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FLAMENCO IN JAPAN

JALEO

newsletter of the flamenco association of san diego

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

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MANAGING EDITOR.....Juana De Alva
EDITOR .....Paco Sevilla
CONTRIBUTING WRITERS.....Teodoro Morca
The "Shah of Iran"
Guillermo Salazar

TYPING .....Terry Shaver
LAYOUT.....Thor Hanson
DISTRIBUTION .....Tony Pickslay
Remedios Flores
BACK ISSUES .....Juana De Alva
ADVERTISING.....Penelope Madrid

CONTRIBUTORS (this issue): Joseph Bubas, Sadhana, "El Chileno", Brad Blanchard, Bill Davidson, Ann Fitzgerald, Guillermo Salazar, Ted Bakewell, Ron Spatz, Yvetta Williams, Susan Shepler.

CORRESPONDENTS:
Los Angeles: Ron Spatz
New York: George Ryss
Chicago: George Ryss
Spain: Brad Blanchard, "El Chileno"
Japan: Sadhana

COVER PHOTO: Japanese flamenco dancer Ura Warisaya. (see article page 6)

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(*See back cover for explanation.)

IN THIS ISSUE

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AMERICAN REDISCOVERS SPAIN'S FLAMENCO STYLE

AMERICAN GUITARIST GARY HAYES (RIGHT) IS ACCOMPANIED BY A FRIEND IN A SEVILLA BAR

[from: The Daily News (McKeesport, PA), April 1, 1986; sent by Joseph Bubas]

Seville, Spain (AP) -- Though Andalucía lures many flamenco pilgrims, few outsiders master the complex music and even fewer win the respect of its Gypsy caretakers.

However, Gary Hayes, an American guitarist who has spent the last decade playing in the tucked-away bars of Seville's old quarter, has managed to do both.

"Flamenco is more than music -- it's a lifestyle and a philosophy," he said.

Hayes does most of his professional performing in the United States but returns to Seville after each tour to live and play with his Gypsy friends who come from families that have passed down the music from one generation to another.

"Many foreigners, especially the Japanese, play the guitar very well technically, but they lack a little something," said Salvador Vega, a blacksmith who often sings which Hayes in the Carbonería, a local bar.

The "little something" to which Vega referred is known in Spanish as "duende" -- an elusive quality best translated as "*soul.*"

And Hayes, Vega says, has "duende."

As one of Spain's enduring cultural treasures, and a living, constantly evolving art form, flamenco owes its haunting sound to the nation's rich mixture of Moorish, Jewish and Gypsy cultures. Several areas in Andalucia, most notably Seville, Cadiz, and Granada, have nurtured the music for more than five centuries.

Flamenco uses a 12-beat rhythm that's much more intricate than that of most other Western music. It features two instruments -- voice and guitar. Hand claps and heel-stomping -- "taconazos" -- can also be added.

Although performed on stages and "tablaos" in Spain and throughout the world, flamenco is at its purest when shared between musicians and a few onlookers in marathon, all-night sessions. These "juergas" usually occur in intimate settings and can sometimes move participants to rip their shirts or bite their hands until they bleed.

Traditional flamenco, however, is becoming more scarce as Spain leaves 40 years of isolation behind and moves into the European mainstream.

Younger players, encouraged by the commercial success of such fusion artists as guitarist Paco de Lucía, have developed a flashier style, integrating jazz and blues chords into their music.

The more complicated the technique, the more difficult it is *to maintain flamenco's emotional essence, Hayes said.* "In a way, the new style is natural because it reflects the way society is changing, but I've never been much in tune with that anyway."

Hayes grew up on Navy bases in the United States, Italy and Japan, picking up the guitar as a teen-ager. While living in California in 1972, he heard a record of flamenco music.

"I already knew I didn't want to play blues and rock any more," he said. "Hearing the flamenco was almost like rediscovering something, rather than discovering it."

A year later, he was studying with flamenco masters in Seville. Now he gives classes himself.

Hayes has worked in clubs, restaurants and cabarets in the United Stetes and has toured with several flamenco dance companies.

A recent eight-month trip with the Jose Molina Spanish Dance Company took him to Carnegie Hall in New York where he played under the stage name of Gerardo Alcalá, a reluctant concession to commercial reality.

"I guess American audiences feel let down if they hear flamenco performed by someone who doesn't have a Spanish name," he said.

And some Spaniards have also found it hard to accept an American flamenco artist.

"I can truly say I suffered a lot in order to be accepted like I am now, which is almost like a member of the family," he said.

Hayes is a favorite in bars such as the Carbonería, a cavernous former coal outlet where small groups of flamenco artists gather to play and sing for each other.

Bolstered by the relaxed atmosphere, an endless supply of manzanilla wine and an appreciative audience, the players pass around a guitar until well into the morning. No money changes hands and bystanders often add their own voices to those of the regulars. If the feeling isn't right, the musicians simply don't play.

Few bars and cafes in Andalucia still encourage flamenco like the Carboneria does. Some even post signs saying "no singing allowed."

Although Hayes laments the rapid disappearance of the Andalucian traditions that have sheltered flamenco, he believes both the music and the Gypsies will adapt.

"The outward form will change, but the Gypsy way, not thinking about tomorrow, living to the hilt by whatever means you have, somehow seems to survive," he said.

LETTERS

JALEO FLAMENCO CONTACT

Dear Jaleistas:

Enclosed is my $20.00 check for another year of Jaleo. Please don't let me skip an issue.

I've enjoyed your periodical for many years. As a busy bond broker, it allows me continuous contact with the flamenco elements of the world and makes worthwhile the thousands of hours I have spent sitting on my ____ playing rasgueados and falsetas.

Keep up the good work.

Sincerely,
Peter Landay
Los Angeles, CA

* * *

EXCHANGE FROM NEW JERSEY

Dear Jaleo:

First, I want to congratulate you on the fine magazine you publish. I find it very interesting and look forward to receiving each issue.

In response to JoAnn Zugel's letter requesting information regarding a good teacher or cante flamenco, I suggest that she contact "Chinin de Triana" in Hollywood. I know him personally and find him to be very dedicated to cante and all aspects of flamenco. His correct phone number is (213) 463-1614. Please correct his phone number in your directory. [Done. Thank you.]

I am also searching for a copy of the book by Donn Pohren called "Lives and Legends." If you have any information as to where I could purchase a copy and the cost of it, I would appreciate receiving this information from you.

Finally, I would like to place a classified ad in your magazine to sell a few guitars. Please send me the information and rates for this.

Thank you for any of the above information that you can send me.

Shirley Martin
(Flamenco Guitarist)
Trenton, NJ

[Editor: Donn Pohren's books are again available through the Society of Spanish Studies, Victor Pradera, 46 Madrid 8, Spain. Classified ads are $2.00 per line (each nine words) Directory entries are free.]

* * *

FLAMENCO WORKSHOP IN SPAIN

Dear Jaleo:

I was in Spain the summer of 1985 sttanding workshops in Córdoba and Jerez de la Frontera which as you know are held annually. Some details may be of interest to readers -

Paco Peña Course for guitar and dance ran from the 1st to the 25th of July with dance teachers Carmen Cortés and Inmaculada Aguilar. Also a variety of guitar courses at varying levels with Paco Peña, Manuel de Palma, John Williams and Benjamin Verdery.

I attended both dance courses. Most students were from nearby countries--France, Germany, Switzerland, Belgium, etc. Classes were conducted in Spanish, so it is fairly necessary to have some basic knowledge of the tongue: No teachers could speak English. Standards varied in courses--some students were at beginner level; in some instances the classes were divided into beginners and advanced levels, but not always, which resulted in classes being conducted at a slowish pace. Spanish teachers are not into explanations of compás, etc. and do not easily break down steps too much, so some previous knowledge of flamenco rhythms is desirable. Studio space is generally inadequate--too small, poor flooring--sometimes tiled floors, often no mirrors.

Guitarists seemed to have varying opinions on their Courses depending on what level they were. Some guitarists found the group learning situation held them back; for others it was probably enough to cope with. As usual in any course of this nature, it is difficult to please all. The chance to meet other flamenco enthusiasts is always pleasant.

I also had the chance in Córdoba to attend classes at the local Conservatory where Paco Fernández from Madrid was a guest tutor at a special 10 day seminar on dance.

From the 1st to the 17th of August I attended workshops in Jerez organized by the Institute do Flamencología. These were well run; classes, were at more advanced levels in bulerías, tangos and peteneras, with teachers Angelita Gómez and Teresa Martínez de la Peña. There was also a beginners course offered in sevillanas. Guitarists were under the tutorship of Parrilla de Jerez; numbers were smaller here and more individual attention given--those present seemed very happy with their classes.

It was wonderful to hear the current music--lots of excellent young guitarists--all with a touch of Paco de Lucía's influence--inevitably--but some interesting combinations of guitar, flute, cello, xylophone, drums, etc. Some excellent Festivales programmes in all the towns around the Jerez area--the Fiesta de la Bulerías in Jerez drew an enormous audience and was an all night mindblower. Polka dots seemed to be fashionable in flamenco costuming once more, with two or three small frills--sometimes a full length petticoat underneath which is left hanging when the dancer picks up the top skirt for escobilla, etc.--I did not find this particular fashion very appealing.

Living in pensionas is still very cheap, as is food in bars and cafes.

Yours sincerely,
Jame Luscombe
Aukland, New Zealand

* * *

"FLAMENCOS NO COMEN"

Dear Editor,

I am always happy to see one of Donn Pohren's knowledgeable articles.

Unfortunately Donn Pohren's writing sometimes tries to serve Donn Pohren as well as serving aficionados.

Pohren's beautiful days in Morón did not end when Diego and artists in Morón "discovered money" (p. 14). His days ended when these artists finally discovered that Señorito Pohren was charging the American guests at his finca Casta del Sol prices and paying the artists olive-picker fees. The awe that Pohren felt for Diego was real, but somehow went along with the all-too-common belief that Diego and the rest could live on fino and ginebra. The irony of the expression "Flamencos no comen" was evidently lost on Pohren. Yes, he provided work for the artists, but then so did the olive-grove owners provide work for the campesinos. No one argues about the work that Pohren provided or the publicity for Morón, it is the pay that is at issue. Diego was supporting many people, Manolita el de la Maria didn't live los cavs by choice, and the others had hungry children.

Yes, the artists "discovered what money could buy"--it could buy food, clothes, and it could pay the rent. By the time the late Sixties came around, Pohren was still paying them early Fifties money for fiestas. Most who stayed at the fincs were unaware of this. Some of the foreign "townies" did become aware of what Pohren charged and what he paid, and told the artists things that Pohren evidently preferred they not know.

It's also ironic that his article ends on a page that has an advertisement for Morón tapes. The ad makes no mention of royalties for the artists or for the impoverished families of those artists now dead. Buen provecho a todos!

El Cumparasita

[Editor Comment: With regard to your last paragraph, concerning the selling of tapes, let me assure you--as one who has been involved in selling flamenco materials--that nobody will ever make money selling that sort of thing. The income generated would probably barely pay the postage needed to contact the "impoverished families." We should be thankful that, hopefully, a few of these tapes will circulate and the memory of these artists will not die away completely. The material should, in fact, be put in some more permanent form, such as a record, before these 20 year old tapes degenerate to the point of being unlistenable.

There is another way to look at the whole situation. If a person could get rich selling tapes of dead flamencos (impossible) and didn't pay the families, you would end up with one rich flamenco, many happy aficionados, a tribute and memorial to the artists, and poor families. If no one sells the tapes, you have nothing and the families are still poor. If I had to choose between just those options (there are others, of course), I would prefer the former. Just one person's opinion.]

--Paco Sevilla

* * *

IN SEARCH OF GUITAR INSTRUCTION IN ARIZONA

Dear Jales,

I am writing to tell you how much I enjoy reading Jaleo. I am an aficionado flamenco guitarist but unfortunately in my home town there is absolutely no flamenco culture at all. I was fortunate to live in Denver, Colorado for about six months and I took some flamenco lessons from one of the best guitarists I have ever heard (Rene Heredia) an excellent teacher and friend. I practice daily the little I learned from Rene. Since there is no teacher in Douglas or anybody that has any knowledge or taste for this (musicia iniqualable) I would appreciate any information or ideas that would further assist me in my playing.

Sincerely yours,
Rodolfo R. Acedo
Pirtleville, AZ

[Editor: A good place to start is by contacting the people listed in the Jales directory under "Arizona". If our readers have any suggestions we will print them or pass them on to Rudolfo.]

* * *

SEEKING DANCE INSTRUCTION IN DAVIS

Dear People at Jaleistas,

I have enjoyed your publication very much and I thank you for the additional flamenco information you have sent me.

I studied and danced flamenco for eight years (1968-1976) having learned from an excellent dancer from Chile (Estrella Martinez/Pamela Garcia) and studied one year with Cruz Luna. I recently began dancing again from Mercedes Molina (in San Francisco) who is an excellent teacher also.

I will always love flamenco dance (even though my ethnic background is Italian, I feel flamenco in my blood!) and I hope to pass it on to my daughter who is now 3 years old.

I live in Davis (near Sacramento) and would love to hear of any dance instructors nearer than San Francisco.

Sincerely,
Diane Orhun
Davis, CA

* * *

VIDEO CASSETTES FOR ACCOMPANISTS NEEDED

Hi! Flamencos,

I've wondered, just when, are you knowledgeable flamencos going to make a video tape? It could be an instructional kind of program, explaining the parts of each dance and then a performance. It would be a big help to us who don't know these things, as well as some of you do. It would give us incentive to go on with flamenco. Through the years I've learned some solos on the guitar; but I sure wish that I was good at accompanying dancers. Participation with others is great.

Sincerely,
Jos Bubas
Pittsburg, PA

* * *

PROMOTION WITHOUT PERMISSION

Dear Jaleo,

Paco Lucía's name was recently used to promote and sell tickets for an unknown Brazilian singer. This was done across the country and in Canada, without Paco's knowledge or permission.

Paco was horrified to find out that this was happening. All angry and disappointed ticket holders should direct their complaints at promoters who were told Paco was not going to be in the country, but refused to withdraw the claim.

Susan Shepler
Denver, CO

URA WARISAYA

FLAMENCO IN JAPAN

by Sadhana

A couple of years ago I packed up my guitar and headed to Tokyo. I had heard about Japanese flamenco and was eager to experience it. My wife and I hit a few places listed in the Tokyo Journal which had good professional entertainers from Spain. A light meal and a bottle of wine cost about 50 U.S. dollars. If we had really wined and dined, I'm sure that we could have spent twice that. Two such places are listed here: El Flamenco (03-354-7756) and Flamenco Patio (03-464-8476).

I had heard tales of a bar in Tokyo where a guitar would get passed around and everyone would play something. These places definitely are not like that. I doubt if the customers know a soleares from a farruca, although the Japanese do seem to appreciate flamenco.

Some Japanese feel that Japan is the number two nation in the world for flamenco, with an estimated 300 paid artists. At any rate, flamenco is alive and well in Tokyo. I found it maddening to be in the largest city in the world, knowing that juergas were happening, but not knowing where. My usual procedure for meeting flamencos is to go to the yellow pages and look for Spanish dance. When you don't read or speak Japanese, it's tough.

Months had passed when, by chance, a flamenco show came to my little suburb just outside Tokyo. The artists were all Japanese, so I got a friend to come and help me talk with the performers after the show. I was excited; Japanese flamenco at last!

The curtain hadn't lifted when a man appeared up stage and started playing the guitar. He was joined by a man who did palmas. Another guitarist and a singer appeared down stage. Sort'a living stereo, as I had come early and was front row, center.

They all had good technique and performed in that small space on stage between the curtain and the audience. The singer sang from his heart. I was thoroughly enjoying myself when, to my astonishment, the show stopped. There was sort of a slide show that projected Japanese characters on the wall.

My friend explained that the dancer was a girl in Spain at a bullfight. (At this time we had not seen the dancer) Apparently, it was one of those rare bullfights where the bull kills the matador. At the instant the matador gave his life, she knew that she wanted to be a flamenco dancer. The show was entitled "Death of a Bullfighter."

The curtain rose. There she was, poised as a crouching figure at the back of the stage (photo A), with mist drifting smoke-like around her. This mist reminded me of the dust in the factory scene of Antonio Gades' "Carmen".

It was a slow, building soleares. She was dressed in black, her face covered by a shawl. Slowly she uncoiled revealing a face that had so much white make-up that she could have been in a Kabuki theater. I got the impression that her shawl was to represent the wings of a bird.

I found myself struggling with the idea that this is not the way that flamenco should be. Yes, her technique was good; but still? Her performance did appear to be original and had a jondo feeling. I could see the sweat flying from her head when she executed her turns. The curtain fell and another slide show began.

The next number was an alegrías. As the curtain rose, the singer began. The guitarist pulsated this familiar rhythm, the palmas flowed. The dark mood seemed to have vanished with the first number. She donned a white dress that was not typical of flamenco. It was a peasant type dress that had elastic at the waist and neckline (photo B). She walked and skipped around the stage. There was a basket that had pretty flowers sticking out of the top, which she picked up as she danced. When the escobilla came around, she turned the basket upside down. Flowers fell; to my surprise, about a dozen oranges scattered themselves across the stage and one fell into my lap. As you know, a standered escobilla usually starts slowly and builds. She choreographed her steps to the location of the oranges. In other words, she did foot work towards an unsuspecting orange that would get kicked and would roll off the stage. This I found amusing, as I had never seen anything like it before.

The next number was a zambra that she danced barefoot while wearing a mid-eastern outfit similar to those worn by belly-dancers (photo C).

The program closed with a number in which all the performers took part. The curtain fell, only to rise again with the performers in different theatrical poses and a recording of Mariposa Blanca playing.

All and all I must admit the performance was good; it was original and entertaining. I felt like I had finally seen Japanese flamenco.

In due respect to the artists, I have listed them here.

(shown on page 8)

PHOTO A

PHOTO B

PHOTO C

SECOND GUITARIST, MICHIO TAKAHASHI

FIRST GUITARIST, KATSUHIRO MISAWA

CANTAOR, MASANOBU TAKIMOTO

After the performance we went back stage to talk with the performers about some real flamenco places. They laughed and said something about Casa Artista (Phone 03-368-7619). They said that the owner was a little crazy and wore red. With a recommendation like that, plus the fact that he did not advertise in the Tokyo Journal for tourists to find, I had to check it out. I was not disappointed.

The entrance is so small that it is impossible to get in without bumping your head. I felt like a giant with an enormous guitar case, trying to get into a Hobbit hole. There was a warm cozy atmosphere that made one feel comfortable enough to unpack a guitar and play something without introductions.

The owner, Juan Isshiki, is an excellent guitarist and not so crazy. (An interesting note: even though he and others did not speak or read English, they had heard of Jaleo Magazine.)

The show changes often, but some of the regulars are (photo D): Takashi Suzuki, a guitarist who recently has returned from Spain. Mario Escudero was one of his teachers. Jaja (Yukiko Harada), the singer shown here dancing a few steps has a strong voice that needs no amplification. Shigeko Mezumra is a good dancer who sings a little. I like it when the singer and dancer overlap into each other's art; indeed this dancer has a good clear voice.

This is a map of a "Transit Hostel" (a place to stay the night) just around the corner from Casa Artista.

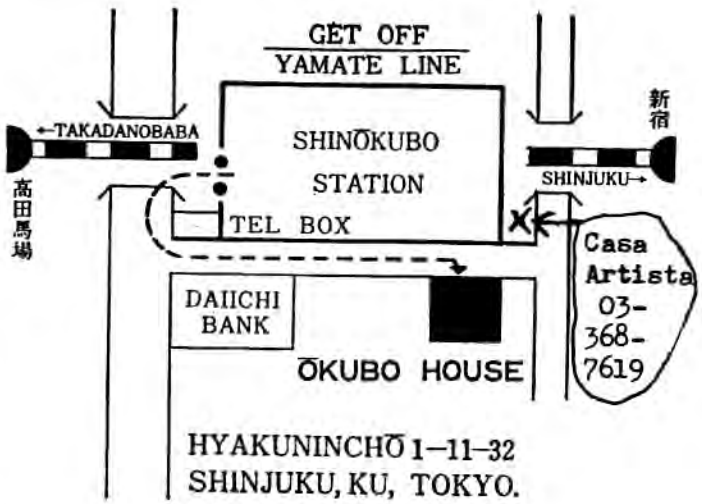

PHOTO D

Nana's Bar (03-200-1877) is a favorite place for flamenco's to hang out. It's definitely the smallest bar I have been in and one of the most friendly. Nana's love for flamenco has taken her all over Spain. Her bar is unquestionably the cheapest. Last month she had one of Japan's better guitarists (Papa) and she charged 2000 ¥. That's about 10 U.S. dollars and it included tapas and drinks (on the house). Of course, there wasn't any room and I found myself wondering how she manages to stay in business. She and her friend Fumilo are true aficionados and have a record collection to surpass Paco Sevilla's library (which is listed in this magazine and is worth sending for, I might add). Nana's place is hard to find, so I'm listing my phone number and address and will be glad to guide flamencos to her humble abode: Sadhana, 0474-31-6775. Address: 4-1-17 Kaijin, Funabashi-Shi, Chiba-Ken, 273, Japan.

I am not going to mention all the places in Tokyo with flamenco. To my knowledge there are only two places where there is a chance of a spontaneous juergas continuing after closing time: Nana's Bar and Casa Artista.

FUMIKO (LEFT) AND NANA AT NANA'S FLAMENCO BAR

Tokyo has a chain of restaurants called El Alhambra, two of which have live flamenco shows. Their phone numbers are: 03-806-5017 and 0422-21-7045. Photo E was taken at El Alhambra. The performers are Nini Amaria (Yumiko Aba), Ura Warisaya, Kenzo Osawa, Jaja (Yukeko Harada). Nini is a fun loving individual who encourages people to get up and dance a step or two. Kenzo is an excellent guitarist who plays good straight flamenco without playing too fancy. He has lived in Spain, where he studied with Enrique Marchor.

PHOTO E

KENZO OSAWA

It was here that I met Ura Warisaya, who's performance was mentioned in the first part of this article. Ura consented to an interview; this is a composite of what I received from talking with her and an interview translated from one of her brochures:

--I assume you have been to Spain, from your poem "Death of a Bullfighter".

"Yes. I've made two trips there." She smiled and added, "When I saw the bullfight where the matador was killed...I...I was watching television. Still, I was very much impressed. I wrote the poem when I come back to Japan. Japanese people like the theatrical effect of the show."

--Like the smoke on the stage? I wondered how you did that; it wasn't dry ice that stays on the floor.

Again, that radiant smile, "Smoke machine."

URA WARISAYA

--Well, I was very much impressed and feel that you should perform it abroad, or have you already?

"No...aah...I've danced in France, but not this dance. I only danced "Death of a Bullfighter" four times. You saw the second time. We will do it in southern Japan next month. I would very much like to do it in the United States. Can you help me?"

--Ah...No...I'm not a producer....I...aah...I'd like to...but...well maybe this article will help...at least people will know about it.

"Do you think Americans would like it?"

--Yes, Americans will like it. It's too good of a show not to be appreciated. Of course there will be those who think that flamenco should be a certain way...but even those people will... well, I can't say for them. Your performance is...well...Once I went to a Chinese restaurant with a man from China who complained to the waiter that they weren't serving authentic Chinese food. The waiter replied 'This is authentic Chinese-American food.' Well that's the beauty of your performance... it's Japanese flamenco and it's good! But enough of my impressions. Let's hear about your impressions of Spain. How did you get into flamenco? With whom did you study?

"I was not so decisive about flamenco when I first started dancing, because I tried so many other styles of dancing. But I liked dancing, so I've been trying to absorb many types of dancing. One day somebody tapped me on the shoulder and told me that I belonged to flamenco...and I should start flamenco. So...not like other flamenco lovers, I didn't have adoration or...I didn't actually want to go to Spain. I had no dream about Spain. I was not aware that the baile flamenco was such a jondo...such a deep thing...and a such scary thing. I did not have an inferiority complex about it. An old Japanese saying says that blind people are not afraid of snakes. (In English we might say that fools rush in where angels fear to tread.) But later on, much later, I started feeling all these things."

"Aaaahh...anyway, it began in my generation that Japanese could get dance lessons in Japan; whether good or bad, that's another thing. My dancing instructor...Saburo Homma...Their generation started flamenco in Japan. Ah, it was kinda understood that everybody who wants to absorb flamenco has to go to Spain and stay there as long as possible and feel with your body what actually flamenco is. This position or posture nowadays is of course, a very important thing. You must be very, very humble about learning flamenco. You should learn so many things from where flamenco was actually born. When I deeply think about the motive of how I...aah...contacted the flamenco and how I continued until now...ah, I come to think that I have always been seeking for my way of living or in other words my style of living and gradually I began to feel like my desire to dance flamenco, my desire to raise myself or bring myself up...I don't know the right words in English, but these two desires meet together."

"The space of flamenco, to me, is a male, and it's love, and aah...it's the actual stage where...ah, build me up; which forged me. By this stage I felt aware...how immature I am...and how I'm not so good, including the techniques and everything. I get aware but sometimes, you know as in a love affair, you try to attract your boyfriend's attention and sometimes you horseplay with them...or you sometimes cheat them...the same thing happens with the flamenco dancing also."

"What is flamenco? When I first got interested in Spain and the geographical location and Andalucía, that was when I put a red mark on my map. I don't know why, but that was the time that my face redden, I got a little bit excited. That's when I first saw Cristina Hoyos dance in El Flamenco tablao in Shinjuku (the center of Tokyo) every night for 6 months. I saw her many times. Of course, I was very much attracted by her graceful inner spiritual way of dancing. On the other hand, I was also interested in the choreographer, or the instructor who was behind her dancing...by the name of Enrique el Cojo. (See Jaleo Mag. Vol. VIII No. 1 Antonio Gades cover.) Cojo, of course, in Spanish means "lame". So I wondering what type of dancer this cripple Enrique was. I heard so many rumors about what type of dancer he was. Each time I hear about his...these rumors...all my pre...built-up definition of what flamenco was went apart. (Donn Pohren put's it this way, "We might begin this study by exploding the popular myth that flamenco is the tragic expression of an oppressed people, moving blackly across life's stage amidst great wailing and gnashing of teeth." Poets and other tragedians have successfully presented flamenco in this light, but the fact is that nothing could be further from the truth.)"

"Enrique is a genius who confesses that he can never dance the same dance twice. He tries to sing spontaneous fandangos, *one after the other. He dances such a unique dancing with such* ease that nobody can ever dance as he does. He is...his light-hearted cante cannot be compared with anybody else...he's so attractive. On the other hand, this Andalucían has some monstrous de-points. Aaaahh...he is so miserly he doesn't want to spend even a penny. He is rather deaf and bald-headed. He is *very short. He suffers from the heart disease.*"

"When he dances he...sometimes...he looks like he is falling down any moment. Aahh...breathing so hard...and dragging his leg. When he walks on the street he looks like a barrel of beer, under the very hot sun, in Spain. This is perhaps not very good for me to say,...to aah...not the proper way to describe the *Maestro that I admire so much.*"

"He had a very small rugged studio in the corner of the street of the prostitutes, in Sevilla. In the middle of his lessons he sometimes conversed with housewives nearby about the payment of the tax. (I'm not sure if he was a landlord or not.) When dogs creep into the studio he tries to kick them out and then he just tumbles down from his chair with the guitar. But still, all of a sudden he gives very severe criticism to his students."

"When he was young it really surprised his family, when he first realized his idea of becoming a flamenco dancer. Everybody didn't take it seriously. They made fool of him. Still, aah, after so many years, he became such a great giant in the world of baile flamenco. It's still a mystery in people's mind how he could actually reach the core of the baile flamenco."

"One day, while I was taking his lessons...aah...I did not like Enrique's arrangement or choreography. I started dancing something a little bit different. One of his students, who happened to be a young Mexican girl, she told him the way Ura is dancing is a little bit different. But he told her, 'Always, when somebody is dancing, dancer is a queen and I am just a mayor.' Also, one day when I...when he started to show how to dance the martinetes to one of his students, who also a Japanese girl, he started light-heartedly to dance this martinetes. All of a sudden...it seemed that he was caught, aah...by a certain demon of the dance. Unbearable demon. Just in the middle of a dark green studio. Everybody just felt like choked; and everybody couldn't move. Then he said shyly, 'I heard something else outside. I heard something coming from the street.' And very shyly, he just sneeked out to the street where it was very bright with the hot sunlight. I imagine he was crying then. Aah...he didn't want other people to see him crying, aah shedding the tears."

"'Ura, por corazón'!...He always keep saying that you should dance with heart, not mind. Well, to make everything in short, he's been telling so many things...aah, to himself as well as to disciples."

URA WARISAYA

--How long were you there?

"That trip was six months. Six months is short...it's really short. It was the first time for me to get mingled with foreign people. So for me, one day felt like one year. It gave such *strong influence to my heart. I really* went to Spain for the dancing, but the most valuable experience was my daily life...I spent in the boarding house. The landlady of this house was Ana, in Triana, the gypsy quarter of Sevilla. The valuable experience that I had with these downtown people. Flamenco of course, has such direct connection with the earth, the ground, *and also people of Andalucía. In Sevilla*, in Triana is one of the important quarters that really gave birth to the flamenco. They are very...how you say?...patriotic, but not to their country, rather to their village. They think their village is the center to the whole world. This is the typical way of thinking of the Spanish."

"Ana was in the same age as my oldest sister and also she belongs, like my sister in Japan, to the same generation who suffered the drastic destiny...such political change. But she (Ana) brought her son up right...who was at that time ten years. So Ana was really a strong person. I experienced so much with her. I experienced a marriage and a funeral; these ceremonies.

Also, people chat about their family happenings, aah...and also the many troubles with the love affairs. I made friendship with Ana's relatives. And in a way, sometimes it was kind'a choking; I want to run away from this during the night time. But when I think of these experiences, I value these very much. I spoke *very little Spanish, broken Spanish, but after those nights...very* thick wall of foreign language became rather transparent. Through this female, Ana, I began to recognize and see the light and shadow of Andalucía and it gave me...aah, funny thing, it gave light to my forgotten memory. I started to actually feel the depths and postures of naked people, living at the *bottom of society. I even began to think that the reason I*

URA WARISAYA

came to Spain was to recognize and remember and to comprehend the life of the people, oppressed and poor people, which I have seen in my infant days, through the ages when I was growing from the infant to the girl. It gave me the feeling that I cam to Spain through the time-tunnel. I could go back to my infant days to confirm what I saw with the lives of the Japanese, at the bottom. It's a very queer saying, but then at that time, at that instance, I really felt that I was abroad and that I was standing on the earth of Andalucía. I really wanted to know and feel more about the difference between myself and those people in Andalucía. I decided to come back to visit this land in the future."

--My friend translated your brochures as saying flamenco and more of flamenco and beyond, could you explain?

"Flamenco has such a complicated rhythm that there is no space for easy compromise for the dancer. Its form and music is terribly conservative. But if you can put yourself into this severe frame then it's an interesting thing...you can feel the freedom. It's more like the devil or a satanistic freedom on the contrary. The charm of flamenco is kind of contradictory. When I'm dancing, I'm always looking for something more than flamenco. I don't know where this flow of thinking, of dancing will bring me to. What I want...I would like to keep playing with something with life. I would like to do it like a dreaming Shrine maiden or dreaming sorceress. What I want is to be able to dance flamenco in which I can really feel myself."

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FLAMENCO SCHOOLS

"TO RELEASE WHAT YOU CARRY INSIDE"

by Enrique Calduch
Photo: Heinz Hebeisen

[from: Ronda Iberia, Jan. 1986; sent by El Chileno; translated by Paco Sevilla.]

It is said that they have it inside them, and it must be so, because, if not, then there is no explanation for the transformation. María José is 21 years old and arrives at the flamenco school with her hair loose, wearing a colorful sweater, jeans, and tennis shoes; she is a normal young girl. When she comes out of the dressing room, she seems like someone else -- her hair gathered in a ponytail, a fitted top revealing her figure and leaving her arms free, and, in place of jeans, a tight skirt opening into wide ruffles, and some shoes with sturdy heels. When she begins to dance in front of a mirror in the classroom, she no longer seems like another person -- she is another person. The concentration, the body movements, the rhythm of her feet on the wooden floor, all combine to make it seem incredible that this marvel of sensitivity is the same normal girl that came in the door a few minutes earlier with a dance bag over her shoulders.

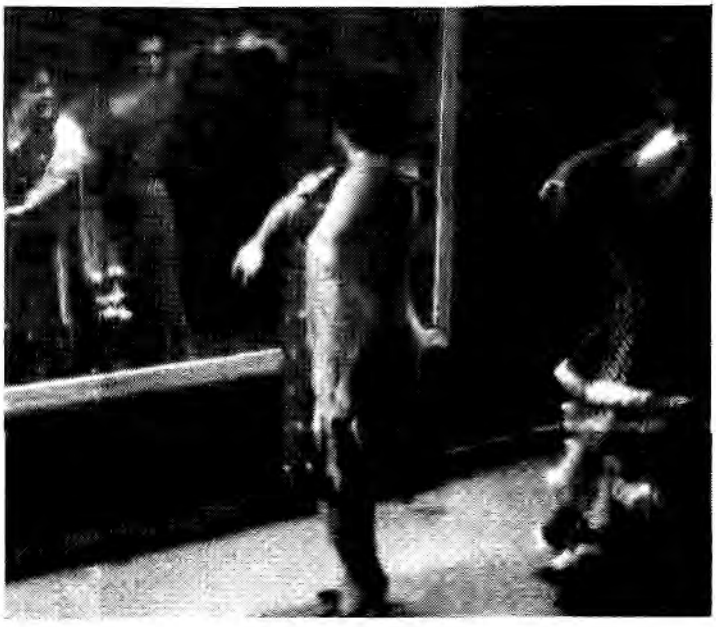
The movie "Carmen", by Antonio Gades and Suara, had little to do with the rebirth of flamenco, at least for Spaniards; this art form has for some time now been increasing its influence and its afición has been rising like foam. The days are long gone when it was identified with the Spain of the "charanga" [party, juerga, jaleo] and tambourine, from which most Spaniards who aspired toward a more modern country readily fled. Those same people are taking a second look now at this popular culture, they value it, declare it an art, and support it.

Perhaps this is the reason the flamenco schools are proliferating in all of the major cities, especially Sevilla and Madrid. There are good schools and bad, but basically they consist of a room covered with large mirrors and floors of wood to give good sound to the feet. Many start students in classes of ballet as a form of preparation. Later some classes of technique -- arms, legs, footwork, turns, and "palillos", or castanets. And, finally, flamenco puro, in classes that begin at around 2,000 pesetas a week [c. $15.00]; if the class is private, it will cost more than twice that, plus the room rental and the guitarist. Surprisingly, about half of the students in the expensive schools are foreigners and many of those, Japanese.

"It is a curious fact that the majority of those who are studying, including the foreigners, plan to earn their living some day by dancing, although, logically, very few will succeed," comments María Magdalena. She is one of Spain's top teachers, a successful dancer for many years, but now retired a dedicated to giving classes. "The difference between foreigners and Spaniards is that the latter experience flamenco from birth," explains this woman who spends every day from three in the afternoon until eleven at night doing palmas and dancing to the rhythms of the guitars." Of course it is tiring, but I enjoy it because it is something I have inside me."

There are all kinds in the schools, from beginners who learn slowly to idolized stars who, when they are not performing regularly or are between jobs, go to the schools to stay in shape or to learn a little more. To the good schools and the good teachers come the impressarios looking to hire dancers.

To the small street in Madrid named Amor de Diós, flamenco gives life. During the afternoon and evenings on this street, one hears nothing but palmas, castanets and footwork, while young people come and go continuously through a large doorway. Today María Magdalena will give a class in "turns" and about thirty boys and girls are getting ready. Everyone, beginning with the teacher is dressed flamenco style, except for the new girls, who must wear leotards so that the teacher can see their knees and legs and correct their errors. Germans, English, North and South Americans, and a half dozen Japanese mix with



MARIA MAGDALENA GIVING PRIVATE LESSONS

SKIRTS WHIPPING LIKE OCEAN WAVES

ARMS UNDULATE LIKE SNAKES

their ruffled skirts among the Spanish. There are men too, wearing sturdy boots. Their dance has to be different, more sober and hard, without the typical feminine sensuosity.

The teacher uses a stick to mark the rhythm on the floor, each time faster, while the students throw themselves into a dizzying series of turns as the rest of the class accompanies them with castanets. Those who don't understand Spanish have to use gestures or find somebody to translate for them. This multiracial show, with the students concentrating and dancing, can be more beautiful to see than a professional solo in a tablao. At the end of the class, the sweaty apprentices applaud the teacher -- in rhythm, of course.

Then María Magdalena goes to another room to give a private class, to María José. The guitarist is already there, preparing his nails with a file. María José warms up with some exercises. Now, at the hour of truth, she begins to dance in front of the mirror, at first slowly, then gradually faster. When dance steps are new, one must follow the guitar: later, it will be the guitar who follows the dancer. The teacher yells, "Lift those arms! Like a princess. Caress those hips...now the, thigh. Lift the chest! Now with fury. In these compases rest, breath, dance for yourself! Let out what you have inside!"

And, naturally, she brings it out. It is an extraordinary show. "Five minute rest," and the exhausted girl, pouring sweat, gasps for air before she can speak.

María José has finished her class for the day and, once again, a normal girl in jeans and tennis shoes walks out to the

PACO FERNANDEZ GIVING GROUP CLASS

street and goes to the bar on the corner to have a beer with her friends. There is another student there also, a young blond girl from Zurich, Switzerland. When asked why she studies flamenco, she doesn't understand the question. A friend of hers translates. The girl says something in rapid German and the improvised translator answers tranquilly, "She says it is something she has inside!"

DON ANOTNIO CHACON

THE MOST COMPLETE CANTAOR OF ALL TIME

[from: Diario de Jerez, Jan. 20, 1986; sent by El Chileno; translated by Paco Sevilla.]

by Juan de la Plata

Born on Calle de Sol, number 60, and possibly baptized in Bornos, his father's town, Antonio Chacón García, son of a shoemaker named Antonio Chacón Rodríguez and María García Sánchez of Jerez, still holds the secret of the place of his birth, some fifty-seven years after his death in the capital of Spain [Madrid]. We have to believe he was from Jerez, since he always claimed it and confirmed it in private and public, saying that he had been born in Jerez in 1865.

The first time Chacón sang in public was in a baptism. He was still a little boy wearing short pants. That night he came home at four o'clock in the morning and had to leave running because his father was waiting for him with a shoemaker's strap. At ten years of age, he began to work as an apprentice in the Refige barrel factory in Clavel Street, where he was always hidden among the piles of barrel staves, singing quietly to himself. Later, he would also learn his father's profession as a shoemaker, when his parents went to live on Cazón Street, in front of the Guardia Civil barracks. Today, there is a plaque at that address, in his memory, placed there by the Government of Jerez, under a proposal by the councilman, Manuel García Mier, in a session of the full city government on December 27, 1929, one week after the death of the greatest master of the cante of Jerez.

THE GREAT ANTONIO CHACON, IMMORTALIZED BY THE PAINTER CAPUCETTI

Chacón was fourteen when he earned his first salary for singing in public. It was in Jerez and he was given six reales [1½ pesetas]. Years later, with the passage of time and increased fame, he would be paid fabulous amounts for those times, earning more than two million pesetas in his lifetime.

On one Día de Santiago [Saint's day], there was a great bullfight in Jerez that had the participation of the matador from Cádiz, Hermosillo. The great success of the bullfighter resulted in a juerga in which the young Antonio Chacón performed. Also at the juerga were none other than the two great cantaores Joaquín Lacherna and Enrique el Mellizo. The latter was so impressed by the voice and artistic qualities of the young boy that he talked with his father about taking him to Cádiz and then got him a contract to work in the same cafe where he, El Mellizo, was working. In that Cádiz cafe, they gave Chacón seven pesetas per day, while El Mellizo was charging "una onza" per night. And that is where the fame of the artist from Jerez began, and soon it would spread through all of Andalucía.

Finally, he was hired by the cantaor and impresario, Silverio Franconetti, who brought him to Sevilla to sing in his celebrated café cantante. It is said that, when Chacón sang, Silverio would applaud enthusiastically, shouting, "Que bárbaro, Que bárbaro!"

With his name established, the cantaor from Jerez would travel throughout Spain with his art, and finally established his home in Madrid, where he resided for the last fifteen years of his life.

At the beginning of this century, Chacón was already the emperor of the cante; he had managed to place himself above all of the other cantaores of his time, after a period of alternating with the best. he sang with Juan Breva, El Canario, La Serrata, and La Trini, competing fairly with the other giant of the cante jerezano, his closest friend, Manuel Torre, who he adored and for whose cante he felt the true devotion of an aficionado.

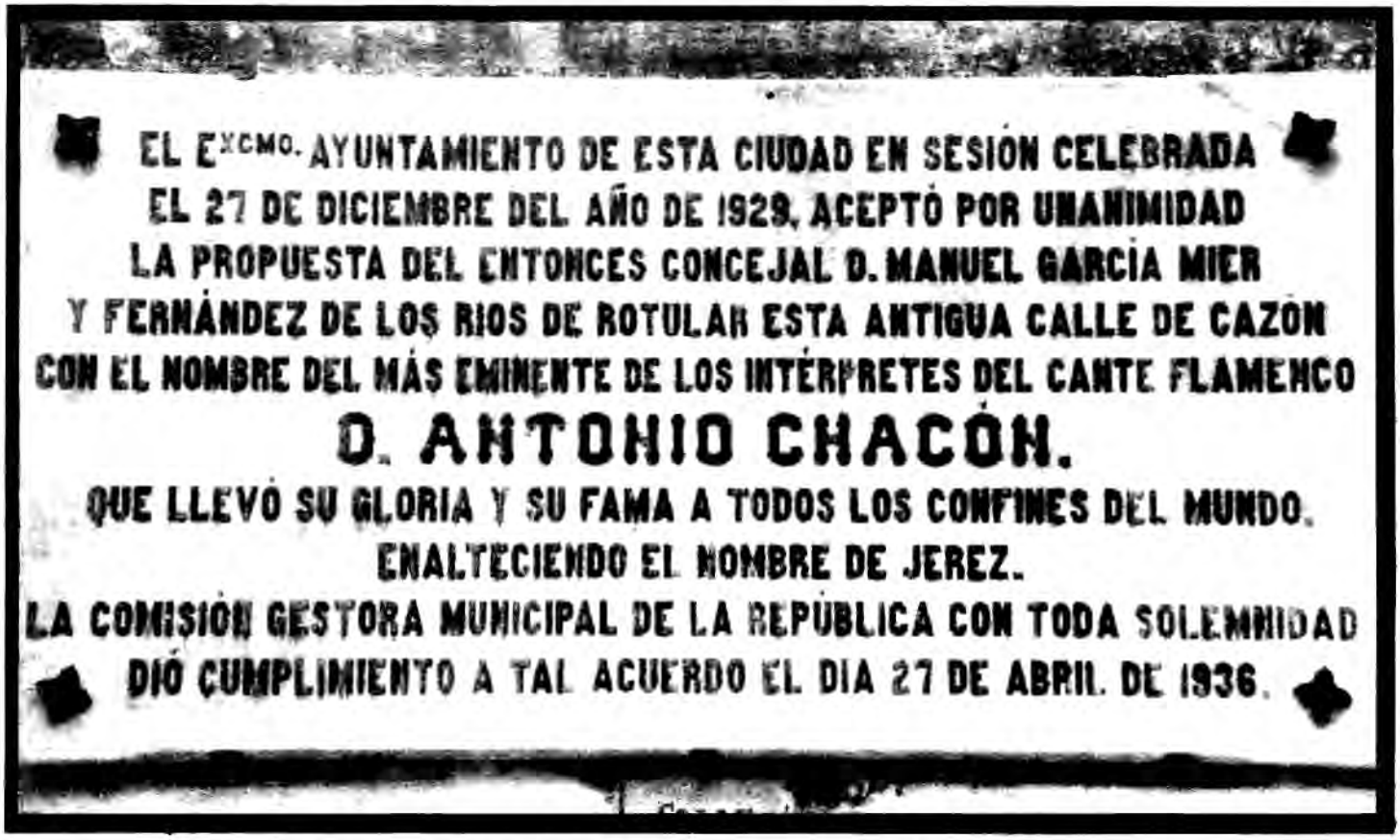
There was nobody like him, nobody with more "señorío" [quality & class]. With so much flamenco wisdom and experience acquired through the years, he dominated all the cantes, from the calesera and the old tangos to the siguiriya, la caña, and the polo. He was the inventor of five or six variations of malagueñas, creator of the media granaína, and recreator of the cante por caracoles, which he made his own and popularized.

So great was the artistry of the maestro from Jerez, that the people, the aficionados and other artists of the time, gave him the most significant title that could be offered, the "Don" [similar to the British "Sir"] before his name, and that is how he remained for all time, Don Antonio Chacón, the most complete cantaor of all times, the most important, and the most "señor" [gentlemanly]. This was affirmed by his guitarist, Ramón Montoya, "He was every bit 'un señor' and a tremendous cantaor. He had extraordinary abilities. Like nobody else."

Another friend of his, the cantaor Fernando de Triana, used to say of Chacón, "everyone was captivated by his incomparable art, by his sublime and emotional style which was, at the same time, very unusual and original. He had an unusual melodic quality in his voice, his modulations were extremely facile, and his low notes, as well as the high notes, were executed with an enchanting sonority. This, combined with his personal appearance -- Chacón had, as he himself often stated, the appearance and face of a bishop -- and some verses that were very appropriate to his style of cante made him in a short time, deserving of a place in the highest hierarchy of the cante Andaluz."

Don Antonio Chacón died at seventy-three years of age at number 2 Toledo Street in Madrid on January 21, 1929. His burial on the following day was an extraordinary display of grief, attended by writers, politicians, aficionados and flamenco artists. He died without a nickle, from a lung disease complicated by diabetes. He left a widow and her niece who had lived with them as a daughter. Everything he had earned he had spent in living well and without thoughts of the future. What was left over, he spent freely, after the juergas, treating and listening the cantaores who were not so well known, but who carried all the secrets and mysteries of the cante jondo in their throats. The cante, and only the cante, was his great passion.

After the death of the greatest supreme pontiff of the cante, Jerez dedicated Cazón Street to him -- believing that he had been born there, but actually only lived there for several years with his parents.



DEDICATION PLAQUE OF THE CALLE DE CAZON TO DON ANTONIO CHACON

Four years later, on January 8, 1933, the Anteneo de Jerez dedicated a homage to the memory of Antonio Chacón. It was held in the Teatro Eslava and featured the reading of literary and poetic works -- among others, José María Pemán and Julián Pemartín read poems -- and the performances of cantaores such as El Imperial, El Troncho, El Carabinero, and Aliaño; there were the guitarists Javier Molina and Sebastían Núñez, and the dancers, Batato Chico, Lolita Méndez, charo Heredia, Antoñirri and El Pili.

Jerez has had few artists in its history that were as celebrated as the immortal Antonio Chacón, whose name is still worshipped today, fifty-seven years after his death, as that of a scholar who knew and performed all of the cantes and gave them to the world with class and art.

In Jerez, his home, apart from the plaque on Calle Cazón, they still owe him the monument that his memory and human and artistic stature deserve. His remains, now reposing in the cemetary of Madrid, should definitely come to rest in Jerez. His heirs seem to have wanted that, for Chacón to come to Jerez, to his hometown, to sleep the eternal sleep. It would only be just and would cost nothing. His unforgetable memory could be perpetuated by a modest mausoleum that would sustain for coming centuries the glory of a genius and an outstanding son of this city.

PORRINA DE BADAJOZ

YOU'LL EARN A LIVING WITH YOUR VOICE

[Sent and translated by Brad Blanchard.]

The following is a translation of the last chapter of a book published by the regional government of Extremadura called Gitanos Extremeños. The entire book -- filled with fine color photographs -- deals with the history and lifestyle of the gypsies in Extremadura, who probably in all of Spain, are the gypsies most reluctant to abandon the old ways. For example, Extremadura is the last region in Spain where you still can find nomadic gypsies who earn their living buying and selling horses, cows, and mules. The author of the publication, "un gitano por los cuatro costados," is author of various works, including the script for "Ay, Jondo" of Mario Amaya and "Amargo." His name, Francisco Suarez, and along with his profession of writer and artist, he works in the post office here in Badajoz.

Porrinas de Badajoz was a fine singer who has never been fully accepted in Andalucía, in part because of his unorthodox style of singing. He was very famous here in Badajoz — everyone, gypsy or payo, who was living here when he was alive has some anecdote to tell about him. But I'll let the article speak for itself; his many recordings speak for this cantaor extremeño:

A former mayor of Badajoz had been "de juerga" the night before with Porrina. The next morning, as he was passing by Cafetería Colón, he saw the cantaor having his shoes shined. Like all the bad flamenco aficionados, he asked him to sing a fandango. Porras was happy to accept.

The shoe-shine boy was moved as he listened. When he finished singing, the mayor put a 1,000 peseta bill in his hand, and José Salazar Molina accepted it graciously. And with his unique personality he offered it to the shoe-shine boy, saying "For you: the 1,000 pesetas and the fandango."

They say the mayor never again went "de juerga" with Porrina de Badajoz.

* * *

El Porra accepted an invitation from the Marqués de Villaverde to go to a fiesta in his home. the Marqués also explained to two policemen on duty outside the door of his residence that he wanted to play a joke on the cantaor; he gave them the appropriate instructions and left.

At the hour of the party, don José arrived dressed impeccably in his cream-colored suit, his carnation and his glasses. The policemen approached him and kindly asked him to wait until they received orders. When Porrina saw others arriving, he pretended to be offended and said, "You've mistaken me for someone else, and I'm sorry, but I'm the Marqués de Porrina, the cantaor is that fellow who's getting out of the car now."

And for more than half an hour they detained a famous embassador and the Marqués de Villaverde had to intervene to clear up the mess.

They say that from that day Porrina never stopped using the title of "Marqués."

* * *

"Is this carnaval?" he said as he went down the ladder of the airplane.

It was very difficult to get Porrina to accept a contract to sing if he had to travel by plane.

But there was enough whiskey to make him forget he was on "one of them things." (un trasto desos).

He was right when in the airport he saw so many Moors trying to sell him watches.

* * *

One year when "el Marqués" came to Badajoz to sing to La Virgen de la Soledad, a man from Barcelona whose son was ill approached him and begged him to sing a saeta in his name, and he would pay him 25,000 pesetas for it.

El Porra sang the saeta to the Virgen and then wouldn't accept the check, saying, "I don't sing to my Virgen for money."

* * *

One night during the summer in Sevilla, there was a fiesta in Casa de Pilatos. The Duquesa de Alba, who was with her friends in the central patio, noticed the cantaor who, without calling attention, was moving his chair back out of the circle -- where the aristocrats were having an animated discussion -- into the second row.

With exquisite discretion and friendliness, the Duquesa asked about his move. El Marqués answered, "I'm sitting here to sing." Doña Cayetana didn't understand anything at that moment.

But at daybreak, as he bid goodbye to his hosts, Porrina presented a bill for 75,000 pesetas. Then she understood his answer.

* * *

In an interview with Jose Luis Pecher on the radio, he was asked openly:

"How does a gypsy feel in a car?"

"The same as you, the same as "un señor," the same as the Minister of Agriculture."

* * *

One day when he was having drinks in bar "Sótano," his son Juan -- then six or seven years old -- came in crying. His father, seeing how shaken up he was, picked him up in his arms. "The teacher hit me." Porra went to the door resolved to clear up the matter. When he saw it was raining, he put the boy on his knees and told him, "You ain't goin' back to the school anymore." The boy stopped crying and ran off to play.

* * *

"Porra, why do you wear those glasses?"

"So I can see what I want to see."

* * *

José Salazar Molina, son of Juan and Ana, was born in Badajoz, on calle Atocha, January 14, 1922.

He was baptized in la Parroquía de San Agustín. His godfather was don José Porras.

From his marriage to Flora, he had two children: "La Negra" and Juan.

Later, married to Csrmen, he had two more: Mari and Teri. Profession: Cantaor.

Known by the professional names of "Porrina de Badajoz" and "Msrqués de Porrina."

He grew up in "El Pajarito" and learned the secret of the cante from his fsther, Manolo.

Very young, he moved to Madrid snd worked a long time in "Corral de la Morería."

Though fundamentslly a singer in tertulies, he recorded for the best record companies snd worked with important groups.

Within Extremadura, he csn be considered the best gypsy singar that the region has produced.

On a national level, he is known for his exceptional voice and his original style.

He died in Madrid on Febraury of 1976, 53 years old.

* * *

Malagueñas, soléa por bulerías, granainas, etc., etc. All styles that he touched, he converted by the duende of his talent into personal, unorthodox, new styles.

He put his vaice into the service of feeling; a privileged voice that held a universe of kisses and sabres.

He could stop the compás whenever he wanted -- for fun or for authority -- to take it up agáin, embroidering darkness. His silences were baroque images and when he produced "el pellizco," tha flamanco "know-it-alls" lost their balance. His magic was incomprehensible.

He would laugh, smell his csrnation, snd continue.

With the guitar he held subversive conversations, lesving the tocaor "off his fret." Once he said thst for him the guitar was "a woman who you had to scare sometimes." All thst went through his life he treated with countertime. Just like his life. A capricorn like him couldn't take on everything at once. He reacted to things by tripping. "We gypsies live tripping" -- and falling. When he picked the cante up off the floor and raised the verse to the level of the impossible, he arrived at a great musical texture. He placed it miraculously in the center, like the masters. "But it seems like opera." Penny opera during endless nights. The curtain was neither raised nor lowered. There was no clock to mark the hour; even after the early morning his cante could be heard from tha Campo da San Juan to the Torre de Espentaperros. He lived behind the Torre for a long time -- in his youth -- en el "Pajarito." He trilled softly, but he never warbled like Don Antonio Chacón.

His sister, Coqui, tha unmarried one, who lives in Badajoz on calle San Lorenzo, has raised a posthumous monument to him in her house. Pictures of many different ages -- there's one where he's not wearing glasses -- that stare towards the center af the room where she sits at her table every night. She turns on neither the radio or the television, "he might come on when I least expect it, because if I see or hear him, I hsve an attack and I can't speak." Plastic flowers and electric csndles illuminate this pantheon of lova and death.

La Coqui loved him like a son and she says she repeated to him constantly, "Be careful and don't drink so much."

Hanging over her breast is a gold medallion with his picture, some earrings and a ring which she doesn't take off even to sleep. If you mention her brother, she starts crying.

How many tears have the women who loved him shed? His aspect of a hard man, eseptic and Bogart-like ettracted them passionstely. When they looked at his eyes, through his dark glssses, they found a childish smile that betrayed him. All loves are betrayal. Except that of his mother Ans.

Obre tú de la manera
que mejor a ti te cuadre.
Por las dos diera mi vida
pero primero es mi madre
y luego lo que tú quieras.

"Tfa" Ana was stooped end short, like la Coquí and la Maca, her two daughters. Whan someone played the guitar, they both danced in a lively fashion and Tío Juan schooled them: "more subtle, with the rhythm (más parás, al compás). The rhythm of life he led was unstoppeble. He loved to have his picture taken on corners with a streetlight for the cover of his records; but the designers in the recording studio thought that that was more in the style of Marifé de Triana or Antonio Molina. They never understood his geometric composition nor his field depth. He liked the city, but in winter, when it was time to button up. He went a lot with Rafael Farina. They were two stars in their time. Their "msno a mano" in fandangos deserved the passionate bets of the spectators. As an artist of his time ha "loved the public more than anything." It was the period of diversified, showy compsnies -- a tailor somewhere, a joke-teller, girls

singing "El Msnguito," a couple dancing, even a first-rate cantaor, as the star ta bring in the public. It was a bad time for flamenco. Worse for tha gypsies. The cynical critic, José Miguel Ullán, said that under Franco the gypsies were "cannon fodder, celestial fodder for boring hosts." The bar af "El Sótano" filled up with whiskey and fino, and Porra drank and drank to earn a living with his voica. Almost all cantaores take care of their voice, but he didn't nsad to. The alcohol only destroyed his liver and ended his life. He never really lacked money. "Money is only for spending;" he had it to send a telegram avary week; raise his children, and spend the rest an lottery. He won an important quantity once. It lasted the time it takes to comb your hair. A Moorish head pested with brillantine. His Virgen was La Soledad; from the terrace of the bar "El Aguila" to her chapel, people lined the streets to hear him sing "for free" once a year. That was one, the singer wha sang saetas to his "patrona" once a year; tha othar was the one who sang in fiestas to the upper classes who never knew wha he was With the Virgen he sang al his secrets which became public. In that moment the women, even the Virgen, watched him and murmurred "ay!" People have seid the worse of him.

Yo no siento pena ninguna,
a unque la gente a mi critique.
Yo soy como aquel aguila imperial
que mientras tenga una pluma
no dejará de volar

"He doesn't fit the slot." "He never begins right." He was an emotional anarchist who didn't want to know what snarchy was. When he sang for Franco once, he said, "He's a aertous guy who doesn't lika juergas." Ha was a freethinkar without a school. He liked the end of things. Orthadox? What is thst for? How do you aat with that? Ha was exquisite in his eating habits, like a monarch, although he loved his mothar's stews... "The gypsies from Badajoz are like gentlemen from another time." His shield was a carnstion, glasses and the Ace of Clubs: the carnation to sweeten the air, the glasses to sae what he wanted to see, and the card to give "porrazos" (s difficult play on words related to his name)... One day a gypsy womsn read his future: "You'll do little with these hands, and less with your head, but you'll earn a living with your voice."

When he was born on calle Atocha in Badajoz, in frant of the Guidiana River, it was pouring rain. In January of that year, Saturn passed through Capricorn quickly and Venus didn't shine that morning.

MANOLITA DE JEREZ

FOR OVER TWENTY YEARS, SHE HAS BEEN BLIND AND ALONE WITH HER MEMORIES

Manolita de Jerez, the cantaora who travelled almost the entire world.

[from: Diario de Jerez, March 2, 1986; sent and translated by El Chileno]

by Juan de la Plata

It had been nearly twenty-five years since I last saw this woman who is now in front of me. A woman who was a beautiful cantaora, whom I took one day to sing in front of the microphones of Radio de Jerez, as she herself reminds me when I went to visit her. An artist from Jerez, about whom I wrote in my book "Flamencos de Jerez," published in 1961, "a young and beautiful cantaora, who since 1950 travels the entire world, carrying on her lips the best and purest of our cante." Her coplas have feeling, melody, and have their own seal of fine quality. She excels mostly in the malagueñas of Chacón, and in the cante por fandangos. She is from the Barrio de Santiago, and her name is Manolita Cauqui."

Manolita Cauqui Benítez, who carried throughout all the world continents the name of "Manolita de Jerez," as a triumphant flag of the art, has not sung for over twenty years because of an eyesight ailment that the best doctors could not cure deprived her of sight forever, forcing her to abandon the stage, the applause, and the world of flamenco that had been her entire life since the age of fifteen, when she sang for the first time at the Villamarta in a comedy featuring Lili Murati. A year later, Manolita would win a Saeta contest in Radio Jerez. One thousand pesetas and a bouquet given to her personally by the Mayor.

Manolita de Jerez prefers to be called Manuela, because she says she is no longer a young girl. Since her retirement from the stage, she lives in a quiet home in the neighborhood of La Plata, in the company of her sister Juanita, who looks after her day and night. It is there where she meets me, surrounded by memories and anecdotes, listening to her transister radio which fills her empty hours, listening to all of the good programs, and staying up to date on all of the new voices in flamenco that make her relive her glorious artistic past.

"In nineteen hundred and forty-eight I left Jerez with my first show, called then "Flamenco Opera," which included Manolo Vallejo, Juan Varea, Carscollillo de Cái, who was a dancer, and the bailaora "La Piline" among others. With Farina and Porrina de Badajoz I worked next in the "Copla Andaluza." We spent four or five months at the Teatro Pavón in Madrid, and travelled throughout Spain."

--Here in Jerez, how many times did you sing in public?

"Here, at the Villamarta, only twice. The first time with Lili Murati, who wanted to take me with her because I had great success singing in her comedy. But I was mourning my father, and did not want to leave. The second, and last time, I believe it was in 1953, with the company of Pepe Iglesias El Zorro.

But Saetas I did sing in many places, even in the home of the mayor, where Pilar Aranda took me, and who taught me the tangos, the petenera, and caracoles."

--And how was that, Manolita?

"Well, "nada", Pilar and Sebastián Núñez came to my house every afternoon and taught me those cantes. What a lady was Doña Pilar, what a nice person! I am telling you because I know! Ojú!"

--Let us continue with your artistic life. In what other companies did you perform?

"I went to the Middle East with Ana Esmeralda. To Istanbul, Ankara, and other places. After that I went to London and Paris. In Paris, I remember, we stayed for six or seven months. I did some solo singing and dancing with two guitarists, Triguito and Juan Ortega."

--It is a real delight to listen to this woman. At times she forgets the names, the dates, or the places where she has been, but always has words of affection for those who were her comrades. Especially for José "El Greco", the celebrated dancer who she calls her boss, and with whose family she lived in New York for nearly two decades. Because it was with the company of José Greco, from 1955 on, that Manolita would end her career.

"Yes, because I went to America in 1955, and stayed with José Greco until I returned to Jerez sick in sixty four or sixty five."

--When did your eyesight begin to fail?

"In nineteen fifty-nine. But I wanted to be in America because there were many good doctors. I was in Hollywood, where we had worked in a movie, 'Ship of Fools'. I had already sang in another two, 'Around the World in Eighty Days', and 'This is Spain'. José wanted me to go to South America with him, but I told him I was coming back to Spain."

--And did you always sing in America?

"No, I went with José to Europe, four or five months in Denmark, Sweden and the continent. And also Japan. We travelled through America several years. All of North America, Central America, but never got below Mexico. We were in Cuba four or five times. Always singing in the large theaters, the party halls, and best hotels, such as the Hilton chain."

--What cantes did you do then, Manuela?

"I sang for José por siguiriyas, soleá, fandangos de Huelva, for the ballet, the caña, which José also danced, and a very good bailaora named La Currita. And I did solos too, melodic things such as the milonga, guajira, and sometimes fandangos. I also did la granaína and media granaína. I was the only singer in the company. I was always on stage. Sometimes I even did jotas and valencianas in 'The Three Cornered Hat'. I hardly had time to change my dress."

--While she was an artist, for fifteen years, she was a happy woman who enjoyed life intensely. Now in her retirement, she is a great lady, a great dame of the cante who knows how to accept her fate.

May God give her a long life, and that Jerez may recognize some day, somehow, that she carried with such dignity and category the name of this blessed land for so many far away countries that surrendered themselves to her qualities as an exceptional cantaora.

Manolita Cauqui is a woman of integrity. She tells me she has never shed a tear because of her blindness. She has learned to accept her destiny. Although everything she earned in America was spent on doctors, none of them could return her eyesight. She, who had beautiful and expressive eyes, did everything that was humanly possible to get well. She saw Castroviejo, Arrugs, the most eminent professors, even saw faith healers in the hope of recuperating at least some of her eyesight. But everything was in vain. But she never despaired or shed a tear. She knew how to accept.

"But while I was an artist I had a very good time. I had fun, travelled a lot, and met many important people. I was a personal friend of Carmen Amaya, who liked very much a fandango I sang. Gary Cooper visited me in my dressing room once. And the great artist Loretta Young took me to a hospital when I became ill. My comrades were always very good to me. Especially José Greco, who loved me as if I were a member of his family. He even made me cook for him, because he liked Spanish food very much.

"I have not sung since I returned to Jerez. I did it once in a while, when in the company of my family, but since my mother died, it was all over, I never sang again. Although my voice was recorded, I did four or five records for Columbia with El Nino Ricardo. Then in America, in Chicago, I did a whole side of an LP, and then two more, with José Greco."

--What cantes did you do on those records?

"Malagueñas, media granaína, fandangos, saetas, even sevillanas. But I also have a record with "coples". Unfortunately, I did not keep any copies. I loaned them all out, and I have never listened to them again. I lost them, as I lost other things."

And for the first time this woman, all charm, becomes sad and serious for a few moments, perhaps remembering a bad deed from thoughtless people. Nevertheless, she still has a few tapes of her records, and others recorded live, which she lets me listen to in the intimacy of her sitting room, while Rafael Iglesias shoots photos. The voice of Manolita de Jerez surges forth like a miracle, brilliant, powerful, for a few moments, while we remember the great cantaora, who carried the name of Jerez throughout the entire world, and today completely forgotten, in this peaceful corner of La Plata. She forgets no one though, and speaks with enthusiasm of Terremoto, La Paquera, Tía Anica la Piriñaca, Tío Borrico...

IN THE PICTURE TO THE LEFT MANOLITA DE JEREZ APPEARS IN THE TIME IN WHICH SHE TRIUMPHED AS A CANTAORA. TO THE RIGHT IS A MORE RECENT PHOTO.

Without hurrying, time has passed very pleasantly, listening to this great woman, this phenomenal flamenca, known by very few, and that new aficionados may not have ever heard. The conversation with Manuela Cauqui Benítez, born in La Palma *street, but who left as a child* to live in Molineros, has been full of memories and longings.

FERNANDO GALVEZ

[from: Diario de Jerez, January 11, 1986; sent by El Chileno; translated by Mary Sol West.]

by Juan de la Plata

In the last Fiesta de la Bulería there was a singer from Jerez, practically unknown to the new generation of aficionados, who stood head and shoulders above the other singers who, with varying degrees of success, performed that night. That cantaor, that great artist from Jerez, was none other than Fernando Gálvez, rescued, if only for a few hours, from the diaspora where he resides to give us a few hours, a few moments in which we could taste the classic school of Jerez in his pure cante. There are many other artists like Fernando Gálvez, who one day left Jerez looking for new and more ambitious horizons. They are the flamencos from Jerez in the diaspora. Fernando has been residing in Madrid since 1964. He was just 24 years old when he left Jerez.

Fernando was born to a gypsy family in the Barrio de Santiago, in a house on Calle de la Sangre, August 4, 1940. There were no known artistic predecessors in his family, even though his grandfather and his uncles were very good aficionados. The great cantaor tells his beginnings like this:

"In the fifties I was already participating in all the flamenco and saeta singing contests. Later, I remember that I worked in the then existing "Venta la Pañoleta." And that is how I started to hear all the singers that there were at that time, like Tio Borrico, El Troncho, El Batato and so many others, as well as some of those who, like me, were starting."

--When did you decide to leave Jerez?

"I left Jerez in 1964 and, since then, I have been in different places. For 12 years I was in "Los Canasteros" [Madrid] the tablao which belonged to Manolo Caracol."

--In so many years as a professional, I suppose you must have won many prizes...?

"Yes, there have been a number of prizes in my artistic career. I could point out the "La Casera" cup in 1967, the "Copa Jerez," from the Cátedra de Flamencología in 1974, the first and second prize of the saetas contest in Madrid and some other prizes that I won in my youth and I cannot remember right at this moment."

--Who have been your favorite artists, those whom you have tried to sound like, or who you consider your teachers?

"My favorite artists have been Manolo Caracol and Antonio Mairena. One for his genius and the other for his perfection. About my teachers, I can tell you that I have tried to listen to all of them, but I do the cante my own way, naturally without departing from the traditional boundaries."

--Within the bounds of purity and tradition, which are your favorite cantes?

"All of them, because a good aficionado has no predilection for any of them, but tries to assimilate all of them as best he can."

--Fernando, when do you think people sang better, before or now?

"Look, Juan, I didn't have an opportunity to listen to the old *timers, but judging from their recordings, eventhough these are* very deficient, one can appreciate the quality of their cante.

FERNANDO GALVEZ

The old cantaores sang with a certain purity. That doesn't happen today because today's cantaores destroy some cantes in order to compose others. For this reason it is my opinion that singing was better before."

--How do you see the flamenco scene in general and, in particular, Jerez's flamenco at this particular time?

"In general, I believe it is worse everyday, for lack of afición. There is afición in Jerez, but we must set aside our pride in the local cantes and admit that all styles of cante are good, not just two or three. This is the problem with the majority of singers from Jerez. I also believe it is about time for the people of Jerez to show more respect for the local singers. I remember the late Sernita, who to me, was the most well-rounded singer from Jerez. He sang every style, and he did it with admirable perfection, but he was never given the respect as a performer that I believe he deserved. A cantaor of such caliber should have been given the recognition that he was denied."

--After so many years away from Jerez, would you like to live here again?

"I believe, Juan, that almost everybody would like to return to his home town, but it is difficult, because the city government doesn't go out of its way to facilitate the return of those of us who have spread the name of Jerez around the world -- like myself, who has sung in Germany, Japan, France, Algeria... -- and the soul of Jerez's flamenco is being lost because few of us return."

Fernandy Gálvez, 45 years of age, married and with two children, has a long history in flamenco. At present, he performs every night at the Café de Chinitas in Madrid, and his voice appears on recordings with other fellow artists from Jerez, from Terremoto to Sebastián el Berza. However, the quality of this artist hasn't been properly recognized yet, in spite of the fact that he continues to study the cantes and continues to improve himself from day to day so that one day he will be able to give everything he has inside.

--Fernando, what future do you see for the cante and for flamenco in general?

"I am going to be very sincere. I see a very bad future, mostly because the public who goes to the performances is not prepared to distinguish one cante from another."

--Tell me three names of singers, three names of guitarists an another three of dancers whom you consider to be the best of this moment.

"I regret to say that I cannot give you any names of singers, because at this time there are no singers who show me anything special. As far as dancers go, I will only mention Mario Maya, and for guitarists Paco de Lucía, Manolo Sanlúcar, etc..."

--Aside from the cante, what has been your unrealized goal in life?

"When I was a kid I worked on a farm; later my vocation was to become a singer and I have accomplished it."

--Have you received much satisfaction from being a singer? Does it provide a living?

"Yes, I have to say it has given me a great amount of satisfaction. If I hadn't been an aficionado, I wouldn't have had the opportunity to hear all those other singers who sang so well. And as to whether or not it provides a living, I suppose about as well as any other job would."

The artist from Jerez has been quite busy these days. He is one of the best cantaores performing in the tablaos of the Spanish Capital and, besides that, he has a reputation as a serious, formal and honest man. Among those who know and work with him, he is respected and held in high esteem.

Fernando Gálvez hasn't arrived yet to the place he deserves for his ability and dependability, but he is without a doubt a big name in the cante of Jerez. Whatever he has achieved, it has been through effort and constant struggle to make a place for himself in this life. Flamencos like this -- in the diaspora -- give honor to our art and make the good aficionado very proud. I wish we were able to listen to him here again very soon. Good luck maestro!

THE DEATH OF JOSELERO DE MORON

[from: El Pais, April 21, 1985; sent by Brad Blanchard; translated by Paco Sevilla.]

(Ed. note: This article was sent to us over a year after the passing of Joselero, but there are certainly many of us who haven't heard the news until now.)

About ten o'clock at night on April 15, [1985], at seventy-five years of age, the cantaor Luis Torres Cádiz, known as Joselero de Morón, died in Morón de la Frontera. With his death, a whole way of understanding the cante has been lost, along with a cantaor who was never widely accepted by the masses.

Joselero was born in Puebla de Cazalla, a town in the province of Sevilla, on January 23, 1910 and was married to Amparo Amaya Flores, sister of the genius Diego del Gastor, with whom he had eight children -- Carmen, José, Luis, Francisco, Mercedes, Diego, Gloria, and María -- of which only two, Andorrano and Dieguito del Gastor or Diego de Morón (known by both names in the artistic world) chose the life of the professional artist.

In 1932, Joselero won first prize in a contest for amateurs held in Morón de la Frontera, with the prize awarded by Manuel Vallejo. In 1962, he won the prize "Merced la Sarneta" for soleares and bulerías in the Concurso Internacional de Arte Flamenco de Jerez de la Frontera, and ten years later, the prize in memory of El Tenazas in the contest held in Granada to celebrate the 50th anniversary of the 1922 Concurso de Granada.

May this gypsy cantaor who was first rate in soleares, tangos, bulerías, and the cantes of the forge, rest in peace.

PHOTOS FROM MORON

PHOTOS OF DIEGO DE GASTOR, MORON DE LA FRONTERA (LATE 1960S OR EARLY 1970S). FROM BILL DAVIDSON; SENT BY JOE BUBAS.

LEFT TO RIGHT JOSELERO, DIEGO, ANZONINI

THE NATIONAL COMPETITION OF 'ARTE FLAMENCO' IN CORDOBA

WILL BE CELEBRATING ITS 30TH BIRTHDAY

[from: ABC (Sevilla), April 6, 1986; sent and translated by Ann Fitzgerald]

His majesty, the king of Spain, has accepted the honorary presidency of the XI National Competition of Arte Flamenco that has been held in Córdoba for the past thirty years. The coming competition will take place between the 16-23 of May. It will be held in the newly remodeled Gran Teatro de Córdoba. Cantaores, tocaores, and bailaores older than 17 who wish to enter the contest must present their applications before the 6th of May. In addition to the competition, there will be other flamenco events. On the 20th, 21st and 22nd of May, there will be three flamenco recitals. In each of these, a dancer, a concert guitarist, an accompanist, and a dancer with his/her group will perform. All of the performers will be previous winners of the competition. The singers Fosforito, José Menese and Beni de Cádiz, as well as the dancer Manuela Carrasco and the guitarists Juan Carmona el Habichuela and Manolo Domínguez have already confirmed their attendance.

At the same time as the competition, the Córdoba Fair will be held and there will be an exhibition of the paintings of Francisco Galvan as well as another of posters, pamphlets and programs from previous national competitions.

DENVER

TEMPO OF FLAMENCO NEARS CRESCENDO

[from: Rocky Mountain News, April 11, 1986; sent by Guillermo Salazar]

by Debra Reingold

The women in colorful leotards look like dancers in a ballet class as they stretch and examine themselves in mirrors that line the room. But the class strikes a different note when a woman, 8 months pregnant, arrives. She is joined by two other women, one from South Africa and another from Guatemala.

Soon the diverse group becomes a violent chorus of finger-snapping, hand-clapping and foot-stomping -- the pulse and throb of a small but growing community of flamenco artists in Denver.

On Saturdays, they meet in the David Taylor Dance Theatre, where a guitarist grinds out gypsy tunes, such as Solutide, that blend gently with the rhythms and counterrhythms of clapping hands, castanets and stomping feet.

The flamenco dance class, one of a few in Denver, is taught by Pablo Rodarte. He has danced in Spain and other countries for the past 20 years, but Rodarte recently returned to his native Denver to bring "pure flamenco to the American people."

"Vamos," Rodarte shouts. "Uno y dos. One-and-two-and-three-and-four-and-five-and-six-and-seven-and-eight. Come on girls, a little faster."

Rodarte is a demanding teacher. He demands that his students express themselves through graceful twirls and intense eye contact, in the idiom of Spanish gypsies.

As the women dance to the rapid pace set by an accompanying guitarist, a group of onlookers, most of them guitarists, takes pleasure. The class enables flamenco artists to mingle with their kind.

Flamenco guitarists have performed in Denver for years, but in the past few months, several additional dancers and guitarists have arrived. The newcomers include Paco Fernández, a guitarist from Spain, who until recently performed 4 nights a week in an Evergreen restaurant.

Rodarte and Fernández join local flamenco artists, including dance teacher Debra Espinoza and guitarists Guillermo Salazar, René Heredia and Miguel Espinoza. On a Sunday afternoon, they are likely to meet and drink red wine before a fiery flamenco jam session that might last for hours.

For these dancers and musicians, the tunes hold both joy and

PABLO RODARTE

MIGUEL AND DEBRA ESPINOZA

meaning. "The charm of the music is that it's a folk music with a high degree of intricacy," Salazar said.

There is no written form, and artists often learn by copying one another. Few guitarists outside Spain ever master the complex musical form, which is tied to a lifestyle and a philosophy of Spanish gypsies that have been handed down for generations. Many foreigners, especially the Japanese, play the guitar technically well but lack the duende (soul) at the heart of flamenco.

"There is something in this music. It must have been the roaming gypsy spirit -- a freedom transmitted," Salazar said. "There is something intelligent about it -- some indescribable spirit -- which goes beyond mundane existence."

Salazar said the spirit of the music has nothing to do with music theory. "It is something that comes from the heart, which shows that invisible feeling of flamenco, which transcends all types of barriers -- racial and religious."

Flamenco is a form of dancing, singing and guitar playing that evolved in Spain during the 18th and 19th centuries. Some of the musical elements date to pre-Christian times and are a mixture of moorish, Jewish and gypsy cultures. Several areas in Andalusia in southern Spain have nurtured the music for more than 5 centuries.

Flamenco is the song and dance of a sad people -- an outlet that the gypsies of Andalucia used to express life's tragedies. Miguel Espinoza, who plays guitar in his wife Debra's dance studio, draws a connection between blues and flamenco.

"Flamenco, blues and jazz are alike. Jazz came out of the black tragedy in America like the gypsy tragedy in Spain," Espinoza said.

But like most art forms, flamenco has changed. In dance, expression has given way to technique. The music uses a 12-

beat rhythm that's more intricate than many other forms of Western music, and some guitarists have created a sound by mixing traditional flamenco with jazz.

Fernandez said he prefers a mixture of flamenco and jazz. Many younger flamenco guitar players are encouraged by the commercial success of fusion artists, such as Paco de Lucía, who has developed a jazzier, flashier style, integrating jazz and blues in his music.

Although Denver has dancers and guitarists, flamenco singers are rare. "The singing is a completely different art form. It is a wail, and most people find it difficult to sing that way. It is not a pretty voice, but I think it's beautiful," Rodarte said.

"They sing that way because their souls are tortured. That kind of singing takes a lot of hanging out in the bars with the people and the gypsies. It takes a lot of drinking and smoking to get that cracked, dry sound."

Rodarte would like to open a flamenco club in Denver that would bring in authentic performers from Spain. Americans' *perception of the form has been tainted by what he calls* "circus flamenco."

"I want to give Americans pure flamenco. Americans have matured enough to where they can appreciate a fine wine. I'm sure they can appreciate a fine art," Rodarte said.

PACO FERNANDEZ

NEW AGE FLAMENCO FUSION GUITARIST

AN INTERVIEW BY GUILLERMO SALAZAR

Jaleo: Paco, tell us a little about your "curriculum vitae."

Paco: O.K. Mira, pues...I was born on August 12, 1957, and, at the age of four, I began to play my first chords; of course, my family came from the tradition: My father played, my grandfather played, my brothers played; I was the youngest of the family. And so I started...I was born in Granada, I forgot to mention. Later, we moved to the Baleares Islands, a tourist area, and there I had to set aside flamenco a little bit, although it always was kept up in the family and I did continue playing flamenco in that way...I would have been around seven or eight at the time. Then, at that time, I began to work. I was always playing for tourists, and also I used to sing when I was younger.

J: You used to sing? Flamenco or...?

P: Spanish songs...some flamenco too, for tourists.

J: At what age did you start playing in public?

P: Seven or eight.

J: Really?

P: Bueno, the first time that I remember, I was around five years old; I used to play then, but didn't accompany myself... and I sang in a contest in my village...a flamenco contest. I won first prize singing two songs, Spanish songs...there in the "pueblo" it wasn't "cante jondo." It was Spanish song, and my brother accompanied me on the guitar. That is the memory that I have. And afterwards I began with...let's say, "el gusanillo del publico."

J: What's that?

P: "El gusanillo" is like a drug...when you can't stop, you need the public, as you must know also. It's an "aficiente," which means, you know...if a child starts and doesn't have an "aliciente"..."un gusto"...or something in exchange for what he's doing, surely he wouldn't have continued with the guitar. Anyway, my family obligated me; at the age of five, instead of playing with the other children, they obligated *me to be playing and studying. But, aside from that, the* public pushes you, the applause flatter you...I don't know if its important or not but...

J: That's all part of it.

P: Then, when a person comes to Ibiza and starts to play flamenco, it's another type of flamenco. It's the same as the flamenco that's played here in America, which is not a totally pure flamenco. You have to make a few changes. Generally, here (America), the public listens with more pleasure to a malagueña than to a soleá. They listen to a more melodious type of flamenco. So in Ibiza it's more or less the same thing as here. Although, if you want to play "flamenco jondo" you have your public, of course; you have "peñas" -- there are one or two. There are aficionados, good ones, because Ibiza is an immigration place; there are a lot of "Andaluces" there on the island. So, that's the synthesis, more or less, of how I began.

J: Continue!

P: It wasn't until later that I began with fusion. I also used to play South American music and classical. Since Ibiza is a tourist area, you have to do most of your work in the summer. So, in the winters I would always leave to study classic guitar in Barcelona at the conservatory. From there I began to change a little, sharing an interest in both classical and flamenco music, since flamenco wasn't the music *that completely filled me. Then, later on I got married,* precisely with an American. She helped me listen to other kinds of music, like jazz, the Beatles...in the seventies. Before that I was more or less enclosed in a world of flamenco. So my wife helped me listen to other kinds of music and from there comes my interest in jazz. So, I'm not just a flamenco guitarist.

J: Do you remember when Paco de Lucía came out with all those new records?

P: Sure, I remember the first record. At least in Spain it had a red cover: "La Fabulosa Guitarra de Paco de Lucía." At that time I played, like everyone else, some things of Niño Ricardo, a lot of traditional things, generally, the traditional things of flamenco, along with the things of my family which were from the tradition. But when Paco's first record came out, then shall we say, a big window was opened for flamenco. Then from there we began, not just me, but a whole new wave of people began to eat from that type of flamenco.

And that helped you, no, not helped you...it demanded you to have a new technique to play this type of flamenco. It demanded that you study a bunch of hours to be able to do what "el señor Paco de Lucía" was doing. And from there I began to get practically all of his records. I have everything written down in "cifra" (tablature).

J: In those days every one of his records was a revolution.

P: Yes, I think so. For me, Paco de Lucía is of course the innovator, perhaps, not only of the flamenco guitar, but of flamenco itself. The cante...his style has influenced that of Camarón...bueno that's the "nueva ola" (new wave) of flamenco. For me this is clear.

J: So, Ibiza is one of the islands called "Baleares," which include Mallorca and Menorca.

P: It's the third largest island. Bueno, there are four inhabitable islands: Mallorca, Menorca, Ibiza and Formentera. Ibiza is the closest to Valencia, on the mainland. You can get to Ibiza in three and a half hours by boat from the peninsula. So, as I was telling you before, I usually leave in the off season. Everything happens in the summer; one works hard

for six months. Generally, a musician wouldn't be able to stay there and work all year long because you stagnate. If you stay there, you go downwards. For me, a musician has to have "vivencias" (experiences), he has to leave the small confining areas; he has to be a bohemian...the true musician. If you stay in a room or in a city your whole life, you don't have any influences, and you end up getting bored.

J: That's the same for everyone, not just musicians; if you stay in the same place your whole life, you degenerate.

P: There is something that can be relatively positive about it, even in flamenco, though. There are people born in Jerez who never leave Jerez their whole lives, but it's an extremely rich area. Jerez is a good example of that...rich in folklore, and it doesn't need any influence from other types of music; so one living there is sufficiently involved in everything, and he is part of the "fuente" of flamenco. He doesn't have to listen to other kinds of music, or to leave there, because it is sufficient to identify oneself with that.

But that isn't my case. I don't identify myself completely with flamenco, although I like it a lot; nor with classical music, nor jazz. Anyway, you've heard some of my material, and it has a Spanish flavor, but at any given moment it doesn't have anything to do with flamenco, jazz, or classical but it has perhaps some similarity to all of them.

J: That's more or less what's happening in Spain with many artists.

P: Yes, and it's more than just the new wave of flamenco. Let's call it the new wave of Spanish music. We're talking about Spanish music, not just the American influence. Of course, we have rock over there, I'm not talking about that. I'm talking about the traditional Spanish music, of which more than seventy-five percent is flamenco, or flamenco influenced. That's what we're talking about; that's what can be defined as Spanish music. All the rest...you're not going to listen to the "sardana" and all that, because it remains stagnant there and doesn't come out (of there).

J: So then, what do you feel will be the path of Spanish music in the future? We can see that the people are always demanding something new; they always want more. In the case of Paco de Lucía, we notice that he almost has to invent a new "toque" each time he makes a new record; I mean a whole new style of playing. So he's down in popularity until he does that again.

P: Let's see...for flamenco...there is the old wave of flamenco, which has to remain pure as a base. There have to be those who conserve that purity. And then there is the new wave, there's Paco, Camarón, Legrijeno...there are a bunch of people involved in that. Then, there is the new wave of Spanish music, which includes flamenca...I think the whole thing is going in the fusion direction with new harmonies; it can't remain static. So the pure has to be conserved, as a mother, and all the rest has to evolve. So it's going in that direction; that is totally for sure. It's going in the direction of fusion; flamenco isn't going to remain static, with everyone being purists. So, in fifty years we'll say "this is flamenca" while we play ninth chords or some of the things Paco de Lucía is doing now. Even now it's rare to find a guitarist younger than thirty years old that plays the old style, although they do exist, and I know some in Spain. But generally, all the guitarists are learning the new way, the new technique and all that goes with it, and that is where flamenco is going.

J: Some people think the change is too fast; others think it's too slow. You know, here in the United States many people still think of Carlos Montoya when you mention flamenco guitar.

P: If he existed now in Spain and was younger than thirty, no-one would listen to him.

J: Really?

P: Of course not. That's normal.

J: I know! I think if you say it, rather than me, it has more credibility. Many people will still not believe this when they read it.

P: The same thing is true about Niño Ricardo, perhaps. They existed in their day, and were "figuras" in their time; and of course they helped all of us guitarists. In part, what exists with Paco de Lucía existed before: Ramón Montoya, Sabicas, Carlos Montoya, Ricardo, etc. All these existed before and have had their influence and naturally have enriched Paco de Lucía and modern flamenco indirectly, not directly.

J: In Spain, with the exception of Andalucía, you normally don't hear flamenco on the radio, so the mainstream of Spanish life is not really influenced by the old time flamenco, the pure flamenco.

P: No, "el flamenco jondo," that which we understand to be flamenco, isn't heard on the radio in Spain. You hear the "nueva ola" of Spanish song: there's Chiquetete, with "el lioriqueo"; he's a fabulous singer when he really sings, but of course he leans towards the commercial. You do find flamenco in regional broadcasts in Andalucía, but generally in Spain it's uncommon to hear flamenco on the radio.

Another thing, there is a new resurgence of flamenco, supported of course by the Andalucian government; now that the region has gotten autonomy. And all this is supporting a bunch of concerts, recitals, editions of books, not only of music but of painting and all that which is related to the history of "el pueblo andaluz." So, in Andalucía, surely, one can hear a lot of flamenco jondo.

J: Paco, what are your plans when you get back to Spain this summer? What do you intend to do?

P: Bueno, I have some plans that are certain, and others that are still up in the air. I'll talk about the sure plans first, and they are, first of all: I'm going to record an LP of my themes, and then do all that is involved in the editing of it; then after that I'll have to work at the promotion and all that. This won't be for another four or five months, so before the recording, I have planned to work doing concerts and recitals in several places in Ibiza, working practically every third day. I'd like to mention that it's not going to be background music like I did here in Colorado. I have to make programs with explanations in several languages for the tourists. For example, what is a "soleá," what is "bulerías," etc. That's what I'm going to be doing. Then I have some plans that are in the air, although my family tells me that they are almost certain...I don't know. There's a big plan to do a homage to Xavier Cugat and some representatives from Barcelona will be taking interviews...this may or may not happen for me. I'll find out more when I get back.

J: All right then Paco, I just would like to ask one more thing. If any of the readers happen to come to Ibiza, how would they get in touch with you?

P: Whoever wants to see me or get in contact with me; I live on calle Alicante, number 34 in San Antonio Abad, Ibiza, Baleares, España. My phone number is 34 09 99.

J: Do you teach?

P: Yes, but with all the work I have planned, there wouldn't be time for regular classes until later in the year, I'm planning also to start a school for guitarists, but let's wait and see what happens.

FLAMENCO: A TRADITION IN EVOLUTION

[from: World of Music, March 1985; sent by Ted Bekewell.]

by Barbara Thompson

"Cautivo y prisionera
canto mis penas.
Que así lima los hierros
de mis cadenas."

Flamenco as such is a product of the nineteenth century, but its hypothetical ancestry can be traced back to the pre-Iberian period when there was a thriving civilization in Southern Spain, with its capital, Tartessos, perhaps the first Empire in the West. Throughout the Celtic invasions, the towns along the coast, which had been founded by Phoenaecians and Phoceans from Asia Minor, was held by Carthage until Andalusia finally became Roman as a result of the Punic Wars.

What strikes the visitor to Andalusia today is its universality. It would be fair to say that there has never been any real break in continuity. Even in the time of the Vandals and the Visigoths, the south remained comperatively undisturbed. Those were the days of the school of St. Isidore of Seville, who not only helped to construct the liturgy but also compiled a codex of classical antiquity together with a history of the reigning monarchs.

The musical heritage that awaited the Arabs on their arrival in 711 therefore included the Byzantine and the Jewish rites and Romanized Celt-Iberian influences based on the sensibility of the ancient East -- in other words, oriental, Greek and native secular and religious traditions.

There has been much conjecture over the underlying modal and occasionally pre-modal patterns found in flamenco. Taken

to a logical conclusion, the boldest and most attractive of the theories hints at a codification of music in the days of Tartessos. More modestly, the Dorian mode, so frequent in the Mediterranean and coinciding with the hijāz, one of the Arab melodic structures called maqāmāt, may conceivably have originated in Andalusia before being systemsized by the Greeks. The resemblance, or reminiscences, noticed between flamenca and Indian music, on the other hand, argue romantically in favour of direct transmission through the gypsies. But as there are 72 scales in Indian music, the fact that one of them happens to be based on the Dorian mode may of course be another coincidence. In any event, the rudiments of the Persian, Indian and Chinese musical schools were all taught at Córdoba under the Umayyad dynasties.

The existence of pre-modal music has been observed in archaic Sicilian songs. Their characteristics are not unlike those of the tonás, tonadas, (early cante jondo and supposedly the basis of flamenco): free rhythm, limited register -- six tones at the most -- no fixed intervals, syllabic delivery. But the flavour is Greek rather than oriental.

The "Andalusian" cadence based on the Phyrgian mode, the most compatible of all with the distress and anxiety of flamenco, is said to derive from the Byzantine liturgy preserved by the Mozarabic church in Córdoba until the thirteenth century, although the Sicilian evidence would imply early familiarity in the Mediterranean with all these forms. Yet, the Carolingian reform of plain song, and the later controversy over the true position of the Dorian mode, even the "tonal" Phrygian cadence, presumably also have their relevance. Nor should it be forgotten that during the anarchic period before the unification of the liturgy, the adoption of folk themes played its part in encouraging worship. An analogy might be drawn with the growing popularity of the flamenco mass today. In Constantinople itself, hymns became increasingly florid as the church entered into contact with Arab classical music which, though of foreign provenance, could not entirely be divorced from the haunting melodies of the pre-Islamic world chanted by the Bedouin caravaneers.

Ziryāb, a singer and poet from Bagdad and a disciple of Ishāq el-Mawsilī, the last custodian of the pure Arab tradition, gave instruction in Eastern music at the court of Abd al-Rahmān II in the ninth century, adding the fifth string to the lute and perfecting the 24 nawbah suites to provide a more comprehensive system than that maqāmāt. A new genre, the muwashshaha, became very popular a century later, as did its folk equivalent, the zajal, consisting in an endless string of ribald lyrics sung to a refrain, in a mixture of the Arab vernacular and the romance dialect spoken by the Mozarabs. Remnants of these refrains and the snatches of verse in ballad from Kharjah, which are startlingly like flamenco, may actually be one and the same, although some see the kharjah as stemming from a pre-Islamic epic or even from the cantica gaditanae which so captivated the Romans. Along with the zamras, the street dances in which everyone took part, such were the features of Andalusian music throughout the long years of tolerance.

In 1091, after the invasions of the ascetic tribes from North Africa, the Almoravids, cultural life declined and when they in turn were overcome by the fanatic Almohads in 1146, religious freedom ceased. The inevitable retaliation of the Castilians, causing some Moorish communities to leave Spain, might be regarded as one of the earliest sources of the similarity between certain flamenco songs and North African themes.

In its latter days, the failing kingdom of Granada was so over-populated that many families were pushed back into the hills and the coastal range behind Málaga, the enclave of verdiales (called after the type of olive grown there). This song and dance, close to country styles and almost an anomaly in flamenco on account of its varied instrumental accompaniment, included the lute in the oldest versions, later to be replaced by the violin. Meanwhile, Castilian presence in the rest of Andalusia ensured continued Mozarabic expression along the Guadalquivir.

The gypsies who began to reach Spain about the mid-fifteenth century met with an atmosphere of incipient hostility to all minorities, a dramatic emotional climate not alien to their own temperament. Such strange and curiously gifted people who disdained conventional tasks were bound to arouse the suspicions of the forthright inhabitants. However, the gypsies also found themselves on the threshold of Renaissance Spain, the Spain of Erasmus. In Andalusia, as an ancient people, they must have felt naturally attuned to the type of world they encountered, yet they approached it with a fatalism that was unusually humanistic, as a look at their verses will show. The independence and resourcefulness, bred of a nomadic life, have made every gypsy aware that, come what may, his destiny is basically in his own hands. Unlike the picaro, he has no illusions about outward reality.

Theories abound as to the meaning of the word flamenca, but offer little more than anecdotal interest. The most likely explanation for the adoption of the term by the gypsies themselves, however, seems to be that as flamenca was used loosely to describe anyone who had been in Flanders, or any foreigner, it was preferred to the more pejorative gitano.

Following the Reconquest, folk music all over Spain resembled that found elsewhere in Europe and was cheerful and communal in character. Islamic additions to the Andalusian legacy tended to be effaced beside the ubiquitous fandangos, jotas, seguidillas although a vogue subsisted for what were more specifically Moorish dances,such as the zorongа and the zarabande. But as all Spain had inherited something from the four centuries when Andalusia was the centre of learning the family likeness is hardly surprising.

The "dynamic" division noted in flamenco between the supposed hill or agricultural songs and the styles from Saville to the sea has been attributed to the persistence of isolated Andalusian and Morisco groups in lonely districts and the concentration of a variety of influences in the centres along the river. Once again the example of Sicily is helpful. The prison songs collected there were invariably richer and had evolved more rapidly than the old love songs and lullabies, often preserved in archaic form in areas where there was little contact. But, whether in the country or the town, one suspects that the repertoire remained fairly restricted. The forging of cante jondo was a slow process pursued through many years of hardship and oppression. Significantly, the appearance of certain dynamic flamenco styles in the villages round Seville may be traced to the last expulsion of the gypsies, from Triana in the early nineteenth century.

The first record, however dubious, of a cantaor was of Tia Luisa el de la Juliana in Jerez at about the time of the general enfranchisement decreed under Charles III (1783). Tio Lula probably sang ballads and tonás, the generic name given to all songs without accompaniment (a palo seco) and therefore including martinetes, or carceleras, the prison songs. The four or so true tonás that survived are archaic in manner and fairly similar: legato singing, frequent changes of key, repetition, sobriety. Sometimes a coda, of liturgical character, is added:

Si eso no es verdad
que Dios me mande la muerte,
si me la quiere mandar.

A not too distant and venerable relative is the pregón, the cry of the street-hawker. This can be detected by the words in some cantiñas (ditties from the Cadiz area) such as mirabrás and caracoles, although the musical idiom is very different. An anecdote says that martinetes were sung outside the prisons in caló (Spanish gypsy language) to send messages on their soaring melody and not only by the prisoners themselves. Saetas, too, were sung outside the prisons. another anecdote claims that the first saeta of all was by a woman who involuntarily imitated the mu'adhdhin in her sorrow on seeing her son being led to an autodafé. Some saetas and tonás also recall Jewish psalmody, even the Kol Nidrai, or again Orthodox and Roman church music. Yet there is no record of individually sung saetas before flamenco was well established.

The most dramatic and serious of the songs in the existing repertoire and the most suited to elevated feeling is the siguiriya. It is now generally accepted that it grew out of a tonā, acquiring a complex rhythm with twelve beats in a compás (measure) 1+2+2+3+3+1 [Note from Jaleo editor: This count may refer to eighth notes; we would move the first 1 to the end and count 2+2+3+3+2] and three beats to each note in the cadence, to a closely interwoven guitar accompaniment. Yet, poetically, the result is much closer to the andecha (dirge) or the official plañideras -- playeras formerly sung at wakes. Until quite recently gypsies still danced at vigils. Furthermore, the siguiriya obeys certain conventions found elsewhere in the Mediterranean (in Campania, for example, where there is a similar relation between prison songs and funeral laments), breaking up the declamation according to accent, dividing a word into two musical phrases, deforming final vowels into diphthongs. Within that structure and despite the conventions the melodic line remains free.

This brings to mind Bela Bartók's remarks on Bulgarian and Rumanian folk music. Bartók regarded complex rhythms such as 5/8 and 7/8 as natural. Now, if some tonás be stylizations of

Spanish folk songs, as alleged, the work of the gypsies would have been twofold, first to reject the commonplace dupla and triple time Bartók deplored in Western Europe, restoring a natural parlando rubato, then to move on to raviving their ancestral dynamic rhythms. In other words, the archaism of the tonás is artificial. The theory of a stylization is not really plausible, but with an oral tradition nothing is ever final. Totally different connotations can be called up sometimes merely by playing a tune faster or slower. At all events the comparison gives interesting insight into the actual process of aflamencamiento and shows that the primary conditions are asymmetry and recitative.

Some of the earliest siguiriyas appear to be just two tonás put together. Gradually, the sad coda became a vigorous caballetta called macho, designed to give an assertive rather than virtuoso flourish to the ending. The siguiriya cambiada, or cambio de siguiriyas, sung in a different key after a series, indicates a switch to another passage or to another song altogether. Some of these cambios were so impressive that they soon became songs in their own right. Caballe, a cambio attributed to Silveria, an Andalusian who went to America and afterwards opened a café cantante, has a lilt that is unmistakable.

It was the rise of the café cantante that led to the assimilation of the cantiñas and fandangos, relieving the tension of canta jonda. This brought increasing professional participation: appreciative exclamations (jaleo), clapping (palmas), snapping fingers (pitos) and, to some dances, castanets (palillos). The custom of singing at the front of the stage (pa'alante) and at the back to a dance (pa'atrás) with the accordingly stylistic modifications may well be an old gypsy tradition. Similarly, the equivalent of songs to be listened to (cantes para escuchar) and songs to be danced (cantes para bailar) is found in Hungary in the slow songs (hallgató) and the quick dance songs, where the gypsies imitate the instrumental accompaniment with sounds and gestures. After the inclusion of the melancholy and nostalgic malagueñas, granaínas and sangs of the minas in Levante, the genres might almost have been divided into seria and buffa.

There have been various intuitive attempts to classify the styles along these lines: cante chico -- cante grande, more recently cante gitano -- cante gitano-andaluz. The last distinction puts its finger on the aforementioned difference in flexibility separating the songs of east and west. When reflected in dancing, however, terms such as chico and grande seem scarcely applicable. It would be hard to describe the danced versions of alegrías (another cantiña) and verdiales, or even sevillanas as chico. Their graceful movements have an innate classicism that lends unsuspected stature to the music. The jondo dances are austere; they are rarely set out in advance and the figures depend solely on a few rules of form and the compás, as if the dancer were holding a private conversation with himself, hearkening only to his own taconeo (heel-beats). Sometimes too much reliance on the spur of the moment may give the impression of a lack of purpose, but the need to sustain the drama avoids the danger of narcissistic invention. Nevertheless, dancing fails to impart the confidentiality of singing, except on very special occasions.

Early flamenco was almost always with san, i.e. tapping on the table or the floor or marking the beat with a stick. The guitar was introduced in the serious styles only with the creation of fuller versions, so much so that Lorca regarded it as having constructed canta jondo. In some siguiriyas and soleares, there is indeed a kind of symbiosis, as if singer and accompanist knew beforehand what the other was going to do.

It would be more exact to speak of a toque gitano than a toque jondo. The nervous playing common to the gypsies is extremely hard to put into words but one might say that utmost attention is paid to "finish". The manner might almost be described as parsimonious, with expressive silences and resonance in the lower register. A loquacious guitarist will ruin many an effect.

Solo guitar-playing has little to do with flamenco proper and in many respects may be regarded as having moved farther away than stage dancing. This type of performance attenuates the need for unconditional commitment and unity but, conversely, helps to bring out the sheer beauty of the themes. The future will depend on how far the great guitarists can carry their experiments without arriving at something hybrid and devoid of meaning. Ideally, the guitar should succeed in rendering voice and accompaniment in one, thereby perhaps striking new innermost chords, but it should not lose the quality of a comment on life. One wonders. Perhaps one should examine why, in folk music, voice is so often superseded by instrumentation. The evolution of the tradition may rest with the solo guitar even so.

What, then, makes up the art of flamenco? Why does one convince where another fails? Why is gypsy performance almost invariably more meaningful than that of a non-gypsy, no matter how remarkable? The technical precepts are common to all. Broadly speaking, there are two types of voice: hoarse and guttural (afillá, after the legendary singer El Fillo) and "natural", the exalted chest voice introduced by Manuel Torre. Structure, whether sang, danced or guitar solo consists of three parts, tercios, sometimes repeated. Each tercio may begin with an ay, or quejío (compleint) in the sad songs, or a lively, virile entry in others. Other vocal artifices include grace notes, vibratos, melismas and so on. the chief feature is the break, or catch, in the voice, the jipío, a histrionic utterance symbolizing human striving, despondency, hope. The golden rule is that everything must be organic, never pure embellishment. A good performer achieves an approximation between the practiced lament and the cry from the heart.

Art and authenticity depend on the singer's ability to "compose" his tercios, melismas and jipíos, to sing por derecho (straight), sustaining the mood, and on his degree of identification with the words. This, combined with a faculty for improvisation, the hallmark of the true artist, should produce the thrill called duende, a state close to the Arab tarab or the Indian bhaav, exciting the imagination, but in a secular world. It may be just a brief flash effecting a tiny detail, but it must be one that will carry him to ever greater heights. When his inspiration is particularly felicitous, it would be no exaggeration to say that he has achieved a form of catharsis, another rendering of the human predicament. This is why many singers are more moving in old age.

The real secrets remained in the hands of a few gypsy families until the beginning of the Golden Age in 1860. This was a period of extensive aesthetic intermingling. The non-gypsies, payos, entered the fray as professionals, sometimes gypsifying their styles while the gypsies adopted whatever strains appealed most. It seems to have been a blissful moment without artistic enmity. Countless refinements were introduced and often totally new songs created, hence the many variants of a type, called after their initiators. The competitive security and regularity of café entertainment, however, together with the need to attract wider audiences gradually affected the mode of apprenticeship and removed the art from its social background. Memory and natural selection were superseded by the phonograph, which permitted the preservation of the mediocre and the outwardly striking. Finally, about 1913, the theatrical phase set in, marking a decadence which was to last until the end of the World War II. There were good artists still but the public ignored them and genuine flamenco returned to semi-clandestinity, being cultivated as before by specific gypsy groups.

Without the gypsies in the "triangle" formed by Cadiz, Ronda and Seville with Jerez at the centre, there would have been no flamenco. But it is equally certain that the gypsies alone were not enough. As Antonio Mairena said, "el cante, el baile y el toque nacen de un ambiente." If the soil is good and the fertilizer right, the seed will flower.

Flamenco has everything to gain from being appreciated on its own ground yet, as Mairena added, people will persist in combing Andalusia in a search for something that is largely imaginary, shining their torches under stones and behind bushes, trying to find cante. Duende is not something that is tangible or can be learned with a method. It is not accessible to all. Basically it is a form of communication of which many may never become aware.

Some artists, in the last few years, have attempted to use flamenco as an instrument for organized social movements and regional self assertion, all part of the spirit of the age. However strong one's sympathies may be, one cannot but recognize the aesthetic discrepancy between form and content. There is a world of difference between the tragic sense of life inherent in all flamenco and the party line put forward nowadays. The elegiac resignation even of the miners' protest obeys an impulse more complex than circumstantial claims.

The present situation seems to be one of unprecedented enthusiasm combined with a singular lack of creativeness in the Golden Age sense of the word. The rich or reckless aficionado willing to spend vast sums on an evening with artists of his choice has not disappeared altogether, nor has the artist prepared to ruin health and hopes singing all night long in an

atmosphere of smoke and alcohol just because the moment is right, but for the ordinary person there are very few chances of experiencing the real thing.

It may be thinking too far ahead to say that the art will have to withdraw once more with the "purists" if it is to protect its vitality and to avoid the twin threats of academicism and commercialization. There is a dangerous drift away from "making music," yet records will never replace learning from the *master. Records also create false expectations. Antonio* Mairena would listen to Juan Talega for hours then beat his head against the floor if he could not get it right whereas, a generation later, José Menese, the gifted payo, no longer feels free to sing in his own village. Both soil and fertilizer are becoming contaminated at a time when modern conditions have made many young people look to flamenco as embodying something they feel has been lost, a spontaneous lyrical alternative, amid the anonymity of a mass age.

Sadly, perhaps, one has to admit that flamenco is no more gypsy than it is Indian, Jewish or Arab. Even its antiquity is in dout. As a cultural phenomenon it is Andalusian, but one which the gypsies have made their own, which they have put together in an inimitable way with inmitable intensity of feeling. For *Manuel Torre*, everything that had sonidos negros (black sounds) had duende. The black sounds were black sorrows -- penas negras. For those who can heer them they will always be there.

THE SHAH SPEAKETH

FROM SEVILLA

Haley's comet was nothing to compare with the explosion of talent and rain of stars destined to descend on New York in late November and December. No, it's not the fall-out of debris and bodies from a sabotaged airliner to which we refer, but rather a spectacular flamenco show the likes of which have not landed on these shores in some years.

Scheduled are canteores of first magnitude; El Chocolate and Fernanda de Utrera along with the greatest bailor alive (with the possible exception of our humble self) -- El Farruco; La Faraona and La Farruca, the two dancing daughters of the aforementioned, as well as El Güito, Angelita Vargas, and *Spain's best known bailaora Manuela Carrasco. Will wonders* never cease!

This celestial assembly is due to spend 25 days in New York after passing through Switzerland, France, Italy and Holland. Guitarists have not been confirmed to date although it is reasonable to suppose they will be of no less quality than the rest of this assembly. Further details are not available as of this writing. Our purpose in relating what little we know of this matter at this time is to apprise our readers so that they may know of this event well in advance and make preparations to attend. Remember, you heard it here first in mighty Jaleo! New York Times, Times of London, Le Monde, Pravda, will you never catch up?

And while the gentle reader digests these delectable tidings, we offer de postre the following tidbit to savor, a bit of lore from days of yore.

NEWS FROM AROUND ANDALUSIA

CORDOBA

From the ancient capital of the Omayyid Caliphate, we learn that restorative works on the famous mosque have been concluded and that this architectural jewel is now turned over to artistic use from time to time. The first of such presentations was a concert recently sung by the great Zarzuela tenor José Carreras. Even more spectacular than this is the news of the founding in Córdoba of a cultural institution which is much needed in Spain and promises to be of great direct benefit to the flamenco art.

The "Gran Teatro", in a state of advanced ruin, was recently rescued by the municipality and restored, at great cost, to its original state of princely splendor. A museum piece of architecture, the Gran Teatro has a capacity of 850 persons plus an exhibition space. Even more welcome is this news -- the establishment in one of its dependencies of a flamenco library consisting of books on flamenco and an archive of flamenco records and videotapes, all of which comprise part of a projected institute called -- "Centro de Estudios Flamencos." The opening of the Gran Teatro is due to coincide with the beginning of the Concurso *de Arte Flamenco in May. The establishment* of such an archive is very valuable and needed, the same can be said for the establishment of a legitimate center for flamenco studies, and the joining of these two enterprises with a theater is almost too good to be true -- a consummation devoutly to be wished.

MALAGA

The city hall of Málaga has decidad to step in and save the disappearing verdiales by creating city-sponsored schools in order to teach the cante and baile of Verdiales to both young and old. The first school, with a professional teacher, has opened in the neighborhood of Puerto de la Torre, and others are scheduled for Campanillas, Mangos Verdes, La Moscs and Jerazmin. In order to teach other cantes and bailes typical of Málaga, the flamenco peñe Juan Breva, acting in concert with the Department of Culture of Málage is sponsoring a series of fifteen day courses professionally taught in schools and cultural centers.

And what are verdiales? Glad you asked! For one thing, they are rare. We have seen much flamenco over the years, both in the New World and in Iberia and have never once seen them performed, either publicly or privately. Verdiales belong to the fandango group and are darived not from gypsy roots, but from arabigo-andalusian origins, as are all other fandangos, including tarantas, mineras, cartageneras and malagueñas. Their Andalusian-folk derivation is evident by the fact that they are *accompanied by castanets, violins, cymbals,* tamborines and just about anything else that will make noise. It was perhaps in the late nineteenth century that they picked up flamenco characteristics. The rhythm of verdiales is captured by the standard "reá reá pitá" of castanets. The dance, I am told, is relatively uncomplicated -- a sort of running shuffle. A slower, more pensative form of verdiales is known as the javeras, likewise a rarity. Any reader possessing any further knowledge on this subject should feel free to write and enlighten us, should he be so moved.

BUY YOURSELF A DONKEY,
LA NIÑA DE LOS PEINES ADVISES

AN ASPIRING CANTAOR

[from: Correo de Andalucia]

by Antonio Bocio

Around the year 1929, there was a trio singing in Puebla de Cazalla, consisting of La Niña de los Pienes, El Pinto and El Carbonero. Seats in the first row cost fifty pesetas and all the rest were seventy-five centimos, not much money today, but a considerable amount at the time. I went with a friend -- we were just boys and on a lark -- when the empresario of the show came out and, addressing me, said, "Here, take these four tickets and go out and look for some others who sing like you and when the show is over, join us at Casa de Cuchillejas so that you all can sing and Pastora can hear you. We already have a good cantaora in La Niña de la Puebla, and, hopefully, this town can turn out a good cantaor as well."

When the show was over, the four of us repaired to said taven and, there, in a private chamber reserved for good wine and cante, we were "heated up." I recall El Carbonero with his personal fandango and these lyrics:

Like marble I was stricken --
I heard you wee getting married.
In tears I begged God
that you marry and that all go well with you
Even though I might die raging.

How well he sang that fandango and a soleá which he recorded and which I possess to this very day!

Then Pastora sang. The timbre of her majestic voice and her tremendous stage personality I still have impressed in my memory, despite my youth (at that time). El Pinto did not

sing, since his voice was a bit out of sorts and he was due to sing the next day in Morón. Then it was time for the four of us to sing. I remember that Niño Ricardo was about to play for us when Pastora told him, "Don't play for them, they are not educated to the guitar. Let them sing unaccompanied!"

We four sang, and when the affair was over, the empresario asked La Niña de los Peines, "What do you think about the boys?"

Pastora shrugged and said, "The little blond one is worth following up, but the others..."

I did not agree with the verdict and, when they got into the taxi, I knocked on the window and said, "Pastora, how am I?" She was surprised, and I continued, "How do I sing?"

She forced a healthy smile and replied, "Sweetheart, tell your father to buy you some donkeys, because you have a voice like a plough hand that just won't quit!"

MORE FROM MALAGA OR
WHATEVER HAPPENED TO ANTONIO AND ROSARIO?

In May, Florencia Perez Padilla "Rosario" directed a master class at the Málaga Conservatory and intends to repeat the class in a few months. Rosario, along with Antonio Ruiz Soler formed the pair known as "Los Chavales de España," which for nearly twenty years enjoyed tremendous fame throughout Europe and the United States. Antonio went on to become the best-known bailarín in Spain. The late Walter Terry, in his article in The New York Times "Whatever Happened to Spanish Dance," which also appeared in Jaleo, mentions Antonio and Rosario specifically and laments the disappearance of their act and others of high quality as well.

MELILLA

From this Spanish enclave on the North African coast comes this astonishing news: the mayor of Melilla has ordered that the population learn to dance the sevillanas. We quote from *ABC, May 8, 1986:*

All Melilla is commenting with differing opinions about a curious order which mayor Gonzalo Hernandez directed by letter to the councilmen of the municipality, in which all citizens without regard to color or religious persuasion are enjoined to learn to dance the sevillanas in order to celebrate the official opening of the annual fair of Melilla on August 30th.

In the letter, the mayor states, "From my position as mayor, I have observed not only from the fairs of our beloved city, but also from the occasions on which I have been obliged to witness as part of my official duties, and in my free time, that manner and form of the dancing art known as the sevillanas, which according to some, is the Andalusian form of the baile manchego *known as seguidillas, which day by day soaks into and permeates* our peoples."

Since the majority of Melilla is Moslem and North African, we can hardly wait to see the result -- yards of swirling cloth, finger cymbals and ululations to the accompaniment of Los Romeros de la Puebla. And how does one execute a "panaderos" while wearing a galabiyyah? This promises to be quite a spectacle!

MADRID

From Madrid this very welcome news! A flamenco "hall" dedicated to educating the young and to distributing flamenco news. We quote from El País:

The General Youth Council, Organization of the Department of Education and Youth of the City of Madrid has created a "Flamenco Hall" in answer to a growing necessity." The object is to undertake the promotion and instruction of future generations and to create a well-informed following.

The activities of the Hall are essentially four-fold! Weekly flamenco discussion groups, probably on Tuesdays, in which personalities from the flamenco world participate, festivals to extend the following and give opportunities and support to young aspirants; creation of a prize in cante and guitar for young people, as well as a record library and a print library specializing in flamenco themes. Finally, the aula would offer information on all activities related to the flamenco art -- those organized by the aula, by private organizers and by official organizations.

RYSS REPORT

NEW YORK

It is February/March; the coldest days in New York; this is also the time when flamenco ballets are created--nearly all at Faisals Dance Studio on 8th Avenue, where the rehearsal hours are long. Here is where the "belly dance" tuition thrives and recent combination concerts Flamenco-Near East dance have been presented with success in New York City.

MARIA BENITEZ

Maria Benítez heads the list with her New Estampa Flamenca ballet and no less than eleven dance premiers, projected: Kennedy Center, Washington, D.C. March 5 through 9, Joyce Theatre, New York City on March 11 through 16 and then on to the West Coast, beginning April 4th at Stanford, Davis, Pasadena, San Diego, Irvine, Santa Barbara, University of California. At the conclusion of her California tour Maria returns to her beloved Santa Fe, New Mexico to continue her summer classes at the Institute for Spanish Arts. In October 1986 Benitez joins Jose Greco concertizing in San Juan, Puerto Rico.

The itinerary of the Estampa Flamenco for January/February included Florida towns: West Palm Beach, Key West, Miami, Tampa (La Columbia Restaurant), Nasvhille and Knoxville (Tenn) and Texarkana and Denton (Texas) where she completed her "old" company tour with master classes at the Texas Women's University and where her outstanding Texan guitarist Miguel Rodriguez entertained the enthusiastic public with solo performances.

Benitez, called by some the "Baryshnikova" of the Spanish dance, has that many surprises for her beloved audiences: During her last performance in New York she had the nobleman of Spanish dance, José Greco, as special guest artist...this year the surprise is a nearly full change in program; most of her classical Spanish dances had the choreographic touch of Rosita Segovia (partner of the great Antonio) and the Jota master Pedro Azorín...these introductions led to the flamenco puro which had the packed audiences spellbound. Fully armed, as a Bailarina el Concierto should be, Maria had two cantaores who cajoled her and at times joined vocally; yes Andalucia at its best, Pepe from the province of Málaga, Cuquito from Cádiz...the jaleos the baile and vocal rendition of the company...what with the choreography of La Tati and Ciro adding to the dimensions of this show...Special mention should be made of Sandra Jimenez; "Alegrias" (Ciro), the manly "Farruca" of Manolo de Cordoba and his choreography of "La Caña" that stole the show--Manolo is

the most improved dancer west of Córdoba...he has done more in his dancing career that old bailaores could not achieve (see Jaleo VII No. 3 pages 9 throug 11). This program had the greatest of great including La Tati's bulerias with Sandra, Manolo and Rosa dancing and if that was not enough Maria Benitez "Alegrias" with palmas, cante, the two cantaores and the two guitars...Izquierdo's experience, probably unequalled for any flamenco a bocaor ballet...and the musical genius of our own Miguel Rodriguez responsible for most musical presentations...Fasten your seat belts California, April is the month for the Benitez recitals in your tierra. It is doubtful if there is a better performing flamenco group in existence, outside of Spain.

The Benitez Company reinforced with artists from the Motherland consists of: bailaores--Manolo de Córdoba, Rafael Torres; bailarinas--Rosa Mercedes, Sandra Jimenez; cantaores--Pepe de Málaga, Antonio Castillo (Cuquito de Barbáte); guitarristas--Miguel Rodriguez, Paco Izquierdo; Elisenda Fabregas, pianist from Barcelona.

PACO ORTIZ

Paco Ortiz, considered one of the best, and definitely one of the most popular cantaores of New York City. A native of the town of Malaga, he left Spain at the age of 20. Ortiz told me that his career as cantaor began in Buenos Aires. He performed often at the Spanish Club "Tronio" and started with Junito Valderamma and with the show of Marinella Madrid. Among his guitarists in Argentina Paco mentions the legencary Estebán de Sanlúcar. Touring with the ballet of Roberto Iglesias he went to Chile, Peru, Venezuela, Panama, Mexico before coming to the U.S.A. In New York he performed at "El Chico" and Chateau Madrid.

CARMEN ACEVEDO

Carmen, the Sevillana, is another of the very popular flamenco artists New York can be proud of. She left Spain at the very early age of 16 but has retained her "gracia andaluza" that makes her dancing so exceptional. Carmen Acevedo had her own dance groups here in New York and in Florida.

CARMEN ACEVEDO

PACO IZQUIERDO

This remarkable flamenco guitarist has played for Antonio, Vicente Escudero, Pilar Lopez and all the great ballets of mother Spain--indeed we ask for which of the famous ballets has he NOT played! (Who's who in the Company--Maria Benitez) With the Izquierdo guitar experience it is no wonder that the flamenco troups can perform all the rare dancers of yesteryears, namely La Caña Jaleos and others with success.

OTHER NOTES OF INTEREST

José Molina has been rehearsing with his new ballet here in New York. His guitarists are now Jose Maria Moreno and Miguel Ochoa. Carla Ochoa is a new bailarina. It is believed that Molina will also be heading for presentations in California.

For the last ten years Heritage Festival headed by Erwin Frankel had been presenting ethnic dance to the New York public. These presentations took place usually at Carnegie Hall; Estrella Morena had appeared at various shows. For the pure flamenco presentations Mr. Frankel often had the backing of the Consul General of Spain and the Casa de España.

In the short space of a few months the programs presented by Heritage Festival were:

December 1, 1985 Carnegie Hall was the setting for the exciting gypsy artists from Jerez "El Morao," the legendary guitarists Manuel Morao and his brother Juàn, two bailarinas and three cantaores. Preceding the flamenco show appeared one of the world's greatest OUD virtuoso New York's Geroge Merdichian. He played flamenco variations on oud with Dennis Koster on guitar. At this concert, at the request of Mr. Frankel, Sabicas was introduced. His concert at Town Hall on December 13, 1985 proved a big success.

March 2, 1986 was festival time for Near East dancers at Carnegie Hall; legendary master teacher/dancer Ibrahim Farrah and his tremendous following streamed into the Hall. Opening the show was our own great teacher/dancer Maria Alba and her troupe consisting of the fine dancer Victorio Korjhan, the cante of Paco Ortiz, the guitars of Arturo Martínez and Kuni Ochiai (pupil of Marote). The flamenco presentation was very good; the public was geared mainly for the near east dance presentation. This wedding of flamenco/belly dance spells success to flamenco survival. Aficionados are grateful and look forward to the new projected presentations of Erwin Frankel. He is his own super MC telling the story of his performance and the artists and impounding the festival atmosphere to the audience.

There are dual performers belly dancers/flamenco like Chicago's famous Maya; New York's Mara Sultani is an exquisite belly dancer and flamenco dancer; are there others?

Villa del Parral had various flamenco events in the works: In February the beautiful dancer Carmen Acevedo headed a show which included the professional group namely: cantaores, Paco Ortiz and Luis Vargas; guitarists Paco Juanes and Jose Maria Moreno; and special appearance of the dancer Orlando Romero. After March Carmen Acevedo will have cantaor Paco Ortiz and the guitar of Miguel Céspedes at the Parral.

On March 2, 1986 Parral presented Reunion del Cocido Flamenco II. The video presentation was organized by Vicente Granados and dedicated to the memory of Carmen Mora and showed some of her last performances before her death ever filmed. Her husband Mario Maya, also danced. This was preceded by the appearances of cantaores El Funi por Soleares, Mancer Manolete and all the other great ladies of Spain: Manuela Carrasco, Rosa Durán, Manuela Vargas, Blanca del Rey, Merche Esmeralda. Outstanding was the taranto on three guitars, tientos (I believe of Carmen Mora), peteneras and others

Finally, with a Tia Fernanda de Utrera cante and the guitar of Diego del Gastor everybody applauded. Food was served by

Jesus Ramos, the owner of Parral.

In tune to the "wedding," as mentioned earlier, Club Darvish (New York's top near east entertainment center on 23 W. 8th St.) is featuring the great dancer Orlando Romero, Fridays at 12:30. His cantaor is Paco Ortiz, guitarist Carlos Lomas (back in town from New Mexico) and the bailarina is Gabriela Linares.

The other new weekend tablao features Lilana Morales at the Ponce de León, 117 W. 116 St., tel: 212-345-5580. Liliana's cantaor is Luis Vargas, the guitarist Arturo Martinez.

Word comes from Minneapolis of the presentation Garcia Lorca's Yerma by Susana Hauser, March 6, 7 and 8. The out-of-town artists include Maya and Manolo Segura (Chicago), Roberto Lorca (New York), Pablo Rodarte (California). Sunday, March 16th (eve of St. Patrick's Day) the flamencos will be joining ranks for Flamenco Festival at El Mariachi 2 on West 55th St. Liliana Morales is the brain behind this venture and as main dancer will be joined by Mara Sultani. Luis Vargas is the cantaor and Arturo Martinez the guitarist.

TEXAS

1986 is the 150th anniversary year of Texas independence. This State is very proud of this, but the battle cry "Remember the Alamo" lingers on, and leads us to San Antonio and the Alamo where in 1836 the heroic 183 men, mostly Texans, some of Latin extraction, held out against the 6000 Mexicans under General Santa Anna to be annihilated in the end. Ultimate victory came 47 days later at San Jacinto, but it is San Antonio where the anniversary celebration were commenced.

San Antonio is a town that has a great afición for the Spanish dance; this is due mainly to two local teachers, Teresa Champion, maestra of most of the bailerinas and La Chiqui. The town has more Spanish dance companies than ballet companies, namely:

(1) La Compañia de Arte Español with choreographer La Cuiqui and husband/manager/guitarist/cantaor José Manuel Linares. La Compañia has distinguished itself in recitals and of performance of yearly guest artists, like Teo Morca--Jaleo Vol. VII No. 2, p. 13--Vol. VIII No. 2, pp. 26-28--Vol. VIII No. 3, p. 20.

(2) Los Flamencos de San Antonio; probably the parent company headed by Teresa; her whole family is in the flamenco business. El Curro, her flambouyant husband/guitarist, has been playing at Las Canarias-Mansion del Rio for some 10 years where Los Flamencos perform. Curro has been propagating the tuition of the flamenco guitar in town--Jaleo Vol. V No. 8.

(3) Timo Lozano Spanish Dance Company. Lead dancer of the Benitez ballet has his own company now and performed recently in Dallas and San Antonio with success, La Tormenta from Corpus Christi was his guest artist.

(4) Ballet Folklorico de Navarro.

(5) Olé Flamenco Dancers. Perform six times a week in the Restaurant/Tablao at Fiesta Plaza. Gisela Noriega, the artistic director, herself a pupil of Manolo Vargas, Roberto Iglesias, has been able to draw her dancers from the rich talent of San Antonio. The power behind the Olé Restaurant at Fiesta Plaza is the ultra aficionado of flamenco Leonardo Noriega, and Gisela's husband. He is the livewire behind the tablao, MC, host, personable, likeable Leonardo makes the flamenco click in his restaurant. The dancing is superb due to such artists as Pearl Montoya and Oscar Treviño, Sylvia Betancourt Perello. The romeras, fandangos, bulerias with the guitars of Jose Maria

GRAND OPENING OF "OLE! RESTORAN & CARABET." MATILLA CUTTING BY HENRY CISNEROS AND JOSE GRECO. LEFT TO RIGHT: GUITARIST MIGUEL ANTONIO, JOSE GRECO, JUSTO CISNEROS, MAYOR HENRY DISNEROS, DANCER MARGARITA ELENA, CO-OWNERS OF OLE! GISELA AND LEONARDO NORIEGA, MS. HENRY CISNEROS.

FIESTA BUMBAZO AT OLE! LEFT TO RIGHT: SILVIANA, ANITA, EDUARDO, GISELA, MALENA, ANDRE

FLOOR SHOW AT OLE LEFT TO RIGHT: BONGOS INFANTE, RUDY TREVINO, EDUARDO MONTEMAYOR (DANCING), ALEJANDRO ANTONIO, LEONARDO NORIEGA, MALENA, OSCAR TREVINO, ANITA, ANDRE

PERFORMING AT OLE! LEFT TO RIGHT: RUDY ON GUITAR, PERLA MONTOYA, DOLORES MALENA

Perello, Al Herrera all well performed but without a male cantaor, lacks the hondo, maturity of the flamenco dance. The gala event, grand opening of the Olé Restaurant in San Antonio on July, 1985, was attended by the Mayor of San Antonio, Henry Cisneros and José Greco.

Olé Restaurant in San Antonio is a superb venture for us aficionados. Continued success to you Leonardo Noriega!! Jaleo Vol. VIII No. 2, p. 28.

San Antonio has its own luthier: Thomas Blackshear, himself a superb flamenco guitarist he recently played second guitar to José Manuel Linares in a performance of the La Compañia de Arte Español at the Beathoven Hall in San Antonio. The amazing story told in San Antonio is that every professional flamenco guitarist in town (there are about eight) is a possessor of a Blackshear guitar. Thomas Blackshear with Dr. Nagyvary are the creators of the Gran Maestro Mirabile Guitar, see Jaleo Vol. VII No. 2, pp. 12&13.

Another great flamenco artist, a native of San Antonio, is the dancer Cruz Luna in San Francisco.

Guitarist Miguel Rodriguez (Jaleo Vol. VII No. 2, p. 21) visited New York from Houston two years ago and was an immediate senstation; soon he started to play for the Benitez ballet. Miguel is undoubtedly the best guitarist in Texas, a San Antonian his visits home will improve the local flamenco.

Young guitarist Miguel Antonio, another Texan, from Dallas, with San Antonio as homebase, is a greatly improved musician, so much so that José Greco took him to Spain. He is now working with Greco at La Columbia, Tampa, FL. Miguel Antonio also plays for the Timo Lozano ballet in San Antonio.

José Greco's ballet at Tampa includes another Texan, namely dancer Gisela, daughter of Leonardo and Gisela Noriega.

Often a visitor to San Antonio from Mexico city is the dancer Chuny Amaya, daughter of Chiquito de Triana and Leonor Amaya, niece of Carmen Amaya.

Guitar recital of Sabicas, San Antonio, March 14, 1986. A pre-concert reception for Sabicas was arranged by the Society of Spanish Doctors at the Guenther Hotel. The concert was performed with tremendous success to a capacity house and Sabicas played four encores. Post concert reception for Sabicas arranged by the Dr. Fausto Gomez of Casa de España and held at the Old Spanish Governors Palace in San Antonio.

--George Ryss

RECORD REVIEWS

"LA UNION. CANTE DE LAS MINAS"

[from: El Pais, Jan.-Feb. 1986; sent by Brad Blanchard; translated by Paco Sevilla.]

(Hispavox 30 130 346) 1985.
Cante: Pencho Cros, Encarnación Fernández, Manolo Romero.
Guitar: Antonio Fernandez, Antonio Piñana, hijo

In 1985, the Festival Nacional del Cante de las Minas de la Unión celebrated its silver anniversary, and released this recording that brings together the three cantaores that are most significant today in this specific area of the cante flamenco. Pencho Cros, Encarnación Fernández and Manolo Romero have all won, on different occasions, the highest aware given in this festival, the "Lámpara Minera."

Cros is probably today's most authentic depository of the Levantine-Mineras cantes, which he cultivates with grandeur and "jondura"; his expressive capacity allows him to transcend the normal, especially in his deep contact with the cante; his voice suffers and has a moaning quality not often heard in these styles. Encarnación, a gypsy, gives these cantes the accent associated with her race, also uncommon to the usual interpretations of the cantes of the mines. She is a good singer of what is called the cante-jondo-andaluz, and there is an unusual charm in some of her creations within the cantes de Levante.

Finally, Manolo Romero the major exponent, today, of the lineage started a quarter century ago by Maestro Piñana. He has a high, clear voice, with great ability. He sacrifices, perhaps, some of the profundity of the cante with an excessive display of baroque ornamentation that, at least to me, seems to take away from the emotional content.

Fernández and Piñana, hijo, are reliable in their accompaniment of the cantaores.

--Angel Alvarez Caballero

AMERICAN INSTITUTE OF THE GUITAR RELEASES FIRST AIG RECORD

AIG Records, a company that well emphasizes guitar music, has released its first album, "Guitarmasters, Vol. I: Guitar Perspectives." The record was sent to Jaleo for review, but unfortunately there is only one piece that relates to flamenco in any way. The rest of the music is classical music, played, I'm sure, very nicely by five different guitarists. The flamenco piece is a bulerías, "Homenaje a Carmen Amaya," composed and played by Dennis Koster. The piece is not particularly out of place on this record, as it's flavor is very sweet and the technique sounds predominantly classical in approach. The music reminds me very much of the playing of Vicente Gómez--sweet, delicate, and somewhat old-fashioned.

For those who enjoy guitar music in general, here is how you can order this record. Send $8.50 to: The American Institute of Guitar, 204 W. 55th St., New York, NY 10019.

6TH ENCUENTRO FLAMENCO

4TH CURSO DE LA GUITARRA CLASICA

GUITARRA FLAMENCA

PACO PEÑA

Tito Losada -- Ricardo Mendeville

Curso A - Curso AA



BAILE FLAMENCO

Curso C - Loli Flores
Curso D - Carmen Cortes


Flamenco is the musical heritage of a particular culture in Andalucía. Familiarity and involvement with that culture is a very significant step in getting to know and master the technique of flamenco music and dance.

The "Ecuentro Flamenco" courses offer guitar and dance aficionados an intensive programme of study of the various flamenco techniques as well as the opportunity to live in the heart of this musical culture.

Guitar Course

Some important activities include the careful analysis of the flamenco rhythms, the construction of falsetas and the technical and emotional development of each form.

The teaching will be done by Paco Peña assisted by Tito Losada. If standards among the students vary significantly it may be necessary to divide the course into groups in order to make the best possible use of the time spent in the class.

Beginners or near beginners are also accepted to the course and will be taught by Ricardo Mendeville. (See special price for beginners - Course AA).

These courses are also open to Auditors.

Note: During the Festival some students may wish to work with singers in order to practice the art of flamenco accompaniment. Singing sessions can be arranged by the Centre at the request of students already enrolled in one of the courses and a small fee will be charged. If you are interested in these sessions please check the appropriate box on the booking form (without commitment).

Dance Courses

As a result of the growing popularity of our dance courses we have thought it appropriate (in consultation with both star teachers) to divide them into two separate levels. Advanced students will be taught by Carmen Cortés and less advanced by Loli Flores.

Both courses will concentrate on two fundamental aspects of the flamenco dance:

1. Technique in relation to foot-work, arms, hands and the particular character of body-movement in flamenco dance.

2. *Study of the choreography and performance of some* flamenco forms which will be selected by the teacher according to the level of the students and her own discretion.

Note: Guitar accompaniment will be provided for the classes.

LATE ANNOUNCEMENT

FIESTA FLAMENCO with Rayna and her group will perform Sept. 12 and 26 at Drowsy Maggie's on 31st & University in San Diego, CA.

PRESS RELEASES

NOTED GUITARIST HEREDIA TO JOIN CHAMBER GROUP ON ANNIVERSARY

[from: Rocky Mountain News, April 11, 1986; sent by Guillermo Salazar.]

by Jesse Tinsley

Rene Herdia, the man credited with bringing flamenco guitar to Denver and the rest of Colorado, kicks off his 20th anniversary celebration Sunday in a performance with the *Denver* Chamber Orchestra.

The guitar marvel will play a lengthy original composition titled "Alborada Gitana" (Dawning of the Gypsy) -- a song that paints a musical story of the struggling gypsies in Spain.

Heredia, born a poor gypsy in Granada, Spain, 40 years ago, also will toast his year-long celebration with a May 4 performance in Carnegie Hall in New York, and the possible release of an album and a flamenco guitar book.

Heredia said flamenco has come a long way since he arrived in Denver. "I feel that flamenco has grown and people are more aware of the music. There is a resurgence of flamenco. When I came to Denver in 1966, there was only the western guitar. There was very little acoustic guitar. I brought flamenco to Denver in 1966," he boasted.

He has traveled widely. In addition to performing throughout metropolitan Denver -- and Colorado, Heredia has performed in London, Paris, Madrid and Los Angeles.

Taught by his father, Heredia picked up the guitar at age 10, and for 12 hours a day, his fingers raced along the neck of the Spanish instrument. At age 13, he was a professional flamenco guitarist. Four years later, he was on tour with the late Carmen Amaya, one of Spain's greatest flamenco dancers.

For the past 30 years, Heredia has made a living playing and teaching guitar. He also teaches flamenco dance.

"I get a lot of pleasure out of flamenco. I used to study 12 or 15 hours a day. It requires energy and discipline. It relaxes me," Heredia said.

* * *

AGUSTIN RIOS

ARTE FLAMENCO
AT ITS FINEST

A series of flamenco concerts were presented in Carmel, Santa Cruz and Salinas, California in May which included these artists

LOURDES

RUBINA

EL LEBRIJANO

LA MONICA

REVIEWS

EL MORAO VISITS DAYTON

by Kathy McNamara

Flamenco came to Dayton, Ohio in October, 1985, courtesy of the National Theater of the Performing Arts, Ltd., and the Consulate General of Spain in New York. In a program designed to bring to high school students the language, history and culture of Spain, El Morao, Spain's leading gypsy-flamenco company, is touring the United States and performed at the Victory Theater in Dayton.

El Morao, featuring the celebrated guitarist Manuel Morao and his group of seven singers, dancers and guitarists, is recognized internationally as the foremost gypsy-flamenco company, according to the National Theater of Performing Arts. In Dayton, the key elements of this art form -- the energy, vitality, grace, beauty, and intensity of feelings -- were expressed so well by this group that they managed to capture and hold the attention of a theater filled with teenagers who entered the performance with all the excitement and borderline rowdiness of "a day away from school!" The interaction between the performers and their audience was warm, understanding (even if a translator was used for some of the explanatory dialogue) and, at times, -- just plain fun. The company used guitar, song and dance solos and group performances to share their gypsy expression of flamenco. Included in the performance were an alegrias, a soleá, a bulerias,-the siguiriyas,, and the highlight, a caña.

All in all, a most enjoyable morning; or, as one aficionado put it -- "down home and funky!"

* * *

FLAMENCO: SPANISH JAZZ AND DANCE

[from: The Western Front (Western Washington University, Bellingham, Washington), Jan. 14, 1986]

by Laura Towey

Flamenco dancing. Picture a dance between a man and woman with swirling skirts, chattering castanets and staccato footwork. Last Saturday night Teodoro and Isabel Morca, the members of the internationally known dance company, the Morca Dance Theatre, brought this and more to Western.

It began quietly enough at the Performing Arts Center, but by the end, the audience was clapping in time, and yells of "Olé!" could be heard, as the Morcas finished their two-hour show with a fast-paced, improvised flamenco duet.

Earlier, the audience had been taken through four classical Spanish theater dances with orchestrated accompaniment and five high-spirited flamenco numbers.

While all their dances use classical Spanish flamenco and theater dance moves and themes, the Morcas have added a new twist by choreographing the pieces themselves. The dancing still reflects the sensual mood between man and woman, with hip movement and a sometimes slow, provocative beat, but the choreography is something new.

"We maintain a certain tradition, a certain look," "Teo" Morca said in an interview.

The Morca's choreography blends traditional Spanish theater dance with flamenco and ballet, and uses some nontraditional composers, such as Bach and Pachabel, for musical accompaniment.

Most of the music from Saturday night's show, however, was flamenco guitar pieces played by Victor Kolstee of Vancouver, B.C. He has toured internationally, to Spain, Bangkok, Mexico and Moscow, and has studied with Spanish maestroes such as Diego del Gastor and Serranito.

Kolstee and the Morcas often improvised their dance and song, Kolstee relying on body signals from the dancers to tell him when to end a piece.

Morcas said the ability of musician and dancer to end on the same note is a source of amazement to audiences, who don't see the discreet signals given by the dancer to the musician reading him.

Rather, on Saturday night, the audience saw another form of nonverbal communication between the dancers and musician -- different moods, each person playing around the others' music or dance. Hoots and yells from the audience added to the high-spirited excitement.

The concert was the first appearance at Western in two years by the Morca Dance Theatre, an international touring company which bases its operations in Bellingham. The Morcas have been established in Bellingham since 1975, when they came as guest teachers and artists in residence to Western. They "fell in love" with the area and stayed, to create the Morca Academy of Creative Arts, a studio of dance, which includes an internationally known all-flamenco workshop, held each summer.

The Morca Dance Theatre is also the winner of the first Ruth St. Denis Creative Choreographic Award, in New York City in 1982.

In his reclaimed old church on Franklin Street, which serves as a studio for the Morca Dance Theatre, Teo Morca described the experience of Spanish dance.

"We have a full spectrum of moods: light moods and heavy moods," he said. "Flamenco was born of people feeling moods and expressions."

Those people were the gypsies of Andalusia, a province in southern Spain. They carry influences of the Middle and Far East in their dancing. Morca explained Spain was in an ideal "melting-pot location" in Europe, inheriting rich art forms from Europe as well as the East.

Flamenco, he said, has no written music. Rather, it is the union of musician and dancer, reading each other. He calls it the "jazz of Spain." Theater dancing, he says, is a mixture of many styles, which evolved in the early 20th century. It involves a great variety of dance styles.

* * *

FLAMENCO '86

A Concert by the Flamenco Society of Northern California

by Christine Hansen

I have seen many flamenco performances in the last 2½ years, some leaving me with a sense of exhilaration and others leaving me unimpressed. I can say with no reservation that "Flamenco '86" was the most exciting evening of flamenco I have ever seen. The company was comprised of eleven talented performers from the San Francisco Bay area -- five guitarists (Anita Sheer is also a singer), and six dancers (Diana Alejandra sang in a couple of numbers as well, and Ernesto Hernández did a singing/dancing number).

The first number was a folk dance of courtship, a jota from Burgos in the north/central part of Spain, played and sung by Anita Sheer. Diana and Nacho Ibanez wore traditional folk costumes, with Diana carrying a dove on her arm to symbolize love. The music was unlike flamenco; in fact, it could possibly have been identified with the folk songs of other countries.

The second piece, by Anita Sheer, was a jota Aragonesa, Aragón being a province in the northeastern part of Spain. The guitarist played a light, happy melody, not haunting like flamenco. The song had many tempo and mood changes, from soft, slow playing to fast and loud, ending with a number of rolls.

The saetas created the image of a street procession during Holy Week in Sevilla. Guitarist Anita Sheer began by crossing the fifth and sixth strings of the guitar, creating a sound simulating a drum. In transition, the strings were picked and a cadence like a slow march was played. It had the haunting feeling of the flamenco, to be expected because the south of Spain is the home of this song. Then the singing began, and it sounded like a sad lament. The final part was sung a capella, with arms outstretched as in a plea. Religious events in Spain are somber experiences.

Anita Sheer played the fourth number, a guitar piece that is probably one of the most identifiable in flamenco -- "Malagueña," by Ernesto Lacvona. I have heard this song played many times by different artists and several times by Anita herself. Anita creates a different variation each time, and I think her singing and playing version this evening was the most beautiful I have ever heard.

Tientos was described in the introduction as one of the best expressions of Andalucian flamenco. Guitarist Juan Moro, singer Diana Alejandre, and palmas by Ernesto Hernández and Cruz Luna set the beginning mood. Diana's voice was deep and anguished. Juan played accompaniment as she stepped to the middle of the stage and danced. Diana is a wonderful dancer, among the most charismatic I have ever seen. Her movements were quick, with plenty of feeling. I have seen different styles of dance, and Diana's seems to embody the gypsy style; this was once described to me as having movements and body position crouched and more closed in, as though the dancer were contained in a box.

Luis Angel created a picture in the mind to introduce the mood of this next song. He spoke of the eight centuries of Moorish occupation in Spain, and how they were forced to leave the country on the eve of the 16th century, taking their last look at the city of Granada where the Alhambra palace is located. I have visited Granada and the Alhambra twice, and it's easy to get the feeling of sadness and finality for this beautiful place while listening to "Recuerdos de la Alhambra." Guitarist John Dimick took a non-classical body position, with his right foot on a rest, as he played this slow, steady and sad tremolo. It was a lovely piece that evokes a sense of loss.

A complete change in mood came with the next number, an alegrías, in which one sensed the rhythm of the southern port cit of Cádiz. The introduction called it one of the happiest of flamenco movements, but it has a contrast later which signifies the mood of flamenco. Juan played guitar, Diana sang, Ernesto danced, and Cruz and Luis did palmas.

The first song after the intermission was very interesting to me. It was the "Leyenda" from the "Suite Español," by Albéniz, which I've never heard before, and was identified with the Asturias region of northern Spain. Guitarist Daniel Roest, playing with the classical body position, and elegant dancer Patri Nader interpreted this flamenco/classical song with a variety of tempos and styles. Guitarist Luis Angel played the next two selections, a gypsy version of rumbas and one of my favorites, the soleares. The Cuban-inspired rumbas seemed a difficult piece, encompassing changes in tempo and rhythmic stepping of the guitar. Between songs, Luis spoke to the audience in Spanish, then began playing soleares, one of my favorite variations of flamenco. It's sad melody with a familiar progression. Using many bar chords and a sure tremolo, Luis played this lovely number that sounded like it could be several

songs rolled into one.

Cruz Luna is a majestic dancer; my mother and girlfriends love to see him whenever they can. His style is very different from that of Ernesto, who is a showman and plays to the audience, creating a rapport with them in the space of a short flamenco number. Cruz' audience is no less involved, yet he is elusive. They are an interesting contrast of styles. In the ferrucs Cruz danced to Juan Moro's guitar.

The last number involved the entire company and made an exciting finale. Sevillanas, tango, bulerias and rumbas were danced, played and sung. Ernesto and Diana dancing together made a dynamic pair, while Cruz and Petri created a romantic image with the tango. The two men later danced together, and Anita alternated singing and playing the guitar. The only thing that disappointed me about the show was that it ended. I was hoping for an encore, yet the program was in all a very satisfying full-course meal of talent and entertainment.

* * *

MARIA BENITEZ

[from: Reader (San Diego), April 17, 1986.]

by Jonathan Seville

Flamenco dancer María Benítez appeared at Mandeville Auditorium last week with her Spanish Dance Company, under the auspices of UCSD's University Events Office. Wow! When the curtain parted to reveal this tall, slender, incredibly lithe and erect woman, with her beautiful, austera, American Indian-like face, seated and motionless, posed in a side view with every muscle controlled and every curve of arm, finger, neck, shoulder, and foot expressive of majestic authority and taut gracefulness, so that an immense energy of will, artistry, body, and soul suddenly radiated into every corner of the hall, gripping the mind and the heart without possibility of evasion, one knew one was in the presence of one of the world's great dancers. Then she moved.

All dance, since its medium is the body, has a sexual aspect, but flamenco is suffused from first to last with the consuming flame of sexuality. As in all things Spanish, however, this chaotic impulse is jacketed and laced within the most aristocratically confining formality. The dances are divided, according to the prevalent patterns in folk-derived dance the world over, into the slow and the fast, with in each case a specific set of stylistic devices mediating and formalizing the expression of a potent sexual drive. Miss Benítez demonstrated her breathtaking mastery of both types, giving to each an intensely personal, dramatic character and at the same time embodying in each the sense of a universal life force, seductive, powerful, devouring, almost sadistic, the essence of femininity as a biological gender and as a procreative energy raised from the purely physical realm into the extremeties of the spiritual. She was particularly compelling in the slow cantes grendes, with each gesture and facial expression conveying the most concentrated passion -- the sort of passion that, if you were to encounter it in a real person in real life rather than in the distanced impersonation of a stage performance, would burn you to a cinder, the way Semele was consumed by being exposed to Zeus's bait of lightning. But her power as a dancer was equally evident in the faster dances, where she made tremendously exciting use of the flamenco repertoire of obsessive percussion rhythms in hands and feet to convey the fiery, furious, orgastic energies that give this dance its irresistible force.

Intense, austere, formalized sexual passion was at the heart of the contribution of the other performers as well. Singer Antonio Castilla used his voice virtually as a sexual assault, dwelling on those high, strained, coarse sounds, less singing than agonized shouting, so characteristic of flamenco vocal music. Paco Izquierdo and Miguel Rodriguez accompanied the dancing and singing on guitars, and each performed a solo, with Mr. Izquierdo making an especially powerful impression with his immense inwardness and spontaneity in the second half of the program. Of the other dancers one must say that their high degree of technical excellence merely served to point up, by contrast, how far beyond mere technique Miss Benítez herself has gone. With the others, one admired the brilliance and the control, but one remained aloof. Miss Benítez, often doing less, created more, making every movement totally dramatic and consistently projecting a sense of character and a seething inner life, making a claim not only on one's senses but on one's very being. This was dancing of which one could not get enough -- as the audience showed by its reluctance to let this glorious performance come to an end.

* * *

VIBRANT 'ZARZUELA' LEAPS LANGUAGE BARRIER

[from: The San Diego Union, Thursday, May 8, 1986.]

by Anne Marie Welsh

Jose Tomayo more than delivers what the title of his "Antologica de la Zarzuela" promises. This sampler of Spanish operettas had a near sellout crowd demanding encores and whistling the catchy tunes as they left the Civic Theater Tuesday night.

Knowing Spanish might have helped. But the authority and expressive passion of the singers, virtuosity of the dancers, splendid costumes and lighting carried this rich show past any language barrier.

Now that the form has been introduced here, one hopes for a return visit with complete zarzuelas, for Tomayo has assembled a dazzling company. It's rather as if a top-notch opera troupe had joined hands with a ballet company to create an ensemble style.

The program had 19 excerpts from zarzuelas -- a form that can be one or many acts long. The fragments ranged from extravagant scenes with chorus, dance ensemble, on-stage musicians and many soloists to pure dance numbers and solo arias. The mood and sophistication of the numbers ranged from our grand opera to musical comedy and vaudeville, though from the evidence Tuesday night, zarzuela seems a more total form of theater than any of those counterparts.

It is also thoroughly Spanish, rooted in the rhythms of native dances such as the boda, flamenco, and jota, all of which appeared in many guises throughout the evening.

In "La Reina Mora," Marie Del Sol and Mario Lavega, the great leading dancers of the troupe, performed a somber, erotically charged flamenco as four singers, each gloomily lit from behind a scrim, echoed their sorrow vocally. It's a dark, serious adagio number, as affecting a flamenco as I have ever seen.

The big jota that closed the evening was spectacular, both as a whole and in its parts. It comes from "La Dolores," a popular 19th century opera by Tomas Breton. Set in Aragon, the number employs the chorus, dancers, strolling mandolin players and a tenor whom the program notes were no help in identifying.

The vivacious song has the lyrical flights and embellishments of something from Donazetti, though it never strays from the vigorous underlying rhythm that has the dancers bouncing and bounding about as if the stage were a trampoline.

The most moving passages in "Anatologia de la Zarzuela" are smaller in scale, however -- a gypsy scene with a breeches role for a soprano, a somber drinking scene with political undercurrents, a duet about jealousy tinged with violence.

Tomaya founded and directs the company, the Teatro Lirico from Madrid. He created a welcome opening scene that depicted the courtly birth of zarzuela, an episode royally costumed and declaimed in the manner of Calderon and the baroque playwrights of France and England.

Alberto Lorca did the inventive and dramatically apt choreography. He also has a showman's knowledge of swelling finales that turn the audience into an applause machine many bars before the dance is complete. The sets by Rafael Richert were necessarily skeletal for the tour, but the uncredited lighting created atmosphere well enough.

* * *

FLAMENCO MASS BREAKS CREATIVE GROUND

[from: Express-News, San Antonio, Texas, March 24, 1986; sent by George Ryss.]

by Ed Conroy

New creative ground was broken Sunday night at San Fernando Cathedral when Timo Lozano and company danced the first Miss Flamenco, or Flamenco Mass, ever celebrated in this archdiocese.

Lozano, trained in Spain, took on the persona of a penitent gypsy pilgrim in a series of powerful prayers danced throughout each phase of the liturgy. Though one might have expected a degree of restraint for the sake of reverence, Lozano did not in the least diminish the fiery intensity inherent in his art.

He simply directed that fire heavenward, and rightfully, righteously so.

Lozano was joined by the firecely beautiful trio of Cintia Salazar, Sylvia Perella and Perla Montoya, who sang the spine-chilling hieratic melodies of a centuries-old gypsy melody as they brought bread, chalice and wine to the altar.

Guitarist Miguel Antonio, who regularly accompanies José Greco on his national tours, flew in from Florida to provide the dancers with a scintillatingly brilliant sound.

The San Fernando Cathedral Choir accompanied Lozano in his solo "Agnus Dei," or "Lamb of God," which was danced immediately prior to the general communion. Lozano seemed to be expressing something of his own personal longing for a greater communion with San Antonio in this plaintive piece.

Lozano set that tone early on after the Kyrie Eleison with a song once sung by Spanish gypsies who believed themselves guilty for having made the nails that pierced the wrists and feet of Jesus. "Pardon us, Lord," he sang, with his dancers, arms outstretched, reminding us of the Crucifixion.

With Archbishop Patrick Flores, Father Virgil Elizondo and Father Roberto paredes concelebrating the Mass attired in bright red vestments, the setting for this liturgy could not have been better conceived to produce a living harmony between the artists and celebrants.

* * *

FLAMENCO BEETHOVEN CURIOUS

[from: San Antionio Express-News, March 22, 1986; sent by George Ryss.]

by Ed Conroy

Roll over, Beethoven. You weren't ready for the Beatles. Were you prepared for the Compañia de Arte Español?

In performance Friday night at Beethoven Hall, San Antonio's *leading Spanish dance troupe once again presented their "Tribute* to Beethoven," to the accompaniment of the master's Symphony Number 5. I cannot help but ask one question.

Why?

I've made my sentiments known about this work's strange mixture of Germanic and Latin elements, not to mention some of the rhythmic incongruities that occur with much too much regularity.

It may be said that, in its present incarnation, the piece nicely displays the growing artistic maturity of many of the company's members, Rolando Sosa and Rocío (Belinda Menchaca) in particular.

Though choreographer La Chiqui (Carmen Linares) deserves full credit for having successfully joined elements of classical ballet and flamenco inter her own style, this experiment in cross-cultural grafting remains a very curious hybrid.

I'm waiting to see if anyone wants to set Bartok's "Concerto for Orchestra" to an Hispanic rhythm.

After an ample intermission interval, Friday's program turned back to Spanish dance proper, in a succession of nine pieces highlighted by the San Antonio stage debut of La Chiqui herself.

This woman has presence. She steps with authority, pride and power. In Spain, no doubt, they would say she embodies duende, which we can only loosely translate as "dark soul."

At the same time, though, she has an absolutely brilliant and light sense of timing which resounds through her stunningly articulate castanet work. In a fiery rendering of a "Guajira," accompanied by her husband, guitarist/singer Jose M. Linares, La Chiqui showed us some of the power with which she animates her students.

I can only request, with respect, more, again, please.

It would be too easy to say the evening belonged to the soloists, but it is largely true. Gabriela, partnered by Rolando Sosa, danced a very haughty and libidinous "Cana," aided by a stunning black costume and skillful blue lighting.

Rocio, as always the perfectionist, consistently stunning, brought out her "hat dance," the Tanquillo, with the same lively aplomb that has made it one of her best-loved dances. Her extraordinary posture and gracefully lithe extension in every limb makes her appear belie her petite stature. On stage, she stands tall indeed.

As prescribed by the ritual etiquette of the company's customs, Jose Linares plunged into an unusually deep and moving guitar solo towards the end of the concert. His ability to freely explore the emotional range can be unsettling.

With another concert slated for April 18, it will be interesting to see what new material the company may have developed for performance at that time.

COMPANIE DE ARTE ESPANOL BRINGS SPANISH FLARE TO LIFE -- ANA MACHADO, ELSA RAMIREZ, GABRIELA, ROSA REYGADAS, ROCIO

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GUILLERMO RIOS PLAYS PROGRAM FOR GUITAR

[from: New York Times, March 31, 1986.]

by Tim Page

Guillermo Rios, who presented a concert at Carnegie Recital Hall on Saturday night, is an unusually inventive flamenco guitarist: he plays with exhibitionist flair and an underlying sense of drama. Mr. Rios began his guitar studies in Spain, and has since performed with many of the leading flamenco singers and dancers both in Europe and the United States. He has appeared here with every major Spanish dance company,including the José Greco company, the José Molina company and several others.

Unlike most flamenco guitarists, Mr. Rios followed a set program, which didn't hamper the concert's spontaneity at all. With this rapid-fire flourishes and tremolos, flamenco is the flashiest, most physical of guitar idioms: the *enthusiasm* it arouses from devotees may be puzzling to an initiate, but its combination of formality and controlled improvisation wins most listeners over. One particularly admired Mr. Rios's attention to shading; he even added a distinct dash of Impressionist harmony to his performances.

[Guillermo's record "Sol y Sombra" is available from AIG Records Inc., 204 W. 55th St., New York, NY 10019.]

* * *

NOTED GUITARIST HEREDIA TO JOIN CHAMBER GROUP ON ANNIVERSARY

[from: Rocky Mountain News, April 11, 1986; sent by Susan Shepler]

by Jesse Tinsley

René Heredia, the man credited with bringing flamenco guitar to Denver and the rest of Colorado, kicks off his 20th anniversary celebration Sunday in a performance with the Denver Chamber Orchestra.

The guitar marvel will play a lengthy original composition titled "Alborada Gitana" (Dawning of the Gypsy)--a song that paints a musical story of the struggling gypsies in Spain.

Heredia, *born a poor gypsy in Granada, Spain, 40 years ago,* also will toast his year-long celebration with a May 4 perfor-

mance in Carnegie Hall in New York, and the possible release of an album and a flamenco guitar book.

Heredia said flamenco has come a long way since he arrived in Denver. "I feel that flamenco has grown and people are more aware of the music. There is a resurgence of flamenco. When I came to Denver in 1966, there was only the western guitar. There was very little acoustic guitar. I brought flamenco to Denver in 1966," he boasted.

He has traveled widely. In addition to performing throughout metropolitan Denver--and Colorado, Heredia has performed in London, Paris, Madrid and Los Angeles.

Taught by his father, Heredia picked up the guitar at age 10, and for 12 hours a day, his fingers raced along the neck of the Spanish instrument. At age 13, he was a professional flamenco guitarist. Four years later, he was on tour with the late Carmen Amaya, one of Spain's greatest flamenco dancers.

For the past 30 years, Heredia has made a living playing and teaching guitar. He also teaches flamenco dance.

"I get a lot of pleasure out of flamenco. I used to study 12 or 15 hours a day. It requires energy and discipline. It relaxes me," Heredia said. *

* * *

RENE HEREDIA TRIUMPHS

by Susan Shepler

René Heredia has just completed two major triumphs, in Denver and New York City.

He performed his Flamenco Suite Albsrada Gitana as guest soloist with the Denver Chamber Orchestra under the direction of JoAnn Falletta. (Ms. Falletta has drawn much national recognition since winning the Stokowski Conductor's competition in New York in 1985, and the Tasconini Conductor's Award, 1985.)

This unique concert, composed and orchestrated by René "por ferruca", was given in the historic Trinity Church in downtown Denver on Feb. 9 and 10. Mr. Heredia was critically acclaimed for being the high point of the performances. Members of the audience and orchestra alike were on the edge of their seats, straining to absorb fully the flowing intricacies and strength of the music...and on their feet for two standing ovations each evening.

Allen Young wrote in the Rocky Mountain News, April 14, "...René Heredia, flamenco guitarist, and long a Denver resident, was heard as soloist in his own "Alborade Gitana" or "Gypsy Sunrise," a two-movement suite based on traditional flamenco dance patterns. Heredia's bold style carried the work, provoking interest in his flamboyance and mastery of flamenco guitar. It was for his commanding musical style, his handling of melody and rhythmic pulse that he received a standing ovation..."

A pleased JoAnn Fallette exclaimed in private, "We never get standing ovations. No one gets encores!"

Viva Flamenco! Alboreda Gitana was also recorded and broadcast by Denver's Public Radio Station KCFR.

In the fullness of this mood, René traveled on to perform at Carnegie Recital Hall on May 4.

Invited by the American Institute of Guitar as part of the 4th International Guitar Festival, René presented gypsy flamenco and the response was jubilant. He dedicated his performance to his maestro and friend, Sabicas, and included three compositions by Sabicas in his honor" "Almanecer Araba," "Gusdalquivir," and "Fantasia Inca." The evening was rounded emotionally with René's own compositions por granadinas, fandangos, farruca, siguiriyas, tsrantes, rosas, serranas, soleares, and bulerias--all played with excitement and precision. It was, indeed, a celebration fitting of René's accomplishments and spirit.

René is confident of the resurgence of flamenco, and continues to be a master teacher of el arte de la guiterre y el bails flamenco gitano in Denver. Colorado residents are doubly treated to the lively and intriguing sounds of his fusion group, made up of some of the areas most highly regarded and sought after musicians. The group has also incorporated a dancer into selected performances with great success.

Flamenco continues to find unlimited expression and energy through el arte de René Heredia!

* * *

SAN JOSE CRIES 'OLE!'

by Paul Hertelendy

[from: San Jose Mercury News, May 23, 1986; sent by Isabel Perkins]

The man with the weather-beaten face, the Latin complexion and the pinched-in waist stands with ramrod-vertical back and reels off a series of heel-stamping zapateados that sound like machine-gun fire on a parquet floor. The guitarist strums through a traditional improvisation.

The woman sits poised, with arched back, providing an elusive ostinato to the guitarist's wild and shifting rhythms. The male dancer superimposes yet another clapping pattern of his own, adding diversity upon complexity in the solea por buleriss, contrasting with the alegrias.

The woman makes low, soulful outcries in which the line between anguish and ecstasy becomes almost indistinguishable.

An audience new to flamenco watches in bewildered fascination, uncertain quite when to laugh, when to cry, when to applaud.

Flamenco--that unique, almost mystical blend of smoldering emotion, sexuality and Old World elegance--has established a firm beachhead in San Jose, which is suddenly where the Bay Area's action is in this genre.

The longstanding San Francisco dominance of the flamenco scene has been shattered with the closing of two big flamenco clubs in North Beach, the Old Spaghetti Factory and Barnaby Conrad's place. While Rosa Montoys and the Teatro Flamenco still maintain important performing companies there, for weekly flamenco sessions you now have to wend your way to the Sainte Claire Hilton Hotel in San Jose Monday nights.

The last Monday of the month--this time, right on Memorial Day--is the most versatile and unpredictable. Flamenco dancers from as far away as Tiburon turn up to perform unannounced in the juerga, or jam session.

These are nights of great and subtle abandon, with the unexpected ever awaiting the downbeat from around the corner.

The juerga is an all-comers' night, with talent ranging from Juanitas-come-lately to veterans who mastered their art at major schools in Barcelona, Madrid or Seville. Although there are many varieties of flamenco teachers all over the world, the consensus among the better performers is that if you don't go to Spain to learn it, be sure to get a teacher from Spain at the very least.

Flamenco traces itself back to 15th-century Spain when the gypsies arrived, and it represents what can be called an explosion of gypsy, Hebraic, Spanish and Moorish creativity. It arose first in Andalusia, and still survives there in the gypsy caves of Granada. It has since taken root in many unlikely locales, and as late as the 1960s major Spanish touring companies put flamenco on view in large-scale West Coast tours.

The San Jose flamenco renaissance is not the backwash of any waves made by Carlos Saura's 1983 film "Carmen" with dancer/choreographer Antonio Gades. It started four years ago, when San Jose's Flamenco Society was founded by guitarists Luis Angel and Anita Sheer. Their enthusiasm has fueled flamenco's recent move downtown, and a Fine Arts Commission grant has given the movement added impetus.

"This is a folk art of international reputation," declares Angel. "Flamenco is a very proud art."

Angel will add contrast with a classical guitar piece like the anonymous "Romance." then the propulsive, infectious guiter of Sheer can transform a tranquil-seeming woman into a tigress of a performer, giving her all to the excitement and emotion of the moment. Sheer's combination of charm, enthusiasm, guile and insistence powers these sessions into unforgettable moments.

She whips into a paso doble, a guiter piece imitating drums and bugles, typical of bullfight music in Spain.

In quite another mood comes dancer Emira in her black, narrow-cut trousers and flat-topped cordobes hat (best known locally as former ACT boss William Ball's favorite topping) to do a traditional male ferruca--forceful, emphatic, strongly rhythmic dancing, only a little softened by a red carnation in the hair.

Ernesto Hernandez and Isa Mura, who began a weekly flamenco series in San Francisco 28 years ago, step in with a flamenco rumba rarity.

The public, one recent Monday night, was reserved in its reactions, sitting around widely spaced tables in the Grand Ballroom--perhaps too widely spaced--sipping drinks. Future sessions in Barrington's Lounge may provide a more intimate feeling.

"The performer and public should be feeding on each other," observed classical guitarist Daniel Roest after playing Albeniz's "Leyenda." "When the public is enthusiastic, artists perform

better."

Other dancers of varying quality trooped onto the tiny makeshift stage of the ballroom. Out in the audience, Peruvian-born Dora Wuetrich of Santa Clara summed it up from a listener's perspective: "The guitarists are very good. But in the dance, there's something missing."

With the improvised format, success and failure often walk hand in hand. The pace picked up when Riccardo Orellana found a partner for his sevillanas. Then an anonymous guitarist brought out the elusive, changing cadences of a bulerías--literally, jokes--which are in a 12-beat sequence of 3-3-2-2-2.

Annotator Sheer encouraged some listeners: "It's OK to shout 'Olé!'" But it may take more than an olé or two before five-century-old flamenco becomes a permanent institution in a new land.

LOS ANGELES JUERGAS

SWINGING AT THE CID

by Ron Spatz & Yvetta Williams

Jack and Tom, the owners of El Cid in Hollywood hosted a party to salute California flamencos with a private dinner and fiesta. The RSVP response was overwhelming. The reservation list read like a Who's Who in the flamenco world (although far from complete because 250 more responded than could be accommodated). There were 140 present for this Gran Espectaculo, and Jack and Tom assured that they would do it again soon.

The regular show was presented featuring Valerie Pico, Yolanda Arroyo, Miguel Bernal, Antonio Sanchez, Paco Arroyo, and Pepita Sevilla. This was followed with participation of dancers, singers and guitarists from the audience. Among those present were: guitarists, Gino D'Auri, Marcos Carmona, Benito Palacios, David De Alva, Antonio Duran, Rodrigo, Bill Freeman; dancers, Rubina Carmona, Juana De Alva, Irene Heredia, Juan Talavera, Juanita Franco, Carolyn Berger, Angelita, Linda Vega, Roberto Amaral; singers, Chinín De Triana, Paco Vera, Remedios Flores, Rosa.

A few more evenings like this one and El Cid may once again become a genuine and much needed watering hole for local (Loco?) Southern California flamencos. Jack and Tom can be reached at El Cid at (213) 668-0318.

ANGELITA DANCING ACCOMPANIED BY THE GUITARS OF
ANTONIO DURAN, BENITO PALACIOS AND GINO D'AURI

PERFORMANCE DURING JUERGA LEFT TO RIGHT: VALERIE PICO, YOLANDA ARROYO (DANCING), MIGUEL BERNAL, ANTONIO SANCHEZ, PACO ARROYO, PEPITA SEVILLA

JUAN TALAVER FROM LOS ANGELES AND JUANITA FRANCO FROM THE TABLAO FLAMENCO IN SAN DIEGO JOIN FORCES

IRENE HEREDIA AND ROBERTO AMARAL ARE ACCOMPANIED BY THE CANTE OF CHININ DE TRIANA

*** ANNOUNCEMENTS ***

Announcements with the exception of classified ads are free of charge to subscribers. Include phone number and area code for use in the DIRECTORY. Classified ADS ARE $2.00 per line (each 9 words). Make checks payable to JALIESTAS and mail to JALEO. P.O. Box 4706, San Diego, CA 92104.

JALEO CORRESPONDENTS

If you would like to assist JALEO by acting as a correspondent for your city, please contact our PO Box and let us know. We need to have updates on flamenco performances, teachers, etc.

*** UPDATES ***

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

SAN DIEGO JUERGAS. For information call Paul Runyon 619/272-2082 or Basilio Ceravalo 619/582-2882 or 488-3360.

THE NORTHERN CALIFORNIA FLAMENCO SOCIETY presents juergas on the last Monday of every month at Sainte Claire Hilton in San Jose, CA. Performers as well as observers are welcome. Call (408) 723-0354.

MANUEL 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 Estilos (Manuel de accompañamento para el cante y el baile) by Andrés Batista.

PETER BAIME with flamenco singer & dancer GFA Festival 1986 June 16-21, University of Wisconsin, Milwaukee.

RENE HEREDIA "Gypsy Flamenco", Carnegie Recital Hall, N.Y., May 4, 1986, 8:3.

FERIA DE SEVILLA in Berkeley. Sat. May 17, 1986, 4pm-midnight. Show: Cruz Luna & Agustín Ríos.

VIVIANA AND COMPANY in concert. May 18, 7:30p.m. at Reynosa School of Dance. Flamenco guitarist Sheila Swaja, Portland, OR and guest artist guitarist Charles Couch.

PILAR RIOJA performed in New York from April 23 thru May 11 at the Gramercy Arts Theater.

ROSA MONTOYA'S BAILES FLAMENCOS Ethnic Dance Festival June 6, San Francisco, CA.

CARMEN GRANADOS, Ethnic Dance Festival, June 7, San Francisco, CA.

LA MONICA, Ethnic Dance Festival, June 13, San Francisco, CA.

ENSEMBLE ESPANOL Spanish Dance Festival, July 21-31, Chicago, IL.

*** CLASSIFIED ***

NEW SHIPMENT FROM SPAIN: Men's Cordobes hats $75, red, grey, black. Large hoop & cut dangle earings $15-18 many colors. Fans $15. Mantons $75-$195. Mantoncillas $20-$22. Castanets (wood) student $11; professional granadilla and fiber $30 to $45, sizes 5 to 8 - Gallianas, P.O.R. Send stamped self-addressed envelope for price sheet and order form or call. The Sea, 305 N. Harbor Blvd., San Pedro, CA 90731 - Phone: 213/831-1694.

"OTRA TIERRA", DIGITAL FLAMENCO RECORDINGS, now available on cassette. Featuring Rubina Carmona, Carmen Heredia, Antonio Ouren, Marcos Carmona. Send check or money order for $9.95 to Digital Sound, 12312 Orizaba St., Downey, CA 90242.

FREE CATALOGUE of records, cassettes and videos of singer Manuel Agujetas, guitarist Rodrigo and singer Remedios Florea. 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 Baime, 1100 W. River Park Lane, Milwaukee, WI 53209.

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.

PANADEROS FLAMENCOS by Esteban Delgado recorded by Paco de Lucía -- accurately notated sheet music; $2.75 in USA, $4.50 foreign, Southwest Waterloo Publishing Co., 2118 Rabb Rd., Austin, TX 78704.

GUITARISTS AND GUITAR STUDENTS WELCOME to accompany dance classes, San Diego area. Call Juana 440-5279.

BACK ISSUES OF JALEO AVAILABLE. See inside cover for current rates.

*** MAIL ORDER ***

FLAMENCO DANCE ACCESSORIES (castanets, shawls, fans, earings, etc. Imported/exported from Spain).
THE SEA - 305 N. Harbor Blvd., San Pedro, CA 90731.

FLAMENCO CATALOGUE 1985-86 Ann Fitzgerald, Apartado 388, Sevilla Spain 41080.

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GUITARMAKER'S SUPPLIES
ALLIED TRADERS - P.O. Box 560603, Kendel Branch, Miami, FL 33156 (Catalog free)
DE VDE LUTHIER SUPPLIES - Box AA, San Jose, CA 95151 Finest tonewoods (Send SASE for price list)

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