

FLAMENCO

FALL 1986
Vol. IX No. 3



FLAMENCO PUBO IN DEW YORK



JALEO



newsletter of the flamenco association of san diego

VOLUME IX, No. 3

JALEO, BOX 4706 SAN DIEGO, CA 92104

FALL 1986

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 events.

STAFF

MANAGING EDITOR	Juana De Alva
EDITOR	Paco Sevilla
CONTRIBUTING WRITERS	Teodoro Morca
	The "Shah of Iran"
	"El Tío Paco"
	Nannette Hogan
TYPING	Terry Shaver
LAYOUT	Thor Hanson
DISTRIBUTION	Tony Picksley
	Remedios Flores
	Mary Palmer
BACK ISSUES	Juana De Alva

CONTRIBUTORS (this issue): MarySol Fuentes, Jerry Lobdill, Brad Blanchard, Marilyn Levine, Jeanne Zvetina, Ray Zvetina, Ellen Quisa, Dennis Sabella, Mary McConnell, Lester De Voe, Max Bishop, Fredric Alexison, Lew Jones.

CORRESPONDENTS:

Los Angeles:	Ron Spatz
New York:	George Ryss
Boston:	Nanette Hogan
San Francisco:	Iris Miller
Japan	Sadhana
Spain:	Brad Blanchard
	"El Tío Paco"

COVER PHOTO: Cantaora, Fernanda de Utrera

NEW MEMBERS

USA - CALIFORNIA: Cheryl Maya, Clair Dennien, Carlotta Shannon, M. B. Rowan, Maxine Ohayon, Mardi Rollow; LOUISIANA: Maria Centanni; NORTH CAROLINA: Dr & Mrs A. M. Carbonell; WASHINGTON: Dennis Dignan, Kenneth Lawrence, Peter & Eloise Thorsen.

CANADA - ONTERIO: R.T.M. Carter.

ISRAEL - BAT-YAM: Michael Skirt.

SUSTAINING MEMBERS

Katina Yrinos	- Cordobesa*
William Pope	- Malagueño*
John Lucas	- Cordobes*
Steven Rosen	- Malagueño*
Philip Hickman	- Malagueño*
Harriet Bullitt	- Cordobesa*

(*See back cover for explanation.)

IN THIS ISSUE

PACO DE LUCIA	3
LETTERS	5
PUNTO DE VISTA	5
FLAMENCO PURO	8
A WREATH OF POPPIES FOR "EL MELLIZO"	22
THE GREAT CANALEJAS	22
NEWS FROM SPAIN	23
NEWS FROM NIEMES, FRANCE	24
DANCE STUDENTS' CORNER	24
INTERNATIONAL SUMMER COURSES	25
FLAMENCO SHEET MUSIC	25
FLAMENCO IN SAN ANTONIO	26
FLAMENCO IN BOSTON	28
FLAMENCO IN THE BAY AREA	28
FLAMENCO FOR SENIORS -- OLE	29
BACK STAGE WITH BALLET MADRID	30
MORCA SOBRE EL BAILE	32
RYSS REPORT	33
PRESS RELEASES	34
REVIEWS	37
ON THE FERIA CIRCUIT	47
FLAMENCO IN NORTHERN CALIFORNIA	47
SAN DIEGO SCENE	49
ANNOUNCEMENTS	49
DIRECTORY	50

SUBSCRIPTIONS & ADVERTISING

Jaleo is published quarterly by JALEISTAS, the Flamenco Assc. of San Diego.

President	Juana De Alva
Vice-President	Paul Runyan
Secretary	Jan Gutmen
Treasurer	Julian Vazquez
Director	Kathy Beope
Director	Carolina Mouritzen
Juergas	Rafael Diaz

MEMBERSHIP-SUBSCRIPTION for JALEO is \$20 per year in the USA, \$25 for Canada or Mexico, Surface to Europe - \$25, Air Mail to Europe - \$30 and Asia - \$35.

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

BACK ISSUES of JALEO are available at the following rates: Vol. I no. 1-6, \$1 each; Vol. I no. 7-12, Vol. II, III and IV, no. 1-12, \$2 each; Vol. V no. 1-10, \$2.50 each; Vol. VI no. 1-5, \$4 each; Vol. VIII & IX no. 1-4, \$5 each. (Add \$1 per copy for overseas mailing.)

(Published April 1987)

PACO DE LUCIA



«Los flamencos se apoyan casi exclusivamente en la emoción...»

INTERVIEW

by Alfonso Orquin
Photos by Alvaro García Pelayo

[from: *Epoca*, June 1986; sent by Mary Sol Fuentes; translated by Paco Sevilla]

Riding on the wave of sounds that pour forth from his guitar, this timid person forgets the world and immerses himself in the deep outpouring of his music, like one lost in himself, who, as he confesses, finds it exactly the same, "to play in a bar as in the Royal Theater"--where, in fact, he performed a few weeks ago in a benefit concert for the Spanish Diabetes Association. Paco de Lucía is to the flamenco guitar what Django Reinhardt was to jazz and Jimi Hendrix was to rock--an unorthodox genius who makes his own path.

If he were to ask you for a loan of money or to borrow your car, you couldn't turn him down, because he looks so honest. Paco de Lucía is a good hearted person who has probably been taken many times in his life, but is not going to change his way of acting because of that. He speaks about his performances in the Royal Theater with a simplicity that is scary, anchored in all the opposites of the classic type of superstar.

"The truth is that it doesn't seem so important to play in the Royal Theater, although some people see it as if it were the taking of the Bastille. I was the first flamenco artist to play in that theater and, since the first time, I have done it each year. In any case, for it to seem strange that a flamenco artist would play in that theater, is something that I don't really understand, especially since, since I began to perform, I have played in many similar theaters in other countries."

--But surely it impressed you in some way?

"For me, absolutely not. When I begin to play, I forget where I am and it is all the same whether I am playing in a bar or the best theater in the world. And, you know, there are times when people listen better in a bar. In the Royal Theater,

many people go to show off their jewels and gowns, and then they fall asleep. I don't want to say that everybody is like that, but it doesn't happen in the taverns. In spite of all that, I want to make it clear that I am enchanted with the Royal Theater--it has first class acoustics. The only thing that seems absurd to me is giving those performances such an absurd amount of false importance."

Paco de Lucía is preparing a record with Manolo Sanlúcar and will begin a short tour [now completed] of the Soviet Union that will keep him busy in July, performing six or seven days in Moscow and Leningrad.

"I have wanted to visit Russia for some time, but for one reason or another, I haven't been able to. A few months ago I was going to go and then the Chernobyl accident happened; the other members of my group and I were frightened by that and decided to postpone the performances. Even now, two members of my group won't go to the Soviet Union because they haven't gotten over their fear. But I have to go, because I have a contract and won't postpone again, so I just have to face up to it."

--You say you have an interest in visiting the USSR. Why?

"Because I am curious, and I like to know how everybody lives. I have been in several of the communist countries, such as Poland, Hungary, Yugoslavia and Cuba, but Russia is the center of them all. From what I have seen in those countries so far, as in all places, there are good things and bad. There is nothing perfect."

Some years ago, flamenco stuck its nose out of the darkness of the cave/tavern, passed quickly through the period of intimate and closed circles, and now occupies the stage in great halls. Performers of jazz and other kinds of music are getting together with flamenco artists to fabricate a mixed product, something different and, in many cases, fascinating.

"I don't know if I would call it a fad. But, definitely, there is a desire among flamencos to unite with other musicians, because, up until now, they have been, to a certain extent, relegated to remaining in a clan, almost a family, in Andalucía, where there was no place for any other type of music. But

flamencos have realized that they can't live in isolation, especially in a time when everybody else is opening up and there is *communication between musicians from all parts of the world.*"

--Is that attitude common throughout the flamenco world?

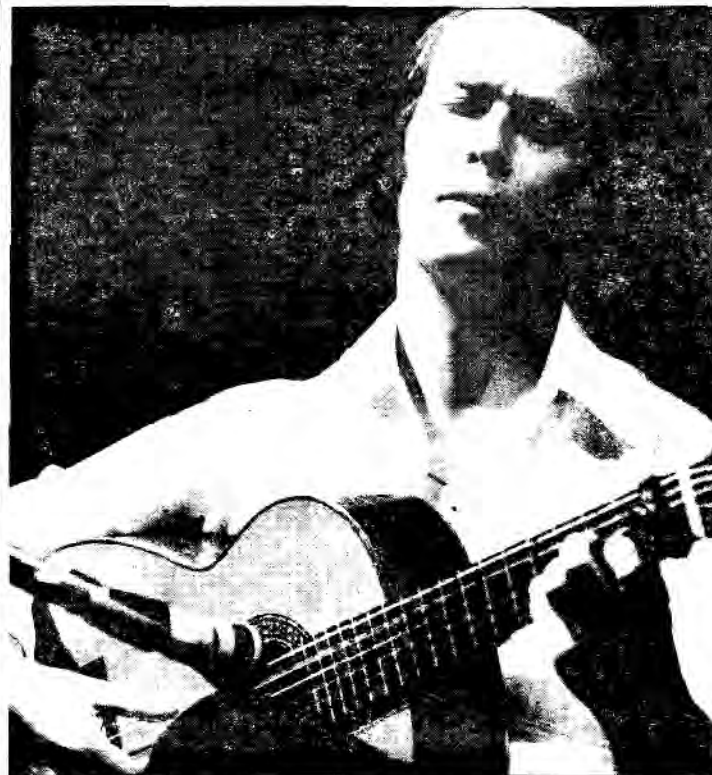
"Buena, not everybody wants that. There are purists who don't accept even the slightest appearance of anything unorthodox, but there are enough people, especially the young people, who want to communicate and open themselves to other types of music."

--And is this positive because it opens new paths, or because it is good to learn from wherever you can?

"Hombre, I believe it is positive because flamenco has enormous strength, and great expressive and rhythmic power, but it lacks a language. That is, we are using a very small vocabulary to do our music, and I believe that we have to learn harmony and a number of other things that are there but we are not using. Flamencos depend almost totally on emotion and, of course, inspiration is in limited supply and the moment comes when you run out--so you need to also use your head and some theory. So, I believe that is what is motivating the fusion we see in flamenco."

Paco de Lucía began his contact with non-flamenco musicians some years ago, and the result was his tours with John MacLaughlin and Al DeMeola that were enormously successful and gave the Spanish guitarist the exposure he needed to open new doors for himself.

"In the beginning, I was not prepared to play with those people, because they use a number of basic systems that I didn't know. I am a self-taught musician; I played by intuition and knew a great deal about my own music, which was flamenco. But what I was trying to undertake was music in the universal sense of the word, without the symbols that are found in flamenco. So, when we began, I would be lost each day--I had hardly rehearsed with them, and I had to go out and improvise on the stage. Imagine, me, who had never improvised!



In the first performances, I aged ten or fifteen years (laughs). I would go to the hotel after the concert and have nightmares. I would ask myself, 'What am I doing here when I have life more or less worked out in my own world in Spain?' But then there was something inside me telling me to keep going, a type of sixth sense that said to continue, that there was something there. I played by ear until I discovered--because they didn't explain anything to me and would say, 'What do you want us to explain to you, when you know everything?'--that they used patterns and scales, entire scales that fit into the harmony and continued into a following harmony. When I ascertained that, I began to breathe easier and play more relaxed. Little by little, I began to evolve; remember that, on stage, besides playing, you have to compete. Imagine what it is like to compete with a *giant like MacLaughlin.*"

--So it was a real adventure...

"Exactly! It was to go out on stage without ever knowing what was going to happen. These guys go out before you and play an amazing solo, perhaps an inspired one, and then it is your turn and you know you have to do at least as well, not only for the audience, but for yourself, and for the others, those who are performing with you. Then there is the obligation to *motivate each other, to inspire each other in a healthy competition in which the music is the winner.*"

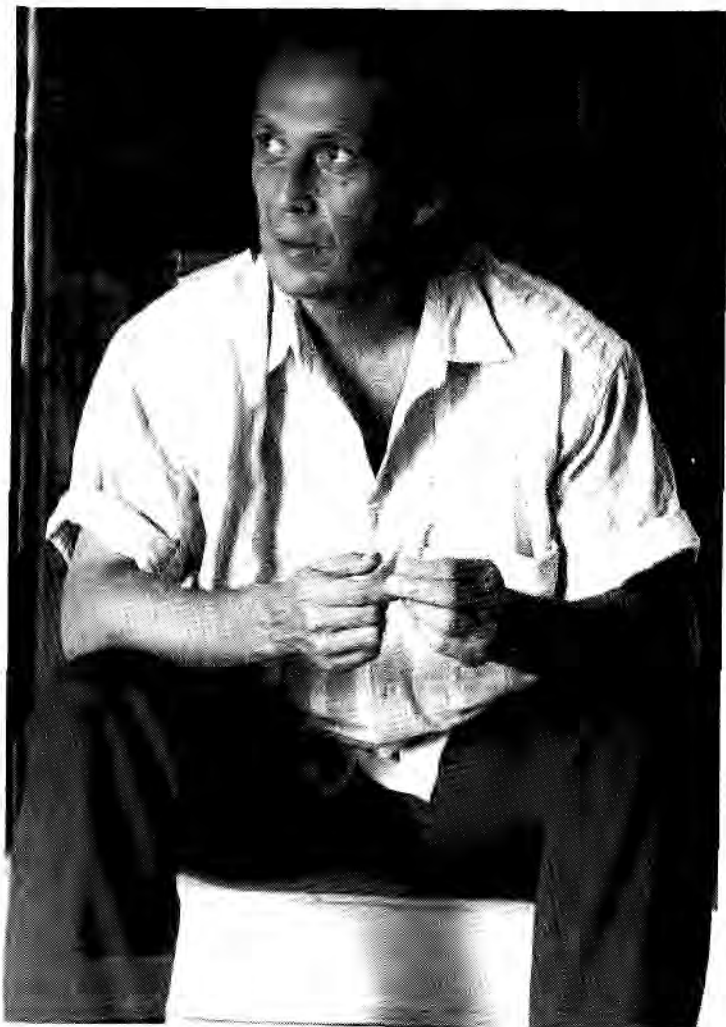
--Have any of the purist critics seen the value of these things?

"No, as a rule they think I am crazy or pretentious! Or, some believe I don't like flamenco or don't want to be a flamenco. I imagine there are all kinds of opinions. At first I was very much affected by the critics, because they would say *that this music sounds like this or that, that it isn't music, that we sound like insects.* Finally, after much thinking, I decided I had to be honest with myself and do what I really wanted and what I thought was best for me. I felt that in no way was this music going to confuse me and would, in fact, open me up and be very positive for me and for flamenco. And I do feel an obligation toward flamenco."

He is a fanatic when it comes to soccer--every week he plays a game with friends--and he admits to being fascinated by impressionist music: "Debussy, Ravel, Falla are part of this, no? And Bela Bartok, who is too much."

He left school for the guitar: "My father said, one day, 'I don't have enough money to continue paying for school, much less for you to learn some profession; you know how to read, write and do arithmetic; you know the basics, now devote

(continued on page 6)



-----LETTERS-----

DISTRAUGHT IN TEXAS

Dear Editor:

This morning (Saturday, Jan. 3, 1987) I awoke to the music of the International Folkways program on the local public radio station, KUT-FM, emanating from my clock radio. In recent years the program has gravitated away from the folk music of Europe and South America to that of Africa and Eastern and Middle Eastern countries. This morning I was treated to a recording of percussion sounds from Ghana. At the end of this twenty minute performance the announcer invited listeners to phone in a request.

I thought it would be nice to hear some flamenco guitar music for a change on the program, so I phoned in a request for "flamenco guitar music." The announcer said, "Hmmm...That might be, er..., refreshing. I'll see what I can come up with."

In a few minutes he obliged me with his idea of "flamenco." In the next twenty minutes I heard about thirty seconds of genuine flamenco guitar--from the guitar of Ramon de Algeciras (Paco de Lucia's brother) on the record "Misa Flamenca." The rest was random "pipipi" passages in the Phrygian and minor modes with occasional sloppy continuous roll rasgueados and picado runs thrown in. This boring stuff was at times accompanied by bongo or conga drums. Some of the guitar part was

played on an electric guitar, and electronic echo effects were used. I'm not going to say who the announcer identified the "artists" as or what the names of the albums were. The point is that this supposedly erudite University of Texas public radio station folk music expert thought this was flamenco--"flamenco," he called it. Humph! "Flamenca," Indeed!

Next time I will ask specifically for Sabicas or Escudero, or early Paco de Lucia, or Ramon Montoya, or Niño Ricardo or Carlos Ramos. I'm sure he won't know what the hell I'm talking about, but at least he will learn that there once was a folk music known as flamenco which bears very little relation to what he (and most of the new generation) know as "flamenco" or whatever they call it.

I suppose I'll never understand why it was necessary to destroy the identity of the old forms by insisting on connecting this new music (I'll be generous) to flamenco. Why not let it die a noble, dignified death instead of smearing out even the memory of its unique character in this way? To me it is a very sad end.

Jerry Lobdill
Austin, TX

JALEO CORRESPONDENT FOR BOSTON

Dear Jaleo,

Since no one else seems to relish the task, I humbly offer myself as your Boston area correspondent. To that end, I enclose current information on the Boston scene, such as it is. I would also like to attempt a continuing informational column entitled "The dance students' corner," or something similar, which will include items of interest to those of us trying to increase our knowledge of the baile.

My grateful thanks for publishing Jaleo. I know it is no easy task since I published a Middle-Eastern dancers' newsletter here in the Boston area for a couple of years. Looking forward to writing for you.

Sincerely,
Nanette Hogan

[Editor: We want to welcome Nanette aboard as correspondent and columnist and encourage others to act as correspondents for their areas. We need updates on establishments that have flamenco entertainment, give lessons or carry flamenco supplies with area codes and phone numbers for the directory, concert reviews, juerga or performance photos, etc.]

PUNTO DE VISTA

Dear Editor,

I have recently picked up my guitar for some serious practice after a period of relative abstinence. The impetus has been the new publication of Paco's Guajiras (see my review elsewhere in this issue). I have been off in a reverie for about a week now, reflecting on the issue of flamenco guitar notation and publication. Let me share some of my thoughts with the readership.

In my 28 year love affair with the flamenco guitar I have witnessed a few geniuses of the instrument fall by the wayside, their music unpublished except in audible form on media which probably will not survive for a century. I am reminded of the story of a great and prolific composer/performer for the baroque lute, Bakfark, who, on his deathbed, ordered all of his manuscripts burned. Only a few pieces by this master survived the holocaust to titillate modern ears when rediscovered by Julian Bream.

I suppose there are many reasons why most of the flamenco music may never be published. First, there is the attitude of flamenco players that it is meaningless to write down flamenco guitar music because it is improvisatory and is constantly evolving. They are forever changing what they play themselves, so whatever is set in concrete on a sheet of paper cannot capture the ephemeral essence of flamenco. In addition, there once was--and may still be--the tendency to guard one's own music from others who would bastardize it or otherwise change it to suit themselves. Perhaps there is also a little fear that another player might make a significant improvement in the music before one has a chance to do it himself. This stems from the notion in flamenco that one is free to alter whatever music one is able to play without regard for where the material came from. If you can't play all of Punto del Faro by Paco de Lucia then just take whatever falsetas and licks you can play and mix them into your own collection of bulerias falsetas and play them at random--and don't worry too much about getting all the notes exactly right either. Use your own judgment on counterpoint and harmony. That's the name of the game.

Another reason so little flamenco music has been published is that there is essentially no commercial market for it. There is only a small number of guitar players who would have an interest in the music, and the vast majority of these have no particular sense of respect for the integrity of the pieces as entities and little ethical inclination to respect copyright laws so that a publisher could hope to at least make expenses publishing flamenco sheet music.

The end result of all of this is that unique players like Ramon Montoya and Niño Ricardo have passed away with none of their music published in authorized and verified accurate written form. It is eminently regrettable that the opportunity to record accurate notation of the playing of these masters for posterity has been lost forever. Oh, sure, unpublished transcriptions written from sound recordings by various individuals exist, but most of these have obvious errors, and those which sound correct may have erroneous left or right hand fingering which cannot produce the exact sound of the master. For



**BICENTENARIO
FLAMENCO
VIVO**

PACO PENA

"Live in Munich"

\$14.95 U.S.

Guitar Studios, Inc.

1411 Clement St.
San Francisco, CA, 94118

Postage & Handling
U.S. and Canada - \$150
Other Countries - \$300

example, have you ever heard anyone who sounded just like Niño Ricardo when playing one of his well known recorded creations? I haven't, and I have spent more time listening to his records trying to perfect my transcriptions than many people spend with the guitar in an entire career of amateur guitar playing. I do not expect that there will be any major breakthrough on this in my time, and after the few fanatics like me who have heard the records are gone, who will leap into the breach?

I would hope that the living masters like Paco de Lucía, Sabicas, and Mario Escudero will ponder this question and decide to grant a priceless legacy of their art to posterity in the form of accurate written music. Otherwise I am afraid that their creations will fade away and be lost forever. It is necessary to be realistic about the commercial value of the music, to accept the fact that some small people are going to do illegal, thoughtless, and disrespectful things regardless of what happens, and then publish authorized editions anyway in a positive effort to give to posterity the fruits of one's lifelong labor.

Jerry J. Lobdill, Editor
Southwest Waterloo Publishing Company
4501 Twisted Tree Cove
Austin, TX 78735

JALEO THANKS THE FOLLOWING CONTRIBUTORS

Katrina Yrinos - Supporting Member
Howard H. Watkins - Gift Subscription
Alex Grynhaus - Gift Subscription
Irene Haughe - Gift Subscription
Douglas Hamme - Gift Subscription
D. O. Lawrence - Gift Subscription
Allen & Penelope Yong - Gift Subscription
Harvy Lisi - Donation

PACO DE LUCIA (continued from page 4)

yourself twelve hours a day to the guitar; because, at eleven years old, you have a chance to do at least one thing well in life, and I believe it was a wise decision."

But he has never stopped educating himself: "There was a period when I really liked philosophy, when I was about twenty or so. But I began to get very serious, because I realized that, through the use of logic, you arrive at an ambiguity in which nothing is anything, that is, you are left hanging because everything can be, as the saying goes, according to the eyes of the beholder. That brought me to a state of distress in which I would talk to my friends, getting very deep, and there came a time when nobody was right. It was serious and depressing, and I began to suffer greatly. I have always been a person who has been alone a great deal of the time and I have suffered the neurosis of loneliness, where you believe you are the center of the world and nothing else. So I left philosophy and became interested in other kinds of books, and in cleverness, in clever and witty people, not in books, but in real life, because cleverness is not always in what is said. In literature, Oscar Wilde would perhaps serve as an example.

Paco de Lucía has never involved himself politically because he says that he doesn't understand politics much, although he has an idea of what is right and wrong and a natural socialist tendency, according to his definition which places freedom above all else.

"For me, freedom is the most important, because, although you can survive eating weeds, you can't do it with a hammer held over your head, threatening to smash you if you move. Dictatorships are unacceptable in any form, no matter what their ideology proclaims. A human being has to be free."

PACO DE LUCIA AND HIS GROUP

[from: *El Pais*, June 14, 1986; a review of a concert for the Association of Spanish Diabetics with Ramón Algeciras (guitar), Pepe de Lucía (voice and guitar), José María Bandera (guitar), Charles Benavent (banjo), Jorge Pardo (flute and sax) and Ruben Dantas (percussion). Teatro Real. Madrid, June 12.]

by Alvarez Caballero

Flamenco music again in the Teatro Real. This is no longer a rare occurrence and this is good. A month ago Enrique Morente and now Paco de Lucía (certainly not the first time for him on such an expansive stage).

The concert offered by Paco and his people was practically the same as the one presented in April to close the Cumbre Flamenco without the presence of the bailarín Ramírez. The same program, definitively, that we have been hearing for some time--at least two or three years. Does this mean that Paco is in a long creative dry period which impedes him from incorporating new ideas and new sounds into his repertory? No, since we know that he just finished composing the music for a new ballet based on Los Tarantos de Mañás. Or does it mean that the concert we witnessed is still so alive, so fresh that, in the judgment of the author, retiring it to the archives of memory should not even be considered?

The answer is obvious. In each performance of Paco and his group it hits one that this music continues to cause delirium in the audience--perhaps not in so an obstreperous manner in the Teatro Real as in the Alcalá Palace because, of course, like it or not, the neighborhood dictates, to some extent, the audience and its manner--but with a unanimous plebiscite.

Thus, Paco continues with these toques which in addition have brought him closer to his musical roots and heritage than other less likely things.

There are those "other" aspects also, but much less pronounced. Only in the final numbers of the concert when Benavent, Pardo and Dantas assumed major rolls did the sound become more jazz than flamenco, with all of the accompanying consequences; Paco de Lucía took on the mantle of the jazz musician to play those abstract instrumentalizations that he unites with the flamenco guitar. Before this, however, before the various percussion instruments, the electric bass, the flute and the sax, Paco de Lucía had played, with his guitar, only flamenco music pure and straight forward, that music in which today Paco de Lucía is number one in the world. And he played with the beauty and quality which this title demands.

The flamenco music emanated from the guitar and from the man with a naturalness that makes it diaphanous, fresh and apparently effortless. And it is so difficult! Por Levante, por soleá, por Cádiz, por bulerías and even por generos mas ligeros (lighter styles) such as fandangos huelvanos or tanguillos! Paco de Lucía dredges up and transmits the most beautiful music, filled with depth and emotion, that we have ever heard from the jondo guitar.

It would not be right to omit the secure professionalism and support of his brother Ramón. And his other brother Pepe who uses that voice, so special, so cantautor, to the service of a music that does not always sound flamenco, in spite of the fact that his voice is enduendado (containing duende, magic) and jondo (quality for singing the deep flamenco songs) as if he were singing the purist styles of this art which is so difficult to judge and classify.

When Pepe sings straight forward, orthodox cante, "as it should be sung" (the flamenco would say), he can reach a level of eminence. This happened that night in the Teatro Real.

PACO DE LUCIA ACCLAIMED IN MOSCOW

[from: *El Pais*, July 16, 1986]

by Pilar Bonet

The Spanish guitarist, Paco de Lucía, concluded the Moscow leg of his first tour of the USSR on Monday. His stay included six concerts--two of which were supplementary. It was impossible to fill the demand for tickets since the fame of the artist has reached even to the Soviet Republic of Armenia. Paco de Lucía's tour of the USSR, which also includes Leningrad, should

have taken place in May but was rescheduled due to the nuclear power plant accident at Chernobyl.

Paco de Lucía and his group performed in Russian theaters holding 2,500 people from the eleventh through the fourteenth of July. Due to the huge demand for tickets, two extra concerts had to be added to the four originally scheduled. An equally enthusiastic audience awaits the guitarist in Leningrad. It is projected that an extra concert will need to be added to the already programmed six from the sixteenth to the twenty-second of July in the Sports Palace of the City (capacity 6,000) according to the empresario of music, Caturia.

Paco de Lucía enjoys great popularity in the USSR where, according to those interviewed, his cassettes are passed from hand to hand even in the hallways of the Central Committee. The guitarist's stay in the USSR will culminate a season in which Spain has been represented by the ballet of María de Avila, in the autumn of 1985, and more recently, by that of Antonio Gades. For all three groups tickets were sold out in advance. This is a habitual phenomenon (in Russia) where foreign artists of a certain caliber are involved.

The stay of Antonio Gades, who performed in the Congressional Palace of the Kremlin, received the greatest "official" noise in the USSR, where he was acclaimed as much for his political militancy as for his artistic merit.

In Paco de Lucía's case the political factor was absent and his success was resounding. The Soviet television taped one of the concerts to be retransmitted in the future, and the firm, Melodia, cut a record under the title, Paco de Lucía in Moscow. This tape will summarize two earlier recordings which are now almost unattainable in Moscow music stores.

Paco's itinerary also included a homage at the Association of Russian Guitarists. Attending that evening was a group of Russian flamenco guitarists, among them Dimitri Mamontov, whose artistic name is "Paco de Russia." According to a picture which the Russian guitarist gave to Paco de Lucía, his Soviet artistic counterpart even combs his hair like the Spanish guitarist. "With so much hair, I don't know why he combs it like that. If I had his hair I wouldn't comb it the way I do."

The program included an after-party at the Taganka, a bar next to the theater which used to be frequented by the Soviet singer-actor, Vladimir Visotski, who died in 1980.

A GUITAR

[from: El País, April 29, 1986; sent by Brad Blanchard; translated by Charlene Gerheim]

by A. Alvarez Caballero

Paco de Lucía

With Ramón de Algeciras (guitar)

Pepe de Lucía (cante and guitar)

José María Bandera (guitar)

Carlos Benavent (bass), Jorge Pardo (flute and saxophone)

Rubem Dantas (percussion) and Juan Ramírez (bailaor)

Teatro Alcalá-Palace. Madrid. April 27, 1986

When one speaks of the flamenco guitar, one speaks of it as "before and after" Paco de Lucía. As time goes on this will ever be the case. Paco is the man, who some years ago, began to break tradition, who took the toque way beyond its limits and who transformed it radically from anything that existed before. The results are obvious. The toque is the only flamenco discipline in which a true revolution has occurred. The person responsible is Paco de Lucía.

No one has made the instrument sound so beautiful. And he is deeply involved with "lo jondo". Paco has constantly pursued a path of great creative rebellion, in search of everything that could enrich his music. Certainly Lucía has made his mistakes, or has not been sure of his methods, but one thing is certain, he was also creating music that would be recognized universally.

The concert that Paco gave to close the Third Cumbre Flamenca was beautiful. It was a synthesis of his career. He began alone with his guitar, playing incredible toques por taranta, por fandangos, por soleá and por alegrías. They were technically very difficult, but rich in color and profound in content. The depth of feeling, lo jondo was constant.

Afterwards, palmas were introduced and other instruments, until he had assembled a group frequently seen in his concerts: three additional guitars, a bass, flute or saxophone, and percussion. By the end of the concert this ensemble sounded more like jazz than flamenco, but the music was also beautiful.

The essential instrument however, was the guitar of Paco de Lucía. All else paled in comparison--understanding of course, that the artists were well chosen and very capable. Among them was Pepe, Paco's brother, who sang brilliantly and continues to be a great cantaor. The baile of Juan Ramírez was also brilliant. He is relatively unknown, but is a bailaor with phenomenal technique and amazing footwork.

The audience was alive--more than on any of the previous nights. They were at one with Paco. They understood his music, its complexities. Even those who had never heard a fandango could relate. Such are the powers of an artist.

Las Roches de Cádiz



AUTHENTIC FLAMENCO IN TURN OF THE CENTURY CADIZ

DIRECTED BY

PACO SEVILLA & CARLA ENRIQUE

JUNE 7 & 14 at 2:00 and 7:30 P.M.

THEATER OF THE CENTRO CULTURAL DE LA RAZA

2004 PARK BLVD.

235-6135

(Ample parking in the Navy Hospital across the street)

PRODUCED BY

CRESCENDO PRODUCTIONS

SPONSORED BY

EL CENTRO CULTURAL DE LA RAZA

(San Diego, CA)



The Hajji Baba

YOUR HOST ANTOINE HAGE

FLAMENCO ENTERTAINMENT

TUESDAY NIGHTS

MISSION VALLEY
824 Camino De La Reina
(Behind Marshall's)



(619) 298-2010

FLAMENCO PURO



'FLAMENCO PURO' TO OPED BY THE MARK HELLINGER THEATER

[sent by Marilyn LeVine]

Claudio Segovia and Hector Orezoli, who created last year's Broadway hit "Tango Argentino," which is now breaking house records on the West Coast, will be represented on Broadway this fall with *Flamenco Puro*, scheduled to open at the Mark Hellinger Theatre (247 West 51st Street) on Sunday evening, October 19th. *Flamenco Puro* was originally mounted in Sevilla in 1980 and then re-staged in Paris at the Festival d'Automne in 1984 where it was the hit of the season.

Like "Tango Argentino," *Flamenco Puro* portrays the passions of an entire people in music and dance. The production will bring to North America Andalusia's most famed flamenco artists, most of whom have never been seen outside Spain and France. Two exceptions to this are the dancers Eduardo Serrano "El Güito", who appeared in New York in 1984 and Antonio Montoya "El Farruco", who was seen here a decade ago.

The flamenco art, which Federico Garcia Lorca said was "inherited" rather than "learned", has produced a number of dynasties in this century and some of the leading ones are represented in the *Flamenco Puro* cast. Antonio Montoya's daughters, Pilar and Rosario, "La Faraona" and "La Farruquita", are among the dancers or bailaoras; the guitaristas include the Carmona Carmona family: José Carmona Carmona, Juan Carmona Carmona and José Miquel Carmona Niño, "Los Habichuelas", as well as Joaquín and Ramón Amador. Among the other artists are dancers Manuela Carrasco, José Cortés "El Biencaasao", and

Angelita Vargas. The cantaores are Juan José Amador, Diego Camacho "El Boqueron", Adela Chaqueta, Enrique "El Extremeño", Fernanda de Utrera, Juan Fernández "El Moreno", Antonio Nuñez "El Chocolate", and Augustín Carbonell "El Bols" is the 6th guitarista. The press, flamenco aficionados, and their own families have given the performers their descriptive names that have come to replace their own in the course of their careers.

Flamenco Puro, which will be presented on Broadway by Mel Howard and Donald K. Donald (who presented "Tango Argentino"), will play an out-of-town engagement in Miami at the Gusman Center for the Performing Arts, beginning October 8th prior to beginning previews at the Mark Hellinger on Wednesday evening, October 15th.

Preview Performances for *Flamenco Puro* will run at the Mark Hellinger Theatre from Wednesday evening, October 15th through Saturday evening, October 18th. There will be no matinee on Sunday, October 19th, opening day.

Performances are Tuesday through Saturday evenings at 8:00 P.M. and Sundays at 7:30 P.M. Matinees are Saturdays at 2:00 P.M. and Sundays at 3:00 P.M. Opening Night Curtain, Sunday, October 19th will be at 7:00 P.M.

Tickets are \$27.50 to \$57.50 Tuesday through Thursday evenings and Sunday matinees and evenings, \$30.00 to \$40.00 Friday and Saturday evenings, and \$25.00 to \$35.00 Saturday

matinees. Special low-price previews are Wednesday evening, October 15th and Thursday evening, October 16th--all tickets \$20.00. Previews Friday evening, Saturday matinee and evening are at regular prices.

'FLAMENCO' SIMPLE AND SMASHING

"...Flamenco Puro opened last week and--like its sister show, last year's Tango Argentino--astonishes as much as it entertained."
 "...a middle-age troupe that, by show-biz logic, should cause audiences to snooze in their seats. But nobody snores during this evening, and those superannuated singers and dancers are exhilarating and, yes, sexy."

"Even in Spain, true flamenco appeals mostly to aficionados, and although Flamenco Puro was a success in both Seville and Paris, [Hector] Orezoli is nervous about its future in America. 'This show must attract a public that is still not formed,' he says. 'When you hear tango, it can awake something that is familiar. It is urban folklore. But flamenco puts you in a different world. People who expect castanets might be disappointed.' If first-week audiences are any indication, however, they will not be, and word-of-mouth is already causing a toe-tapping, heel-stamping queue at the box office."

--Exerpts from Time Magazine, Nov. 3, 1986

PROGRAM

Part I

BULERIAS The Entire Company
*My sorrow is great/ My fatigue is great/ I'll take them to the grave with me/ And say nothing to anyone.
 Sallow, with rings under her eyes?/ Don't ask her what's wrong/ She is truly in love.
 I am brown and poor/ Even browner is Cinnamon/ And the nobles eat it.*

MARTINETE El Chocolate
A primal scream, without artifice is "truth in a clenched fist."

TOQUE La Faraona, Pepe Habichuela

CAÑA Manuela Carrasco, La Faraona, La Farruquita, Angelita Vargas,
 Singers: El Extremeño, El Boquerón, El Moreno
 Guitars: El Bola, Juan Habichuela, Joaquin Amador

CAFE CANTANTE

ALEGRÍAS Adela Chaqueta
*My child has a balcony
 Which faces the rising sun
 The sun rises, my child rises
 And God's grace rises too.
 I spread my hair out on a branch
 On a branch
 And the name of the person who will unravel it
 Is Manuel*

ROMERAS El Biencasao
GARROTIN Angelita Vargas
ROMANCE Manuela Carrasco
FARRUCA El Guito
ALEGRÍAS La Farruquita
 Singers: El Boquerón, El Extremeño, Juan José Amador, El Moreno
 Guitars: Joaquin Amador, Ramon Amador, El Bola, Jose Miguel Carmona

FANDANGOS Fernanda de Utrera, El Chocolate, Juan and Pepe Habichuela
*I am not afraid of death/ Because death is a natural thing/ I am more afraid of life/
 Because I don't know where it will lead me/ With this head of mine.
 If I call you sun I abuse you/ If I call you moon I wound you/ And when I call you
 morning star/ It seems as if I'm killing you/ Would you like, perhaps, for me to call
 you sky?*

TARANTOS The Entire Company
*Don't be afraid Señora
 It's just a miner singing
 A miner with a sore throat
 Because of the dust in his path.
 I lost my handkerchief/
 While leaving the mine
 And who has found it?
 A gypsy that I love
 And he doesn't want to give it back.*

INTERMISSION

Part II

TANGOS Adela Chaqueta, La Farruquita, La Faraona,
 Singers: El Extremeño, El Moreno, Juan José Amador
 Guitars: El Bola, Jose Miguel Carmona

*Hold your tongue, Hold your tongue
 Because I have hidden things about you
 Little secrets that no one knows.
 All black eyes/ Are to be taken prisoner tomorrow.
 Yours are so black/ You must cover your face with a veil.*

TIENTOS Angelita Vargas, Guitars: Pepe Habichuela, Juan Habichuela
 Singer: El Boquerón

*Listening to her I trembled/ She told me my fortune.
 But what she didn't tell me
 Is that I have begun to hate my love/ for the rest of my life.
 What kind of bird is singing on the green olive?
 Tell him to stop!*

He's hurting my ears.

SOLEARES Fernanda de Utrera, Guitar: Pepe Habichuela
 El Guito, Guitars: El Bola, Juan Habichuela
 Singers: El Extremeño Juan José Amador
 Manuela Carrasco, Guitars: Joaquin Amador, Ramon Amador
 Singers: El Extremeño, Juan José Amador

*Perhaps I was born on a Tuesday
 Because this bad luck of mine
 Follows me everywhere.*

SEGUIRIYA El Farruco, El Chocolate
 Guitars: Pepe Habichuela, Ramon Amador
 Singer: El Moreno

*Ay, Don't knock at this door
 For the love of God don't knock.
 The gypsy inside
 Is dead by my fault.*

BULERIAS The Entire Company

WHO'S WHO IN THE CAST

Antonio Montoya ("El Farruco") belongs to a family of gypsy artists whose continuity is assured by his daughters Pilar ("La Faraona") and Rosario ("La Farruquita"). Among the most original flamenco artists, he made his debut at six in the Alameda de Hércules in Seville, and he has appeared with the companies of Pilar López, José Greco, Lola Flores and Manuela Vargas. He has toured the United States with José Greco and has also performed in South America, Mexico, France, England, Germany, Morocco, Egypt and India. Farruco has been featured in many Spanish films.



ANTONIO MONTOYA "EL FARRUCO"

Rosario Montoya ("La Farruquita") and Pilar Montoya ("La Faraona") are disciples of their father ("El Farruco") and they have appeared throughout Spain in numerous flamenco shows and "tablaos." They were both in Flamenco Puro when it was

produced in Paris in 1984. They both began dancing professionally when they were very young and have been distinguished for the purity and strength of their art. La Farruquita is married to Juan Fernández ("El Moreno").



ROSARIO MONTOYA "LA FARRUQUITA"



EDUARDO SERRANO "EL GUITO"



ADELA CHAQUETA

Eduardo Serrano ("El Guitó") has a noble bearing and elegant style that have distinguished him as one of the greatest flamenco artists of this or any other era. Born in Madrid 44 years ago, he is a gypsy who was trained by Antonio Marín. In 1957 he made his debut as "Premier Danseur" in the company of Pilar López along with two other young dancers named Antonio Gades and Mario Maya. He won the Théâtre des Nations prize in 1959 and the first prize in the National Competition of Spain in 1960. He had enormous success in New York during the recent Latino Festival at the Delacorte Theater. He has danced throughout Europe, South America and the United States and currently, in addition to fulfilling numerous engagements throughout Europe, he teaches at his own school in Madrid, where he lives with his family.

Adela Chaqueta, who was born in Cádiz, the port city of Andalucía, began her career as a dancer at 13 working in such clubs as Olimpia and El Kursaal with the great artists of that era. She appeared in the legendary companies of La Argentinita and Pilar López. Her dance teachers were Frasquillo and La Guica. She comes from a very important flamenco family and is the sister of dancer Tomás Chaqueta and singers Antonio and José Chaqueta. As a singer she is known as one of the most versatile artists of the flamenco genre and in addition to appearing regularly throughout Spain, she has made many tours of Germany, England, the Soviet Union and Japan.

Fernanda de Utrera was born in Utrera, one of the more important cradles of flamenco singing. She belongs to the pure tradition of gypsy singing. The granddaughter of the great "Pinini the Old" and the daughter of María Peña, who used to sing the "cantifias de Rosario la del Colorado," she began by singing in her own home where all the greatest flamenco artists congregated. The inheritance of the flamenco spirit is very much alive in Fernanda de Utrera. Best known for signing the more ancient songs, she is a great interpreter of "soleares," which she sings with deep grandeur. With her sister Bernarda, she is famous for the "bulerías" and songs of festivities. She has appeared in France and the United States and has recorded more than 20 albums.



LA FERNANDA WITH JUAN AND PEPE HABICHUELA

BACK STAGE... **WITH FLAMENCO PURO**

by Jeanne Zvetina

The matinee crowd was pouring out onto 51st Street from the Mark Hellinger Theatre, pulling scarves tighter against the icy wind knifing through Manhattan, and wishing they could all jump into the warm taxi Juana de Alva and I had just vacated. It was exhilarating, pushing through the crowd against the flow, into a lobby from which hundreds of theatergoers had exited moments before.

Our mission was simple--to rendezvous with publicity representative Meg Cordean, who would escort us to the stage door for a prearranged interview with principal bailaor Eduardo Serrano--"El Gúito".

Braving the cold again to reach the stage door, we tumbled into the tiny vestibule (a kind of airlock to keep the chill wind from howling through the backstage area), passed through a second door and down a short stairway to a small counter where the assistant stage manager presided. The young man informed us that the cast were holding a meeting in the "Green Room" (a theatrical meeting place which, by tradition, bears this name regardless of the color of the walls).

Soon, the outer door opened to admit a young man who, we learned to our great surprise, shared something in common with us of a most fundamental nature. It was none other than the mysterious *Jaleo* contributor, the Shah of Iran, (New York correspondent) accompanied by George Ryss.

The outer door opened again, and in breezed two dashing, tuxedoed, white-scarfed Valentinos, exuding an aura that told you they belonged. Indeed, they did--it was Claudio Segovia and Hector Orezzoli, the Argentine producers of "Flamenco Puro" (as well as last year's "Tango Argentino").

Just as they rounded the counter, down the stairs came the stately bailaora Manuela Carrasco, followed by the diminutive cantaora Fernanda de Utrera. The producers greeted them with great affection, abrazos, and "Manuela, darling--you were fabulous." I was impressed--not only with the producers' warmth and urbanity, but with Fernanda's beautiful full-length mink coat, a touch of sophisticated elegance I hadn't expected from this venerable gypsy lady. Juana gave her greetings from *Jaleo*

and a personal message from fellow singer Charo in San Diego, to which she responded warmly.

Others from the cast began to appear, on their way out for a bite to eat (or whatever), and they, too, exchanged fond greetings and hugs with the impresarios. As the tiny foyer filled with bundled-up humanity and the unmistakable aroma of Spanish cigarettes, it was becoming increasingly difficult to remain inconspicuous. We started introducing ourselves to some of the cast, including singer "Boquerón" and dancer "Biencasao" ("the well-married one"). Boquerón, whose steely beard must dull the sharpest razor, was very amusing. Spirits were remarkably high for a cast that was facing another show that evening and two more the following day. "La Faraona", one of the two dynamo daughters of dancer El Farruco, was as ebullient as a teenager, showing off her new stylish hairbow.

In the midst of all this, Meg Cordean reappeared to explain that El Gúito was not feeling well and was resting. We would have to come back later. I wished out loud that we could have an interview with one of the women dancers. Biencasao volunteered that his wife, Angelita Vargas, would talk to us, and possibly some of the others as well. It was suggested that we come back in half an hour or so.

Our little entourage headed for the closest theater bar, picking up Antonio Montoya ("El Farruco") and Juan Fernández ("El Moreno") as guests. Interestingly, I had never heard San Francisco's Rosa Montoya mention El Farruco, but over a drink at the bar, he classed her and guitarist uncle Carlos as relatives. The young, classic-looking El Moreno, husband of the lovely Farruquita, was as sincere and well-mannered as he appears on stage. El Farruco told us that the cast meeting was to decide whether they should extend the show, which was scheduled to end in two weeks. Because they missed their families, and the Christmas holidays were coming, they voted to end the show and return to Spain.

Arriving back at the theater, we were led up the stairs to the dressing room area. Biencasao was quickly located and came forth to make the introduction to his wife, Angelita Vargas. Juana went off to interview El Gúito and the others while I spoke with Angelita.

El Gúito

--We are interested to learn how the individual artists were originally contacted and brought together to form the company. "Well this was two years ago. (1984) And in that time

Angelita (Vargas) did not come. Manueia Vargas was with us and the rest were the same."

--The same group exactly?

"Yes. Some guitarists, yes, others no. Some singers, yes, some no. But we did it in that time and the show finished. This time Claudio and Hector (Segovia and Crezzoli) returned--as you know, the Argentinians. And he (Claudio) was the one who reunited us--contacting each one of us to reestablish the show."

--He contacted each one of you individually?



BOQUERON, EL EXTREMO, BOLA, JUAN HABICHUELA & GUITO

"Exactly. He located each one of us and spoke to each one of us and we were all in accord."

--How would you compare this show with the Cumbre Flamenca in which you also had a part?

"Well, I spent two years with the Cumbre. That was for the Ministry of Culture. That was something else entirely. I took my own group and did my show of forty minutes. And there was the Familia Montoya and Enrique Morente and they each did their parts. Each one took their own group--very different from this. This is a company."

--We were also curious about the choreography. In the publicity it said that everything was improvisation and inspiration, but some numbers, such as the Tarantos appeared to be tightly choreographed. Who was responsible for the choreography?

"No, listen. These gentlemen (the producers) had an idea--so that this would be different from anything ever presented. Here, there is no choreography; we are not all dancing alike. Well, yes, I might have directed the taranto a little. I might have told them, 'You come out here. The other family comes out there. Here let's do this.' But without setting anything for anyone. A base, yes, but without setting anything in general. Because one day (in a dance) I might see one of the girls and I don't know if I'm going to do this (he strikes a pose with his arm over his head) or I'm going to do this (he strikes the same pose with his arm down). And for her it is the same."

"There is a creation there but without choreography. Because that is what I don't want. The same thing happens in the Caña--four women come out but they do not move alike. And this is what has never been seen before; this is what has confused people. I think people are tired of choreography--like Carmen (the production of Antonio Gades) where all the men go plis! (He demonstrates a step.) Then all the women go plim! And then the head, and then the shoulder... In this, no. Everyone is doing his own thing." (The absence of choreography is debatable. We attended four consecutive performances and while a difference in style between the performers was marked, the choreographic patterns of the dance remained the same. Perhaps it is a matter of semantics--the word synchronization, being confused with the word choreography. The dancers' head and arm movements were not synchronized like a corps de ballet--one may have had his/her arm up while another's was down. The dancers were free to express their own individuality within the choreography--the pattern of the dance.)

--And so it was you and Farruco...

"All of us."

--And you all worked well together? I have experimented with group choreography and there is always conflict because each person has his own ideas and own vision.

"Of course, and here also there has been conflict. Here we have argued. If there is no disagreement, there is no conversation... nor, in truth, is there any friendship. If everyone is always smiling and saying, 'Yes, well no'... We have had our conflicts and our things but in the end we have united because while each one has own personality there is no complex of inferiority or anything like that. Each has his own formula and the other another."

--And how were they managing living in New York City, such a different atmosphere than Sevilla?

"Well, this is our work. The truth is that New York is a city of locos. You don't see one garden. You don't see trees. You don't see any Nature. Nothing but huge houses (referring to sky scrapers), lots of people running, lots of cars. It's very different! There, we are used to--when the weather is nice--to sitting out on the terrace to talk, to chat, to have a beer... It's another world. But we're getting along."

--Any unusual or funny experiences to relate during their stay?

"Well, here, almost everybody wants to see the Statue of Liberty. They say that they are going to take us but so far they haven't. I think, on Monday, they're going to take us to a park or something."

"The other thing is the cold. Ay! What cold! (He shivers and chatters his teeth.) And here the cold hasn't even started yet. It gets much colder! We don't go out of the hotel--from the hotel to the theater--from the theater to the hotel. Except for a couple of times that we went to Torremolinos for dinner or El Parral." (One could not help thinking what a shame it was that they had not had the opportunity to experience more of this exciting city and all it has to offer.)

--But nothing amusing or of note had happened?

"Funny? Yes. (Laughing) Right in the hotel we've had a continuous fiesta, singing and dancing every day."

--Any complaints from your neighbors?

"No, because we are all next door to each other. Here is the room of one of us and here is the next and the next. But also they have put up with us. They are used to us."

--Would their stay in New York be extended? It was rumored that they might be coming to California where the weather is much nicer.

"Well, I don't think that the tour to California is going to happen because the theater we were to appear in is reserved for another function. We may be extended here until the fourth of January or go home the first" (of December).

We thanked El Guito for his time and as we were concluding, Farruquita, Farruco's eldest daughter came into the dressing room and consented to answering a few questions. Guito remained to facilitate and interjected, sometimes, the questions and the answers.



BIENCASAO, FARRUCO AND JALEO CONTRIBUTOR, THE "SHAH"

Farruquita

--When asked about her activities in New York?
 "Buying clothes." (She laughs.) "And eating." (El Güito)
 "Ah, buying clothes and there is lots of food and lots of pots." (Farruquita) "And lots of people!" (Meaning at the hotel.) (Güito) "Here everyone is always eating! The whole company, always. (We are all laughing.)
 --And what of her childhood? Where did she grow up?
 "I grew up in Sevilla and started dancing when I was sixteen. At fifteen we started rehearsing and at sixteen I started dancing with my father and my sister."
 --Wasn't she interested in the dance before fifteen?
 "Oh yes, always! But professionally, for tablaos and that, not until I was sixteen."
 --And what was it like to grow up with such a famous father?
 (Güito) "Of course, for her it has always been an honor to have a father who was (and is) the best. She has been dancing all her life. We gypsies are dancing from two years. That is what we are seeing always. It is the first thing we do and we are very proud of that."
 (Farruquita excused herself to go to change and Juan Habichuela joined us.)

Juan Carmona Carmona "El Habichuela"

In introducing myself I mentioned thinking that we had met in San Diego when Mario Maya's group was in Tijuana.
 "No, perhaps it was my brother Luis. I did not tour with Mario, but Luis did."
 --Was Juan a member of the original cast of Flamenco Puro in Sevilla?
 "No. I joined El Güito two years ago in the Paris production. It was a great success there the same as here."
 --And how was his stay in Paris?
 "Oh well, it was great. It is more like our own (country), it is European." (There is also quite a large gypsy and flamenco community in Paris.)
 --How did he compare this form of presentation to tablaos or other concert work?
 "It is very different because here we have united so many of the best--each with his own arte and his own ideas and to put it all together... it is difficult--almost impossible."
 --Had they accomplished the impossible? "Well no. Deep down we are all artists; we are not naive; we know the world. Also, you have to have faith in something; we were together two years ago."
 --And how did this third presentation come about? Was there a meeting with everyone?
 "No, Claudio called us and we came already prepared for the first rehearsal. We could not come to a meeting--I live in Sevilla, another lives in Madrid, another lives in Pamplona."
 (We were interrupted by the announcement that lunch was ready.) (Güito, laughing) "Farruco has already eaten two hard boiled eggs."
 --Was that lunch for the day? No Serrano ham?
 "Today hard boiled eggs, noodles, potatoes--comida gitana (gypsy food). Angelita (Vargas) has cooked it in the dressing room."

Angelita Vargas

[The following two interviews were conducted by Jeanne Zvetina]

I asked if she was as happy as she seemed, both on and off stage. "Yes," she said, "she was very happy with her life and with her husband." They have always danced together. (Bencasao interjected that they were married at twelve, in the gypsy fashion. The nickname, "well-married," was originally applied to them as a couple.)
 Where did she learn to dance? She learned as a small child. It's inside her as part of her heritage. Her grandmother on her father's side was a very good dancer. Her brothers are dancers, and so is her 18-year-old son. But for the fact that he is fulfilling his military commitment in Spain, he would be with them in the show.
 How did they like performing in New York? Bencasao said the floor was very hard. Angelita said she loved it. The audience here goes crazy. When they like us, that's like a challenge. That spurs us on, and we try to dance harder and harder, better and better.

I said I had heard the show's length could vary a lot. Wasn't it set? In general, the show is set and the group numbers are set. However, as far as the solos, there is some room for things to come out from the heart or the soul. The solos aren't exactly the same. We get inspired. The form of the program is choreographed, but the solos aren't strictly choreographed.

You are all such accomplished and distinct individuals. How do you get along as a company? We get along very, very well. In Spain, they didn't think it was possible. Manuela has a big



ANGELITA VARGAS

name. I have a name and a place. Farruco has a bigger name than any of us. But we are all secure in ourselves. In Spain, they are probably pulling out their hair because we get along so well. I have always wanted it this way.

The costumes seem authentic. Who selected the costumes? They are authentic. The producers picked them--at least, they had the final word.

I heard that your solo, the tientos, is not something you do in the festivals. That's true. I haven't done it for fifteen years. I used to, though. The producers asked me--they wanted me to do it. In the festivals, I am known for soleares as my serious dance, alegrías, tangos, and bulerías. I am not afraid to dance anything.

Will you give classes when you return to Spain? Yes, and also perform at the festivals. I must check with my agent, Antonio Poupon--I need to find out what's going on back there.

I thanked Angelita and Bencasao for their graciousness, and was then led on a quick tour of the dressing rooms to meet the rest of the troupe. Manuela Carrasco was also kind enough to answer a few questions.

Manuela Carrasco

--The program says you studied with your father.
 "Really? Well, my father, Jose Carrasco, is a dancer and did help me with some things, but he didn't really teach me. I learned to dance on my own."
 --Were you inspired by any other dancers?
 "I always admired Pilar Lopez very much. I thought she was a very great artist."
 --Did you dance in the earlier "Flamenco Puro" shows in Sevilla and Paris?
 "No, this is my first time with the show, and also my first time in the U.S."
 --How do you and New York get along? Well, really, New York has been very good to me. The reviews have been good. The public is marvelous. It all gives me great satisfaction."
 --How did the producers find you?
 "Oh, they go to Spain alot--they would go to the festivals. They have seen me perform and they like my dancing."
 --The cast seems very family-oriented.
 "Yes, about the only ones with no family in the show are

Chaqueta and Güito. Joaquín (Amador) and I have been married eight years and have a 7-year-old daughter, Zamara, who also dances. My singers are Enrique "El Extremeño", and Juan José Amador, who is a cousin of my husband."

--Do you rehearse? What happens if someone is ill or injured?

"When we are performing, we don't rehearse any more, unless it is to change something. If anyone is sick or hurt, we just fill in."

--Do you consider the show really "puro" flamenco?

"Yes, it really is. We are all gypsies. You know, it is in our blood from birth. Even if it is in a theater and repeated every night, it's the real thing. Also, each of us has a bit of leeway to interpret our own solos and use inspiration within the form."

--As a dancer, which dance do you like best?

"Soleares."

--The costumes and shoes seem old-fashioned.

"Yes, they are authentic from many years ago at the turn of the century. Some go back even further--200 years. We've found them in books. The producers figured it all out."

--What will you do when the show ends?

"It will run two more weeks until the 30th. Then we will go back to Spain and I will see my daughter. Next September, I think, the show will come back for five or six months, and we will tour the U.S."

I thanked Manuela for making herself available and joined Juana for the evening show. Like moths, we couldn't resist the flame. We went back again the next night for the third time.

* * *

AMERICAN AUDIENCE DEVELOPES NEW TASTE

by Avera

Flamenco Puro did not take New York City by storm -- it was a gradual conflagration. By the time the company returned to Spain in late November the production had received glowing reviews, not once, but several times in most of the major east coast newspapers, spreads in national magazines and viewers were scrambling to obtain the few remaining seats. Akin to acquiring a taste for an exotic new food, the American audience needed time to sample, savor and try again. By the time the taste had been acquired, this caviar of Spanish music and dance had been swept back across the sea to the Iberian peninsula.

And there was much for the American audience to become accustomed. There was no coordinated corps de ballet, there were no sleek gowns and few sleek figures, no opulent sets or clever lighting effects. Flamenco Puro was stark simplicity, raw emotion, unbridged authenticity. There was power and delicacy, anguish and mirth, sophistication and earthy sensuality.

And yet the miracle was not that theater goers of New York were able to comprehend and appreciate this Spanish delicacy but that it was ever created in the first place. For this (and perhaps for a more extended future U.S. tour) we have the far sighted visionaries and miracle workers, producers Claudio Segovia and Hector Orezzoli to thank. They accomplished, as Juan Habichuela put it, "the almost impossible feat" of uniting twenty diverse personalities, accomplished and renowned in their own right, in a single purpose. They provided enough structure to guarantee a consistently good production and enough freedom to allow the artists to improvise and vary their performances from day to day.

Adorning the stage were only two backdrops: a series of cloth panels hung in a huge semicircle with openings from which the artists could materialize and disappear and, the second, a flat plaster wall with chairs lined up along it.

Further facilitating the fluidity of the show and the freedom of the artists' movement was the absence of stationary microphones and cables. Singers and guitarists were equipped with small battery packs and nearly invisible lapel mikes which were controlled and blended dexterously by sound operator Bob Belmer.

The show opened and closed por bulerías with the entire cast on stage and on its feet. Each dancer registered his or her trademark with a few steps accompanied by different combinations of guitarists and singers. Company fades off stage through openings in the panels still singing and playing.

A circle of light appears in the center of the now darkened

stage and El Chocolate steps into it to sing martinete. He is accompanied only by the rhythm of the anvil being struck in the background. A chill falls over the theater as though one has entered a time warp and is transferred back in history. Chocolate's lament is the primal cry, not only of gypsy suffering, but of that of all humanity. (Which is the reason that flamenco crosses cultural barriers and speaks to everyone.)

The evening was full of such highlights. Of further historical import was the singing and dancing of Adela Chaqueta, a cute little button of a lady in her seventies, Antonio Montoya "El Farruco" accompanied by Chocolate proving that one need be neither tall nor slender to dance a siguiriyas with grace and power, and the famed Fernanda de Utrera interpreting soleares alone in that same stark spotlight, and fandangos grandes with Chocolate.

Of the second generation of Flamenco Puro artists there was the delightfully understated Romeras danced by the good natured Biencasao, El Boquerón's moving interpretation of tientos, the regal bearing of Manuela Carrasco in soleares who enters with the stateliness of Queen Isabela and concludes in a frenzy of whirling bata de cola accompanied by the machine gun-like rasgeos and palmas of the Amadores. There was the potent voice of El Extremeño singing the seldom heard farruca, the cat-like grace of El Güito in Solea, the energy and charm of Ferruquita as she literally bounds across the stage in alegrías and bulerías.

* * *

A NON-REVIEW OF 'FLAMENCO PURO'

by Ray & Jeanne Zvetina

Sometimes it's fun just to react to a performance without getting too analytical about it. That's what this "non-review" is -- a kind of stream of consciousness flow of reactions to the acclaimed "Flamenco Puro" at the Mark Hellinger Theatre in New York, which we were privileged to attend along with Juana de Alva, on three consecutive nights last November. These observations are quite random and highly personal -- don't expect any particular logic or order to them.

First, some thoughts on the show's title. The cover of the program (Playbill) features a Goya-like dancer with castanets suspended from her crooked hands and head tilted back over her shoulders to reveal a Carmen hairdo complete with apitcurfs. This selection couldn't be more ironic, for the show is so "puro" that there is not a castanet or spitcurl within ten miles.

In the first act, just before "Cafa Cantanta," a kind of gray-green abstract backdrop is lowered, and the eight somberly dressed guitarists and cantaores are arranged against it on simple ladderback chairs, with one singer (Adels Chaqueta) in bright red on the far right, for contrast. If you had just seen the John Singer Sargent exhibition at the Whitney Museum as we had, you could not help being struck with the exact parallel of the setting and Sargent's famous painting "El Jaleo," which is virtually identical except for the hats worn by the men. Was this intentional? If not, it sure was a coincidence.

The women's costumes were particularly interesting. Where we are accustomed to heavy skirts with flounces of industrial gauge nylon or taffeta, the ruffled skirts in the show had a distinct lightness to them, and they glided easily over the old-fashioned, soft cotton petticoats. The dancers raised them frequently and were not the least bit coy about it. The shawls were not the small mantonillos we are accustomed to, but large, richly embroidered mantones, tied in a great variety of ways, which accentuated the simple dresses and added a sensuous, yet elegant, quality to the movements.

In Tarantos, the only semi-choreographed "dramatic" piece in the show, the polka-dots and gay colors gave way to solemn, but rich, greenish-black skirts and bodices. Manuela Carrasco told us they were 18th century.

The men, on the other hand, were dark-clad throughout. Singers and guitarists wore black coats over collarless white shirts and subtle gray-striped pants and black leather boots. El Güito, as lead dancer, allowed himself an occasional bit of color contrast with his black pants, once a crimson velvet vest and once a green. El Farruco, as senior dancer, used no color, but instead wore boldly-striped pants.

Back to the women, it seems the producers Claudio Segovia and Hector Orezzaoli went out of their way to purge their look of anything suggesting the tablaos. The hairstyles were very natural and loosely braided with flowers (they always came apart on vigorous exertion) and the jewelry was old-fashioned and relatively inconspicuous (no large half-moon plastic earrings or necklaces).

The shoes were something of a surprise. Frequently, the women wore laced shoes with low, wide heels, something like ordinary men's street shoes. While not terribly stylish, they left the dancer fully in command, especially in the zapateado passages and the occasional leap steps they all seemed to fancy. Angelita Vargas had both shiny red and purple pairs. In soleares Manuela Carrasco wore white shoes with a slightly higher convex-shaped heel, like parentheses turned backwards.

One thing that was very impressive throughout was the support the dancers received from the guitarists and singers. The beat was sharp and the palmas were as strong and crisp as whip-cracks. Young "El Moreno," husband of the pretty Farruquita, seemed especially good at this. By the end of the dance, you knew the guitarists and palmistas had given every bit as much as the dancer.

The "set" was simple and effective. It consisted of suspended six-foot wide panels of darkly painted canvas hung in an overlapping semi-circle with spaces between each panel (like the barriers in a bull ring) for quick entrances and exits. If there was any flaw in the staging, it was the failure to vacuum or mop down the floor after each performance. Billows of dust rose whenever a dancer kicked her bata de cola. Maybe the dust was considered "puro", but we thought it a little distracting. (Picky, picky.)

WHAT THE CRITICS SAY...

'FLAMENCO PURO', STRAIGHT FROM SEVILLE

[from: The New York Times, October 19, 1986; sent by George Ryss]

by Edward Schumacher

In a small, steamy dance studio over a nightclub on a narrow side street in old Seville, the smoke was thick and the whisky flowed. It was five o'clock in the afternoon.

A musician let out a commanding strum on his guitar. A dancer stamped her feet five times. Buquerón broke into a slow, low wail. Named after a small fish because of his small size, he clapped his hands from time to time as Farruquita swirled on the dance floor. Her hips were big, but she was light on her feet and curled her fingers delicately.



LA FARRUQUITA AND MEMBERS OF THE COMPANY

Guito, thin-hipped and a scar on his cheek, joined her in a suggestive pas de deux. Angelita, with a smile as sweet as her long fuchsia skirt, entered. Then out charged Farruco, grizzled and balding, his stomach big but his shoulders proudly back. The earthy Manuela, as fiery as her thick black hair, and other dancers appeared as what seemed to be a story of infidelity and jealousy unfolded. They moved in and out, and the foot stamping turned more threatening as the music built to a crescendo.

"Olé," declared an old woman, sweat beaded on her brow as she fanned herself on the sidelines. "Must be a gypsy," shouted a man.

Then, just as the story appeared to be reaching a climax, the music turned somber. The dancers slowly dispersed in an existential anticlimax, nothing resolved. This was flamenco--pure gypsy flamenco--and the play was not the thing. Human emotions were.

What had transpired was a recent rehearsal here for a new Broadway musical review, "Flamenco Puro," which opens tonight at the Mark Hellinger Theater. Scheduled to run for five weeks, the show has been created by Claudio Segovia and Hector Orezzaoli, the two Argentines who were behind last year's highly successful "Tango Argentino."

As in "Tango," the two are again taking risks by introducing a foreign music and dance that is recognizable but little known to most Americans. Even riskier, they are going beyond the more commercialized forms to present the music and dance at its purest, as its title claims.

"Flamenco Puro" is not the highly refined and practiced stylizing of Antonio Gades and the like. Nor is it the castanets and flying combs that most tourists see. Flamenco is most associated with Andalusian gypsies, an ethnic minority inside Spain, and "Flamenco Puro" is made up of 20 of the greatest of them. Few are known in New York, but their names--or in fact their nicknames, which is how they are known--are enough to make an aficionado's mouth water.

Among the singers is El Chocolate, who earlier this month won the flamenco world's most prestigious award as best singer at the Flamenco Biennial in Seville. Fernanda de Utrera has a rhythmic, haunting style that could make a bird sit up. Farruco has influenced almost every flamenco dancer in Spain today with his ability to communicate images with little movement. Guito is a younger Gades with gypsy sensibilities. Pepe Habichuela and the Amador brothers, Joaquín and Ramón, are masters of the flamenco guitar.

The quality of the troupe is such that the rehearsals were marked by a sense of competition and pride of being in the group. As solo artists, many have never performed together before.

Each brings his own "sello"--or distinctive personal style--and it carries over to their public lives. They come from a gypsy world where many are held up with bullfighters as colorful, almost mythical characters. Many of the men are known to drink hard and stay out late, while the women have the strong personalities of mature women in a matriarchal but macho gypsy society.

They bring their experiences to an art that ranges from an exhilarating "taconeo," or foot stamping, to the tragic, modulated "a palo seco" wail, which translates to mean singing unaccompanied. Beneath the music lies the tension of stretching to the limits without losing control.

The troupe ranges in age from 15-year-old José Miguel Carmona, a guitarist, to the indomitable Adela Chaqueta, who sings and dances and is 68 years old. Farruco, the magical dancer, is 51 and, with his stout appearance, looks more like he belongs planted behind a slow-moving bar. But hardly a shy wallflower, he said, "Goya was a great painter and he was very fat. I too am a creator."

The producers, Mr. Segovia and Mr. Orezzaoli, admit to being daunted by the challenges of transmitting pure flamenco to Americans but they have plunged ahead anyway. "We're doing this for ourselves first of all," Mr. Orezzaoli said.

The two men are stage creators in almost every sense of the word. They are the directors and the hands-on designers of the sets, the lighting and the costumes. They claim to share each of those tasks equally, though with very different personalities. Mr. Segovia, who is 53, is diplomatic and soft-spoken. The 33-year-old Mr. Orezzaoli is caustic and humorous.

They came to flamenco by a circuitous route, having left their native Buenos Aires in 1974 to do the costumes and sets in Rio de Janeiro for a production of Chekhov's "Seagull."

"After we left Argentina it was very difficult for us to find a language," Mr. Segovia said. "We had lost our Argentine

language, and theater was not enough. We threw ourselves into popular foreign cultures."

They already had an appreciation for flamenco, Argentina being second only to Spain in having a flamenco-adoring public.

Still, their audacity was extraordinary when they mounted their first version of "Flamenco Puro" Easter Week 1980 in Seville. This sensuous city on the banks of the Guadalquivir is flamenco's spiritual home. In the warm late evenings, up and down the narrow streets and in the sandlots of Triana—a largely gypsy part of the city—older brothers strum guitars as younger brothers and sisters awkwardly strut and posture and dance, all with dreams of someday being flamenco stars.

The Spaniards grudgingly accepted the two interlopers, who later mounted a second version of "Flamenco Puro" and took it to the 1984 Fall Festival in Paris. Critics in almost every major French newspaper called it the hit of the festival. This third version has a mostly different cast and is a further refinement.

In the meantime, Mr. Segovia and Mr. Orezza have also mounted "Tango Argentino" and "Black and Blue," the latter a blues review presented in Paris by American black jazz artists they found around the United States. Each of the three revues has dealt with the music of an underclass, or what the dance critic Marcia Pally has called "the art of the excluded."

"A sense of humanity has been lost in these last years in the world," Mr. Segovia said. "Maybe in these old traditional arts we can rediscover a vital human experience. We are looking to put on more than just entertainment."

To that end, most "Flamenco" rehearsals have focused on talking, not practicing. Mr. Segovia and Mr. Orezza have worked out a loose revue structure whose common thread is the dramatic buildup of the songs themselves. They talk with the artists about the effect they hope to achieve with each number. The artists then largely apply their own creativity.

The formula grows out of the largely improvisational nature of pure gypsy flamenco. The songs are a collection of random verses, and the singer on any given night chooses from hundreds of verses in his head for each type of music on the basis of what inspires him as he goes along. Likewise, dances, even in the show, have little formal choreography. Mr. Segovia and Mr. Orezza have mostly just devised signals such as a particular foot stamp or a guitar chord to guide the dancers in group numbers. The sum is a largely abstract art and a show that, in its details, will differ from night to night.

Such improvising lies at the heart of a heated debate inside Spanish cultural and gypsy circles about just what constitutes flamenco.

Flamenco grew out of the mix of Moorish, Jewish, gypsy and Spanish cultures that melded together in Andalusia around the 15th century. Gypsies became its greatest performers, and they added to it a still-undetermined background that some scholars say derives from India.

The word flamenco actually translates as "Flemish," and it was given to the music in the 16th century when colorfully dressed courtiers from Flanders arrived in Spain accompanying King Charles V, prompting the more austere Spaniards to call anything gaudy flamenco. The term is thus an umbrella for a variety of types of Andalusian music.

"Flamenco Puro" will include solemn "tientos," rhythmic "tangos" (not the Argentine variety), "taranto" mining songs, dramatic "seguiriyas" and festive "bulerias." The show's closing number, for example, will be a buleria with the entire troupe.

Spanish cultural leaders dismissed flamenco as vulgar until Federico Garcia Lorca and Manuel de Falla organized the first flamenco festival in Granada in 1922. It gained respectability as an art but by the 1950's had degenerated into uncontrolled thrashing and stomping designed more for tourists.

Flamenco is now once again in the midst of revival. Packed dance classes in Madrid and Seville include a number of foreigners, particularly Japanese. Numerous festivals, like the biennial, have sprung up. Flamenco troupes steadily stream to Paris, Milan and New York as the music and dance has become popular abroad. A trilogy of award-winning movies—"Carmen," "Blood Wedding" and "Love, the Magician"—by Mr. Gades and the director Carlos Saura have helped move flamenco in new directions as a growing dance and art form.

Those directions, however, are anathema to gypsies. The new creations are academy-based and blend in foreign dance and music forms, including even opera.

Pure gypsy flamenco is passed down by generations, often within flamenco family dynasties. In "Flamenco Puro," three of the guitarists are members of the Carmona Carmona family. Farruco, whose legal name is Antonio Montoya, is the father of two of the female dancers, Rosario (Farruquita) and Pilar (Faraona). One of the Amador brothers is married to the dancer Manuela Carrasco. And the male dancer married to the angelic Angelita has the appropriate stage name of El Biencasao, meaning the well-married.

Only one of the 20, Güito, has ever formally studied dance or music, and, like the others, even he said he first learned on the streets when he was 4 years old.

Mr. Gades, who is not ethnically a gypsy, has argued that flamenco is not the sole province of gypsies, and that few gypsies are in fact great at it. Gypsy performers respond that Mr. Gades and other "payos," or foreigners in the gypsy language, are mere "bailarines." In the gypsy world, a dancer has arrived when he is called a "bailaor" and a singer a "cantaor."

Gades has never mastered flamenco," Güito said. "He misses something we have. It's something more savage, no?"

What the gypsies say they have is "duende." It is the inspiration that overtakes them in the creation of what is an art of the moment. Garcia Lorca called duende "the power and not the work, battle and not thought." It has a note of fatalism, and is the personal expression of the collective emotions of a race.

"Duende is the depth of flamenco and only gypsies have it,"



PILAR MONTOYA "LA FARAONA". SHORT, PLUMP AND DYNAMIC, JUMPS INTO THE TANGOS WITH THE GYPSY'S COMPLETE LACK OF INHIBITION YET MAINTAINS HER OWN EARTHY GRACE



PILAR MONTOYA "LA FARAONA"

Fernanda said.

Still, the debate is in many ways a false one. Both forms are legitimate art. Moreover, the gypsies themselves have contributed to the academy movement because many of them are the teachers and owners of the dance studios, a reflection that the days of the pure gypsy tradition may be numbered as Spain modernizes.

"The tradition is slowly being lost," Guito said. "There are great dancers, but personality is slowly being lost."

FLAMENCO WITH A FLOURISH

(from: Newsday, Oct. 17, 1986; sent by George Ryss)

by Janice Borman

The team that last year brought us "Tango Argentino" is putting another cross-section of Latin life on the Broadway stage.

"Flamenco Puro," opening Sunday night at the Mark Hellinger Theater, will present flamenco dancers and musicians from Andalusia, most of them never seen outside Spain and France before this tour.

And if you expect the finest of flamenco to be banked for Broadway, consider this warning by Federico Garcia Lorca, passed on by the show's producers: "We should always recognize that the beauty of Spain is not serene, is not soft, not restful--it is ardent, burning excessive, sometimes unpredictable, a beauty which, blinded by its own splendor, knocks its head against the wall."

The show is brought to us, once again, by Claudio Sevogia and Hector Orezza, whose "Tango Argentino" was a sensation

last season. It is scheduled to run for five weeks; its predecessor began with a five-week run, but played to packed houses for seven months.

The set of their newest production, said the Argentine-born Orezza, is very simple, consisting of a circular space with a half-dozen entrances. "It permits us to give a sense of landscape," Orezza said, likening it to a labyrinth, such as is found in the Plaza del Toros, where the bullfighters can hide from the bulls.

What takes place onstage, he said, is a dramatic anthology of song and dance. "Each of those dances has to do with the story of a people," he said. The people, the gypsies of Spain, first caught the imagination of Orezza and Segovia on a visit to Seville in 1978. They first presented a flamenco show in that city in 1980, and then in 1983 at the Festival d'Automne in Paris, where it was a hit. The show, newly restaged, was warmly received earlier this month in Miami.

In all, there are six dancers, eight singers and six guitarists. "Most of the artists come from Cádiz, in the south of Spain," Orezza said. "We are interested in what the gypsies express. It's something that has to do with life. They learn their art from the family. It's something personal, but it also has to do with the story of a group."

The fieriness inherent in flamenco is emphasized by the ample size of the women dancers. "They are heavy," Orezza acknowledged. "The gypsy woman has a beauty different from the stereotype of the Spanish woman and flamenco dancer. They're natural."

Like the tango, he said, the art of flamenco is rich in different styles and rhythms that can convey a range of moods. He thinks of "Flamenco Puro" as "a party that will continue," with moments of excitement alternating with moments of relaxation.

The program begins with bulerias, described by Orezza as songs of the street, with complicated rhythms that are varied by the use of palmas, or handclaps. Here the dancers take turns soloing as other dancers, singers and guitarists encourage them. Next, four women dance to cañas, nostalgic songs, ancient in origin, each of which begins with a sigh.

Later, the dances range from light and happy alegrías to tarantos, songs with hints of social protest, whose origins lie deep in the mines of Almería. Then there are the coplas, small, pithy poems that Orezza likened to Japanese haiku: The singers hear them and store them up all their lives, and when they begin to sing, the coplas pop out spontaneously. One such: "I was a stone, and I lost my center, and they threw me to the sea."

Orezza said the mixture of Arab and Jewish influences in Spain has helped to create verses incorporating Eastern mysticism and a certain fatalistic sense of destiny.

"Flamenco Puro" also has its own tangos; here they are simple, graceful dances for family rituals like weddings and baptisms. And for the big moments, there are soleares, here a song accompanied by a pair of dancers. The lyric for one soleare goes: "It gives me so much pleasure/ When you are next to me/ That if I were to die/ I don't even think I would notice."

If "Tango Argentino" was a showcase for dancing husbands and wives, Flamenco Puro features families, even dynasties, of dancers and musicians, most of whom are known in performance by their nicknames.

They include Antonio Montoya ("El Farruco," or the brave one), who last danced in New York 10 years ago, and his two daughters, Pilar and Rosario, known respectively as "La Faraona," or the female pharaoh, and "La Farruquita," the little brave one. There's also a family of three guitarists Jose Carmona Carmona, Juan Carmona Carmona and Jose Miguel Carmona Nino. They are called "Los Habichuelas," or the green beans, for reasons that seem to have been lost in antiquity; the men of the family we are told, have always been called "Los Habichuelas."

Members of the troupe, said Orezza, have known each other for years, often calling each other cousin or uncle. "We have a human group," he said. "What we're trying to express is a portion of life."

GYPSY ARTISTS IN 'FLAMENCO PURO'

[from: The New York Times, Oct. 20, 1986; sent by George Ryss]

by Anna Kisselgoff

The heart of Spanish flamenco is the "cante jondo," the "deep song," whose mix of the sacred and the profane vibrates so visibly from every singer and dancer in the new show "Flamenco Puro."

There is no other way to say it: these Spanish gypsy artists are 100 percent terrific. Claudio Segovia and Hector Orezzoli, the masterminds behind last year's runaway hit "Tango Argentino," have now applied a similar formula to a very different tradition. Their most recent production at the Mark Hellinger Theater, which opened last night, is a simply sensational show—a display of flamenco styles as only gypsy performers can render them.

Not since Carmen Amaya (who died in 1963) exuded her own gypsy brand of intense eroticism and exuberance has New York seen so much earthiness in flamenco dancing—a genre here nonetheless kept within its own strict forms.

The beauty of these seven dancers with their 13 singers and guitarists is specifically their gift of giving us a sense of rhythmic and musical form underlying each flamenco dance. There is as much discipline as sensuality when the statuesque Manuela Carrasco floats out with closed-eye hauteur onto the stage.

Flamenco is the art of extreme concentration. When Eduardo Serrano (El Guito) suddenly breaks out into a brief frenzy, the power behind both the preceding reserve and the outburst blazes out for all to see. The marvelous explosion of jumps and steps that erupts from Antonio Montoya (El Farruco) is as much the fruit of a discipline perfected as inherited.

Flamenco is a deeply internalized art. Although not an exclusive gypsy preserve, it has traditionally been identified with the gypsy performers who have done the most to mold it.

What is wonderful about this artfully conceived production is that it remains true to two gypsy flamenco tenets. One is that there is not a castanet to be seen or heard.

A second idea is related to flamenco's essence. The flamenco dance is a solitary dance. And while "Flamenco Puro," of necessity, includes some theatricalization, it keeps to the core of its genre, which is that each dancer is mainly a soloist, reaching deep within himself or herself.

For all its joy, flamenco is often concerned with lamentation. Persecuted ferociously until the beginning of the 19th century, Spain's gypsies have infused their music and dance with the tragic element we do not see in other Spanish dancers.

When Antonio Nuñez (El Chocolate) appears to choke on his vocal cords, we know this veteran singer has given us the finest of flamenco style. Adela Chaqueta, no longer young, but endearing as she dances a bit and sings with powerful exuberance, has a gravelly sound that is just as right. And when Fernanda de Utrera, also a veteran, stands and sings her "soleares," her intensity and style as she steps out of character briefly following each verse recall the solos of the great Indian dancer Balasaraswati.

Did Spanish gypsies really originate in India? The point is that these performers show us history made contemporary. There is a striking number of individual styles of dancing in this show. It is not a company. Instead the producers have selected distinct performers, as they did in "Tango Argentino," and created a frame for them.

The set by Mr. Segovia and Mr. Orezzoli is simple but symbolic. There is a suggestion of a bull ring in the circular curtain panels, similar to entrances for bullfighters. The dancers often fade into these passages as the stage darkens.

There is only one narrative episode, itself an abstract rendering of a love triangle with a family setting that recalls García Lorca's plays. But essentially the dancers simply dance, and they are all highly trained professionals.

While Miss Carrasco is especially striking, with her strong face and sculptural style, the other women are also downright outstanding. Unlike non-gypsy flamenco performers, they have mobile torsos and are less concerned with staying erect or arching the back. In the "alegrías" suite, the brilliant Angelita Vargas and Rosario Montoya (La Farruquita) break loose with the kind of heel work one rarely sees.

Miss Carrasco's heel work moves from delicacy to power.

Miss Vargas, with Diego Camacho (El Boqueron) as her singer in the "Lientos," demonstrates the bent-leg footwork that the show favors. The bump-and-grind style that Pilar Montoya (La Faraona) offers so good-naturedly is also a specialty. José Cortés (El Biencaasao) is heroic in his matador stance dancing to smart perfection.

The indispensable guitarists are excellent—Joaquín and Ramón Amador, Agustín Carbonell, José and Juan Carmona Carmona and José Miguel Carmona Niño. Juan José Amador, Enrique (El Extremeño) and Juan Fernández (El Moreno) are the singers in this exceptional program.

FROM THE STREETS OF SPAIN FLAMENCO AS IT REALLY IS

[from: The New York Post, Oct. 20, 1986; sent by Ellen Guisa]

by Clive Barnes

Spain is a darker country than tourist posters might lead you to suspect. And flamenco dancing is not merely a matter of flourish, pout, and sex, even though it has been sold just as such.

Such warnings—if warnings they be—are necessary to introduce the new dance show "Flamenco Puro," which officially opened last night at the Mark Hellinger Theater.

People expecting a warm wet gush of gypsy magic might feel that the show is more "Puro" than "Flamenco," but aficionados of Spanish dance will welcome the show's cool, classic authenticity and austerity.

Its excitements are nonetheless potent for being genuine—or, at least, one hopes not, for this show has taste, where taste is unexpected, and style, where empty glitz is too often the norm.

The show has been created by those two inventive Argentinians, Claudio Segovia and Hector Orezzoli, who last season gave us



ADELA CHAQUETA AND MEMBERS OF THE "FLAMENCO" COMPANY

the Broadway hit "Tango Argentina" at this same theater. "Flamenco Puro" is a quite different event. In "Tango" the impresarios were creating a new kind of package--taking the sophisticated, nightclub tango out of the dance hall and putting it on stage, virtually for the first time.

But we have had flamenco troupes for the best part of this century, from the graceful authenticity and eclecticism of Argentina and Escudero (who were both before my time), and Argentinita and her great sister, Pilar López, to the gypsy abandon of Carmen Amaya, the showbiz glitter of Antonio, the strange creativeness of Luisillo.

But "Flamenco Puro" is seemingly an attempt to step beyond the frontiers of showbiz and cabaret, to show the world flamenco as it really is, in the cafes, caves, and dusty side streets of Seville.

There have been attempts at this before. As long ago as 1921, Serge Diaghilev staged a "Cuadro Flamenco" in the context of his own ballet company--even giving it a decor by Picasso.

Twenty years or so ago a group from the famed flamenco haunt, Cafe Zambra, toured briefly outside Spain, and for years Pilar López maintained quite stringent standards within her revue format, a tradition that has been extended along more dramatic lines by her former disciple, Antonio Gades.

But nothing is going to prepare the uninitiated for this "Flamenco Puro." It is like going to a bullfight for the first time. You may think you know what it is going to be like, but you don't.

First there is the signing--the cante jondo, that deep-throated cry of joyous pain, alive with the awareness of death, that can, to the wrong, or even unattuned ears, sound like the caterwauling of cats.

Then there is the classic guitar, so remote from the electronic monster we call our own, and sharply different from the lute-like niceties of the guitar in our concert hall.

And the dancing...always the dancing. This is far less showy than people so often imagine. José Greco is to flamenco what Tommy Tune is to Harlem.

The present show is beautiful in its sense of family, its demonstration of passion--almost abstract passion--and its tremendous feel for the rhythms of basic dance and basic life.

There is no cult of personality here. The dancers and musicians look like the kind of people you might see on a Spanish street. They are not particularly striking to look at, their dress is somber, chiefly black and gray, and no one has a rose between the teeth.

The feeling is that of a family gathering. From the opening semicircle to the festive farewell, we are invited to look at people performing almost--but essentially never quite--for themselves.

There are, of course, some stand-out performers. The proud and razor-sharp Eduardo Serrano (nicknamed "El Güito"), once here with Pilar, or the stick-waving, barrel-bellied Antonio Montoya, known as "El Farruco."

Some of the women, like Adela Chaqueta and La Faraona, have the kind of womanly grace we associated with Pilar, and the raspy, throaty singing of El Chocolate sounds like raw red wine and coarse bread.

The style is consistent, the tension and pressure of the evening very deliberately even.

But this is a wonderful opportunity to see gypsy flamenco dancing of a purity you would, as a tourist, find it difficult to encounter in Spain--certainly without the kind of inspired guidance provided here by Segovia and Orezzoli.

There is a wonderful quotation from Lorca in the program, that is so apt that I must adopt it for my own ending.

"It [flamenco] does not act out tragedy, it is tragedy. It makes no poetry, it is poetry. It does not need exuberance to express itself, it is content to cry out."

In my time of theatergoing, flamenco has never been seen to cry out more eloquently. Listen to that cry, and shiver.

* * *

SAVORING THE ART AND MYSTERY OF FLAMENCO

[from: The New York Times, Nov. 2, 1986; sent by Dennis Sabella.]

by Anna Kisselgoff

Just when it seemed time to lament that Spain's great

flamenco dancers had all died out, along comes "Flamenco Puro," an assembly of various flamenco singers, dancers and guitarists who are completely superb. The production that Claudio Segovia and Hector Orezzoli have put together at the Mark Hellinger Theater might seem to take a cue from their previous hit, "Tango Argentino"--the dancers again do not belong to one company but are loosely linked through a series of numbers.

Yet this is a format traditional to flamenco itself. The true flamenco dancer is self-absorbed, reaching inward--a "soloist" even when dancing with a partner. This is the essence that the production has preserved with its gypsy performers. Although flamenco music, and thus its dance forms, looks back to Andalusian sources as well as the gypsy heritage, it is the gypsy with whom flamenco art has been identified.

For many, flamenco remains a folk form. But it is hardly a musical or dance genre that can easily be picked up like a square dance. Indeed, one of flamenco's characteristics is its deeply hermetic nature. "Flamenco Puro" demonstrates that it is accessible to all as entertainment. And yet flamenco's depths seem to be plumbed only by those who are initiated into its mysteries--into its complex rhythms, structures and more important, the distilled cries of joy and pain that lie at its base.

That foundation is clearly an aesthetic one. For all its popular roots, flamenco is an art. It would be wrong to bemoan the fact that the performers in "Flamenco Puro" are being seen outside the caves of Granada. They are first-rate, highly trained professionals.

The show's opening, the bulerías, has a strong ritual cast. The entire company is clustered in a circle, a communal round whose magnetic center seems to draw in the dancers. There is an air of secrecy that dissipates only when the dancers open up into a semicircle to face the public. The curve of their pattern duplicates the curve of the basic and apt set designed by Mr. Segovia and Mr. Orezzoli.

In this abstract bull ring (a huge hanging curtain with panels in front to suggest entrances), the dancers come forward like toreadors to display their art and skill before they fade quietly into its darkened passages. A carefully structured jam session, the bulerías introduces each dancer and singer.

Within the range of individual styles, the basic overall style is apparent. It is nonacademic, yet completely disciplined; the form of each song and dance is strictly maintained but allows room for different expression of personality. Thus Antonio Montoya (El Farruco) has a pure staccato style while the statuesque Manuela Carrasco is a brooding figure in white, contrasted with Adela Chaqueta, whose raw power as a singer is belied by her first sweet and grandmotherly dance as she holds her skirt.

The images of the 1920's come to life in the sad song of Antonio Núñez (El Chocolate) in the martinete. The beat of the anvil is heard behind him as he comes forward in the spotlight, opening and closing his fist. History both remembered and forgotten is summed up in this number, one of the most moving on the program, as Mr. Núñez begins to sing. His voice quavers, even chokes. The sound of the anvil accelerates. He stops, his face is shadowed as he exits. History is dismissed with a final gesture.

Yet history is ever present in flamenco. The martinete as a musical form has its roots in the beginning of the 16th century when the gypsies were initially persecuted in Spain. Among those who gave up their nomadic ways, many settled to become blacksmiths, singing older songs known as the "tonas" that were punctuated by their hammers. Another musicological interpretation suggests that the martinete was a work song that had religious roots. In any case, there is agreement that the songs refer to God, death and anguish. You don't have to know Spanish to understand the emotional content of Mr. Núñez's singing.

How then to explain the change in mood in the next entry, the caña--highly theatricalized as four women dance to the accompaniment of three male singers and three guitarists? Flamenco remains an art of extremes. And for all its internationalization through each dancer, it can be molded toward other expressive ends.

The music in this number reaches back to a liturgical source. Hence the solemnity felt instantly as Miss Carrasco, Angelita Vargas, and the two sisters Pilar and Rosario Montoya (La Faraona and La Farruquita) float out, white shawls wrapped around their gray dresses and sprigs of white flowers in their hair.

Four graces or four witches at a coven? Neither, of course,

but the ambivalence in this blend of grace and strength is titillating. Flamenco can never be completely abstract in a non-objective sense. It is abstract in the sense that it distills emotions--even those we cannot understand.

A backcloth drops down for the joyful suite, known as the alegrías. This is a chance for each soloist to show off his or her artistry. Miss Chaqueta's gravelly exuberant voice sets the scene. José Cortés (El Biáncasao) is commanding in his matador stance, fast in his heelwork after a few light stamps. These precede an accelerated outburst of turns and heelwork until he finally throws his arms into the air.

The actual steps can change from night to night since flamenco dancing is based on improvisation within structure. It is clear that the dancers have distinctive styles. Miss Vargas, with her marvelous strong face and equally determined dancing, uses her shawl as a cape and then as a wrap around a moving pelvis in a dance that nonetheless has a certain mark of pride. Her rotating wrists and curlicued hand gestures, punctuated with toe tapping, show us heelwork that is more unusual than expected.

Miss Carrasco, imposing not only in height but in her grandeur, enters in a green shawl, an embodiment of sculptural sensuality. Her footwork is leggy, full of swings and she scoops her entire body into the turns. The initial impression of monumentality is never lost.

Stylistically different from the others in his calculated elegance, Eduardo Serrano (El Güito) remains a paragon of gypsy soul. Slim, wiry, seemingly reserved in this first dance, he will astound all later in the program when his pulled-up silhouette and the clear rhythms of his heelwork dissolved into a frenzied ball of energy--he whips off his jacket, twists it like a lariat

above his head and with abrupt calm, walks haughtily off. The soul of the alegrías, however, is provided by Rosario Montoya in her earthy strut, her bouncing shoulder, her coquettish preface to the kicks and fiery rhythms of her heelwork.

As usual some of the deepest moments come from the older singers. The soleares features Fernanda de Utrera, standing and singing intensely and breathily, fists clenched, until she relaxes and steps back after each verse.

The tarantos is the only attempt at narrative--an abstract drama (with no choreographer credited) in which Mr. Serrano turns his attention to two women in black Victorian clothes. The setting is patriarchal--Mr. Montoya, the senior dancer in the group, enters with a cane and erupts into his own brief frenzy as the other company members surround the principals. The "dialogue" is effected through heel stamping. The confrontations suggest a distillation of several plays by Federico García Lorca.

Pilar Montoya dances very little but when she does, there is no missing her. Short, plump, and dynamic, she jumps into the tangos with the gypsy's complete lack of inhibition. Swishing her skirt, she wiggles her pelvis and yet maintains her own earthy gracefulness. Miss Vargas in the Lientos offers a range of heelwork that moves from the delicate to the sudden open-legged sharp beats that is a hallmark of gypsy style. Miss Carrasco, a star among stars, exudes a totally feminine voluptuousness in the soleares. Eyes cast down, hip jutting out, she points a finger upward and throws her head back as her stamping rips into a burst of staccato surprise. We know then that flamenco's secret is its very mystery.



LA FARRUQUITA AND LA FARAONA WITH MEMBERS OF THE PARIS PRODUCTION

FLAMENCO PURO LA DESPIDIDA

by George Ryss

The night of November 30 they said ADIOS to new friends to Broadway, after all, as "El Moreno" said they were flamenco superstars now, with Broadway experience.

Yes, try and forget them, if you can...Reina Manuela Amador por Soleares with her four Amadores--Ramón, Joaquín, Juan José and El Extremeño...with the stage litting under Manuela's feet and Juan José and El Extremeño (an Honorary Amador), cantando mano a mano...Flamenco Puro at its greatest, the golden voices of the past Fernanda and Chocolate, the feet of Antonio Montoya "El Farruco," the guitars of Habichulas, all legendaries.

Adelita Vargas with ever popular "El Boquerón" and the Habichuelas on guitar in Tientos, or stylish "El Güito"...Yes, said "El Bola" I will be back next September, and so will most of the others...two months on Broadway, a Canadian tour, two months in Los Angeles and possible visit to Mexico.

In the end, the stage was speckled with flowers: Boqueron and Juan Habichuela were dancing; so was "El Extremeño," "El Buencasao" was on guitar and Fernanda introduced their mentors the two creators of the show Segovia and Orezza on stage.

The few who knew Antonio Farruco as their teacher had to say a sad farewell...



SCETCHES OF THE FLAMENCO PURO ARTISTS ON DISPLAY AT THE MARK HELLINGER THEATER

A WREATH OF POPPIES FOR "EL MELLIZO"

[from: El Correo de Andalucía, May 21, 1986; sent and translated by The Shah.]

by Manuel Bohorquez

He who forgets the past disowns his existence, stated someone once who loved above all else, culture. Because culture is the mark that man leaves on the Earth, . . . and there are such marks that neither dust nor rain nor time can erase from the shining path of life. Flamenco, the path that music followed from the convergence of common sentiments, is a track sown with inerasable footprints: Tío Luis el de la Juliana, El Planeta, El



ENRIQUE "EL MELLIZO"

Fillo, Silverio, Tomás el Nitri, Frasco el Colorao, Cagancho, La Josefa, La Andona, Chacón, El Torre, Pastora, Tomás. . . Andalusians all, men and women of our land with distinct sounds in each of their throats, people of bronze and silver from shacks and farms, from the countryside and the tavern, people with blades in their pockets, creased faces, hands wounded from the rubbing of the hammer at the forge or at the mine. . . people from the South of Spain.

It is not a good thing for the flamenco aficionado not to look back to the past once in a while, for the past is the mother of purity in the cante, baile and toque. For this reason "Correo Flamenco" wishes to commemorate, in its own fashion, the eightieth anniversary of the death of Enrique "El Mellizo"--gypsy from Cádiz, Andalusian to the marrow, a musician who chose not the score, but the cry of the *siquiriyas*, a poet with no formal education (like Joaquín el de la Paula), but a poet nonetheless:

"Call me a doctor, call me a doctor,
They are ripping out my wings,
My heart and my soul!"

"He was born," relates Fernando Quiñones, "in la calle Mirador, number 29 in the heart of the barrio de Santa María, at 5 o'clock in the morning on the 1st of December, 1848. He was baptized in the parish of Santa Cruz with the given names Francisco Antonio Enrique."

It seems that this man was quite strange, and of course he had to be, since creators, geniuses and artists are not "normal" and common individuals. Can you imagine, for example, Chocolate running an advertising agency. . . , arising at 7 a.m., having a breakfast of bread and marmalade and walking the dog? Or Camarón de la Isla driving a city bus or ushering at a theatre? A genius, by his very nature usually is a strange person, extroverted, nasty at times, crude once in a while, edgy, careless and shy. This is how I imagine "El Mellizo" when I glance at the only infant photograph of him, with his sickly aspect, but emanating sensitivity and delicacy in his slightly sad gaze.

A famous *cantaor* por malagueños, without coming from the land of Juan Breva (nor did Chacón), "El Mellizo" left the cante a legacy of several styles of *siquiriyas* as well as different types of *soleares*. He is credited with the cante por *tientos*, the solidification of the cante por *alegrías* and a couple of styles of *tonás*. But none of this compares with the creative

genius of the *malagueña doble*, fed by liturgical music. Curiously, neither El Mellizo, nor Chacón was from Málaga, yet they remain the most prestigious and famous malagueños of all time.

On the 30th of May, 1906 as the result of tuberculosis and at the age of 58, the pathetic cry of this scrawny gypsy was silenced forever. Had he had access to a piano, he would have been remembered today on the nine o'clock news with an homage commemorating the 80th anniversary of his demise. Unfortunately, T.V.E. (Spanish National television) still pays no heed to flamenco, which is as important to Andalusians as the figures of Beethoven or Mozart are to classical music lovers. T.V.E.--as it demonstrated in that miserable program "Un, dos, tres"--still considers our art to be the peculiar language of Andalusians drunk on ethyl alcohol. Perhaps by the time of the centennial of the death of this gypsy from "Cái" there will exist a different mentality in this important medium of communication.

THE GREAT CANALEJAS

[from: El Correo Andaluz, May 21, 1986; sent and translated by The Shah.]

by Antonio Bocia Vargas

I shall never understand how a *cantaor* of the stature of this man, and with creations which were the furor of his epoch, could disappear from the map of the "media", slip through the cracks, and pass unnoticed by the flamenco commentators of radio and the press.

In bygone times, in the golden age of cante, there were neither microphones nor press to speak of *cantaores*. Alone, with a few fliers that they themselves distributed the day before the show, they advertised themselves, and more than a few peasants used these fliers to roll cigarettes due to the scarcity of rolling paper.

Today, hundreds of aficionados ask us about these artists, and we cannot understand the reason for the silence [on the part of the media] with respect to these great artists, when commentators talk and talk and won't quit talking about others who left nothing recorded and about whom no one, absolutely no one can recall anything with certainty, not even by oral transmission.

In the year 1934, specifically in the fair of la Puebla de Cazalla, the first microphones and loudspeakers of the epoch were installed. From these was heard, with the volume of new technology, a *canción por bulerías*, a creation of Canalejas de Puerto Real, a *cantaor* who was unknown up to that time, but who made himself so popular with that song that the public made it their own. So frequently was it sung that the newspaper El Liberal ran one "help wanted" ad which read: "Maid wanted, indispensable requirement: that she does not know how to sing "La Roera."



CANALEJAS DEL PUERTO REAL

This cantoor knew all the cantes. He was a well-rounded cantoor, which was appreciated in those days. I have a recording he made with a great spread of cantes; Huelva, Los Puertos, Málaga, ending with:

"And so for beautiful ports,
Barcelona and Cartagena."

And what a beautiful and deep cartagenera this is! I repeat that we aficionados wonder about the silence toward these cantaores of the Golden Age in which Canalejas was one of the most outstanding.

NEWS FROM SPAIN

CAMARÓN DE LA ISLA SERIOUSLY HURT IN A TRAFFIC ACCIDENT



[from: Diario de Jerez, Oct. 18, 1986; sent by Tío Paco; translated by Paco Sevilla]

Two dead, five badly hurt and one slightly injured was the result of a traffic accident that happened at three in the afternoon yesterday, at the Tres Caminos crossroads in Chiclana. It was a head-on collision between two vehicles and the involvement of a third that was traveling on the same road, on National Highway 304 between Cádiz and Barcelona, just 75 kilometers from Cádiz.

The two vehicles that hit head-on were a Ranger Rover from Cádiz, driven by 35 year old José Monge Cruz "Camarón de la Isla," and a Seat Panda driven by Emillón Villalobos González of Chiclana. These two vehicles hit a Ford Fiesta driven by Juan Luis Sena Braza from Cádiz.

While Camarón de la Isla was seriously hurt, the other two drivers were killed in the accident. Also seriously hurt were Dolores Montoya Jiménez, 26 years old and the wife of Camarón and the children of the couple--5 year old Gema and 2 year old Kucio--as well as the passenger in the Ford, 28 year old Fernando Benítez García. Another child of Camarón's, Juan Luis, seven years old, suffered slight injury.

Camarón de la Isla, admitted to the Social Security Hospital in Cádiz, suffered head wounds and a fractured wrist, while his wife had a crushed cervical vertebra and a fractured pelvic bone.

MORE ON THE MARIO MAYA DANCE THEATRO PRODUCTION "AMARGO", BASED ON A TALE BY GARCIA LORCA

[from: El País]

by Roger Talas

Mario Maya in *Amargo* encounters a challenge both risky and fascinating--endowing flamenco with drama. His dance is dignified and earthy. He achieves in the three duets (*Amargo y la Madre*, *Amargo y la Amante*, and *Amargo y el Caballo-Muerte*) a reciprocal intimacy which allows the spectator into the universe closed by gypsy tradition.

The surprise was José Greco, Jr. His powerful stage presence, his elastic and powerful leap, his Apollonian looks with tragic-heroic allowed him to take over from the first moment of his appearance. The pas de deux with Mario Maya was a perfect formal exercise. The contrast between the mature dance of Maya and the powerful earthiness of Greco, Jr. convey all the idea of the plot along with the sensitive charge of a dance of high quality.

When the mother sings to the child, all of a sudden we are drawn near to the Lonquian atmosphere created by the premonition of tragedy. The night scene, starry, with a full moon against the leaden indigo of the night in the Sacromonte provides the ideal setting for the final numbers. The groups arranged in diagonal lines and steps in unison, clothé effectively an *Amargo* who manages to move all of time with his movements.



SCENE FROM AMARGO. MARIO MAYA LEFT AND JOSE GRECO JR.

WINNERS OF THE NATIONAL CONTEST OF FLAMENCO ART AT CORDOVA ARE ANNOUNCED

The two most important prizes of the festival were withheld due to the lack of qualified contenders.

In cante, José Soto Soto was awarded the "Mercedes de la Serrneta" prize for soleares, polos, cañas and serranas, as well as the "Pastora Parón, Niña de los Peines" for bulerías, tientos, tangos and peteneras. The "Antonio Chacón" prize for granafñas, medias granafñas and fandangos de Huelva went to José Castellanos "El Séneca."

In baile, the "Juana la Macarrona" was awarded to Anuncia-cion Rivera "La Zoná"; the prize "La Malena" to Maria Rosario Zejada "Saló"; the Pastora Imperio" went to Juan Navas Salquero,

and the prize "La Argentinita" to Imaculada Aguilar.

In toque, the "Ramon Montoya" was won by J.A. Rodríguez Muñoz and the prize for accompaniment went to Manuel de Palma and to Quique Paredes.

NEWS FROM NIMES, FRANCE

Father Federico Perez Estudillo who has been afficiating a flamenco mass in Nimes has received permission from the church authorities to take a cuadro flamenco to the Vatican in order to perform for His Holiness the Pope. Today Rome, tomorrow Mecca.



ESCUELA DE DANZA ESPAÑOLA

OFRECE LOS CURSOS DE:

Baile folklórico español
y flamenco

INFANTIL Y ADULTOS

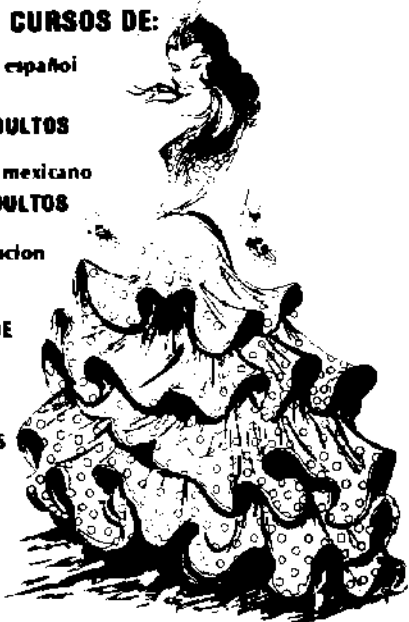
Baile folklórico mexicano

INFANTIL Y ADULTOS

Grupo de iniciación
artística

PARA NIÑOS DE
4 A 6 AÑOS

Aerobics
PARA DAMAS



INSCRIPCIONES ABIERTAS A PARTIR DEL LUNES 15 DE SEPTIEMBRE

TURNO MATUTINO Y VESPERTINO

BULEVARD MINO IVAREZ No. 1990 LOCAL 6-B
PLAZA UNIVERSIDAD

Directora: Ma. Magdalena Cardese

FLAMENCO GUITAR

1985 MANUEL BELLIDO (GRANADA)

Machine Tuners - New Condition - Very Loud

ORIGINAL PRICE \$2000 - MUST SELL!

Taking Offers

Paco Sevilla (619) 282-2837

P.O. Box 4706, San Diego, CA 92104

DANCE STUDENTS' CORNER

by Nanette Hogan

This is my first article for Jaleo in what I hope will become a regular feature. As a student of the dance for several years, I have discovered that information is sometimes very hard to come by. I hope to address, in this column, information valuable to dance students. I emphasize student here. Much of what I will cover here will be common knowledge to professional dancers, but I feel that many readers of Jaleo are on the student level, and the type of information they need never seems to get covered. If you have information to add, or corrections to make, please don't hesitate to contribute. Write to me care of this magazine, and your information will be included in the next column.

A Study Trip to Spain. Part 1: Madrid

Okay, you've been studying for a while, now, and you want to see the beast in its lair. On both sides of the Atlantic, you will hear that there is very little good flamenco anymore; it's only for tourists, the pure stuff mostly died out years ago. Everyone from Donn Pohren to James Michener to the self-appointed ethnic police cum aficionados will tell you so. If you believe them, you will become completely negative and depressed --so don't. We can't buy a return ticket to the past.

Most likely you will land in Madrid. Most likely you will have heard of Amor de Dios dance studios. But there's lots more to flamenco in Madrid. For the benefit of those about to embark on their first flamenco study trip, then, I list below all the names and addresses I have discovered so far, along with my comments.

Dance Classes

Amor de Dios, Calle Amor de Dios, Madrid-14. Tel. 4673690. Metro Stop: Antón Martín. The most well-known studio among American dancers. Probably also the cheapest and most run-down. The justifiably famous Ciro teaches here, as well as many other famous dancers (such as El Güito), who teach us their performance schedules permit. As dance is an international language, you will be able to follow along in class. However, getting by the old biddies guarding the front desk is difficult if you don't speak any Spanish. You'll be asked which class you're taking-but you're not allowed to go wandering in to try and find the right class for you, without having some teacher's name to start with. There's not much in the way of posted schedules either, as they change all the time. I finally solved it by just blending in in past the desk as classes were letting out, fading into the bustle and confusion. Once I got in, there was a bulletin board announcing changes and advertising classes, and there were quite a few students who were willing to answer questions about who was teaching and when.

Many teachers begin a choreography in September and don't finish it until June. You may be better off arranging private classes than trying to jump in and pick it up halfway through, unless you pick up very rapidly.

Mercedes y Albano, Plaza Tirso de Molina 20-bajo, Madrid-12. Tel. 230-51-02. Metro Stop: Tirso de Molina

Nacho's Santa Isabel, 9, Madrid-12. Tel. 2273218. Metro Stop: Antón Martín.

Estudios Calderón, Calle Atocha 21, Madrid-12. Tel. 239-00-67. Metro Stop: Sol.

Estudios Madrid, Calle Ballesta 6, Madrid-13. Tel. 222-13-47. Metro Stop: Callao.

Estudios Libertad, Calle Libertad 15, Madrid-4. Tel. 222-84-40. Metro Stop: Chueca.

Equipment

Castanets

Victor Galiano, Lanuze 25, 28028 Madrid. Tel. 246-55-06. Hand-finished fiberglass castanets. Expensive but worth it.

Costumes and Accessories

Menkes, Mesonero Romanos, 14, Madrid-13. Tel. 232-10-36.

Shoes, costumes, mantoncitos, fabrics; very large selection.
Piruetta, Amor de Dios, 14 y 17, 28014 Madrid. Tel. 468-54-59, or 230-34-12. Costumes, castanets, earrings, etc. Very helpful owner, speaks English.

Costumes, Shoes, Mantoncitos, Flowers, Fabric
M. Gil, Carrera de San Jeronimo, 2, Madrid. Just off Plaza del Sol. Tel. 221-25-49. Mantones and mantoncitos, cordobés hats.

Shoes
Gallardo, Calle Cabestreros 10, 28012 Madrid. Tel. 227-01-00, or 227-45-20. Custom-made flamenco shoes. Recently doubled in price (\$40 in April '85, \$79 in Oct. '86), due to drop in American dollar combined with Spanish inflation. Be sure you leave time to come in for a fitting after the shoes are started (one or two weeks later). Try them on again carefully when they are finished. Leaving a drawing of your foot almost never seems to work.

Casa Maty: see above.

Menkes: see above.

Tablaos
Cafe de Chinitas, Torija 7, (Centro), Metro Stop: Santo Domingo. Tels. 248-51-35 or 248-51-69. Expensive and touristy, but if you want to see the legendary "La Chunga," this is where she works.

La Venta del Gato, Avda. de Burgos, 214 (km. 7.700). Tels. 776-60-60 or 202-39-21. I remember a wild late night taxi ride with Teo and Isabel Morca trying to find this place. It's about halfway out to the airport from downtown Madrid. Worth searching out--mostly singers, with one or two good dancers. Definitely not tourist oriented--it's too far out of town and hard to find.

Arco de Cuchilleros, Cuchilleros 7, Madrid. Near Plaza Mayor. One of the cheaper tablaos in the central city area.

Corral de la Moreria, Moreria 17 (La Latina). Metro Stop: Opera. Tels. 265-84-86 or 265-11-37. Beware of ordering food here--very expensive.

Las Canasteras, Barbieri 10 (Centro). Metro Stop: Chueca. Tels. 231-81-63 or 232-30-19.

Corral de la Pacheca, Juan Ramón Jiménez, 26. Tels. 458-11-13 or 458-26-72.

Peña Flamenca La Carcelera, Monteleon, 10 (sotano). Tel. 200-94-69. No dancers, last I heard, guitarists and singers only.

Torres Bermejas, Mesonero Romanos 11. (Directly across the street from Menkes). Metro Stop: Callao. Tels. 232-33-22 or 231-03-53.

Tablaos in Madrid come and go with some frequency. It is best to check the "Guia del Ocio" a little guide to the weekly doings in Madrid available at news kiosks. Also listed there will be concerts, zarzuela performances and festivals.

Dann Pahren, in his recently updated *Art of Flamenco*, (4th ed., 1984), lists two small tablaos (no dancers) in Madrid. I do not know if they are still in existence. Such small, non-touristy establishments probably can't afford to advertise in the "Guia," and you will probably only be able to find out about these small establishments through talking to other dancers, guitarists and aficionados. The two listed are:

Cafe de Silverio, Calle Malasana 20. Metro Stop: Bilbao.

Cafe el Burrero, Calle Arrieta 7. Metro Stop: Opera.

Next time: Part 2: Studying in Sevilla

INTERNATIONAL SUMMER COURSES

AUGUST 3-16, 1987

Baile Flamenco:

Course #1 -- Caña and Bulería de Jerez; taught by Angelita Gómez.

Course #2 -- Taranto and Soleares; taught by Teresa Martínez de la Peña.

Each course costs 20,000 pesetas or 36,000 pesetas for both. Two hours of teaching in groups at an intermediate level.

Guitarra Flamenca:

One hour private lesson per day at any level with free selection of material. Taught by Jose Luis Balao and Manolo el Carbonero. 20,000 pesetas.

Reservations can be made through June 30 by sending 5,000 pesetas (non-refundable) to: Cátedra de Flamencología, Cursos de "Flamenco de Jerez", Apartada de Correos, 246, 11480 Jerez (Cádiz), Spain.

FLAMENCO SHEET MUSIC

BULNAS DE LUCIA

Guajiras de Lucia by Paco de Lucia, licensed edition, Arrangement by Michael Haas. Gitarren-Studio Musikverlag, E. & M. Haas, D-1000 Berlin 31 (West), Blissestr. 54, West Germany, \$3.50 +p&p.

I must admit to being somewhat skeptical about flamenco sheet music. I have been playing for some 28 years now, and in that time I have run across only a handful of accurately notated publications, although the catalogs abound in listings. As a student of Edward Freeman I learned to read, write, and appreciate accurately transcribed flamenco sheet music. To this day 90% of the best material I have was written down by Freeman. I transcribed most of the rest of the collection myself. The decent commercially available sheet music is so limited that I will list it here. First, there are the Hansen collections of Sabicas and Escudero pieces. Next, there is the out-of-print Hansen collection of Carlos Ramos pieces transcribed by Edward Freeman. Then, there is the Southwest Waterloo publication of my transcription of Panaderos Flamencos by Esteban de San Lucar. Finally, a collection of pieces by various guitarists has recently come out of Japan. These look pretty accurate, but I haven't had time to examine them closely. (This collection is available from Guitar Solo, 1411 Clement Street, San Francisco, CA 94118, (415) 386-0395. The price is around \$30.)

It was with great pleasure, therefore, that I read through the Guajiras de Lucia and compared it with the recording on "Fantasia Flamenca de Paco de Lucia," Philips 843 198 PY. I can enthusiastically recommend it to all as an excellent transcription. The notation is pretty accurate--including a picado run near the beginning which is taken by Paco at lightning speed and sounds terrific but is out of compás (so what?). The edition is professionally engraved and liberally fingered for the left hand. The measures are numbered for easy reference to the cifra notation which is presented after the sheet music rather than a line at a time underneath each line of the music notation. This presentation is sure to please most guitarists, since most players have a definite preference for either cifra or standard notation and have little use for the alternate method.

There are very few criticisms I would make of the arrangement. It would have been nice to have some explanatory notes about whether the fingering was done by Mr. Haas alone or by Paco de Lucia and which recording was used as the basis for the transcription. Measures 21 through 24, although conveying the correct notes and time values, are unnecessarily written out of compás. This is a minor annoyance which will not prevent a capable player from getting the correct idea of what is to be played. Finally, I'm a little doubtful about a few of the sparse three note chords which are indicated. Perhaps these are correct, but my experience tells me it is likely that where a common left hand fingering of a full chord is available, most flamenco guitarists will set the chord and play all of the notes

THE FRAME STATION

The Finest in Custom Picture Framing

20% DISCOUNT

TO ALL MEMBERS OF JALEISTAS

1011 FORT STOCKTON DRIVE OWNER TOM SANDLER
SAN DIEGO, CALIFORNIA (714) 298-8558

(Hillcrest/Mission Hills area)

that are reasonable and appropriate. I will reserve judgment on these until I have listened to the recordings many times. Here, again, some explanatory notes would have been helpful.

All in all, Guajiras de Lucía is an extremely welcome new addition to my collection. I highly recommend it for yours.

by Jerry J. Lobdill

PERCUSSION FLAMENCO AVAILABLE

Michael Hass, of Germany, is now offering the meticulously transcribed and notated "Percusion Flamenca", a zapateado by Paco de Lucía. It is written in both standard notation and tablature. He claims that this version is licensed and copyrighted by Gitarren-Studio (Eleonora and Michal Hass). If you can't find the music in your local music store, you might contact them at D-1000, Berlin 31 (West), Blissestrabe 54 West Germany.

Percusion flamenca

MUSIC:
Paco de Lucía

FLAMENCO IN SAN ANTONIO

[from: The Express News (San Antonio, Texas), Oct. 12, 1986; sent by George Ryss]

by Ed Conroy

The staccato rhythm of wooden heels meeting stone floors will again resound through San Fernando Cathedral this Sunday when Timo Lozano and his National Spanish Dance Company perform a second "Misa Flamenca."

The Flamenco Mass Lozano performed this year on Palm Sunday, was the first liturgy of its kind in the United States and generated interested responses at national as well as local levels, according to the Rev. Virgil Elizondo, rector of the cathedral and co-celebrant of the original Mass.

Elizondo was joined in celebrating that Mass by Archbishop Patrick Flores, who made a special point of reminding his audience that his own Aztec ancestors had a tradition of sacred dance, which was never allowed into the sanctuaries of the church. It was time to let sacred dance into the church again, he said.

This Sunday's Flamenco Mass will begin at 5 p.m., as part of San Fernando Cathedral's weekend celebration of the "Fiesta de las Americas," one of an increasing number of festivals that have come to characterize the cathedral's growing public presence downtown.

Sign of acceptance

For Lozano, this second Flamenco Mass is both a gratifying sign of the acceptance of his initial effort and an opportunity to artistically expand upon his original work.

"In this Mass there will be a few dances that we did not include at first," says Lozano, a Galveston native raised in San Antonio whose 23-year career has taken him around the world with the likes of José Greco and María Benítez.

"I will dance to the 'Pater Noster,' the 'Our Father,'" he says, "and the choir will sing 'La Caña,' an old flamenco song, as an introduction to our dance at the 'Agnus Dei.' ('Lamb of God') prayers."

Elizondo adds that "In Catholicism we believe our Lord is actually present on the altar in the species of bread and wine, and so Timo will dance to the blessed sacrament just before it is presented to the people."

Spiritual connection

"There is a spiritual connection that happens when we dance in the Mass," Lozano said, "and I think 50 percent of it is the setting itself. If we were presenting a show in Beethoven Hall, for example, we would be pushing the energy out at the people. Here, the energy is coming into us."

Joining Lozano in the Mass will be the members of his company, comprising Cynthia Salazar, Sylviana Perello, Adriana (who prefers to be known by her Christian name only), and José María Perello, the very talented flamenco guitarist who performs at Olé Restoran & Cafe in Fiesta Plaza.

Lozano's wife, Linda, herself a fashion model and actress with considerable experience in staging public events such as fashion shows, also works closely with him in taking care of the many small details required to successfully pull off the production.

Contributing musically to the Mass will be the San Fernando Choir under the direction of Mary Esther Bernal. The liturgy will take the form of a traditional High Mass sung in Gregorian chant, using the score of the "Misa Angelis," or "Mass of the Angels," one of the best known Gregorian works.

Although he has been working with Lozano in developing this second Flamenco Mass, Elizondo will not be able to serve as celebrant, due to a prior teaching commitment in New York. Bishop John McCarthy from Austin has agreed to serve in Elizondo's stead.

Innovation Masses

Viewed in a larger context, the Flamenco Mass is one of several innovative approaches to liturgy that Elizondo has pioneered during his tenure at San Fernando Cathedral. Each Sunday at 10:30 a.m. the cathedral holds a solemn High Mass sung in Latin, and has held Mariachi Masses and Conjunto Masses as well.

"In our work we have followed the directives that were clearly stated in the papers that came out of Vatican Council II," says Elizondo. "We see this as an enrichment of Catholicism, a marriage between the church and the artist, which have been too long divorced."

For Lozano, the Flamenco Mass is a means by which he feels artistically reconnected with the very roots of flamenco itself. "The very earliest flamenco dances in Spain were religious; spiritual rituals," he says. "The gypsies themselves entered Spain along the pilgrimage route from Northern India, and claimed they were descended from the Egyptians who had made the nails used to crucify Christ."

While the image of a proud male dancer surrounded by three gypsy women may be an unusual one to see within the confines of a cathedral, there is no doubt but that Lozano intends to use his artistic intensity to amplify the feelings of religious emotion that arise in the course of the celebration of the Mass.

"We clear the mind of all thoughts and just allow the emotions to pass through," he says.

Elizondo adds "This is a show, but it is not one in the sense of entertainment. It evokes the participation of the faithful and ultimately uplifts them."

FLAMENCO MASS WEAVES MUSIC INTO CEREMONY

[from: The Express-News, Oct. 13, 1986; sent by George Ryss]

by David Anthony Richelieu

The Catholic Church for centuries has embraced and fostered the arts—sculpture, architecture, painting, music, literature, poetry and dance.

The expression of these gifts within the church building itself gives thanks to God for the artistry and creativity he has given us.

With those words, the Most Rev. John McCarthy explained to an overflow standing-room-only crowd Sunday evening why it was so appropriate that a Misa Flamenca or Flamenco Mass be offered in San Fernando Cathedral.

The occasion was the second such Flamenco Mass at the cathedral and featured Timo Lozano and his dance company.

The mixture of fiery and emotional flamenco dance with the



TIMO LOZANO IN HIS MISA FLAMENCA

solemn ceremonies of the Catholic liturgy was obviously very well planned.

Lozano had worked with the cathedral's rector, the Rev. Virgil Elizondo, on details of the special liturgy. When Elizondo learned he had to be out of town the day of the Mass, he called and asked the Austin bishop if he would preside.

McCarthy has a special love for San Fernando because of its pre-eminent place in the history of the church in Texas and because he feels it proper that the cathedral, which is such an important symbol of the archdiocese, also be such a center of a living liturgy.

The Mass, which was in Spanish, English and Latin, included excellent singing by the cathedral choir under the direction of Mary Esther Bernal.

The flamenco dancers--Lozano and three female partners--began by entering the cathedral in procession, did a brief dance with the troupe beginning with outstretched arms in the fashion of a cross. They then left and the Mass proceeded.

After the reading of the Gospel, Lozano did a dramatic dance tribute with a book of Holy Scripture.

Perhaps, the most fitting events occurred at the Offertory where the women dancers came presenting the water, wine and the ciborium of hosts in preparation for the Liturgy of the Eucharist and Holy Communion. The women dancers were Cyntia Salazar, Sylviana Perello and Adriana.

Lozano starred in a well-done and very intense dance to the "Agnus Dei," the only work actually keyed to the musical part of the Mass.

Each dance was appropriately brief, properly refined and dignified--wholly cognizant that this was not mere entertainment but part of the church's most holy act of worship.

The concluding celebratory dance at the end of the Mass was long enough to feature a short routine by each member of the troupe and featured more-dramatic and fast-stepped routines, which earned an enthusiastic round of applause led by the bishop himself.

Perhaps this event was a bit on the cautious side in terms of mixing performance and liturgy, but it showed a profound respect by the artists for the setting and the events in which they were participating.

It was another of the many surprising and wonderful events that happen at San Fernando Cathedral with increasing frequency.

REACTIONS TO FLAMEDCO MASS

Dear Mr. Ryss,

We thought you might be interested in the reaction to my presentation of the Misa Flamenca in San Antonio.

I am just sorry we could not obtain copies of the comments made by some of the listeners on our radio talk shows. The remarks were very interesting.

I don't recall any other dance company creating such a stir on the local scene.

On the other hand, The Timo Lozano National Spanish Dance Company has been requested to perform the Misa again on April 12, 1987. And the suggestion has been made that this ceremony be performed during the Pope's visit to San Antonio next year.

Sincerely,
Gil Garcia
Associate, Timo Lozano
National Spanish Dance Co.

Dancing in the Aisles is Not Churchlike

[from: San Antonio Light, Oct. 22, 1986]

by Edward B. Grothaus

As a life-long Catholic, I find it simply amazing that our local archbishop gives his approval to such entertainment as a "Flamenco Mass" at San Fernando Cathedral. (Ref: The Light, Oct. 10.)

One should recall that the Lord did throw the moneychangers out of the temple for desecrating the house of God, and the same should be done with such ridiculous behavior in church as dancing on the altar and in the aisles.

How far have we gone?

Editorial

Dear Sir:

I found Mr. Edward B. Grothaus' letter (Oct. 22), reference to the Timo Lozano National Spanish Dance Company *misa flamenca* at the San Fernando Cathedral very interesting.

Of course, we are all blessed with our own view of things, and Mr. Grothaus has expressed his opinion validly and clearly. I, on the other hand, attended the mass and did not find it offensive at all. I think that religious expression through serious dance is just as acceptable as is religious expression through song and music. The *misa flamenca* is an age-old ritual and is not meant to be disrespectful to the Church or to God.

Also, perhaps I missed something, as I did not see any dancing on the altar. In front of the altar on a platform and in the central aisle, yes. On the altar, no.

Gil Garcia

Noise Makers in Church Can't be Norm

I couldn't agree with Edward B. Grothaus more in regards to the flamenco mass.

Earlier this month, I went to Our Lady of San Juan, San Juan, Texas, and when these people in costumes come down the aisle singing and dancing with their noise makers, it was too much for me.

I will never go back if this is going to be a part of their mass.

Where will it end?

Nora F. Lopez

Appalled Over 'Jazz Band' Mass

I concur with Edward B. Grothaus in his letter regarding flamenco mass at San Fernando Cathedral.

Although I am Episcopal, I witnessed a Happy Jazz Band communion service with the priest snapping his fingers in time by the altar. This occurred at a prominent Episcopal church some time back, and I was appalled at this behavior.

Fred C. Dickey

COMPANIA DE ARTE ESPAÑOL DANCES HIGH IN SPIRIT & FLAIR

[from: The Sunday Express-News (San Antonio), Sept. 28, 1986; sent by George Ryss]

by Ed Conroy

When an old friend looks better and fitter than usual, the occasion calls for compliments.

"Canela Fina," Saturday night's concert at Beethoven Hall by La Compañía de Arte Español, was just such an occasion.

In what was no less than the most dramatically original program the company has presented in the last two years, this troupe demonstrated a renewed flair for intelligent showmanship, highlighted by moments of intensely concentrated artistry.

Adding most noticeably to La Compañía de Arte Español's new "look" was a wide variety of highly colorful costumes designed by artistic director Carmen Linares, "La Chiqui."

As is the custom in their concerts, "La Chiqui" devoted the program's first half to a presentation of Spanish regional dances and classical Spanish solos, followed by a traditional cuadro flamenco after the intermission.

From the high-stepping and high-spirited opening "Castilla" to the flirtatious "Muñeiras" and technically demanding "Gigantes y Cabezudo," the company provided a fair sampling of traditional peasant dances done with bravado and flair, if not exacting precision.

If anything, some individual dancers seemed to get so carried away by their exuberance that a concluding one-legged stand might wobble a bit or a scarf would come undone in mid-dance. With a bit more performance experience, these wrinkles will undoubtedly smooth.

After seeing Rocfo's scintillatingly powerful solo, "Leyenda," in which her electric-blue dress seemed a capacitor for a strong charge of direct current, I could not help but feel this was a program worth repeating for a larger audience. With an unusual combination of lyric grace and tempestuously powerful footwork, she breathed an impatient passion and longing into every extended arm and turn.

Idar Mendoza, too, seemed to assume a new, even more fiery but more engaging persona in her classical solo, "Mirada," in which she displayed tremendous virtuosity with a bright red fan.

This is the sort of show that deserves a longer run.

FLAMENCO IN BOSTON

by Nanette Hogan

The resident troupe here in the Boston area is the Ramón de los Reyes Spanish Dance Theatre. Last September they produced a full scale production of "Carmen," with 25 singers, dancers and guitarists, with sets and costumes from Spain. In March, they plan a joint concert with Sabicas, combined with a full-scale production of "El Amor Brujo." Choreography will be by Ramón de los Reyes with assistance from Antonio de Córdoba, currently visiting here from Mexico City.

An intensive four-week seminar is planned for this coming May and June. Last year, a sequiriyas with mantón was taught

by Ramón, and a caracoles with fan was taught by Clara.

Clara will also be teaching a one day workshop at an Oriental dancers seminar by Azziza productions scheduled for February.

Currently, on-going classes are available in four places in this area: The Boston Conservatory (Clara Ramona), The Ramón de los Reyes Spanish Dance Theatre Studio (Ramón and Clara), Expansions Dance Studio on Park St., and at Salem State College in Salem, Mass.

In November, José Greco appeared here, for one night only, in a lecture demonstration. Unfortunately, I could not attend, but I have heard that the show will be back in April.

Off and on, Sancho Panza's restaurant on Boylston St., in the heart of Boston, has a flamenco show one night a week. The guitarist is Agustín de los Reyes, who appears with his dancer-wife, Amalia. Sometimes guest artists sit in.

Tango Argentino was a smash sellout during its short run here in November.

Anyone with news of flamenco doings in New England is requested to call me so I can report it here. (617) 497-8080.

FLAMENCO IN THE BAY AREA

FIRST OF IT'S KIND

by Iris Miller

For once, those of us in the throes of learning the wonderful art of flamenco dance have been given an opportunity to put our long hours of hard work and study to the test. Under the tutelage and direction of Raquel Lopez, flamenco dancer, choreographer and teacher, a student recital was given. Ms. Lopez began rehearsing in the fall of 1985 and, to date, is the only San Francisco Bay Area teacher known to work on and produce such an endeavor.

Fifteen students were featured in this very professional "student recital" at the Marin Community Playhouse on July 26th. They were backed up by Roberto Zamora, canta, Augustin Quintero and Juan Moro, guitarra, and Sara Olivar, palmas; Sarita Ayala was the evening's guest artist.

The first half of the program, garrotín, caracoles, tangos de Málaga and alegrías, were all choreographed by Matilde Coral under whom Ms. Lopez has received the majority of her dance training in Spain. The garrotín and alegrías truly brought out the varied qualities seen in the "antigua" style that Ms. Coral is noted for. In the garrotín there is the joy of youth and the charm of coquettishness, whereas the alegrías searches further to display more depth of the lyrical "antigua" style.

The caracoles, performed by Sarita Ayala, and tangos de Málaga, danced by Alicia Farin, highlighted rhythmic show-stoppers that each soloist performed with fine agility and style, showing yet another aspect of Ms. Coral's choreographic talents.

The second half of the program began with another dance using abanicos (fans), danced by Emilia Lorca and Carolina de la Plata in the romeras. Again, we saw the choreography of Matilde Coral. It was joyful yet full of sharp moves, performed with the clarity and ease that was seen in all of the dances.

This was followed by Ms. Coral's soleá, a rare beauty that Ms. Lopez pronounced with seven student dancers, bringing out both the gentle and piercing facets of this wondrous flamenco dance form.

Bulerías a dos guitarras was then superbly played by Augustin Quintero and Juan Moro and followed by Ms. Lopez' own choreography for soleá por bulerías. In this piece, one could see the intensity of the soleá blending into the thrill of bulerías in a mixture expressing the languidness of the "antigua" style, as well as other more forceful modern styles. This fabulous choreography was equally staged, as were all the other dances, by Ms. Lopez.

Ending the program, of course, was the Fin de Fiesta, featuring the entire company. Roses were showered on all the cast and a feeling of immense joy and satisfaction was felt. It was a tribute to the extensive labor and devotion given by Raquel Lopez to her students and the flamenco community.

Luckily, Raquel Lopez will be presenting another student recital in June 1987. She will be offering new flamenco dance courses on the tangos de Málaga, caracoles and guajiras, beginning November 4th at the Finn Hall Cultural Center in Berkeley and Pacific Ballet in San Francisco.

FERIA U.S.A.

by Iris Miller

In 1984 a small group of flamencas met together with the idea in mind of creating a home-based "Feria," based on the wonderful Feria de Sevilla that is celebrated every year after the Holy Week in April.

With that goal, the first Feria de Sevilla in Berkeley was born in May 1985. It was a magical affair held at the Unitarian Fellowship Hall at the corner of Cedar and Bonita in Berkeley and was enjoyed by over 100 flamenco enthusiasts. Sevillanas were sung, played and danced all day long from the moment the doors opened, and a program featuring the great guitarist and cantaor Agustin Rfos, nephew of the great guitarist Diego del Gastor. The event lasted one day, but it was a marvelous one. The Feria de Sevilla in Berkeley was such a huge success that it was decided by the original founders to top it with another great Feria in 1986.

Thus, meetings for the 1986 event began in the fall of 1985. Like the first Feria, this celebration would have to be another labor of love, strictly a volunteer effort. All monies, energy and time for the materials, site, food, drink, professional entertainment had to be donated as they were the year before. Once more the founding committee decided to donate all the necessary items. As with the 1985 Feria, the 1986 planning began with no budget at all as what money had been made from the 1985 affair was only enough to reimburse those who had already financed that year's event.

So, again, the planning got underway. Each founding committee member chaired a committee onto which volunteers were readily sought and found. A committee was formed for entertainment, hall/site finding, drink, food, publicity, decoration and clean-up; all of which were overwhelmingly demanding of time, energy and money. Unlike 1985, the 1986 Feria would bring about 200-300 lovers of flamenco, so much additional preparation and alteration awaited the steering committee. It was decided that authentic Spanish tapas would be offered at the next Feria, unlike the year before. Also, Cruz Luna would be featured along with Agustin Rfos to head the evening show which would be lengthened and include many other top Bay Area performers.

When the 1986 Feria arrived in May 1986 it was much grander and livelier than the previous one. Still at the same location, nearly 300 flamenco fans enjoyed this festive gala in an atmosphere so like that of the Feria de Sevilla, surrounded by flowers, colorful adornments opening into the Caseta de José Torres "Joselero" as well as the Caseta de Anzonini del Puerto, and tasting authentic Spanish tapas, sherry and cerveza, all the while engulfed in the sounds of flamenco which filled the joyful hall with the spirit and love that a true Feria brings.

Of course, the fiesta had to end. It did, but it will never be forgotten; so gay and full of life as it was. In that end it was a great success. However, a budget was also created from the proceeds to bring another Feria in 1987; but in order to create the same magic the Feria steering committee must ask for your help. The preparations must begin immediately for another Feria and it can only happen with your contribution of time and energy.

The Feria steering community hopes that if you were at the Feria de Sevilla on Berkeley or if you were not and would like to go to one in 1987 that you will contact us at the address given below. We desperately want the Feria to live on, but we can only do it with your strong support.

Gracias amigos y Vive la Feria!

Iris Molinero
3135 King St.
Berkeley, CA 94703

FLAMENCO FOR SENIORS -- OLÉ

by Mary McConnell

Is it all over at 60? What if you are over 60 and want to learn flamenco? I started a class in flamenco at the Highland Senior Center in Albuquerque, New Mexico. I discovered a lot of interest among this group and exploded a lot of myths about aging in the process.

Nina Gardner, age 66, for instance, is not living in the past. She, like others in the class, speak of the stress and hard work

of their early life and the lack of opportunity for creative expression. Nina raised a family and worked with her husband in Oklahoma. Now -- she does what she always wanted to do -- she dances. Nina takes dance classes at the center in tap dance, belly dance, folk dancing, everything. When I started my flamenco class, she became an enthusiastic learner, even looking Spanish with her long dark hair and gypsy skirts. She performs folk dances at senior centers, day care centers, shopping malls, nursing homes, political rallies and community events. Here is one myth exploded: that a senior dancer has no place to perform. They have more opportunities than anyone you know. Perhaps no pay, but still, they are performing their dance. Nina never says "I can't," or "I'm too old."

Ruth Swanson, still beautiful at age 80, is a retired professional ballet dancer. At age 23, Ruth was Premiere Danseuse at the Chicago Civic Opera Ballet. She saw famous flamenco dancers when they came to town. Argentina danced on her stage in 1929 and collapsed and died after the performance. Ruth often danced in Carmen, using Spanish gestures with her ballet. Ruth started to study flamenco at age 60. She found she had more stamina than many of the younger women, who were burdened with child care and other responsibilities. Here another myth is laid to rest! Ruth believes older dancers bring more expression to the dance, and her dancing verifies this.

Phyllis Heinz raised 17 children in her youth. Small wonder she never had the opportunity to learn flamenco. She saw Jose Greco and always wanted to learn the dance. Shirley Thom raised a family and was unable to study dancing. Lucille Gustafson is another who always wanted to study dancing but was raising a family. In those days the daughter studied ballet, but not mother! Lucille had a taste of dancing in a chorus line in high school -- some 40 or 50 years ago. When her husband retired they traveled in Spain and developed an appreciation of flamenco. So, there she was, in my class! She has home movies of juergas in Spain.

A local television crew photographed our class for an educational channel program.

Yes, the class did learn the steps to the tangos that I choreographed for them. Tangos is a smooth, simple, expressive rhythm to start with. Please, no sevillanías--too fast and too complex. Older dancers can learn but they also need to experience success. The more complex steps can wait. I never found out how long they had to wait as I had to leave the group for a family move back to Tucson, Arizona. I was unable to find a teacher replacement.

I would like to encourage dancers to share their talents with older people. Over 50 or 60 or 70 -- they bring a life full of experience to the dance and benefit from it all the more. Flamenco is philosophical. Who else can understand this more than the sturdy survivors of life's traumas and experience.

Admittedly New Mexico is a good place to start. This high up community next to the Sandia Mountains is alive with the air of flamenco. Eva Encinas teaches flamenco classes at the University of New Mexico. Maria Benítez dances only an hour north in Santa Fe. The residents of Albuquerque have been exposed to good flamenco. Many New Mexicans heard the beat of flamenco in a Spanish childhood. However, anywhere would be worth a try.

Older limbs do need protection. I stressed arm work, palmas, and was planning to use castanets. However, the group enjoyed the footwork and I ended up throwing caution to the wind and teaching footwork right from the beginning. Certainly long practice sessions of footwork should be avoided. Sorbothane soles are scientifically designed to lessen the stress on feet and legs and should be worn. I did not have my group purchase anything, since I knew I might have to stop the class. They were eager: shoes, costumes, they want the works. Many senior centers do have money for things like costumes, so that groups can give public performances.

There are modifications that need to be made in the dance for the older dancer. Footwork, for example, is less stressful if body weight changes are rapid and frequent. One good technique for loosening older arm joints: Bend over and let the arms dangle for a few minutes, then dangle into ever increasing circles. A few older men, the few drop-outs from the class, seemed to have special difficulty with wide arm movement. In warm-ups I didn't use "pliés" as knee problems are common in older people.

Extra benefits to the older dancer are a greater sense of posture, using Alexander Technique methods, and Yoga breathing

to increase well-being. The class also enjoyed improvising after the regular teaching, a chance at creativity.

The crucial benefit is the enjoyment of the dance, a benefit that knows no age. As one of the women in the class says, "This opens up a whole new world!"



Back Stage Back Stage Back Stage Back Stage

BACK STAGE...

WITH BALLET MADRID

by Jeanne Zvetina

Suffering jet lag and flamenco saturation after three solid days of the spectacular "Flamenco Puro" in New York, I was hardly enthusiastic about dragging myself to the East County Performing Arts Center for the Ballet Español de Madrid on November 18. It seemed so anti-climactic. I was in for a surprise.

The company was so well-trained and fresh that I was shaken out of my stupor. And about twenty minutes into the show, I was jolted by a flash of *deja vu* -- half-a-dozen of the dancers, including the lovely and exciting Carmen Villena, I had just seen on the videotape of Antonio Gades' "Blood Wedding". It was icing on the cake when Carmen Villena and Lario Diaz consented to be interviewed on stage after the show as the crew dismantled and packed the equipment:

JZ: I just bought the videotape of "Blood Wedding" and watched it yesterday. Tonight I suddenly realized that you and four or five others on stage were in the case of "Blood Wedding".

VC: Yes, there are quite a few of us.

JZ: Are you from Madrid?

CV: Yes -- where are you from?

JZ: Here -- but my mother was born in Mexico. This is the first time I have ever seen a dance "cooperative." You must be very proud of the quality you achieve. Have you known each other and worked together a long time?

CV: All of us were together in the Ballet Nacional with Antonio Gades. Gades was the director. He had a problem with Ballet Nacional and they let him go. We didn't think it was fair, so we all left with him and formed a cooperative company with Antonio Gades. That was the core of the movie "Blood Wedding", but after that things weren't so great among all of us, so we separated. He formed his own company and we formed ours.

LD: The idea of forming our own company and splitting from Antonio Gades was that we wanted to innovate -- to give a new

line to Spanish dance, not just in the theatre, but personality as individuals. This company is truly a cooperative. Apart from just dancing together, we all have responsibilities for the different aspects of a dance company, such as costumes, scenery, publicity, administration, etc. That's the way we all take care of the house. Those were our thoughts in forming a new company.

JZ: When you go to New York I hope you will be interviewed by the *New York Times* and get to explain about a cooperative company. On the whole, I feel dancers have little to say about their own destiny. "Blood Wedding" must have been filmed about five years ago, yet you all look just as young and vital.

LD: That's because we are very alive artistically. Within those five years we have put together four completely different programs of two hours each. We're living every day with the innovations in music, poetry and art -- all the new things going on in the world. That's what keeps us going. That's why we left Antonio Gades. We didn't want to continue doing "Blood Wedding" for five years. We wanted new challenges. The life of a dancer is very short and you have to do a lot in that time. The greatest thing a human can do is give something back to humanity. This is what gave birth to this company. We feel an obligation to give something back.

CV: Excuse me now. I must leave. I'm in charge of costumes and have to take care of the packing.

JZ: Thank you so much, Carmen, and good luck in San Francisco and New York. Lario, did you all study ballet?

LD: Yes, and this is one of the disciplines we still have. For one and one-half hours every day we do classical ballet. We feel that this keeps the body aesthetic and elastic and gives you a feeling for everything. You have to really exercise all the cells in the body so they don't atrophy.

JZ: Did you study flamenco separately?

LD: Our strength, of course, is Spanish dance and flamenco is one of the branches. We also studied folkloric. We've studied with a lot of different people in Spain.

JZ: Was Maria Magdalena one of them?

LD: Yes. Also some of the women dancers studied in Valencia. I studied in Barcelona for a time.

JZ: What is your non-dancing responsibility with the company?

LD: I'm the administrator of the company. We've got twenty people and tomorrow we go to San Francisco. Next week we go to New York for three weeks.

JZ: Thank you so much for your courtesy and good luck on your tour.

(To guitarist Carlos Carmona Carmona "El Habichuela," who was walking by): Aren't you one of the "Habichuelas"?

CC: Yes.

JZ: I just met two of your brothers in New York in "Flamenco Puro".

CC: Don't tell me! What theatre are they in? We're going to New York and I don't even have their address.

JZ: They're at the Mark Hellinger Theatre and the cast is



BALLET ESPAÑOL DE MADRID

(photo by Jose R. Pinn)



BALLET ESPANOL DE MADRID

(photo by Jose R. Pino)

staying at the Royalton. By the way, there is also a young Habichuela who plays very well. He is always smiling. Who's son is he?

CC: That's my nephew, Pepe's son. He's sixteen years old. Did you like the show?

JZ: Yes. It was a very different experience from this one, but I liked it.

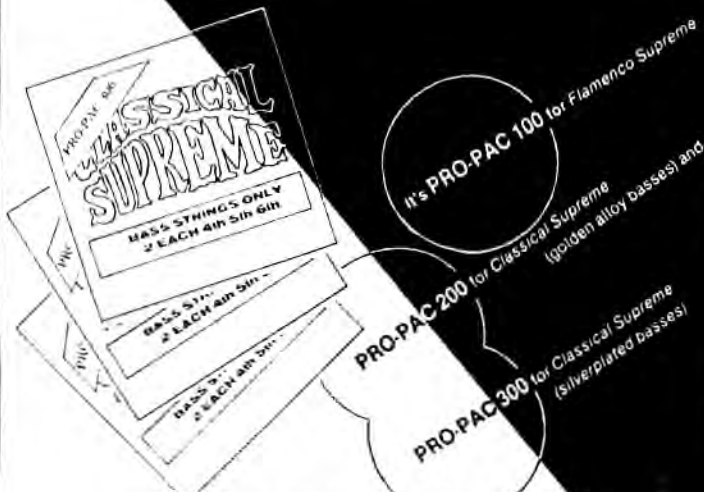
CC: I was in "Flamenco Puro" in Paris. I did it with my brothers Juan, Pepe and Luis -- four brothers.

(At this point guitarist Yuris Zeltans and his lovely wife, Charo came up and I introduced them to El Habichuela.)



BASS STRINGS ONLY
2 EACH 4th 5th 6th

SUPREME'S Professional Package "Pro-Pac"



CLASSICAL SUPREME • FLAMENCO SUPREME
Guitar Strings



At your local dealer or contact
Antonio David Inc., 204 West 55th Street
New York, NY 10019 USA
tel. (212) 307 1567 • 757 4412 or 3255

MORCA



1349 Franklin
Bellingham, Washington 98225
Ph. (206) 676-1864

TEODORO MORCA IS NOW OFFERING ON VIDEO TAPE, A COMPLETE APPROACH TO STUDYING FLAMENCO DANCE, IN TECHNIQUE, INTERPRETATION REPERTOIRE AND UNDERSTANDING. WRITE OR PHONE FOR A "MENU" OF TAPE SELECTIONS.

MORCA



1349 Franklin
Bellingham, Washington 98225
Ph. (206) 676-1864

Morca Foundation proudly presents three summer workshops: CLEVELAND, OH, June 15 to 27, Fairmont Art Center, contact Libby Lubinger (216) 338-3171; ALBUQUERQUE NM, July 18 to 26, work-shop and performances, contact Eva Encinas (505) 345-4718; BELLINHAM, WASH, August 10 to 22, 9th All Flamenco Workshop-Celebration and Fiesta.

MORCA

...sobre el baile

THE ART OF JALEO

The art of jaleo is synonymous with the understanding of flamenco, the art and relationship of flamenco in all of its facets. The essence of the meaning of the word, jaleo, when it applies to flamenco is to encourage, to encourage the maximum of artistry and inspiration from whatever flamenco happening is taking place. Jaleo can come from all directions in a flamenco happening. It can come from the performing artists, jaleadores, singers, dancers, guitarists, aficionados, the audience, spontaneous performers, etc. Jaleo can at times make or break a flamenco happening in mood, feeling and ambiente. Picture these two simplistic stories:

A cuando flamenco (flamenco scene of fine guitarists, singers, dancers and jaleadores). The guitarist tunes up and starts to play, maybe a few chords and a few falsetas, setting the cejilla in the right place for the singer. When they finish these opening falsetas, a few subtle sayings may be heard, "olé, así se toca"; a singer starts to warm his voice, "ay, ay, ay," a bit of soft palmas is introduced, in compás and with the proper accent and mood for the music and song. The singer sings a letra and is encouraged to sing another, "canta ya, olé". He sings another letra with the palmas and jaleo coming with the right accents, dynamics, tempo and compás to "enhance" the cante. A dancer is moved to dance, gets up from a chair and begins to move, locking into the mood, timing and feeling of the music and the flow and dynamics of the singing. As the dancer moves to the song and interprets that music, that song in movement, the palmas look into a definitive matiz of shading, tempo and accent, blending with the dance, song and music. The jaleadores match their saying of encouragement with the remates, llamadas, desplantes and the total dynamic interpretation of this blend of artistry that now is a well tuned, blended, balanced, orchestral flamenco happening. It all becomes that compás, that harmony of sound, dance music, song, that melody of flamenco color and feeling that internally says what flamenco is. No one is overpowering the other. Yes, a blended orchestra of jaleo, music, song, dance that speaks the energy and rhythmical balance and intunement that is the beauty of flamenco, a true flamenco happening.

Now the other side of the coin: A group of flamenco performers, each into his own ego and mood. Also picture an audience that "wants to get into the act," thinking that all of that hand-clapping and yelling is easy and, the more of it they do and the louder that they do it, the more they must be flamenco. The performers are playing loud for the singer and dancer, no matter what, so that they feel important and they want to bang out the compás and the public wants to get involved, compás or no compás. What does it matter, as long as they are having fun and feeling "in" with the group.

Both of these little stories are simplistic. Unfortunately, the second story is very common when people are not in tune to what jaleo is all about in relation to the overall picture of a flamenco happening, whether in private juerga, tablao or theatre performance.

What I am getting at is that the people giving jaleo should know and be aware of the subtleties of the art.

All of the audible, rhythmical techniques, such as palmas, footwork, pitos, table tapping, cane tapping and verbal sayings, can be considered musical, rhythmical instruments in their relationship to flamenco accompaniment. This might seem a bit sophisticated, but for someone who is giving jaleo and is sitting in for that purpose, then indeed, that person's jaleo has all of the intricacies of the musicians, the singers and dancers. Often jaleo can be in the category of the cheering section of a ball game or any kind of sport where the fans on the side lines are saying "go man go" (this is an old 1950s saying that I remember when I was on the school gym team). This is jaleo in its most simplistic form. The starting point for giving good jaleo is to begin with a sure knowledge of all of the basic compás in relation to the guitar music, and the accompaniment for song

and dance. With this knowledge comes the understanding of the many styles and dynamics of good palmas, when to play palmas, when to play loud, soft, to stop, to start, accenting, shading, counter time, good positioning and aire, along with the aesthetics of the art of flamenco. There is no quick school of this, just as there is no short cut to proper training in guitar or dance or the singing, even if you have the talent. Some of the learning involves developing a sensitivity and plain musical good sense. I make this art of jaleo a very important part of my all flamenco workshops, and when one group is performing, another group is giving good jaleo. One approach to the basics is "when it is soft, play soft; when it is a bit louder, play louder in regards to palmas." This simplistic approach is valid to start. It makes obvious good sense to not try to drown out the artists with too loud palmas, even if your palmas are terrific, in compás and super in contratiempos. Palmas are to adorn, to add pulse and energy, to accent and to emphasize something exciting, something that may be building, interpreting or developing a mood. Palmas can actually be "drawn out," retarded with intensity in such forms as solesres, sequiriyas, tarantos and other compás that have a built-in dramatic quality. This is where a bit of body language comes in, a bit of palmas movement, a dance within itself, to give the quality of elongating. In rhythms such as bulerías, there is a quality of explosive impulse, a release of the rhythm, as if the opening of the hands is the power and accent and interpretation of the compás. Like other facets of flamenco, it takes doing and listening and developing a sense of the music, the song forms, the song styles, and the individual singers and their singing styles. Also, to understand the dance forms, the various calls, variations, stops, the sections of dancing with the singer and the footwork sections, must be studied. They all have individuality of color and contrast far palmas.

In almost every culture handclapping as accompaniment is the life pulse of song and music and, in flamenco, it has evolved into a very high art in itself; palmas are an integral part of the total flamenco happening. Like palmas, the myriad of sayings that spring forth during a flamenco happening have a pulse all of their own. Unlike palmas, they are not steady, but there are definite places for a spontaneous saying, a word or a phrase of encouragement, and this again comes from a basic knowledge of flamenco in general.

It is difficult to say when to say "olé" for example, but you can always tell when it is said in an inappropriate time. For a Spaniard who has been around flamenco for a long time and is a serious aficionado, sayings seem to come naturally and in the right places, especially if the aficionado loves the art of flamenco. Some so-called aficionados can be obnoxious and yell out any old place, more to be noticed than to encourage the flamencos to higher inspiration. There are many different sayings that are appropriate to learn for the people entering into the world of flamenco and partaking in flamenco happenings. Learning Spanish helps a great deal, of course, in feeling and saying them with the proper pronunciation and accent. Some do not translate well into English, literally, for they are part of the flamenco world, just as the sayings screamed out at a rock concert may not translate well into Spanish. "Olé, eso, ay, toma que toma, agua, castaña, así se toca, baila, canta, vamo ya," and many, many more words are used in spontaneous jaleo. They are used in those places in a flamenco happening that inspire, that attack the senses, that lock into your rhythm, the rhythm of your feeling, so that when a guitarist does a special falseta or passage, a singer does a letra, a phrase, hits the macho in the right place, a dancer does a spectacular cierre, o desplante, you feel yourself saying something of divine encouragement, a bravo that will penetrate the artist and make them sing, dance, play with even more inspiration, more feeling, more meaning and bring them closer to becoming the art of flamenco. The pulse of these words of jaleo have a compás as strict as flamenco itself, yet as spontaneous and inspired as the art itself. There is no written music in flamenco, there is no written code of these words of encouragement but with sensitivity to yourself and to flamenco, it will seep into the blood of your being.

As in all of my articles for Jaleo, I try not to make absolutes, because there are too many exceptions and a minimum of hard fast rules. Also, these ideals that I write are food for thought and action and are not placed in stone. I have developed a few opinions about jaleo in the 38 years that I have been involved in flamenco. One of these opinions is, that, while a flamenco concert is going on, on a concert stage, I do not like to see the audience trying to play palmas along with the per-

York. He furthered his studies at Paco Peña's flamenco summer course in Córdoba. Currently, Igor teaches guitar at the AIG and plays a guitar made by R.E. Brunè.

Antonio David of the American Institute of the Guitar is currently selling Manuel Rodriguez (Madrid) guitars for \$575, peg or machine tuners--a real bargain.



ANTONIO DAVID WITH HIS GUITARS FOR SALE
AT THE AMERICAN INSTITUTE OF GUITAR

Flamenco Puro: four chairs on the stage for four legends...
El Chocolate with Juan Habichuela

Tía Fernanda de Utrera with Pepe Habichuela...

Fandango...mano a mano the golden voice of Fernanda led by Pepe's guitar; then Juan's guitar for Antonio Núñez "El Chocolate".

This was one of the highlights of Flamenco Puro; there were many: was it the martinete of Chocolate or the soleares belonging to Fernanda; yes there were three soleares, including probably the greatest por baile: Manuela Carrasco, with Joaquín and Ramón Amador and three cantaores; or before the intermission Tarantos with all the dancers and El Güito in charge.

The cante of Boquerón for Angelita Vargas "por tientos". The figura central, Adela Chaqueta, with the palmas of the full troupe or was it the guitar of Pepe Habichuela por cante or Ramón Amador, the guitar por baile.

The dancing feet of "El Farruco" and his daughters, La Manuela and "El Güito"...

Se pone negro mi memoria

Se borraron mis palabras

pero mi cante cantaré

...Seguiriya: El Farruco, Chocolate
Pepe Habichuela

Flamenco Puro with all the gypsy families intertwined: For me the greatest spectacle Soleares de Manuela Carrasco (or Amador) with full support by two guitar Amadores (two cantaores Amador! The cante of Fernanda de Utrera mano a mano El Chocolate with the guitars of Pepe and Juan Habichuela --the Tientos of Angelita Vargas and the guitars of the Habichuelas--the cante of Fernanda and Antonio Núñez--the Amador guitars...

Ballet Español de Madrid had good success in New York, for reasons of sheer beauty, exceptional production and very good dancing. They had a triumphant tour of California--the production and direction is by Goyo Monteiro, the music (guitar) is Emilio de Diego. All background music guitar and other is splendid.

Habichuelas It might be of interest to note that this big gypsy family of Granada "Los Habichuelas" are considered to be among the most important flamenco guitar influences of the present day. Of the four visiting ballets described in this article each had an "Habichuela".

1. Ballet Nacional de España; Luis Habichuela

2. Cumbre Flamenco; Juan Carmona (son of Juan Habichuela)

3. Flamenco Puro (Pepe and Juan Habichuela and Pepe's son Jose Miguel)

4. Ballet Español de Madrid; Carlos Habichuela

This is no musical record or is it? Cumbre Flamenco had full presentations with every one of the Habichuelas appearing, but there are six of them who visited us here in 1986 and I met them all.

The Year 1986

For those of us living in the USA--East coast this has been an extremely fruitful year for the aficionados; here are the facts: Cumbre Flamenco, late summer in New York and extended tour of Los Angeles and various tours in So. America, "Flamenco Puro" 6-7 weeks in New York City only, Ballet Español de Madrid, (about 3 weeks), they toured California--also for those lucky few; like myself Spoleto Festival Charleston, So. Carolina: Royal National Ballet of Spain; 3 days in May Maria de Avila's National Ballet with some 45 dancers performed in honor of Spain's Royal family--six sonatas dedicated to the Queen, Danza y Tronio; then the Opera Medea with the guitar of Manolo Sanlúcar and full orchestra. Guest artist was Merché Esmeralda, lead dancer Jose Antonio Ruiz, the exceptional dancers Juan Mata and Javier LaTorre--the main ladies were Ana Gonzalez and Lola Greco.

"Cumbre Flamenco" performed in a park (NY) and were led by the dancers La Tati, Cristobal Reyes and his tremendous footwork, La Toléa and Carmen Cortes (who danced Rondeña, Gerardo Núñez was solo guitarist, lead singer Tategón de Cordoba; so much has been written about LaTati no dancer can equal her stage presence.

--George Ryss

PRESS RELEASES

SPANISH DANCE SOCIETY

Degree in Spanish dance; first Spanish dance examiner from USA sent overseas. Professional company.

Marina Keet, founder of the Spanish Dance Society in the USA, has been lecturer at George Washington University since 1982. Starting this year, it is now possible to take the Dance degree course in Spanish dance, based on the syllabus of the Spanish Dance Society and her extensive course of history and the dances from all the Spanish regions, flamenco and classical dances as well as the usual subjects for a Bachelors degree. The Masters of Fine Arts degree will be available from the Fall semester. This is a great milestone for Spanish dance and the Spanish Dance Society.

The Spanish Dance Society, which is an international organization, has also achieved another first for the USA when Joana del Rio went as examiner to London in December. Irina Montes was the first examiner trained entirely in this method in the United States. Studying at GWU after an extensive career as principal dancer with Antonio and Jose Greco, she realised the value of the syllabus offered by the Society and trained as a teacher through this method. She is at present revising the Society's theory with Paula Durbin, who came from Hawaii to study at GWU. The strength of the Society in the USA is that it attracts the intelligencia of Spanish dance. In California, Prof. Nancy Ruyter of the University at Irvine was also attracted by the syllabus, which she has now incorporated into their curriculum there as well.

Within the last year, the Society's performances have quadrupled in the Washington area. They now have a nucleus of professional dancers, who will soon be earning their living as performers in this area. This will be the professional arm of the Spanish Dance Society and they will perform under the name of Spanish Dance Theatre. The Society was the recipient of a three-year grant from the DC Commission on the Arts and Humanities. The Society serves the Hispanic community in Washington, DC and that of Baltimore and La Plata.



**TRADITIONAL
FLAMENCO GUITAR
VOL. I**

Sevillanas #1 • Sevillanas #2
Verdiales • Fandangos de Huelva
Alegrías • Campanas de Granada (Zambra)
Bulerías • Cañaveral (Rumba Flamenca)
Tango Andaluz • Mi Favorita

**TRADITIONAL
FLAMENCO GUITAR
VOL. II**

Sevillanas #1 • Sevillanas #2
Malagueña Clásica Para Baile
Zapateado • Colombianas • Garrotín
Fandangos de Almería • Farruca Danza
Peteneras

**TRADITIONAL
FLAMENCO GUITAR
VOL. III**

Tanguillo
Bahía de Monterey (Rumba Flamenca)
Tientos • Recuerdo a Madrid (Caracoles)
Serranas • Alma Flamenca (Soleares)
Siguiriyas • Fiesta Gitana (Bulerías)

by

Mariano Córdoba

- * *Home Study Courses with Cassettes*
- * *Instructions, Exercises, Musical Selections, Techniques*
- * *Written in Conventional Music Notations and Tablature*

\$23.00 each plus \$2.00 shipping

Send Cashier's Check or Money Order to:

**Mariano Córdoba
647 E. Garland Terrace
Sunnyvale, California 94086, U.S.A.**

TOMAS WILSON AT "THE PLACE ACROSS THE STREET"

[from: The Laguna Chronicle, Dec. 4, 1986; submitted by Lester De Voe]

Tomás Wilson, local flamenco guitarist, is performing at The Place Across the Street restaurant in Laguna Beach. He can be heard Monday through Thursday from 7:00 to 10:00p.m. Tomás has been playing guitar for over thirty years and has a Master's degree in music. He also teaches guitar and music theory at Coastline College and at his studio in Laguna Beach.



TOMAS WILSON

JUAN TALAVERA AND HIS SPANISH AND FLAMENCO DANCE THEATRE TO APPEAR IN "ESPAÑA" I AT RIO HONDO COLLEGE

Juan Talavera, noted flamenco dancer who left Hollywood's El Cid Nightclub a year and a half ago, after appearing there for 23 consecutive years, is now busy with his new endeavor, the Juan Talavera Spanish and Flamenco Dance Theatre. Juan and his new company, featuring San Diego's fiery flamenco dancer Juanita Franco as guest artist, are busy preparing for two concert appearances at the Merton Wray Theatre at Rio Hondo College, in Whittier, California April 25 & 26, 1987.

Already well-known throughout the United States, Mexico and Canada for his concert and opera guest appearances as lead dancer and choreographer, Juan is a very busy flamenco! He is currently scheduled to teach three 12-week beginning and intermediate Spanish and Flamenco Dance workshops at Rio Hondo College, and Rancho Santiago College (formerly Santa Ana College), through their Community Services Departments, in February. The April 25 and 26 Wray Theatre appearance will also feature flamenco guitarist Benito Palacios, and cantaor Chinín de Triana. The large company will also spotlight dancers Valeria Pico, María Bermudez, Leticia Mendez, Antonieta Lopez, and Ramon Nuñez. Among the strikingly costumed choreographies will be "España, 1987!" a humorous yet dramatic look at today's Spain. This work was premiered to outstanding critical acclaim at the June 1986 performance of Dance Kaleidescope, in Hollywood, California. These accomplishments not being enough,

Juan is also busy pursuing an acting career. He has already starred with Carmen Zapata in Lorca's Yerma and had a leading role in the Hollywood revival of the Leslie Steven's play Bullfight, sharing the stage with Anthony Quinn's daughter, Valentina.



JUAN TALAVERA

Discussions are now underway with the Rio Hondo College's Drama Department for the possible presentation of Lorca's Blood Wedding with Talavera essaying a leading role, while choreographing the play's flamenco dance segments.

For further information regarding the Juan Talavera Spanish and Flamenco Dance Theatre and their April 25 and 26 Wray Theatre appearance or the beginning and intermediate Spanish and Flamenco Dance Workshops that begin in February, at Rio Hondo and Rancho Santiago Colleges, call Juan at (213) 699-0105, evenings, after 6:00p.m. Make concert reservations early. Theatre seating will be at a premium on a first come first serve basis. The Wray Theatre seats only 320 per performance. Don't be left out!!

THIRD FUEGO ESPAÑOL CONCERT

Aficionados of Spanish dance will thrill to the artistry of world-renowned performers María Alba and Roberto Lorca in concert at the Weinstein Center for the Performing Arts, 2840 Sheridan Road in Evanston on April 10th and 11th, 1987 at 8:00p.m.

This concert, the third in a series aptly named "Fuego Español" will also showcase the dynamic Chicago-based company "Teresa y las Preferidas" and Lila Dole's "Spanish Reflections" from Northern Illinois University. Additional guest artists; Greg Wolfe, Luis el Primitivo, Pepe Culata, and Paco Alonso, will perform.

Roberto Lorca will conduct a one-week intensive master class in the week following the performances.

Tickets are \$15.00 for adults, \$8.00 for seniors and students.



MARIA ALBA

One child 5-12 admitted free with each full price adult. For information call (312) 256-0749 or (312) 256-5150.

This concert is sponsored in part by Illinois Arts Council, the Chicago office of Fine Arts, and the Society for Flamenco Studies.



REVIEWS

EL AMOR BRUJO

[from: The Detroit Free Press, Jan. 29, 1987; sent by Max Bishop]

by Lawrence DeVine

...This voluptuous gypsy romance reflects as much the passion of its characters as it does the passion of its director. That defines cinematic success. No bones about it: "El Amor Brujo," based on the pulsating ballet of Manuel de Falla, is one of the best films I've ever seen.

You are absorbed both in its physicality and its fine details. You notice, for example, how the wiry Spanish choreographer Antonio Gades, performing as the hypnotized lover Carmelo, has his tan trousers pressed in the back nearly up to his belt, so that a crease bisects each buttock.

The heroine of El Amor Brujo is the flamenco artist Christina Hoyos, who is not a classic beauty; her chin fades away, her eyes are small and her nose takes over her face. But she furrows her brow, flares her nostrils and looks down her nose like a gunsight as she moves on Carmelo, and it's all over. You see that and you go away from El Amor Brujo feeling a little like F. Scott Fitzgerald's Jay Gatsby, forever wanting to get in

on the action. This is the third film in Spanish director Carlos Saura's trilogy with choreographer Gades that includes Federico Garcia Lorca's drama, Blood Wedding, in 1981 and the Bizet opera, Carmen, in 1983.

Basically El Amor Brujo is an intense story of a gypsy girl (Hoyos) in a shantytown obsessed with her dead bridegroom who was stabbed in an inter-clan rumble. Every dawn she goes to the spot where he was killed and dances in eerie ecstasy with his blood-stained ghost.

Tracking the unyielding young widow, Candela, is Gades as the love-wracked Carmelo. You forget this is dance opera on screen because the choreographed action is so bold and unartsy. Spanish dance (and its music) is one of the most accessible of the great arts; it's too earthy to be anything else. When Carmelo goes to Candela's house, they circle each other in a pas de deux with their faces inches apart. A gust of wind ruffles his hair at about one o'clock in their circle; when he spins her around, her black hair blows wild at exactly the same spot.

If Gades' and Saura's staging is like anything American, it is maybe mindful of the sexy, boisterous work of the young Jerome Robbins. But they blend their subtle lustiness with repetitions of the insistent music of Falla, that original 23-minute ballet suite recorded here in wonderful Dolby stereo by the National Orchestra of Spain. You may get an obvious set piece, like the village women raunchily joshing a virginal young bride-to-be at the communal clothes line. But the big orchestra's trumpets are blaring counterpoint to oboes, castanets and strings. The keening of a fado singer (Rocio Jurado) rises and falls in and out of the soundtrack chorus. In quieter moments, there's a camera shift to the quartet of village guitarists in casual concert outside one of the tin-roofed shacks. (A soundtrack album is available on Angel Records.) The climax is Falla's "Ritual Fire Dance," the ceremony meant to lay to rest the ghost of the husband and unite Candela and Carmelo. (It involves sacrificing a tart young sexpot, Laura del Sol; I was sorry to see her go.) This sequence is an event. You see Hoyos in a shiny red dress, a dervish in the foreground before a white-yellow fire. And beyond the fire is a dusty expanse of earth stretching to the horizon, which has turned orange in the gathering dawn. It is a crowded scene, with 30 to 40 villagers in it, moving to the Falla music. But the woman and her consummation are what you feel, as if the temperature had suddenly gone up in the theater.

[from: The New York Times; Dec. 15, 1985; sent by Max Bishop]

by Edward Schumacher

"El Amor Brujo," based on Manuel de Falla's magical ballet, is the story of a love triangle that involves the themes of murder and injustice. The movie co-stars Cristina Hoyos, who was Mr. Gades' lead partner in "Blood Wedding."

For Mr. Saura and Mr. Gades, El Amor Brujo was born out of their mutual admiration for each other. "Antonio is beyond everyone," Mr. Saura said. "He is flamenco's greatest innovator, always inventing new interpretive forms." Mr. Gades in turn spoke of Mr. Saura as "a genius of movie making."

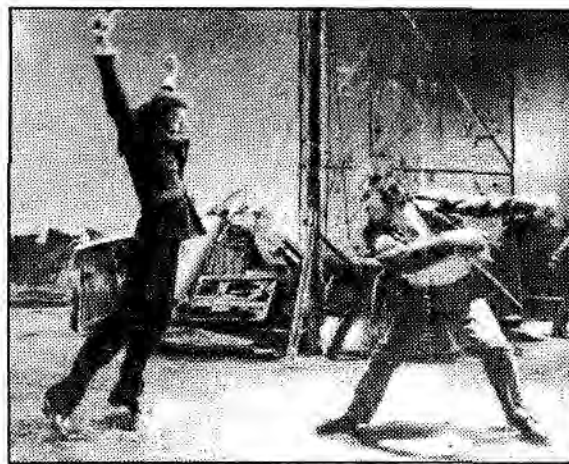
Mr. Saura said, "We feel very brotherly, very harmonious." But he added: "Knock on wood. Like in a marriage, you never know what's going to happen."

On the set, Mr. Saura is clearly in charge. But because Saura-Gades movies are largely dance, the lines of responsibility between the two men blur. Most of the dancers come from Mr. Gades' own troupe, which he directs when it presents live performances. As the film director, Mr. Saura adjusts Mr. Gades' choreography and orchestrates the camera work in an attempt to translate flamenco's emotion and drama to the screen.

The two also collaborated on stage versions of "Blood Wedding" and "Carmen," and in those undertakings they more equally shared directing responsibility, as they will for a stage version of "El Amor Brujo."

"We work together by giving 200 percent," Mr. Gades said. "I put in 100 percent of what I know, and Carlos puts in 100 percent of what he knows. It seems to work well."

Their collaboration began five years ago, Mr. Gades, who began dancing at age 16, is a longtime Communist who spent many years coming and going from Gen. Francisco Franco's Spain. He worked in both Paris and in Italy, where he per-



SCENES FROM CARLOS SAURA'S "EL AMOR BRUJO" (TOP); LANDELA (CRISTINA HOYOS) PARTICIPATES IN THE "RITUAL FIRE DANCE" (BOTTOM, LEFT); LANDELA DANCES WITH THE LOVELORN CARMELO (ANTONIO GADES) AT HER WEDDING TO ANOTHER MAN, AND JOSÉ (JUAN ANTONIO JIMENEZ, LEFT IN PHOTO) FIGHTS TO DEFEND HIS MISTRESS' HONOR.

formed and choreographed with the Opera of Rome and La Scala of Milan.

In 1978, three years after Franco's death, Mr. Gades was appointed director of the National Ballet of Spain but was dismissed in 1980, in a dispute with the Ministry of Culture that had political overtones. Having already appeared in seven movies and having an interest in using film to interpret flamenco, he turned to an acquaintance, Mr. Saura...

Many of Mr. Saura's works moved between real and dream worlds and back and forth in time. But the film maker, who began his career as a still photographer specializing in ballet, was interested in Mr. Gades' approach. "In that first meeting it seemed as if I was recovering something that I had lost, the music of my country, the music of Andalusia," he said...

For Mr. Saura and his longtime director of photography, Ter Escamilla, a major challenge lay in deciding how to film the flamenco sequences. The frequent cuts and shifting camera angles commonly used when filming dance for television can destroy the continuity of a developing drama. Mr. Escamilla shot most of the dancing with just one camera and in sequences up to four minutes long. Most of the camera work, he said, involved simply moving in and out for close-up and distance shots. The dramatic impact of dancers' movements was captured by framing, making sure to include crucial arm movements or the provocative hip and footwork of dancers charging into the camera...

Mr. Gades also rejected criticism that he may be getting too old for the stage and that the slower pace of movies is now

more fitting. "Flamenco is not a physical exercise," he said, "it's a sentiment, an expression of the self..."

* * *

WHEN FILM MAKERS INTERPRET BALLETS

[from: The New York Times, Jan. 12, 1987; sent by George Ryss]

by Anna Kissaloff

Movies based on ballets are back in vogue. "El Amor Brujo," a new film by Carlos Saura and Antonio Gades, is inspired by the ballet of the same name originally created in 1915. The choreography was by the Spanish dancer Pastora Imperia, set to a now-celebrated score by Manuel de Falla. "Nutcracker, the Motion Picture," is conceived by Maurice Sendak and Kent Stowell and directed by Carroll Ballard, is a version of the even more famous 1890 Russian ballet to Tchaikovsky's score.

Very different from one another in approach, both films bring into relief a seldom-considered point: Feature films derived directly from ballets are rare. Movies of "Don Quixote," "Giselle" and "Romeo and Juliet" (in the Bolshoi and Royal Ballet versions) are among filmed ballets designed for general release, although their appeal was to especially dance-oriented audiences. What the two current movies represent is something outside the usual "dance film" category. They are not documentaries or filmed records of a performance, even one especially adapted for the camera. They are not even conventional dramatic films in which dance plays a major role -- to wit, the all-time "dance film" classic, "The Red Shoes."

These film versions of "The Nutcracker" and "El Amor Brujo" are reinterpretations of original ballets. A straightforward transposition, one suspects, would be of no interest to film directors with a personal stamp. The point is that a ballet -- a genre previously outside the realm of conventional film territory -- is now so readily acceptable to such directors. And to audiences.

The fact that "El Amor Brujo" is based on a known ballet also sets it apart from "Carmen" and "Blood Wedding," two earlier Saura-Gades collaborations whose prime sources were literary and theatrical. "Carmen" was originally a novella and an opera. "Blood Wedding" was a play; unlike "El Amor Brujo," it did not originate in a ballet.

Interestingly, the current "Amor Brujo," despite a modernistic junk-heap setting, is closer to its source than this "Nutcracker," which has fairy-tale decor but also an out-to-shock revisionism that makes mincemeat of the original ballet's conception.

"El Amor Brujo," often translated as "Love, the Magician," is less familiar to the current generation of dancers than in the past. Manuel de Falla, one of Spain's foremost modern composers, was commissioned by Pastora Imperia, a well-known Andalusian singer and dancer, to write the score. The scenario by the playwright Gregorio Martinez Sierra was based on a folk tale he had heard from the dancer's mother.

"El Amor Brujo," first given in Madrid on April 15, 1915, was conceived as a true "gypsy" ballet, with singing as well as dancing in its two scenes. In 1919, Diaghilev's Ballets Russes presented another ballet with a de Falla score, "Le Tricorne (The Three-Cornered Hat)." Ironically, the latter -- with its simulation of flamenco dancing -- proved more successful than Imperia's authentic Spanish dances in her own ballet. Nonetheless, many other Spanish dancers took up the music and plot of "El Amor Brujo." Great success with it came in the version given by the dancer Argentina in Paris in 1928 and, later, by Antonio in 1955. Classical ballet choreographers also felt the pull of de Falla's magical music with its famous "Ritual Fire Dance" and the accompanying story of passion and the occult.

Mr. Saura, who was a ballet photographer before becoming a film director, and Mr. Gades, best known for his eloquence as a flamenco dancer, have kept close to the original plot. In the ballet, the gypsy girl, Candela, is haunted by the ghost of a dead lover and cannot give herself to another gypsy, Carmelo, who loves her. Yet, after Carmelo persuades Lucia, a young girl, to distract the spirit during the exorcism of the fire dance, the lovers are freed of the spell.

André Levinson, as fine a critic as any, saw Argentina's version as being always at one with de Falla's music. In Levinson's view, she was able to ritualize the "paganism" of the exorcism into a "lugubrious grandeur." The theme was one of "the soul in travail wrestling itself free from the clasp of

chaos." Argentina dominated the "fluid" of rhythm in her dancing and embodied "rapture and poise, folly and wisdom." To Levinson, she was both "Maenad and Muse."

Such poetic, even classical imagery is a far cry from the contemporary stylization of the Saura-Gades film (both are credited with the choreography, with Mr. Saura also the director). Very deliberately, they distance us from the realism of the action -- the opening shot reveals a huge sound stage, a movie set with imported sand on the floor and an equally artificial gypsy shantytown. The action is set along a horizon of telephone poles and heaps of smashed cars. The debris of the industrial age is the frame -- Mr. Saura and Mr. Gades use it to demonstrate that universal passions and ancient superstitions live on, whatever the period.

Mr. Gades is cast as Carmelo, Cristina Hoyos is Candela (as she is called here) who is married off to José, played by Juan Antonio Jiménez. Lucia is now José's past mistress, portrayed by Laure del sol. The quartet is, structurally, at the heart of the film: They distill the plot's basic emotions, just as the minor characters, who have more dialogue, do not. The principals, members of Mr. Gades' dance troupe, function as a repertory company in the trilogy of Saura-Gades films that includes the 1981 "Blood Wedding" and the 1983 "Carmen". Progressively, Mr. Saura and Mr. Gades were working toward a new kind of general feature, one in which dance was integrated into film grammar as an expressive medium.

"El Amor Brujo" nearly succeeds. Its weak spot is the acting (Mr. Gades is never quite persuasive in his passionate-lover roles). The strong point is the decision to equate the fantasyland of films (established through the obviousness of the movie set) with the fantasies of Candela as conveyed through a Surrealist flavor dear to Spanish directors. Ghost stories today are convincing only as projections of the mind. The hyper-realism here fits smoothly into a series of dance conventions, the set pieces of dancing.

The singing integral to de Falla's score enlivens the action, although the film makers have taken liberties with that score and spliced in gypsy songs and other music. Choreographically, the ensemble are superbly spirited -- the wedding party of José and Candela (each carried aloft) leads into a duet between her and Carmelo, as three women pop singers croon in the background. By contrast, Mr. Gades' more characteristic ascetic style is reserved for the choreography of the principals. We are told that José's spirit can be exorcised only if he joins his former love, Lucia, in death. We never find out if Lucia is killed. We see only two pairs of lovers in the final formal double duet. Even in the Age of science, some questions have no answers.

There is certainly a modern sensibility behind "Nutcracker, the Motion Picture." The key to its heartlessness lies in its final images. Clara, the adolescent heroine, and her Nutcracker prince conclude their fantasyland visit and zoom upward. So far so good -- in traditional versions of the ballet, they fly up in a sleigh.

The difference here is that they now come plummeting down -- to certain metaphoric death. A toy procession takes the form of a toothy nutcracker mask -- the jaws snap shut with chilling finality.

Dreams and fantasies are often punctured, it is true. And the film makers here are convincingly consistent about the action taking part in a dream. Moreover, in a preface to his illustrated book based on E.T.A. Hoffmann's tale ("The Nutcracker," Crown Publishers) Mr. Sendak explains that he did not understand the saccharine sweetness of the ballet when compared to the dark side of the Hoffmann tale. "Jack Anderson's book 'The Nutcracker Ballet' helped unravel some of the mystery," Mr. Sendak wrote. He learned that the 1890 ballet was not based on the Hoffmann tale about a nutcracker but on a lighter version by Alexandre Dumas pere.

This essential point is ignored by the film. Tchaikovsky was commissioned to write the score for a ballet féerie specifically based on the Dumas confectionary version. Since the film still insists on using Tchaikovsky's music (why not go all the way and use German Romantic music?), the score's filigreed essence is at odds with the film's neurasthenia. The sublimated erotic longings often read into the scenarios are conveyed through close-ups of a leering Drosselmeyer and a fearful Clara. (Kent Stowell's choreography gets short shrift.)

In Hoffmann's tale, the heroine imagines that she falls to earth when she awakes from her dream -- but her mother is there to comfort her. The plummeting to earth in this film is tame compared with the violence children see on television today. Still, who would ever think that Tchaikovsky's ballet

score would wind up in the equivalent of a television cartoon?

* * *

ALWAYS A SURPRISE Ballet Español De Los Angeles

by Avero

We have learned to expect the unexpected whenever and wherever Roberto Amaral is concerned. One year it was "flamenco moderno" with electrified guitars on a shimmering mini-disco-stage--dancers and musicians alike clad in iridescent silver costumes. Another year it was "Origenes" an exploration of conception and birth and "Chotis del Maniqui" in which dolls in a carnival side show come to life.

This year's presentation of Ballet Español de Los Angeles (BELA) on August 17th at the Japan Theater was no exception--Amaral had several choreographic and scenariographic surprises for us. There was the delightful regional dance Niñez depicting three little girls acting out the age old struggle of "I have something you don't have" (in this case a sucker almost as big as they were). The choreography, costuming, and execution by Liz Imperio, Leticia Mendez and Amira Sefora was perfection.

The Alhacín was another masterpiece in which "La Gitana" Irene Heredia attempts to come between "La Pareja Clasica" Linda Vega and Roberto Amaral. Irene's portrayal of La Gitana was exquisitely seductive while Linda's was appropriately chaste and subdued by contrast.

Amaral is also a master at creating a mood with lights. The opening of "Concierto Flamenco," with the elevated forms of the guitarists and singers silhouetted against a flood of blue light, evoked a feeling of timelessness--of an Andalusian hilltop at dusk overlooking the history of a people. Cast over this scene, in a red spotlight was the black elongated, almost surrealistic shadow, of Linda Vega which slowly came to life in "Alborea." The senses were again bombarded by the vibrant color and charming choreography of the "Festivales de Cádiz," the closing number of the first half of the program.

The last big surprise of the evening was the opening of the second half of the program, "Caravana." The curtain opened on a half-lit clearing, perhaps on some wooded mountain of Andalusia. There is mist rising from the ground and off in the distance one can hear the voices of the approaching caravan of gypsies in song. They near and pour onto the stage complete with gypsy wagon, fortune-teller, pregnant 'novia' (No, it was only a joke. She takes the pillow out from under her dress.) No fancy 'tablao' costumes here--all bandanas and aprons and traveling garb. After sharing, in song and dance, its joys and sorrows, its whimsy and solemnity, the caravan fades off, as it came, into the mist of history--to be brought to life at some future time by the imagination of some other creative artist.

Yes, one can expect the unexpected from an Amaral production but never disappointment. One can count on being delighted, entertained and surprised.

(Footnote: As always, the polish of the Amaral dancers, the fluidity and grace of their arms, the clarity of their footwork was impressive. His contagious enthusiasm seems to draw the best out of every performer. Even though this is primarily a dance review, the outstanding accompaniment of guitarists Antonio Durán and Bruce Patterson and the potent voices of guest artists Chinín de Triana and Isa Mura should not be neglected. They are the other two-thirds of the flamenco triangle--the glue binding it into the complete and whole entity which enchants and captivates those exposed to it.

* * *

ANGELITITA CONCERT MARKED BY COLOR AND ENERGY

by Avero

Angelita's Concierto Flamenco, presented September 28th at the La Mirada Civic Theater was fast paced, well lit, brightly costumed and artfully choreographed. Angelita is to be congratulated for bringing this large company together each year giving a performing opportunity for aspiring artists as well as a show case for the seasoned professional.

The program opened with three flamenco numbers: Sevillanas, a nicely choreographed group Alegrías, and Tangos Arabe, danced by Angelita. The latter was somewhat of a disappointment due to the heavy ruffled costume which hampered rather than enhanced the sensuous movements of this petite dancer.

Two classical Albeniz pieces followed: Sevilla -- danced in almost ballet style by guest artist Roberto Amaral and six company dancers, and Orgia -- performed by Angelita.

Rubina Carmona, singer/dancer/choreographer/costume designer -- had a hand in the direction of "El Jueves" a delightful number depicting a market day with vendors singing their wares. Amaral was the carnation vendor, Chinín de Triana the liner seller and Rubina marketed her mantas (blankets). The cast distributed flowers among the audience and as could be expected the house was brought down by two totes doing bulerías.

The curtain closed on a flurry of color and sound and a single couple, Angelita and Alfredo Aja, emerged to perform an unaccompanied castanel and heelwork duo in front of the drop. This type of staging not only kept the show moving but also gave the audience a chance to catch its' breath from the intense pace of the show. Castañuelas was followed by the "Cante Flamenco" of Chinín de Triana.

Angelita did some of her best dancing in "Viva Jerez" which she performed in pants with four male dancers. Unencumbered by yards of ruffles, fringe, flowers and jewelry, she danced more freely and spontaneously, "mas gitana," her clean lines and her trim figure shown to best advantage.

This bulerías number was also a cameo for the four male soloists who performed individually: Daniel Ramirez -- very sure of himself; Ramón Nuñez -- developing a nice style; Paco Vera -- whose understated style is reminiscent of El Farruco, and the "moderno style" of Alfredo Aja. The quintet of dancers was joined by Roberto Amaral -- the master of surprise, the quick stop, the staccato head snap. Angafita closed this number and the first half por tangos.

The second half opened with DeFalla's Amor Brujo the story of a dead lover's ghost (Daniel Ramirez) which always appeared whenever a new lover (Paco Vera) tried to take his place. Distracted by "another" (Angelita), the ghost leaves Candelas (Valeria Pico) with a chance to run to the arms of her lover. The piece was played movingly by pianist Jesus Franco and sung by Rubina.

Guitarist Antonio Durán's presentation of an original composition, Amor de Verdad, was marred, in this author's opinion, by unnecessary and distracting palmas accompaniment. A guitar solo should be that -- a guitar solo. And let me not miss this opportunity to mention the fine supporting guitars of both Durán and Marcos Carmona throughout the concert, whose important and indispensable role in a flamenco concert is sometimes overlooked.

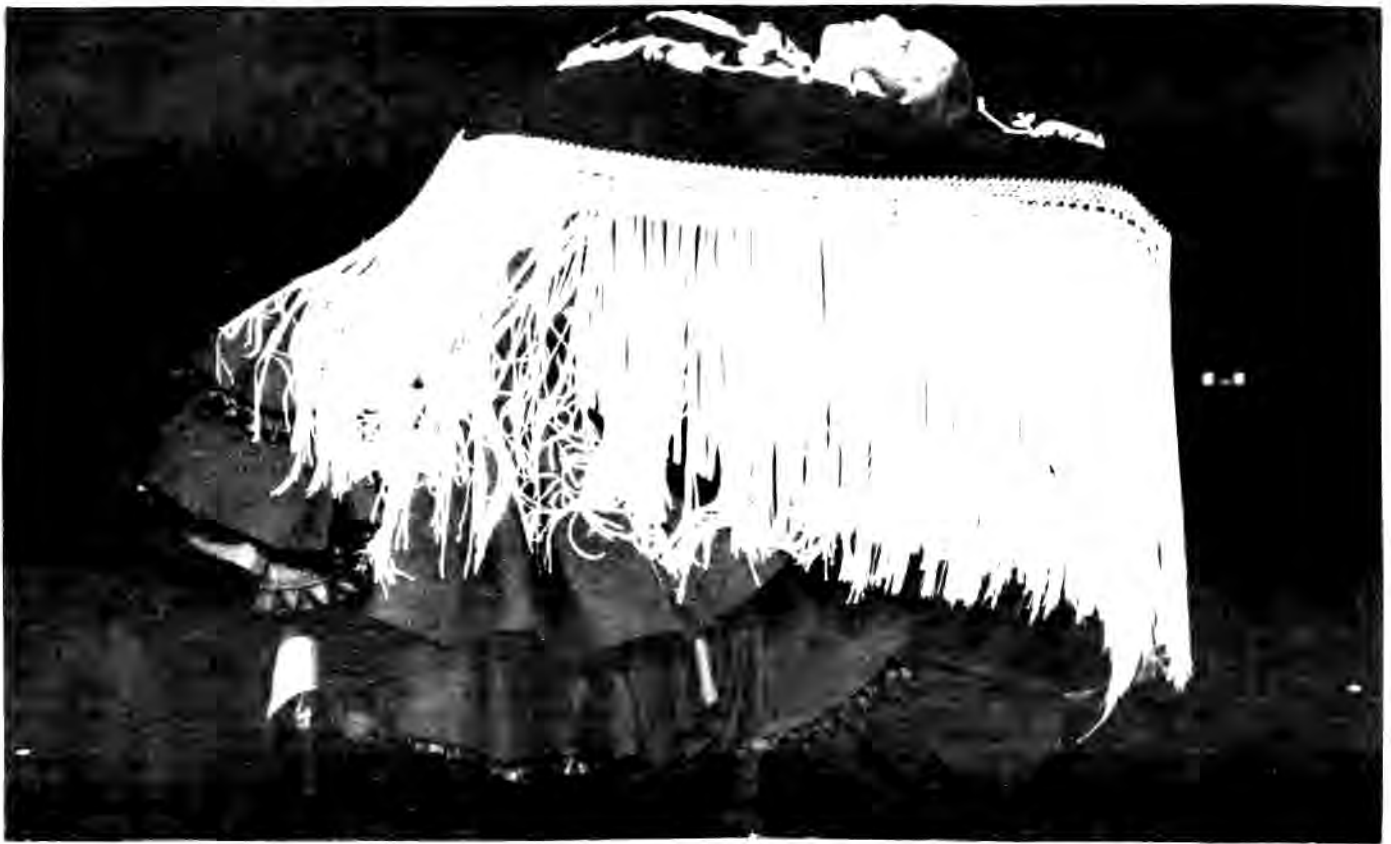
The following ritmo de palmas y pies (hands and feet) a bulerías rhythm, danced with no guitar, by Angelita and Valeria Pico was totally appropriate with lively choreography and executed with humor and spontaneity. Garrotín performed by six couples was well-staged and colorful. Tangos was danced with energy and humor by Valeria but, in my opinion, again inappropriately costumed in a ruffled, polkadot sevillanas costume. I would like to have seen both tangos in a simple zambra skirt and blusa gitana.

The mood for the Soleá was set by that potent lament of Chinín de Triana -- that sound which springs somewhere from the depths of the gypsy cantoor which can not be erased ever by years of separation from its roots. Angelita's interpretation of Maria Merced's choreography while dramatic and spectacular never quite captured the essence -- the solemnity required of a soleá.

Roberto Amaral followed with Romera, looking like a blacksmith with chaps and a white shirt. What can be said of Roberto? No blacksmith ever danced like this. He steps on the stage with authority -- in command of both audience and performers.

All of Roberto's dances were very polished for Angelita's concert -- even more so than for his own Bela performance a few weeks earlier. This illustrates the tremendous effort which goes into a production of this kind -- the director's energies dispersed in so many different directions that little is left over to concentrate on one's own participation.

The grand finale began to build through the last three numbers -- a rumba, Verde Que Te Quiero Verde (sung by the entire cast); Fandangos de Huelva; and Bulerías. All in all a delightful, colorful and entertaining evening and we will be front row center again next year.



ANGELITA

BENITEZ AND JOSE GRECO IN LOS ANGELES

by Avera

Maria Benitez Spanish Dance Company performed October 21st and 22nd at the Wilshire Ebel Theater in Los Angeles. On this, her fall tour, she carries with her a small group of illustrious artists with a list of credits equal to her own. The famed **José Greco**, who brought some of Spain's best talent to United States audiences throughout the fifties and sixties, was guest artist. Singer, **Cuquito de Barbate**, from Cadiz was exposed to, and encouraged by, two of flamenco's most renowned singers, Pepe Marchena and La Niña de Los Pienes and has gone on to establish himself both on the tablao circuit and concert stage. Guitarist, **Paco Izquierdo**, from Madrid, has worked with such renowned artists as Marfo Maya, Rocio Jurado, Vicente Escudero, Mariemma, Pilar Lopez, La Chunga and Antonio Gades. Guitarist, **Guillermo Rios** (Jaleo VIII, No. 3) studied under Juan Maya "Marote", performed with the companies of José Greco and Jose Molina, soloed at Carnegie Hall and has produced a record of his own compositions entitled "Sol Y Sombra."

The dancers, who doubled in classical and flamenco, also have extensive credits. **Rafael Torres** from Cordoba has worked with Teatro de la Zarzuela, Ballet Antologia, Ballet Nacional, Antonio and Antonio Gades. **Monica Flores**, who studied with Ciro, Mario Maya and Carmelilla of the Montoya family began dancing at fifteen at Cuevas de Nemesio in Madrid. More recently she has been performing with Teatro Flamenco and Bailes Flamencos in San Francisco. **Rosa Mercedes** of Barcelona who is trained in Spanish classics, regional and flamenco has worked with the company of Rosita Segovia based in Barcelona and Miami. Her work in the New World Festival and Lively Arts Series earned her "Best Dancer" in 1983 by the Critics Association of Southern Florida.

José Greco needs no introduction for anyone even superficially familiar with Spanish dance. His contributions to the furtherment of the culture and performing arts of Spain world-wide won him the Cross of the Knight of Civil Merit conferred by the Spanish Government. A more recent twist of his versatile career has been his United States tour with the production, The

Passion of Dracula in the role of Dracula.

Maria Benitez in her effort to create versatility and authenticity for her company does much of her rehearsing, costuming and choreography before a major tour in Spain. Choreographers who contributed to this season's tour included Rosita Segovia, Pedor Azorin, Antonio Portanet and Francisca Sadornil "La Tati." Cecilio Benitez, Maria's husband, is co-artistic and technical director. The company's base is Santa Fe, New Mexico.

The show opened with three orchestrated numbers: Allegreto from Concierto Andaluz danced by Monica, Rosa and Rafael; Reflexiones by Elisenda Fabregas danced by Benitez; and Boleras from La Boda de Luis Alonso by Gimenez danced by Rosa Mercedes. Both Allegreto and Boleras were beautifully danced and authentically choreographed by Rosita Segovia.

The most striking aspect of Maria Benitez's dancing in Reflexiones was the use of her very long arms which undulate around her long torso and the dove-like movement of her hands as they flutter and swirl through the air about her head. Her style could not be quite identified as classical or flamenco but rather Maria's own mesmerizing interpretation of the Fabregas music. Benitez surely knows theater and what pleases an audience as each of her solos were enthusiastically received.

Other highlights of the evening were guitarist Paco Izquierdo's solo based on the theme of Zorongo Gitano, Nobleza Andaluz -- the re-creation of a classic piece from the Greco repertoire danced by Greco and Benitez, Pedro Azorin's choreography of ¡Viva La Jota!, which accomplished the virtually impossible feat of filling the stage with only three people.

Soleá por bulerías, choreographed by La Tati and danced by Flores, Mercedes and Torres, was especially good. Cuquito in particular seemed to have gotten warmed up for this number and contributed his full voice and emotion. Since flamenco feeds upon its own energy -- guitarist inspiring singer, singer inspiring dancer, etc., in an upward spiral -- the energy built throughout the number. This is, of course, as it should be.

Greco's farruca brought back memories of the days when a Spanish dance company performed with a full symphony orchestra plus its' flamenco entourage. It was good to see, again on stage, this man who brought so much of the culture of Spain to us for so many years. (Jaleo Vol. VIII, No. 9.)

We would have liked to have seen the stage more brightly illuminated. Sometimes the dancers faded into almost total darkness. But all in all, a thoroughly entertaining evening.

(Synopsis of performers taken from program notes.)

* * *

SPANISH REFLECTIONS

by Fredric Alexson

In a recent performance held at the Music Building Concert Hall on the Northern Illinois University campus in DeKalb, Illinois and entitled appropriately "Spanish Reflections," members of NIU's faculty added another triumph to their already staggering accumulation of respected accomplishments.

Spanish Reflections, offering a unique selection of music and dance which most concertgoers do not normally experience in a Spanish dance performance, would have certainly satisfied even the most argumentative dance and cultural purist. Lila Dole, an associate professor in the Department of Theatre Arts at NIU, must be congratulated for orchestrating this most appealing program. It strongly emphasized many of the numerous balletic movements which, through the centuries, became embroidered into the art of Spanish dance, encouraged most naturally by the classical music of such noted composers as De Falla, Albéniz, Turina, Granados, and many others. The judiciously chosen dance pieces for this program were complimented by an equally thoughtful selection of classical Spanish music performed by members of NIU's prestigious music department.

Because of the immense wealth of material which falls under the heading of Spanish dance that had its genesis in 1600 B.C. and perhaps even earlier, the selection for a program of well blended music and dance that would correctly reflect the countless influences on the broad spectrum of folklore, customs and temperament of the Spanish people to be found in the four categories of Spanish dance (regional, flamenco, escuela bolera and Spanish classical), I am sure was no easy task. Even for this writer, discussing the purity of Spanish dance in terms of origin and authenticity is almost as dangerously foolish as trying to argue the merits of different religious beliefs. However, I can safely state that Dole, a perfectionist who studied here and abroad with many of the most revered dance masters, avoided the usual conflicts of opinion by carefully choosing the nearest common denominator of accepted steps for each of the program's dances while still preserving authenticity of the choreography.

The well paced concert opened with the traditional 18th century "Sevillanas Boleras." It was originally choreographed as a duet, but was restaged by Dole for herself and two other dancers, Gwyn Norris and Randy Newson. Led by the passionate playing of pianist, William Koehler, and guitarist, Robert Roberts, and danced in three movements, this melodic piece as a trio is much more interesting choreographically because of the braided patterns which evolved and dissolved logically throughout the work. Its engaging charm was enhanced by the fluid preciseness of execution and the subtle interplay expressed by each of the dancers.

In "Panderos de la Flamenca," the control and elegant demeanor, with undertones of playful flirtation, were most beguiling in the hands of Dole and Newson. I would have never suspected that Newson was a newcomer to the art of Spanish dance—his debut was more than propitious, to say the least.

The next part of the program offered a surprising musical treat. Had I not been aware that, when interest in the harp waned in Central Europe, it was rekindled in Spain where it once again flourished, I would have never associated the harp with Spanish music, let alone Spanish dance. This accounts for much of the large body of not yet universally celebrated music and literature on the harp which is currently known mostly to harpists. When most listeners hear music composed for the harp which is thematically Spanish, they tend to understandably, but erroneously think that it has been transposed from a guitar composition. Intriguingly enough, the harp lends itself magnificently to both the music and dance of Spain as was witnessed in the performance of "Gitana" by A. Hasselmans and "La Guamina" by A. Ortiz, each heavy in Spanish themes written specifically for the harp.

Harpists, Ruth Richards, playing "Gitana", and Sue Mellard, Aimee Prchal and Ron Price with Richards playing "La Guamina," mesmerized the audience with their rich and soothingly romantic



LILA DOLE OF SPANISH REFLECTIONS

interpretation of these works.

"Puerta de Tierra," with music by Isaac Albéniz, gave Dole another chance to sparkle. Her quick entrechats, brises, jets and pirouettes were as brilliantly flawless as her rhythmic castanets.

In "La Vida Breve" by Carmen Segua with Manuel de Falla's score, Dole, shedding the softer hues of latter costumes for a bright red, exquisitely fitted dress, made the most of her expressive torso, graceful arms and articulate hands.

"Castilla" from Luisa Pericet's "Suite Española" by Albéniz opened the second half of the program with Julia Glawe, Gwyn Norris (both NIU graduate students) and Dole in stunning black and white costumes. Once again the dancers' ballet training gave this perky, pimento piece exciting clarity from the effortless grand battements (high kicks) to each of the intricate pett allegro steps.

Dole's next solo appearance came in Segura's "Danza del la Perdición" by Arturo Pavón, a slow adagio accented by an occasional fury of footwork and the use of a swirling lace shawl. Dole with her high cheek bones, large expressive eyes and dramatic sense of body language made the role of the legendary doomed courtesan and her infamous allure most vivid.

Other musical highlights of the program included Albéniz's "El Albaicín," "El Puerto" and "Corpus Christi en Sevilla," each played with unblemished interpretation by Koehler. It is easy to understand why Koehler (who distinguished himself as the highest-ranked American winner in the 1984 Paloma O'Shea International Piano Competition in Santander, Spain) was an audience favorite. His music was colorfully picturesque and faultless in emotional range.

By contrast Robert Roberts, an equally accomplished musician, was less generous in his delivery because he played everything as if they were perfunctory exercises rather than a joyous privilege—except when he worked with Koehler.

The program came to a well-rounded finish in a musical duet



SPANISH REFLECTIONS NIU DANCE THEATER STUDENTS

for three. "Alegrijas de Cádiz," with music by Felipe Campuzano, transcribed and eloquently played by Koehler and Roberts, was danced impeccably by the unassailably and strikingly beautiful trio of Glawe, Norris and Dole whose lithe arched backs were made more impressive by their elongated port de bras (positions and movements of the arms). The single-minded unity of their movement in Manolo Rivera's flamenco work was dazzling.

Another important and often unsung artist critical to the success of a ballet who should not be overlooked is the costumer/wardrobe mistress, Tammy Deck. Deck's thoughtful research in design, diligent execution and general maintenance of the elaborate wardrobe enhanced not only the well-tailored look of the dancers, but the entire concert.

I only have accolades of "OLE" for all those who made this concert a delightful success. Their work is testimony that more University faculty members should use their talents in performance. Had "Spanish Reflections" not been free to the public, I would gladly have paid whatever reasonable admission was requested.

SPIRTED SPANISH DANCES

[from: The Washington Post, Oct. 29, 1986; sent by The Spanish Dance Society]

by Alan M. Kriegsman

The programs of Spanish dance that Marma Keet has staged here annually since 1982 have all been spirited, colorful and instructive treats. This year's edition, presented at the Marvin Theatre this past weekend, kept faith with the past.

As a member of the George Washington University dance faculty, Keet doesn't appear in these productions (except for a final curtain call), but she oversees every detail. The results testify bountifully to the breadth and integrity of her scholarship, her love for Spanish dancing and her inspirational quality as a teacher.

The program, in the mold of its predecessors, was a gallery of numbers (two dozen in all) traversing a wide gamut of types, extending from historical dances of a classical bent to regional folk dances, flamencos and original pieces of modern times. Keet has always taken special care to demonstrate the diversity



JOANA DEL RIO AND ALEJANDRO MARIN OF THE SPANISH DANCE SOCIETY

of Spanish dance, and her success in doing so is one of the chief rewards of her productions.

Another is the infectious euphoria of the dancers--22 for this program, covering a large range of ages, body types and backgrounds, but all attuned to Keet's animating ardor.

Spurred by the current Goya fever, Keet reshuffled her original plans for the program in order to bring back the suite of dances, "Bailes del Candil," from the painter's era she'd already shown us in 1983. With its catchy rhythms, handsome costuming and intricate, quasi-balletic step formations, it's lost none of its charm. One dance, "Tirana del Zarandilla" ("The Tyrant With the Shawl"), relates to a specific Goya canvas that hangs in Madrid's El Prado; it's a duet in which the imperious male drapes his mantle over the figure of his flirtatious partner, hiding her from view at the start, then disclosing her presence with a grand flourish. Another dance in the set, the ebullient "Jota de la Pradera," showed the efficacy of Keet's training in castanets, as five couples tossed off crisp, light triplet figures in remarkably exact unison.

Among the new items on this year's program was the Asturian "Corri-Corri," reputed to be Spain's oldest dance. Its diagonally advancing line of stately women, flicking small branches with crossed hands, reminds one of the wilis in "Giselle," (though the spirit is rustic rather than ghostly, and the gently hopping male solo is a far remove from Duke Albrecht's anguish. The outstanding features of another novelty, the Salamancan "Charrada," were the women's stunning, floor-length black velvet gowns, brocaded and draped with silver ornaments.

The most explosive part of the program arrived with the flamenco numbers, and in particular, with a pair of duets for the most accomplished and charismatic of the dancers--an "Alegrías" crackling with carnal electricity, danced by Jaime Coronado and Ziva; and a "Soleares," performed by Juana del Rio and Alejandro Marin and typically coming to a boil, pausing, starting up slow again and rising to still higher temperature. Marin is the newest of these dancers--he's slight in build, but a firebrand in rhythm and intensity.

Keet has said she intends shortly to launch a small professional concert troupe under the name Spanish Dance Theatre. It would be a welcome expansion of her scope, one that would allow her to focus her talents as a director toward different, no less important aims.

BALLET HISPANICO'S "BERNARDA"

[from: The New York Times, Dec. 8, 1986; sent by George Ryss]

by Jennifer Dunning

Any two of the six works performed by Ballet Hispanico on Saturday afternoon at the Joyce Theater would have suggested the increasingly wide range of the company's interests and skills. Vicente Nebrada's new "Bernarda," for instance, offered a dark dramatic work, and Talley Beatty's recent "Recuerdo de Campo Amor" showed the youthful dancers at their sleekest.

"The House of Bernarda Alba," Garcia Lorca's play about two sisters in love with the same man, has inspired a number of choreographers. Hysterical women, along with woe-begone swans and predatory sylphs, seem to have received undue attention in dance. In "Bernarda," Mr. Nebrada skims across the surface of the story, suggesting repression with scurrying, swirling crowds of women in black, and indicating youthful innocence with a smiling woman who wraps a green shawl and then a red one about her white dress. Like punctuation, the suitor appears for brief moments of arrogantly repulsing and passionately clasping dance with the women. Bernarda's death-dealing maid serves as the hectic center of the storm.

Daniel Douras's atmospheric score and Chenault Spence's dramatic lighting help to create a restless, fateful emotional climate. And the dancers are eloquent, though they are not able to carry the piece as it sinks into histrionics. Mari MacKezie was a gentle Adeia, with Elisa Morris offering a complementarily driven fury as the older sister, Angustias. Sandra Rivera scabbled effectively in the role of La Poncia, the maid. Marcial Gonzalez was cool and tender as Pepe, the suitor. And "Bernarda" received strong performances from Nancy Turano, Maritza Marie Sanabria and, especially, Kathryn Ross, as the other sisters.

"Recuerdo de Campo Amor" also skims and swirls. But it would seem Mr. Beatty has delight in mind. And he is success-



ful. The dance is one of Ballet Hispanico's prettiest, sharing an irresistible Latin-jazz flavor with the score, by Felipe Campuzano and R. Pachon. Dance after dance rushes by in this seamlessly staged work. There is some ingenious partnering, too. And "Recuerdo de Campo Amor" was performed with elegant and knowing high spirits by Ms. Morris, Mr. Gonzalez, Ms. Ross, Pedro Ruiz, Ms. Rivera, Rachel Lahela Berman, Ms. Sanabria, William Gabriner, Kevin M. Gaudin, Christian Canciani d'Este and Ms. Turano.

PROGRAM BY PILAR RIOJA

[from: The New York Times, Dec. 11, 1986; sent by George Ryss]

by Jennifer Dunning

Programs by Pilar Rioja are, in a sense, as much about performing as they are about the dances she performs. The first half of the evening of Spanish music and dance that Miss Rioja presented at the Gramercy Arts Theater (138 East 27th Street), where she will perform through Dec. 21, featured her version of "La Cachucha," made famous by Fanny Elssler, the 19th-century Viennese ballerina. It also included dances of Bolero or "school dance" style, characterized by fleet footwork and épaulements, that suggest the influence 18th-century Spanish folk and ballet dancing were said to have had on each other. As dance, this was more interesting than the second half of the program, which boasted a new flamenco solo. In this section, Miss Rioja had a chance to draw on a darker, more powerful stage presence. But this was an evening that raised some questions.

Miss Rioja's new "Three Dances," set to music by Carlos Surinach, was inspired by the Bolero style but seemed to owe more to American modern dance and the long, curving central torso of flamenco posture. Looking like the figure in Martha Graham's "Lamentation," Miss Rioja was first seen seated on a bench, the skirt of her purple dress draping about her legs. She

stretched her arms and a leg slowly out into the dark about her, the clicking of her castanets serving as punctuation. That arm motif continued through the piece, as she rose and moved slowly in blood-red light.

Miss Rioja was at her smouldering best in "Cafia," a new flamenco piece choreographed by Arturo De Córdoba to traditional music. Manipulating a large black shawl to maximum effect, Miss Rioja grew steadily more intense with the kind of authoritative performing for which she has become known.

Miss Rioja has become somewhat of a cult figure in the four years since she began to perform frequently in New York City. She has always seemed to perform as much for herself as for her audiences. That seemed less true, sadly, on Tuesday. The program was as well staged as ever, but there was a newly shallow look to her performing, which seemed much more directed to her cheering admirers than previously. The wonderful sense of eloquent privacy she exudes was diminished here.

Jesus Marfa Figuerna provided outstanding accompaniment and musical interludes on the piano. Enrique Iglesias was the flamenco singer, and the guitarists were José Negrete and Arturo Martínez.

GUITAR CONSTRUCTION INSTRUCTION REPAIR SALES

The Blue Guitar Workshop

1020 GARNET - SAN DIEGO, CA
92109 619-272-2171

FLAMENCO FENCING
ORNAMENTAL IRON

SAFEGUARD FENCE CO.
SERVING NORTH COUNTY

619/745-4846

CA Contractor's Licence #374198

FLAMENCO SHEET MUSIC

of Paco de Lucia- Serranito- Paco Pena-
Manolo Sanlucar- Andres Batista-Manolo
de Huelva- Nino Ricardo- Paco Cepero-
Juan Martin- Pepe Martinez...

Will trade Music for Flamenco Records:
(818)789-1453

Maurice Sherbanee
5329 Norwich Ave.
Van Nuys, CA 91411

GUITARIST WINS FRIENDS FOR FLAMENCO MUSIC

[from: The Daily Standard, Oct. 15, 1986]

Flamenco guitarist Ronald Radford elicited cries of "Ole!" from an enthusiastic crowd of 220 at the Chaney-Harris Cultural Center Saturday night.

The 90-minute concert marked the climax of Radford's week-long residence in Sikeston, which was sponsored by the Sikeston Arts and Education Council.

Radford played a variety of selections which included the joyful gypsy dance music usually associated with flamenco, as well as less-known melancholy and romantic melodies of southern Spain. He punctuated the selections with dialogue about the gypsy way of life he experienced as a Fulbright scholar traveling in Spain to learn flamenco guitar from the people. He also talked about the history of flamenco music and dance, pointing out religious and cultural influences from both the Eastern and Western world.

In preparation for his rousing encore, Radford encouraged the audience to help create a flamenco jam session with palmas (handclapping) and jaleo (shouts of encouragement for the performer) while he played and sang the lively "Tango Gitano." "Shout anything you know in Spanish," he said. "Ole, buenos, tacho, enchilada, burrito -- anything!" With that and other lighthearted comments, Radford proved that his concert, although formal, was intended to be fun for the audience.

Prior to the Chaney-Harris concert, Radford performed at a Rotary/Kiwanis meeting attended by 100 members and their wives. He gave 14 performances in the Sikeston Public Schools and one at the SeMo Christian Academy. About 3,300 students attended the school performances.

Radford encouraged students to ask questions during the 45-minute school sessions.

One question asked at every school was "How can you play so fast?" Radford replied, "Practice, practice and more practice." He said that in the two years after high school he studied with Carlos Montoya, the world's best-known flamenco guitarist, he practiced 8-10 hours a day. After nearly 20 years of full-time professional touring, he told students, he still practices three to four hours a day.

Another question frequently asked was why Radford's fingernails didn't break as he picked the strings. He answered that flamenco guitarists have always used something to strengthen their nails, and that the current rage was five coats of Super Glue. "It gives me karate fingernails," he joked. "They go through walls."

Senior high students seemed most impressed by Radford's story about playing a \$15 pawnshop guitar backstage for Carlos Montoya when the guitarist performed in Tulsa, Radford's hometown. Montoya responded by inviting Radford to come to New York and study as his private student, free of charge.

"You were just an ordinary teen-ager and that really happened to you?" asked one student. "Was it totally unexpected -- you had no idea that would happen when you went backstage?"

Radford explained that although Montoya's invitation was unexpected, he was prepared for it. "In a sense, I was always preparing for whatever I was meant to do with my life," he said. "When I learned to play the ukelele at age seven, and later the piano and cello, I gave it everything I had, just as I did with things at school. So later, when I had the unexpected opportunity of studying with Mr. Montoya, I was prepared to take it."

Radford told students that listening to a \$1.98 album by Carlos Montoya introduced him to flamenco guitar and totally changed the direction of his life. "It was love at first sound," he said. The same kind of thing might happen to anyone in the audience, he added. "You just never know when something might happen to you, or when you might meet someone who will change your life completely," he said.

Financial assistance for Radford's residency in Sikeston was provided by the Missouri Arts Council and the Mid-America Arts Alliance.

FLAMENCO GUITAR

[from: Intermission Magazine, Tulsa, OK, Jan., 1987]

by James Watts

The Spaniards have a word for it: duende, a magical, mystical, spiritual quality, an intensity of emotion that is the hallmark of flamenco music.

It was this magic that captured the imagination of Ronald Radford as a teenager, and that he has shared with audiences across the country and around the world in his 20-year career as a concert artist...

"I could not just walk out and sit down, play my tunes and walk off the stage," Radford said. "To me, a performance involves much more sharing with the audience."

"Some people have referred to what I do as 'friendly flamenco,'" he said with a laugh. "All the intensity and beauty of the music is there, but I present it in a rather informal, travelogue way, telling some of my experiences among the gypsies in Spain, to explain why I play this music."

Radford's performance Jan. 23 at the Performing Arts Center as part of the PAC Trust's "Great Guitars" series, will be his first major public concert in Tulsa in about four years. His commitment to the art of flamenco and his affable stage presence have made him the most prominent solo performer in the state of Oklahoma, and one of the most in-demand flamenco guitarists in the world.

"The main reason I tour is to share the depth and breadth and subtlety of the music," he said. "There is an incredible variety to flamenco that is, for the most part, unknown to most listeners until they have had the in-person concert experience."

...Radford first came to prominence as the teenaged protégé of the internationally renowned guitarist Carlos Montoya. He made a number of trips to Spain (including one year as the only person awarded a Fulbright Scholarship to study flamenco), immersing himself in the music and culture of the Spanish gypsies.

"Most other non-Spaniards I know who went to Spain had some problems dealing with the gypsies," Radford said. Fortunately for him, Radford encountered no such resistance. He was accepted wherever he went.

"I've always had this ability to pick things up by ear," he said. "And this made it fun for the gypsies to teach me, because they would show me something and I could immediately be playing it along with them. That put me more on their level."

"We have a tremendous amount to learn from the Spanish culture and flamenco music, especially the qualities of spontaneity, freedom, creativity, the emotional intensity of music," he said. "If flamenco is portraying joy, it is intensely joyful. If it is portraying sadness, it will make you cry."

"That is why the form is so technically demanding. The flamenco techniques themselves have evolved in an attempt to capture on a guitar that emotional intensity of the song and the rhythmic complexity of the dance. It's quite a challenge to sit with a solo guitar and weave a tapestry of sounds that encompasses all of that."

But it is a challenge that Radford has met with great artistry. He is particularly adept at the cante hondo, or "deep songs," the more profound and introspective flamenco music, which lend themselves best to solo guitar, but is equally capable of the rapid rasgados and picados of the up-tempo dance music.

"To me, flamenco is the best of all worlds in one art form. It is as fun as bluegrass, as creative as jazz and as beautiful as classical," he said.

"And it is very much a living folk art form," he added. "As an example, Paco de Lucia, who is simply one of the best flamenco guitarists in the world, has very creatively and tastefully woven into the fabric of flamenco the influence of jazz and Latin American rhythms. So it is very much subject to the musical influences of the day."

In addition to his busy concert schedule, Radford performs as part of several touring programs, including the Texas Touring Program and the prestigious Mid-America Arts Alliance. Last season, he was the most sought-after solo performer in the MAAA's 13-year history.

He also has been chosen to represent Oklahoma in a number of official capacities, including an appearance at the Bicentennial ceremonies in Washington, DC. He is often the artist chosen to

perform at official state functions -- most recently, at the Governor's Arts Award program.

"The main thing for me is, I'm having a ball," he said. "It's a thing of daily astonishment and gratitude that I have achieved a level of success in the field I have chosen. And I'm just as excited about the possibilities for me in the art form as I was when I heard my first Montoya record years ago."

* * *

GUITARIST PICKS UP THE PACE

[from: The Tulsa Tribune, Jan. 24, 1987]

by John Toms

Ronald Radford has grown technically and stylistically since he last appeared at the John H. Williams Theater, where he played again on Friday evening.

Always entertaining, the flamenco guitarist took his near-capacity audience through an exciting selection of pieces dating as far as the 13th century, the early days of the folklore-based flamenco style.

And between numbers, Radford delighted his listeners with a host of anecdotes about the history of the music he plays and his experience as a student in Spain and as a performer.

With a few chords and a lot of fancy strumming, a flamenco guitarist -- like the harpist who runs her fingers up and down the strings of the instrument -- can grab an audience and make a big splash. But Radford has gone far beyond that stage of performance.

Today he turns out fast, embellished melodies and counter-melodies on the upper strings while playing independent accompaniments on the lower strings. And to that technical accomplishment, he has added some new and harmonically engaging chords as well as new tone colors to his palette.

As a violinist plays pizzicato melodies on the fingerboard of his instrument with his left hand, Radford, in his final offering, played several extended melodies on the guitar's fingerboard. Similar short passages were heard earlier in the program.

As is customary with flamenco playing, excitement was generated in the music by sforzando chords and by sharp strokes on the body of the instrument to punctuate the rhythms.

Radford also used abrupt tempo and dynamic changes to great advantage to hold audience attention.

He didn't have to struggle, however, to get the crowd to listen for they had come to hear Radford and to be entertained, so they were bewitched, and responded with enthusiasm to the well-schooled and experienced showman.



FLAMENCO GUITAR

Paco de Lucia, Sabicas, Serranito, Tomarito,
Pepe Habichuela, Manolo Sanlucar, Nino Miguel,
Ramon Montoya, Juan Maya, Cepero, Enrique Melchor etc...

TRANSCRIPTION IN TABLATURE NOTATION, IN THE ACCURATE ORIGINAL
FINGERING OF THE GREATEST COMPOSERS' MASTERWORKS.

OVER 150 TITLES AVAILABLE.

Alain FAUCHER • 28, RUE DE LA REINE BLANCHE - 75013 PARIS

ON THE FERIA CIRCUIT

by Tío Paco

The proponents of the Big Bang Theory of Creation of the Universe will find support for their beliefs at the Feria de Sevilla. It is the biggest bang of them all, from which a succession of smaller, but no less energetic events spawn throughout the region to last the entire summer. After Sevilla comes Rota, Jerez, El Puerto, Córdoba, Sanlúcar, and on and on. Each will have its own individual flavour, perhaps a different name (Feria del Caballo, de la Manzanilla, de San Antonio, etc.) but the common denominator is having as much fun as it is humanly possible. For several days, the town will be practically paralyzed, as all the available energies are directed towards making the event a success, which invariably is. The noise level is deafening, with each caseta, amusement ride and shooting gallery having an all out decibel war with its neighbours, which will go on day and night for the duration. Limitless quantities of the most scrumptious foods and delicious beverages (witness the Sanlúcar Manzanilla Feria!) for every taste, round the clock dancing, clapping of the hands, parading, and general merry-making throughout the night until it is time to go in the morning. In spite of the vast quantities of alcohol consumed, drunks are a rare sight, and except for isolated events, obnoxious or disorderly conduct is almost unheard of. Depending upon the Feria, casetas may be strictly private, with an uniformed ID-checking guard at the entrance, to completely open to the public. Most casetas fall somewhere in between though, where a well-placed friend, dropping the right name, or waving an impressive photographic camera will gain you ready access without many questions asked. Although sevillanas are the order of the day, followed closely by rock, there is little flamenco played at ferias, and as I am told, less every year. Thus, although there is much "ambiente" at ferias otherwise, the flamenco-seeking purist would do well looking elsewhere for inspiration. There are a few notable exceptions, such as the presence of Juanito Villar and El Camarón at the Chiclana Feria last year, but generally there is little advanced notice and one must look carefully and take some chances. All in all however, ferias (as most important events in Spanish life) seem to be essentially family affairs, shared by everyone from tiny tots to the very elderly, everyone being granted due respect, consideration, and allowed to participate in their own measure. Therein perhaps lies the immense popularity and success of the ferias, where the tight bonds Andalusian's have toward family, friends, community and the land, are reasserted once again. With a big bang. A 1987 schedule follows, with some footnotes from personal experience.

Feb 26-Mar 8	Mardi Gras	Cádiz, Chiclana
Feb 28-Mar 8	Mardi Gras	San Fernando, Arcos
Mar 5-8	Mardi Gras	Sanlúcar
Mar 5-15	Mardi Gras	Puerto
Mar 6-8	Mardi Gras	Puerto Real
Mar 7-8	Mardi Gras	Jerez, Rota
Mar 13-15	Mardi Gras	Chipiona, Algeciras
Apr 12-19	Semana Santa (Holy Week)	All of Andalucía
Apr 19	Running of the Bull	Arcos, Vejer
Apr 28-May 3	Sevilla Spring Fair (1)	Sevilla
May 7-11	Spring Fair (2)	Rota
May 12-17	Horse Fair (3)	Jerez
May 21-25	Spring Fair (4)	Puerto
May 27-31	Manzanilla Fair (5)	Sanlúcar***
Jun 4-8	Spring Fair	Puerto Real
Jun 6-8	Rocio Pilgrimage (6)	Almonte (Huelva)
Jun 10-14	San Antonio Fair	Chiclana
Jun 18	Corpus Christi	Most of Andalucía
Jun 27-Jul 5	Spring Fair	Algeciras
Jul 15-19	Our Lady of Carmen	San Fernando
Aug 16-23	Summer Fair	Málaga
Aug 19-23	Guadalquivir Fair	Sanlúcar
August	Moscatel Fair	Chipiona
September	Vintage Festival	Jerez
Sept 5-8	Our Lady of Regla	Chipiona
Sept 26-29	San Miguel Fair	Arcos
Oct 2-5	Our Lady of the Rosary	Rota

(1) The biggest of them all. Attendance last year was estimated at 400,000. Accommodations virtually impossible to find in Sevilla or nearby towns during that period. Most people would find it impossible to sleep anyway.

(2) and (4) These are smaller, family style ferias held in towns next to US Naval Base. Frequented by local people and many Americans who appreciate Andalusian culture. Most casetas are public. Some good flamenco may be heard. A good place to go if you are homesick and want to meet other Americans of the non-obnoxious type.

(3) Held in conjunction with La Feria del Caballo. A must for horse lovers. Attended by many of the local flamenco celebrities (Agujetas, El Sordera, El Carbonero, etc.). A fairly large size event, but not nearly so as Sevilla. A mix of public and private casetas, with most good flamenco taking place in the latter. Invitations are always possible.

(5) My favourite of them all. A medium sized event held in the town where the Guadalquivir meets the Atlantic. Highly recommended for its excellent seafood, Manzanilla, and the nicest, friendliest people you'll ever meet.

(6) Not strictly a "feria," originally a religious pilgrimage, but now a massive event which takes on a more and more pagan trend every year as I am told. Well described by Michener and others, but must be experienced to grasp its true meaning. A six day trek on horseback through the "marismas" along with 80,000 other people, with little or no sleep, and sustained mostly by large quantities of fino may be a bit much for the uninitiated, but smaller doses of it are possible. Best to secure an invitation from one of the "hermandades" and make the trip by Land Rover.

Flamenco Society of Northern California

by Lew Jones

The November 24, 1986 Juerga was a benefit evening in honor of the great dancer Cruz Luna, who has been ill. It certainly ranked among the best of the many excellent juergas I have been privileged to attend. (These juergas are currently held the last Monday of each month at 7:30p.m. at the Sainte Claire Hilton Hotel, 302 S. Market, San Jose.)

The evening began with three dances from Northern Spain, performed by Nacho and Diana, who are now joined by Iva Lee. All wore beautiful costumes with red and green coloring from



the high sierra. They danced a 17th century court dance and two jotas, one a Spanish Christmas carol and the other a dance from Burgos.

Next the mood shifted to moorish with belly dancing by Luceen dressed in shimmering red and silver, accompanied by Paul on the oud (an 11-stringed gourd shaped instrument) and Fred on the dombek (a middle eastern type of drum). Luis Angel eloquently pointed out the influences of these two dance forms on flamenco as we moved on to a rumba flamenca dance by Teresa, accompanied by Anita and Fred. It was also Teresa's singing debut.

The moorish influence on flamenco was emphasized by the next piece, a granadinas rendition by Anita Sheer, with its haunting melodies and exquisite picados and continuous rolls. This was followed by the Lecuona "Malagueña," sung and played by Anita. As always, the audience was thrilled by how much Anita put her heart and soul into her music.

Three excellent dancers performed next to the accompaniment of Salomon. Ricardo and La Linda did several sevillanas. Linda danced s bulerías and a moorish alegrías. Ricardo performed a farruca (ending with zapateado). All of the flamenco dancers had beautiful costumes, as did some of the musicians.

The atmosphere then switched to that of a jaleo with selections by the group consisting of Juan Moro on guitar and Linda, Rubina, Diana, and Ernesto dancing. All are wonderful performers. Their selections were: alegrías by Ernesto, a proud soleares by Linda, rumba by Rubina, tangos by Diana, ending with individual interpretations of bulerías by all in turn.

More and more performers continued to arrive on stage as the evening continued. Daniel Roest played two beautiful classical guitar selections. Augustin da Melo played his version of bulerías. Aida danced a jota to the accompaniment of Anita. Raquel López and some of her dancers then performed some dances, accompanied by Kenny Parker and Chris Carnes. For another change of pace, Manolo gave of a sample of his husky singing to the tune of alegrías. Then Luis Angel played tarantas and rumba. Emira danced a lovely soleares.

For a finale, Lourdes, who had just arrived, danced a very expressive soleares, accompanied by Kenny and Chris. Bulerías by Lourdes and La Linda closed the evening.

There were so many outstanding performers, that I have not been able to describe each one's contribution in much detail. The evening was certainly a fitting tribute to the marvellous dancer Cruz Luna.

**We Appreciate Our Advertisers
Please Patronize Them**

The Blue Guitar	45
La Casa de Nacho	48
A. Casillas - Flamenco Guitar	33
Chula Vista Travel	49
Marlene Cordoba - Study Course	35
Antonio David - Supreme Striags	31
A. Faucher - Guitar Music	46
The Frama Station	25
Guitar Studios - Pace Peña	5
Hajji Baba Restaurant	7
E. & M. Haas - De Lucia Transcriptions	48
Too Much - Videos	31
Rodrigo - Recordings	33
Safegard Fencing	45
Maurice Sherbanes - Sheet Music	45

**"GUAJIRAS DE LUCIA"
"PERCUSSION FLAMENCA" (Zapateado)
"CEPA ANDALUZA" (Bulerías)
by Paco de Lucia**

Published by M Haas in staff notation plus tabulature. Published by: Gitarren-Studio Musikverlag E.M. Haas, Blissestr. 54, D-1000 Berlin 31 WEST GERMANY. Direct orders are welcome. Please wait for Pro-Forma invoice.

**Weekly Music Concerts Presented in Ocean Beach
LA CASA DE NACHO RESTAURANT**

Classical - FLAMENCO - Country - JAZZ

Presented by the Music & Art Academy of Ocean Beach

The Music & Art Academy of Ocean Beach is a new organization in Ocean Beach dedicated to increasing and promoting the love of music and art in general.

Every month the Academy organizes different musical events in restaurants in the Ocean Beach area. Our last concert, presented at La Casa de Nacho, was so well received that music will continue to be presented on a weekly basis.

Our next regular concert will take place on May 15, at La Casa de Nacho and will include flautist, Linda Chase; pianist, Roger Dempsey; flamenco artists, David and Rosa De Alva; folk singer, John Miles; country singer, Randy Alward; and classical guitarist, Sergio Mastrovic.

Our future plans include expanding to all areas of San Diego and including schools and universities. On July 12 we will be presenting pianist Loren Liefmann with her seven piece band at the Dean Theater in downtown San Diego along with flamenco and classical artists.

FOR FURTHER INFORMATION CALL SERGIO MASTROVIC AT 222-5511

SAN DIEGO SCENE

FLAMENCO REVIVAL IN SAN DIEGO

I am a firm believer that flamenco goes in cycles, not only in San Diego but everywhere. That is why I don't get too upset when there seems to be a lull in flamenco activity or join the predictors of doom who foresee the eminent demise of flamenco.

At one time, a few years back, flamenco could be seen in five different locations in the San Diego area - the Andalucia Restaurant, El Moro, Old Town, Calliope's and Diamendes. Both the Andalucia and El Moro closed along with the Ocean Playhouse (another restaurant which featured flamenco). Other shows (with the exception of Old Town) dried up and juerga turn out declined. The end of flamenco in San Diego? Not by a long shot!

There is currently a world wide resurgence of flamenco activity and interest. The movie "Carmen" brought flamenco into the neighborhood theater and the livingroom television set. The visits of "Cumbre Flamenco" and "Flamenco Puro" have exposed U.S. audiences to a caliber of flamenco not seen here since the days of Carmen Amaya.

Locally, the opening of the Tablao Flamenco in Pacific Beach marked the beginning of a new era - the first time, in San Diego, that an establishment had been built expressly for the purpose of presenting flamenco. It has become a focal point for visiting performers and aficionados. Spin offs from the Tablao momentum have been flamenco shows at La Posada del Sol in La Jolla, Hajji Baba's in Mission Valley and La Costa Spa in La Costa. Teo Morca, Roberto Amara, Manole Marin, Manuel Agujetas have given workshops and/or concerts. Local performers, Rayna, Carle and Esmeralda Enrique, Rodrigo and Remedios, Yaria and Charo Zellins, Pilar Moreno and Isabel Tercero, Pepe Sevilla have presented concerts. Juergas are again picking up on a regular basis.

To keep this momentum going in San Diego we need three things: *communication, participation and mutual support.*

COMMUNICATION: We need a way of disseminating information both among ourselves and to the general public. This would involve reestablishing our telephone-grape-vine for last minute events (**TELEPHONE VOLUNTEERS**), doing write-ups for fliers or press releases **prior** to flamenco events (**PUBLICITY VOLUNTEERS**) and submitting write-ups and photographs **after** flamenco events (**REVIEWER & PHOTOGRAPHER VOLUNTEERS**). Jaleo is going to try to improve its roll in this department by producing a supplement in between its quarterly issues devoted to updates of coming events and reviews.

PARTICIPATION: When too few, do too much, over too long a time period, you have what is called **BURN OUT**. Ask at the next juerga how you can help. Come to a Junta meeting and give us your ideas. You may have talents you didn't know existed.

MUTUAL SUPPORT: Whenever there is a special benefit such as, recently, for Cruz Luna or, many years back, for Paco Fernandez, the flamenco community seems to pull together for a brief period but then reverts back to divisiveness and apathy. The more people exposed to this beautiful art form, the bigger our audience, the greater the demand for more shows, classes, workshops, juergas...

Let's pull together instead of pulling apart!

-Juana De Aiza

JUERGA SITES NEEDED FOR 1987

JANUARY	VICTOR SOTO	JULY	???????????
FEBRUARY	???????????	AUGUST	???????????
MARCH	MALENA	SEPTEMBER	???????????
APRIL	CARMEN MONZON	OCTOBER	???????????
MAY	???????????	NOVEMBER	???????????
JUNE	???????????	DECEMBER	???????????

If you would like to offer site for one of the above months please contact Rafael Diaz at 474-3794 or Paul Runyan at 272-2062.

AIR - BUS - STEAMSHIP - RAIL - DOMESTIC AND WORLD TOURS

CHULA VISTA TRAVEL CENTER

1114 426-6800 - 297 "K" STREET - CHULA VISTA, CALIF. 92011

Specializing in Spain

426-6800

REYNOLDS S. HERIOT
OWNER - MANAGER

ANNOUNCEMENTS

Announcements, with the exception of classified ads, are free of charge to subscribers. DIRECTORY entries should include **phone number and area code**. Classified ads are \$2.00 per line (each 9 words) for each appearance. Make checks payable to JALEO and mail to PO Box 4706, San Diego, CA 92104.

UPDATES

7TH ENCUENTRO FLAMENCO & 5TH CURSO DE GUITARRA CLASICA CORDOBA, SPAIN, Jul 14-24. For info. write: Centro Flamenco Paco Peña, Plaza del Potro, no. 15, 14002-Cordoba, Spain.

FIRST ANNUAL FLAMENCO FESTIVAL JULY 18-25.

ALBUQUERQUE, NM, including performances and workshops in baile, canle & toque. Sponsored by the U of NM in conjunction with Ralme Flamenco. For info. call Eva Encinas 505/277-6143.

SECOND ANNUAL SPANISH DANCE WORKSHOP JUN 15-JUL 3.

WASHINGTON D.C., George Washington University under the direction of Marina Keel. Call Nancy Diers Johnson 202/994-6629.

CRISTOBAL BARCELO TO CHOREOGRAPH AMOR BRILLO

SANTA CRUZ, CA, Mar 20-21, for a collaborative production of a classical ballet and a flamenco dance company in. Barcelo will also be appearing in the opera Carmen with Carmen Granados, choreographed for the St Louis Opera by Maria Benitez.

RENE HEREDIA PRESENTS SALUTE TO THE GUITAR MAESTROS

NEW YORK, NY, Mar 28, Carnegie Recital Hall.

RONALD RADFORD CONCERTS AND WORKSHOPS:

FLAT RIVER, MO - Apr 22 & 23. Contact: Jim Bullis 431-4593.

MOUNTAIN HOME, AR - Apr 24-27. Call Deforah Knox 425-3464.

MAGNOLIA, AR - Apr 29 & 30. Contact: Ann Sullivan 234-2211.

TIMO LOZANO TO PRESENT FLAMENCO MASS FOR THIRD TIME

SAN ANTONIO, TX, Ap 12, San Fernando Cathedral

TRIBUTE TO CRUZ LUNA

PASADENA, CA, Ap 12, Pasadena City College Sexson Auditorium

TEO MORCA DANCE WORKSHOPS AND CONCERTS:

CLEVELAND, OH, Jun 15-27. Contact Libby Lubinger 338-3171.

ALBUQUERQUE, NM, Jul 18-26. Call Eva Encinas 345-4718.

BELLINGHAM, WA, Aug 10-22. Contact Morca Academy 676-1864.

ANDALUCIA DANCERS PRESENT IV FLAMENCO CONCERT

WINNIPEG, MANITOBA, CANADA, Apr 25, Tech. Voc. School Theater

EL CID FLAMENCO RESTAURANT INVITATIONAL JUERGA:

HOLLYWOOD, CA, Mar 30 & 31.

PAULA MORENO TO RECEIVE JACQUELINE LEMIEUX MEDAL

TORONTO, ONT, May 6 at the Premiere Dance Theatre. The award is being presented opening night of the company's spring concert season, for her contribution to the Canadian dance world.

THE ART OF FLAMENCO BY DONN POHREN AGAIN AVAILABLE.

This updated and revised addition is distributed in the USA by Juan Orozco Corp, 155 Avenue of the Americas, New York 10013.

For overseas orders, write to Guitar House, Bimport, Shaftesbury, Dorset, England

MANUAL FOR FLAMENCO GUITAR ACCOMPANIMENT of "cante and baile" available. Write to: Union Musical Española, Carrera de San Jeronimo 26, Madrid-14, Spain. Ask for Maestro Y Esllios (Manual de acompañamiento para el cante y el baile) by Andrés Batista.

CLASSIFIED

FREE CATALOGUE of records, cassettes and videos of singer Manuel Agujetas, guitarist Rodrigo and singer Remedios Flores. Send SASE to Alejandrina Hollman, 148 Taft #11, El Cajon, CA, 92020

GUITAR MUSIC AVAILABLE: Music of many top artists, both modern and old style, transcribed by Peter Barne, 1100 W. River Park Lane, Milwaukee, WI 53209

PANADEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucia, accurately notated sheet music; \$2.75 in USA, \$4.50 foreign. Southwest Waterloo Publishing Co., 4501 Twisted Tree Cove, Austin, TX 78735

FOR SALE: Music by Mario Escudero and Sabicas, plus complete line of guitar supplies (strings 1/2 price). **THE BLUE GUITAR** (See ad for location)

GUITARISTS AND GUITAR STUDENTS WELCOME to accompany dance classes, San Diego area. Call Juana De Alva 440-5279

BACK ISSUES OF JALEO AVAILABLE See inside cover for current rates

JALEO CORRESPONDENTS (listed on the inside cover of JALEO) make an invaluable contribution to the flamenco community if you would like to assist JALEO by acting as a correspondent for your area, please contact our PO box and let us know. We need updates on flamenco performances, teachers, etc..

DIRECTORY**AUSTRIA**

FLAMENCO ENTERTAINMENT
Cosmos Inn (Adelaide) 08-51-2287

CANADA

DANCE INSTRUCTION
Maximiliano (Toronto) 463-8948

FLAMENCO HOSPITALITY
Richard Mois (Calgary, AL) (03) 308-7619

IRP80

TOKYO

FLAMENCO ENTERTAINMENT
Casa Artista (03) 308-7619
El Alhambra (042) 2211-7045 (03) 806-5817
El Flamenco (03) 354-7756
Flamenco Patio (03) 464-8476
Nana's Bar (03) 200-1877

FLAMENCO HOSPITALITY
Sadhana (03) 310-9067

MEXICO

DANCE INSTRUCTION
Magdalena Cardoso (Mexico) (011-52-65) 54-0373

SP810**MADRID**

FLAMENCO ENTERTAINMENT
Cafe el Burrero (Calle Arrieta 7, Metro-Opera)
Arco de los Cuchilleros (Cuchilleros 7, Plaza Mayor)
Cafe de Chinilas (Torija 7, Metro-Santo Domingo) 246-5135
Cafe de Silvio (Calle Malasana 20, Metro-Bilbao)
Los Canasteros (Barbieri 10, Metro-Chueca) 231-8163
Corral de la Moreria (Moreria 17, Metro-Opera) 265-8484
Corral de la Pacheca (Juan Ramón Jiménez 26) 458-1113
Peña Flamenco La Carcelera (Monteleon 10, Sotano) 200-9469
Torres Bermejas (Mesonero Romanos 11, Callao) 232-3322
La Venta del Gato (Avda de Burgos 214) 776-6060

DANCE INSTRUCTION
Estudios Amor de Dios (Amor de Dios 4, Anton Martin) 467-3690
Estudios Calderon (Calle Atocha 21, Metro-Sol) 239-0087

Estudios Libertad (Calle Libertad 15, Metro-Chueca) 227-8440
Estudios Madrid (Calle Bailesta 6, Metro-Callao) 222-1347
Mercedes and Alban (Plaza Tirso de Molina 20-bajo) 203-5102
Nachos (Calle Isabela 9, Anton Martin) 227-3218

FLAMENCO COSTUMES AND ACCESSORIES
M. Gil (Carrera de San Jeronimo 2, Sol) 221-2549
Menkes (Mesonero Romanos 14, Callao) 232-1036
Prueta (Amor de Dios 14, Anton Martin) 468-5459

FLAMENCO SHOES
Gallardo (Cabestreros 10) 227-0100
Menkes (Mesonero Romanos 14, Callao) 232-1036

CASINETES
Victor Galiano (Lanusa 25) 246-5506

U.S.A.**NEW YORK**

FLAMENCO ENTERTAINMENT
The Ballroom (212) 244-3005
El Castellano (Queens)
Frente Unido Flamenco
Le Mancha (Brooklyn)
Mesa de España (212) 679-2263
Mesna Asturias (Queens) (212) 446-9154
Ponce de Leon Spanish Restaurant
Restaurant España (212) 344-5228

DANCE INSTRUCTION
Ballet Hispanico School of Dance (212) 362-6710
Loretta Celitan (Long Island) (516) 724-6638
Marquita Flores (212) 582-3350
Victorio Korjhan (212) 927-7220
Esteban de Leon (212) 724-4913
Bobby Lorca (212) 666-5107
Melinda Marquez (212) 263-7654
Jerane Michel (212) 222-4937
José Molina (212) 245-9504
Liliana Morales (212) 472-1354
Estrella Moreno (212) 245-9504
Jorge Navarro (212) 476-7292
Carmen Rubio (212) 563-0186
Carlota Santana (212) 473-4605

GUITAR INSTRUCTION
Mario Escudero (212) 586-6335
Michael Fisher (607) 257-6615

NEW JERSEY

DANCE INSTRUCTION
Yolanda Fernandez (201) 861-8316

PENNSYLVANIA

DANCE INSTRUCTION
Camila Erice (Harrisburg) Y.M.C.A.
GUITAR INSTRUCTION
Julia Lopez (215) 925-1689
Carlos Rubio (215) 732-9610

VIRGINIA

FLAMENCO ENTERTAINMENT
La Mata (804) 467-6212

DANCE INSTRUCTION
Maria (Virginia Beach/Norfolk) (804) 467-1509
Ana Martinez (703) 931-0324
Raquel Peña (Spanish Dance Center) (703) 527-3454

GUITAR INSTRUCTION
Paco de Malaga (Arlington) (703) 931-0324
Carlos Ramos (Arlington) (703) 524-5083
Fernando Sirvent (Spanish Dance Center) (703) 527-3454

WASHINGTON D.C. AREA

FLAMENCO ENTERTAINMENT
El Bodegon
Tio Pepe

BIJERAS
Charles Moeser (301) 657-4799

GUITAR INSTRUCTION
Marquita Martorell (301) 992-4792
Paco de Malaga (Arlington, VA) (703) 931-0324
Torcaulo Zamora (Silver Springs, MO)

DANCE INSTRUCTION

Marina Keet (George Washington U.) (202) 364-0700
 Ana Martinez (Arlington, VA) (703) 931-0324
 Raquel Pena (Spanish Dance Center) (703) 527-3454

FLAMENCO COSTUMES

Maria Carmen Ramos (703) 524-5083

GEORGIA

DANCE INSTRUCTION

Marta Cid (404) 993-3062

FLORIDA

FLAMENCO ENTERTAINMENT

El Cid (Miami) (305) 642-2452
 Bodegon Castilla (305) 649-0863
 Columbia Restaurant (Tampa) (813) 248-4961
 Costa Vasca (Miami) (305) 261-2394

Marbella Restaurant (SW 8th St. & 31st Av)

DANCE INSTRUCTION

Maria Andreu (305) 642-1790
 La Chiquitina (305) 442-1668
 Roberto Lorca (305) 576-4536
 Josita Molina (305) 576-4536
 Rosita Segovia (305) 642-0671
 Luisita Sevilla (305) 576-4536

MIDDESOTA

FLAMENCO ENTERTAINMENT

St. Paul Hotel

GUITAR INSTRUCTION

Michael Hauser (Minneapolis) (612) 333-8269
 Michael Ziegahn (612) 825-2952

DANCE INSTRUCTION

Suzanne Hauser (612) 333-8269

FLAMENCO COSTUMES

Jo Ann Weber (612) 291-2889

ILLINOIS

FLAMENCO ENTERTAINMENT

Toledo Restaurant (Chicago) (312) 266-2066
 86 Club (Chicago) (312) 388-1212

DANCE INSTRUCTION

Ridgemille Park District (Evanston) (312) 869-5640
 Teresa (Wilmette) (312) 256-0749

TEXAS

FLAMENCO ENTERTAINMENT

La Mansion del Rio (San Antonio) (512) 225-2581
 Olé Restaurant & Cabaret (512) 226-3333

DANCE INSTRUCTION

Dance Center (Corpus Christi) (512) 852-4448
 Teresa Champion (San Antonio) (512) 927-9029
 Ricardo Hidalgo (Dallas) (214) 352-6798
 Anita Mills-Barry (Dallas) (214) 357-8802
 Gisela Noriega (Brownsville) (512) 541-8509
 Rogelio Rodriguez (Houston) (713) 780-1796
 Ricardo Yilla (Dance Center, Corpus Christi) (512) 852-4448

DANCE SUPPLIES

Casa de Danza (San Antonio) (512) 922-0564

NEW MEXICO

FLAMENCO ENTERTAINMENT

El Nido Restaurant (Santa Fe) (505) 988-4340

DANCE INSTRUCTION

Eva Encinas (Albuquerque) (505) 345-4718
 Tamara Spagnola (Santa Fe) (505) 983-2918

COLORADO

GUITAR INSTRUCTION

René Heredia (303) 722-0054
 Guillermo Salazar (303) 333-0830

DANCE INSTRUCTION

René Heredia (303) 722-0054

OKLAHOMA

DANCE INSTRUCTION

Jimmie Crowell (405) 946-2158

GUITAR INSTRUCTION

Ronald Radford (Tulsa) (918) 742-5508

WASHINGTON

FLAMENCO ENTERTAINMENT

Café Felipe (Seattle) (206) 622-1619

DANCE INSTRUCTION

Maria Luna (Seattle) (206) 323-2629
 Morca Academy (Bellingham) (206) 676-1864
 Josela Del Rey (Seattle) (206) 325-2967
 La Romera (Seattle) (206) 283-1368

GUITAR INSTRUCTION

Gerardo Alcalá (206) 676-1864
 Joel Blair (206) 671-6268

JUERGAS

La Romera (Seattle) (206) 283-1368

OREGON

DANCE INSTRUCTION

Maria Moreno (503) 231-9029
 Yiviana Orbeck (Portland/Lake Oswego) (503) 636-5940
 Diane & José Solano (503) 647-5202

ARIZONA

DANCE INSTRUCTION

Laura Moya (Phoenix) (602) 995-1402
 Lydia Toreas (Phoenix) (602) 841-0028
 Patricia Mahan (Tucson) (602) 624-9258

GUITAR INSTRUCTION

Ismael Barajas (Tucson) (602) 745-8310

CALIFORNIA

FLAMENCO ENTERTAINMENT

Barcelona (Santa Monica) (213) 450-3232
 Bouzy Rouge Cafe (Newport Beach) (714) 673-3440
 Mariano Cordoba (Sunnyvale) (408) 733-1115
 Don Quixote (San Mateo) (408) 378-1545
 Dulcinea Restaurant (San Mateo) (415) 579-2500
 India Joe's (Santa Cruz) (408) 427-3554
 Mill Valley Community Center (Marin County) (415) 381-0885
 La Peña Berkeley (415) 849-2568
 Les Pirates (Los Altos) (415) 968-7251
 Anita Sheer (Los Gatos) (408) 723-0354

JUERGAS

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

GUITAR INSTRUCTION

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

DANCE INSTRUCTION

Adela (San Mateo) (415) 341-4484
 (San Jose) (408) 292-0443
 Cristobal Barceló (408) 479-1176
 Rosalie Branigan (Montclair) (714) 624-5501
 Carmen Chevere (Newbury Park) (805) 498-0264

FLAMENCO COSTUMES

Adela Vergara (San Mateo) (415) 351-4481

SAN FRANCISCO

FLAMENCO ENTERTAINMENT

La Bodega (415) 433-0439
 Las Cuevas (415) 435-3021
 Flamenco Restaurant (415) 922-7670
 Las Palomas Restaurant (415) 771-0410

Dance Instruction

Adela Clara, Miguel Santos (415) 431-6521
 Raquel Lopez (415) 658-9903
 Rosa Montoya (415) 239-7510
 Isa Mura (415) 435-3021
 Teresita Osta (415) 567-7674
 José Ramon (Nob Hill Studio) (415) 775-3805

GUITAR INSTRUCTION

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

CANTE INSTRUCTION

Isa Mura (415) 435-3021

FLAMENCO COSTUMES

Raquel Lopez (415) 658-9903

LOS ANGELES

FLAMENCO INFORMATION

Flamenco Dance Line (213) 851-9409

FLAMENCO ENTERTAINMENT

El Cid	(213) 668-0318
El Paseo Inn	(213) 626-1361
Fez Night Club	(213) 666-6137
Intersection Folk Dance Restaurant	(213) 300-0275
Lares Cafe (Santa Monica)	(213) 828-9205
Las Brujas Restaurant	(213) 667-9587
Madrid Restaurant	(213) 483-7757
Pablo Picasso (Sherman Oaks)	(818) 906-7336
Sevilla Restaurant	(213) 328-2366

JUERGAS

Yvella Williams	(213) 833-0567
Ron Spatz	(213) 883-0932

ACCOMPANIST FOR DANCE & CANTE

Eduardo Agueron	(213) 660-0250
Marcos Carmona	(213) 660-9059

DANCE INSTRUCTION

Roberto Amaral	(213) 785-2359
Pedro Carbajal	(213) 462-9356
Rubina Carmona	(213) 660-9059
Manuela de Cadiz	(213) 837-0473
Concha Duran	(213) 223-1784
Carmen Heredia	(213) 862-1850
Maria Morca	(213) 386-0275
Oscar Nieto	(213) 265-3256
Sylvia Sonera	(213) 240-3538
Juan Talavera (Whittier)	(213) 699-0105
Linda Torres (San Gariel)	(213) 262-7643
Elena Villablanca	(213) 828-2018

GUITAR INSTRUCTION

Marcos Carmona	(213) 660-9050
Gene Cordero	(213) 451-9474
Gariel Ruiz (Glendale)	(213) 244-4228
Benjamin Shearer (Simi Valley)	(818) 348-4023

CANTE INSTRUCTION

Rubina Carmona	(213) 660-9059
----------------	----------------

CASTANETS

Jose Fernandez (Reseda)	(213) 881-1470
Yvella Williams (Imported)	(213) 831-1694
	(213) 833-0567

SAN DIEGO**FLAMENCO ENTERTAINMENT**

La Costa Spa (Jose Wong Room)	(619) 438-9111
Drowsy Maggi's	(619) 298-8584
Hajji Baba Restaurant	(619) 298-2010
Old Town (Bazar del Mundo - Sundays noon)	
Tablao Flamenco	(619) 483-2703

JUERGAS

Rafel Diaz	(619) 474-3794
------------	----------------

DANCE INSTRUCTION

Barbara Alba	(619) 222-1020
Juana De Alva	(619) 440-5279
Juanita Franco	(619) 481-6269
Maria Teresa Gomez	(619) 453-5301
Rayna	(619) 475-4627
Julia Romero	(619) 583-5846

GUITAR INSTRUCTION

David De Alva	(619) 444-7965
Joe Kinney	(619) 274-7386
Rodrigo	(619) 447-1146
Paco Sevilla	(619) 282-2837

MAIL ORDER**FLAMENCO DANCE ACCESSORIES**

-(CASTANETS, SHAWLS, FANS, EARRINGS, ETC. FROM SPAIN)

ANN FITZGERALD - Apartado 388, Sevilla, Spain

-(Ask for flamenco catalogue)

THE SEA - 305 N. Harbor Blvd., San Pedro, CA 90731

FLAMENCO COSTUMES

ADEAL VERGARA - 1825 Echo Ave, San Mateo, CA 94401

-(Made in Spain. \$150 including postage and handling.)

FLAMENCO SHOES

H. MENKES - Mesonero Romanos 14, Madrid 13, Spain.

-(Shoes - 5,000 Pesetas, boots - 7,000 Pesetas. Send

measurements in centimeters.)

GUITARMAKERS SUPPLIES

Allied Traders - P.O. Box 560603, Kandal Branch, Miami, FL 33156

-(Free catalogue)

De Yoe Luthier Supplies - P.O. Box AA, San Jose, CA 95151

-(Finest tonewoods. Send S.A.S.E for price list.)

SUSTAINING MEMBERS

Your contributions to the Jaleistas organization are gratefully accepted. Contributors will be listed on the inside cover of Jaleo for a period of one year under the following categories:

\$50.00 - Malagueño
\$100.00 - Cordobes
\$500.00 - Sevillano
\$1,000.00 - Andaluz

BOX 4706 SAN DIEGO, CA 92104

**BULK RATE
U.S. POSTAGE
PAID
La Mesa
California
Permit 368**

TIME VALUE

Address Correction
Requested