

# دعوات

SPRING 1987  
Vol. X No.1



NOCHES DE CADIZ



# JALEO



Journal of The Flamenco Association of San Diego

VOLUME X, No. 1

JALEO, BOX 4706, SAN DIEGO, CA 92104

SPRING 1987

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

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**COVER PHOTO:** Carla Heredia dances in the original production of Noches de Cádiz. (See page 45) Photo by Edward Reuss, copyright 1987. Used by permission.

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JALEO (ISSN 0890-8672) is published quarterly by JALEISTAS, The Flamenco Assc. of San Diego.

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

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

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

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(\*See back cover for explanation)

(Published October 1987)

## EL GÜITO IN TOKYO

By Sadhana

I have only read about flamenco contests and was under the impression that they only occurred in Spain. On June 16th, I took off from work for the afternoon of pure flamenco, if not "Flamenco Puro."

It was the last day of a three day festival, with the playoffs for first, second, third, and fourth places. Straight flamenco; no colored lights, no sevillanas, no catchy rumbas with the guitarist playing while following the dancer off stage. The excellent guitar players and professional singers from Spain produced some really great music that afternoon and in the early evening. I figured with a back-up like that and the right costume, even I could stand on stage and look flamenco. I was wrong! The young amateur Japanese dance contestants did not blend well with such professional talent, although the dancers had obviously put in many hours of hard work. A million yen (a little over \$7,000), plus a paid trip to Spain, coupled with minimal stage experience, is enough to make anyone apprehensive.

The contest ended; there was a break; then the judges announced the winners. I was shocked by their decision. A friend of mine suggested, in her limited English, that perhaps the contest was "arranged." The first place winner was the one who I had felt sorry for, as, in my opinion, she was the worst dancer of the lot (apologies for my unprofessional opinion). Tomoko Ishii, the first place winner, had entered the contest wearing a bata de cola (sometimes incorrectly called cole-de-vaca) which inhibits and conceals the dancers movements. However, this style of dress is



Tomoko Ishii, winner of Tokyo' flamenco contest. (photo by Asahi Graph)



El Güito in Tokyo

good for a bride to wear as she walks down the aisle while the bridesmaids carry the trailing splendor. In flamenco, these dresses have the secondary benefit of saving the janitor the trouble of sweeping the stage floor after the performance.

That evening the four winners performed one of their dances. El Güito's first number appeared to be choreographed, as the steps fit the music start to stop. Although different in style, El Güito's dancing was equivalent to some of my favorite West Coast male dancers; Cruz Luna, and Teo Morca. El Güito's second number started out "tight" like his first, but half way through he tore off his vest and improvised for the rest of the dance. His third and last number was a very short bulerías. He would interrupt his improvisational dancing to sing; then dance only to stop again and sing. It was short and sweet. With me flamenco is a verb; it's something that I do. With El Güito, flamenco is a noun; it is something that he is. Those who attended the Friday night show said he not only tore off his vest but also his shirt and did another bulerías, but no such luck on my night. The crowd yelled for more and only got an extra curtain call. He was just warming up and it was all over. I walked away wondering where the party would be that night.

\*\*\*

## AN INTERVIEW WITH EL GÜITO

by Sadhana

Yoko Komatubara is the one name known by non-flamencos in Japan. She is famous as a dancer and producer and played a major roll in producing the flamenco contest.

This interview between El Grito and Yoko Komatsubara took place for, and was translated from, *Paseo Magazine*. At an airport in Spain, Yoko Komatsubara invited El Grito to come to Japan to perform and to help judge the flamenco contest.

*What's your impression of Japan?*

"It's only my second day; it's hard to say. So far I like Japan and the climate." (May thirty-first)

*What kind of system will you use to judge the contest?*

"I don't know. I have no idea. The most important contest is in Sevilla. It is very significant that one is being held in Japan."

*In Japan now the number of people who dance flamenco is increasing so rapidly; from the standpoint of Spanish people, what do you think?*

"It's very strange in a sense, but I've never seen people like the Japanese who are so enthusiastic about flamenco; they seem to be crazy about it. They work hard and seem to master the technique, even though it takes a lot of time. Flamenco is very difficult to master completely. For instance, in the technique of the footwork the Japanese are very good and progress very rapidly. But when it comes to using their hands and upper part of their bodies, I, myself can not give them a 100% mark. They can master technique but the very important part is the sensitivity. Unlike the Spanish people, they don't have the culture. Take for example Karate martial arts. A foreign person can come to Japan and study and master the form, but the extreme feeling we can not know." (Apparently he thinks Karate is Japanese. He could have said Kendo or Akido, but the point is still made.)

*How did Flamenco Puro come about?*

"Hector Orezoli, who produces 'Tango Argentino,' came to me and wanted to produce something in flamenco, the results of which were Flamenco Puro. He is an Argentine, but he knows a lot about flamenco and has read many books on the subject. He collected all the people who are born flamenco dancers, not those who learned from books or lessons — such as El Farruco and his daughters La Faraona and La Farruquita. We made no effort to produce a story. All they had to do was appear on stage. The only preparation was to talk beforehand about who would start dancing; they in their turn would express their own feelings. It was incredibly successful."

*Do you feel something different when performing before American people, than when in front of Spanish people?*

"It feels very different when performing in front of Spanish people, as they are used to observing flamenco and have very cold eyes and their feelings can be severe. But when it comes to people in America, it's almost the first time that they see genuine people of flamenco, so that most of the time we had to answer a fifteen minute curtain call."

*Has there been a lot of trouble gathering all these people together?*

"All these people are very great artists and they respect each other; on that basis there is no trouble. They all have their own personal power and are not jealous, or concerned about who is the better. They complement each other with harmony. One thing that happened was that El Farruco did not want to get on the airplane. He usually starts three days earlier and goes by train."

*What are your plans for the future?*

"It has already been decided that we again will go to the United States, from August to December. Our schedule includes San Francisco, Washington, and Boston. Next year I will return to New York and come back to Japan."

*Are there any messages you have for the Japanese people?*

"I hope that everybody will like my dancing. It's a great honor to come here; to be invited as a judge. So come and see my performances and give me a big hand."

## LETTERS

### "DUENDE" IN ART THERAPY AND KIND WORDS FOR *JALEO*

Dear Jaleo staff,

Thank you so much for your kind note that accompanied my first issue of *Jaleo*. I had no sooner finished reading *Jaleo* from cover to cover (the Flamenco Puro issue), than my second issue arrived, and only a few days before I was to leave for three weeks in Spain. As a result, the reprint of the New York Times article, "The Blues of Spain," listing tablaos in Madrid and Sevilla will certainly prove to be invaluablely helpful!

I just want to commend all of you on your splendid magazine. I find your writing to be uniformly excellent, with articles that are readable, informative and engrossing (a special "bravo" to Teo Morca on his wonderful realizations about Sevillanas!).

For years I had to deal with so many friends' smiling tolerance of my passionate love and enthusiasm for flamenco, too often seen as just another of my weird interests. Now I feel like I have a real link to a nationwide...no, worldwide...understanding of this very special art form.

Sincerely,

John Sappington  
Philadelphia, PA

## EDITORIAL

At the beginning of this year the *Jaleo* staff was joined by a versatile and unique publishing specialist who will enable us to bring most of the production of *Jaleo*, under one roof.

Much of the correspondence is already being handled by our new member and I'm sure that subscribers have appreciated the prompt, neatly typed responses to their requests instead of hand-scribbled, several-month-late apologies. Our new member (let's call him/her "Mac" or "Maxine") has also taken over *Jaleo* distribution and production of the mailing labels. So if subscribers get their address changes to us promptly, they may be assured of having no lapse in their subscriptions.

Subscribers may also have noticed some changes in the appearance of the last two issues of *Jaleo* as Mac/Maxine has been experimenting with different type-styles and layout designs. In Volume IX-3 Mac/Maxine did most of the titles and the Announcement and Directory sections. In Volume IX-4 all of the typing/word-processing was Mac/Maxine produced. With this new volume we are celebrating the first totally Mac-produced issue from typing to layout and formatting!

For those of you who may not have guessed already, our new staff member is a Macintosh computer. "Mac"/"Maxine" was a gift to me for *Jaleo* use by Bill and Mary Palmer and I want to take this opportunity to thank them publicly for their great contribution which may mean the difference between *Jaleo* surviving (even thriving) versus inevitably following the path to demise of so many other similar publications.

I also wish to thank *Jaleo* photographer/computer-wiz and good friend Edward Ruess who has donated his invaluable tutoring time, knowledge and materials, but most of all his faith and encouragement as he nursed me through all the frustrating moments and suicidal impulses that accompany being a totally ignorant, novice computer-user.

Hopefully, the worst of the growing pains are over and we can proceed with our long promised "catching-up period" and get *Jaleo* back on track.

We also want to thank all of you out there for all your support and patience.

Juana De Alva

## MEMORIES OF CARMEN

by Clarissa Talve

Carmen Amaya was my idol and great inspiration. I must have been about thirteen years old when I first saw her dance in a Hollywood film. Sol Hurok, the impresario, had brought her and her gypsy family to this country in the early 1940's. She caused a sensation in those early films and appearances. God! To dance like that...I thought. What great passion and excitement. She made my heart do flip-flops! Never had there been such a dancer - of that I was certain. I was held mesmerized by her panther-like movements which suddenly seemed like a volcanic eruption! She seemed to transcend male or female. She was an essence. She was flamenco! My dream and ambition was to try to emulate that essence. Her influence was so powerful that it changed the course of my life.

With youthful enthusiasm and intensity I started out to achieve that goal. My very first teacher in Hollywood, California, was José Cansino. There followed Carmelita Maracci and anyone else I could find. Nothing could stand in my way. With typical dancer's obsession it became my whole life. I had already been a natural dancer and was performing Middle Eastern dances, as my heritage was Sephardic. There was an affinity for both cultures (it was in the blood), so that it all came easily to me. My teachers were very encouraging as I worked hard and had a driving force within me.

Eventually I returned to New York and continued my dance studies there. Soon after, I had the unique experience of working my apprenticeship with the late great Vicente Escudero, that "macho" charismatic master of them all. I remember he always called me *muy maja* and my heart would swell with pride when he said I had duende.

My training with him was of great value.

Carmen Amaya and Company had arrived in New York. She was looking for a dancer and all the young aspiring dancers were excited. The suspense and expectation was too much for all of us. Who would she pick? We all tried to remain calm but really wished, hoped, and wondered. Weeks went by and finally the news came...I was chosen! My first meeting with Carmen was awesome. My idol. The great Carmen! To be in her presence...I could hardly believe it! At first glance she seemed fierce and I was very frightened. Seeing her so close, I soon realized that she only came up to my shoulders in height. Her body was like that of a young boy. Sinucy, muscular, and perfect. She was very dark-skinned, with her hair pulled back in a knot. I could feel her electric presence. After a few minutes of talking, I was amazed to find that she was so kind, lovely and humble. I thought, "she is truly a great artist." She had quickly remarked that I looked like a gypsy (I was also dark-skinned, with a strong body and intense-looking). She was amused and quite fascinated with my sephardic background. "Of course, how else could you dance like that" she observed, "una americana!" She was very pleased that I looked like one of the "tribe".

The gypsies accepted me as one of their own and I loved to be with them. It was the summer of 1957, with the usual New York heat wave. I was quickly rushed into rehearsals with the rest of the company...Sabicas, Diego Castellón, Domingo Alvarado (who were the original company to come to this country). We used the old Alexandro studios on 57<sup>th</sup> street for approximately two weeks and I recall that I had a lot of choreography to learn in a short time, but my excitement was so overwhelming that nothing but being with Carmen Amaya mattered to me. I didn't know it then, but the golden age of flamenco had come to New York. My dream had come true at last!



Carmen Talve



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## FLAMENCO ARTISTS OF MALAGA

Edited and translated by Paco Sevilla

### INTRODUCTION

Throughout 1984 and 1985, Brad Blanchard of Badajoz sent me articles from the newspaper *Sur* about flamenco in Málaga. There were a large number of interviews with artists of Málaga by Gonzalo Rojo. I never knew what to do with the articles, since the artists were largely unknown. Recently, while trying to figure what to do with the articles, I realized that, put together, these interviews presented an interesting picture of flamenco in Málaga and an insight into what it is like to try to become a professional flamenco in Spain.

The flamenco of Málaga is different in many ways from that of the other provinces of Andalucía, particularly Cádiz and Sevilla. The focus is on the fandangos, especially the malagueñas and verdiales, and there is great interest in flamenco *peñas* [clubs] and contests. I think you will also become aware of how defensive the Malagueños are about their status in the flamenco world.

### RECORDINGS BY ARTISTS OF MALAGA

It appears that the hour has come for artists in Málaga to record. A few years ago, we only had records by Antonio de Canillas, Pepe de la Isla, Angel de Alora, Cándido de Málaga, Manolo de Málaga, Niño de las Moras, and little more. Today, fortunately, there are many who are seeing their cassettes or albums in the windows of the record stores and dreaming of seeing themselves in the company of the great figures of the cante.

Juan Casillas, Pepe Vergara, Capote de los Claveles, Taleta de Ardales, Pepe de Campillos, Niño de Peñarubia, Pepe de Cañete, Chaqueta de Fuente Piedra, and a long etcetera of young cantaores have made recordings.

We have to thank the Málaga label, Fonodis, for their labors in making it possible for the artists of Málaga to have their voices recorded and be part of the many in the Andalusian flamenco concert.

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### Niño de Churriana: A Veteran Cantaor

One of the most veteran cantaores of Málaga is José Cortés Sánchez "Niño de Churriana," who was born on the Zapata ranch in Churriana on April 25, 1905. Without knowing how to read nor write, he is the author of an infinite number of verses that have been sung by many artists, and he has sung with the top figures in flamenco.

*When did you begin in the cante?*

"I was seven or eight years old and, instead of going to school, I went to the taverns to sing and they gave me a *perra chica* or a *perra gorda* [5 or 10 céntimos; 100 céntimos = 1 peseta], which was something, considering that my father, working in the Martinete ironworks, was earning 4 1/2 pesetas, or 18 reales [1 real = 25 céntimos] and there were seven of us children."

*How did you become known outside of Málaga?*

"It happened that El Cojo de Málaga heard me sing one night and he liked the way I did it. The following day, he went to talk with my father, gave him some money and brought me some new clothes, and off we went on a tour of Andalucía. I was about sixteen at the time, and I was with Joaquín Vargas for a little more than a year.

Then, a son of Juan Brevia, Paco Brevia who lived on Calle Canasteros and was a manager of artists, sent me to the Olimpia in Sevilla, where I worked for two months. From there, I went to Jerez with Canalejas, Cadiz with Aurelio, and then Tarifa, where I sang for Diego Piñero"

*Who were the artists in Málaga at that time?*

"There was El Niño de Archinona, El Malagueño, El Cojo de la Pomares, El Piyayo, Diego el Perote, Alonso el Panaero, Niño de las Moras, and many more."

*José, did you work in the ventas?*

"In Málaga, I worked in every one that existed at that time, and, in Sevilla, I worked with Manuel Torre and his son Tomás, Fregenal, El Gloria -- who was my companion when we went out at night -- Carbonero, Pepe Pinto, and Tomás Pavón."

*What was the story about the horse and carriage?*

"That had gracia! Things were going badly at the time and my friend Tomás Moreno Coronadn bought me a horse and carriage. At first it went well, but then the food for the horse, the cleaning of the carriage, and other things, tired me out, so I sold everything and went back to singing."

*Weren't you also a guard in the market in Bailén?*

"Yes, thanks to my friend Pepe Bravo who, when he was the mayor of Trinidad, found that position for me. I was there for eight years and singing at the same time."

*Why did you move to Barcelona?*

"To change the atmosphere a little, and for my children -- two boys and a girl, Maruja Cortés, who is a quality artist today. I live there in Barcelona, where I had an operation for cataracts and escape once in a while to visit Málaga, see my friends, relive my youth, and sing a little."

\*\*\*

### Pepe de Campillos: The latest in a Family of Cantaos.

José Maldonado Luque "Pepe de Campillos" was born in the Málaga pueblo of Campillos on October 13, 1949. He is the last of what was once a very large family of artists.

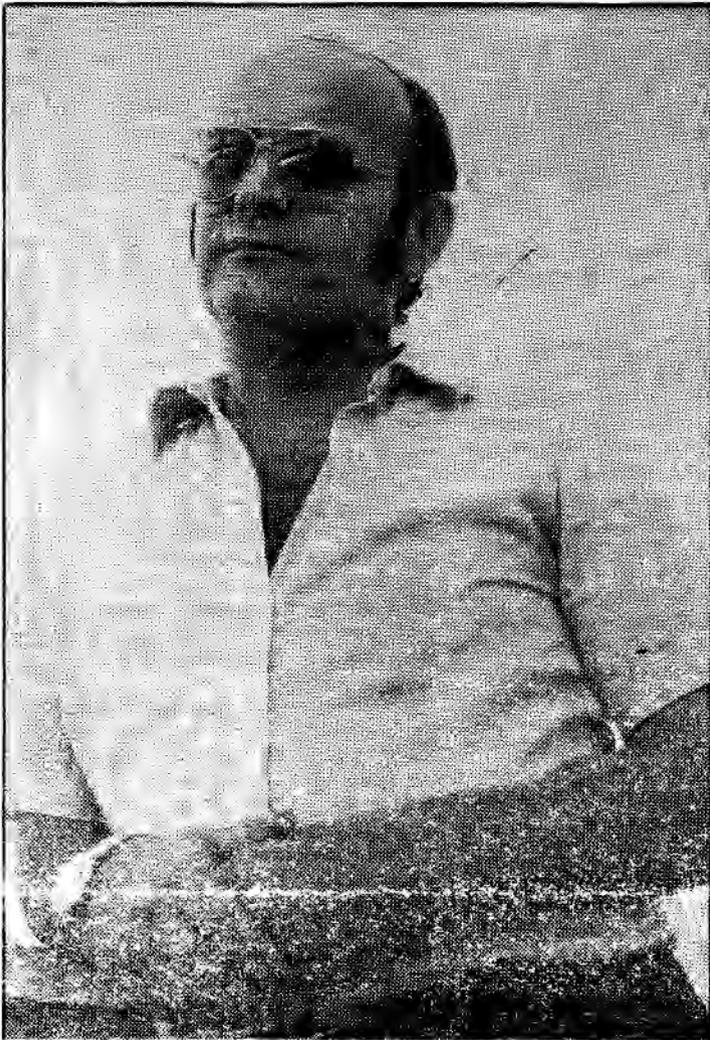
"Although they weren't professionals, my great grandmother sang, as did my mother and a number of cousins. An uncle was professional and known as Niño de Campillos or Pepillo Nicolás; he made his living for a long time in La Línea de concepción. A cousin of mine, Paco de Teba, is a professional guitarist."

*How did you begin Pepe?*

"I began to sing as a child, in the bars and taverns of my town. At seventeen, I turned professional in the tablao El Cordobés in Barcelona. I was there for a while and then performed around the provinces for about a year. When I returned to Campillos I found I had no choice except to work in the country or in construction so I decided to bring my family to Málaga and dedicate myself entirely to the cante. The first thing I did was to introduce myself to the Peña Juan Brevia, where I had the luck to listen to Diego el Perote and many other artists of Málaga, as well as the peña's large record collection. That is when I began to understand the cantes. Naturally, I continue every day to listen and learn -- you can never learn enough in this business."

*Then what did you do?*

"I began to work in a tablao that Emi Bonilla opened. I was there for two years, up until I had to go into the military. When I finished military service, I worked in La Castañuelas, Fuengirola, singing for the cuadro and for Luis Alonso and Curilla. After a year there, I went on tour for six months with Conehita de Granada and her family. Then, I did another tour, with Porrina de Badajoz, Antonio el Sevillano, Lele de Osuna, Juan Salazar, Paco el Señorito, and the comedian El Gafas de Málaga."



Pepe de Campillos

*You have worked a lot with Spanish dance companies, haven't you?*

"Yes, most definitely! I have worked with Miguel de los Reyes, Paquito Florido, Emi Bonilla, Luis Alonso y Currilla, and many others."

*Do you have many recordings?*

"A 78 rpm record, on which I was accompanied by Juan el Africano, and a cassette, accompanied by my cousin Paco de Teba. Before the year is out, I plan to record an album with Fonodis."

*How do you feel about the festivals?*

"I see them as a good thing, but I think they should include more artist from Málaga, who are just as good as those from other provinces."

\*\*\*

### Pepe de Cañete: Admirer of the Cante of Manuel Torre and Antonio Mairena

José Serrano Ramírez, "Pepe de cañete," was born in the mountain pueblo of Cañete la Real on October 12, 1951. In his first contest, in Ronda, he won first prize.

*When did you really begin to sing?*

"I was *estanco* [stagnating] in Cañete until 1973, when I came to Málaga. Then, I entered the Peña Juan Breva and began to truly know the cante. That is when I began to make myself into a *cantaor*."

*Has there been much change since you first came to Málaga?*

"Yes, a great deal! When I first came to Málaga, I knew very little, while today--not that I'm a Manuel Torre--I am able to defend myself in this difficult world."

*Have you won many prizes?*

"A great many, all over the province of Málaga."

*How do you feel about contests?*

"I think they are interesting, although, what happens is that the only one who leaves happy is the winner of first prize; the rest leave very irritated. That happens in both the large and small contests. The good thing is that the irritation does not last long."

*Have you performed in many festivals this year?*

"Around fifteen, aside from various peñas, parties, fairs, etc. And I still have more than eight to do."

*What cantes do you like best?*

"I like all that are well done, but if I have to choose, I would say the cante por soleá, siguriya, cante of the forge, all the cantes of Málaga and the cantes festeros."

*What role do the peñas flamencas play?*

"Extremely important! Only they can maintain the purity of flamenco. The peñas seldom have any money, but in spite of that and the fact that you charge less to work in them than you would for a festival, their presence is irreplaceable. In the peñas, you study seriously and really learn. Since they came into existence, flamenco has been taken more seriously."

*Who are the outstanding cantaores of Málaga?*

"I enjoy very much the singing of Juan Casillas, Gitanillo de



Pepe de Cañete

Vélez, El Bolo, Talete de Ardales, Enrique Castillo, Antonio de Canillas, Tiriri, Pepe de la Isla, Antonio de Tolox, Chaqueta de Fuentepiedra, Cándido de Málaga...actually, I like all of the cantaores from Málaga."

*And the baile?*

"One who is really extraordinary is Pepito Vargas. Too bad the people in charge don't know how to look at this bailaor!"

*Guitars?*

"Today there are very good ones. We have Juan el Africano, Enrique Campos, Pedro Escalona, Antonio Losada, Manuel Santiago, Manolo Santos, etc."

*Do artists from Málaga get work in the festivals?*

"Up until now, infrequently, but in the last year or so, they have placed two or three artists from Málaga in every festival that takes place in our province. Before, it was different; they didn't contract a Málagaño even if he was highly recommended.

*And finally, Pepe, how are the recordings doing?*

"I have only a cassette I made five years ago. However, God willing, I plan to have an album on the market."

\*\*\*

### Ramoliche: The Only Professional Among Nine Brothers Who Sing Flamenco

José Hurtado Negrete is a cantao who has come out of the latest batch of Malagueñan artists. He is known in flamenco as Ramoliche and was born in Cártama, Málaga in 1946. He combines his flamenco activities with ownership of a tablao in the railroad station of Cártama.

*Where did "Ramoliche" come from?*

"It's a family tradition. An uncle of mine was named Ramón and all of his descendents have been called Ramoliche."

*Are there other artists in your family?*

"For many generations everybody has sung and, today, my eight brothers all sing, but I am the only professional."

*Do you remember where you first sang in public?*

"It was in Alora, in a flamenco festival about seven years ago. I was with Chocolate, Lebrijano, Menese, Carbonero de Cártama, Talete de Ardales, Pepe Vergara, and Miguel el Pibri. It went very well and the people liked me."

*How has the summer gone for you?*

"Phenomenal! I have worked in twenty festivals, in Peñas, fiestas, flamenco dinners, etc. I can't complain about this summer."

*Recordings?*

"There is a cassette on the market that I made with the guitar of Antonio Losada. Within a month, I hope to record another, accompanied by Antonio Losada and Paco de Ronda."

*Have there been many singers from Cártama?*

"We have had some. I could mention Cipriano Pitana, who created a style of malagueña, Zocato de Cártama, Frasquito Hurtado, mi hermano Ramón Hurtado, Carbonero de Cártama, Carretero de Cártama, and me. In Málaga, we have a bunch of young artists who can mix with the best of other provinces."

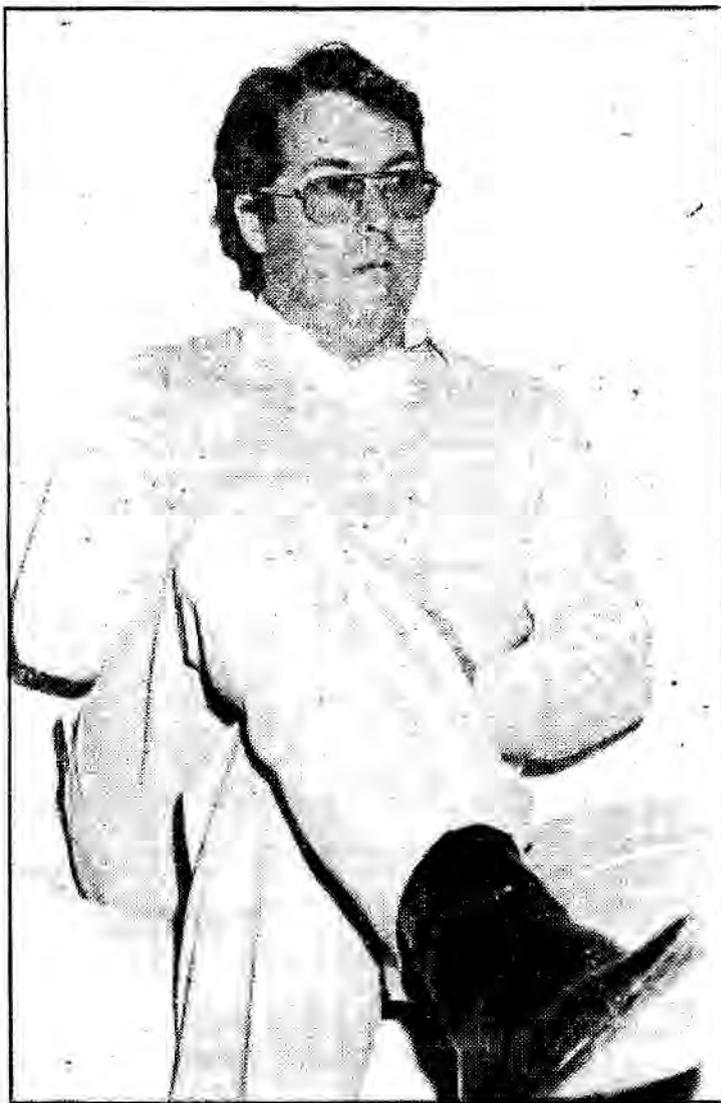
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### Antoñita Contreras: Promising Cantaora

Standing out among the young women who are striving to be professionals in flamenco is Antonia Cruz Contreras, "Antoñita Contreras" in the artistic world. She was born in Málaga on July 17, 1963, baptized in Pizarra, where she lived for seventeen years, and now lives with her family in Cártama.

*When did you first feel your afición for the cante?*

"I have loved it since I was very young, but I began very intensely only a couple of years ago."



"Ramoliche"

*Who have been your idols in the cante?*

"Of the old timers I have enjoyed records of Manuel Vallejo, La Niña de los Peines, and Carbonerillo. Today, I like Fosforito, La Niña de la Pucble, Camarón de la Isla, and some others. Malagueños who sing well are El Bolo, Enrique Castillo, Niña de Cañete and Pepe Vergara."

*Are the artists of Málaga being promoted properly?*

"Now they are starting to do something, but before, they were not being promoted much. Nobody said anything about them."

*Is it hard to become known in the flamenco world?*

"With respect to Málaga, it is very difficult, especially since there are so many cantaores here, and very good ones, too."

*Why are there so few women in flamenco?*

"I believe that it is due to the fact that the flamenco life is so hard. You have to travel all the time, get home at dawn, the wine, bars, etc...it is more suited to a man than a woman. But we shouldn't forget that, when a woman makes it in the cante, she is superior to many men. For example, there is La Paquera de Jerez, Fernanda de Utrera, María Vargas, Bernarda de Utrera, etc., and in the past we had La Trini, La Serneta, La Rubia de Málaga, and many others who were genuine idols in their time."

*How does the future look?*

"I hope, very well, since I have some small jobs coming up and hope that there will be more."

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## Antonia Fuentes: Cantaor

Here we have an artist who was born February 1, 1948 in the Alameda of Málaga. We speak of Antonia Fuentes Melero.

*Are there artists in your family background?*

"My mother sang a little and they say she sang very well when she was young."

*When did you begin to sing?*

"I began to do the cante of Joselito when I was very small -- that was the popular style then. I was an adult before I started in flamenco. But, before that I spent some time performing in the small towns around Barcelona and I even made a 45 rpm record with the cantes of Joselito."

*When did you get serious about flamenco?*

"Two years ago in the contest of the Peña San Vicente. Then, afterward, in contests of the Peñas Malaka, Puerta Blanca, Nueva Málaga, El Sombrero, Torre del Cante, Unión Flamenca Alhaurina, La Trini, etc., where I received a number of prizes."

*What cantes do you prefer?*

"I enjoy all cante, but feel more comfortable in the cante of Málaga and Granada, and in the siguiriayas, soleares and serranas."

*Of the old cantaors, who did you enjoy the most?*

"Manuel Vallejo, Carbonerillo, Antonio Chacón, La Niña de los Peines, Antonio Mairena and others."

*And of the living?*

"Chocolate, Naranjito de Triana, Fosforito, Chano Lobato, Camarón de la Isla, Pepe Menese..."

*Are there good singers in Málaga?*



Antonita Contreras (photo by Salas)

"Of course! Very good ones. Without fear, I believe I can say that in a short time we will have some cantaors from Málaga who will become well known. I don't want to give names because I might forget somebody, but I'm sure it will happen."

*Are there good aficionados in Alameda?*

"There are very good aficionados, although few cantaors. I think the only one who has achieved some fame is Emilio Carredera Lanza Niño de Alameda."

*How do you feel about contests?*

"I believe they are necessary for the discovering and promotion of artists. What the organizers need to do is try to find judges who know what they are doing."

*Have you had help getting started?*

"A great deal, especially from Radiocadena Flamenca and the newspaper, Sur, as well as the media in general. I would also like to thank Santiago Martín who, having heard me only once got me into the Festival Torre de Cante, and also, all of the peñas."

*How was last year for you?*

"Very good. I can't complain, since it was my first year. I was in a number of contests and five or six festivals."

*And next year?*

"Not bad. It is only January and I have signed several contracts for summer and have performances lined up in peñas. I hope to make a record before summer."

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## María José Castillo "La Perla de Málaga"

María José Castillo Ariza was born in the barrio of El Perchel in 1954 and is known in the flamenco world as La Perla De Málaga.

*When did you begin to sing?*

"I have always sung, but I have been a professional for six years. Even as a child I was on stage acting in the theater, but to make it as an actress you have to be in Madrid or Barcelona."

*Do you have artistic predecessors in your family?*

"Many! My great grandmother, Dolorcilla la Gitana, sang in Café de Chinitas and was cousin to El Cojo de Málaga. My family comes from Vélez - Málaga and we are related to Juan Breva. My mother and grandmother also sang very well."

*Do you have any gypsy blood?*

"There must be some running through my veins. Mira, when I began to sing seriously, they wanted to call me *La Gitana Rubia* (The Blond Gypsy), but I didn't like the name and decided on La Perla de Málaga."

*Where did you debut as a singer?*

"In Almería, and I was accompanied by the guitar of Pepe Oliver, also from Málaga."

*And from Almería?*

"To just about every town in the eight provinces of Andalucía and also in Extremadura."

*Who have you worked with?*

"With Los Goyescos, Dúo Sacapuntas, Chiquetete, and of course with all the artists of Málaga."

*Which cantes suit you best?*

"I am most comfortable with the malagueñas, the soleares, and the fandangos. Also the saeta. I do a saeta that everybody says is the equal of that done by El Cojo de Málaga. The funny thing is that I have never heard his version; perhaps it has something to do with the fact that we are related -- even though distantly."

*What singers do you like?*

"Fosforito and Juanito Maravilla. Among the women, I have always liked La Niña de Antequera."

*I have heard that you write your own songs. Is that true?*

"I like poetry and, therefore, all the words I sing are mine."

*What guitarists have played for you?*



Perla de Málaga

"At the moment I recall Manolo Santos, Antonio Losada, Enrique Naranjo, Pepe Sánchez..."

*Do you have any recordings?*

"Up to now I have made only one cassette, but soon I will record an L.P. that I am preparing."

*Any prizes?*

"Only a second place in Paterna de la Rivera, but I am not much for entering contests."

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### Chiquito de la Calzáz: Cante for Dance

Gregorio Sánchez Fernández, "Chiquito de la Calzáz," is a veteran cantaor from Málaga who was born May 28, 1932 in La Calzada de la Trinidad, from whence he takes his name. His mother, *q.e.p.d.*, [May she rest in peace], was a cantaora with a beautiful voice, although not a professional.

*When did you begin singing, Gregorio?*

"I entered the flamenco world when I was very young. When I was twelve, I started out traveling through the tours around Málaga with El Niño de la Huerta, Canalejas de Puerto Real, Pepe de la Isla and others."

*Who were your teachers?*

"I think I taught myself. After that first tour, I became part of Capullitos Malagueños and, later, Los Chavalillos Sevillanos."

*You are now a "cantaor de atrás" [a singer for dancing], but there was a time when you sang, "alante" [solo], wasn't there?*

"Yes! In the days of the ventas I sang solo and performed, with people like Agustín Núñez, Niño de Vélez, Pepe Palaca, El Sevillano, Antonio de Canillas, and Antonio de la Calzáz who was always with me in the blacksmith shop that was in front of his

home on Calle Trinidad."

*From the ventas you went to the cuadros flamencos.*

"Yes, and that is where I remain. I have performed in El Refugio, El Pimpi, El Mañana, La Bodega Andaluza, Tabarín, La Taberna Gitana, and for fifteen years, in El Jaleo. When I finish working in Los Califas, in Marbella, I will go to Las Bóvedas in Torremolinos. Among some of those I have sung for are Mariquilla, Merche Esmeralda, La Pocha, Ricardo Veneno, Matilde Coral, Rafael el Negro, Farruco, El Güito, Manolete, Carmen Amaya in the last fair in El Parque, Currilla and Luis Alonso... I have worked with guitarists of such status as Paco de Lucía, Paco Cepero, Manolo Brenes, and Tomatito."

*Have you worked outside of Spain?*

"Many times. In 1975, 1980, and 1982, I went to Japan with La Ropompa, Pepito Vargas, Luis Heredia and others. Germany with Matilde Coral, Rafael el Negro, Farruco, and Paco de Lucía. Finland with Carrete, Manolo Montoya, and the children of Carrete, Carmen and Joaquín."

"I believe it is harder than singing solo *alante* and there aren't many of us who are *cantaores de atrás*. One must have a great sense of rhythm and compás."

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### Antonio Román: Cantaor Paleño

The Malagueñan barrio of El Palo has been, and remains, an important nucleus for good flamenco aficionados and has been the birthplace of a number of cantaores of different degrees of popular success, but good cantaores in any case. We speak with one of them, Antonio Román Mellado, who was born October 17, 1944.

*When did you begin your interest in cante?*

"I have liked the cante since I was very young. As a child, I used to go to every circus that came and sing whenever they would let me. Almost all of my family has sung; there was the Caracolas and the family of El Curro de El Palo, all of whom were phenomenal."

*Do you like contests?*

"I have participated in an infinite number of them... I believe in all of them. And I have won many prizes. The last prizes I won were in Fuengirola and Torremolinos."

*Which are your favorite cantes?*

"I am most comfortable in the *siguiriya*, the *soleá*, the cantes of Málaga, *tientos*, and some things of Manolo Caracol, that I really like. Caracol was a genius and did everything well. Even La Salvaoral!"

*What do you think about the cante scene in Málaga? Are there good artists?*

"Málaga has always enjoyed the cante, and today, the interest is at its greatest. With respect to artists, we have a phenomenal group who sing very well and the aficionados should realize that. And the artists from here should be paid a fair amount, just like those from other areas!"

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### Carlos Alba: Cantaores Perchelero

Carlos Alba Bermúdez was born in the barrio El Perchel, in Málaga, on July 20, 1941. Antonio Mairena has said to him, "The afición in Málaga today can count on Carlos Alba, who needs the stimulus from his fellow countrymen to bring out his personality and enrich the flamenco environment in Málaga."

*When did you begin to sing, Carlos?*

"I had the afición since I was very young, but 'cantar cantar' I began at fifteen or sixteen."

*Did somebody push you into it?*

"I believe that being born in the barrio El Perchel is sufficient for

one to be able to sing. In spite of the fact that, today, the barrio hardly exists, it still has 'solera' which is hard to lose."

*Have you won many prizes?*

"You know I have not been a friend of the contest, so, of course, I haven't won prizes. Once in awhile, if the seriousness of the contest appeals to my taste, I enter and, so, I have a few prizes. But, as I said, I'm not much for contests."

*Recordings?*

"Some cassettes and records. The last LP contains some words by Antonio Mairena on the jacket and has sold well."

*Projects for the future?*

"Things are not going too well. I have a few contracts and hope more will come by July for some festivalillo."

*Are there good cantaores in Málaga?*

"In Málaga we have, and have had, the best cantaores in the world. Before, we had Juan Breva, La Trini, Cojo de Málaga, El Canario, Diego el Perote, La Agueda, La Puba de Málaga, etc. And today, none of our cantaores would make a fool of himself singing with the greatest. We have good artists in Málaga and what they need is promotion."

*But when it comes time to sing the cantes a compás, what happens?*

"Bueno, this happens in many places. Perhaps the cantaores of Málaga don't have the sense of rhythm of those from Cádiz, for example, but in the ad lib cantes we are the best, or at least equal to the best!"

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### Antonio de Tolox: Cantaor

Antonio García Aguilar, "Antonio de Tolox" was born on October 12, 1947, into a family of aficionados, but no other professionals.

*How did you begin to sing?*

"I began in my pueblo when I was ten or twelve years old, I didn't really know what cante was until I came to Málaga and entered the Peña Juan Breva. Then I did some contests, in Yunquera, Benajafar, Córdoba, Los Barrios, Alhaurín de la Torre, Algeciras, Montalbán, and I have won a number of prizes. I have also worked a number of festivals with important artists like Fosforito, Camarón, Luis de Córdoba, Talete de Ardales, and Pepe de Cañete."

*What are your preferred cantes?*

"Primarily the cantes of Málaga and then the siguiriyas and soleá."

*Why is it that the cantaores of Málaga work so little?*

"That is something I don't understand. There are very good artists in Málaga, artists that can be depended upon by the aficionados, but when it comes time to contract them for festivals, they are offered two cents, and that's not right. I repeat, we have good cantaores here and they deserve to be in all the contests that are organized."

*What artists of Málaga stand out in your mind?*

"Of the established singers, there is Antonio de Canillas, Pepe de la Isla, Juan el de La Loma — who has unfortunately left us — and a few more. Of the young ones, we shouldn't forget Juan Casillas, Pepe de Cañete, El Bolo, etc."

*When will your first recording come out?*

"I hope to record this year and am preparing the cantes. Antonio Losado or Manolo Santos will accompany me."

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### Antonio Calderón: A Cantaor from Ardales

Antonio Calderón Roman, known in his hometown in El Floro, was born in Ardales on March 1, 1936, and now lives in Málaga.

*How did you begin in the cante Antonio?*

"I began as an aficionado at age fifteen in the contests held by Radio Nacional. In 1960 I received my professional card and shortly thereafter, went to Geneva, where I stayed for twelve years."

*Did that put an end to your singing?*

"Almost! But rare was the weekend that I didn't travel somewhere to sing. I went all over Switzerland and to many cities in France. On many occasions I had guitarists such as Juan habichuela and Enrique de Melchor. When I returned to Málaga, I won second place in a contest held by the Peña Juan Breva, and I made my first long play record with Diresa. I also won prizes in Lucena, Córdoba, Málaga, Alhaurín de la Torre, and Arroyo de la Miel — where I was given the gold shield for the best cante por cañas."

*In which cantes are you most comfortable?*

"In the cantes of Málaga and Levante, as well as soleá and siguiriya. Of course, it is up to the aficionado to say what I do best."

*Will you attend the festival in your hometown this year?*

"I can't say. It is up to them! If they call me and we can come to some agreement, I will be in Ardales."

*Have there been good singers from Ardales?*

"In Ardales, we have had very good cantaores. Today, there is Talete and others."

*How do you see the cante today?*

"I see it going to very well. The cantaores are studying harder than ever and are well prepared. With respect to Málaga, we have an impressive bunch of singers. What they need is some help and they will take care of the singing."

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### José Martínez "El Bolo": Cantaor

José Martínez Jerez, known artistically as "El Bolo," stands out among the young artists of Málaga for his afición and the quality of his cante. He was born in Málaga on January 3, 1953 and his first steps in the flamenco world took place in private gatherings and fiestas in Mallorca.

*How did you begin in flamenco once you returned to Málaga?*

"I began to sing in the barrio of La Palma. Then, as I took the cante more seriously, I began to enter contests. The first was held by the Peña San Vicente about five years ago. Then I began to go to the peñas, to go to the pueblos in the provinces, including those of Granada and Córdoba. Wherever there was a contest, there was El Bolo; I won prizes in places such as Alora, La Palma, Málaga, Antequera, Torremolinos, Alhaurín de la Torre, etc."

*Do you have many records?*

"Not yet! But I hope to. Right now, I have one album and two cassettes. At year's end I will record for Fonodis."

*What cantes do you prefer?*

"Soleares, siguiriyas, malagueñas, alegrías, bulerías..."

*What singers do you like?*

"Manuel Torre, Tomás Pavón, La Niña de los Peines, Antonio Mairena, Termoto de Jerez, Sordera de Jerez; I like Antonio de Canillas, Pepe de Cañete, Pepe Vergara, Talete de Ardales, Enrique Castillo, Gitanillo de Vélez, Agustín Núñez, etc."

*Do you prefer cante gitano or cante payo?*

"Cante gitano and castellano. I believe you learn one from the other. Of course, to sing 'a compas' it is the gitano and, to sing responsibly, the castellano."

*Is there flamenco afición in Málaga?*

"I believe so. Our province has the most festivals and attendance is growing all the time. You can also see it if you visit the peñas, where the cante has great respect."

*Are they letting the young cantaores into the festivals?*

"Those who are studying hard are being given opportunity in the



José Martínez "El Bolo"

festival."

*Where would you like to sing?*

"I would really like to sing in Madrid, Jerez de la Frontera, Sevilla, Cadiz, Huelva, Los Puertos, and wherever flamenco is really appreciated."

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### Pepe de Campillos: A New Record

Pepe de Campillos is a veteran cantaor from Málaga who fights constantly to occupy a significant position in the long list of artists of our land. His task is to work and demonstrate his way of singing, something he has done in recent times in La Carolina and Madrid with outstanding success.

Now, he has brought to the market, his latest recording, which includes alegrías, cantes del Piyayo, fandangos, soleares, caracoles, and bulerías. He is accompanied by the guitars of Antonio Losada, Manuel Cómitre, and Paco de Teba.

Pepe is very happy with the recording and is looking forward to an LP he is preparing with the guitars of Enrique Campos and Luis Santiago. He is a cantaor with a large repertoire and is planning a tour of peñas around Barcelona, inbetween the fiestas he has contracted. This summer he will appear in some festivals, tour towns around the province of Málaga, and attend the festivals in Campillos, the town of his birth.

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### Manuel López: Singer/lecturer

Manuel López Martín was born May 21, 1941 in Amáchar, located in the *Málaga* barrio of Axarquía and with the passage of time has become an excellent aficionado of the cante.

*How long have you lived in Cataluña?*

"It has been twenty-three years since I came to Hospitalet and I'm still here!"

*When did you start to sing?*

"When I was very small, but formally about twenty-two years ago, just after arriving in Barcelona."

*Do other in your family sing?*

"An uncle does very well and all of my twelve brothers and sisters sing to some degree."

*Which cantes please you most?*

"I enjoy all *palos* [branches] of the cante, but I like singing best the styles of Málaga, the soleares, siquiiriyas, tonás, tangos, and the styles of Levante and Cádiz."

*Have you won many prizes in your long artistic career?*

"There have been too many to remember. Some were: 1968, first prize in El Centro Cultural Ingeniero Moncunill; in 1969 in the Casa de Málaga in Barcelona and an award for best record; 1970, three prizes in Radio Miramar in Barcelona, from the government of Badalona, and the Peña Fosforito in Cornellá; 1971, prizes in Barcelona, and Mataró; 1972, Casa de Andalucía in Barcelona and at Corte Inglés; 1974, three prizes, and more in 1976; in 1978, I won the "Trofeo Pollo de Oro in Ripollet."

*Apart from participating in contests and festivals, you have also become a renowned lecturer.*

"Yes, I give frequent lectures on flamenco themes, particularly around Barcelona. I am also called on to judge flamenco contests, such as the Concurso Nacional del Cante de las Minas de la Unión, the Memorial Antonio Mairena, etc."

*Monolo, doesn't that take away from your singing?*

"Time looks after itself. If I find a little for singing, I really enjoy it."

*Didn't you sing the first "misa flamenca" [flamenco mass] in Barcelona?*

"That was in 1979 for the baptism of my daughter Manoli. The singers were Antonio de Canillas, Pepe de la Isla and me, with the guitars of Manuel Cómitre and Canillas, hijo."

*Do you have many records?*

"I have four albums and one 45 rpm."

*What have been some of the most significant events you have organized?*

"The first contest of Malagueñas, 'Momenaje a Juan Breva,' in Almáchar was the most important. I direct the daily radio program Oído al Flamenco in Cataluña and Flamenco en Vivo on Sundays, Sevilla Flamenca, along with my daughter Pepita López."

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### Antonio Beltrán Lucena: Poetry in Flamenco

Today we spend with a man who makes it possible for many cantaores to offer us cante with modern lyrics. He is a poet of Málaga, rooted in the popular traditions and who, as he confesses to us, creates verses by singing, even though he doesn't know how to sing. Antonio Beltrán Lucena has written more than one thousand verses, most of them being circulated by word of mouth.

*What is the world of flamenco poetry like today?*

"There are very good authors. What happens is that the cantaores change the verses to suit themselves and soon nobody knows who the author was."

*What type of verses do you like best?*

"Those that say something, the happy ones, those that express a life experience. I don't like sad verses. Far sadness, we get enough by living."

*How many books do you have published?*

"Three, so far. The first, called *Con mis versos y mi sentir*, had a prologue written by Manolo Garvayo; the second, *Cantando salen mis versos* is introduced by Francisco García Valverde. The next should come out next Spring, after Easter."

*Will it be the same as past books?*

"Yes, it will continue in the same tone as the second and third, with things of the people. It will speak of those who have the culture in their blood, like Frasco Montes and Pedro Algaba, people of the 'pueblo,' one a hired hand and the other a wheat harvester. I Say:

Las cosillas son del pueblo,  
los versos los pongo yo,  
conforme me van saliendo."

*Your verses are also for those who have a high level of culture, aren't they?*

"I think so, although, I don't select the readers. Antonio Gala, after reading my first book, wrote me a warm letter, in which, among other things, he said: 'If there is anything I believe in, it is popular poetry. The second part of your book satisfied my thirst and increased it at the same time. Thank you!'"

*Antonio, how do you see the cante at present?*

"It is going well. I am a little nostalgic and I have verified that, when they sing the way they did in the old days, it reaches people. But there are some who, when they shout loud enough, think they are Antonio Chacón."

*And the festivals?*

"They are not well coordinated and they contract too many cantaores, who repeat the same songs too often. The duende never comes that way. An artist is not a machine and can't be singing here one day and there tomorrow. Another thing is the ticket prices which are very expensive for some working people."

*What singers from Málaga do you like?*

"The veterans: Canillas, El de la Isla, Bonela, Cádido, Agustín Núñez, Angel de Alora -- who is another piece of history . . . The young ones I won't mention because I might forget someone."

*Can you recall for us one of your verses?*

"This is for a flamenco that we have in the peña:

Tu madre me tiene loco;  
tengo una viña y olivos  
y tó le parece poco."

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## Enrique Naranjo: Guitarist

Within the world of the flamenco guitar, Málaga has not taken back seat to any other Andalusian province. Throughout history we have seen a magnificent breeding ground for guitarists who have been highly solicited by the best flamenco singers. Enrique Naranjo, born Miguel Naranjo Ruiz in the capital of our province on September 29, 1932, is one proof of this fact.

*How did you start out in the world of the guitar.*

"I began in a conservatory taking classes with José Navas. Later, I began flamenco with Manuel Cañestro."

*Do you remember the first time you played in public?*

"Of course, even though it was many years ago. It was in Cofn, accompanying Pepe de la Isla. Then I spent thirteen years performing on Radio Juventud, while also playing in tablaos, ventas, salas de fiestas, etc."

*Enrique, you are an accompanist of both baile and cante. Is it harder to play for dance or singing?*

"Today the guitar has advanced so much that both things are difficult. To accompany dance you have to have good mastery of compás, while for cante, you need that plus a good knowledge of rhythm."

*Who are some of the cantaores you have played for?*

"Among others, I recall Mairena, Porrina de Badajoz, Pepe Aznalcollar, Gordito de Triana, Pepe Marchena, Chocolate, Terremoto, Fernanda y Bernarda, Paquera, Fosforito and, of course, all of those in Málaga."

*And dancers?*

"Lucero Tena, Trini España, Pepita Vargas, El Charro, Antonia, Carmen Carrera, Custodia, El Duende, Mariano . . ."

*Which guitarists impressed you most?*

"From the past, Ramón Montoya and Niño Ricardo and, today, Paco de Lucía and Manolo Sanlúcar. With respect to Málaga, there was Manuel Cañestro, Pepe el Calderero, Niño de Almería, Pepe de Alcoba, and others I don't recall. Today there is Pedro Esclona, Enrique Campos, Antonio Losada, Manuel Santiago and Juan Santiago, who would be a great artist if he would study a little more. In Málaga we have, and have always had, very good guitarists."

*Have you traveled to many countries?*

"It hasn't been bad. I have performed in Holland, Germany, Iceland, Belgium, France, Denmark, and some of the Americas."

*How is Enrique Naranjo doing in 1985?*

"I believe very well; between summer festivals, parties, and occasional trips outside of Spain, I think I will continue to make out okay."

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## Antonio Losada: Guitarist from Benaque

Benaque is located in the Malagueñan town of Macharaviaya. Antonio Losada Pérez was born there on September 15, 1940.

*How did you begin?*

"Although I always liked this instrument, I began the study of it somewhat late, in 1965 in the *ventas* [country taverns] that existed at that time in the mountains, where I accompanied artists from Málaga."

*Did you have a teacher?*

"Manuel Cámitre, among others, gave me my first lessons. Later, in the Peña Juan Brea, I perfected my playing by accompanying the aficionados and listening to records of the old guitarists."

*What qualities are required to be a guitarist?*

"First, you must have a good ear. Then, if you add heart to that, you are ready to start studying. Unfortunately, I didn't start young enough, or I could have been better today. The same thing has happened to many of my friends."

*Are there good guitarists in Málaga?*

"Many, and very good ones, but I don't want to give names for fear of omitting someone, and they wouldn't all fit in this interview, anyway."

*What else helped you in your development?*

"Most important for me was the eight years I spent in the tablao El Jaleo in Torremolinos. I believe the tablao is an excellent school for learning compás. For that reason, almost all the guitarists have passed through them. Also, I was in the Circo Price in Madrid, with La Niña de la Puebla and her children, Adelfa and Pepe Soto, and in all the theaters and bullfight rings in Spain."

*Which important cantaores have you accompanied?*

"Among others, Naranjito de Triana, El Cabrero, Chiquetele, Curro Malena, Rancapino, Boquerón, and José de la Tomasa [none of these are from Málaga]. If I haven't accompanied others, its only because the opportunity hasn't come up."

*Do you have many records?*



Antonio Losada

"As a soloist, none. But, as an accompanist, I have recorded recently with Pepe de la Isla, Cándido de Málaga, Niño de Peñarubia, Sernita de Málaga, Manolo Cabrera, Alfredo Arrebola, Ramoliche, and Carbonero de Cártama. All together there have been two long play records and eight cassettes. I have several pending recordings for the fall."

*Have you had much work this summer?*

"It hasn't been bad. I have had fourteen or fifteen festivals, big and small, and of course, I have worked a great deal in peñas and parties. I can't complain."

*Future plans?*

"To keep working wherever they call me and there is work. The winter is very long and one must go all over."

\*\*\*

### Pacorro: Baile in Spain and Outside

In that labyrinth of narrow street and alley that existed at the foot of the Alcazabilla, a child was born and given the name Francisco Villodres López, on October 11, 1939. With the passage of time, he would become a bailaor of flamenco known as Pacorro. He began dance at a young age and, at sixteen, he began his first fooling around as an artist in Málaga and other pueblos of the province. Then he went for his military service.

*What did you do after the military service?*

"I joined the Miguel de los Reyes ballet, where I stayed for eight years. We tarveled all over Spain on more than one occasion. With us was Chanquete, Emilio, Coralillo de Sevilla, and Pepito

Vargas. After that, I went to the Taberna Gitana, a place where artists could always find work. It was a rare time when an artist of Málaga could not find a spot there when he was out of work. Then, in 1970, I was working in Madrid and joined the company of Rafael de Córdoba. We did an interesting tour of all of Spain."

*Where have you worked outside of Spain?*

"I was three months in Venezuela with La Coreana and her group, three years alone in Canada, for a year with a group in Mozambique, and two months in Switzerland. Now I have offers to go to Japan and to Switzerland. But to go to the other countries, you have to get good pay, because life out there is expensive and there has to be something to bring home."

*Do any of your children dance?*

"I have a daughter who is going to dance and she has a lot of gracia. She is seventeen and studies with Pepito Vargas. I think she will make it."

*Who do you like in the baile?*

On the outside, Farruco, and here in Málaga, Pepito Vargas."

\*\*\*

### Luisa Vera: Bailaora

María Luisa Barbero García, known artistically as Luisa Vera, was born in the Málaga barrio of Huelin on June 10, 1961. At age eleven, everything she sang was in compás, so her mother, seeing her talent, took her to the academy of Doña Angelita, where she stayed for two years. At that time, Pepa Vargas and her husband, El Niño de Almería saw that she was a fine bailaora and presented her to the public.

*Were you with that group long?*

"I was with them for one year. Then my parents created my own ballet company for me and named it Luisa Vera."

*Who was in the group?*

"There was the cantaor Cándido de Málaga, guitarist Diego Vargas, and dancers Encarnita, Pepi Ortiz, and El Duende."

*Where have you performed?*

"On the Costa del Sol where my ballet is highly sought after by hotels, businesses, peñas, etc. We have also been in Austria, Germany, France, Marruecos, and Switzerland, representing Spain."

*What styles suit you best?*

"In reality I do all styles of dance, but I especially love to dance



Luisa Vera

bulerías."

*What cantaores have sung for you?*

"Some that I recall are Cándido de Málaga, Pepe de la Isla, Chiquilín, Terremoto de Jerez, Perro de Paterna, Morenito de Córdoba, Jose Soleá, Juan Montoya, and presently, Bernardo Salazar."

*Luisa, besides dancing, you also sing, don't you?*

"Yes, some! I have specialized in pop rumba, although I am really a dancer. Nevertheless, I am planning to do a record on which I both sing and dance. That will be in the spring, before the season starts."

*What guitarists have played for you?*

"Diego Vargas, Manuel Montaya, Enrique Naranjo, Niño de Almería, Antonio Rosas, my husband, Juan Santiago, and presently, Joaquín, the son of Carrete."

*What are your plans?*

"For now, to fulfill contracts for Spain and Morocco."

*What artist do you enjoy?*

"In the woman's dance, Manuela Carrasco, the man's, Mario Maya, and the singer, Camarón de la Isla."

*Who is currently with you?*

"I have cantaoer Bernardo Salazar, Joaquín as guitarist, and the dancers, La Chata de Málaga and Lourdes."

\*\*\*

### Ana la Auténtica: Bailaora

Ana Gómez Arana was born in La Linea de Concepción (Cádiz) on October 1, 1959. Her father was from Málaga and brought her there at a young age. She makes her home today in Málaga.

*Tell us about your background.*

"My brother is a guitarist and one of my father's cousins is a cantaoer. I began to dance at birth, but professionally, I began in

Madrid at age sixteen in a cuadro with María Albaicín, cantaoer Antonio el Extremeño, and guitarist José María Pardo. After six months, I returned to Málaga, but soon left on a tour of Italy, France, and Belgium with cantaoer Quique de Utrera and the guitarist Antonio Heredia. After that I came back to Málaga and then to Madrid to work in Los Cabales. While there, I did the television show "Gente Joven." Later, I worked in Luisillo's tablado and then his company. With that company I went to Venezuela and had a wonderful experience during a year and a half. Then back to Madrid to work in Café de Chinitas and Las Brujas. Now I'm back in Málaga where I have my own cuadro which includes the cantaoer Andrés el Paquiro, Guitarist Miquel Flores, and dancers Isabel, La Morena, and Juan Egea. We have a contract for Barcelona, another for Canada and I am going to open a place in Ciudad Jardín."

*Who are your favorite dancers?*

"Fernanda Romero and Manuela Carrasco."

*Is there a love of the baile in Málaga?*

"I believe so, and we have very good professionals here."



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# EL CANTE FLAMENCO: THE ULTIMATE CATHARSIS

by El Tío Paco

Regardless of how it is embellished, the quintessential expression of flamenco (at least in this writer's humble opinion) is found in El Cante. It is also the form most difficult to understand, particularly for a non-Spaniard (or non-Andalucian), which explains why very few cantaores have ever "made it" outside of Andalucía, as compared to the countless flamenco guitarists and dancers who have had extremely successful careers outside of Spain. In fact, most of the great cantaores of all times never travelled much beyond the confines of their provinces. Some never even left their hometowns. That el cante is seldom fully appreciated outside of Spain shouldn't come as a surprise. Even within Spain's "other" provinces there is a feeling that it is *una cosa de Andalucía* (an Andalucian "thing"), and it is only in this blessed land where el cante is recognized (and even then, not by everyone) for what it is, the ultimate in artistic expression.

Perhaps the ability to do it (or listen to it) requires some strange genetic code passed down through the generations from times immemorial, carrying the call to prayers from the arab muezzin, the sephardic chant, or the quejío gitano, or a mixture of all. Whatever it is, for the rest of us, it provides a vicarious vehicle of expression and catharsis like nothing else does. Remember all those things you wished you could have said to your father, but he was too old and frail to understand? Well, El Piconero de Arcos does it for you. How about the feelings that welled up in your throat when you sat by your small child's crib watching him sleep? El Turronero says them better than you ever could. And the girl you fell madly in love with as a young boy, but never had the courage to speak to her? Juanito Villar speaks to her eloquently. You could give a piece-of-your-mind to those faceless government bureaucrats who seem to control your life? Not to worry, El Cabrero does it for you, and drives the audiences to frenzy in the process. And in those dark, lonely nights, when you lie awake listening to your heartbeat, and wondering what it'll be like when it is no longer there, or what it was all about anyway? You'll never really know, but just listen to Diego Clavel, he'll sum it all up for you in ways you never dreamed possible. In short, if there is anything you have inside but can't seem to find the words, you can hire an analyst for \$200 per hour or just keep listening to El Cante. Someone will sooner or later say it for you. The latter way is far more enjoyable. And probably works better too.

## TO KNOW ABOUT 'CANTE'

(SABER DE CANTE. Extracted from "Are we, or are we not Andalucians?" by Luis Caballero Bonald. Collection Indote Popular, Sevilla, 1973. Translated by El Tío Paco)

In general, the cante is no more well liked in Andalucía than in Extremadura, Castilla, or Cataluña. The truth is that I have been able to observe how thousands of Andalucians haven't the slightest interest in *el cante*...Nevertheless, nowadays flamenco is gaining popularity within Andalucía, as well as in the rest of Spain and world...Today, more than ever, *el cante* has gone beyond national borders...it is interesting, it is enjoyed, but, do we know what *el cante* is? To understand cante, to know cante and cantaores who sing well, is so difficult, it requires as much experience, dedication, and study as opera. The learning process is not always enjoyable.

Learning is sometimes expensive, monotonous, and a chore.

Responsible cantaores...We know just by watching the way the public listens and reacts. We know who is saying "yes" without being sure, and who is saying "no" in an absurd attempt to pass for a demanding expert...

It is important not to forget that more than one factor is involved, enough to puzzle the beginner: a good voice, good faculties, an excess of rhythm, a richness of "melismas"<sup>1</sup>, an "afillado"<sup>2</sup> texture...In all these characteristics, a relative balance is necessary, just, but none of them is in itself, definitive, or a must.

What is essential is called a millennial accent. Age, profoundness, elegance, duende, and "señorío"<sup>3</sup>, because el cante reaches us through the "cemetery of the centuries". To know, to feel, and to have *el cante* that we sing perfectly under control, and that suits us<sup>4</sup> well. To sing in compás, to "sing it"...not to leave it lame, or on the other hand to embellish it in an absurd display of talents...All the cantes, absolutely all that make up the wide gamut, are subject today to an harmonic measure...

The cantaor who enriches *el cante* as the years mellow him, increasing his age and knowledge...The authentic cantaor sublimizes, elevates, and remakes the cantes without breaking or tearing down the principles and musical measures they demand...

As far as the interpretative technique, or way to express the cante, the cantaor must learn to breath at the right moment to be able, with each "tercio"<sup>5</sup>, to close well and squarely. To place the phrases in the space that the compás demands, to articulate clearly<sup>6</sup>, and to avoid the vowels that dampen the voice.

Today el cante is not simply a popular expression of a folkloric root. It is art, and that is why to interpret it, and to listen to it, demands an earnest attention on the part of the aficionado, and true and committed avocation on the part of the interpreter.

Finally, in my opinion, we must not, those of us who sing seriously, sacrifice the solemnity of certain cantes for the easy applause that tricks and theatrical effects may elicit.

Now, I believe, it is easy to understand what I am trying to say - in a very brief summary - what is the mark of a literate flamencologist and reflects faithfully the cantaor with all its consequences.

1 "melisma": the microtonal ornamentation with the voice.

2 Francesco Ortega Vargas, "El Fillo" (died in Triana, 1878). Called "the King of cantaores". Reputedly gifted with a hoarse gravelly voice that is desirable in gypsy singing.

3 Untranslatable, but denoting an artistic stance.

4 "Nos va"

5 Line of singing

6 "Con angel" (with "angel")

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## OF A CONVERSATION WHICH AN 'AFICIONADO AL CANTE' HAD WITH MAESTRO ANTONIO MAIRENA

[from: Flamenco; translated by El Tío Paco]

by José Manrique López

*Aficionado:*

-Tell me, Don Antonio

What does Flamenco consist of?

I have been trying to fathom it,  
but can't quite understand it.

*Mairena:*

-Brother, dear brother,  
Flamenco is a mystery.

and one of a very simple essence,  
that in Andalucía one carries deep within oneself,  
and just like a scent,  
just like feeling,  
we sense them and feel them,  
in the earth, the sun, and the wind,  
and we cannot explain them,  
no matter how hard we try.

A:

When I listen to Siguiriyas  
of Jerez or of the Puertos<sup>1</sup>  
or the old, lost styles  
of some famous master,  
I feel a lump in my throat  
and my hair stands on end,  
I cannot tell a style,  
I only feel the lament,  
that takes possession of my being,  
of my blood, skin, and bones.

M:

Brother, dear brother,  
'twas in the night of times  
that man, instinctively  
sang to the moon and the heavens,  
to the "sierras"<sup>2</sup> and the seas,  
and he opened his breast to the world,  
Andalucía, when it sings,  
sing of love and of jealousy,  
sing of happiness and yearnings,  
or endless suffering.

A:

-If they are "Tangos de Triana"  
or "Tangos Extremenos"<sup>3</sup>  
"del Piyayo"<sup>4</sup>, or "de Pastora"<sup>5</sup>  
so trouble all my nerves,  
and my blood boils,  
up and down my body,  
I could not tell,  
and, sometimes I don't even pretend,  
to know which of the styles,  
is the most pure or "flamenco".

M:

-Brother, dear brother,  
What is worth being a Master?  
The "cantes" that are happy,  
tell of happenings  
of our daily lives  
or of happy moments,  
when our souls overflow  
as if we could loose our breath.

A:

-If the Soleares are sung  
in three or four verses  
I don't know whether they are from Alcalá  
or from any other town.  
Of "la semeta"<sup>7</sup>, or Janiquí<sup>8</sup>...  
Why must I know?  
if my eyes become moist  
transported to a new world?

M:

-When a flamenco sings  
he gives el cante his accent,  
he gives it the warmth of his soul  
and transmits to the listener,  
his feelings and his dreams.  
How painful it is to feel el cante!  
How painful, but how beautiful!

1 As the port cities of Cadiz, Puerto de Santa María, Puerto Real, San Fernando, and probably others, are known. Those cities, along with Sevilla, Jerez de la Frontera, constitute what is commonly known as the triangle of flamenco. The cantes de los Puertos are said to have *un sabor marinero* (a flavor of the seashore), as opposed to those originating inland.

2 Andalusian mountain ranges, and including la Serranía de Ronda, Ubrique, de San Juan, etc.

3 Typical tangos, originating in the region of Extremadura, generally in the Province of Badajoz. Probably the only area outside Andalucía with true, autochthonous flamenco. see Brad Blanchard's excellent article on the subject on a previous issue of *Jaleo*.

4 Rafael Reyes Nieto, "El Piyayo" (Malaga, 1864-1941), a colorful and adventurous gypsy, reputedly one of the best interpreters of tangos.

5 Pastora Pavón, "La Nina de los Peines" (Sevilla, 1890-1969). One of the best exponents of many styles, ever. Fortunately many of her recordings are still available.

6 Alcalá de Guadaíra, a town in the Province of Sevilla. Not to be mistaken for Alcalá de Henares, near Madrid, a town of historic significance, but of no flamenco interest.

7 Merced Fernandez Vargas, "La Semeta", (Jerez, 1834-Utrera, 1912), reputedly a cantaora with an intense and passionate style.

8 Juan Moreno Jiménez, "Juaniquín", (Jerez, 1862-Sanlúcar, 1946). Lived his entire life in a hut near Lebrija and Utrera, where aficionados would flock to listen him sing *a palo seco* (without a guitar). Reputedly a master of the soleá.

---

## NANO DE JEREZ

[from: *ABC de Sevilla*, June 12, 1987; sent and translated by El Tío Paco]

by José Antonio Blázquez

He belongs to that group of young "veterans" of a hundred battles; he knows his business, the effort of giving himself entirely to his profession, and finding, like many others, the meager financial rewards from day to day, from dawn to dawn. Nano de Jerez is first class, even if he is not among those who make the headlines. Maybe it is a matter of luck, or not being in the clique chosen by the powerful minorities who control the flamenco scene - a scene which, unfortunately, has become somewhat stale, and one that can collapse dramatically, because the crisis in the world of flamenco is evident.

Nano de Jerez, Cayetano Fernández, the "fragua" (blacksmith shop) of Tío Juane and his ancestors. Tío Juane is a blood relative of Adela la de Chaqueta, and those bonds express themselves through Nano's sounds. The vineyard and the salt flats. But Nana is quintessentially a "Jerezano"...

"I was baptized in San Miguel" [Translator's Note: 17th Century Church next door to the El Carbonero's Guitar Academy, and a few steps away from Cristóbal El Jerezano's Dance Studio.] "It was there they sprinkled the [holy] water on Manuel Torre, La Paquera, Lola Flores, Agujetas' father [the Elder]...My maternal grandmother sang and danced very well. I am in this because of a very natural reason;



Nano de Jerez

I have lived it before I had the use of reason. Yes, I am Jerezano through and through in my style. This is why I find myself totally comfortable when I sing 'por bulerías', or when I do the 'bulería por soleá'."

I ask him to tell me his version of the difficulties of the "compás"...

"I don't know whether it is a mystery that some of us are able to discover while others can't. The truth is that there are many who just can't handle the compás. The bulería is, first and foremost, compás, measure, evenness, precision. And I believe one is born into it. You can do it your own way according to your own feelings, short or long. But always measured. It has its secrets. Some of them you can't figure out. People talk of the triangle, Sevilla, Jerez, and Cádiz. But if you stop and study closely the bulería forms from Utrera, Lebrija or Jerez, you find out even the rhythm is different. I would go even further. Jerez is best know for its cantes of the areas of San Miguel and Santiago. Because there are also differences between them. I kept naturally the sounds of San Miguel. They are my own. I think that Santiago, the sounds of Santiago, sound more party-like. I don't know whether it has to do with the Jerez water..."

Nano talks to me and becomes excited. "Look, for me there was someone truly unsurpassed. And he was Fernando Terremoto. But

no one can forget my Uncle Borrigo, or El Sordera."

Festivals? "You know well what is happening. And you know this is not going well. Too many names are repeated too many times; they have become some sort of elite who practically appear on the same slates every time. The new ones haven't had a chance, and since few new voices are heard, the public has gotten tired. And nothing is being done to improve something that seems to have no hope."

\*\*\*

## DON JOSÉ CEPERO, ONE OF THE BEST CANTAORES FROM JEREZ, DIED IN MADRID 26 YEARS AGO.

[from: Diario De Jerez, April 6, 1986, translated by Marysol Fuentes]

by Juan de la Plata

A cantaor from Jerez, practically forgotten today, even though his singing was always at the level of the best of his time and he was a great master of the copla, was Don José Cepero. He was an artist of high quality who sang with Chacón, Manuel Torre, La Trini, La Serrana, La Niña de los Peines and other great ones, they sang everything well, especially a fandango of his own creation, and he knew everywhere and at all times how to be a flamenco "caballero", a true gentlemen.

After Chacón, Cepero inherited his title of "Don" for his art and his class which set him apart from any other artist. Perhaps for his good manners and his high education, besides the fact that his interpretation of the cante was extraordinary, Don José was designated cantaor to the Spanish Royal Family and he was the favorite cantaor of general Primo de Rivera.

José began singing in Jerez when he was only nine years old. He was born in the house at number nine, Calle San Onofre, in 1887, the son of a beautiful woman who was called "La Brisa" (the breeze). At thirty-one years of age, when he already had been singing in Madrid for a long time, he was featured with La Niña de los Peines in the first opera flamenco show ever to be organized in Spain. After that, he recorded numerous records and was become famous with the nickname "Poeta del Cante", due to the fact that he composed his own lyrics.

Cepero established himself in the Spanish capital, traveling around the country on several occasions as the star of several shows. On one of them, in 1955, he arrived in Jerez where I had the opportunity of interviewing him, for the magazines, Digame and El Taurino in his dressing room at the Villamarta Theater, appearing that evening with his nephew-grandson, Paco Cepero, who was still a child with no idea that in time he would become the phenomenal guitarist that he is today.

There, the maestro told me that he hadn't been in Jerez since 1908, that he started singing when he was nine years old -- in the Cine Escudero, in Cádiz, with the famous Chacón and Fosforito, making a salary of six pesetas a day.

"I always," he told me, "admired Chacón as an all-around cantaor, one of those that is born once in a century, and Manuel Torre as a seguriya singer."

Who do you like best of the cantaores of this time?

"I only like Mairena and Caracol, the rest of them are nothing special."

What other cantaores have you admired of those that you have known?

"Of the women, La Trini, La Serneta and La Serrana. Pastora could sing everything well. Of the men, Juan Varea, Vallejo and El Niño de Barbate are very good aficionados

What guitarists would you mention of those that have accompanied you?



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"Those of Montoya, Jailer Molina, Borrul (Sr.), Perico el del Lunar and Baeza."

Is Jerez the birthplace of flamenco?

"First Jerez and afterwards Cádiz."

Which cantes are the most difficult and which the least?

"The most difficult is the *siguiriya* because to sing it you have to do it with all your heart. The easiest are *bulerías*, *alegrías* and *fandangros*."

When I knew Cepero he was sixty-seven years old. That night he sang at the Villamarta, as he always did it, sitting on a chair, with his left hand on his suspenders and swinging the cante with his right hand. I remember that he sang admirably *por granáinas*, *malagueñas*, *fandangos*, *soleares* and *bulerías*, and he brought the house down. It was a triumphant performance in front of his fellow townfolks, after having been away during almost half a century. All his cantes were well liked, but his personal *fandangos* were liked the most.

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## FLAMENCO NEWS BRIEFS

### Romeo and Juliet Flamenco Style

[from: *El País*, December 21, 1986, sent by Brad Blsnhard; translated by Geronimo]

by A. Alvarez Caballero

The National Ballet of Spain will present "Los Tarantos", a play written by Alfredo Mañas, in ballet form for the first time ever. The lead roles will be danced by Aída Gómez and Antonio Marquez as the lovers, and Merche Esmeralda as the mother. Flamenco singers Juan Cantero, Juan José de Alcalá and guitarists Juan Maya "Marote", Luis Carmona "Habichuela" and José María Banderas have ample opportunity to shine. The choreography is by Felipe Sánchez and the music is by Paco de Lucía.

Mañas wrote "Los Tarantos" in 1959, as a theater play. It marked the beginning of his career as a dramatist, and originally included only a few scenes of flamenco song and dance. So, there is

When he returned to Madrid he was a recluse in his house on Mesón de Paredes 42, from where he would go everynight to sing at "Villa Rosa" in the Plaza de Santa Ana. Tall and slender, always elegantly dressed, always in black, Cepero looked like an old aristocrat.

In Madrid he had won, in 1928, the gold cup of the Teatro de la Zarzuela, dedicated by his good friend, General Primo de Rivera. And in Madrid he died when he was seventy-three years old, on the thirteenth of May 1960, without leaving any heirs to his art. It had been over thirty year since he had put away all the flamenco records and told his wife: "I do not want the children to get the cante in their heads and in their chests, the way it happend to me".

He knew better than anybody else that the cante gives many satisfactions, but also many displeasures and umpleasantness, and that, to be able to make a living singing, one had to be a priviledged one, as he was, a gentlemen and poet of the cante, till the last minute of his flamenco life.

considerable speculation about how a dance version will be recieved. The plot centers around the love affair of a young gypsy couple complicated by the feud between the riuial families -- the Tarantos and the Camisones.

In 1962, a film was made of the play. Mañas himself wrote the script and Carmen Amaya starred as the mother (she died shortly after completing the film). Yet another stage version appeared in 1980 at the Reina Victoria in Madrid, with Felipe Sánchez as the leading man (he is the choreographer in this new version) opposite La Contrahecha. Rosa Duran was his mother. By then, the flamenco sections had increased notably. The guitarists were Perico el del Lunar, Curro de Jerez, Carlos Habichuela and Luis Pastor. The singers were Chaquetón, Rafael Romero and Carmen Linares.

Paco de Lucía is enthusiastic about writing his first composition for ballet. The music was arranged for symphony by Amargos, but he made every attempt to maintain the authentic flamenco flavor for



A moment during a rehearsal for Los Tarantos. (photo by Ricardo Gutierrez)

the entire forty-five minutes. We shall see how well Paco's creation stacks up to earlier efforts along these lines. There is an interesting interplay of the live music of the guitarists with the record music of the symphony. The symphony music was played by the Orquesta Arbós from the local opera house.

\* \* \*

## Camarón in Paris

by Alain Faucher

Several flamenco performances take place each year in Paris. The French capital has welcomed most of the greatest names: Paco de Lucía, Antonio Gades, Mario Maya, Manuela Carrasco, Manuela Vargas, Carmen Cortés, La Familia Montoya, Boquerón, Enrique Morente, Juanito Villar, Los Habichuelas, Seranito, Cepero, etc... the list is long.

But never Camarón, although he came several times to the south of France, around Marseille. Finally, the so awaited event came. It was the Cirque d'Hiver, on May 8, 9, and 10 -- three fabulous nights with the bailaoras Rocío Loreto and Carmen Ledesma, accompanied by Rafael Fernández (cante) and Quique Paredes (guitar), the new gypsy voice, Aurora Vargas, and the whole second part with Camarón and Tomatito.

Camarón was at his best, in perfect shape, and gave the best of his art. He sang alegrías, tarantas, soleá, bulerías, fandangos, tangos with a certain number of new colpas (especialy in bulerías). The concert has been recorded and an LP should be released in a couple of months. This could be the first live record of Camrón, and also the first recorded solo of Tomatito, if they have the intention to include it in the disc. (Tomatito played a solo bulerías in the first part of the concert).

Manolo Fernández (Camarón's artistic agent) was very pleased with Paris' public welcome and plans to come here again with Camarón and Tomatito next October. Good idea!

\* \* \*

## Paco de Lucía and John McLaughlin: Accomplices in San Sebastian

[from:ABC, June 15, 1987; sent and translated by El Tío Paco]

Flamenco guitarist Paco de Lucía, universally considered as one of the best exponents of fusion jazz, has confirmed his presence at the San Sebastian, where he will appear together with the exceptional John McLaughlin. His presence in the Dean of our Festivals is one of the highlights of this event, which will close out its program shortly.

The guitarist from Algeciras has participated in "fusion jazz" and closely links his name in that style with those of Chick Corea, Larry Coryell, and McLaughlin himself. In the mid sixties, he had already participated with saxophonist Paco Iurrealde under the name of Paco de Algeciras, and has been since drawn towards the harmonic improvisation in jazz, a style in which he has had some very fortunate experiences so far.



Paco de Lucía



## DAVID HOLLOWELL: OLÉ, FLAMENCO GUITAR



(David Hollowell: Olé, Flamenco Guitar)  
Part I: Record Review

by Paco Sevilla

It is always difficult to review solo guitar records by non-Spanish artists. One can praise or destroy a recording made in Spain by a Spanish artist and realize that it makes little difference. But an American will feel two consequences, both personally and, perhaps, economically (to very small extent), of a record review. The reviewer, therefore, doesn't know whether to make special allowances for an American player and try to appreciate whatever he has accomplished through many hours and years of sweat, expense, and suffering, or just call the cards as they lie. This reviewer has a difficulty in not generally being very impressed with any solo guitar effort — it just is not a very high priority in my view of flamenco. I realize that there are many who do not agree with me. Every time I do a review, I vow not to do another — too many people are mad at me already, but...here goes!

Let's start by saying that David Hollowell's record "Olé, Flamenco Guitar," does a fine job in accomplishing what it is obviously supposed to do — appeal to a popular, commercial, non-flamenco market. The title, the selection, of pieces, and the program notes tell us it has that purpose. The playing is technically adequate, the recording quality is good, and the music is pleasant and often fast enough to capture the emotions of the general listener. That said, let's move on.

The reader of Jaleo deserves a review from a flamenco perspective. We begin with the repertoire. There are five pieces credited to Sabicas. In many reviews, I have stated my belief that a record

should present something new and not rehash material available elsewhere played by its creator. In general, other peoples compositions belong in the night club or on the concert stage, not on a record. But in this case, I might modify that statement. Sabicas' records are no longer available to the general public and that gives new versions legitimate value. In addition, Hollowell seems to have modified many of the pieces substantially; only "Piropo a Galicia," a collection of bagpipe melodies from Galicia, and "Mi Albaicín," a farruca, seems to be close to the originals, although I'm not about to go through all my Sabicas records to find out. These two pieces are among the best on the record, clearly and tranquilly played. I can't say the same for the other three. "Sentimiento Gitano," a siguiriyas, is played so fast, so delicately, and with such little sense of importance, that it is not a siguiriya to me. "Guadalupe," supposedly a zorango, is, for the most part, a set of variations on "Los Cuatro Muleros" the old folk tune por bulerías, and the "Zapateado en Re" is just played too fast to be clean and appreciated — the slow parts are great.

The "Malagueña" of Lecuona is nicely done with a full, echo-supported sound, and the "Zambra Mora", a collection of traditional variations in D tuning comes off well. Before looking at David's original pieces, here is some background: Born in Toronto, Canada, he began formal guitar study at age twelve. He studied at a music school, toured with flamenco dancers and, at age twenty-three, went to Spain. There, he accompanied dance classes of La Tati, Cintia, Paco Fernández, Ciro, Manuela Carrasco, Concha Vargas, and Manolo Marín, and studied guitar with David Serva, Guillermo Ríos, Juan Maya, and Niño Miguel. His description of studies with Niño Miguel can be found following these reviews. Apparently he plays many styles of guitar, and his large repertoire includes pieces by Paco de Lucía, Escudero and others.

"Olé, Flamenco" includes three original pieces. "Ecos Andaluces" [sic], rondeñas, has a fairly traditional slow part, nicely played, with a tremolo that moves from a Paco de Lucía melody to a the copla melody. It then becomes a bulería accompanied by dumbek. The idea is good, but it never really goes anywhere and the drum doesn't add much. The soleares is potentially good music, but is played so fast that it has little strength and rambles in a pattern of a few melodies, some rhythm, and a stop. Then off again for more of the same. Each time it stops, I find myself hoping for a slowdown and some profundity, but it just races off again. The bulería, inappropriately named "Calles Jerezanas", is mostly in A-minor, a very un-Jerezana choice of key. There is speed and melody, but the overall effect is very nervous and muddy.

In general, I find Hollowell's playing to be excellent when it is slow and expressive. His Reyes guitar comes through well, with enough string noise and snap to make it flamenco sounding. But speed ruins a lot of the music — not so much because the technique falls off (there is a little of that), but because the playing becomes light and ticky-tacky, the sound "classical" and muddy. A little slower, with more snap and expression in the fast passages, would create some very satisfactory flamenco guitar playing.

To order this record, send \$8.00 to:

David Hollowell  
P.O. Box 2435  
Austin, TX 78768

\*\*\*

## Part II: A Second Opinion

by Guillermo Salazar

It is a bit difficult to review a record by a flamenco guitarist who is not born and raised in Spain. To compare him to the top professionals in the field would be to throw him to the lions. David Hollowell, from Canada, has recorded this unpretentious solo guitar record. I was immediately impressed with the liner notes: no bragging and down to earth.

Of the ten selections, five are note-for-note renditions of Sabicas compositions, two are traditional, and three are his own compositions. Let's start to investigate this album by separating its strong and weak points.

In general, David shows these strong points on his debut album: a) lots of knowledge and variety, b) enthusiasm, pizzazz, and love for flamenco guitar, c) good musical ear, d) potential for creativity on a larger scale, e) good tone and flamenco sound, f) good flamenca thumb and rasgueado, and g) clean arpeggios.

On the other hand, my feeling is that David, a diamond in the rough, needs more seasoning before returning to the recording studio. He certainly has the makings of a fine flamenco soloist, but on this album he has the following shortcomings, in my opinion: a) failure to play within his limitations of technique, b) reciting as opposed to interpreting, plus e) occasional rushing.

Overall, I like David's album and would recommend it to any serious student of solo flamenco guitar who might be thinking about making a record. Probably, a record like this would not be released in Spain, since promising guitarists usually do not produce their own records. It is much more desirable to catch on with a record company and have them do the recording and subsequent promotion. But the non-Spanish flamenco guitarist would do well to promote himself and gain entrepreneurial skills. So, if the listener must use comparison in judging this or any album of a non-Spaniard, compare him to yourself instead of to Sabicas. How does the album sound when you compare it to some of your tapes? If you don't have any tapes, make some and compare them. The serious players know what I am talking about. It's the pseudo-sophisticated or the isolated "big fish in a small pond" that would use David Hollowell's album as a dart board!

David, who has lived in Spain and now resides in Austin, Texas, could take heart by listening to the albums of one of his teachers: Guillermo Ríos. Notice how Ríos improved by his second recording — not that the first one isn't good. Also, I'd like to welcome David Hollowell to the group of non-Spanish flamenco guitarists who have recorded albums or cassettes either on their own or commercially. Some of them: Guillermo Ríos, Dennis Koster, Gene St Louis, Peter Evans, Anita Sheer, Ronald Radford, Michael and Anthony Hauser, Guillermo Salazar, James Fawcett and Martin Walker, Philip John Lee, Chris Carnes, Ismael Barajas, Juan Martín, Gino D'Auri, Rodrigo, Ian Davies, Willie Champion (El Curro), Antonitas d'Havilla, Carlos Lomas, Gerardo Alcalá, David Serva (David Jones), Agustín de Mello, the "cantaora" Elena Marbella (Elaine Dames), and the dancer José Greco.

\*\*\*

## Part III: With Niño Miguel In Huelva

by David Hollowell

I arrived in Sevilla, May 1981, after hanging around the Madrid Bar, Moca, Amor de Dios Studios, and Peña scene for four months. I studied mostly with David Jones and he suggested that I should head south to see the flamenco festivals. I had heard of Manolo Marín from the "Madrid Three", meaning La Cintia, Charo and Concha, so I ended up at his old studio, where I stayed and played daily for the next seven months. At that time, a great Japanese guitarist named "Taketo" was number one accompanist, so I sat beside him learning to play for Manolo's dances.

That summer, Manolo was teaching general dance classes at a Peña in Huelva, where the legendary guitarist Niño Miguel was also teaching a general guitar class. Manolo invited Taketo and me to commute with him twice weekly so we could meet and study with Miguel. Although Manolo drove his new Renault like a lunatic, we knew that watching Niño Miguel would well be worth the risk.

After getting over my initial complete and total astonishment from watching Niño Miguel play up close, I was able to learn some

great musical ideas from him. I knew only fifteen words of Spanish then; Niño Miguel didn't seem to care about talking anyway, so we got along fine. I remember he taught me the incredible "Guajiras de Lucía" by Paco (on the Fantasia disc), which he would play even faster and cleaner than the original. I had a version of the jazz classic "My Favorite Things" which I played "por bulerías" and this excited Miguel quite a bit, so we had an exchange system where I would show him jazz tunes and Chuck Berry stuff and he would show me his material and Paco's pieces. Although I spent only maybe twenty hours with him, I think those days in Huelva meant more to me than studies with any other teacher. Even back in the Fall of 1981, Niño Miguel was already plagued by problems of incredible proportion and I've heard since that he no longer plays at all. His tonality and techniques opened many doors to the great young flamenco players of today, namely Raphael Riqueni, Niño Jero, and of course, Tomatito.

One can speculate as to why incredible talents like Niño Miguel never become commercial successes. There are many prerequisites involved in the music business, a few basic ones being: Having control of your personal life, having a keen business sense (or at least decent management) and of course, in this world, being able to speak English. I believe Niño Miguel's two albums were recorded in the mid-1970's, when Paco de Lucía was already a huge success. Perhaps Niño Miguel never had the chance to leave Spain and pursue a solo career. Maybe he didn't want to. As I said, Miguel didn't talk much, but from what I gathered hanging around that Peña in Huelva, his personal life was out of control, he had no business sense and was happy just to hang around Huelva. Even back in 1981 his two fine records, "Diferente" and "La Guitarra de Niño Miguel", could be found only in the "delete" bins at the Corte Inglis in Sevilla. They are two of my prized artifacts from Spain — next to a really choice "Seebies" T-shirt I got when I was playing Country Western music and Rock 'n Roll at the ROTA Navy Base near Puerto de Santa María for thirteen months back in 1983-1984.

For most of us who have studied with teachers in Spain, it's a rule that, just because they play great doesn't mean that they can teach. My advice to anybody who goes over there to learn solo material is to have as many tricks or falsetas down as possible before you go. These will enable you to sit around the dance studios and swap music with the locals. For example, I traded Chet Atkins' version of "Take Five" for Paco's zapateado and, last year, when I was in Madrid for five months, I was showing all sorts of players Eddie Van Halen's two hand hammer on-slur tricks in exchange for all sorts of great flamenco tricks. This may sound wierd, but guitar is guitar and all the young players over in Spain are experimenting with all sorts of tones and techniques. Any way that you can become accepted is worth trying. On my trips over there, I try to learn "anything by anybody," because I'm interested in solo guitar playing. I live in Austin, Texas, now where I can actively play Rockabilly and Country Western Bands, which I've always done, and I'm working on my career as a concert flamenco guitarist.

# FISL NEWS LETTER

MAY 1988 Number 1 Volume 1  
 Editor.....Morre Zastania  
 Special Columns.....Brook Serna,  
 Susela Zastania, David Morraño  
 Published monthly by the FLAMENCO  
 INFORMATION SERVICE LIBRARY, 404  
 West 46 St., New York, N.Y. 10036  
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**INTRODUC**  
 You have before you the first issue of a much-needed monthly publication which comes after a number of similar projects which have failed for one reason or another. The newsletter is a non-profit publication. A contribution of \$1.00 for the remainder of the year. (8 issues), is asked to help defray costs of mailing and printing.

The letter is another service offered to flamencos by the FLAMENCO INFORMATION SERVICE LIBRARY. The library and its services may be new to some readers so a general description is in order.

The idea for the library originated in 1962 when I came to New York to further my studies of the guitar and apply what I knew with other flamencos. After having much difficulty meeting people and finding conditions which were conducive to learning I realized the need for an organization which could provide opportunities for study, would not be prejudiced, and could furnish information at the least possible expense. In 1966 the F.I.S.L. was established to meet this need.

Last year the library sponsored America's first festival of Flamenco (tape available on request), which will be held annually. This year's will be in October - watch newsletter for exact date.

In conjunction with Carol Whitney and the directory committee

of San Diego the library worked to encourage flamencos in New York and other areas to participate in the directory which was published recently and has already proven to be very useful.

At the present time the library includes books, records, magazines, programs, pictures and music. Also available for study or duplication is a large collection of tapes - a separate tape for every rhythm to facilitate study. Future issues will carry a more detailed description of these and other services. Call or write for more information.

**CURRENT EVENTS**  
**NEW YORK:**  
 Maria Alba and company were at Brooklyn College on April 6. Company consisted of dancers Roberto Garbajena, Alonzo Cano, Wilizna Morales, Beatriz Torres, Alicia Lanza, and Roberto Laureano. Guitarist was Adonis Puente, singer Chinita de Triana, and pianist Raymond Seches. Program: verdiales, gaejira, Canquillo, seguidillas, per solea, (Colombian suite), granaina guitar solo, serranas, (Eric e Tres - de Fella), soleares, rumba, alegrías, bulerías, caracoles.

The Salan sisters, Rosario and Esperanza, who recently returned from South America will open up the new Chateau Madrid located in the Hotel Lexington at 43 St. and Lexington Ave. on Thursday, April 16. Company includes Juan Tapia, Salvador Rapolitano, Carolina and Emma Samal, Silvia Alvarado (wife of Domingo Alvarado), and Maria Araban. Guitarist is Leo Heredia, singer, Domingo Alvarado.

Presently at the Chateau, Dulcine River with Jesus Ramos and Elena Arceos with guitarist Emilio

cont...

## FISL NEWSLETTER Introduction by Paco Sevilla

The FISL Newsletter first appeared on the American flamenco scene in 1968. A group in New York, under the leadership of Morre Zastania, a guitarist, had organized The Flamenco Information Service Library for the purpose of collecting flamenco material, making it available to aficionados, and furthering flamenco in as many ways as possible. The newsletter was lovingly hand-assembled (I believe it was typeset and printed by hand -- there was no photocopy back then) and mailed out monthly at a ridiculously low price. What a thrill it was for aficionados to get something in the mail about flamenco. I can recall being extremely excited each time a new issue arrived and would read it over many times. In its third year it began to falter - inevitable when all the work is done by a few people -- and by 1971 came to an end. with the Zastanias going to Spain.

Over the years, Jaleo has published many of the fine articles from that newsletter, but I thought it would be fun to share some entire issues with today's aficionados, including all of the ads and letters to the editor. You may recognize many names -- people who are well-known now, but were just starting back then, or people who have now retired.

Here is the first issue that was published, along with one page in its original form.

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MAY 1968 NUMBER 1 VOLUME I

EDITOR: Morre Zatania

SPECIAL COLUMNS: Brook Zern, Estela Zatania, David Morenos  
Published monthly by the FLAMENCO INFORMATION LIBRARY  
404 West 48th St., New York, N.Y. 10036

## EDITORIAL

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## CURRENT EVENTS

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The Galan sisters, Rosario and Esperanza, who recently returned from South America will open up the new Chateau Madrid located in the Hotel Lexington at 48th St. and Lexington Ave. on Thursday, April 18. Company includes Juan Tapia, Salvador Napolitano, Carolina and Diana Ramil, Silvia Alvarado (wife of Domingo Alvarado), and Maria Arshan. Guitarist is Leo Heredia, singer, Domingo Alvarado.

Presently at the Chateau, Emilia Rivas with Jesus Ramos and Elena Areces with guitarists Emilio Prados and José Manuel Ortega. In the flamenco bar at the Chateau are flamenco singer Simon Serrano and guitarist Rafael Manzano.

Dancers Roberto Lorca and Rosamar are appearing at the Alameda Room of the Great Northern Hotel from April 9 to May 5 with

guitarist Morre Zatania in a predominately orchestra show.

Flamenco singer Paco Ortiz and guitarist Pedro Cortes appear nightly, (except Sunday), at the restaurant Meson El Cid.

Guitarist Juan José Cortes, (brother of Pedro Cortes), is playing nightly, (except Tuesday), at the Cafe Madrid on 14th St.

Guitarist-singer Roberto Gonzalez appearing semi-regularly at the Good Table restaurant.

Rafael de Cordoba and company are coming soon to the Latin Quarter.

There are rumors that a popular West Village coffee-house and meeting-place for flamencos will soon open a flamenco tablao where anyone would be invited to participate. Expected to be ready by mid-summer.

One of New York's foremost bata-makers, Luis Rodriguez, has left for Spain for an indefinite period to study and enjoy the flamenco.

Also in Spain this month are dancers Antonio Jimenez, Lucila Coral, and Rafael Santana.

Nina-Louise and company will appear at the Carnegie Recital Hall on May 8. Company will include dancer Luis Licaga, singer-dancer Antonio de Jesus, Vincente de Messina, and Roberto de los Reyes.

Guitarist Alberto Fiallo playing regularly at Frini Restaurant, 271 Amsterdam Ave.

Guitarist Roberto Aguilar is at the Jai Alai Restaurant, 82 Bank St. in the village.

At the Cafe Renaissance, 338 East 49th, guitarist Felipe Gayo.

The Rincon de España, 226 Thompson, features El Loco Luis, guitarist.

Starting April 28, Carlos Ibañez will appear Sundays at La Fonda del Sol with two dancers and guitarists Emilio Prado.

**PHILADELPHIA:** Super-colossal juerga in honor of Carol Whitney (Directory Committee of San Diego), who is moving east this month. To be held April 27 at the home of Mimi Bitting. Many New Yorkers expected to attend.

Nina-Louise and Company (see adjacent column for names), appearing at the Officer's Club of the Philadelphia Naval Base on Friday night, April 26.

[Philadelphia correspondent - M. Bitting]

**SAN DIEGO:** Guitarist Cristobal de Moron has left for Spain for an indefinite stay.

[San Diego correspondent - C. Whitney]

**SAN ANTONIO:** Luisa Triana and Company are performing regularly at the "Hemisfair."

At the Texas pavilion El Curro and his troupe perform daily, then hustle over to the River Theatre for the Fiesta Noche del Rio.

Paco Ruiz and his newly assembled group are at the Spanish Pavilion. [San Antonio correspondent - G. E. Buss]

**NEW JERSEY:** Maria Alba and Company (see page 1, column 2 for names), appeared last week at the Paper Mill Playhouse.

[The FISLetter needs correspondents in many cities. If you would like to help or know of someone, please write as soon as possible. Note: deadlines are on the fifteenth of every month.]

## RHYTHM OF THE MONTH

An informative monthly column which will explore, the many different styles of flamenco.

## SERRANAS

by E. Zatania

Serranas is a cante most aficionados have heard of, but few know anything about. To be sure, it is not the snuff juergas are made of. Yet serranas has a special quality and an unexplored potential which make it unique in the world of cante and therefore worthy of consideration.

The early origins of serranas are lost in the sierra of Ronda (or Cordoba, depending on which flamencologist you believe). The cante was originally sung *a palo seco* (without musical accompaniment) and in time acquired the compas of verdiales and later, of the siguiriyas which is the compas that is nearly always<sup>1</sup> used today.

According to Antonio Mairena and Ricardo Molina (*Mundos y Formas del Cante Flamenco*), "serranas was a popular song that had the good fortune to become flamencoized around the middle of the 19th century."

As its name implies, serranas is a song of the people that inhabit the mountains or *sierras*. The content of its verses nearly always deals with bandits, shepherds, or fugitives and rarely with that ever-popular flamenco subject -- love. This characteristic, combined with the fact that serranas lacks the gypsy words and corruptions of words found in most other cantes, is evidence of the fact that we are studying a cante which is much more Andalusian-influenced than gypsy.

The music of serranas is slow and solemn, traditionally played *por arriba* ('E' position), rather than *por medio* ('A' position), which is the traditional key of siguiriyas. Serranas is seldom sung by a woman - it is a masculine-sounding cante.

The literary structure is generally a seven-line copla, the 1st, 3rd, and 6th lines containing seven syllables each, and the remaining lines, five syllables each, making it a classic seguidilla<sup>2</sup>, not a siguiriyas.

Working from this seven line letra the singer adds many repeats which increase the gravity of the cante. The following popular copla:

*Por la Sierra Morena  
va una partia  
y al capitan le llaman  
José Maria.  
No sera preso  
mientras su jaca torda  
tenga pescuezo.*

might be sung as follows:

*Va una partia  
Va una partia  
Vas una partia  
por la sierra Morena  
por la Sierra Morena  
va una partia  
ay...  
va una partia*

*Va una partia  
y al capitan le llaman  
y al capitan le llaman  
José Maria.*

*No sera preso  
mientras su jaca torda  
tenga pescuezo  
mientras su jaca torda  
tenga pescuezo.*

Note that the above is divided into three sections. The first two sections may be thought of as the actual copla, and the third part as a sort of ending or *cambio* since musically it is different from the preceding parts. There is yet another piece which may or may not

be added. It is variously known as the *remate* the *macho*, the *cambio*, etc. However, the easiest way of referring to this piece is the "siguiriya" since that is exactly what it is. It is a copla with the unmistakable meter of siguiriya (the 12 syllable third line for instance), and may be sung "por siguiriya". Furthermore, the siguiriya is poetically unrelated to the copla of serranas which it follows. Unlike the ending used above ("no sera preso..."), it is not a continuation of the story line of the copla, and the same siguiriya can be used for many different coplas.

Here are two of the most popular siguiriyas used as endings to serranas. First, the siguiriya of Maria Borrico (1818-1880):

*Dice mi compañera  
que no la quiero.  
Cuando la miro, la miro a la cara  
y el sentido pierdo.*

and the siguiriya of Tomas El Nitri (1830-1890), based on that of his teacher, Diego El Fillo (1800-1860):

*Arbolito del campo  
riega el rocía  
como ya riega las piedras de tu calle  
con llanto mia.*

Note that the above are sung straight through without repeats or long waits. It is believed that the practice of ending serranas with siguiriya began with Silverio Franconetti (1825-1893).

One important characteristic of serranas that we have not discussed is the use of "ay" passages in the two main parts of the copla. (To see where these passages occur see the breakdown of the copla, page 3, column 2). In these parts the singer ascends a complete scale played on the guitar as follows: E, F, G, A, F, and then falls rapidly again back to the original E, all of which has a very dramatic effect. This peculiar characteristic, and the fact that the copla is divided into two main parts and ended with a dissimilar cante, show the strong similarities serranas has with the caña. Serranas is also closely related to polo and livianas, the latter of which is used by some singers to introduce the cante of serranas.

The first recognized master of serranas was Silverio Franconetti (1825-1893), who played an important part in the development and popularization of this cante. His tradition was faithfully carried on by Antonio Silva, "El Portugues", Fernando "El Herrero", (1880-1945), Antonio Rengel, (1900-1961), and today's Pepe el de la Matrona, (1887).

Antonio Ruiz Soler, (1916), was the first to dance serranas, but it must be noted, this was shortly after Vicente Escudero, (1895), made the initial break-through in 1940 by setting stops to the never-before danced siguiriyas.

Hispavox HH 1202 and HH 10-259, and Kristal KS 1137 among the many records containing excellent examples of serranas.

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## LA GUITARRA FLAMENCA

B. Zem

[A monthly column which will consider certain aspects of the flamenco guitar; the historical background, later developments, and the present scene among today's constructors in Spain.]

Since we're discussing the Flamenco Guitar, we can happily dispense with people like Zir'yab of Baghdad (who, in the story, perfected the Arabic oud, which evolved into the European lute), and

(1) According to Hipolito Rossy, ("Teoria del Cante Jondo"), there are guitarists who abandon the rhythm of siguiriya for verdiales at the beginning of the *macho* (ending), although personally I have never heard this done.

(2) *Seguidilla* is an old poetic folk style in which the lines contain five, six, or seven syllables each as opposed to the common eight syllable lines to be found in nearly all the other flamenco cantes. Other seguidillas are alegrías de Cordoba, certain other cantñas, sevillanas and livianas, from whom serranas often borrows words.

just state that guitars were little, shallow things with little, shallow sounds until well into the 1800's. This didn't really bother anybody, because the flamencos were sitting at home and singing everything unaccompanied anyway.

A Spanish carpenter from San Sebastian de Almeria, Antonio de Torres Jurado, (1817-1892), was the genius who virtually created the guitar. He saw that the sound was being transmitted to the sound-box inefficiently, that free vibration of the top was an impossibility, and that the sound was being extinguished in the box for lack of depth in which to resonate.

He sat down and perfected (possibly invented), modern fan bracing (generally seven struts) in order to transmit vibrations throughout the main resounding area of the top (the area behind the sound hole) so that it vibrated as a unit. He greatly enlarged the volume of the box, and somehow hit upon the great basic guitar outline which has never been significantly altered. He fixed the string length (at 650 millimeters), with equally perfect results. He intuited that the top of the guitar was the all-important sound-producing element, and even built a guitar with back and sides of papier-mache to prove that such an instrument could produce excellent sound. He learned to work with lighter woods that produced more sound, and he planed them down farther than had been thought possible. He improved varnishing methods. In other words, he just generally embarrassed all his predecessors.

But one contribution of Antonio Torres is often overlooked. According to Spain's present builders it was Torres who first attempted to distinguish the *flamenco guitar* from the *classical guitar*. His early efforts led to the present construction methods, whereby flamenco guitars are constructed of light cypress on back and sides for a brilliant (sharp, raspy, tinny, hard, etc.) sound while classical guitars employ heavy rosewood--and broader dimensions--to produce a mellow (rich, pure, deep, etc.) sound.

The Torres design advances came just in time, too. Flamenco had hit the boards as mass entertainment (the Cafe Cantante era was developing after the 1850's, along with Torres' guitars), and there was a market for a louder, finer accompanying instrument, especially one upon which a far-out technician could even dare to attempt an individual-note *falseta* between all the *rasgueado* chords.

While most of Torres' production ultimately went towards the classical guitar, he was the determining influence on the flamenco guitar as well, due primarily to the adaptation of Torres' methods by the great Manuel Ramirez.

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### BIOGRAPHY OF THE MONTH (JACINTO ALMADEN 1899-1968)

Jacinto Antolin Gallego was born in 1899 to a mining family and spent his early years in the sad, dark mines of Lurcajo, Romanillo, and Puerto Llano near the town of Almaden. These depressing surroundings eventually became the inspiration for Jacinto's moving interpretations of the "cantes de las minas" including taranto, taranta, cartagenera, and murciana.

Jacinto, who became affectionately known to flamencos as El Niño de Almaden, made his professional debut in 1918 in the Kursaal Magdalena with the help of a then well-known singer, Niño de Genil.

He went on to become one of the greatest interpreters of the Chacon school of cante including all the "cantes de levante" and other Andalusian-inspired flamenco.

He is probably best remembered for his numerous bands with Perico el del Lunar on the now-famous Westminster (hispavox) anthology (HH 1201-2-3) which was the first of its kind, made some ten years ago. On the anthology Jacinto displays his diverse knowledge of the cante singing caracoles, polo, and tientos as well as his specialties, granaina, media granaina, rondeña, malagueña,

and taranto.

Jacinto's voice had a soft, haunting quality with moments of roughness that gave his cante great beauty.

Niño de Almaden was a scholar of flamenco, intensely interested in preservation of the "cante puro", and took part in many cultural programs and festivals.

For many years Jacinto devoted himself to the art and his untimely death in a car accident last January was a great loss to the world of flamenco.

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### NEW BOOKS AND RECORDS

#### BOOKS:

Slone, Irving. Classic Guitar Construction. E.P. Dutton and Company, New York, 1966. Complete step-by-step instructions for the building of classical and flamenco guitars. Many diagrams and photographs. Ninety-five pages. In English.

Hecht, Paul. The Wind Cried. The Dial Press, New York, 1968. Factual account of the author's experiences in Spain, particularly Málaga, studying guitar and cante accompaniment. Contains letras to 100 coplas with translations, a glossary of flamenco terms, bibliography and discography. One hundred eighty-six pages. In English.

#### RECORDS:

Flamenco! Lucero Tena. Hispavox HH 10-339 (LP). Lucero Tena - dancing & palillos, Victor Monje "Serranito" - guitar. Contains bulerías, guajiras, caña, zapateado, garrotín, colombiana, romeras, tangos, sevillanas, siguiriyas.

Enrique Morente, Cante Flamenco. Hispavox HH 16-632 (45 rpm). Enrique Morente - cantaor, Felix de Utrera - guitarist. Contains martinete, malagueña, solea, cantes de Frasquito Hierba-bucna.

In Memoriam Jacinto Almaden. Hispavox HH18-662 (45rpm). Niño de Almaden - cantaor, Perico el del Lunar - guitarist. Contains rondeñas, granaina y media granaina, polo, caracoles de Chacon. Originally recorded on Hispavox anthology HH 1201-2-3.

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# GAZPACHO DE GUILLERMO

## FLAMENCO CONFUSION

After visiting a few places in Cataluña, a friend of mine commented that the people there were the closest thing he has ever seen to Americans. "The Catalans are the 'americanos' of Spain", he emphatically declared. That got me to thinking about a few things: What place do Americans have in flamenco, if any at all? Wouldn't most American flamencos be much more comfortable studying dance and guitar in a place like Barcelona, Valencia, or even Torremolinos? Most Americans seem to separate themselves from the gypsies or the so-called real flamenco, be it gypsy or andaluz. In their psyches there is a feeling that theirs is not the true or real item, and of course the gypsies seem to encourage this. Some Spaniards even refer to us American flamencos as "los flamenquillos", a term that shows both contempt and affection; contempt since the "flamenquillos" may compete for contracts, and affection since the "flamenquillos" are the concert goers, record buyers, students, and friends of the Spanish flamencos.

Obviously flamenco has enriched the life of the ordinary "flamenquillo". Conversely, the "flamenquillo" has affected, if not enriched the life of the flamencos both of Spain and transplanted Spaniards. Let's use the word "affected" instead of "enriched", since many Americans to into flamenco as a rejection of their own way of life.

So, what are the consequences of this American involvement and marriage with flamenco? It has got to show up somehow in the thinking of the Spaniards or somewhere in the flamenco world at large. Here is a list of things that the American and the Spanish flamenco seem to have in common. Let's remember that the American psyche is an eclectic blend of ancient cultures with modern philosophies and technology. The American generally feels that he personally has come up with all this, and is living his life in the manner that he has chosen:

### 1) The Bible

a) Jewish sacred texts: among the many examples that could be cited, one stands out: David and Goliath! A good example of this is the case of Diego del Gastor. Diego, while not a guitarist in the forefront of flamenco, was cheered on and pushed into the David roll by his American friend, Donn Pohren. Goliath, it seems, was the concert flamenco guitarist in general, who at the time was enjoying so much popularity in the United States.

b) The New Testament: the suffering and crucifixion of Christ. Flamenco has much in common with America here: America (USA) was populated by many European types who were fleeing oppression: The Irish, the Italian, the Eastern Europeans, etc. Even the blacks were persecuted here and came up with their own art form, which is often compared with flamenco — the blues. Even the Jews in America were and are still discriminated against. In what better place could flamenco thrive outside of Spain than the United States of America, where everyone still has a soft spot in his heart for anyone resembling a Christ figure? The gypsy experience was not unlike that of their American counterparts.

### 2) Hindu Karma

a) This is much more difficult to see! Karma more or less could be defined as a force generated by a person's actions to perpetuate transmigration and have certain consequences on one's next life.

The Americans and the gypsies share a kind of "fast food Karma". They both seem to feel that "what goes around comes around", but has repercussions in this life. Some even go so far as to dance flamenco with a knife! Many gypsies carry knives, and many Americans carry guns in their automobiles or on their person. Let me assure you that these apparently diverse peoples are in no way incompatible with one another. Immediacy is the rule! Don't tell me that a gypsy has never ever gone into a McDonald's fast food restaurant. I don't believe you. "Microwave karma" gives immediate results, hence the knife symbolism.

### 3) Buddhism:

a) This philosophy seems to have crept into the psyche of the American and Spanish flamencos also. It also has the concept of karma since it was more or less an outgrowth of Hinduism; so the "fast food" or "microwave" type of karma would be the first connection. It seems that flamencos would never need a "mantra" with all of those repetitive rhythms, though. The eastern wisdom of "be here now" or "live in the present" has been slightly changed by the gypsies and pleasure seeking American into: "live for the moment."

### 4) Hollywood

a) American movies are extremely popular in Spain. If the people enjoy the same movies, it stands to reason that they must have much in common either before the movie, or as a result of what values are diffused by the movie.

The truth is that Spain and flamenco are becoming much more Americanized, than America is becoming flamencoized. The large pool of things that are held in common will make it easier for the rest of the American culture to be swallowed up by the Spanish, if that is what they want. Already there is Visa, Bank Americard, MasterCard, McDonalds, Pizza Hut, Burger King, American Express, Wendy's, Coca Cola, Pepsi Cola, plus all the American films playing, and the constant barrage of American and British rock 'n roll on the many FM stations twenty-four hours a day. There are live appearances by American artists all over Spain, including Andalucia, spreading their music and American T-shirts all over. There are young Spanish boys and girls walking down the streets while lip-synching the words to American and British songs. Oh, yes, and I haven't even mentioned what is on television! And don't forget the summertime wave of American tourists, and last but not least the "flamenquillos" who go to Spain to learn and study flamenco, and who also stick out like a sore thumb to the older Spaniards, but are indistinguishable from many of the young Americanized Spaniards. Now how can it surprise anyone that flamenco is changing? Flamenco is a part of Spain's whole movement of change, so like it or not, it will move along too.

If "El Cabrero" can mention Ronald Reagan in one of his cantes, then what is next? Perhaps Abraham Lincoln, George Washington, the Spanish American War, Thomas Jefferson, Davy Crockett, apple pie and Cheverolet? Might as well toss in the Easter Bunny and Santa Claus!

—Guillermo Salazar



# MORCA

## ...sobre el baile

### DANCE AND YOUR DIET

Last spring, while visiting Spain, we noticed the usual invasion of McDonald's, Wendy's, Burger Kings, and other fast food places. We had an interesting surprise while we were in Sevilla, "the cradle of Flamenco." We found a "health food restaurant." This restaurant, located in the heart of the city, featured veggy salads, health soups, carrot cake and fresh fruit juices. This was very interesting in the country of delicious tapas soaked in olive oil, strong coffee, lots of fried food, potras, churros, and a large diet of wine and cigarettes. While I have indulged myself with years of smoking (I quit in 1971), plenty of wine (a bit with dinner nowadays) and lots of years of eating tapas and delicious Spanish food (fried and otherwise), I have, in the last 15 years, developed a great respect for taking care of my body, especially my dancer's body.

It seems that young people with young bodies have great resilience with regard to all kinds of food abuse, sleep abuse and many forms of dissipation. One sees many young dancers, ballet, flamenco, jazz, modern, you name it, barely out of grade school, living on cigarettes, diet cokes and, in Spain, cafe solo, wine and sweet rolls. Not that many do not eat well, but it is a common sight to see young dancers working their bodies and not being too concerned about what they eat.

I will not get into drugs in this article, but suffice to say that dancing well and taking dance as a serious art is not compatible with drugs. Drugs are anti-dance, anti-life.

Bodies change over the years and, just about the time a dancer has studied to a point of arriving at a mature performing artist, his or her body is changing. The body becomes less resilient to abuse and the metabolism begins to cry out for reform. This age of change is different for each individual, but let us say late 20's through the 40's to start. I remember that I could eat anything, including thick milk shakes, lots of beef, pastries, and all types of fattening foods and easily keep my waistline and my weight in check. When I was around 28 years old, things started to change a bit. I noticed that I had to "work" at keeping trim and work at keeping my weight where I wanted it to be. I feel that a dancer, a flamenco dancer owes it to himself or herself and the audience, if the dancer is a performing artist, to have an aesthetically expressive body. I know that there are many fine, heavy or thin dancers of fine artistry and many have different shapes and sizes, so I am not only talking just shape, but am talking about a healthy body as well as a body that is trim, with a flamenco line. Flamenco, like other dance forms, is expressing moving sculpture as well as the feelings and emotions and artistry of the dancer. A body should express the art, feeling, the craft and technique, along with an emotional outlet that is true. It showed a huff-puff out of shape body.

When one starts to take care of the body, of the self, your body usually will tell you what is good for it, if only you listen. Discipline can surely play a part in this. Sometimes when your body and mind say, "you have smoked enough", it takes will power to stop, not just a weak desire from an uncomfortable body, but a real desire for self improvement. It may not be easy to change your eating habits for the better, but that is when your priorities come in to play. The excitement of a three-day juerga, with jerez and other booze flowing on and on and the room full of smoke, may be a special; occasion that brings out the best in flamenco, but

somewhere along the line the body rebels. (I know from these juergas.) Somewhere along the line the dancer's body rebels, which in reality is saying, "a bit of moderation please, if I am to function as a healthy dancer's body, able to perform the way that you want, with its full potential".

I cannot say exactly what to eat or to set a special diet here, because this article is not to give absolutes, as I have stated in other articles, but it is to give positive thoughts to stimulate positive thoughts and action in regards to eating properly for you. I am going on fifty-three years of age and I love to dance and I know that I want to squeeze out as much time from a healthy body as I can, so that I may continue to experience this deep love of dance. I want to dance without being ashamed of a body that does not respond, a body that has given up hope of being in a dancer's shape. Sometimes we think that exercise and dancing is enough to stay in shape, but your diet also plays a key role in your shape. A good diet should include the basic balance of fruits and vegetables, minimum of red meats, a good balance of grains and pasta-type foods, lots of water, along with a balanced variety of good common sense. This start of these priorities will help maintain a body and mind that dance better.

It is a good idea to get a good book on nutrition. Some myths that need to change are that a big juicy steak gives a lot of power and is healthy and gives strength and energy. Actually a good dish of pasta gives more dance energy than a big beef steak. The key is a "balanced" diet for your needs, a diet of moderation that has all of the essentials of, protein, fats, carbohydrates, vitamins, minerals, etc. Listen to your body, your dancer's body and remember, "zippers do not lie". Adapt your body to the clothes that you want to wear, to the size that you want to be. Do not start letting out pants and dresses when you gain a few inches or a few pounds. Sculpt your body, your dancer's body with a good diet that fits your body, good thoughts of beautiful dance, and continued inspiration to improve your self, your art, your flamenco.

Do not think it un-flamenco if you do not drink or smoke. It is only a bad cliché that says it is more flamenco to do these things. On the other side, you also do not have to go to a so-called health store to be healthy. I started to listen to my body and, for me personally, it said to start the morning off with some type of fruit or fruit juice, something with grain, whether bread, rolls, cereals and fresh brewed coffee, of which I am doing more de-caf at this time. I have cut my coffee back to a few cups a day and feel better for it. I lunch simply here in the United States, soups, salads, maybe a healthy sandwich. This way, I can work out in the afternoon without feeling sluggish. I dinner on good cooked food, usually baked or broiled something. My body says, "not too much". I like a little wine with dinner, but not too much, as it makes me feel sluggish, sleepy and a bit ill, and that is fine, as it keeps me in control. I like a bit of sweets, who doesn't. As I said, listen to your inner voice that speaks bodily truth. Sometimes our inner voice hypnotizes us and says, "it's alright to over-eat and dissipate." This happens to all of us, but the key to extending our dance life is in interpreting when our inner voice is true or just fooling us for our own indulgence.

Even though I am writing with thoughts of a dancer in mind, everyone, of course, can benefit from a proper diet and proper eating habits. Whether casual dancer or serious dancer or anyone who wants to be in tune with his body, a balanced diet is essential for all of the right reasons. If you are going to give a solo concert for example, it is like training for the olympics and you have to be critical of your eating habits.. The thought of a solo concert is the intensity that I personally like to think about in regards to keeping myself in shape. This may seem a bit dramatic, but then the dancers body is always ready for self-improvement and that means better flamenco. There will be people who rationalize this article, citing many cases of great artists of many shapes and sizes who dissipate,

drink and smoke all of their lives. I have no argument with people who live their lives any way they want to, and there are many people who live to be one hundred, smoking and drinking and eating whatever and say they were never sick a day in their lives. That is all great. I just say that we have one body and, the better we take care of it, the better we feel to dance the best that we can. Some people are born with the genes that enable them to do anything and they feel good. Heredity does play a strong role in our lives and that includes our eating habits. If you give an Eskimo a large tossed green salad, he may not digest it as well as he does his high fat diet of blubber and animal fats. A person from a warm climate would have trouble digesting a side of whale blubber.

The key is in your personal dancer's body and, just as you get to know what is good to eat, to nourish it, so that you can be who you want to be, with the food that will not only make for a healthy body to live in, but a happy and joyous feeling in mind and spirit. To become the dance, it takes a complete you. Listen, feel, be at one with your mind and body so that you can dance a joyous dance of life and be in compás, be in tune with your highest potential as a true art expression.

Think of food as not only for the body but for the soul, a healthy body and soul that expresses your true flamenco self. This "soul food" is really the attitude towards your body that is a respect for your total self. Becoming the dance means becoming at one with the self, and so the entire diet for you is one that helps you find your total dance self. In this day of fast food, fast computers, and fast everything, it is a challenge to have the patience to get to know yourself, for your body really does not know what it eats, but it knows what it likes and slowly your body reflects the total intake of body food and soul food.

One of my favorite sayings is, "he or she that hesitates, waited too long"; using this saying and using it as a bit of a push, lets start that sculpting of our dancer's body, our dancer's spirit, and feel the joy of finding the you that reflects your dance, your inner dance, your becoming you in the dance. Let's go for the total diet of a healthy body, mind and spirit so that we will have a lasting healthy compás all of our lives. Let our flamenco vibrate out of this total new being, the flamenco you.

--Teo Morca

**'GYPSY GENIUS'**  
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R\*R\*R\*R\*R\*R\*R\*R\*R\*R\*R\*R\*R\*R\*R\*R\*R\*R\*R

## RYSS REPORT

### NEW YORK

The end of May should be busy with flamenco dates here: Manolete will concertize at the Casa de España from May 27 to May 29; at the same venue the 1986 "Cumbre Flamenca" presentation can be seen in video.

Other big news is a program in honor of the fiftieth anniversary of Argentinita's death -- May 21st at the Museum of Natural History in New York. Matteo will present his orchestra of castanets in a diversified program. Jerane Michel (teacher's listing) will play the "Playera, Spanish Dance #5" of Granados as recorded by Argentina in her honour.

### MAY

May 27th was the night of New York flamenco -- Manolete at the Casa de España -- the Casa seldom mentions flamenco but this was a special guest...all packed to capacity, no standing room...Ramón "El Portugués", cantaor from Badajoz, muy moderno, a little like Camarón, maybe Pepe de Lucía...and the inventive gypsy guitar of Felipe Maya; María José Velasco of Madrid completed the cuadro. Such a tremendous technician this Manolete...originally from Granada, cousin of Mario Maya, brother of guitarist Marote and friend of El Güito, but never had partnered the famed Pilar López.

Manolete and Felipe did a farruca, modern, very gypsy with none of the interpretive melancholy or longing of the northern Spaniards working in the South -- abrupt and dramatic; later Manolete danced the cantiñas to the coplas of El Portugués and the modern flamenco guitar. "Manolete!", "Felipe!" the public was shouting in approval of Felipe's falsetas.

María Velasco did two well coordinated dances, an alegrías, siguiriyas, before intermission we had a bulerías and El Portugués sang por tangos with the guitar. The only possible comment I heard from the public was the lack of facial expressions of the dancers.

After the show, I had the pleasure to present to Manolete a copy of *Jaleo* (Summer 1986) which had featured him on the cover.

### JUNE

It was June 14th -- Flamenco time again; the venue Rojas-Lombardi's "The Ballroom" on West 28th Street. --"Flamenco in Concert" with the participation of the two great dance artists María Alba and Victorio Korjhan. This was to prove that, after "Cumbre Flamenca," after Farruco, El Chocolate, Fernanda, the Arnadores and Habichuelas, we were capable of yielding superb flamenco. There was no soleares, but there was a dazzling alegrías, by María, with the full voice of El Malagueño Paco Ortiz. There was the spice of beautiful tangos de Málaga for the superb dancing of best dressed dancer Victorio in his farruca and bulerías.

They were not all New Yorkers. Ex-Chicago, ex-Pilar Rioja, popular tocaor Arturo Martínez, in combination with the extraordinary (ex-Granada) tocaor José Chuales, the outpost guitarist at Restaurante Don Quijote from "Toronto de la Frontera"...Chuales who played for La Tati, Farruco, and others there. These two guitarists combined as has seldom been heard in this city...The Californian cantaora La Conja, now very active locally, singing mainly for Victorio's baile and his dapper feet. Add to all this, the Cabaret, what an ideal place for a flamenco venue!

I suppose we should start at the beginning and turn the clock back fifty years...Madrid 1936...creation of Victorio, as he portrays the soldier "Paco" returning from the battlefields, tired, disillusioned; in full spoken dialogue he stresses his main three desires "El vino, el amor y el arte"; - "Paco" dances a farruca, but



## Book Reviews

### The Re-release of The Flamenco Guitar

by Paco Sevilla

What an unexpected thrill it was for me to discover that The Flamenco Guitar, by David George, has been made available again. The book was just published in 1971, and found its way into many public libraries, but like all flamenco books, soon disappeared from the market. Apparently a large quantity of books was discovered lying uncirculated in a warehouse in Spain and can now be purchased from the mail order company, The Bold Strummer

The Flamenco Guitar is made up basically of three interviews, done by the author, with the guitar builder Manuel Reyes of Córdoba, Diego del Gastor, and a gypsy, El Taranto, at the Feria de Sevilla. There is also a fine collection of photographs. Then there is a lengthy series of appendices, containing information of the type found in Donn Pohren's books. This book is one of the few gems of flamenco written in English (surprisingly, there are even fewer of this nature in Spanish), but I would rate it behind The Flamencos of Cádiz Bay, by Gerald Howson, Pohren's three books, The Wind Cried, by Paul Hecht, and El Arte del Baile Falmenco, by Alfonso Puig Clararunt.

Let me get my negative comments out of the way first. The book is small and thin, with less than ninety pages of text, plus an additional thirty pages of explanation notes and appendices. The pages are heavy, almost cardboard, in an attempt to creat bulk. Two features of the author's style are very distracting, and make him come off sounding very pompous. First he is a terrible translator, with often comical results. For example, he has Diego del Gastor saying that Manuel Torre came into the room with his face all "decomposed". What a gory sight that must have been! Obviously, the Spanish word was "descompuesta", meaning disheveled, upset, or perhaps, uncomposed. In another instance, Diego says that Joaquín de Paula "should be in glory now." The phrase was obviously, "ahora estará en la gloria," which means, "he must be in heaven now." Secondly, it appears that these interviews were not recorded, but were recreated from memory, because the author had Manuel Reyes and, especially, El Taranto, speaking in a manner that is very hard to believe. El Taranto sounds like Socrates teaching his students.

Ignoring all of the above, I must now conclude that if you enjoy flamenco, you owe it to yourself to read this book. The insight into the flamenco mentality are very worthwhile. Manuel Reyes talks about how it feels to build guitars and what he thinks of those who buy them. Diego speaks of the old days, of his youth, and of how he feels about all those who come to learn from him. El Taranto doesn't say a lot, but makes some interesting points, and the accompanying information about the gypsy side of the Feria de Sevilla is of interest. The pictures are great and there are many tidbits of information in the appendices. The Flamenco Guitar can be obtained from: The Bold Strummer, 1 Webb Road, Westport CT, 06880. The price is \$18.95, plus \$2.50 for mailing costs.

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### New Book

Guillermo Salazar sends us news of a new book you might want to look for in Spain. La Guitarra, Estudios y Aportaciones al Arte Flamenco [The Guitar, Studies and Contributions to the Art of Flamenco] was written by the Granadan guitarist, Manuel Cano Tamayo [better known as Manuel Cano], about whom it has been said: He is "the most flamenco of all classical guitarists and the most classical of all flamencos."

Apparently, it is a book of guitar studies, but is filled with valuable information and photos dealing with all aspects of

flamenco. Considering how long Manuel Cano has been around flamenco, we can expect this book to be of great interest. Unfortunately, we have no further information about it at the present time.

## Press Releases

### JOSE MOLINA

José Molina is one of the world's most acclaimed Spanish dancers. Born in Madrid, he started dancing at the age of three. He began formal studies at the age of nine as a student of Clásico Español with Pilar Monterde. After a year of training he took up the study of flamenco as well as classical. For the next four years he proceeded to attend daily classes of intensive studies in flamenco and classical simultaneously.

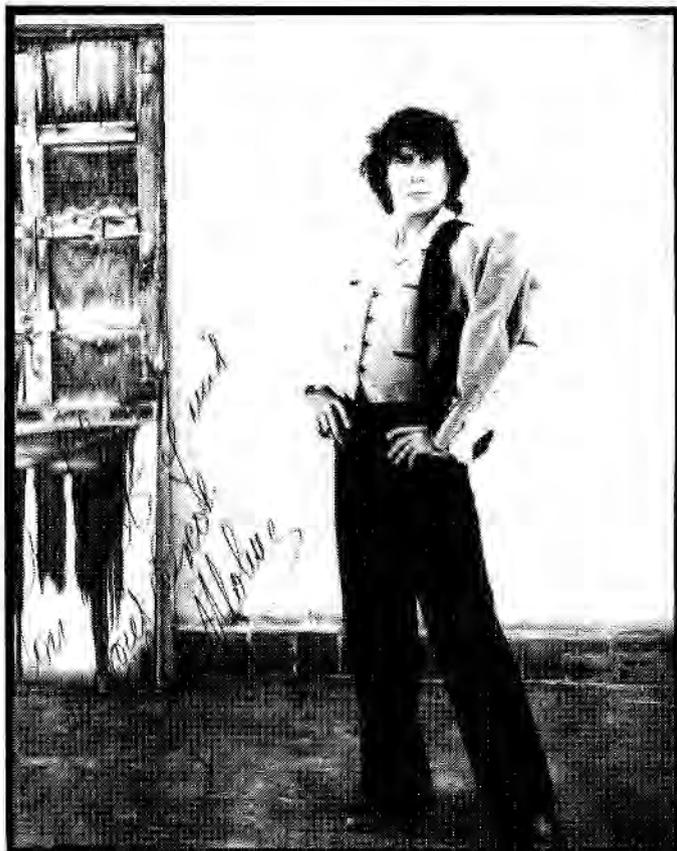
At the age of fourteen, Mr. Molina auditioned for the role of second dancer in the company of the famed "Soledad Miralles" and was hired. He performed throughout Spain the following year and then became first dancer of "Brisas de España." In his seventeenth year he began a tour of the major cities of Europe. Still in his teens, Mr. Molina arrived in the United States and shortly thereafter made his television debut on the "Steve Allen Show" (the current "Tonight Show") where he was noticed by José Greco. Greco invited the young Molina to join his company as. He remained with Greco for five years.

José Molina Bailes Españoles made its U.S. debut at the Trinity Theatre in Washington, D.C. on May 8, 1962. Since then the company has become an acknowledged entity in the dance world and has attracted legion fans not ordinarily cognoscenti of the dance.

In annual tours across North America, José Molina Bailes



José Molina



José Molina

Españoles has appeared in 49 states and over 400 cities, from Carnegie Hall to California. They have traveled coast to coast in Canada and have extended their tours to include Europe.

Molina is familiar to millions of television viewers due to his frequent appearances on such shows as the "Tonight Show," the "Merv Griffin Show" and public television's "Boston Pops". His extensive media popularity has won countless devotees to the art of Spanish dance and attracted a continually expanding audience for his regular concert appearances.

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The following are reviews of José Molina's company]

### José Molina Troupe

[from: The New York Times, March 11, 1985]

by Jennifer Dunning

José Molina puts on a good show. That was evident from the first moments of his performance with the José Molina Bailes Españoles on Saturday at Carnegie Hall, when he and his three dancers dressed in costumes the colors of anemones, moved like bright ghosts onto a dimly lighted, mysterious stage and began to dance. A fusillade of well-articulated heel and toe beats in Mr. Molina's Tangos de Málaga solo -- choreographed by Tomás de Madrid and performed in the closing Cuadro Flamenco suite -- suggested the dancer was capable of more than stage magic.

In dance terms, the high point of the exuberantly received program was two charming classical Spanish dances choreographed by Mariano Parra and performed by Ester Suárez, Clara Mora and Aurora Reyes with just the right delicate buoyancy and attention to detail. They looked at times as if they were jumping off the pages of a book of nineteenth century ballet lithographs. Mr. Molina's smile was less incandescent than usual, and if his hips became any more active his upper torso, already tilting improbably back, would entirely lose the invigorated arch that helps to make flamenco so

exciting. The company was completed by Pepe Cádiz, the singer, and Gerardo Alcaoa and Basilio Jorges, whose guitar playing was stolid.

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### Spanish Dancers Superb

[from: The Calgary Sun, April 28, 1986]

by Stephani Keer

This is no time to mince words. The José Molina Bailes Españoles at the Centre last night was superb.

Surely, the four dancers must be the most beautiful and most flexible troupe to grace a Calgary stage in recent memory -- to say nothing of the most exuberant.

All four, as well as guitarists Miguel Ochoa and José Maria Moreno, and flamenco singer La Conja, excelled.

The three women in Molina's company -- Ester Suarez, Susana Aranda and Carla Ochoa -- never lost the elegance that is so innately a part of Spanish dance, although they were able to vary the mood. Suarez, in particular, in Bolero superimposed a twinkling ease on the rigorous ballet-derived dance. All three were charming and frothy in Seguidillas and, with Molina in the traditional Serranas, Aranda and Ochoa were moodily aloof during the first part, passionate and sensual as the dance accelerated.

But, make no mistake about it, the evening was Molina's from beginning to end. He showed the almost magical talent that made him a professional dancer by the time he was 14, and most of the dances were clearly carefully selected to showcase his impeccable and intricate footwork.

His sharp heel-and-toe beats made a music of their own, and blended with the flamenco guitars and claps of La Conja until they were inseparable.

All he had to do was walk onto the stage to deliver a feeling of supercharged energy and excitement.

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### José Molina Bailes Españoles

[from: Backstage, April 5, 1985]

by Jennie Schulman

There had been a dearth of Spanish Dance on the New York scene. Then suddenly, in rapid succession, there came the Maria Benitez Company and Ballet Antonio Gades. The latter company recently appeared in Cammen at the City Center.

José Molina, who has not been seen here for about seven years, brought his company into Carnegie Hall for a one-night stand recently. Since the company has a large following, not alone among the Spanish population, but also among aficionados of Spanish dance generally, their one appearance was sufficient to turn the cool gold and white interior of the hall into a blazing inferno.

There was only four dancers involved -- Molina, Aurora Reyes, Clara Mora and Ester Suarez, accompanied by flamenco singer Pepe de Cadiz, and guitarists Gerardo Alcala and Basilio Jorges. Not a large company but they manage to fill the immense Carnegie Hall with their abundant warmth.

If you have seen the Benitez and Gades companies as well as the unique soloist Pilar Rioja, you may be surprised when you realize that José Molina's group preserves the traditional forms. The others have been exploring new forms within the framework of Iberian rhythms. But flamenco, classical and folkloric dance are what suit the Molina company. Since they perform the familiar dances with polish, flair and flamour, there can be no complaint from this onlooker.

Rest assured that if anyone had voiced any oppositions they probably would have been relegated to ten nights in a barred hacienda by the enthusiastic crowd.

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## LUIS MONTERO

Like most native-born Spanish dancers who leave their homeland seeking more substantial opportunities abroad, the tall, amicable Luis Montero diligently pursued his ambition to make his career in the United States ever since he started to perform professionally.

Born in Granada, Luis first indicated his affinity for dance at the age of six by imitating the steps he saw danced by a friend. When Luis was twelve, he discerned that a neighbor was taking dancing lessons. He asked his parents for permission to accompany her, but they opposed the idea. Using his own meager savings, he began taking classes secretly. Encouraged by his teacher, Rafael de la Cruz, Luis persuaded his mother to observe a class. Impressed, she, in turn, influenced her husband, who agreed to allow Luis to continue his classes. This meant attending school during the day, taking dance classes in the late afternoon, and working as a bellboy in the evening—a rigid curriculum Luis determinedly adhered to for three years.

At fifteen he auditioned for the company of Mariemma, was accepted as the youngest member of the corps, and within two years, just prior to a three-month tour of Israel, was promoted to soloist. Luis is grateful for the assistance given him by Mariemma and by Hector Zaraspe, who was then ballet master of the company. Whenever he found a few extra pesetas in his pocket, he attended classes with celebrated teachers La Quica and Pericet. He next joined Pilar Lopez' company, where he had the chance to partner the renowned señorita on occasion, and to create his first choreography, a Basque pas de deux, which he danced with Nana Lorca.

Engaged by José Greco, Luis was about to achieve his ambition to dance in America. However, before leaving, he further extended his knowledge of Spanish regional dance at a choreographic center. It was in the Greco company that Luis first met José Molina, who was to figure prominently in his future.

While on a tour of South America, Luis received an offer from Molina, who was then in the throes of organizing his own company. Would Luis like to join the new company to dance and assist with the choreography? He immediately accepted the offer and his fate and fortune were entwined with the increasingly successful Molina company on and off for the next ten years. In addition, Luis spent one summer in a musical revue "Mardi Gras" at Jones Beach and six months in the national company of "Man of la Mancha", performing the demanding "horse" solo and the "rape" dance, choreographed by Jack Cole. For three summers, Luis taught Spanish dance at Albertine Maxwell's Summer Dance Workshop in Bar Harbor, Maine. He has also choreographed works for the Nashville Ballet. His "Bolero" was performed at the seventeenth Southeastern Regional Ballet Festival held in Atlanta. Two seasons later, during a sabbatical from the Molina company, Luis was invited by Maria Rosa to join her company as her first dancer, for a season at the Zarzuela Theatre in Madrid. This was Luis' debut as a first dancer in Madrid, and he received unanimously good notices. Luis continued with Maria Rosa and travelled with the company for a two month tour of the Soviet Union.

The following season Luis returned to New York and joined a second national touring company of "Man of la Mancha". Through Luis' involvement in the staging of this production, the technical aspect of the theatre began to capture his interest, an interest that he would later develop. From San Bernardino, Luis returned to Nashville to create choreography for the Nashville Ballet: Ravel's "Alborada del Grazioso" and Rodrigo's "Concierto de Aranjuez".

Luis returned to his position with José Molina's company to perform on tour and to create some of the company's new choreography. The following season there came another invitation from Maria Rosa to join her company again for an extended tour of Japan and a return tour of Russia. After the tours with Maria Rosa,



Luis Montero

Luis returned to New York where he joined a production company as a stage manager and toured extensively with productions of "The Wiz", "They're Playing Our Song", "Sweeney Todd", and Bob Fosse's "Dancin'". While on tour with "Dancin'" in Japan, Luis taught at Esperanza Katori, a school of Spanish dance in Tokyo. He was also a guest teacher at Keiko Yamada, a Spanish dance company and school also located in Tokyo. He also created the choreography for Keiko Yamada's new productions of Pablo Luna's "Benamor" and Gimenez' "Balle de Luis Alonso".

Luis returned to New York to join the staff of Ballet Hispanico where he taught classical and flamenco Spanish dancing and created the choreography to Chabrier's "España" for the company's repertoire.

Recently Luis has been performing with the New York City Opera company as Principal Solo Dancer in two of their productions: "Carmen" and "La Traviata", both directed by Frank Corsaro and choreographed by Rosario Galán. He has also choreographed "La Traviata", "Carmen", "The Masked Ball", "Don Giovanni" and "Samson ad Delilah" for the National Grand Opera Company and "La Traviata" for Opera Ebony in Philadelphia.

Luis teaches and choreographs all aspects of Spanish dance privately in New York City.

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## MATTEO ETHNIC AMERICAN DANCE THEATER

The names of Carola Goya and Matteo are synonymous with ethnic dance. They have performed around the world for over thirty years and have been on the faculties of numerous colleges and universities. The School of Performing Arts, and Jacob's Pillow.

Matteo is a recognized dance ethnologist, performer, choreographer, and lecturer. He is the author of two books and numerous articles for encyclopedias and periodicals. Recently, he achieved the distinction of being included in the forthcoming eleventh edition of the "International Who's Who of Music," Cambridge, England.

Critic Walter Terry declared that "It was Carola Goya, American-born but a Spanish dance star, who led the way in shaping the dances of Spain into concert form for the American public. Starting in the 1930's, she preceeded both La Argentina and Argentinita in building an American following for Spanish dance recitals...Miss Goya, whose playing of castanets is almost legendary, has elevated the role of castanets from merely accompanying the Spanish dancer to being played as a center of attraction. She has played the castanets as a solo instrument with symphony orchestras, and her selections have included not only music of the Spanish dance but symphonic classics."

Together, they have played at the Ford Auditorium in Detroit, Carnegie, Town, and Alice Tully Halls in New York City, and in theaters and concert halls in many countries. In view of their long-term devotion to ethnic dance, it is no wonder that Carola Goya and Matteo established The Foundation for Ethnic Dance, Inc., a research and referral center and the only school for castanet playing in the United States.

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### All About Castanets -Review-

[from: The New York Times, May 24, 1987]

By Jennifer Dunning

The history and musical range of the castanet may not sound like the most exciting of subjects. But the Matteo Ethno American

Dance Theater's "Castanets in Concert," presented on Thursday at the American Museum of Natural History, offered an informative and highly entertaining look at that ancient instrument.

Matteo served as a genial guide through the history of the castanet in a provocative slide show that proved his point that the instrument was not "something that just clacks away."

There were images of the sleek primitive boomerangs that were later strapped together to make castanets and that were later carved to resemble lotuses and human forearms and hands. Ivory castanets were played by dancing royalty in the 17th and 18th centuries. Saint Theresa of Avila played castanets. And, deprived of their drum, which were thought to be sending messages, slaves in the American South cleaned bones left from their masters' meals and make them into castanets.

Playing "bones," a guest artist named Charlie Bones zipped through a fast-paced and complex solo in the traditional style to music that sounded like a piano roll. And the expressive and rhythmic range, the delicate articulation and even the wit of castanet music were illustrated in number after number, from the opening "Sophisticated Clapper," set to classical music, to a finale that had seven castanet players clapping away to Sousa's "Stars and Stripes," complete with some marching in formation.

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Dedicated to La Argentina, the program also featured an intriguing slide show on that 20th-century performer, considered one of the world's greatest Spanish dancers and castanet players. Carola Goya, herself a noted castanet player, was on hand with slyly funny commentary. Jerane Michel, a performer of striking dignity and wit, stood out, as did Matteo and Ellen Sulides for their finely detailed,



Jerane Michel who performed in Matteo's castanet concert in May.



Castanetists: Ellen Sulides, Soprano; Martine Vincés, mezzo soprano; Jerane Michel, contralto; Matteo, tenor; Joel George, bass. Dancers: Jerane Michel and Matteo (seated at the right).

bravura playing in music that spanned four centuries and several continents.

The company was completed by Virginia Werner, Martine Vincés, Joel George, Julia Balcacino and Najma Ayashah.

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### Extraordinary Castanet Recital

by George Ryss

What must be considered one of the greatest presentations (lecture and demonstration) of castanets took place at the American Museum of Natural History on May 21st at 7:30 p.m.. Presented by Matteo and Carola Goya, the legendary castanet performer and Spanish dancer who first performed in the 1920's in the United States.

Matteo showed the audience in the 1000 seat auditorium that the castanet has been used in classical compositions, as part of an orchestra of castanets, muted castanets playing a Giga (Bach), also works by Von Weber, De Falla, and Granados, and of course the playing of jotas. Matteo's superb interpretive playing of castanets was joined by that of Jerane Michel, a known Spanish dancer and partner of Mariano Parra.

Carola Goya herself did not play, but talked about the interpretation of the castanet and introduced the audience to Jerane Michel. Since the whole program had been dedicated as an homage to the famous Argentina on the 50th anniversary of her death, the program highlight was the rendition of Argentina's castanograph of "Player" by Granados, as danced and played by Jerane Michel.

In closing it must be noted that every musical number performed had been transcribed into Matteo's castanotation with no improvisations.

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## REVIEWS

### FLAMENCO IN SAN ANTONIO

[Editors note: We would like to express our gratitude to Josie Neal, dance critic for San Antonio Light. She has demonstrated generosity and true afición for flamenco. Jaleo had been reprinting her articles for some time when she found out about it; instead of complaining and crying out for copyright justice, she realized that we were sharing her fine writing with flamencos all over the world and, instead of ending up in the trash cans of San Antonio, her reviews and articles were on file in such places as The Museum of Flamenco in Jerez de la Frontera. We admire her open-mindedness and appreciate the fact that she sends us copies of her published work. Here are a few recent examples:]

#### CHUNY AMAYA EXHIBITS TRUE ARTISTRY

[from: San Antonio Light, May 25, 1987]

by Josie Neal

One of the great privileges of being a dance critic is being present when true artistry is at work. It happens all too rarely -- but when it does, it makes us remember once again why people are compelled to dance and why we are compelled to watch them. The KPAC-FM benefit performances of flamenco dancer Chuny Amaya Friday and Ole Restaurant and Cabaret, co-sponsored by KSAH Radio Festival, was such an occasion.

Compelled is the operative word here. What compels the flamenco dancer to dance (the singer to sing, the guitarist to play) is duende, or dark soul: the inspiration that gives a performance its

life and immediacy. When it's there, we are compelled to watch because it speaks to something deep inside us for which we have no words; when it isn't there we can still admire technique and style, but we know that indefinable something is missing. Nothing was missing Friday.

Chuny Amaya is the niece of the late, inimitable Carmen Amaya, and there is much of her aunt in her: the passion, the proud independence, the formidable technique. But this Amaya is very much her own person, wooing us for herself, and not for the memory of another. She is no gentle seductress; She woos with boldness and spirit, and from the moment she began her opening guajira, erupting into a torrent of emphatic zapateado, we were hers.

Her alegrías ensured that we'd stay that way, enthralled by the mounting intensity of rapid-fire taconeo, then sudden stillness, the fast, whirling turns that burst across the stage.

Of all Amaya's gifts, her zapateado is perhaps what impresses most. She is a consummate technician, tapping out each beat with crystal clarity and impeccable control, engaging her feet in eloquent conversations that range from intimate whispers to triumphant shouts. But there is a more lyrical side to Amaya, which she showed in a classical dance from De Falla's "La Vida Breve" all soft feminine arms, supple turns and quick feet that skimmed lightly across the stage. And there is a playful Amaya as well shown in a lively rumba flamenca with wicked, rolling hips and a saucy voice that tensed.

Such artistry demands accompaniment of equal stature. El Tano, cantaor (Amaya's husband) and guitarist Miguel Rodríguez were more than worthy, and both were memorable as soloists. El Tano's soleares came from somewhere deep in the soul, sung in the raw, expressive jondo voice of the gypsy, full of life and love and loss.

Rodríguez' bulerías was wonderfully fluent, each expressive note cascading with ease from skilled fingers. Olé, all.

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## DIRECTORS SHOW SOUL IN DANCES

[from: San Antonio Light, February 9 1987]

by Josie Neal

Youth and enthusiasm notwithstanding, the dancers of La Compania de Arte Español could not outshine their directors. Saturday night's performance of "Dances From Spain" at Beethoven Hall belonged to La Chiqui (Carmen) and Jose Linares.

La Chiqui, who returned to performing last spring after several years absence, again made one wish she had never stopped. From the moment she made her appearance in Seguirillas, she owned the stage. Proud, restrained and every inch her own person, she danced as though oblivious to everything but the inner voice that prompted her to move, caught up in her own spell, woven with the shawl she twirled around her body and over her head. With purposeful, unhurried steps and sinuous arms, she invited the audience to share her communion, but it was for herself she danced, not for us, answering only to the duende, the dark flamenco soul that drove her. The sharing was a pleasure.

Perhaps it was the same spirit that inspired Jose Linares. His guitar solo, a medley of flamenco pieces that segued into an improvisation on the Rodrigo Concierto Aranjuez, was done with masterful ease, each note sounding clear and sure. His virtuosity prompted an encore, a zapateado, which was equally articulate.

Several of the company's principal dancers also shone, if not as brightly as their mentors. Rocío, like La Chiqui, is a commanding presence, and her soleá por bulerías was wonderfully imperious, with and unaccompanied passage of zapateado that was particularly eloquent. Idar Mendoza was eloquent in a more stately way twisting curves and authoritative snaps of her fan.

The balance of the performance was uneven. The cuadro flamenco fared best, done on a stage handsomely dressed with a large rose decorated fan and two shawls hung from battens, but in most of the

numbers, each gesture, each nuance of emotion, as well as every step, seemed choreographed. It would be nice to see these technically capable dancers get possessed by duende. Caña, a love duet for Gabriela and Rolando Sosa and Zorongo, a love triangle for Melina Martinez, Rolando Sosa, and Homero Gonzalez, were nicely danced, but the sparks between them seemed learned, not spontaneous. Gonzalez and Sosa showed fine form and footwork, but not enough fire, in Almoraima. At the opposite extreme were two small ensemble pieces, tanguillo and alegrías, which were danced with too much fire. The closing rumba flamenca, in which a little excess exuberance is not at all out of place, restored the balance very nicely.

As for the classical and neo-classical pieces that made up the first half of the program, they seemed all but lifeless. The choreography was workmanlike, but more faithful to the letter of the music than its spirit. Mendoza's "Cádiz" and Rocío's "Leyenda," which were beautifully danced and displayed sublime castanet work, seemed curiously uninspired. El Baile de Luis Alonso, danced in unison throughout by the ensemble, looked static. Benamor's modernistic treatment of flamenco, in a quartet for two couples, was too stilted and artificial for a passionate dance of love. "Torre de Oro" suffered from terribly unflattering costumes for the women: fringed ponchos that completely obscured the line of their torsos and made them look heavy.

What to make of "Bolero," the company's new work? As an interpretation of Ravel's hypnotic, repetitive score (which incidentally has little to do with the Spanish dance bolero), it falls woefully short. This "Bolero" is a series of dances, rather than a single cohesive work that builds with the music to an intense climax. Each dance, or sequence, is done in a particular genre of Spanish dance, and the opening Escuela Bolero portion for the ensemble, which its airy, bouncy style, seemed most at odds with the music. A Moorish sequence, danced with delightful abandon by Melina Martinez, was more in keeping, as well a flamenco sequence with coiling fans providing strong visual interest. The piece almost caught fire near the end, with Rocío and the ensemble filling the stage, dramatically costumed in black and white with long bata de colas that gave their movements an imperious sort of mystery — but by then, it was almost too late to revive flagging interest.

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## SPANISH DANCE TROUPE DAZZLING

[from: San Antonio Light, March 24, 1987]

by Josie Neal

Fantasia Española Dance Ensemble danced away with honors Sunday at Laurie Auditorium as guest artists with the San Antonio Symphony in its third concert for kids. An appreciative audience of young and not-so-knew a good thing when they saw it, and rewarded the performers with a standing ovation at the performance finale. It was well-deserved.

Honors are also due the symphony musicians under the baton of Mastro

Andrew Schenck (who cuts a graceful figure himself on the podium). Thier reading of Chabrier's "España" — Spanish music with a French twist — was a particularly liting and effervescent program opener.

The dance ensemble, under the direction of Peggy Bass Bruce, was brought together just for the occasion, but its member are well known to local Spanish dance aficionados for their appearances with La Compania de Arte Español, Ole Ballet Español, the Timo Lozano National Spanish Dance Company and others. San Antonio products all, with a wealth of experience both at home and abroad — and you thought all the good stuff came from Spain.

Althought they worked under the constraints of a small space in front of the orchestra, and a loose panel in the stage (which was also dangerously slick) , they overcome such difficulties with

aplomb. Choreography, by Andre Stegman and Bruce for "La Vida Breve," and by Eduardo Montemayor for the balance of the program, was exceptional: musically sensitive, with a beautiful sense of pattern, and the dancers handled it with a fine sense of style and ensemble.

The Intermezzo from the Gimenez zarzuela, "La Boda de Luis Alonso," done in the classical Spanish style, was a sparkling danced conversation, with the deeper voice of the men's zapateado providing a robust answer to the more delicate trills and pattering footsteps of the women.

Montemayor's Miller's Dance from the De Falla's "Three Corned Hat," a flamenco farruca, was a triumph of fierce pride and seething sensuality, with impatient feet bursting upon the dark, moody temper of his dance like machine-gun fire.

The Intermezzo from Granados' "Goyescas" was danced with great subtlety and restraint by Pearl Montoya and Stegman in the escuela bolera style, an elegant refined courtship with small steps and gestures full of nuance and promise.

"Castilla," from the Albeniz/Fruhbeck de Burgos "Suite Española," was charmingly danced by Sylvia Perello, with rounded arms, springy little jumps and precise feet perfectly suited to the escuela bolera style.

Bruce and Stegman were wonderfully paired in their Spanish Dance Number 1 from De Falla's "La Vida Breve," with a quickness that gave a pleasing edge of sharpness to the fluency of their movements.

The ensemble's "Bulerias," ably accompanied by Jose Maria Perello, was an arresting study in contrasts, with dancers' furious, percussive feet tempered by the softness of their arms curling like the tendrils of a vine.

The Final Dance from "The Three Corned Hat," was a delightfully boisterous vignette of a peaceful marriage interrupted by a glamorous outsider, who gets his just desserts. Done by the ensemble with much humor in the bouncy, ebullient style of a jots, it provided a fitting finale to the program.

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## STORIES OF LOVE, LOSS AND LONELINESS

[from San Antonio Light; April 9, 1987]

by Josie Neal

Ironically, it is voices that make *El Amor Brujo*, essentially a dance film, work as well as it does. The final film in the collaborative trilogy by director Carlos Saura and choreographer/dancer Antonio Gades that includes *Blood Wedding* and *Carmen* is the slightest of the three.

The raw, passionate voice of Rocio Jurado, singing the strong pungent music of Manuel de Falla, and those of Gomez de Jerez and Manolo Sevilla in traditional flamenco cantes, are the unwitting stars of this film, as authentic and intense as those of Gardel Goyeneche and others in tangos. The rest of the film, a story of two gypsy children, betrothed in childhood according to gypsy custom, who are loved by others, pales in comparison.

Of course, no effort that pairs the gifts of Gades (cast as the steadfast Carmelo, whose love for Candela is realized in the end) with those of Cristina Hoyos (as Candela, who marries José) is entirely a lost cause. Gades, with his eloquent body and sharply chiseled face, is every inch the proud gypsy, passion smoldering just below the surface of his control. Hoyos is fire and ice, with sinuous, curling arms and fingers that wrap themselves around the viewer's soul and don't let go.

The voluptuous Laura de Sol (Lucía, José's lover) is bewitched to look at, as is the darkly handsome Juan Antonio Jimenez (José), although neither is a match for the style and skill of Gades and Hoyos.

The vibrant flamenco guitars of Antonio Solera, Manuel

Rodriguez and Juan Manuel Roldán are wonderfully fluent and seem a natural outpouring of deeply felt emotion. Not all the music is wonderful, however: In the gypsy wedding sequence, there is a sort of disco-flamenco band that makes one wonder why it is that foreign cultures seem to adopt the worst of American pop-culture.

The dancing, though technically above reproach, lacks the vibrant immediacy of a spontaneous outpouring it is so careful and so planned that it seems a gratuitous element of it. Part of the problem is that the film is neither an abstract nor a realistic treatment of the tale; it's a little of both.

Perhaps we could accept the overly-choreographed, too formal designs of Gades' dances if they were presented to us within the context of a stage, framed by a proscenium arch: We are accustomed to seeing abstraction and metaphor on the stage. As it is, we see them in a gypsy camp of tin shanties and junked cars that almost looks real, but doesn't quite. It is clearly a vast soundstage covered with sand, on which we can hear the sharp report if the dancers' feet striking the hard floor just below. The setting is either too naturalistic or not naturalistic enough for us to believe in it, and the dancing along with the passion it is intended to convey, seems contrived.

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## FLAMENCO ARTISTS CREATE SPECIAL PLAM SUNDAY MASS

[from: San Antonio Light; April 4, 1987]

by Josie Neal

The venerable old San Fernando Cathedral has heard many sounds of praise in its long history, but it's unlikely that any have been more heartfelt than those that resounded within its walls at the special Plam Sunday Mass that marked the beginning of Holy Week Sunday afternoon.

The Misa Flamenca, or Gypsy Mass, for which special guest Archbishop Patrick Flores, Father Virgil Eilzondo, rector of the cathedral, and other clergy were joined by some of the city's finest flamenco artists, was deeply moving.

It was an afternoon of memorable sounds and images: the sober entrance of the dancers and musicians, led by the slow marked rhythms of drummer Fred Rojas in a saeta, a traditional part of Holy Week processions in Spain; the passionate voice of Chayito Champion, filling the cathedral with melodies that sounded as though they were torn from the very depths of her being; the darkly beautiful, expressive face of Teresa Champion, full of the mystery of her own private devotion.

And more: the serpentine arms of Eduardo Montemayor, more eloquent than any prayerful words could be; the insistent, stamping feet of Timo Lozano, hammering out feeling born of true inspiration; the descant of Fred Masinter's violin, rising above the rhythms of the guitars in plaintive Hebrew melodies.

These and others will long endure in the heart and mind, but perhaps the most of them all was the sight of these dancers and musicians united as they have never been before: dancing, singing, playing, joining hands, embracing as the Peace was passed, and spurring each other on in a jubilant Rumba Flamenca that brought the celebration — and it was truly that — to its close.

It was a gratifying show of solidarity in Spanish dance community not noted for wholehearted cooperation. Lozano, dancers Sylviana Perello and Cintia Salazar and guitarist Jose Perello of the National Spanish Dance Company shared the platform with the Champions — Teresa, El Curro, Chayito and Elsa Mari Tere, of Los Flamencos de San Antonio; Montemayor, soon to launch his own company; Perla Montoya of Olé Español, and Regina Garcia of the City Department of Parks and Recreation.

A final word for those who question the propriety of bringing an art more usually seen in theaters and night clubs into the church.

Phyllis Beck, a historian of Gypsy cultures, in remarks before the Mass began, reminded the congregation that flamenco was originally an expression of religious faith, and told the story of the Gypsies who left northern India and migrated to southern Spain centuries ago in order to "atone for their sins." The Gypsies were metal workers and believed themselves responsible for having made the nails with which Christ was nailed to the cross. The cry of "Olé" that spurs the flamenco dancer and musician to greater heights was originally a call to God: "Oh, Allah."

Father Elizondo, after observing that the Gypsies were persecuted peoples who "were welcome nowhere," dedicated the Mass to all aliens.

"Does flamenco belong in the church?" he asked. "I would ask, does it belong in the night club?"

Does it indeed? David danced before the Lord, and it was a joy to see San Antonio's flamenco artist do the same Olé.

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### TIMO LOZANO DEBUT WEAVES MAGICAL SPELL

[from: San Antonio Light; June 16, 1986]

by Josie Neal

The San Antonio Festival debut of Timo Lozano and the National Spanish Dance Company Saturday at Beethoven Hall warmed the stage to the flashpoint.

It was a full-out performance, as remarkable for what it didn't do as for what it did. It didn't knock the audience dead with relentless, driving zapateado, although there was plenty of that. The dancers showed consummate mastery of subtlety and nuance, with eloquent footwork that ranged from the merest whisper to the most resounding chorus.

It didn't present a cuadro flamenco that looked as though it had been rigidly choreographed. This cuadro had a wonderful spontaneity, with each of the artists erupting into movement as though seized by sudden inspiration.

The program was also a fine showcase for the artistry of individual performers. Guest artist La Conja is a cantaora whose big voice is full of raw gypsy passion, and whose feet are every bit as impassioned as her voice.

Pablo Rodarte, also a guest artist, is a master of restraint. He owned the stage in his "Solera," each fiery display tempered by moments of sudden absolute stillness.

Lozano was the impudent gypsy in "A Cadiz," teasing the audience with a shrug of his shoulders, a snap of the head, and staccato flourishes of feet pattering out insistent rhythms.

Oscar Trevino's elegant posture was seen to advantage in "Alegrias," with his upper body pulled up and still while skilled feet worked their magic below.

Cintia Salazar wove a seductive spell with serpentine twists of lovely, feminine hands in "El Antor de Dios." Silvana Perello's

"Tientos" was a tempestuous dance that set her long, dark hair flying to dancing on its own.

Lozano's setting of "Ritmo Flamenco" was a feast of sight and sound with the dancers' wooden staffs struck against the floor to embellish the footwork with complex counter-rhythms.

The dancers were ably supported by the excellent guitar work of guest artist Miguel Antonio and Jose Perello, who contributed fine solos as well. Perello's fluent rendition of Albeniz' "Asturias" was marred only by some sturred passages resulting from a tendency to push the tempo. Antonio's improvisation on a flamenco rhythm was one of crystalline clarity. Olés to all.

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### SPANISH FLAMENCO ENSEMBLE FEATURES PURE, FINE FOOTWORK

[from: San Antonio Light; November 3, 1986]

by Josie Neal

It's been said that flamenco dancers "pray with their feet." One could add that flamenco guitarists pray with their fingers, and singers with their voices.

That's an apt description for what took place Sunday at the Carver Cultural Center, when El Morao brought some of the finest and purest flamenco yet to grace the San Antonio stage.

Some of the prayers came from the deepest recesses of the soul, profoundly moving outpourings of joy or lamentation; others were delightfully irreverent and playful.

All expressed the vibrant spirit of a people whose passion for life gave birth to a passionate art.

The seven member company, named for its director and first guitarist. Manuel Morao, comes from Jerez de la Frontera, the heart of flamenco country, so it's not surprising these artists know whereof they dance — and play and sing. Each is consummately skilled and distinctly individual.

Dancers Ana Maria Blanco and Manuela Carpio are the essence of the female dancer's style; sensual, yet restrained; seductive, yet very much on their own terms. They danced as though driven. Impelled by the duende, or demon, of flamenco itself.

In Blanco's "Alegrias" and "Solea," each finger of her serpentine hands was beautifully articulate; each note of shivering, staccato footwork sounded crystal-clear, from whisper-soft tapes to great, torrential stamps.

Carpio's "Caña" and "Siguiriyas" were done with masterful control: Slow, parading walks were punctuated by sharp, sudden stillnesses.

The stillnesses, in turn, were shattered by a fury of movement in which emphatic feet threatened to undo all the fine restraint.

Both dancers were brilliant foils for one another in "Mirabrás" and "Caracoles," prowling the stage with wonderful hauteur, while proudly arched backs, eloquent feet and coiling arms wove their subtle magic.

Guitarists Manuel and Juan Morao wove some magic of their own, with skilled fingers tracing intricate patterns of sound. Manuel Morao's solo improvisation got off to a ragged beginning, but soon took flight with a impressive display of fingerwork.

The raw, untrained voices of singers José Vargas, Lorenzo Galvez and Luis de Pacote fairly pulsated with life. Pacote's "Taranto" and "Bulerías por Soleá" were particularly profound, with each trembling note sounding as though it had been wrenched from his innermost being.

In the jubilant "Bulerías" that closed the program, each of the artists took a solo spin, and guitarists and singers set aside their respective disciplines for a moment with some inspired footwork of their own, providing that they, too, could pray with their feet.

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[Conrad reviews from San Antonio]

## DANCERS WILL CELEBRATE FLAMENCO MASS ON SUNDAY

[from: Express News, April 10, 1987; sent by George Ryss]

by Ed Conroy

The Flamenco Mass at San Fernando is becoming something of a tradition.

When Timo Lozano and a troupe of Spanish dancers and musicians from throughout the city enter the chancel of the cathedral Sunday at 5 P.M., they will enact for the third time what is without a doubt one of the most distinctive liturgical events of its kind.

The fact that the day will be Palm Sunday adds a special dimension to this particular Mass, in that it is the occasion for a religious event known in Spain as the saeta, a penitential procession traditionally celebrated by gypsies in Spain.

Lozano, a native San Antonian who studied flamenco in Spain and toured much of the world in his career, has been working closely with Father Virgil Elizondo, rector of the cathedral who will celebrate the Mass. "We see this as an ongoing refinement," he said, "in which we are bringing in an artistic form to enhance the Mass itself."

For Lozano, the concept of offering flamenco dance in a sacred context is not at all contradictory with the art form's traditional association with gypsy culture. "Now, 400 years after they were kicked out of the churches, the church is letting the gypsy spirit back in," he said.

In another vein, Lozano sees this Mass as a step toward bringing about a new level of cooperation in the local Spanish dance community. "I've invited a lot of people from each of the different groups to participate," he said, "and this is what the Mass is all about: people working together."

Joining Lozano for the Flamenco Mass are Eduardo Montemayor, of the Fantasía Española Dance Ensemble, Pearl Montoya, who performs regularly at the Olé Restoran y Cabaret, Regina Garcia, a member of the San Antonio Parks and Recreation Department's

Fandango troupe, Teresa and her daughters Chayito and Elsa Mari Terc Champion, Cynthia Salazar, a member of Lozano's National Spanish Dance Company, José Sylviana Perello and Josie Champion García.

Instrumentalists for the Mass will include guitarists Willy "El Curro" Champion and José María Perello, with Fred Mazinter on violin and Lou Riojas on drums. Chayito, long recognized for her remarkable voice, will sing during the "Soleares" piece, to be presented at the offertory, and throughout the Mass.

As a result of this collaboration, Lozano looks forward to "all of us having much better artistic relationships."

In contrast to previous Flamenco Masses in which the performers were heavily costumed, this celebration will be simpler in the respect that the dancers will assume the contemporary street clothing of modern Spanish gypsies.

Much of the dancing will be directed less to the audience and more toward the altar, too, according to Lozano, in order to heighten further its religious aspect.

Lozano has aspirations that the Flamenco Mass could find other niches in other churches in the Catholic world.

"Hopefully, with more people involved," he said, "it will become a much bigger, more beautiful experience, one that hopefully we could present to the Pope. I think it would be something he would never forget for the rest of his life."

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## Dancers set to tap Spanish traditions

[from: Express News, June 17, 1987, sent by George Ryss]

by Ed Conroy

The Iberian Peninsula, from its snow-white beaches to the snow-capped Pyrenees, is a gold mine of regional and ethnic dance, hardly touched outside of Europe.

For the last 10 years, though, San Antonio's own Compañía de Arte Español has been tapping that vein of Spanish dance.

Selected to perform at the San Antonio Festival for the second straight year, the troupe has no rivals in performance of Spanish dance.



Performers in Flamenco Mass: Cynthia Salazar, Timo Lizano, Regina Garcia (first row), Fred Mazintez, Pearl Montoya, Eduardo Montemayor, José Perello (second Row). (photo by Charles Marksdales)

At 8 p.m. Wednesday, the Compañía de Arte Español will offer *Rincones de España* (Corners of Spain) in Beethoven Hall.

Artistic director Carmen "La Chiqui" Linares and her husband, guitarist Jose Linares, will present several new works, including two solos by La Chiqui, yet set by José.

La Chiqui, a native of Puerto Rico, is a formidable soloist, having taught and performed Spanish dance here since creating her company in 1977.

Though her husband emigrated to the United States from Spain, he made an immediate impact in the 1960's, performing for the late President John F. Kennedy as well as appearing on the Ed Sullivan Show.

Through direct contact with Spanish dancers and choreographers, the troupe has been able to present a wide variety of dances, including gypsy-inspired flamenco, regional folkloric dances and *escuela bolera*, or Spanish classical dance.

The program begins with selection of folkloric and Spanish classical dance, moving into the flames of flamenco after the intermission.

Yet La Chiqui has a surprise in store. "This is the first time that we will present flamenco the way it really should be seen, with each dancer performing a solo."

With titles like *Rivales* (Rivals) *Te encontré en la calle* (I Met You in the Street), and *El tacón del zapato* (The Heel of the Shoe), these flamenco numbers should have a dramatic impact.

La Chiqui will perform a flamenco solo to a dance with the Arabic-derived name of Omaira, which is based upon a series of slow tangos.

The balance of the program holds a variety of dances from Aragon, Toledo, Madrid, Cadiz and Andalucía.

In new choreography, too, the company will present a few pieces emphasizing the kind of dance-drama La Chiqui favors. *La leyenda del beso* (The Legend of the Kiss) tells the story of "a couple bored with one another," she says.

"The woman meets her first love again," said La Chiqui, "and the dance plays around that theme."

Rocio (originally known to the world as Belinda Menchaca) takes to the stage with a solo, also a premiere, entitled *Córdoba*. "It's a dance about a 'date' who never arrives for his date," said La Chiqui.

La Chiqui also performs in this section, premiering Jose's *Quinto Granadero*, a classical work.

José Linares will present one of his own inimitable guitar solos, joined this year by his student, Eduardo Bravo.

La Chiqui will end the program with a lively Rumba, with the company set to let loose in a final, energetic apotheosis.

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## Compañía de Arte Español dances with new maturity

[from: *Express-News* Thursday, June 18, 1987]

by Ed Conroy

The Compañía de Arte Español has not drastically changed over the past year, but the troupe now has claim to one of the more elusive qualities in the performing arts.

I refer simply to artistic maturity.

In its San Antonio Festival appearance Wednesday night at Beethoven Hall, the nine-member company produced one of the most memorable of all their concerts.

Of course, the evening was graced by two rare, powerful, solo performances by choreographer/director La Chiqui. Yet the dancers themselves displayed a new confidence which, though subtle, enlivened everything.

Then again, the extremely colorful pieces selected for the program were enhanced by effective lighting, competent sound technics and very fetching costuming. It is a pleasure to note such high production values.

La Chiqui made sure, too, that certain guaranteed crowd-pleasing numbers were strategically placed on the program, as was "La Boda de Luis Alonso." This rollicking, almost melodramatic piece, derived from a Spanish *zarzuela* (musical play) gives Melina Martinez, Diana Vidal and Rocio a field day in amply displaying their tight ensemble, jocular castanet technique and superb, complex legwork. No wonder it brought accolades of bravos.

It was enjoyable, by the way, to be in a nearly packed house which was characterized by the presence of many people to whom the company is a new experience.

This was a performance in which La Chiqui made a new and visible effort to display the talents of each of her dancers. Solos such as Diana Vidal's "Cádiz" and Rocio's "Córdoba" were very lyrical, though in markedly contrasting ways. Vidal's delicate fanwork evoked high emotional sensitivity, while Rocio's



Dancers of the Compañía de Arte Español at performance at the San Antonio Festival. (photo by Pat Sullivan)

extrordinarily lithe arms weaved hypnotic patterns in her more lusty, fullblooded solo.

La Chiqui chose melancholy moods in both her classical "Andalucía" and flamenco "Omaira" solo. Of the two, "Omaira" was far more impressive in that she boldly exploded onto the stage a torrent of controlled emotion smoldering with nothing less than passionate, dangerous desire.

The flamenco dance in the second half, too, was by far more intense than usual, benefiting from the kind of real male-female polarity required to make so much of flamenco work. Rolando Sosa and Homero Gonzalez made excellent partners for the women and produced a strong "Fandangos" together.

Melina Martínez stayed remarkably in character throughout the piece, though her conversion back to the role of faithful wife was done rather less than convincingly.

Welcome should also be expressed to Eduardo Bravo, who joined Jose Linares in a stirring and technically proficient duet.

This was one performance which ruled out disappointment.

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#### [Other Reviews]

### Flamenco Dancer La Tormenta Sets La Fiesta Nightclub on Fire

[from: Rocky Mountain News, June 13, 1987; sent by Guillermo Salazar]

by Allen Young

Flamenco is ethnic dance with a long history. Its fourteenth-century roots have fed it with the intense drama of displaced peoples. As gypsies moved from India to Spain, a hostile land of Christians and Moors, they found themselves the object of the Inquisition. In its intensification of sorrow and passion, flamenco leaves a potent, original spell.

When the Colorado Dance Festival presented flamenco dancer Rosa La Tormenta on Thursday night in the first of three performances at La Fiesta, the hall was an adequate substitute for the caves of Seville, flamenco's home base. The flat-floored hall with table seating provided intimacy, though it lacked ideal sightlines.

Rosa La Tormenta describes herself as Jewish-gypsy. She has a classic profile, flashing eyes, a small taut body and feet that rap out an insinuating tattoo. In her heavily layered dress, she fastens attention on impulsive, guarded movement.

At the start of the program, dancers La Tormenta and Jesús Ramos, with singer Luis Vargas and guitarist René Heredia, came on stage to take their places, the singer standing and others seated. They began a beat with guitar and clapping hands and presently, as though borne to her feet by a lift of her tiny hands, she was ready to dance.

Taking on a stately manner, she moved gracefully, always illuminated by her volatile, graceful hands, bringing intensity with a wide-arc'd swing of her arms and a rapid tempo of beats on the floor.

In a classically oriented zapateado, she intricately combined heel and toe work to inticing effect.

In a dramatic *cante jondo* (song of the forge) to a recorded beat on anvil, La Tormenta displayed her grand sense of drama. As she held at her side the train of her ruffled polka-dot gown, interspersing prideful and abandoned movements, she moved faster and faster into a dance impassioned enough to bring her hair down over her eyes. Finally spent, she wrapped herself in her shawl.

In contrast to La Tormenta's smoldering attitudes, dancer Jesús Ramos keeps a tight, cool reign. His suave footwork and controlled turns concluded with a flourishing whirl.

René Heredia's superb guitar playing, so invigorating in its pulsating rhythms and rich body of sound, was totally sympathetic

to the dancers, a strong support in building up the complete musical and emotional harmony on which flamenco must rest.

Luis Vargas sang in a somewhat leathery yet telling voice of ancient and present sorrow, and a few joys, to express flamenco's immediacy.

A final performance at 8:00 p.m. today concludes the Rosa La Tormenta performances at La Fiesta, 2340 Champa St.

## Workshops and Juergas

### FLAMENCO IN OHIO

#### ,3<sup>rd</sup> All Flamenco Workshop in Ohio

by Teo Morca

Exciting serious flamenco in Novelty, Ohio? You bet your compás there is. It is a common thought that all the flamenco action is in the big cities like New York and Los Angeles, Chicago or San Francisco. The real facts are that flamenco is found throughout the U.S. in many smaller communities and it is taken quite seriously.

Libby Lubinger at the Fairmount Center for the Arts in Novelty, Ohio, which is about 40 miles east of Cleveland, has, in the last seventeen years, done a terrific job of developing a great core group of dancers who are doing Spanish and flamenco dance, music, and song. She has developed two performing groups -- The Fairmount Spanish Dancers and a junior group. Both perform in concert, recital and cultural enrichment programs. There are many local people who make this an important part of their lives. They have had classes from many fine artists, including María Alba, José Greco, Nana Lorca and have developed a well rounded program in a very fine school and setting.

This was my third visit to give my "All Flamenco Workshop" and it proved to be the most intense, in that they were all so much more accomplished than the year before and that pushed all of us to new levels of excitement and awareness. I had a superb group of students, most of whom had taken the classes before and, this year, I had some mothers and daughters which was fun to see. Many of the students took both levels, which meant that they took two full



Teo Morca and ten year old Hilary - Sevillanas



Students in Ohio flamenco workshop.

technique lessons in the morning and two full repertoire classes in the afternoon. That is over six hours of dance each day. In the evenings, three times each week for the two weeks, we had the discussions, lectures, and videos on all facets of flamenco. Besides Josele del Rio who came with me to play guitar for the classes, there is Bruce Catalano who lives in the area and is a real asset to the workshop and to the group and Marija Temo who sings, dances and plays the guitar, all well. Each year I have taught a base of technique and two dances for each level. One dance is in the 4 compás and one in the 12 compás. It is amazing to see how fast they pick up the dances with a strong technical base and a good

understanding of the interpretation and compás. In the final juerga that we had, they all danced the tanguillo, caña, colombianas, bulerías, and rumbas and did a terrific showing of what flamenco is all about.

Some of the interesting highlights: three of the ladies who took the workshop were from Spain and this was their introduction to flamenco. Teresa, from Malaga is so into flamenco that she is taking the workshop in Jerez de la Frontera this year. Marija Temo is coming out to Bellingham to participate in my "All Flamenco Workshop" in August and hopefully many will come to my winter ski-lodge workshop the week between christmas and new years.



Teo Morca with students of the Ohio flamenco workshop.

I want to take my hat off to this fine group, the Fairmount Spanish Dancers, to Libby Lubinger who has done a superb job of organizing, teaching and building the enthusiasm, and to the Fairmount Center of the Arts, which is a terrific center run by a terrific lady, Marsha Carl. To see a place where the arts are vital, where Spanish and flamenco are part of the total curriculum gives me a great feeling of joy and I hope to return again to this oasis. Bravo and olé to Ohio.

Flamenco is spreading to the smaller communities. It is interesting that there is more flamenco going on all the time. More people are studying flamenco in these smaller communities, but there are fewer performing outlets now than ever. People, like the students at Fairmount, study out of love of the art and this love comes out in their concerts and recitals. Maybe someday we will see more opportunities for flamenco artists to express their art.

## FLAMENCO IN THE SOUTHWEST

### Southwest Juerga

by Carlos Calleros

Flamenco performers and aficionados from five cities in Arizona and New Mexico gathered at the Tempe, Arizona home of Carlos and Deborah Calleros for an outdoor juerga on the evening of June 27, 1987. Guests of honor included Lydia Torea, director of the Lydia Torea Spanish Dance Conservatory in Phoenix, who was celebrating her birthday, and guitarist Luis Campos and dancer Lili del Castillo, from Albuquerque, who were celebrating their twenty third wedding anniversary. Other guests included dancers, guitarists, singers, and friends from Phoenix, Sedona, and Tucson, Arizona.

In the early evening, participants were treated to Spanish tapas, including almonds, olives in oil and garlic, almejas al faro, mejillones cantabria, pimientos en vinagre, garlic and tomato bread, and eight plates of tortilla Española, all prepared by Pamela Driggs, Lydia Torea, Lili del Castillo, and Listie McCarthy. In lieu of a birthday cake for Lydia, Deborah Calleros made flan with fresh whipped cream. To get the creative juices flowing, Pamela Driggs



Deborah Calleros



Lydia Torea - rumba

served her notoriously delicious and potent sangría, and Carlos Calleros offered bottles of vino tinto from the Rioja region of Spain.

The festivities were held under the stars around a portable dance floor on the patio. Because of the warm temperatures, most guests dressed very casually; for example, Lydia relaxed in white shorts and



Liliana de Leon



Clay Frankel, age 3, dancing rumba



Guy Frankel singing fandangos, Luis Campos on guitar

sandals. But the casual dress didn't stop the participants from dancing. With Luis Campos and Guy Frankel on guitars, dancers Carlos Calleros and Octavia Jones started things off with a bulerías duet. Highlights of the evening that followed were Lili del Castillo's inspired bulerías and alegrías, Lydia Torea's dramatic siguiriyas, Guy Frankel's beautiful vocal in fandango, Patricia Majan's bulerías, Liliana Ruiz's dancing and singing rumbas, and Luis Campos' semi-classical guitar solo to the accompaniment of Lydia's castanets. Other dancers, including Deborah Calleros, Donna Lee Ray, Patricia Williams, and Liliana de Leon joined in for rumbas, alegrías, and sevillanas.

The range of interests of the participants enabled them to intersperse the traditional flamenco with other cultural contributions and styles. For example, Liliana de Leon danced a spectacularly energetic rumba that featured modern dance techniques. Also, with help from the guitarists and from Roy Jones on saxophone, Pamela Driggs sang a Brazilian bossa nova in Brazilian Portuguese.

Well after midnight, the dancing, singing, and guitar playing drifted off, and participants began to leave. Some from out of town, however, stayed for the night, and many of those who stayed ended the juerga by soaking in the hosts' pool and hot tub.

Phoenix area flamencos hope to host another juerga in the



Patricia Majan - bulerías



Lili del Castillo - alegrías



Liliana Ruiz - rumba



Bob Campos giving guitar workshop at Calleros home in Phoenix

coming year, and they welcome guests from other cities, especially from nearby San Diego. If you wish to learn more about flamenco in Arizona, contact Lydia Torea at the Lydia Torea Dance Conservatory, or write Carlos Calleros at 9310 S. Bala Dr., Tempe, Arizona 85284.

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### Guitar Workshop in Arizona

by Carlos Calleros

Guitarist Luis Campos, from Albuquerque, New Mexico, conducted a flamenco guitar workshop in the Tempe, Arizona home/studio of Carlos and Deborah Calleros on June 27, 1987. Luis had flown in from Albuquerque for the week to provide accompaniment for students in Lydia Torea's flamenco dance class at Arizona State University. While in Arizona, Luis kept busy with other projects, including the guitar workshop, a performance at a local restaurant, accompaniment for private dance lessons, and a juerga.

Attending the workshop were Arizona guitarists Guy Frankel, Jim Whiting, Bill Donahue, Pete Torciello, and Angelica. For more than two hours, Luis lectured and demonstrated technique, using soleares as the primary vehicle for instruction. Luis also made available his book, a flamenco guitar method.

Arizona flamencos benefitted greatly from Luis' visit, and they hope he and his wife, dancer Liliana del Castillo, return soon.



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## SAN DIEGO SCENE

### *Las Noches de Cádiz*

In June of this year a theater-flamenco production was presented at the Centro Cultral de la Raza in Balboa Park by a group of local flamencos. "Las Noches de Cádiz" was based on the original concept and script by guitarist and *Jaleo* editor Paco Sevilla. Guitarist Rodrigo and singer Remedios Flores assisted in writing the script, Carla Heredia assisted in direction and all of the rest of the cast contributed ideas and were involved in different aspects of producing the work.

The dances and songs of the production were woven into two typical scenes in Cádiz -- a tavern called La Privadilla and a gypsy encampment at the outskirts of town. Each member of the cast played a character in the production representing a typical personality in the flamenco scene. Part I, in the tavern, dealt primarily with non-gypsy flamenco music that is public and festive. The second part dealt with the more gypsy flamenco, characterized by complex percussion and *cante jondo*.

(photos by Edward Reuss; copyright 1987; used by permission)

Below: Moro dances *por bulerías* in the gypsy camp accompanied by the rhythm of Ana, Juaquina, Frasquito and El Rubio.

### CAST OF CHARACTERS

**Don Vicente** (Victor Soto): A "señorito," a wealthy gentleman who enjoys flamenco and dabbles in bullfighting.

**Doña Enriqueta** (Juana Escobar): Lady friend of Don Vicente.

**Señora Carlota** (Carla Heredia): Enriquetas's good friend.

**María Antonia "La Caramba"** (Juanita Franco): A colorful figure in the nightlife of Cádiz and well known for her dancing of tangillos.

**Consuelito** (Erika López): Daughter of María Antonia

**El Rubio de San Fernando** (Rodrigo): Gypsy from San Fernando, a town not far from Cádiz. He comes frequently to Cádiz to earn what he can as a guitarist.

**Aniya la Gitana** (Remedios Flores): The wife of El Rubio.

**Frasquito Ortega** (Paco Sevilla): Senior member of the Ortega family. Although he often finds work as a guitarist, he supplements his income by working in the slaughterhouse outside of Cádiz.

**Soledad Ortega "La Gamba"** (Marysol Fuentes): Member of the Ortega family.

**Manuel Ortega** (Miguel Arnot): A member of the Gypsy Ortega family; works occasionally as a waiter in La Privadilla.

**Antonio Vargas "Moro"** (Victor Soto): Head of the Vargas clan, a family of Gypsies who go from fair to fair, where Moro works as a *tratante*, a go-between in the selling of livestock.

**Manuela la de Vargas** (Carla Heredia): Wife of Moro.

**Carmela Vargas** (Tanya Rodríguez): Daughter of Manuela and Moro



Luisa Vargas (Juanita Franco): Sister of Moro.

Maria and Ana Vargas (Erika Lopez and Jennifer Villanueva):  
Daughters of Luisa

Joaquina Vargas (Juana Escobar): Cousin of Moro and Luisa.

#### ABOUT THE CAST

Carla Heredia began her dancing career in San Antonio, Texas. After extensive tours of the USA and Canada with such artists as José Greco and Luisa Triana, she spent many years living in Spain and working in some of the finest tablaos in Madrid and Andalucía. Carla also lived and danced in Mexico, but now resides in San Diego where she is a popular performer.

Victor Soto shares a common ancestry with the Spanish Gypsies having a Spanish mother and Indian father, so it is not surprising that he enjoys the Gypsy and improvisational styles of flamenco. He studied with Rayna, Roberto Amaral, Manolo Marín, and Cruz Luna, but now creates all of his own choreographies.

Juana Escobar was born and raised in Habana, Cuba and migrated to New York in the early 70's where she received a large portion of her dance training. She has studied and performed with Spain's flamenco artists Antonio del Castillo, José de Udaeta, and Chinín de Triana. She has toured extensively appearing nationally in concerts, radio stations, and film. Presently she is director of the University of California Irvine Spanish Dance Ensemble.

Remedios Flores is a Gypsy from Ronda, Andalucía. As a recording artist, she is the most widely sold female vocalist in the USA, Canada and England. On her latest album, she is featured with guitarists Carlos Montoya and Rodrigo.

Marysol Fuentes, born and raised in the province of Cádiz, brought her unique interpretation and knowledge of the cante of her



Joaquina (Juana Escobar) dances siguiriyas.

native region to the performance. She has appeared in concert with such important artists as Teodoro Morea and Spain's Manolo Marín.

Paco Sevilla has dedicated his life to the art of the flamenco guitar. During extensive periods in Spain, he studied and performed with some of flamenco's best known artists. In the USA and Mexico he has toured widely, performing in virtually every state and appearing in such prestigious halls as New York's Lincoln Center and Los Angeles' Dorothy Chandler Pavilion.

Miguel Arnot lived for thirteen years near Puerto de Santa María (Cádiz). His mother played flamenco guitar and he was immersed in flamenco with radio, records, and home fiestas. In the United States, he became more serious and studied baile with Juanita Franco and cante on his own. During the last year, he has performed frequently at Tablao Flamenco.

Erika Lopez, nine years old and of Spanish decent, has demonstrated special dance ability after only two years of study. She has already performed professionally as well as at many functions of the San Diego Casa de España, Canada, and England.

Tanya Rodríguez, eight years old, acquired the Spanish temperament of her parents, who are from Puerto Rico and Ecuador. Like Erika, she has studied dance for two years with Juanita Franco, performed professionally and for Casa de España functions.

Jennifer Villanueva, eleven years old and of Mexican-Portuguese background must have had a past life as a Gypsy, for her dance appeared spontaneously. Her only formal training has been the during the few weeks before the production of "Las Noches de Cádiz."



Moro (Victor Soto) and Manuela (Carla Heredia) dance zorongo gitano



Aniya (Remedios Flores) sings a *nana*, a gypsy lullaby



Soledad Ortega played by Marysol Fuentes.



Frasquito (Paco Sevilla) sets his guitar aside to do a few steps of tango accompanied by (L to R): Aniya, El Rubio, Soledad, Luisa, Moro and Manuel.



Rodrigo's guitaristry is well know in Andalucía. Besides recording and concertizing in Spain and America, he is director of Sounds-Vision Records -- a leading distrigutor of flamenco in the USA,

Juanita Franco began her dance training at age six in Sevilla. Her teachers included Enrique el Cojo and Maestro Realto; by are fourteen, she was a full-time professional. Now a San Diego resident, she has had her own companies, bveen a frequent guest artist, and has been artistic director and featured dancer at Tablao Flamenco for the past three years.

Left: Frascuito (Paco Sevilla) and El Rubio (Rodrigo) pack up their guitars and prepare to leave at the closing of the first act.

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Below, left to right: Aniya lLa Gitana (Remedios Flores) and El Rubio accompany the baile of Luisa Vargas (Juanita Franco) while Soledad (Marysol Fuentes) and Moro look on.



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