air mail, add \$2 for Europe, \$5.50 for America and Africs, \$8.50 for Oceania and Asia.

Lives and Legends of Flamenco

The first edition of this book (1964) has long been out of date and has now been revised. A supplemental section will up-date flamenco history and discuss the new generation of artists. Many new photos.

Not quite ready for publication, write if you are interested in being notified when the book is ready for mailing.

A Way of Life

The story of the Pohren's experiences in Morón de la Frontera and the flamenco personalities they came to know.

Hardcover: \$12.95 including surface mail; air mail add \$1 for Europe, \$4.50 for American and Africa, \$6.50 for Ocesnia and Asia. Soft cover: \$8.95 including surface mail; air mail, add \$1 for Europe, \$3.50 for America and Africa, \$5.50 for Oceania and Asia.

Write to:

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Apartado de Correos 83
Las Rozas (Madrid)
Spain

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THE SHAH SPEAKITH

THE SHAH REVIEWS

JOSE MOLINAS BAILES ESPAÑOLES

PRESENTED MAR. 9, 1985

JOSÉ MOLINA
WITH

DANCERS AURORA REYES CLARA MORA ESTER SUAREZ
SINGER PEPE DE CADIZ
GUITARISTS GERARDO ALCALÁ AND BASILIO JORGES

Mr. Molina's effort belonged not in Carnegie Hall, but in a cabaret. He is the only performer we have ever known to use canned music in a concert hall of such prestige and before an audience of such discernment. If one pretends to dsnce the music of De Falla or Albéniz in a grand concert hall, one should be dancing to a complete and competent orchestra, of which there are several in the New York area. Leave the taped version for the rehearsal studio.

This small troupe was swallowed up by the immensity of the stage, which was utterly bare of any decoration or stage set whatever. The sounds of both music and footwork were lost in the cavernous spaces of the hall. Clearly the group was "out of place" in more than one sense of the phrase.

Mr. Molina has proven once again that he hss no talent for choreography, not the slightest feeling for fitting appropriate movement to music. He and his three ladies danced chorus style through much of the program, all four of them executing exactly the same steps at exactly the same time in exactly the same androgynous style. Three wore dresses, one wore pants; otherwise there was little to dntinguish one from the other.

Mr. Molina's stage presence is too cute and frivolous (this in a man approaching 50 years of age), his arms are weak, his hips hyperactive, and his movements independent of the requirements of the music. He might as well have been doing gymnastics. His idea of partnering appears to be a man and a woman dancing, each alone. There was no intensity in his partnering, no male supremacy, no play of tension, no drama.

The ladies of the troupe were quite competent and interpreted well "Asturias" and "Bolero" choreographed by Mariano Parra. As for "La Boda de Luis Alonzo," poor Luis Alonzo would never have gotten married had he known what this troupe would do to the exciting musit of his wedding celebration.

The flamenco numbers were competently if unremarkably accompsnied by cantaoor Pepe de Cadiz and guitarists Cerardo Alcalá and Basilio Jorges.

That some of the audience were moved to give this garbage a standing ovation should surprise no one. There are people in New York who will applaud a chain-snatching, and whoever paid twelve to twenty dollars to see this mess certainly got mugged. Molina reached the apogee of his talent six or seven years ago and began a slow and steady decline from which he appears unable to recover. Sic transit gloria mundi.



MORCA

... sobre el baile

BECOMING PROFESSIONAL,

BEING PROFESSIONAL

The word "professional" usually signifies someone who has put in a great deal of time and effort to become an "expert" in his or her chosen field. The true meaning of professionalism goes far beyond just getting paid for what you do. It is a responsibility towards what you do. One's profession is synonymous with spending a great deal of time with that profession, studying the profession, perfecting and refining it and dealing with the business of a profession so that it will be a benefit to all concerned. In the case of flamenco, like all performing arts, the benefit goes beyond the artist, beyond the sponsors, buyers and public and even beyond the art form, for it should benefit the "feeling," the meaning of the art of flamenco as a whole. Flamenco dance as a profession holds a very special place in the world of dance. Although flamenco dates way back, it has been only in the last century, more or less--since the rise of the café cantante--that flamenco dancers have been performing in a professional manner with set-type shows, receiving some sort of salary, and performing in front of a public that has come to see skilled artists perform with knowledge and understanding of the art. Flamenco also holds the distinction of being one of the few dance performing arts forms that can be performed in almost any space, from a very small "tablaó" style of performing, to concert halls, in the round, and in literally any space that can hold chairs for the guitarist, singers and space to move a bata and hopefully have a resilient, wooden type floor. This has been both good and not so good for the art form, for a few important reasons that I will explain as this article unfolds.

Art, by its very definition, is of the highest level of human expression; the art of flamenco is one of these highest levels of human expression and communication. To approach flamenco as a profession, is a great responsibility, for you are a representative of this great art form that is so often misunderstood. The very flexibility of the performing possibilities of flamenco have unfortunately drawn many people who are not ready to represent this beautiful art to its fullest. Many beginners feel that, after a short period of study, they can put on the costume, dance their routines and clichés, and think that the public will not know the difference. This sounds very basic and to the point, but too many people fall short of representing flamenco because they have performed while their talents were "too green." The proper approach to the profession of flamenco is no different than that of any other serious art or profession. It requires great respect for the art. This is one of the keys to crossing over to the professional level of the art--"respect for the art." The profession of flamenco or any art requires a primary use of one's time, of one's life and focus. This is too often lacking.

Flamenco in many of the tablaos in Spain has been used primarily for tourist attraction and the clichés of flamenco are encouraged, often with mediocre talent. Some tablaos emphasize the bevy of gorgeous girls in slinky leotards parading a few pasos of soleares or alegrías. Others emphasize the fast and furious stomping of the floor and other fast clichés, again basically tourist oriented, passing this off as flamenco puro. God, how we miss the old tablaó, "La Zambra," where they had flamenco with dignity, class and integrity. An important thing to realize is that the general

public may not understand the compás or the art form itself, but I do not underestimate the public's inner feelings of what is good and what is a mediocre representation of flamenco. This has been learned the hard way, especially by dancers who have come to the USA and thought that the Americans did not know the difference between good and mediocre. This attitude has only hurt the art form and the potential for all the fine artists who are trying to keep flamenco a living, breathing, vital art form, with as many opportunities for the artist and public as in other vital art forms.

Basically, there is no short cut to arriving at a level of flamenco professionalism. You have to give a great deal to the art before you can expect to receive. If someone studies in college, say medicine, they must go through the basics over and over for years. Who would go to a doctor that has only studied for six months or a year? Why should people that have studied a few months feel that they have the right to represent flamenco as a profession? When is the respect for the art and respect for themselves as true representatives of this art going to be realized? This article may ruffle a few personal feathers, but let us realize that flamenco can be at a million levels. If a person wants to be an aficionado, a lover of flamenco, and in general live flamenco night and day, that is beautiful. Go for it! If one wants to arrive at a level of wanting to represent flamenco as a serious professional, then they should be willing to go all of the way, with patience, sincerity and a great respect for the art. Do not be in a hurry. Get your ground work and keep your love of the art alive. Dance a million benefits to get experience. Go to hospitals and do shows (even La Chunga does that), old folks homes, schools, PTAs, bar mitzvas, weddings, wakes, juergas, churches, March of Dimes shows, and anywhere else that you can polish your performing level by "giving of yourself" to the art. Dive into your apprenticeship. I do not pretend to be able to know when the transition from the so-called amateur aficionado to professional performer will come about. It is different for everyone, depending upon each person's experience and life. There however are basics for all. Get to know flamenco. As a dancer, approach flamenco as a dancer, a singer, a musician, with good technique, pride of body, and knowledge of all flamenco forms and your relation to the singers and guitarists. Learn programming if you are setting a show. Do not short change in costumes; have good taste and class. Have good publicity materials made. Learn staging, lighting and basic stage craft. The profession of flamenco goes way beyond being a good dancer. You are a representative of the art itself and I cannot over emphasize this enough. Since many people in this generation have never seen flamenco and maybe have only heard about "flamingo" dancing, then it is up to the contemporary artists to see to the re-birth of flamenco in its true glory. It can be done if represented to its fullest potential, its fullest power of communication.

I know for a fact by going to many performing arts booking conferences (WAAA, ACUCA and others, etc.) that many potential bookers and buyers of flamenco are out there if they can be educated and be given the awareness of the positive side of flamenco. It is a serious art, a beautiful art, an entertaining art and that like other performing arts and, can be a worthwhile art to represent on their art series. The word "professional" should be synonymous with quality. A person who wants to grow into the profession of flamenco should be willing to pay his dues in the search and growth of quality. You, as a performer are the art of flamenco itself so that deep personal respect for the self and the art should shine through at all times. The possibilities for professional flamenco artists are there if you are a survivor.

Teaching, is another great responsibility. There are too many people teaching flamenco who do not yet know what flamenco is. For example, there was a person that came to my flamenco workshop several times who knew very little of the compás, the art, and her total understanding of flamenco technique and interpretation was minimal, yet she is teaching and worst of all, she, as a rationale for her ignorance says, "well, I am only teaching beginners and intermediate students." That is the worst abuse of flamenco because it is the beginners who need the best training for developing good habits and understanding. This is one example of trying to be professional too soon, just to make a buck from the art and feed the ego.

Once a person arrives at a level of professionalism and has paid his dues, so to speak, then the packaging of the art is of prime importance if they are going to have a career in flamenco. Their true individuality as a performer, business person, and entertainer and all of the other facets of professionalism must be nurtured. I emphasize artist, performer, business person and entertainer, because there are the "flowers" in the profession that need constant care, along with individuality and uniqueness. No sponsor is going to pay for an art just because it is an art. It must say something unique through the artist. The entertainment of flamenco cannot be over emphasized. Yes, flamenco should entertain as a performing art. It cannot just be the "deep message" of flamenco. Balanced programming, as I have mentioned in many past articles, is important; just as a balanced meal is important for one's health, so the health of a good flamenco performance requires balance. I mention the business of flamenco. The business of flamenco is, for one thing, the total communication between potential sponsor or buyer, flamenco artist (or their representative), and the public that will pay to see the art and artist. Nothing should be taken for granted, for your knowledge and expertise of the art must be translated to the buyers in terms that you both understand will best represent you the artist, the sponsor, the performance, and the public.

Good publicity materials are a must. Good photos, reviews, bios, brochures that are detailed in their explanation of yourself and performance are a must. Spell it all out tastefully. Learn the potential sponsors and when to contact them. The "product" of flamenco should be packaged as beautifully as you possibly can, with great integrity. Develop the "restaurant" philosophy of delivering a great meal so that you will have return customers. Back-biting, egos, temperments, jealousies, envy, and so-called competition are as much a part of the flamenco world as any other. This only works against the profession. "Giving" is the most professional attitude and, with individuality and true artistry,

there is room for all. This is often proven in other professions. There should only be positive attitudes towards the art and fellow artists. This may seem naive, but in reality if everyone lifts the profession of flamenco up by rising above all of the petty thoughts and actions of today's computer world, then there truly will be a profession of flamenco and it will be a sought after profession by, not only the artists, but by the public and patrons of the art. Flamenco as a performing art has the highest focal point and is worthwhile reaching for as a profession if it is in your blood. It also requires maintaining a professional attitude that cannot be taken lightly. It is like a garden that needs constant care and respect. But like a garden, it will give rewards of beauty, joy, drama, emotional and spiritual satisfaction if approached with truth and love. For those of my flamenco family who desire more information on flamenco as a profession, please feel free to contact me and I will be happy to discuss further opinions on the subject.

--Teo Morca

FESTIVALES DE ESPAÑA

The Third Annual Festival of Spain in San Francisco, will be held Saturday, September 28, 1985 from 11:00 AM to 6:00 PM at THE CANNERY, Fisherman's Wharf, 2801 Leavenworth at Columbus, San Francisco. Free Admission. Festivales de España features performances of Spanish music and dance; wine and cuisine tastings; imports from Spain; literary exhibitions; Spanish travel information; and much more! For information, call 415/824-8844.

Festivales de España is co-sponsored by Rosa Montoya's Bailes Flamencos; The Cannery; and The Consulate General Of Spain In San Francisco.

RECORD REVIEWS

FLAMENCO PASEO

by Paco Sevilla

The following is from the publicity blurb for flamenco guitarist Marcos, who lives and performs in England:

"Marcos began playing the flamenco guitar at the age of eleven and has been described as "a master in both technique and expression and among the best flamenco guitarists" (Guitar Magazine). He learned his art in Seville, one of flamenco's most important centres, with the maestro Pepe Martinez and has subsequently pursued a highly successful solo career performing at leading international Festivals including eight Edinburgh Festivals and numerous guest appearances on radio and T.V. programmes.

"His album for Scoptime Records "Flamenco Horizons" was extremely well received - "...an impressive debut from someone very dedicated and capable who will undoubtedly travel down the road which is perhaps the most technically sophisticated and disciplined that a guitar player can take" (Martin Simpson, Southern Rag). "I found this most enjoyable, full of excitement and interesting ideas. Highly recommended." (Steve Marsh, Classical Guitar).

"On 'Flamenco Paseo' Marcos has captured the sounds and



photo by Studio Edmark

MARCOS

atmosphere of a summer's evening stroll through a typical Andalusian city - the distinctive ambience and rhythms that emerge in the night over Seville, Jerez, Cadiz, and Ronda. Side One is uncompromising flamenco for the 80s - the 'duende' of new Andalusia with Marcos supported by another guitarist of the younger generation 'Pastorito', while Side Two features traditional compositions. From the opening ex-

citing 'Bulerias' to the haunting Arabic chords of the 'Canastera,' this album expresses the dynamic and unique sound of the flamenco guitar."

Marcos' second record "Flamenco Paseo" [Paseo Flamenco??] came to me as an attractively packaged cassette. At first appearance, with only three numbers per side, it seemed to be a rather short recording; that turned out to be true. The second guitarist on the tape goes by the name "Pastorito"; since the composer of the three pieces on side one is listed as "Shepherd", I make the assumption that "Pastorito" and "Shepherd" are one and the same. These first three pieces, "Canastera" (bulerias in tarantos tones), "Camino de Noche" (serranas), and "Montaña Verde" (rondeñas) are all played as duets and demonstrate some creativity and originality. The artists are disciplined recording artists with good technique and a clean pleasant sound. Shepherd has a good idea in creating themes and sticking to them throughout a piece. Unfortunately, there results a certain level of monotony because there is not enough variation of the theme, especially rhythmically. Adding to the monotony is the fact that these two guitarists seem to be imitating Paco de Lucía's laid-back approach to playing--as in Lucía's fandangos de Huelva, for example--but the problem is that, unlike Lucía, these two never come to life. The serranas has some very beautiful, bell-like harmonies and "Montaña Verde" has a wonderful beginning--very crisp and crystalline. Side two, all solos by Marcos, is quite a let down after side one--he really should have put his solos first or perhaps alternated with duets. Marcos playing is clean and sure, but lacks originality and, most important, fire. In a soleá, he demonstrates that he is competent in all techniques, with a fine tremolo, but has no particularly outstanding technique. This number is made up primarily of traditional falsetas. There is a granaine with a sprinkling of Paco de Lucía falsetas and "Recuerdo a Patiño," an alegrías by Paco de Lucía and Jose Torregrossa.

In summary, Marcos contributes little in the way of originality. Technically, he is okay. What he lacks is four or five years of doing nothing but accompanying singers and dancers. This tape is available for 7 pounds sterling from: Guitar Specialists, 53B Albany Road, Earlsdon, Coventry CV56ER, England.

The following are some other critics' views:

Royal Arch Halls, Edinburgh Festival, August 17-25, September 2-4. Again this year, as part of his summer tour, Marcos gave concerts in the first and third weeks of the Edinburgh Festival, whilst visiting Ireland for further performances in between. His recitals this season demonstrated that he has become a master of the spirit of flamenco expression, the "duende," a feeling given only through total involvement by the guitarist and encouraged by appreciative audiences, such as we had this year.

Edinburgh audiences are often difficult, very polite, and not easily disturbed from their gentility and reserve, but Marcos succeeded in doing this and in the process attracted many new aficionados to the mystery of flamenco - they could not resist it. Among the highlights, particularly in the first week, were his new Zambra and Tazanta.

To describe the miners' life with a guitar so adequately was something quite special for me. Marcos is a fine flamenco now, a master in both technique and expression and among the best flamenco guitarists living in Britain.

I look forward in anticipation to his next visit.

--Sax Shaw

Flamenco Horizons, Stoptime Records, STOP 100. I found this a most enjoyable, full of excitement and interesting, original ideas. The recording is of good quality and has remarkable clarity, bringing out in full Marcos' fine playing.

Most of the traditional areas of flamenco are covered, including Guarjiras, alegrías, Zambra, Bulerias, Taranta, Rumba, Tientos and Siguiriya.

Side One opens with "Santa Clara" (guajiras) and "Puerto Cristal" (alegrías). The first piece is based on a flamenco rhythm which originated in the island of Cuba and the second is a vivacious dance from the port of Cadiz. The zambra which follows, "Ziryab's Heritage," shows the strong Arabic influence contained in much flamenco music and is a very atmospheric piece. The sleeve notes inform us that Ziryab was a brilliant musician who travelled from Baghdad to the Court of Abd. Al Rahman II in Cordoba during the ninth

century. After an exciting bulerías comes a taranta entitled "Verde y Blanco." This taranta is based on one of the flamenco toques, a miner's song from the Levante region of Spain, and is performed with great depth of feeling.

Side Two begins with a rumba in which Marcos is joined by the guitarist John James. This track in my opinion, spoils an otherwise excellent record. The music is corny and seems to be an unsuccessful attempt at the Paco de Lucía style of performance. The next track is "Malagueña Horizons" by Esteban Sanulcar. This is an attractive piece composed by a guitarist who, in the 1930s, was considered to be a phenomenon by other guitarists and was the Paco de Lucía of his time. The complex rhythmic structure of the next piece, "Siguiriya," is handled with great dexterity by Marcos. This is followed by "Zoronga Gitano," an old Andalusian melody which Lorca rediscovered in his search for the lost flamenco forms. The final two tracks, a tientos leading into tangos and a rondeña, complete a most entertaining record.

The sleeve notes are brief and to the point and it makes a pleasant change to be told what kind of guitar is being played. (Even the make of strings used is given.) Highly recommended.

--Steve Marsh

* * *

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A NEW RECORD FROM CAMARON "VIVIRE"

[Philips 822719-1; 1984]

[from: *El País*, November 24, 1984; submitted by Brad Blanchard; translated by Paco Sevilla]

by Angel Alvarez Caballero

cante: Camarón de la Isla

coque: Paco de Lucía, Tomatito; with Carlos Benavent (bass), Jorge Parao (flute), and Rubén Dantas (percussion).

A new record by Camarón that certainly adds nothing to the recent recordings of this unusual cantaor. I mean to say that he is again and again repeating the formula that gives him so much success--lively rhythms of tangos and bulerías done with his aire, the aire of Camarón that is so unorthodox, yet with a "rajo cantaor" and the enchanting voice of this man who is a truly exceptional case in the modern art of flamenco.

Camarón continues following to the letter the line of his previous record, "Calle Real" as well as the one before that, "Como el agua." I cannot say that he enriches this series, because it seems to me that he includes less variety of styles than on the previous two. Of the eight cantes that make up "Viviré," seven have a strong similarity to each other, bringing on the risk of monotony. The eighth theme, "Campanas del Alba" breaks away completely from this universal sound with some very beautiful melodies of siguiriya in which the cantaor, although not sticking to the traditional form of doing this style, achieves a dramatic "jondura," a spine tingling lamentation. For me, this theme is by far the most valuable thing on this record.



CAMARON DE LA ISLA

I imagine that the "chicos de la Lucía," Paco and Pepe had a great deal to do with the musical aspect of this production. Pepe has his name signed to many of the songs and Paco accompanies on one channel with Tomatito on the other. Two formidable accompaniments, which is usual with Camarón. There is also a trio of jazz musicians who usually accompany the Lucía brothers in their concerts, and that will give you an idea of the musical climate that dominates this new offering of Camarón's.

With all of that, and perhaps above all, the voice, the incredibly flamenco echo, manner, and way of singing that has created an entire school, of that imposing artist that we know by the nickname of Camarón de la Isla. Camarón does what only he knows how to do...which is no small thing!

* * *

"CANTAUTOR POR SEVILLANAS Y TANGOS"

[from: El País, 1985; sent by Brad Blanchard; translated by Paco Sevilla]

by A. Alvarez Caballero

"Andalucina" [RCA, PGL-35428]1984]

A really new record, and I don't refer to the fact that it was just released, but to the contents, which offer us a series of elements that are genuinely unusual, even surprising, in the art of flamenco.

First, we must speak of the sevillanas, which are practically the only thing on this recording. Of the five compositions that make up the record, four are sevillanas. But a different kind of sevillanas, very far from the usual tonality--not only the formal tonality, but also the emotional--that makes up the pedestrian creations with which we are bombarded mercilessly by groups of low quality.

Romero Sanjuán, a Sevillian who is hard to classify as simply a flamenco singer, does something very different here. He approaches the cante por sevillanas and gives it a flavor we have never heard before. The style may be closer to folk-music than to pure flamenco. The fact that Romero Sanjuán uses the accompaniment of a jazz group does not disrupt the music at all, in fact, after repeated listenings, one thinks that he has achieved an extraordinarily effective musical atmosphere.

Another important factor in the success of "Andalucina" is the quality of the poetry that gives support to the music. Three of the sevillanas are credited to Romero Sanjuán and he reveals himself to be an interesting poet. In the fourth sevillana, he has the collaboration--a beautiful collaboration, of course--of Federico García Lorca. Also by Lorca is the fifth poem on the record, the well-known "La Casada Infiel," which Romero Sanjuán and his accompanists perform as an extraordinary tango.

Romero Sanjuán is not a flamenco cantaor in the strict sense of the term. It is more appropriate to consider him as a singer/songwriter. But he has a beautiful voice for the cante and, although he gives up the jipío [the breaking of the voice in flamenco] in favor of pure melody, he is rewarding to listen to.

Finally, one must not overlook the excellent collaboration of Rafael Riqueni on guitar, Manuel Soler with percussion, and a group of jazz musicians that includes personalities who have been frequently associated with flamenco, namely Carlos Benavent and Jorge Pardo.

* * *

ANOTHER POSTHUMOUS RECORD OF ANTONIO MAIRENA

[from: El País, Nov. 27, 1984; submitted by Brad Blanchard; translated by Paco Sevilla]

by A. Alvarez Caballero

"Cantes en Londres y en la Unión"
[Pasarela PRD-107; 1984]

cante: Antonio Mairena

toque: Manuel Moreno "Morao de Jerez" and Paco de Lucía

The XII Congress de Actividades Flamencas that was held at the end of September in Cáceres has brought out a new record of Antonio Mairena that recovers for the discography of the deceased cantaor some previously unreleased cantes and some that were recorded a long time ago but are partially impossible to obtain. The proceeds from this record will go to a fund to build a mausoleum for Maestro Antonio Mairena in the town of his birth.



The previously released record is known among aficionados as the "disco de Londres" because it was recorded in the British capital under circumstances that Mairena related in his *Confesiones*. It was in 1934 when the cantaor found himself there, and his friend, the Galician doctor Alejandro Martínez talked the Argentinian ambassador into making this recording possible and it was made in an Australian studio. Of the 500 hundred copies that were made, Antonio Mairena believed that only ten made it into Spain--the five that were given to him and the five that went to the guitarist, Morao de Jerez. Of those ten, most have been lost and only three could be found.

The reproduction of this record, treated to reduce the noise, is extremely valuable in completing the discography of the maestro--already extensive and extraordinary, as is known --and making available a sample of his singing in the period before he became famous and had hardly recorded. Antonio was about forty-five years old, that is, in full command of his singing faculties and this is very evident.

Mairena was, at that time, a truly extraordinary cantaor and, even though this record does not exhibit the technical refinement that he would have demanded today, the class he had at that time is well supported. Alegrias and cantinas, tientos and siguiriyas--these latter, unfortunately, poorly recorded toward the end--brings us once again the echo of that unique voice and way of singing.

Side B of the record offers us the so-called "cantes de la Unión." February 16, 1974 was a night that is considered to be historic in the annals of flamenco history. It was one of those homages that they hold in La Unión (Murcia), and it was the first--and I believe, only--time that Mairena sang with the accompaniment of the guitar of Paco de Lucía. The result was a truly memorable night, because both maestros were at the peak of their genius. That performance was recorded for a radio program by the great aficionado, Deogracias Martínez Escudero, and that recording was used to make this record. There are some cantes por soleá and bulerías that are absolutely amazing.

Whoever continues to stubbornly claim that Mairena was a cold cantaor, that he couldn't deliver that blind passion that, to some, signifies the jondo, should listen carefully to the masterful bulerías of La Unión.



PRESS RELEASES

SPANISH DANCE SOCIETY USA

[sent by Marina Keet]

Mr. José de Udaeta, from Barcelona, will take part in the 20th Anniversary Celebrations of the Spanish Dance Society in October in Washington, D.C. On Friday October 18th at 8:00 p.m., a free performance will be given at the Marvin Theater sponsored by the Spanish Embassy, the George Washington University Alumni Association and the Spanish Dance Society.

The syllabus of the Spanish Dance Society is taught for credit at George Washington University.

On Saturday, October 26th at 8:00 p.m. and Sunday, October 27th at 3:00 p.m. at the Smithsonian Institute's Baird Auditorium, lecture-demonstrations with musicians and dancers under the direction of Marina Keet, will present a survey of Spanish dance under the title "Exploring Spanish Dance." Dances from every region of Spain will be represented in their glorious costumes: Jotas, Seguidillas and Fandangos, classical and flamenco dances accompanied by the instruments from those regions. Influences on and by Spanish dances will be discussed and demonstrated.

From Monday, October 21st until Friday, November 1st, José de Udaeta will conduct daily classes that will include a soleares. Anyone interested in participating in these events can write to:

The Spanish Dance Society
4201 Cathedral Ave. NW
Suite 814 E
Washington, D.C. 20016

FESTIVALES DE ESPAÑA

The Third Annual Festival of Spain in San Francisco, will be held at The Cannery (Fisherman's Wharf), 2801 Leavenworth at Columbus, San Francisco, on Saturday, September 28, 1985, 11:00 a.m. to 6:00 p.m. The Co-Sponsors of FESTIVALES are Bailes Flamencos, Inc. a nonprofit and tax-exempt corporation; The Cannery, Inc.; and The Consulate General of Spain in San Francisco.

We would like to make this year's FESTIVALES even better than the last two year's events. Therefore, we are asking you to tell us what you would like to see at the FESTIVALES. In 1983 and 1984 there were dance and music performances; food and wine tastings; literary exhibitions; art exhibitions; imports for sale; and travel information. Since you are involved in the Spanish community, we would like to hear your ideas and would like your help in carrying out the ideas at the FESTIVALES in September.

If you would like to rent a booth for FESTIVALES, please write or call our office and we will send you the booth information. The purpose of FESTIVALES is to highlight the unique culture of the people of Spain. We invite all people to share in the cultural achievements of Spaniards. The FESTIVALES is offered to the public at no admission charge. We look forward to hearing from you soon, for there is much preparation for the FESTIVALES. Call 415/824-8844 or write to: Footwork Studio, 3221 22nd St., San Francisco, CA 94110.

Sincerely yours,
Managing Director
Bailes Flamencos, Inc.

* * *

SPANISH DANCE WORKSHOP HELD WITH MARIA ALBA

The Ballet Arts Studio of Wilmette, directed by Teresa Cullen, recently hosted an exciting ten-day workshop in Spanish dance featuring the teaching expertise of guest artist María Alba. Ms. Alba was formerly lead dancer with the world famous Jiménez-Vargas Ballet Español and the Luis



MARIA ALBA LEADING WORKSHOP

Rivera Spanish Dance Company, as well as forming and touring her own companies. She has been hailed by the New York Times as "...one of the wonders of the Spanish dance world, a dancer of consummate skill and style..." These talents were evidenced in her master classes as she addressed the process of inspiring and giving her knowledge to her students. Aspects of footwork, castanets, and arms, as well as details for projecting the Spanish dance aura were explored.

Classes were on the beginning and intermediate levels and were attended by devotees from as far as Rockford, DeKalb, and Sycamore, Illinois, and Gary, Indiana. Partial funding for these classes was provided by Productos Preferidas of Chicago.

Besides these classes, new choreography was set for Las Preferidas, the Spanish Dance Company in residence at the Ballet Arts Studio. Two special dances--one, a siguiriyas for bata de cola is to be performed as a solo for Teresa or Lila Dole, Associate Professor of Dance at Northern Illinois University; and the second is an Habanera, to be performed by Sue's-in Emig, a teacher of Oriental dancing at Purdue University.

Future events include the May 19th recital at Mallinckrodt College, Wilmette, at 3:00 p.m. Plans for a master class with the ever popular Spanish dancer and teacher Victorio Korjhan are projected for April 21. For information call Teresa at 256-0749.

* * *



ATTENTIVE STUDENTS IN MARIA'S WORKSHOP CLASS

ADELA CLARA WORKSHOP

[sent by Viviana]

A 3-day Spanish Dance Workshop by Adela Clara, sponsored by Viviana Orbeck, took place March 15, 16, 17 in Viviana's Lakewood Center for the Arts studio in Lake Oswego, Oregon.

Adela Clara, founder of Theatre Flamenco of San Francisco, is a sought-after and inspirational teacher, choreographer and soloist. Her academic teaching credits include major residencies at the University of Utah; Master classes at Sonoma State College, San Jose State College and Dominican College in CA; University of Colorado; New Mexico State University; Jefferson High School, Portland, OR. She has been dancer/soloist for Maria Alba Company, Teresa y su Compañia and New York City Opera in New York; Fiesta Flamenca in Provincetown, MA; Seattle Opera Company and Heritage Family Theatre in Seattle, WA.

Ms. Clara's inventive and stunning choreography, created for Theatre Flamenco of San Francisco, gathered numerous choreographic awards from the National Endowment for the Arts as well as for private funding foundations. In Madrid, Adela Clara studied with Maria Rosa Merce, Martin Vargas and Victoria Eugenia; in New York with Mario de Bronce, Roberto Ximenez, Manolo Vargas, Pepa Reyes, Azucena Vega and Mariquita Flores. Her background also includes modern dance, jazz and comprehensive ballet training.

She is currently guesting for Peninsula Ballet Theatre, with her sultry trio "Encuentro" - See Jaleo Oct/Nov '83, Vol. VI, No. 11 - and is on that Company's faculty as well as that of San Francisco Academy of Ballet. The Adela Clara Workshop included Soleares, Caracoles, Rumba and Verdiales. Class sessions were 2½ hours daily.

REVIEWS

MONTOYA'S CLICKING HEELS

[from: The San Francisco Sunday Chronicle, March 24, 1985; sent by Frank Campbell]

by Beverly Mann

Rosa Montoya can remember the time years ago when she and her flamenco dance troupe were on their way to a performance in Victoria when their bus got stuck in a snowbank. "The dancers tried to dig the bus out with shovels," she said. "Finally, without food in our stomachs and a sold-out audience, awaiting, a tourist bus rescued us and took us to the theater." The company arrived 45 minutes late. "My feet were so frozen that I could not even feel my toes. My castanets did not even sound. But we danced to an enthusiastic audience. It was some night."

Since the 1960s, Montoya, along with the renowned flamenco dancer Circo, has had a few such nights. She has toured throughout the continents and performed onstage with such divas as Beverly Sills and Marilyn Horn.

Niece of the famous classical guitarist Carlos Montoya, and possibly the only "gypsy" flamenco dance artist teaching in the United States, Montoya has been recognized nationwide by the critics. "Bursting with energy at 100 heel clicks per minute, Rosa Montoya is almost a one-woman show within a show," wrote Pamela Gaye of Dance Magazine.

For 12 years, Madrid-born Montoya has been sharing her art form with students at her San Francisco Mission studio. She now prepares herself and her company, Bailes Flamencos, for a



DANCING DYNAMO ROSA MONTOYA

series of monthly performances at San Francisco's Music Hall Theater starting this Saturday.

"I've tried to recreate the authentic 'cafe cantantes' or 'tableau flamenco' such as in Spain. Instead of a theatrical stage or concert setting, a feeling of intimacy between the audience and dancers will be established in a dinner-club atmosphere," said Montoya.

During lunch at a cafe, the 4-foot-11-inch dynamo of a dancer was in perpetual motion. "Flamenco is not just gypsy dancing with fancy footwork and a rose between one's teeth.

It's a feeling - an expression. It must have good cantes [singing], good palmas [clapping] and good guitar accompaniment to complement the 'tiempo' or rhythm of the dancer. Then it's one hundred percent flamenco...People in America get the Spanish cultures confused. Flamenco is not Latino. It's from Spain."

Flamenco dance has evolved over the years, she said. In the past, dresses were much more simple, movement was more restricted to just arm and footwork. Today, the costumes are more elaborate and the footwork and body movements are more complex.

As a youth, Montoya studied with the most famous flamenco teachers in Spain - Antonio Marin, La Quica and Victoria Piter. Montoya also studied ballet at Madrid's Circulo de Bellas Artes. She says that ballet strengthens a dancer's technique. However, the flow of the arms and hips has to be maintained, which is different from ballet.

"All my life I've studied all forms of dance to enhance my flamenco," she said. She wants to go "beyond just traditional gypsy dancing - to explore more choreographic avenues and create more group compositions..."

"Music was always a part of my life. I lived in a traditional gypsy household where my grandfather ('The King') Ramon Montoya, my father and uncles were accomplished and well-know guitarists. Women in my house were discouraged to dance in public. In Spain, you could not be a professional dancer until you were 14 years old."

But she was determined to dance. Montoya's family succumbed but kept a watchful eye on their little girl. At 16, Montoya began a two-year stint at La Zambra in Madrid. She went on to dance with Jose Marchena and toured with him on the Costa Brava and Barcelona. "This was my first job as a lead dancer - a primera bailador," she said. "I continued with Marchena for five years before I met Circo, who took me to America to dance."

In 1961, she arrived with Circo in Chicago for a two-week contract, which was extended to 20 weeks and bookings nationally. It was soon after her arrival in San Francisco, at Casa Madrid, where she met her husband-to-be, Carlos Mullen, an avid patron of the club and a guitarist himself.

"When I first saw the architecture and form of the city from the airplane, I fell in love with San Francisco and knew that I had to stay here," she said. "I must tell you about a strange experience that I encountered when I first arrived to the club here," she said.

"In Spain, I had a recurring dream about a staircase. When I would climb this staircase, there was nothing but a wall at the end. Then the day I arrived at Casa Madrid, I was walking on Broadway and there was the same staircase that was in my dream. It was almost like San Francisco was a calling."

She feels the same about her profession. "Ever since I can remember, I wanted to be a dancer." She laughed as she flashed back to the time she was four years old and gathered her friends in the large courtyard of her housing complex. "I charged my peers to sit around and watch me dance, as if I were onstage."

"I've come from a talented and supportive family, with teachers who worked me hard to succeed. I have the love of my husband and my son. I'm a happy woman - mucho contenta."

* * *

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FLAMENCO STILL SIMMERS IN MONTOYA'S GYPSY BLOOD

[from: The Miami Herald, March 1, 1985; submitted by R.E. Huttig, II]

by Andres Viglucci

Carlos Montoya's hands may be 81 years old now, but when he runs them over the strings of a guitar, they will confound the eyes of a 20-year-old and make anyone's heart do a timeless zapateao.

Montoya, though, the gypsy grandfather of the solo flamenco guitar, won't take credit for the agility of his fingers. It's out of his hands, he says.

"It's a God-given thing. My hands are strong and I'm in shape," says Montoya.

Yet his hands are almost dainty, too. It is said that violinist Nathan Milstein once spent most of a party holding Montoya's left hand and scrutinizing it in wonder.

The Madrid-born legend brings his hands and his guitar Tuesday to South Florida, where he has been performing to loyal, olé-shouting audiences almost yearly since 1961. He will play as part of the International Artists Series at 8 p.m. at the Miami Beach Theater of the Performing Arts.

Montoya insists he does very little to stay nimble. He practices scales less than an hour daily, and never plays without an audience.

Nevertheless, performing 70 to 80 concerts a year all over the world, as Montoya has for decades, surely helps keep his



CARLOS MONTOYA

fingers from going stiff, and his musical inventiveness always sharp. Because flamenco music consists of improvisations on ancient Andalusian themes and set but varied rhythms, no two Montoya concerts, no two pieces, are ever alike. Montoya lives for the on-the-spot improvisation of the stage.

"It's no longer a question of money. It's a question of interest and pleasure," Montoya said in a telephone interview from New York, where he has lived since the 1940s (he and his wife, Sally, also have an apartment in Madrid). "Playing before the public is very serious. One is always nervous, because one has a very big responsibility."

"Each time he plays, it's as though it were the most important concert of his life," interjects Sally Montoya, listening in on the extension phone. "It's a shot-in-the-arm for him."

An interview with Montoya is also an interview with his wife of 45 years. Newspaper and magazine articles on the guitarist quote her as much as him. Montoya, though extremely affable onstage and off, prefers to let his fingers do the talking.

Montoya, whose uncle Ramon was a well-known guitarist, has been playing since the age of 7, when his mother sent him to a local guitar-playing barber named Pepe for his first lessons.

The American-born Sally, a former flamenco dancer, is Montoya's manager. She travels with him wherever he goes, acts as his interpreter (he speaks very little English), and often answers questions for him - questions he's been asked many, many times over the course of a long career.

Flamenco, the gypsy boy soon discovered, was in his blood.

After one year, Pepe el Barbero told the boy he could teach him nothing more.

The young Montoya and his guitar-playing neighborhood friends would walk to other Madrid barrios and challenge other boys to flamenco duels. By the time he was 14, Montoya was playing professionally in cafes, accompanying dancers and singers. He spent most of his pay on wine for the older performers, hoping they would teach him more.

But he doesn't know how to read music, and has studiously avoided learning, afraid that memorized, written-down music would impair his flights of improvisation.

"Inspiration can't be learned. It comes suddenly," Montoya says.

Eventually, Montoya went on to accompany some of the most famous Spanish flamenco dancers. The last was Argentinita. She was the best, he thought, and when she died in 1945, Montoya decided to take an unprecedented step. He had noticed audiences loved his solos with Argentinita, so he would play his guitar in a recital sans dancer, sans castanets, sans singers.

Traditional flamenco, he has said, can be mastered only by gypsies.

"It is very deep music, very fundamental," he once said. "It is not intellectual. It is what we feel."

Montoya's flamenco guitar will stir up a little gypsy in anybody's soul. Strumming, tapping, and beating out rhythms on the strings and body of his guitar, he recreates an entire flamenco party - the tambourines, the castanets, the stamping of heels - with his two hands. Crowds listen in rapt silence, then explode into shouts when he is done.

As for Montoya, he explains his success with audiences with disarming simplicity:

"It's a normal thing for me. It's my humanity. I'm a very sincere artist."

* * *

FLAMENCO ARTIST SHARES DANCE SKILLS WITH LOCAL STUDENTS

[from: San Antonio Light, June 20, 1985]

by Josie Neal

Teodoro Morca, guest artist for La Compania de Arte Espanol's concerts tonight and Saturday, came to town early this week to share the considerable experience of a distinguished career with San Antonio Spanish dance students in a series of master classes designed to hone and refine their skills.

Morca, a first generation American born to Spanish-Hungarian parents, became enamored of the art after seeing a Spanish dance concert as a boy in Los Angeles that literally changed his life. In a telephone interview shortly before his arrival here, Morca laughed and said, "That sounds very dramatic, but that's exactly what happened." He began studying with respected teachers such as the Cansino family and Carmelita Maracci. The rest, as they say, is history.

"In the last 35 years, I've been going non-stop," he said. "I have a kind of missionary zeal for Spanish dance and flamenco."

His workshops are designed to give students a strong foundation in the basics of flamenco style, its origins, and its history, in addition to technique. "I want to develop the art further," Morca explained, "and to get rid of all the cliches - stomping feet, clacking castanets, rose in the teeth - it's still amazing how many people think he word is *flamingo*."

Hand in hand with his missionary zeal goes Morca's respect for the tradition of the art, as well as a desire to put his own creative stamp on it. He has choreographed to works of Bach and Pachelbel - and has received both criticism and praise for it. But Morca defends his practice by pointing out that flamenco is no longer solely Spanish, any more than ballet is French court dancing.

His interest lies in the evolution of flamenco as a living tradition, not a static one - although he is quick to acknowledge that some tampering (such as rock-flamenco) diminishes the form. As an innovator, Morca is in good company.



TEODORO MORCA LEADING DANCE CLASS

Legendary figures of flamenco, such as Argentinita, Carmen Amaya, Antonio and Pilar Lopez, were also innovators who stretched tradition, dancing to rhythms that had historically been sung or played, and choreographing to works of classical composers such as Albeniz, de Falla and Granados.

"Flamenco is very much like any other art," he noted. "It always took a strong individual to launch it into its next orbit ... it's a classic form like the dances of India, and it has a tradition, but tradition is only a base. By itself, tradition is stagnant."

Morca is innovative as a teacher as well. Yesterday, he put a group of advanced students through their paces in a class that had much in common with a technique class in ballet. To the accompaniment of the traditional flamenco tangos, played on the guitar by Jose Maria Perello, the dancers began with the same sort of thorough warmup done daily by every ballet dancer: plies (knee bends), port de bras (movements of the arms), and epaulement (placement of the shoulders), albeit in somewhat different form. Morca, demonstrating, was a fine role-model for his students, with the pulled-up toros and graceful curling hands that give flamenco much of its distinctive style.

The resemblance to a ballet class, where one learns how to dance before one dances, is purposeful. Morca had earlier explained that flamenco has historically been taught by dances. "I've worked out a way to teach technique so one can learn to approach flamenco technically - to learn the rhythms, then to interpretation, then the repertoire."

Accordingly, his students spend the first hour working exclusively on technique. He instructs them, not only in the movement, but in the quality of it. "Keep everything alive - you're dancing," he urges. "Keep the body charged with lots of energy ... There's nothing static about flamenco, even when you're standing still."

The class progresses through a series of exercises, with Morca keeping an expert eye on all the students. "You must give meaning to the arm," he says, as the dancers lift their arms and bring them down across the body. "Style, style..." he encourages.

Style is no doubt what audiences will see when the master teacher puts on his performing shoes tonight and Saturday.

* * *

MORCA AMONG GREATS

[from: San Antonio Light, June 21, 1985]

by Josie Neal

When the last flamenco history books are written, Teodoro Morca will surely rate a chapter - maybe two.

Morca's guest appearance with La Compania de Arte Espanol last night at Beethoven Hall placed him solidly in the ranks of great male dancers of our time. He is a consummate artist, all fire and ice, light and shadow - a stylist, with beautifully placed torso and eloquent arms; a technician, with quicksilver feet that are as intimate as a whisper and as riveting as a burst of machine-gun fire.

His "Zapateado Prodigioso" was aptly named: a tour de force of brilliant footwork, done with impeccable precision and astonishing ease. In "Alegrias" Morca moved as if his very soul was aflame, perhaps possessed by some demon. Intricately embroidered steps, with one foot crossing another with the speed of lightning, suddenly became smooth gliding walks. Still, curved postures were held for an instant, only to erupt again in furious, impassioned movement.

With such an example set before them, La Compania's dancers rose to the challenge in their cuadro flamenco. Idar Mendoza's "Tantos" smoldered with restrained passion; expressive arms wove a seductive spell; tempestuous feet gave her ruffled bata de cola a life of its own. Rocío commanded the stage with her presence in "Solea," proud and sure, with sinuous, coiling hands, supple, curved back and precise footwork.

The company's "Arabescos," showing flamenco's Moorish influences, was full of earthy abandon and gypsy spirit.

Jose Linares was fine, as usual, as guitarist and cantaor, and he distinguished himself in a fluent guitar solo.

* * *

MORCA DAZZLES WITH
EXTRAORDINARY PERFORMANCE[from: San Antonio Express News, June 22, 1985]

by Ed Conroy

The Compania de Arte Espanol has become remarkably adept at audience-pleasing.

Their Saturday evening concert at Beethoven Hall gave local dance enthusiasts another opportunity to witness guest artist Teodoro Morca in his extraordinary "Inspiración," a flamenco meditation on J.S. Bach's Prelude and Fugue in A Minor, done with a spiritual intensity rarely found in such a sensual artform.

Morca's precise sense of rhythm and superb bodily control more than merited every accolade he received.

Were it not for some rather brilliant individual performances, though, this particular evening's program would have been characterized by a not particularly stunning repetition of some of the company's standard repertoire.

There seems to be a particularly volatile quality to some of the company's original works combining traditional Spanish, classical ballet and contemporary dance techniques. Their "Concierto a la Vida" is a case in point.

Though Jose Linares' and Gabriela Durand-Hollis' guitar and harp accompaniment to this piece is both moving and poetic, the concerto's dramatic representation of a family's life cycle is subject to varying impact depending in large part, on the music's technical execution.

Linares' generally faultless guitar was, on this occasion, in need of better tuning, producing a series of inharmonic phrase resolutions which were more than aesthetically distracting.

Past presentations of the same piece under more favorable musical circumstances have been far more emotionally powerful.

When the program turned back to traditional Spanish fare, of course, the company easily demonstrated its prowess with artists such as the now-legendary young Rocío kicking up her heels in her sprightly "Baile de Luis Alonzo" and Linda Reyes capturing a sultry essence in her tightly controlled

"Verdiales."

Morca returned in the second half to repeat his comical, sensational "Zapatero Prodigioso."

Morca is a hard act for anyone to follow, but choreographer La Chiqui is to be thanked for having brought him to town to perform and teach.

* * *

BRILLIANT DANCER VISITS S.A. FESTIVAL

[from: San Antonio Light, June 23, 1985]

by Josie Neal

Last night's audience at Beethoven Hall had the privilege of seeing yet more facets of a gifted artist, Teodoro Morca, in his second San Antonio Festival appearance with La Compania de Arte Español.

Morca showed the same pure technique, innate style and improvisational brilliance as he did on Thursday, enhanced this time by his own keen choreographic eye and delightful wit. His "Inspiracion," set to Bach's Toccata and Fugue in D minor, is an elegant complement to the master's music. Johann Sebastian probably never dreamed his composition would inspire such steps and postures as those of flamenco, but he surely would have approved.

Morca's sensitive ear has caught the similarity between the compas (rhythmic patterns) of flamenco - with their purposeful intervals of silence - and the order, austerity, and underlying passion of Bach's music. He is taut, spare and proud, moving with authority, and at the same time, fluid grace.

His "Magic Boots," set to Jose Linares' guitar falsetas, was an enchanting fable of a poor cobbler, who discovers magical properties in a pair of white boots on his workbench. Inspired, he puts them on, and the former hobbled old man becomes a prodigious dancer. Bemused, but emboldened by his new-found prowess, he tries ever more complex steps until, finally, his tired legs give out.

The company shone in several offerings, most especially Linda Reyes, in a sultry, incandescent "Tientos" that managed to convey much of the duende, or dark soul, of flamenco. Rocio's classical Spanish "Baile de Luis Alonso" was done with charm and sparkling clarity, with tiny feet moving with remarkable precision. And the ensemble's "Jota Viva Navarra" with its fast little pas de basques and bouncy hops, was a thorough delight, done with insouciant spirit.

Other works were not as satisfying. "Concierto a la vida," set to Jose Linares' lovely, melodious score, is a danced metaphor for a young girl's passage from childhood into maturity, which uses flamenco and ballet as narrative. The two techniques do not marry well (and pointe work is not this company's strength, in any case), but the work has some moving passages by Rocio, Homero Gonzalez, Idar Mendoza and Rolando Sosa.

In addition, the "Fin de Fiesta," which closed the flamenco suite, has more than a touch of show-biz. La Compania has no need to ingratiate itself with slick presentation. Their flamenco, when it is more traditionally done, is strong enough to stand on its own.

* * *

'OLE!' PROVES A SUPERB TREAT

[from: San Antonio Light, April 26, 1985]

by Josie Neal

While nobody was looking, a class act moved into San Antonio and quietly took up residence at Fiesta Plaza. Too bad there wasn't a brass band on hand to celebrate the opening of Ole!, a Spanish restaurant and cabaret. The entertainment served up on Tuesday night deserved that and more. On that other hand, the performance was its own celebration.

It is no small accomplishment to present Spanish dance (classical, folkloric and flamenco) in a cabaret setting, and still maintain the integrity and style of those forms.

Choreographer Gisela Moriega and husband Leonardo, Ole!'s proprietors, have negotiated the tightrope of commercialism vs. artistry with a keen sense of balance.

They are aided in no small part by a first-rate cast: dancer Peggy Bass, Pearl Montoya, Sylvia Betancourt Perello, Anita Polanco, Andre Stegman and Oscar Trevino and guitarists Jose Maria Perello and Alex Herrerra. Of the dancers, it would be difficult to single out any one as outstanding--all are polished and thoroughly professional in their delivery. The skill of the musicians was a suitable complement. Their dances and music "dicen algo" - have something to say - in the best sense of the words.

Urbane, personable Leonardo and accomplished singer Santa kept things lively with humorous, informative introductions to each number. Santa distinguished herself solo with two songs, "Besame Mucho" and "El Toro y La Luna," which were appropriate vehicles for her strong voice and stylish delivery.

The dancers set a high standard for themselves with the zarzuela excerpt, "La Boda de Luis Alonso" (one of the most seamlessly choreographed versions yet seen) and a fiery rendition of De Falla's "La Vida Breve."

Gisela, who has had a distinguished international career, is officially retired, but often joins her company on Ole!'s stage. Her two solos proved her reputation is more than merited. She was the personification of elegant sensuality in "Leyenda," set to Albeniz' "Asturias," a love triangle between a woman and two men (Stegman and Trevino). Gisela's braceo (arm movements) were beautifully expressive, alternately weaving a tantalizing spell in front of one, then another of her two suitors. Her articulate footwork, and the answering stamps of the males, created an eloquent danced dialogue.

A jota Aragonesa by Basa, Montoya, Perello and Polanco, was done with bouncy aplomb and humor, each dancer vying for center stage, with intricate heel and toe steps.

The company's cuadro flamenco began with a vibrant romeras, an older version of the alegrías, with the women's arched backs and curved arms nicely set off by the serpentine movement of their ruffled trains.

In the fandangos, Stegman and Trevino, impeccably placed with pulled-up torso and arched backs, tossed off ataccato phrases of toconeo as though it was not ask at all.

Montoya and Trevino managed a perfect balance between passion and restraint in their soleares, a seductive courtship that commendably left much to the imagination.

The bulerías and rumba which brought the evening to its close were joyous and abandoned, with a refreshing air of improvisation and spontaneity as each dancer shone in a solo turn. It was nice to see the spirited dancing Betancourt-Perello, who is more usually seen - and heard - on local stages as a flamenco singer. She did that, too, and very ably.

Do go and join the company with some Ole! and palmas (that's hand-clapping) of your own. They won't mind a bit. While you're at it, take your Aunt Mabel; take your best friends; take your sophisticated visitors from New York - or Europe. This is some of the best entertainment - and art - San Antonio has to offer.

* * *

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[from: The Daily D'Collegian, February 26, 1985]

by Entertainment Staff

Don't think that because Ronald Radford lives in Tulsa, his flamenco guitar concert is an ordinary event.

The guitarist, who performs in the Student Union Theater Wednesday at 7 p.m., is one of only about half-dozen concert flamenco guitarists touring today - and the only North American among them.

Solo flamenco guitar music, sometimes whimsically called "Gypsy jazz," only came into its own in the late '30s, when Carlos Montoya legitimized it as a separate offshoot of flamenco singing and dancing.

Even his native Spain was slow to accept flamenco guitar as a distinctive form until Montoya popularized it outside the country, Radford said.

It was Montoya who inspired Radford to take up the unique musical form when he was in high school. Radford was dabbling in a more familiar musical outlet - a rock 'n' roll garage band - when his mother brought a \$1.98 Montoya record home from the grocery store.

"It was love at first sound," Radford said. "It blew me away." He spent the next year copying the style by ear. When the legendary artist came to Tulsa to perform, the young Radford arranged a backstage visit.

"I met him and played for him with the intention of asking for his advice as to where I should study in Spain," Radford recalls. But Montoya, impressed with his natural talent, instead invited Radford to study with him in New York as one of his private students.

As soon as he arrived in New York, Radford began playing professional engagements and studying with Montoya. "I studied with Montoya for about two years. I actually met quite a few gypsies in New York City who were from Spain and were professional performers."

Radford's studies were interrupted when he was drafted and sent to Vietnam. While in the military he was awarded the only Fulbright scholarship ever given to a flamenco guitar student.

Radford said he could find no formal method of studying flamenco guitar. "I had to find the individuals who were masters of the musical styles I wanted to learn and track them down." He traveled thousands of miles in Spain immersing himself in the music and lifestyle of the Spanish gypsies.

In Spain, Radford sought out flamenco guitar masters like Diego del Gastor, who he described as "a legendary gypsy guitarist and an incredible artist. I spent many days taking lessons from him and participating in local gypsy jam sessions."

Radford said he learned from his experiences with gypsies that flamenco music "has grown out of the discrimination and injustices which have been foisted on people like the gypsies in southern Spain over many years."

It's very much like the "blues" being the cry of American blacks in the South. That also began as a result of persecution."

Radford's success has now led him to the unique position of being one of the busiest concert flamenco guitarists in the world with an impressive record of packed concert halls and standing ovations.

"Flamenco is one of the most highly disciplined and complex folk art forms to be found anywhere. I like to compare flamenco to American bluegrass music, which I also play a little," he said. "It's not an exact parallel, but they're both based on non-written oral traditions handed down through the generations."

Radford makes frequent visits to elementary schools to teach children about flamenco music. "I want to educate them about something other than rock 'n' roll or country guitar music."

* * *

IT WAS LOVE AT FIRST SOUND FOR FLAMENCO ARTIST RADFORD

[from: Stillwater NewsPress, February, 27, 1985]

by Randy Pease

When Ronald Radford was in high school, he was playing a Silvertone electric guitar in a rock & roll band in Tulsa. His musical inclinations - and his life - changed, however, when he was on vacation in Minnesota and his mother returned from the grocery store with a \$1.98 record of flamenco guitar master Carlos Montoya.

"It was love at first sound," said Radford, who will perform tonight at 7 p.m. in the OSU Student Union Little Theatre. "Immediately, I started to try to copy the flamenco style on my electric guitar, and I just got totally involved."

Before long, he sold his Silvertone, bought a nylon-string guitar, and made plans to work his way to Spain on a freighter and study under the Spanish flamenco masters. All the planning proved unnecessary, however, because his idol Montoya gave a concert in Tulsa that year. Radford brought along his guitar and auditioned, and Montoya invited him to New York City for private tutelage.

"I was very surprised and very honored," Radford said. "Carlos has had only one other student."

For the next year, he practiced eight to ten hours a day, unlearning bad habits and absorbing himself in the flamenco tradition.

"Because flamenco is an unwritten folk music, I spent hour upon hour of ear training and learning technique and improvisation," Radford said. "I have been a full time musician ever since," he said. "Even when I was in Vietnam - I was trained to load and shoot cannons - they put me in a band."

Radford did not make it to Spain until after his Vietnam discharge, when he was awarded a Fulbright Scholarship to study flamenco guitar. He has made seven subsequent visits to Spain to give concerts at local flamenco festivals and to play with flamenco artists.

"Flamenco is a cultural osmosis," Radford explained. "The music draws from several traditions, including the Moors, the Sephardic Jews, and the gypsies from northern India."

"The variety of musical ideas blends the musical traditions of both East and West, allowing flamenco to cross all cultural barriers." That he gained such ready acceptance in Spain is no surprise to Radford.

"Acceptance is not so much based on artistic ability," Radford said. "I just went over there with the relaxed attitude of a student who loved their music; I never tried to compete with the Spanish flamenco players."

Unlike other Americans who emigrated to Spain to learn the guitar, Radford did not adapt a Spanish name.

"There is a universal belief that to study flamenco guitar, you have to take on a Spanish name," Radford said. "That attitude just seemed phony to me."

Content to be Oklahoma's only flamenco guitarist, Radford now gives solo concerts throughout the world. More international dates are coming up - including a possible tour of the Soviet Union.

"Because it crosses cultural boundaries, flamenco is popular everywhere," Radford said. "People in the Orient, for instance, love flamenco."

For the time being, however, he is back in the states, completing an 18-city tour.

"My goal is to get people interested in live performances of any of the arts," Radford said. "There is just too much TV and radio nowadays and not enough live performances."

Next to his former mentor Montoya, Radford is the busiest flamenco solo guitarist working today - now that Paco de Lucia, whom Radford reveres as the greatest flamenco artist in the world, is playing in a jazz-fusion ensemble.

Even though flamenco has become a way of life for him, Radford does not limit his interest in the guitar to flamenco. He listens to and admires classical guitarists such as John Williams and Julian Bream, and he has studied under Spanish classical guitar master Andres Segovia in Spain. He listens to jazz-rock guitarists such as Al Dimeola and John McLaughlin. Chet Atkins, a former idol of Radford's back in his Silvertone days, is now a big fan.

"On the road, I listen from everything from Beethoven's

Fifth to Don Williams," Radford said.

Radford also has an album of his own, recorded live in concert at UCLA on the Peaceable lable, which will be on sale at tonight's concert.

"Each performance is a little different from any other performance because there is no written score," Radford said. "With flamenco, you get the enthusiasm of bluegrass, the interesting and varying structures of classical music, combined with the creativity and improvisation of jazz."

Becoming a flamenco player, says Radford, requires perseverance and practice. "You just have to catch the bug and be motivated," he said. "Since there are no schools nor prescribed courses of study, there simply are not too many people who are pursuing flamenco nowadays."

Accompanied during his travels only by his Ramirez guitar and a microphone (just in case), Radford describes his calling as "very portable and delightfully simple."

"I feel fortunate because I'm doing exactly what I like to do - travel and play the guitar." Radford said.

LOS ANGELES JUERGAS

APRIL JUERGA


Joaquin and Lisa Feliciano offered their studio "The Long Beach Dance Academy - Studio 2000", 727 South St., Long Beach, for the April 13, 1985 Los Angeles area juerga. There was a good attendance with many familiar faces and many new ones, which we are always glad to welcome. We had lots of food and drink and everyone had a good time. The following are some photos of the juerga.



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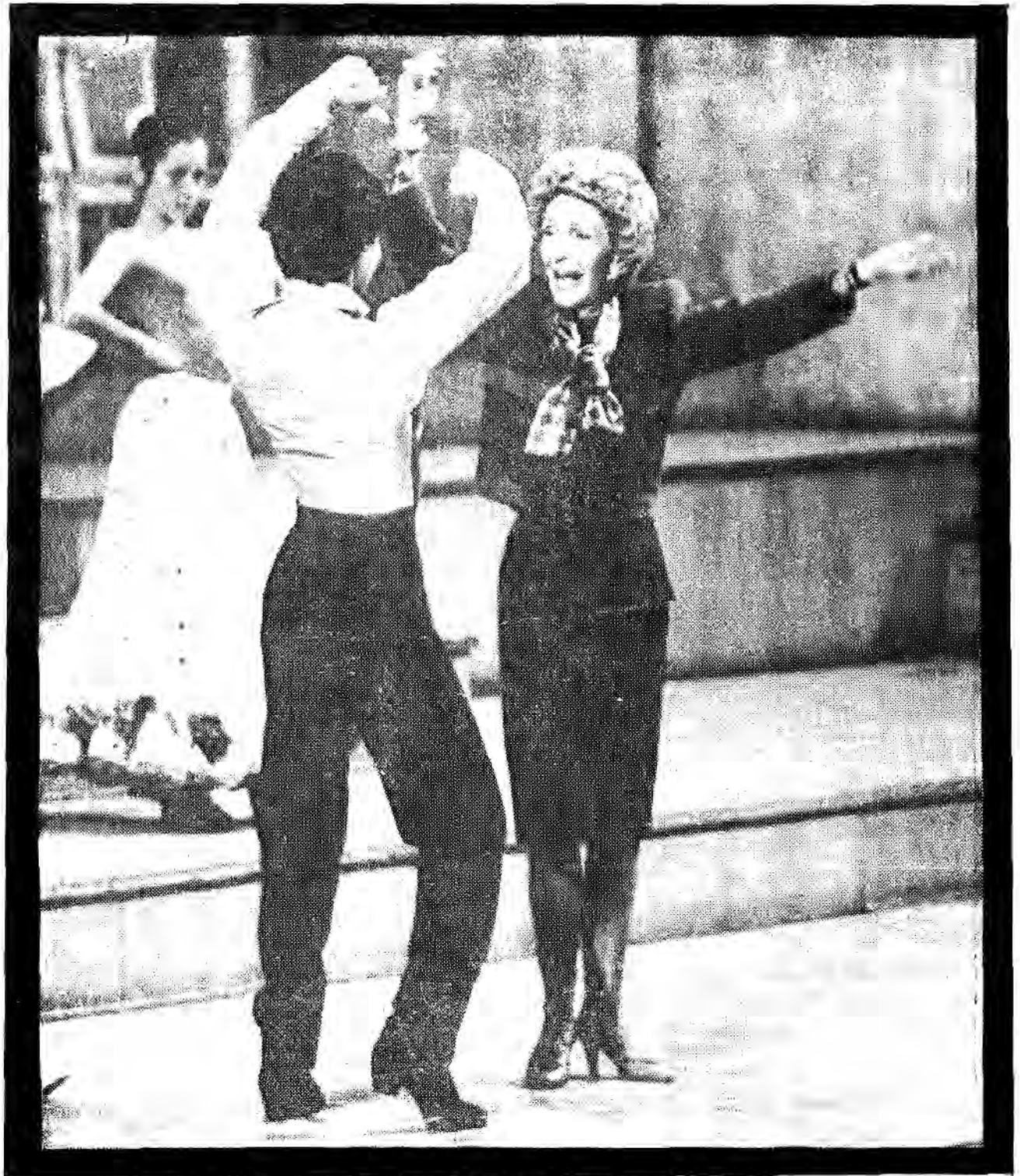
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SAN DIEGO SCENE

AROUND THE TOWN

Flamenco really seems to be picking up in San Diego with regular shows at the Tabloa Flamenco, La Posada del Sol, Drowsy Maggie's and Old Town. Concerts have been presented by Fuego Flamenco, Remedios Flores and Isabel Tercero. Performers from out-of-town have appeared such as: dancers Mariana (Stalian-gypsy from Switzerland), Juan Talavera (Los Angeles), Eva Enciñas (New Mexico); singer-dancer-guitarists El Pollito and Solomon (Santa Cruz), Sarita Herredia (Spanish-gypsy from Los Angeles); gypsy-singer Manuel Agujetas and others.

Thanks to the juerga committee headed by vice-president Paul Runyon and juerga coordinator Rafael Diaz and the generous offers of juerga locations from our members we have had a juerga almost every month.

Please send pictures of your flamenco activities for the Jaleo. We need clear black and white or colored shots accompanied by a few lines or paragraphs about the event.



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--Juana DeAlva



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updates

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.

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- 28 TROPICAL FLAMENCO, SAN DIEGO, CA - La Maison Fifth Ave.

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