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JOAQUIN AMADOR



JALEO



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VOLUME X, No. 2

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SUMMER 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: Joaquin Amador of "Flamenco Puro" playing a DeVoe guitar. Photo by Curtis Fukuda. (See page 12.)

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(*See back cover for explanation)

(Published March 1988)



Flamenco rock group of the 1970's; from left to right: David Allen, John Glascock, Paul Fenton, Angela Allen, Roberto Amaral.

CARMEN: PLASTIC FLAMENCO ROCK

[This article, from an unidentified Spanish magazine, was found in a secondhand record purchased in Madrid by Basilio Ceravolo. Originally published in the early 1970's, we reproduce a translated version here because it deals with people many of us know and a record album that was well-known in this country.]

by Claudi Montaña

The group in question, that has become a standard-bearer of flamenco-rock in specialized magazines and accredited charts (of supposed sales) in English-speaking countries, is called "Carmen." The same as the Carmen of Sevilla and that of Merimee. The group is composed of five members: David Clark Allen (guitars), Roberto "Bobby" Amaral (vibraphone, bells, castanets), Angela Allen (voice, synthesizer, melotron), John Glascock (bass), Paul Fenton (drums). David is the leader and founder of the group, as well as brother of Angela, the only female member. The Allens are from Los Angeles and assure us that their parents have a flamenco nightclub in that California city, where the two of them (22 and 20 years old, respectively) took their first steps as performers. Roberto "Bobby" Amaral also comes from Los Angeles and has in his past remote chicano origins. The other two members, John Glascock and Paul Fenton, are English with little professional experience to speak of.

The group "Carmen" has been performing about two years in the United States, with very little success. The reason, according to David Allen, is that their music is too far ahead of the times: "Our music is about two years ahead of the capacity of the public to understand it."

In 1973, they moved to England. They offered their material to many recording companies and almost all the tapes were returned. Almost all, because the well-known producer, Tony Visconti, believed in the sound of the group and decided to record them. Five months later the record, "Fandangos in Space," was ready for sale.

But, a factor previous to the appearance of the record would

catapult the name of "Carmen" into the British musical media. The story goes that Tony Visconti took his charges to a party, where he introduced them to David Bowie. The youngsters told him about their musical ideas and their stage presentation. Bowie listened attentively to their explanations and then spoke with the producers of the television program "Midnight Special Show." They were anxious to hear them. "Carmen" appeared on the program that starred Bowie, for the BBC. It was the month of October. The name "Carmen" enjoyed the best publicity that a musical group could get in England: the sponsorship of David Superstar.

Well, the record was called "Fandangos in Space." It begins with the theme "Bulerías," with the words "Anda jaleo!" and continues with "Bullfight." Themes by David Allen alternate with those of Roberto Amaral. The vein of flamenco inspiration steps aside for some music conceived as "spacial" (in order to fulfill the idea of the title). In any case, it is evolved from the basic concepts of "Pink Floyd," "King Crimson," or, even closer, "Tubular Bells" by Mike Oldfield.

The live performance of "Carmen" is based, as they say, on the skills of Angela Allen and Roberto Amaral, the singers and dancers of the group. They do rock-style flamenco numbers, following the visual and plastic stage fashions that are used in today's music. Many naive writers are responsible for long articles in English about the influence of the gypsies on the music of "Carmen: "And, how California is near Mexico...And, how, in Mexico the blood is half Spanish...And, how the Spanish, the flamenco, the gypsy, the

LETTERS

JALEO BRINGS FOND MEMORIES

Dear Jaleo staff,

My name is Leona Malerba Marolo. I am presently living in Buenos Aires, Argentina. My father, Juan Malerba forwarded your magazine *Jaleo* and I wanted to let you know how much I enjoyed it.

My family, for many years, worked as performing artists in the art of flamenco. Our name was "Los Malerbas." My father, a guitarist, my sister and I danced and also did our share of singing coplas of tientos, rumbitas, etc. where ever needed. My brother, the youngest, danced. We worked when we where very young. My brother appeared with Roberto Iglesias and Company when only five years old, dancing the farruca. We were blessed to be in a time of flamenco when Carmen Amaya was appearing at the "Village Gate" in New York -- we saw her free every night.

We grew up in the world of flamenco, but no longer make our living with it -- but still very much flamenco in our homes and general beings.

We studied briefly with Teo Morca in California, who I feel did much to polish our movements and is a very fine teacher and performer. As you know, you never stop learning and he was a great help to us. I enjoyed seeing him in this issue, Winter 1986, No. 4.

I went to the same rehearsal studio in New York with Maria Alba when she was with Ximenez and Vargas company. She helped me with my soleares movements one day just to be nice. I saw Manuela Vargas at the New York world's fair and so on... So many people and places jumped out at me from the pages of your magazine.

Living here in Argentina we have many flamenco performers - visiting from Spain and local; Also many gypsies from all over Europe.

Once again, thanks for organising something that never has had a reputation for being very organised and bringing an inside view of a world seldom seen by many people.

Continued success!

Leona Malerba Marolo
Buenos Aires

Written with fond memories of La Familia de Flamenco Los Malerbas

JALEO LONGER THAN NOVEL

To the Editor

Over the years I have watched *Jaleo* grow from a monthly report into a magazine and now into a journal. Congratulations on your latest, with fifty-two flamenco-action-packed pages! No longer can I sit down and read through *Jaleo* at one sitting.

I sympathize with Juana De Alva's comment about novice computer-user's having suicide impulses (see "Editorial" *Jaleo X-1*). It will take this expensive machine to lessen the work load of organizing the English speaking flamenco world. In computer language a "bit" is a letter or a space where a letter could go. If I counted right, *Jaleo* has 8694 bits per page. The average paperback has 2000 pits per page. Which means that one page of *Jaleo* is equal to about four pages of a paperback. I just finished reading *The Dangerous Summer* by Ernest Hemingway which was 185 pages. This book is shorter than the latest issue of *Jaleo* ! Olé!

Sadhana Waszczak
Nakano-Ku, Tokyo, Japan



Angela Allen

sun, the bulls, the óle, are all the same..." That sort of thing. The explanations have surged rapidly from the pens of the critics who don't know the difference between authentic flamenco and paella, the burning sun of the Spanish coasts, or the hot blood of the dead bull in the plaza. Each person should do the music he enjoys. Each persons should listen to the music he enjoys. It is fine that Fito de la Parra and Jim Capaldi and Steve Winwood and so many other important musicians should pass through here, buy their collections of flamenco records, and say that they will incorporate our folk music into their future music. But, to submit the public to the confusion of "pastiche" such as flamenco-rock is another matter. As is the fact that they are giving us cat for rabbit in our own home. Amen!



**"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 have no sooner finished reading *Jaleo* from cover to cover (the Flamenco Puro issue) than my second issue arrived, only a few hours before I had 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 you 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...ao, worldwide...understanding of this very special art form.

Sincerely,

John Sappington
Philadelphia, PA

NOTE FROM JAPAN

Dear Friends,

I'm a subscriber of *Jaleo*. Since I haven't received the latest *Jaleo* though I paid \$25.00 in August. I checked your membership-subscription column and found out that I should have paid \$35.00 for an Air Mail subscription to Japan.

I wonder if you remember me? You once put my note of looking for a flamenco dance instructor in Indiana. I used to dance in Berlin (West Germany) and Houston, Texas. Right now I found a flamenco studio in Fukuoka City (Japan) where I take lessons. You would be surprised how hard they (the Japanese flamenco students) are practicing and how many studios there are throughout Japan.

I would be happy to be a correspondent for your magazine concerning flamenco art in Japan.

Sincerely,

Yuri Kitamura
Iizuka City, Japan

[Editor: We gratefully accept Yuri's kind offer to add to our flamenco coverage in Japan and welcome others to be correspondents in their areas. We need names and telephones of establishments which provide flamenco entertainment, lessons or supplies...updates or reviews on concerts, workshops, etc..

In regard to Yuri's subscription -- We do not recommend the overseas "Surface" subscription. The "Air Mail" subscription is much faster and more dependable.]

NOCHES DE CADIZ HONORED

Congratulations to Paco Sevilla and the cast of "Las Noches de Cadiz" for having that flamenco performance included among the ten best dance performances in San Diego in 1987, according to the San Diego Union. The show was rated number five among national and international ballets and companies. "...an exciting evening of theater based on the dance and song of Cádiz...presented from the heart with skill and imagination." - December 27, 1987.

IN MEMORY OF ERNEST LENSCHAW

In the early years of *Jaleo*, we enjoyed the support and enthusiasm of Ernest Lenschaw. In his eighties, he played the guitar, danced his sevillanas, made castanets, painted flamenco oils, encouraged flamenco aficionados, and was the creator of our *Jaleo* logo. Ernesto was originally from Denmark, but lived most of his life in San Francisco, where he was a familiar figure on the Spanish dance scene. In 1969, he moved to San Diego and soon was organizing fiestas in his home. Many of his birthdays were celebrated with memorable juergas. Then, in his mid-eighties, he was struck by cancer and sold or gave away most of his flamenco possessions. A year later, he had conquered the cancer and was borrowing back his guitar and dance outfits. As he approached ninety the disease returned. For the last four years he battled, retaining a wonderful energy and interest in the lives of his friends until the end in February of this year. He is survived by his wife Hilma and daughter who reside in the Los Angeles area.

---BOTAS---

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RENE HEREDIA

Interview for Jaleo by Guillermo Salazar

René Heredia, the son of a gitano (pure gypsy), began learning guitar from his father at the age of ten. Largely self-taught, but influenced by Sabicas, Mario Escudero, Ramón Montoya and his good friend Paco de Lucía, Spains's most contemporary guitarist.

At thirteen he was performing with his sisters, doing concerts and television shows. His international recognition came when he was seventeen and the incomparable flamenco dancer, Carmen Amaya, heard him play. She immediately took him to be her lead guitarist. For four years he toured and concertized in the major capitals of Europe and the United States with the famous Amaya Ballet. As his reputation grew, José Greco invited him to become his lead guitarizt for several seasons.

While living in Paris, René's distinguished L.P., "Alborada Flamenca," was awarded the Grand Prix de Disque of France.

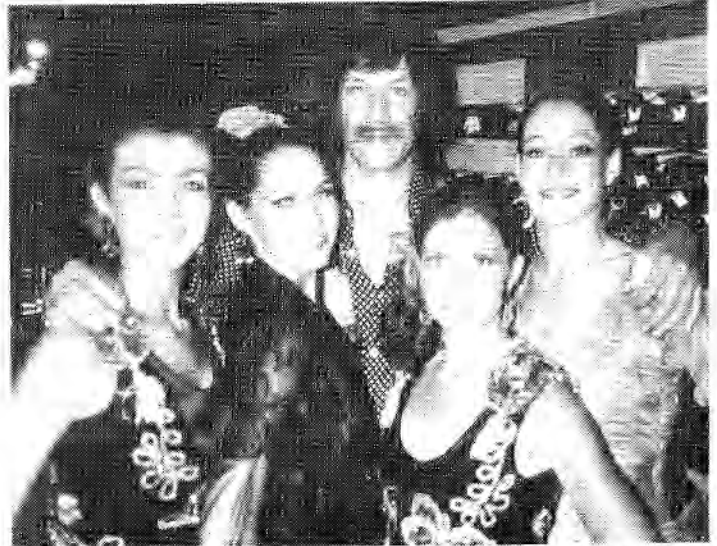
After returning to the United States, René was invited to perform the world premiere of his symphony composition and Flamenco Suite for Guítar and Orchestra, "Alborada Gitana," which he performed with the Denver Symphony and Denver Chamber Orchestra.

René has performed for such dignitaries as President Ford, a command performance for Princess Grace Kelly and Prince Rainier of Monaco. Also for the inaugural of governer Richard Lamm of Colorado.

René has appeared in numerous national radio and television shows, including the Ed Sullivan show, Steve Allen, Art Linkletter, and N.E.T. concert specials, and concert performances as opening acts for such outstanding artists as Bill Cosby, Hal Linden, and Peter Nero. René had his debut on May 4, 1986 at Carnegie Recital Hall. René's concerts throughout the United States and Europe have won him critical acclaim as one of the foremost flamenco guitarists of today.

René, let's start by asking about your recent activities. What are some of the things you have been involved with in 1987?

In 1987 I've been involved in doing a lot of different aspects of flamenco. I performed at Carnegie Hall, presented by the Spanish Society of America. That's one of the main things, and probably the biggest thing. I debuted at Carnegie Hall the previous year, presented by the American Institute of Guitar of New York, and then eleven months later repeated another performance, an entirely



L to R: Lisa Trujillo, Salli Gutiérrez, René, Jeannine Trujillo, Lisa Foreman

different program.

So, your first performance there was in 1986?

May of '86; so by March of '87 I was doing another one at Carnegie Hall. That's kind of soon to return; you're kind of cutting it close, you know, coming back eleven months later, but I felt that New York could handle it for sure, and I felt that there was a big need for it, considering the fact that there aren't many flamenco guitarists around who are concertizing any more. As you well know, Mario Escudero is out of the country and Sabicas is doing maybe fifteen concerts a year. Paco de Lucía does a hundred and something concerts a year. Doing concert tours is not easy. You have to consider the fact of the traveling, the jet-lag due to the change of time-zones; that would really sock it to you more than the playing. The playing is...you're finally there and you're doing what you really want to do; the rest is all hassles that you have to go through. These are the dues you pay if you want to become a solo concert musician. My life has been one of travel, which is in true character of a gypsy guitarist who has made his living from playing the guitar; travelling is part of the game.

Let's focus a little more on the Carnegie Hall performances. The first one was in 1986; could you tell us a little about that one first?

I decided to do what most guitarists do, or should do, if they're going to establish themselves: That is, to go and perform a solo concert, by yourself. I mean I have my fusion group and I have my dancers, I could get a number of dancers, it's just a question of scheduling, time available, and money.

The concert that I did in New York...I presented all my own compositions, which is something that I do..., but normally I always like to stick in things by Mario Escudero or Sabicas because I learned a lot from them in the past, and they are living guitarists. I like to credit the living guitarists as well as the ones who have passed on, with their works.

Now in the '86 concert you didn't do that, but in the one in '87 you did play other guitarist' works, right?

Right! In the '86 concert I presented my own music and made my own statement. In other words, the music I was playing is what I thought a soleares should sound like...to me. Your own compositions are a reflection of how you see the music, period.

Yes.

I wanted everyone that was listening to get a statement from me, saying: "Well, there's a guy that plays the guitar...and he's playing, as I see in the program here, a taranta called José". These are pieces he wrote; here's another...well, this is interesting. Let's see what this guy sounds like; lets see what his ideas musically are. Let's see what he can do." Basically I did it because if I'm going to



René Heredia

make a name as a solo concert musician, the people want to hear what I sound like; if I play things by Sabicas, they're going to say: "Well, he interprets Sabicas real nice, but we've already heard Sabicas." And no one interprets Sabicas like Sabicas, and I never pretend to be like him.

So that was my first statement: to make a statement of René Heredia musically, physically, spiritually, emotionally, and every other.....ly.

So that was my whole point and purpose, to say: Here's a guitarist that doesn't play like Paco de Lucía. You know I love Paco de Lucía's music, and I love Paco de Lucía as a person. I know him; he's a gook friend of mine, and we're just like brothers. I'm one of his greatest admirers; I'm an ambassador for him and also a manager for him in this country; I've arranged many concerts for him here and he's asked me to be this for him. But I also want to realize that there are other forms of flamenco. As you well know; there are a lot of guys in Spain who are fabulous guitarists, but they all play like Paco. They are all in the school of Paco, which is fine, because Paco is not only a fine guitarist, but he is laying down a whole new school, which is a really big, difficult feat to do -- like Ricardo did, like Sabicas did, like Ramón Montoya did, and Manolo de Huelva did, and so on and so forth. Not that I am going to lay any school down, but I do want people to realize that I play with my ideas of how it should sound.

That's the principle thing there.

That's the principle thing in flamenco!

Sure if you're going to play some place as renowned as Carnegie Hall, you want to make your statement.

Exactly! And then I said, after I make my first statement, I can come back and do whatever I want. I could do a whole concert of just Mario Escudero, or Sabicas, or do what I did, which was to divide the concert into four groups. This was "A salute to the Maestros" with whom I was personally familiar, both musically and as friends.

I thought that if I knew them as friends, I could interpret their music also, I know how their music is supposed to sound; I know them as people and I've heard them play many times. I chose Mario Escudero, Sabicas, and Esteban de Sanlúcar and myself closing the show with Three pieces of my own, which is a justification of what I am doing.

This was the '87 Carnegie Hall appearance.

Right! So, it's more of a justification that I can compose and do these things too. But I'm also willing to play music of other people, as long as I like the music.

That seems great to me, since a variety in performance is always a good thing.

Well, I play things that people haven't heard for a while; they are traditional things. Not many people hear the "Zapateado en Re" by Esteban de Sanlúcar, and it should be heard, because it is a beautiful zapateado, and it's a guitarist's piece. It's very precise; it's not extremely difficult, and it's not extremely simple; it's very precise. Those are some of Mario Escudero's favorite words, when he doesn't want to say it's really hard, he says, "It's not hard, it's precise," which is good terminology because one note comes after another and there is no interplay for rhythm to come in; it's a solo piece based on melody, not like bulerías, which is based on rhythm...and you stick a falseta here and a falseta there. Consequently, I did the second concert with the idea in mind of showing people that the guitar has very many different composers. Besides myself and other guitarists, there are a lot of composers that people haven't heard about or haven't heard play for a long time, and they are all alive, and I think we should pay homage to people who are alive too, as well as those that have passed on.

Because Sabicas is...you know, if you look in that Guitar Player Magazine, it says that Carlos Montoya and Paco de Lucía are the

only two guitarists who have won the "gallery of the greats". And I said; "Well, where in the hell is Sabicas?" Sabicas has been playing the guitar for seventy-five years. And why is it that in Spain they just gave him a gold medal, and he just played in the Teatro Real in Madrid, and they gave him a huge *Premio*, and an honorary *premio* for being the ambassador of Spain, and they recognize all the great things he did! And here he is, a man of this country, he's been playing in this country for more than forty years and has been paying taxes in this country for more than forty years and has been a pioneer and an ace of aces in flamenco, and yet, these magazines don't say anything about him, which is really ridiculous because the man's not going to be around very much longer. But that's something that's beyond our control. Anyway, that's one on the reasons I decided to do a concert featuring Mario Escudero, Esteban Sanlúcar, and Sabicas; they are maestros of the guitar, and damn good ones: And that's not taking anything away from Paco de Lucía. He's a genius and we all know that.

He's contemporary and...

He's a guitarist of today; he's making the statements of what's happening in flamenco today, and not only is he making the statements of what is happening in flamenco today, he is CHANGING the statements and then making the statements! He is molding the statements; he's making the die. See? And everybody else is following along.

So, aside from your own material, you are reviving some of the older, but still living, maestros' stuff.

Well, making it available audibly for people to say: "Hey, this is not a bad little farruca; this is Sabicas' farruca; it's a nice farruca; it's very traditional". So, I said to myself; "These guys are really fabulous guitarists, and they are part of my era". So, naturally, I'm defending my era also, which is understandable; and at the same time I play my own compositions too, which I consider to be more avant garde, maybe not as far out as Paco's last record "Siroco", but I don't feel bad because nobody else is out there either, You're always trying to play catch up.

OK, tell us about some other things that you've done, aside from your teaching career. I mean recent things.

Well, yes, I did a very important major work...and it was written up, I did get a good review on it. In the Rocky Mountain News I got a real good review, and although it wasn't nationally written up, I still felt that it was a major performance.

Namely?

Namely, being guest artists with Jo Anne Faletta with the Denver Chamber Orchestra. She's the conductress of the Denver Chamber Orchestra, which is really doing very well. In fact, they're



L to R: René, Lisa Trujillo, Lisa Foreman, Jeanette Trujillo, Salli Gutiérrez.

probably doing economically better than the Denver Symphony. It's a Chamber Orchestra group with about sixteen to twenty-five musicians and if they need more they hire them.

Denver Chamber Orchestra is the competitor to the Denver Symphony; it's called the DCO; and I was invited to perform there in April of 1986 to do my faruca, "Alborada Gitana", which is a composition I wrote in D and we play it in E minor because I put the "cejilla" on the second fret. It's one of the few flamenco concert orchestra pieces for guitar and orchestra. I thought it was a major work because I didn't read anywhere else that anyone in the whole country was doing something like this. I mean, I know Montoya plays with orchestra. Sabicas has a orchestra record with Torroba. You know the old record "Flamenco Puro", well, it was segments from that record that Torroba took and orchestrated around them, and he heard them with the headphones and...

Mario Escudero did a concerto in three movements too. Remember, you and I went to see it in New York together?

Yeah, Mario did his with the American Symphony Orchestra and Torroba did the orchestration for it also. And Paco did somethings with José Torregrasa, also the same way with Sabicas; the guy orchestrated around Paco's tape. Paco wasn't actually there performing with the orchestra, you understand? Paco told me he didn't particularly like that much. He was looking for more. He said it was all right, but it wasn't what he wanted. In other words, he wasn't thrilled with it. He was happy, but not thrilled!

So, to do two nights with Denver Chamber Orchestra, doing my own composition, and then having to forget that and go immediately into learning the Carnegie Hall concert... I mean you have to be prepered, because you are totally concentrating on one from of flamenco with a whole orchestra. Then, you do the performance, and you do the second performance. After the second performance you reconcentrate your brain to go into playing solo and playing all your own compositions in a situation like Carnegie Hall, which is a demanding situation. So, that was a very important thing for me, the performance with Denver Chamber Orchestra, because it showed to me that people really enjoy these concerts. The thing is there are just not enough of them. I had a very good response. I got standing ovations both times and Jo Anne Faletta leaned over to me and said, "You know, we never get standing ovations! People must like you, or you must have a lot of friends out there".

And I told her, "I think it's a little bit of both". I'm just telling something. I'm not trying to boast or anything. I'm just trying to give you a verbal description of what happened. The people really enjoyed it. And I was really thrilled because that's what I wanted. I



René Heredia



L to R: Jeanette Trujillo, René, Lisa Trujillo, Lisa Foreman, Salli Gutierrez.

wanted the people to enjoy what they were hearing.

So those were the two highlights of the '86 season; And of course, I've always been working on and off with my fusion group. People might criticize it, but a lot of people enjoy it because it's kind of a refresher. It's a different vehicle. I don't do heavy flamenco. I do some bulerías and some other pieces. The vein of the situation is more of a lighter type flamenco, more "cante chico".

What were some of the shows you did with your fusion group?

We had a great opening at the Mall Exchange, which is one of Denver's finer jazz clubs. These are the kinds of clubs that would find this music appealing, because they think it's some form of Caribbean salsa. And I say to them, "No it's not Caribbean salsa". I say, "It's flamenco, with incorporated jazz musicians, using jazz chords and using jazz musicians in flamenco"! This is the opposite of what everybody else is doing, because everybody else in jazz is using salsa, and Mexican, and Caribbean music and incorporating it into jazz — like "Brazil '66", with all these different Brazilian musicians. You know, the movements of the flamenco, Spanish, and latin music into jazz has been an enormous shot in the arm for jazz. Paco's doing the same thing; Paco takes jazz and puts it into flamenco. He still plays flamenco, but he's expanding the chords and the scales.

How long have you had your flamenco fusion group?

I've had the fusion group for at least six years now. I'm also teaching, both dance and guitar; the teaching was to get my studio paid off. I built the studio to teach, and to have a place to do my compositions. I'm concentrating on doing more interesting concerts and gypsy dance choreography, but back to my fusion group — working with the fusion group has been very interesting to me. I don't want it to be jazz; I want it to be flamenco. See, Paco's group...they rehearse with him all the time; they tour all the time and have been with him for many years and so, consequently, they know him like a clock. But even with that...I read just recently in the paper in Spain that they were criticizing him...one said Paco was playing the same thing that he played last year. When you're good, people demand for you to always be composing new things. They think it's easy; it's not easy at all; it's very difficult.

So, I've been really happy with how my career has been coming along. There was a time back when I was getting very frustrated with Denver and...because there's not enough feedback here for me; there are not enough outlets; and I'm a man that needs many outlets and I need to have a lot of feedback, because I had to, or else I wouldn't have ever done what I've done. I would have been eaten alive because the flamencos are tigers, I mean, they all have got

strong egos; they're all "fieras".

So to exist in that, you're being part of it, and that's what it takes to function.

Yeah, and a strong ego is a very good force in man; it's a creative force. It can also be a very destructive force.

I'm a man who needs feedback; I'm a man who needs to have my things critiqued, because I've been that way ever since I was a little boy! Ever since I started playing the guitar people have been critiquing me and criticising me, good things and bad things. That's all part of being an artist though. If you don't like it you'd better get out of the business. Don't be a public person.

I'm very proud of the fact that I'm one of the first guitarists in this country who's even thought about going and doing a fusion group with live musicians. I'm not talking about doing a record and bringing in a couple of drummers and a flautist, doing a record and dropping them. I'm talking about working live with these guys. You know, I started that when I was working at that coffee house...Muddy Waters.

Let's move on to your current activities with Denver's new tablao flamenco, the Café Promenade, in downtown Denver. When did that open up?

It was May 27, 1987.

You were telling me that you have two functions there: as musical director and as group leader of the current bill.

I'm the musical director of the show; I'm also the guest artist, the soloist, and most of the people who are performing there are my students; all of the guitarists that play on showcase night, which is during the week, are students of mine. At first the showcase night was Monday nights, but for the summer I cut back my nights. So, instead of having three guitarists every Monday night, there is one guitarist Monday, one Tuesday, and one Wednesday. My solo night is Thursday and then the dancers come in on Friday and Saturday nights.

Who are some of the other guitarists and dancers?

I have three guitarists, and they are really good guitarists; One does a lot of South American and bossa nova style things and some classical. The other, who is strictly classical, plays on Tuesday nights. On Wednesday nights I have a young kid only twenty years old, but he's been studying with me for about three years now. All three of these fellows are current students, or have studied with me. After they play for a while, I'll switch and give another three guys a chance to work there.

As you well know, I haven't done nightclub work for a long time. I do some nightclub stuff with the fusion group but not a steady gig. When I got back from New York, I got a phone call from the owner of the Café Promenade asking me if I would like working there. He said that he wanted a show in there and "you're the one who can do that for me". So I put a whole show in there for him. He got all excited about the show. So here I wound up with the title of musical director, whatever that means...

Basically to be in charge of hiring the other artists.

Right; and basically that's what we have been doing...I have dancers come up from Santa Fe; we've had dancers from northern Colorado come in. I know that Rosa wants to come in.

Rosa la Tormenta.

She'd like to come and dance. Mara Sultani wants to come.

So the summer season has slowed down and that's going to pick up...

...in the night club season, and then I'll bring in some others dancers.

What should any interested dancers send to you?

I want them to send me a resumé and tell me how much they charge... per night, because I might have five nights a week, or I might have only three nights a week. And preferably a tape too, because you can doctor up pictures, but you can't doctor up tapes too much and I want to hear all of these people dance; I want to choose

the ones who dance well. I want the people to come and have a good time and come back. Flamenco is to have a good time.

So, right now I'm real happy because it's given me a chance to meet a lot of old friends I haven't seen for a long time, and a lot of people that have followed me since my early days in Denver are coming up to me and saying "We remember you when you were back at the Third Eye Theater"; "We remember you when you showed up with that blond dancer", they are talking about Lydia Torea.

Was that in the late '60's?

Yeah, in '66. It also gives a chance for a lot of aficionados of both the dance and the guitar to come and hang out and hear the music live, and have a drink, and interact, and breathe it...live. We need these kind of places, regardless if I'm playing there or if someone else is playing there, we do need flamenco clubs so that flamenco can be stirred up again. There's a resurgence in dance now. There's a resurgence in flamenco; everybody Vogue Magazine is doing flamenco fashions; Vanity Fair had a huge fashion design section on flamenco; they also had pictures of the fact that sevillanas is becoming very popular in Spain again; all the Domecq sisters are dancing sevillanas with their polka dot dresses on. There are a lot of studios in Madrid that are opening up. The "Flamenco Puro" people are coming back to the USA as well as the "Tango Argentino" people, who are the same promoters. "Tango Argentino" is a very popular and successful Broadway show that ran for many many months. "Flamenco Puro" ran for like eleven weeks on Broadway, which is unheard of. It's the only flamenco company since Carmen Amaya in the '40's that had rave reviews in every newspaper: Wall Street Journal, Time, Vogue, New York Times, Los Angeles Times, all kinds of newspapers have been talking about the "Flamenco Puro."

Let's talk about some of your future projects, like the video tape and a possible double album, which you talked about last week.

Well, the video is going to be real interesting. I'm putting it together now. It's not going to be a lecture video or a demonstration video or a teaching video; it's going to be an actual live performance video, which are the best videos because, when an aficionado puts the video on, he's going to see me play and be able to see what are the things that are needed to become a professional.

They are also going to see me play things that they recognize. They are going to see the hand movements and the hand positions, which will help them learn the piece correctly. Then they are going to be able to hear the piece. So it's going to be a performance video but it's also going to be for the real smart aficionado who wants to become a professional guitarist-accompanist, and eventually a soloist.



L to R: René, Lisa Trujillo, Jeanette Trujillo, Salli Gutierrez

I'm kind of excited about that, but one thing that I don't like very much about television and video stuff in flamenco is that the camera men seem to think it's their show; and since they don't know very much about flamenco, they seem to have the camera in the wrong places consistently.

What you're saying is very true, but I was fortunate because Mario Alvarez, noted director, did a lot of the videos. Mario has good taste; he's latin, so he knows when the punches are coming in. Plus, he explained to me what he was going to do prior to doing it; and I think that the camera work is decent in these videos. Some of the sound is not as great, because, as we all know, television stations are not great for having good sound equipment, because most of their microphones are for speaking. So it's not going to be like a CD, but the whole point is the video is going to be available and it's going to have two half-hour segments featuring solo work and different groups that I performed with, and then the ending will have the fusion group.

What about the new record?

I'm going to be doing some new records now; I'm ready to do them. I've been talking about doing these for a long time and I haven't really been ready, but now I feel that I'm at the point in my life where I can really sit down and get what I want across the table and into the record. I have enough compositions of my own that I can do at least two albums, long play records. And I want to do a two album (set), because once I'm there, I'm going to spend the time and do it and get the promoters to back it, and I'm going to do all the things I've wanted to do at one shot. It might take me six months to get the whole thing completed, but it's worth it. I want it to be something that I can be really proud of.

I've always played the guitar, but the thing is now I'm trying to get more exposure, not so much for myself, because I'm not going to be...you know, a Paco de Lucía, or have that kind of fame, but I do it because it's what I do, and it's always been what I've done, and because I want people to know about flamenco. I don't want people to go around saying, "Flamenco? What's flamenco? We've never

heard of flamenco". You know, today you hardly ever see flamenco. You know, you're from that era, so I can talk to you about that. I can't talk to some new kid of today because he's not from that era. But you remember when there were a lot of tours and a lot of companies touring: Roberto Iglesias, Luisillo, and Greco... Basically, I'm doing this, because flamenco is on an upswing, dance for sure...the guitar has always been popular because of Montaya, Sabicas, Escudero, Paco de Lucía, because of Segovia, because of a lot of people. The people who are involved in flamenco owe it to flamenco to promote it, however they can: performing, writing, lecture-demonstrations, or whatever. I think everybody who is heavily into flamenco owes it to flamenco to promote flamenco. It's what we're here for -- not only to take form flamenco for our own personal enjoyment, or for our own emotional satisfaction or stability. We have all taken from flamenco for so many years...and now it's time for all of us to turn around and put back into flamenco as much as you can, because, then flamenco will turn and give back to you -- it's a whole circle. It's like seeding the earth. Those who don't give back to flamenco usually wind up talking bad about it, of abandoning it totally. Those who get into flamenco to make money, they better get out of it immediately, because there's no money to be made in flamenco. I do flamenco because I love flamenco, not because I'm going to make a lot of money.

So, to wind up the interview, is there anything else you would like to mention?

Well, the only thing I have to say, really, is that if you are a real aficionado of flamenco, then you won't talk bad about it. Always try to defend flamenco. There's good in everybody, even in the worst person there's some good. Flamencos should try to learn as much as they can and not be so critical; they should try to be more tolerant, and not criticize other flamencos. I want to emphasize to all the aficionados of Jaleo...I Advise them to all learn their "compases" right; that's the most important thing in flamenco! To learn the forms; and then to give back to flamenco, because then, in turn, it will give back to you!

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"ONE GUITARIST NAMED AMADOR"

by Lester DeVoe with Curtls Fukuda
Translations by Roberto La Fuente

photos by Curtis Fukuda

I was startled when I first heard Joaquín's playing on the "Three Guitars Named Amador" tape (A-10) compiled by Paco Sevilla. Joaquín's sound was powerful, metallic and percussive. I was so overwhelmed that I thought, "Perhaps he'd do just as well to play the drums instead of the guitar".

Little did I suspect that, today, Joaquín Amador would be playing one of my guitars. This is surprising because my instruments are constructed for their sensitivity of tone, not necessarily for bombastic volume.

I finally saw Joaquín perform in the exciting "FLAMENCO PURO" production. In watching the intensity of gypsy flamenco, I realized why his playing had to be so strong. Joaquín is an accompanist, and when backing such a powerful dancer as his wife, the famous Manuela Carrasco, his playing can't be soft and introverted.

Let me digress a moment to say a few words about Manuela Carrasco, who is currently one of Spain's finest dancers. Manuela began her art when she was a girl, and decided to become professional at the age of eleven. When she first made her mark on the flamenco world, Manuela's earthy gypsy style was a radical departure from the highly theatrical dancing that dominated,

Whether onstage or off, she moves with grace and dignity.

Joaquín and I met after a "FLAMENCO PURO" performance in San Francisco. I saw him standing backstage near his guitar case. He appeared friendly, completely approachable. I introduced myself as a guitar maker and asked if he'd like to see one of my instruments. Joaquín expressed interest and we met later at his hotel room.

Imagine my excitement to be in the company of two important artists in the flamenco world. Manuela Carrasco and Joaquín Amador were both extremely cordial, without any pretensions. Joaquín picked up my guitar and played. The room filled with lovely, sensitive melody. This style was so different from his aggressive accompanist style. I realized how wrong I was to think that Joaquín should play the drums instead of the guitar. I also realized how the limitations of recordings can generate misconceptions of a performer.

Joaquín definitely wanted one of my guitars. He smiled and in a mischievous tone whispered that I must show my guitars to no one else in the cast but him. We laughed. It was a great compliment. From that moment on, Joaquín has been performing with one of my guitars. And though volume has never been my emphasis in constructing guitars, Joaquín has no problems in being heard over the dancers. He has joined ranks with Sabicas, Mariano Córdoba,



L to R: Roberto La Fuente, Lester DeVoe, Juan José Amador, Joaquín Amador, Manuela Carrasco.



Joaquín Amador

Juan Serrano, Pepe Romero and Dona Reyes, all who've played my guitars.

A week before "Flamenco Puro" left the Bay Area for Los Angeles, Joaquín, Manuela and the singer Juan José Amador came to dinner at my home/shop in San Jose. That evening we conducted in today's Spain?

-Joaquín Amador: *We have pride in our heritage, and share an equality with all Spanish people.*

-Manuela Carrasco: *If I were to introduce myself, I'd say that I'm a gypsy first, and Spanish second.*

-Joaquín: *We don't go around with a sign that says, "We are gypsies." [He laughs and caresses Manuela's cheek. The face is gypsy.] Gypsies are found in all professions, gypsies are not all musicians and dancers.*

Lester: Joaquín, tell us about your family and how you became involved in flamenco.

-Joaquín: *In my house there has always been guitar. My father played the guitar. I always have a guitar with me, because the gypsies always believe in music.*

Lester: [Refers to the "Three Guitars Named Amador" tape] Are Ramón and Raimundo Amador related to you?

-Joaquín: *Yes, they are my close family ... my cousins.*

-Manuela: *Juan José Amador, Enrique ("El Extremeño") and Ramón Amador.*

[Note: To those aficionados who've seen "Flamenco Puro" and purchased a program, the portraits of Juan José Amador and El Extremeño have the captions reversed.]

-Joaquín: *We also have another dancer, and another guitarist, my brother. We perform together most of the time in Spain.*

Lester: Manuela, tell us a bit about your career as a dancer.

-Manuela: *I started dancing when I was four or five years old. When I was eleven years old, I knew that I wanted to be a professional artist. But when I was younger, I didn't know. I was just dancing for fun, for play. My daughter is now in one of the best schools in Sevilla. She is taking dance classes. She is self motivated, a very good dancer. We would love to see our daughter become a real artist.*

Lester: Juan José, what inspired you to start singing?

-Juan José Amador: *When I was small, about seven years old, I simply started singing. My father was a singer. I would listen to him and just begin singing.*

-Joaquín: *Juan José's uncle plays the guitar. His name is Luis Amador.*

Lester: Joaquín, if I may ask you a technical question. Your style of playing is very strong and uses the modern method of

playing rasgueados. Could you please explain the development of this style of playing.

[Note: The traditional method of rasgueado is for the right hand to anchor itself with the thumb resting on the sixth string. The fingers then brush outward across the strings like a fan with the little finger leading.]

-Joaquín: *Before the late 1960's, the rasgueado was traditional, but in modern flamenco, this technique has changed a bit. I think it's gotten much better, and every guitarist uses the rasgueado in different ways. The way I play is my own style.*

[Note: Joaquín demonstrated his rasgueado where the right hand moves freely. He begins with an upstroke of the thumb, brushing across the strings then a downstroke with the ring (a) finger followed by a downstroke with the index (i) finger. In tablature, it would be as follows:



This is a variation of the modern rasgueado technique which is generally played as follows:



Joaquín Amador with Lester DeVoe

Lester: The traditional rasgueado is definitely a cornerstone in flamenco guitar technique. Why was there a change?

-Joaquín: *The traditional style is good for solo or for song accompaniment. However, when a guitarist plays for one who dances very strong, like Manuela, then this rasgueado is much better. It is very strong.*

Lester: Do you know how this new style came about?

-Joaquín: *The style of rasgado I use comes from Mexico. It started with a gypsy named Juan Marote from Granada. He went to Mexico to work as a guitarist and singer. He learned this technique from a Mexican guitarist, then took it back to Spain. Now everyone plays that rasgueado.*

Curtis Fukuda: [takes one more photograph and joins the conversation] You are known as an accompanist, do you ever desire to play solo?

-Joaquín: *Most of the time, I like to accompany the dance and singing. I prefer this to playing solo. I did play solo when I was in Tokyo, Japan. When I finish touring with "FlamencoPuro", I'll go back to Spain and make a record with my sister, Susi. I am a producer, too, and do my own recordings. For the United States, my distributor is in Los Angeles.*

Curtis: Is "Flamenco Puro" the first time you've played with the Habichuelas?

-Joaquín: *Yes, it is the first time, although Pepe and I have been friends for years.*

Curtis: Have you tried any musical experimentation? For instance, using the electric guitar?

-Joaquín: *The technique is different with the electric guitar. I*



Juan José Amador

know what the instrument sounds like, and I do not care for it.

Curtis: Most Americans currently are introduced to flamenco through the music of Paco de Lucía. When he toured in 1985, he performed with his sextet which included electric bass, percussion and flute. His sound is innovative rather than traditional.

-Joaquín: *Paco de Lucía is good, not different. He is the most pure. Everything he does is flamenco. I enjoy Paco's music very much. In Sevilla each year, we have a contest and give a trophy to young guitarists. One year, Paco was one of the judges. I invited Paco to have dinner at my home, and we ended up talking about the flamenco guitar. Paco picks up things from the younger guitarists. He is always willing to learn new ideas. He watches what the young ones are playing. Paco has even learned a few things of mine.*

Lester: What things were those?

-Joaquín: *Bulerías falsetas. [laughs] And I've learned things by watching him, too. Paco is very curious and is always learning new things.*

Curtis: When you were growing up, which guitarists did you admire?

-Joaquín: *Sabicas. Mainly Sabicas. I would never have learned, by myself, what I learned by watching other people play the guitar. It's like Paco. He goes and picks up new ideas, too. He learns from the younger, from the new. Once I see these new ideas, I go home and adapt the ideas to my style.*

Juan José: *Yes, it is the same with singing. We learn new ideas, but then we add our own personality and interpretation.*

-Joaquín: *It's like you [Lester] and your guitars. To build a guitar, you observe what has been done before by the best builders. You add these ideas to your own techniques. We learn the same way*



Manuela Carasco



Juaquín Amador playing a DeVoe Guitar

in dancing, in singing, and in guitar playing. When we see something we like, we go home and put it in our own way. By this, there is no end to the art. There will always be something to learn.

See "Review" section for photos and reviews on "Flamenco Puro" in Los Angeles.



L to R: Juaquín Amador, Juan José Amador, Manuela Carrasco, Lester De Voe

National Awards for 1984-86 Presented by the Cátedra de Flamencología

The Cátedra de Flamencología in Jerez has made its latest awards for achievement in flamenco. The jury is made up of Juan de la Plata, Manuel Pérez Celdrán, Esteban Pino Romero, Francisco Benítez Gil, Antonio Murciano Gonzalez, Diego Moreno Iglesias, José Marín Carmona, José L. Pantoja, Antonio Benitez Monosalbas, José Moreno Chacón, and Juan Romero Pantoja. The awards, given in 1987, are as follows:

CANTE: Naranjito de Triana

BAILE: Angelita Vargas of Sevilla

GUITAR: Mario Escudero of Alicante

MAESTRIA (Lifelong mastery) Enrique Orozco (cantaor) of Olvera, Cádiz, and Eduardo el de la Malena ((guitarist) of Sevilla.

DIVULGACION (disemination; popularization): The show "La Fragua del Tío Juane"

RECORD: No award. Honorable mention for "El Pele: La fuente de lo jondo.

ORGANIZATIONS: The peña flamenca "Chaquetón" of Madrid.

INVESTIGATION: Vida y Cante de D. Antonio Chacón by José Blas Vega y La Guitarra by

Manuela Cano.

TEACHING: The School of Flamenco Guitar of the Conservatorio Elemental de Música de Jerez de la Frontera.

MEDIA: The flamenco programming group of Radio Cadena Española in Andalucía.

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PASSING OF AN ERA

Tío Paco

With the death of two of the greatest exponents of the purest of "El Cante", Tía Juana la del Pipa and Tía Anica la Piriñaca occurring within days of each other, a Golden Chapter in history of Flamenco comes to a close. The following is a translation of an article by A. Alvarez Caballero which appeared in El País (Madrid) on Friday November 6, 1987.

TIA ANICA LA PIRINACA DIES AT 88.

Like the gypsies, she believed that good singing comes from sorrow.

Ana Blanco Soto, better known by her stage name, Tía Anica la Piriñaca, was buried yesterday afternoon in the Jerez cemetery after dying at the age of eighty-eight in her home in the Barrio Santiago, where she had been moved at her own request from the hospital where she was being treated. Tía Anica was a legend in the world of flamenco; her best years were in the 1950's when she was backed by Antonio Mairena. She excelled in her ability to interpret the difficult "palos" in flamenco, the siguiriyas, the bulerías, and the bulerías of Jerez "al golpe".

Tía Anica la Piriñaca is dead. She was without doubt the oldest voice we had left in el cante. She had just turned eighty-eight on April 11. Just a few days before, Tía Juana la del Pipa, died too. Now without them, the cante and the dance of Jerez will never be the same. I saw them together for the last time in Sevilla in September of 1984, and the image of Tía Anica balancing herself on her cane to do a few steps "por bulerías" is etched in my mind.

Ana Blanco Soto was not a gypsy - only one eighth to be precise - but she looked it. She spent her entire life among gypsies in the Santiago Quarter and married a gypsy¹. Her cante was pure gypsy.

When she sang she would hold a handkerchief in her left hand, with which she would wipe her lips every now and then. It was a gesture which reminded me of Louis Armstrong when he played the trumpet. Armstrong at times would draw a bloodstained handkerchief away from his lips. Tía Anica la Piriñaca said once to Caballero Bonald: "When I sing well my mouth tastes of blood". She believed, as did Juan Talegas and many other geniuses of "el jondo", that good cante is the one that hurts, the one that comes from sorrow.

She learned the cante as a little girl, in the fields, when everyone was together and there was always someone who sang, and from the great Jerez masters, Manuel Torre, Antonio Frjones, and above all, from Tío José el de la Paula.

It can be said without doubt, that in the history of the cante there has been no woman's voice that could express and transmit better the gypsy siguiriya. "I sing por siguiriyas", she said to Manolo Herrera, "because I hurt at my husband being gone, and because I hurt from the troubles my children have caused me; I have hurt because of all those things and I've sung always remembering those sorrows. And there are words that really make me cry. And I have to get hold of myself because tears run down my face from what comes into my heart, the despair that possesses me; because it is true, because there are words that reach that cross I carry in my heart, or that thing I had within me. And I've come out singing, and I've come out crying".

"Mother and father of tears, the poet called her, because there can be no sadder way to sing than the way that woman sang por martinetes, por siguiriyas, por soleares. Even bulerías, being mostly party-like airs, had in her voice a well of sorrow. Caballero Bonald told of seeing her many times in the streets of Jerez, in some out-of-the-way bar, almost begging for a few coins in

exchange for a cante. And he added: "She could have been an incomparable source of teachings and rarely has she been considered what she really was: an ignored and magnificent specimen of human truth and drama in el cante".

Obscure genius, elementary, but with that rare intuition for "el arte" of those few privileged beings that are born with the gift denied to most mortals. Because, as she said, "that runs in your blood". Without Tía Anica la Piriñaca, the cante of Jerez will be poorer, because many others went her way. Unique beings, irreplaceable, who contributed so much towards making flamenco an enigmatic and fascinating art, besides being truly exclusive of the Spanish South. Without going very far into the past, I think of those of recent memory, los Teremoto², los Borrigo³, Los Sernita⁴ los Parrilla⁵..., and that Tía Juana la del Pipa, who with just one round por bulerías could make all hearts stand up.

There will never be another Tía Anica la Piriñaca, because flamenco art is not what it used to be, and beings like her disappear without leaving possible successors. We are left with her memories, her voice in the microgroove, the rare echo of her cante, which really, seems to have a taste of blood.

(1) Reportedly she did not begin to sing in earnest until she was well into her sixties or seventies and following the death of her husband, who apparently did not approve of her singing.

(2) Fernando Fernandez Monje, "Terremoto", died in Jerez in 1981, age forty-seven. His sister, María Soleá, currently considered foremost exponent of "cante puro de Jerez".

(3) Gregorio Manuel Fernandez, "El Tío Borrigo", died in Jerez in



Tía Anita la Piriñaca in front with cane. In background is Tía Juana la del Pipa. (See Jaleo Volume VI-2.) photo by Pablo Julia



ORLANDO ROMERO MEMORIAL

by George Ryss

It is 11 a.m. at St. Malachy's, The Actors Chapel on West 49th Street in New York City. The church is filled to capacity with aficionados, bailaoras, and friends; those that danced with him, knew him, enjoyed his company...a priest speaks about Orlando Romero, his art, his work...the memorial has begun with the haunting tones of the saeta (a palo seco)... the music reverberates in the dome of the church the pierced saeta of death in the name of Orlando Romero...The Saetero our own respected Domenico Caro..."Ay, el divino rey Orlando Romero quiere verte."

Next to the cantaor are seated three guitarists...three guitars each playing their solo laments to Orlando, who so frequently had danced to the guitar. We hear Basilio Georges "Por Siguiriyas"...Carlos Rubio (all the way from Philadelphia) "Por Soleares". and then the classic guitar of Scott Jackson Wiley in the beautiful rendition of Albeniz' "Layenda."

The audience heard the priest in a prayer; then came the bailaoras

TIA ANICA (continued from facing page):

1983, age seventy-three. His daughter, singer Maria "La Burra", appears regularly in flamenco events around Andalucía.

(4) Manuel Fernandez Moreno, "Sernita de Jerez", died in Madrid in 1971, age fifty.

(5) Outstanding flamenco family in Jerez. Among them guitarists (father and son), and dancer Ana Parrilla.

Carlota Santana representing the bailaoras reading from the scriptures -- Jorge Navarro a bailaor spoke about friendship, alas a friend he had lost...

Finally led by Domenico with the background of guitars the public sang a Villancico...and then as Orlando probably had wanted it -- "Por Alegrias..."

There were many artists there...José Molina, Paco Montes, Maria Alba, Jerane Michel, Lilitana Morales, Lilitana Lomas, Aurora Reyes...and all the others that missed Romero.

Orlando Romero, teacher, artist, great dance soloist, and for many years resident of New York died under extremely tragic circumstances in his home town Buenos Aires, Argentina on September 4, 1987. Orlando danced as a guest artist for Greco, Maria Benitez and had his own company.

Possibly his last show in New York was heading his highly credited all-Argentine flamenco tablao, with Miguel de Cadiz (cantaor and guitar) and José Maria Moreno on guitar at the last Mario Escudero concert. From here he went to Barcelona, Spain where he performed on television and then to Buenos Aires where he headed a company of fifteen with television and theatrical shows.

[To the many performers, musicians and aficionados who counted Orlando Romero as a friend, enjoyed his superb dancing and were inspired by him, his parents in Argentina were entirely dependent on his earnings. An "Orlando Romero Memorial Fund" has been created in New York largely due to the noble efforts of Mr. José Molina. All funds will be remitted to Orlando's parents. AFICIONADOS PLEASE HELP.]

ORLANDO ROMERO MEMORIAL FUND

c/o Mr. J. Molina
200 East 72nd Street # 24D
New York, NY 10021

REMEMBERING A FRIEND: ORLANDO ROMERO

(from: Noticiero Argentino, Sept. 1987; translated by Paco Sevilla)

The flamenco dancer, Orlando Romero, was murdered in his apartment in Buenos Aires.

In studio number B-3 of Fazil's Studios in New York, is heard the compás and taconeo por farruca, clean and resonant, with a very flamenco resonance that echos through all the studios of the building. In B-1, is heard the delicacy and professionalism of a class in baile flamenco, and in C-1, the rehearsal of a melodic guitar por Guajiras. The sweat of each dancer runs through the studios like a river without end, allowing its joys and sadnesses to run endlessly,

Today we remember you, and always will, with the same enthusiasm you always had throughout your life. You were a great inspiration to many dancers of the new and old generations. The hours of hard rehearsal we all had together will always be with us.

Today we remember you...as a friend, as a brother, as a companion in the dance, and always with that special humor of yours that made us feel so happy. That memory will go on. In a word, you were the honesty and purity of a great human being. You will always live for us with your art and sincerity as a friend.

This is the least we can express, with great affection for what you were, are, and always will be, Orlando Romero.

ABOUT ORLANDO

Orlando Romero, an aquarius born in Argentina, traveled to Spain as a young boy and at the age of eight was captivated by the art of flamenco. As luck would have it, his first exposure to flamenco was by Spain's finest dancers, namely El Cojo de Huelva and Realito.

He began to study flamenco in Sevilla and advanced rapidly.

Upon returning to his native Argentina, Orlando continued his studies and eventually landed a position as first dancer with Oscar Segovia Spanish Dance Company.

As first dancer it was only a matter of time before he was discovered by another great in the flamenco world – guitarist Mario Escudero. They worked together for over three years.

But Orlando began to feel the need to have his own company, to choreograph his own pieces, and so "Los Duendes de España" was formed. After a very successful debut here in New York, the company went on the road and toured North, South and Central America, the Caribbean, and Europe.

Murder of a Well-known Flamenco Dancer Investigated

[From: Clarín (Buenos Aires) Sept. 7, 1987; sent by Juan Malcoba; translated by Paco Sevilla.]

Personnel of the Homicide Division of the Federal Police carried out intensive investigation yesterday into the death of Orlando Romero, 46 years old, a well-known flamenco artist whose handcuffed body was found in his apartment in the central zone of the city; there were evident signs that he had been strangled.

Romero, dedicated for many years to the art of flamenco, was the head of a show called "Andalucía Canta y Baila con Alegría," which is at the Olimpia theater in this city.

Last night sources said that a person was being detained by the police with regard to the homicide, but that could not be confirmed. The crime was discovered by the sister of the victim, Norma, who had gone to the apartment at 465 Carlos Pellegrini, third floor. When she got no response to her repeated knocks, she called the concierge to open the door. In this way she came upon an impressive sight: In underclothes, hands tied, and with visible marks on his neck, lay her brother. The police, who came immediately, found no signs of struggle. Apparently, the furniture had not been moved; everything was in order and there were no signs of violence in the area.

As we said, the police immediately began a wide investigation, under the assumption that robbery was not the motive of the murder.

The news, which spread rapidly, dazed and brought forth profound grief among the relatives and close friends of the victim, who was held in great esteem.

Argentine by birth, Romero had triumphed not only in this country, but also in Spain and the United States. "This crime is absurd; nobody could have hated Orlando to the extreme," was all one of his fellow dancers could say last night.

Born in the city of Rosario, Orlando Romero was attracted to flamenco dance from the time he was very young. His first studies were with the legendary Enrique el Cojo in Spain; he returned to Argentina with the wealth he had received from the great maestro. He teamed up with Alba del Rosario and they went to Uruguay, where they performed in various nightclubs, theaters, and on television.

Upon returning to Buenos Aires, Romero joined the dancer, Oscar Segovia, and they took their art to the port theaters, Opera, Avenida, Astral, and Metropolitan, sharing the stage with José Marrone, Dringue Farias, Pepe Arias, Mario Fortuna, Miguel de Molina, Angelillo, Juan Carlos Mareco, and Pablo del Rio.

After completing a period with Mario de la Vega, he went to the United States in 1966 to make his home and form his own company. He was presented in shows with such celebrities as Sammy Davis Jr., Johnny Holiday, Silvie Vartan, Diana Dors, Tony Bennett, and Mamie van Doren. He would only return to his native land to work. Slowly but surely he developed his artistic career based only on its legitimate merits.



Orlando Romero

Among his last trips, we have to mention the ones of 1984 and this year in April. At present, Romero -- a schooled dancer, with style and temperament -- was developing a season in the Olimpia theater with the show "Andalucía Canta y Baila con Alegría." A tragic death silenced his footwork, his imaginative turns and choreographies, and his devotion to flamenco.

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ROBERTO LORCA DIES AT FORTY-NINE

Roberto Lorca, Spanish dancer and founder and director of the Spanish Dance Arts Company, died of an AIDS-related illness on Tuesday at Bellevue Hospital Center. He was forty-nine years old.

Born in California, Mr. Lorca received his early dance training from Antonio and Luisa Triana in Los Angeles. At sixteen, he became a soloist with the José Greco Dance Company. He danced with the companies of María Alba, Ximenez-Vargas, Luisa Triana, José Molina and Alberto Lorca, and performed as the partner of María Benítez. He also appeared in the original Broadway production of "Flower Drum Song" and Josephine Baker's 1971 show at the palace Theater.

Mr. Lorca served as the director of the School of Spanish Dance at Harkness House from 1973 to 1977. Up to the time of his death he directed and choreographed for the Spanish Dance Arts Company in New York City, which he founded in 1983.

MEMORIAL SERVICE FOR ROBERTO

by George Ryss

Probably one of the USA's greatest male dancers died on October 13, 1987 at ten minutes to five. His own company, Spanish Dance Arts Company was at the time rehearsing for their opening on October 15th at the Symphony space Theatre in New York City.

Among the out-of-town people who came to see the performances - a living memorial to a great dancer -- were Dame Libby Komaiko Fleming for whom Bobby had danced, taught, and done the choreography for Dame Libby Fleming's Ensemble Español in Chicago. Attending the memorial service at the church was Luisita Sevilla Pacheco from Miami, who remembered Lorca as a dance partner some twenty-five years ago.

The actual memorial service in the church was well attended by flamenco aficionados, professionals and simply the many friends that he had. Proceedings included singing of a saeta by the cantaor



Domenico Caro. A priest eulogized the deceased. The siguriyas, as guitar solo, was played by Basilio Georges, the cantaora, La Conja, rendered beautiful flamenco numbers and was joined by Domenico Caro and the guitarist "por fandangos."

Individual church eulogies to Roberto Lorca were given by Luisita Sevilla (of Miami) and the dancers Lilita Morales and Carlota Santana who so successfully presented Spanish Dance Arts Company in New York City only days after his death; indeed the company had performed "To the Memory of Roberto Lorca."

A reception was held after the conclusion of the church service in a nearby Mexican restaurant, as Carlota Santana explained "the way Bobby would have wanted it."

As a final note: Bobby's favorite song was "Send in the clowns" from the Broadway musical -- Domenico, and many other of the flamencos had often visited Bobby in the hospital -- Domenico was going to sing "Send in the Clowns" for Bobby at his next hospital visit, namely October 14 but Bobby died on the 13th (and Domenico was not notified)...Domenico sang Bobby Lorca's favorite song in church that day...

DANCE BY ROBERTO LORCA: MORE THAN FLAMENCO

[from The New York Times, Oct. 18, 1987]

by Jennifer Dunning

There is theater that stands out for its artistic vision and for the pleasure of the performers' company. The Spanish Dance Arts Company offered such theater on Thursday at the Symphony Space, in an evening of music and dance that was like sharing a glass of wine with old friends..

There have been better and worse explorations of flamenco and classical Spanish dance. Roberto Lorca, who founded the company in 1983 and taught Spanish dance at Harkness House, created dances and programs here beyond the usual offerings.

There was a revelatory offering of music by Alberto Ginastera, played luminously and with wit by the Alborada Latina Chamber Ensemble. And the choreography by Mr. Lorca and Luis Montero suggested more than passing knowledge of 20th-century ballet and modern dance.

Mr. Lorca's "Luz y Sombra," set to a score by Manolo Sanlúcar and traditional music, hauntingly explores the light and dark side of love. In the first of two duets, La Meira and Manolo Rivera are young lovers with unclouded horizons, eager and inseparable in their joyous, powerful union.

A man facing death is seduced by a deathlike lover in the second duet, whose characters were etched in acid by Pablo Rodarte and Carlota Santana. Their honed and passionate theatricality offered a perfect counterpoint to the purity and invention of the dancing of Mr. Rivera and the lovely La Meira.

Mr. Montero's new "Andaluza-Asturias," performed to music by Manuel de Falla and Isaac Albéniz, is a lyrical, almost dreamlike excursion into Spanish classical dance that is notable not just for its crisply articulated footwork and abrupt changes in pace and direction but for a flowing continuity one associates with ballet. It was danced by Miss Santana, Mr. Rivera, Mr. Rodarte and La Meira to a score performed by the ensemble with the guitarists Basilio Georges and Rafael Aragón.

The program was completed by "Zapateados," choreographed by Mr. Lorca with Mr. Rivera, and a traditionally fiery and discursive flamenco cuadro. The evening was an infectious joyful celebration of music and dance and of Mr. Lorca, who died on Tuesday.

The company also included the singer La Conja, Aurora Reyes and the delightful María Constancia. The Spanish Dance Arts Company performs through tonight at Symphony Space, Broadway and 95th Street.

JUAN MARTINEZ, DANCER, 65, DIES

[The following is a long promised biography and photos of the famed dancer/choreographer/guitarist Juan Martinez who died of cancer in 1961. The article is from an unidentified newspaper.]

Juan Martinez, dancer, choreographer and an authority on Spanish and classical ballet, died Monday of cancer in St. Vincent's Hospital. He was sixty-five years old.

Mr. Martinez, who also taught private dance classes in New York, lived at 315 West Fifty-fourth Street. His most recent project was choreography done last summer for the Spanish dance company for Mariano Parra.

A Castillian by birth, Mr. Martinez made his dance debut with his family in Portugal in 1902. A tour of Europe and the Middle East took the family to Russia in 1917.

In Russia, Mr. Martinez was given a gold medal by the czar's sister. He was then arrested by the Bolsheviks. Until 1922 he was forced to dance in such unlikely places as box cars and trucks. He was also conscripted for a time as a policeman.

Afterward, he was engaged by the Paris Opéra as a choreographer and did two ballets for Argentina, the dancer.

In 1929, Mr. Martinez formed a dance company called Ballet Espagnol de Juan Martinez. The company set off on a tour of Europe, Latin America and the United States. It was during this tour that he received his second decoration, his one from King Albert of Belgium



Juan and Antoñita Martinez



Juan and Antoñita Martinez

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L to R: Antoñita Martínez, Tito Romero, Juan Martínez (on guitar), Antonio de Jesús (dancing)

Mr. Martínez also danced with the Ballet Russe de Monte Carlo and did the choreography for works of Maurice Ravel performed in Los Angeles. His dance specialty was the classic bolero.

Mr. Martínez, who was also a guitarist, formed a second company in 1938 composed of himself and his wife. It was called Juan y Antonita Martínez.

Last November 19, a benefit performance was given for the "dean of Spanish dancers and guitarists" at Manhattan Center while Mr. Martínez was ill. Leading performers in the Spanish community took part in the show. Mr. Martínez is survived by his widow.

THE DANCE STUDENTS' CORNER

by Nanette Hogan

STUDYING IN SEVILLA

After Madrid, Sevilla is the second biggest center for the study Spanish dance. If you're looking to study jota, this is not the place to come, for Andalucía is the land of flamenco, and Sevilla is its capital.

There is one major difference between studying in Madrid and studying in Sevilla. In Sevilla, you study with one teacher only. It is apparently considered the height of disloyalty to divide your time between two teachers. You will be dropped if one finds out about the other. This doesn't seem to be the case in Madrid, where no one notices from whom you take, or whether you study with more than one teacher at a time.

In Madrid, then, you can study with a number of teachers if you so desire. In Sevilla, you would be wise to choose your teacher carefully and plan on sticking with him or her.

SEVILLANAS

There seem to be entire dancing schools devoted to teaching nothing but sevillanas, the traditional set of dances of Sevilla. There is even such a thing as a Teaching Certificate to qualify one as a teacher of sevillanas. In Spring, before the Feria, the dancing

schools are full of six and seven years olds (urged on by proud Spanish mamas), who begin very early to learn this famous set of dances. In the last year or so, the sevillanas dances have become all the rage in the discos all over Spain. You would do well to learn them -- in the night clubs of Sevilla, everyone knows them and does them over and over, all night long! New albums of just sevillanas music are put out each year by popular groups in Sevilla. In 1986, there were about forty new sevillanas albums available for sale. (They can be ordered from Ann Fitzgerald's catalogue -- see below).

DANCE CLASSES

Matilde Coral, Calle Castilla 82. Barrio Triana. Tel. 33-97-31. Lovely floors, spacious, clean dressing rooms, modern bathrooms, even a view of the river! The opposite end of the spectrum from Amor de Dios in Madrid. Matilde Corale seems to be, currently, the most popular dancer in Sevilla, along with her husband and partner, Rafael El Negro. She has toured the U.S. with José Greco, and returns every now and then to teach. Admission to her school is by application and audition only; classes begin in September and end around June. Sometimes she gives a special series of classes, or at least seemed willing to consider a special short session if a number of foreign students wanted to arrange it with her. Female students wear a plain, black practice skirt. If accepted, you would be wise not to talk in class or to make casual comments to the teacher as you might in this country. The teacher/student relationship is much more formal than you would find in dance classes here.

Manolo Marin, Rodrigo de Triana 30-32. Barrio Triana. Sorry, I don't have the phone number. I visited his lovely, modern studio in Spring '85, and was able to watch an inspiring private lesson. He is willing to work with American students, but would appreciate being contacted by mail in advance so that special classes may be arranged around his performing and teaching schedule. He has been known to give seminars in the U.S., too. The last one I have information on was in San Francisco last year, sponsored by Anita Paloma, P.O. Box 372, Larkspur CA, 94939. She may have more information on how to go about studying with him here or in Spain.

Marlo Maya, Centro de Actividades Flamencas, Pasaje Mallol 20. Barrio San Julian. Tel. 41-52-09. A well-lit, almost church-like, modern studio loft. His company rehearses here. There were no regularly scheduled flamenco classes when I visited, but some of his people use the space to teach.

In addition to the well-know studios above, I compiled the following list from information available at the tourist office, the bulletin board at the University, and hearsay.

Manuela Carrasco, Republica Argentina, 26 Bis Los Remedios 5 D Tel. 27-28-61. Currently starring in Flamenco Puro. May be available for private lessons as performance schedule permits. In this country, she was recently sponsored for classes in Los Angeles by Patrice Thompson (415) 387-8403, and Katina Vrnos.

Adellita, Alameda de Hercules, 92. Tel. 38-29-05.

Caracolillo, Fortaleza 6. Tel. 27-92-44.

Morilla Mendes, Jesus del Gran Poder, 35. Tel. 38-35-39

Milla Calvo, San Diego s/n, Tel. 43-51-11. (Flamenco, clásico español)

Montoya Flores, c/Jesus del Gran Poder 35. Tel. 38-35-59. (Bailes andaluces, baile clásico español)

Redondo Fernández, c/ Alameda de Hercules, 92. Tel. 38-29-05. (Bailes andaluces, baile clásico español)

Casado Algrenti, c/ Fortaleza 6. Tel. 27-92-44. (Flamenco, clásico español)

Gracia Jurado, C/ Sta. Maria Reyes Bl 6. Tel 36-90-01. (Danza española, ballet clásico)

Jurado García c/ Albaida 33. Tel. 33-97-31. (Sevillanas, flamenco, fandangos, bulerías)

Maya Fajardo c/ Pie Mallol 14. Tel. 41-52-09. (Flamenco)
 Menjíbar de la Cruz, c/a. San Gabriel Bl 23. Tel 33-55-92.
 (Flamenco -- in Huelva c/ Nicola Orta)
 Ríos Amaya c/ Castellar 29. Tel. 38-31-72. (Flamenco)
 Vilches Ciscares, c/Virgen de la Consolacion 24. Tel. 86-13-04. Utrera. (Flamenco)
 Renshaw González, c/p. Damien 1, Tel. 45-77-73.
 (Flamenco, baile español clásico)
 Alonso Pavón, c/ Manuel Arellano, 20, Bda. Sta. Ana, (en la Guarderla). Tel. 34-16-87.
 Sevillanas Classes: No. 5 Placentines. Al Lado de la Giralda. Tel. 22-55-27.

OTHER RESOURCES IN SEVILLA

FLAMENCO MAGAZINES

Puerta de Sevilla, a weekly magazine, often has articles of interest to aficionados, as well as listings of current events. On sale at newsstands around Sevilla.

A man associated with the Institute of Flamencology in Jerez gave me these magazine titles and contact people, but alas, no addresses, and I did not see them for sale at the time I was visiting Sevilla.

Manuel Herrera, "Sevilla Flamenca" Los Palacios, Sevilla

Emilio Jimenez Diaz, "El Correo de Andalucía," Sevilla

TOURS

I recieved a flyer from Lorins Tours, 2332 Cedar, Berkeley, CA 94708, Tel (415) 845-8325, last winter, advertising a ten day tour to Sevilla and the Feria, led by a dancer. The land price was \$1295, and included juergas, visits to dance studios and the Feria, hotels, dinner and breakfast. I don't know who the dancer might be, but if you can afford it, and assuming it happens again next year, it sounds like a great introduction to Sevilla.

TABLAOS

El Arenal, Rodo 7, Tel. 21-64-92, 10 p.m. to 1:30 a.m.

La Trocha, Rondo de Capuchinos, 23. Tel. 35-50-28 35-12-72. 11p.m. to 3 a.m.

Los Gallos. Plaza de Santa Cruz, Tel. 21-69-81. In the Barrio Santa Cruz. 9:30 p.m. to 1:30 a.m.

Patlo Sevillana. Paseo de Colon, 11. Tel 21-41-20. 9:30 p.m. to 2 a.m.

THE FERIA, FESTIVALS

The famous Feria in Sevilla (covered) in detail in a well-written article by Carol Bangs in *Jaleo* Vol IX-4), takes place a week or two after Ester Sunday and continues for a week. Refer to the above article for further information. Be advised that no dance classes take place during this time, and it is very difficult to find accomodations anywhere near Sevilla during Holy Week and the Feria; make your plans well in advance.

During the entire month of September, in even-numbered years (1986, 1988, 1990, etc.), Sevilla hosts a tremendous festival of Flamenco. The theme of this biennial festival ("La Bienal" in Spanish), rotates from dance to guitar to singing each time the festival is held. The next one, in September 1988 will focus on dance. There are major concerts nearly every night. Tickets are relatively cheap and you can buy a pass for the entire festival. Video cameras are no longer tolerated, although audin taping and flash cameras did not seem to upset anyone.

In addition, some of the dance teachers offer special short courses in dance during the festival to accomodate visiting dancers. In 1986 both Mailde Coral and Manolo Marín offered short courses. Next bienal, there may be more, since the focus of the festival is

the baile. There doesn't seem to be any way of finding out much about this festival in advance. You just have to show up and keep asking questions.

SUPPLIES

Ann Fitzgerald, Apartado 388, Sevilla, 41080. Tel 42-32-98. Records, costumes -- catalogue available. See listing in the back of *Jaleo*. (A most helpful person and valuable source of information. She makes costumes, and knows where to get just about anything of interest to a dancer. A pink cordobés hat? She knows where to get it.)

Fans

Casa Rubio, Sierpes, 56. Tel. 22-68-72.

(A nice variety of fans may be found in the shops lining the famous Calle Sierpes. Ask for fans "para bailar," if you want the ones that open properly and don't fall apart easily; not all shops carry this type, so keep asking.)

Mantones

Foronda, Feliciano Blaquez, Alvarez Quintero, 52. Near the Cathedral. Tel. 22-86-79.

Juan Foronda, Plaza Virgen de los Reyes, 3. Tel. 21-18-56. (Not far from Feliciano Foronda Blaquez. Purveyors of cloth souvenirs to busloads and busloads of foreign tourists who think they're going to get a deal because these places are on little back streets.... Wrong! The prices are the same as the rest of Sevilla -- expensive -- but they do have quite a variety, and if you buy in quantity you can get them to bargain a little.

Castanets

Filigrana Castanet Factory, Cereza, 9, Barriada del Camen. Tel. 37-37-82.

Shoes

Pepe's, Cuna 50 Pasaje -- near c/Sierpes, in a little courtyard just behind Pardales Costume Shop. (Expensive but well made. Slightly more than Gallardo's, depending on grade and color of leather chosen. Stick around for a final fitting if at all possible: I didn't and they arrived in the mail two months later and 2 sizes too large. However, I sent them back and they were remade at no additional charge. The second time they fit perfectly.

COSTUMES

Lina, c/Sierpes, also Plaza de Santa Cruz, 12. Tel. 21-24-23. (Expensive, but good source for those outrageous Feria dresses; also, she has her own design wraparound manoncitos with custom embroidery, better fringe, and a better grade of fabric than is usually available.

Pardales, Cuna, 23. Tel. 21-37-09. (Flamenco dresses)



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THE FLAMENCO WORKSHOP

About 55 years ago, Ted Shawn started Jacob's Pillow in Lee, Massachusetts. This was the summer and, at times, winter home of his all-male dance company. They worked on many styles of dance and began doing summer afternoon lecture-demos for the local people and the few that came up from New York. This was the start of what is now the oldest dance festival in the United States. This was also the beginning of the "dance camp", where professional dancers and students would come and stay for certain lengths of time and devote their entire time to the study of dance. There were others such as Perry-Mansfield in the mountains of Colorado. Little by little these dance camps blossomed, mostly for modern and classical styles of dance.

Up until a few years ago, the study of flamenco along with other dance styles in Spain, were mostly in the class room. The classes were usually group classes on a set day or private classes set by teacher and student. The idea of a two, three or four week seminar-workshop in flamenco was very rare. Also, there appears to be a correlation in the fact that until very recently, summers were very lean times in the study of dance, including the performance of dance, especially touring and concert work. The very fact that there was so much spare time in summer gave way to the idea among many schools of dance, dance companies, festivals, dance camps, that this would be a good time to capitalize on the people that may want to study dance or music in depth. This started to include forms like flamenco, and the many other forms of Spanish dance. Within the last ten or fifteen years, workshops and seminars have blossomed throughout the world, especially in the United States, Spain, and a few other countries, and now they are offered throughout the year in many locations.

Ten years ago, I started the only all-flamenco workshop year with a big festival, with concerts of major artists right here in Bellingham. From the very beginning, people from all over the world have come for two weeks in August, strictly for flamenco. This brings up the question by many people that are into Spanish dance in general: "Why only flamenco?" First of all, Spain is a country of many forms of dance, many styles, basically categorized into the four main forms of, individual regional folk dances, classical dances of the bolero school, modern Spanish dance or contemporary theatre dance, and flamenco, with sub-categories of school dances etc. I've learned long ago that each of these categories is a world in itself, that is, very complete and worthy of intense study or, a workshop onto itself. Each region of Spain can be an in-depth study. You can spend years and years just on Aragon or the Basque dances or the dances of Cataluña, plus the conditioning to do the many jumping movements that many of these northern regional dances have. The classical Escuela Bolera is a world unto itself and requires a fine ballet type training plus the knowledge of fine castanet playing and this form and style is worthy of its own workshop. The interpretive dances of the theatre, such as a basic choreography to the music of Falla, Granados, Albéniz and the other famous composers, requires artistry and this form alone can take all of the workshops it can get, just for a beginning understanding of the choreographic interpretation of these composers music.

I have found great success with students absorbing a great deal when each workshop that I teach is of one form at a time.

I would like to give some of my personal ideas of what a successful workshop could consist of, to get the most out of, say, a

two-week workshop. I would like to explain what has worked for my workshops and what I have learned from many years of giving workshops, both at my studio and around the country.

I approach my workshops with five main goals in mind. First of all, I offer a morning warm-up to stretch, strengthen and prepare the "flamenco body" for the intense classes to follow. I am a firm believer that your body does not know what it is doing. It only knows if it is in shape to do what you want to do with it, whether flamenco, classical or tennis. It knows if it is flexible, strong, with good placement and posture and energized, with proper breathing and also a flamenco mood within its muscle memory. Secondly, I plan the technique classes in the morning, immediately following the warm up. In a two week workshop, I usually have a beginning level class followed by a more advanced class. The main difference in the classes is that the more advanced students know the various compases and have basic understanding of the main forms of flamenco. I have had professional classical dancers from American Ballet Theatre take my workshops and they have started at the beginning level. The technique classes emphasize a base of working from the upper body down, so that you are working on posture, placements, total integration of arms, torso, head, and legs in movement, right from the beginning. The technique classes are conducted in both the 4-count compás and the 12-count compás, the basic compases, and this way they understand, right from the beginning, that their technique is working in a compás that they will use later in repertoire. So, they are learning compás and understanding how to move in the various compases. The technique class works in basic diagonals from the beginning to emphasize placement. Then basic marking with full coordination of arms, body, legs, etc., all within basic pasos of that particular compás. Turns are worked on with total integration of total body, both back turns, front turns, (por delante, por detras, vuelta normal, de pecho), etc. These are the beginning of the basic turns, normal, arched turns, back bend etc. The footwork is given towards the end of class when the student has the rest of the body under control and, this way, the footwork is in good placement and totally integrated with the rest of the body. I believe that the upper part of the body, with good placement and position and proper knowledge of the hip movement, "seated position", are what give the main control of good taconeo. I finish the technique with movements on a diagonal across the studio, using basic pasos that let the student move, stressing walking in various compases. The reverencia finishes the class with hand movements, braceo and center movement. This is just a very surface example of the technique class, but I want to show the philosophy that, from the beginning, it is the technique of the total body, working in flamenco harmony, with understanding of the compás in which it is working, that makes up a basic technique class.

The afternoons are made up of repertoire classes, again on a beginning level and a more advanced level. Both classes work on two main dance styles, one in a 4-count compás and one in the 12-count compás. The repertoire class has a variety of purposes. First of all, it uses the technique that was learned in the technique classes in dance form, and shows how they are used in various compases. It teaches actual dances, choreographies, but in a way that it is not just the set dance, but how a flamenco dance is constructed, with various forms, where the singer comes in, the relationship of the guitarist to the dance, the singer to the dance, the dance to the singer, the music to the singer and then all of that together. The dances are taught as vehicles for understanding and are not set in stone. I do not want the students to feel that this is "the alegrías" etc. This is a dance, and can be changed as their knowledge increases. On the more advanced level I always teach bulerías, how to dance it, what it consists of and to take the mystery out by movements that teach the understanding of this form. At the same time that the students are learning various dances, they are also

learning the interpretation of these dances as, of course, that is the goal of "how" to dance them. What makes a soleares look different than a seguiriyas or a farruca different than a tientos is, I feel, very important in understanding how flamenco works. Also, they will learn that the same basic steps that are the basic vocabulary of flamenco, whether a movement, paso, or a footwork, or a palmas combination, are interpreted differently in each dance style. In repertoire class, the students learn control and to listen and hear the music and the singer, not to think that the dancer is being followed only, but it is the total respect and control of the compás and the total awareness of the music and singing that is stressed. This again, is just a surface idea of a basic repertoire class, but gives a beginning idea of how it is approached.

The next facet of the workshop usually happens in the evening. All of the classes are over, people usually eat, shower and then come back to the studio or in summer find a nice park outside. This is the time to do all of the discussing, the talking about all of the whats and hows and wherefores of flamenco. We talk of the history, what flamenco is and is not, its relationship to other dance forms in and out of Spain. We get into the singing, we do palmas sessions to all of the various compases, we talk of costuming, ambiente, places in Spain and, in general, we get into every facet of flamenco that we can think of and answer as many questions as possible. That includes getting into the art, the arts and everything, verbally that we do not have time for in class. These evening sessions have proven to be most valuable to all of the students, as they are informal and filled with music, singing, dancing and fun. It should be a joy and that should be part of any workshop. We also show videos and movies on many of the evenings and discuss the many fine artists and dancing that we see. These evening sessions can go in many directions. For example; here in Bellingham, there are some fine coffee houses and restaurants that have rooms and at times we hold our evening discussions there. This brings up the basic final facet of the workshop -- the juergas -- the sessions where everyone is encouraged to participate at their own level, whether doing two steps, improvising as best they can and encouraging this participation with musicians and singers that are positive and encouraging. The knowledge of the juerga is learned, especially here in the USA, where the idea usually is that it is a set type of a show, or they have to do their "routine". We finish the workshop with a big juerga and try to culminate the total workshop into that juerga, with all of the gracia and aire possible, with no more "do this and do that", but to culminate the workshop with the joy of a great flamence experience.

The whole idea of this workshop can work whether it be a classical workshop or a workshop of Basque dances. The idea is the total approach and to get away from just learning the steps of a dance. It should be stressed that it is the total approach to the art form that is important, no matter if it is a one day class or a one month workshop seminar. I would also like to recommend to all dancers that if they are going to do jotas, for example, that they get in shape with classes such as ballet for strength, stretch and jumps and the same goes for dancers that are going to learn the bolero school or other forms of Spanish dance. I cannot stress enough the need to prepare the body with proper conditioning exercises. There are still too many people going to the studios or performing without a warmup and without proper conditioning, and the body will catch up with you. It is always exciting to prepare the body and while you are stretching and strengthening, feel your flamenco self coming out, feel it coming alive to be ready to express your flamenco self.

A workshop is a very special event with many months of training squeezed into a few weeks. It is the time for the teacher and student to feel charged up, psyched up to get the most out of a special event. This is a time for learning and growing to your maximum. This article, like all of my articles is meant to help get ideas and to think flamenco in all of its positive beauty in our lives.

Whether you are going to take a flamenco workshop or the experience of becoming a better, more knowledgeable dancer or a better, more knowledgeable aficionado, know beforehand what you would like to get out of it so that you are prepared. People that come to my workshops come from as far away as New Zealand, Japan, New York and literally every state in the U.S.A. and it is a major expense in time, money and energy. The more prepared they are, the more they will get out of it. If you go to Spain for a workshop, try to learn a bit of Spanish if you do not speak it already. Do not be shy about communication. If you do not know something, ask, for understanding should be a big part of the workshop.

Finally, go to a workshop with an open mind, a love for flamenco, and a hope that the teachers have done their homework, will teach their true love of flamenco and their maximum knowledge, without holding back. A true teacher will teach what he himself does, the so called "preach what you practice" philosophy. If the teacher does not know his stuff, don't waste your time, for unlearning takes longer than learning it right. When you, the teacher, the students, the aficionado, the flamenco bystander experiences an in-depth concentrated workshop of flamenco then that becomes one closer step to becoming flamenco, becoming the dance. Let's become the dance, the music, the song, the feeling. Let's become flamenco.

—Teo Morca

FESTIVAL FLAMENCO 87

One of the most important and exciting flamenco happenings of 1987 was the Festival Flamenco 87, held in Albuquerque, New Mexico in July. This event did not receive the nationwide publicity of Flamenco Puro, but it was absolutely first class, with fine artists, sold out houses for the two concerts, and great workshop students and activities. This whole event was put on by the Department of Theatre Arts and Ritmo Flamenco at the University of New Mexico. The guiding force behind this marvelous event was Eva Encinias, one of the finest flamenco artists in the country and a superb organizer, with energy for a whole army and the soul of a saint. If I sound



Eva Encinias, Teo Morca and Lydia Torea



Festival Flamenco 87, Albuquerque, New Mexico

overly flattering, it is just that it is all true and she is a very special person and artist who deserves all the praise that she can get.

The festival started with two concerts, both sold out. The artists came together in a true flamenco fashion a few hours before the concerts began. Guest artists were Lydia Torea, La Conja, Vicente Romero and myself. Invited artists were Lili del Castillo, Tamara Spagnola, Yaelisa, Liliana Ruiz, Leslie Boothby, Olivia Jones, Patricia Williams. Ritmo Flamenco which was the host company with Eva Encinias, Cristal De La O and Paco Antonio, and Clarita, and Roberto. The guitarists were Bruce Patterson, Eric Patterson, Luis Campos, Pedro El Abogao, and Juanito.

The program started off with a fun bulerías that lasted thirty minutes. From the beginning, all of the cast was as one with the "all for one, one for all" feeling which was a joy that lasted through the whole workshop. Everyone gave fabulous jaleo for everyone else and, from the first, it was the inspiration of the artists that the audience immediately picked up on. The concert was electric from then on. For three and a half hours, the audience roared their approval of the solos, duets and group numbers that came one after the other. At the end, they still wanted more. Each and every artist was special, personal, individual and each person who performed gave that special something that makes a concert a success.

The concert felt like we had all worked together for years. It was that type of feeling, that is so rare. After the opening bulerías, La Conga did a very exciting tangos that she sang and danced. Vicente Romero did a superb alegrías with much gracia and aire. Lili Castillo did a dramatic work, "Dos Mujeres", in story form.

Yaelisa did a beautiful soleares with much solero. I did my interpretation of Bach's Toccata and Fugue in D-Minor (Bach was very flamenco). Lydia Torea and her company did the finale of the first half, a super and fun rumba flamenca, showing what sensuality in

flamenco is all about. A very strong highlight of the concert was Eva Encinias choreography for six male dancers in martinete. This was arte puro and unique in its superb individuality. Eva Encinias did a very special caña, with power and drama. Lydia Torea and I did



Teo Morca and Lydia Torea

a guajiras in a bit of a story form. She is fantastic to dance with and I only hope that we can do it again. Tamara danced a lovely soleá. Ritmo Flamenco danced a peteneras, and each member played their drama and tragedy with perfection and arte. I closed the program with my alegrías, (Homenaje a Carmen Amaya).

The guitarists were fantastic, with Bruce taking the lead, each member was right on, with feeling and power. La Conja outdid herself in her singing and she made every artist look better and was a great hit with the public. The following week I taught technique and repertoire classes, with evening videos of various artists and lectures. La Conga gave a great daily seminar on the cante and she had everyone singing bulerías and tangos.

This was truly a great festival, one that deserves nationwide recognition and I know that this will happen. Once again, I give thanks to Eva Encanias for her endless energy, diplomacy, good nature and superb artistry. I look forward to Festival Flamenco 88 as should every person interested in flamenco in the United States.

R**R

RYSS REPORT

A MIXED BAG

This is a mixed bag of flamenco; lets start with the sad news first: Orlando Romero died under the most tragic circumstances in Buenos Aires (all details included -- a photo, his cartel, and our memorial for Romero at the Actors Chapel)...Miguel Céspedes , popular guitarist (also South America and Uruguay) was mugged in New York subway -- broken leg...Paco Montes is organizing a homenaje for October 4, 1987 at the Casa de España.

Paco Montes, the well known cantaor and cantante is now appearing at Meson Asturias in Queens...Esther Suarez is dancing in the tablao and Basilio Georges is on guitar there.

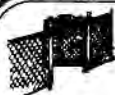
At Bloomingdales' Spanish and Catalan week in New York City. Bloomingdales featured "Los Paquiros" for September 21 and 24. This included cantaor Paco Ortiz, dancer Mara and Arturo Martinez...The queens Bloomingdales had Roberto Reyes as solo guitar...

It is my pleasure to include photo and resumé of Lisa Rotalico ...told me that flamenco had changed her life...first appeared on stage at the age of four...has been in Opera...Tango dancer, Lisa has worked with many of the artists. Closely associated with Manolo Rivera, Lisa has duende -- duende like nobody else on stage. I have also included smaller photos of Barbara and Estafania with Domenico Caro and Arturo Martinez...This group performed on numerous occasions this summer on an outside stage at Lincoln Center and later at Fordham University in NYC.

October 12 at the Avery Fisher Hall, NYC, Mario Maya Flamenco Gypsy Dance Theatre perform Falla's "El Amor Brujo".



Paco Montes at 14th Street Fair




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L to R: Arturo Martinez, Dominico Caro, Lisa Bottalico, Barabara and Estefania

Later he will dance flamenco libre

Repompa de Malaga is appearing in Miami with her daughter.

Spanish Arts Dance Company is due to perform at Symphony Space on Broadway in NYC...Carlota Santana will have La Meira (bailarina), La Conja (bailaora and cantaora) and bailaores Mariolo Rivera and Pablo Rodarte on October 15-17...more in my next letter.

José Molina and full company will be appearing on October 17 at Ryder College in Lawrenceville, NJ. for five weeks. Molina has Ester and Susanne Webber (dancers) and guitarists Miguel Rodriguez and José Moreno.

For November 14, is slated Maria Benitez at John Adams Playhouse, Hofstra University, Long Island.

Antonio de Jesus (all-around flamenco bailaor turned cantaor and plays guitar) supplied me with material on one of the great teachers of yesteryears -- Juan Martínez-- who died in New York. I have photos with Antonio dancing, Martínez on guitar, Juan and Antonita Martínez, of the homenaje they all made for him, his New York Times write up, ect. Juan Martínez was famous in Europe and propogated the Spanish dance throughout the continent. He was decorated in Russia by the Czar. (See Juan Martínez page 20.)

For the Casa de España the flamenco guitar sensation from Africa, yes, José Luis Rodríguez was born in Ceuta, will perform on October 18.

NEW YORK NEWS

Exceptional high humidity, heat, classified this as the hottest of Saturdays for the annual Santiago Festival on July 26 at la Catorce (14th Street) New York...at Villa de Parral I met Jesus Ramos and Sabicas brother Diego Castellon to hear the news that the guitarist Miguel Céspedes (popular flamenco player from Uruguay had been mugged in the subway, and was in the hospital with a broken leg). Flamencos in stress stand together and we hope to make a beneficiary for him.

The cuadro of Paco Montez was appearing for four consecutive nights and included Daniel de Córdoba (bailaor), Esperanza Gallardo and Clara Mora (bailaoras)...the guitar replacement was the sensational tocaor moderno José Chuales, who was in town. More about him later... Paco Montez, the reknowned cantaor/cantante entertained the public on 14th Street in his own fashion, and later

joined his cuadro. Clara Mora danced a spirited alegrías and Daniel de Córdoba did the Farruca and finally the cuadro joined in the Sevillanas.

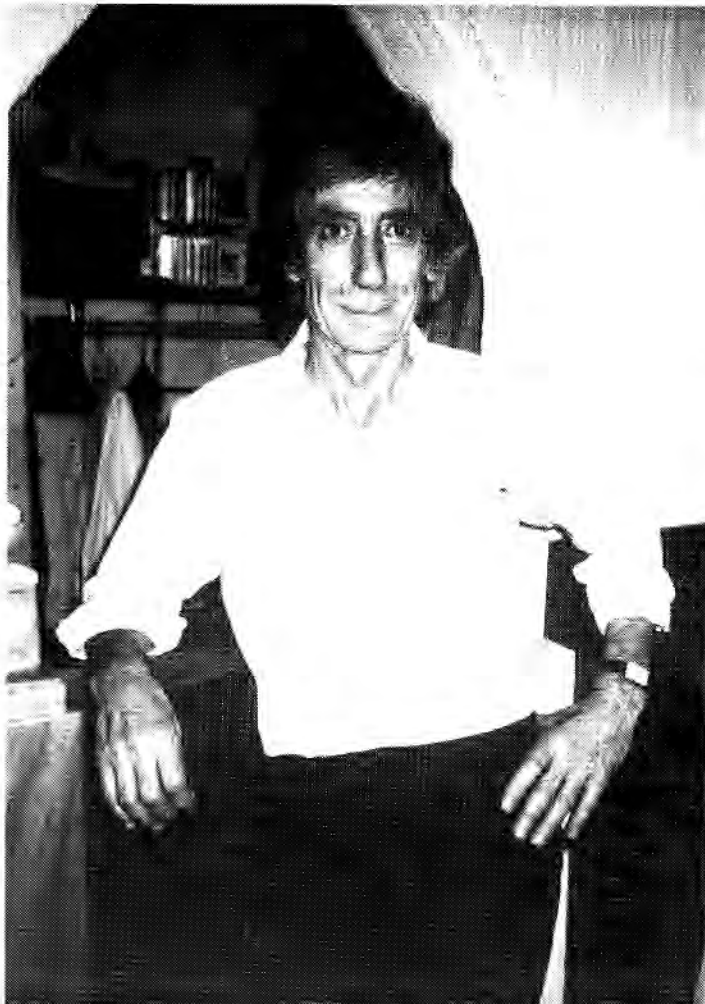
I have included a paquete by Daniel de Córdoba. (The pictures are all beautiful. He is, of course, partner of the legendary Mariquita Flores...I am sure *Jaleo* and all aficionados will join me in wishing him well and a speedy recovery after a large operation. News has it



José Chuales from Toronto, Canada and Granada



L to R: Luis Vargas, Meira, Manolo de Córdoba, Basilio



Luis Vargas

that she is going to be at her studio, fully recovered the first week in August!)

Across the waters of Manhattan in Brooklyn, La Mancha is the super restaurant of the area. The new owner Alberto Puentes has renamed it Don Alberto (121 Atlantic Ave. - tel. 718/625-8539)

This is undoubtedly the new flamenco headquarters and has been featuring for months: Liliana Morales (bailaora), Luis Vargas (superb cantaor de Algeciras), Arturo Martínez (very popular guitarist). On the advise of Liliana, Alberto has added another cuadro for Fridays. The Friday Cuadro at Don Alberto's is: Manolo de Córdoba, La Conja, Luis Vargas and Basilio (guitar). Manolo and La Conja, the well known cantaora/bailaora from the L.A. area, have joined forces (in all senses of the word) and are forming a new company...It was my luck, indeed, that I made my way to Don Alberto's on July 25 at 11p.m....a juerga in the making...I was one of the homenajeados and so was our revista *Jaleo*. (I sold my few last copies that night including the Japan copy to a Japanese aficionada!!) Chuales, shot out of the blue and intoned his Sonanta Negra: Vicente Granado M.C., leader of the local flamencos, at my side and he was the mai homenajeados. The cantaores were Luis Vargas and the Sevillan Fernando Guisado. At palmas we had Liliana Morales, Monol d Córdoba and La Joaquina (new sensation from Smithtown, Long Island)...all this and Chuales por bulerías, tarantos, siguiurias alegrías and soleares -- a memorable juerga night.

Flamenco Calendar week ending October 18, 1987:

- Oct 12 - Mario Maya & Co in Amor Brujo; also Flamenca libre at Avery Fisher Hall, Lincoln Centre.
- Oct 13 - Death of dancer/choreographer Roberto Lorca.
- Oct 15 thru' 17 - The Spanish Dance Arts Company at Symphony Space, Broadway & 95th Street.
- Oct 17 - Recital of Flamenco Guitar by José Luis Rodríguez of Huelva at Casa de España, 39th Street.

Mario Maya's appearance in New York was heralded as the prime event of 1987 and was scheduled for Dia de Hispanidad; there were problems with the recorded music and staging which handicapped this great artist's success...For this writer Maya's staging of the caña was the greatest ever...His soleá por bulerías for three bailaoras was another unique first and could not be equalled by any other company - the bailaoras with Mario were Torombo and Juan de los Reyes, who had been here before with the Maya company.

New York, just recently recuperated from the death of Orlando Romero, suffered the sad death of another great bailaor/choreographer Roberto Lorca...He died after a long illness and the company he founded, Spanish Dance Arts, performed the next day...Yes they danced and performed at the Symphony Space as if in dedication to the man who made their choreography: it was Spanish Dancing with a capitol "S" for Superb, indeed in comparing it with Mario's show, many experts said it was better...Maya had ten bailarinas and six bailaores...Spanish Dance had Carlota and La Macira, and as bailaores, Manolo Rivera and Pablo Rodarte, the men having possibly seventy years of dance experience between them!

The concert started with the premiere performance of Andaluza-Asturias (choreography by Luis Montero), the four main dancers participating in this beautiful showpiece; special mention should be made of the live music of Alborada Latina, which was conducted by the guitarist Basilio and included cello solos by Francesca Vanasco.

A full zapateado presentation in three parts showed excellence in Roberto Lorca's choreography with superb "taconeo" work of Manolo and that of Pablo, Carlota and la Meira and included the use of "garrochas" by the male dancers. "Alfarero," was charmingly



L to R: Luis Vargas, Liliána Morales, Arturo Martínez

danced in all-white costumes by the two lovers La Meira and Rivera. Lorca's choreography of Luz y Sombra; in strict contrast Sombra was danced in all black portraying the beautiful Sephardic woman who seduced her lovers which is given in the rendition of peteneras so well acted by Carlota and Pablo. The traditional music performed by the guitars of Basilio and Rafael Aragón had that added zest in the presence of cantaora Conja; cantaora and bailaora from the west coast, who has made a tremendous name for herself here in New York.

Flamenco Libre had the appearance of the extra gypsy guitarist, the extremely popular Pedrito Cortés (ex New Yorker, now Miami), who added the toque caló so beloved by the public. Reaffirming his greatness, his appearance in red costume, Manolo was indeed El Solero in solesares -- the highlight of an excellent concert, considered by some as the greatest show after "Cumbre Flamenca", but this show was not over yet. After Manolo's tremendous performance came La Farruquita's pupil, La Meira "Por Tangos." She was truly magnificent and stole our heart, which could not be equalled by a local performer.

When the three guitars intoned "por farruca," Pablo Rodarte (from Denver), with heavy international experience, showed his worth. Finally Carlota entertained the thrilled audience with her alegrías -- a remarkable dance performance; she improves a one hundred per cent every time we see her perform. The show closed por Rumbas; special mention of Conja and her cante.

Sunday night's guitar recital (flamenco guitar) took place at Casa de España. José Luis Rodríguez of Huelva has been concertizing extensively in the USA; he is a very fine traditional player.



La Conja

Although very young, he has been tutored extensively by Mario Escudero and half of his numbers were by Escudero; also he has a touch of Sabicas and, in a way, could remind one of the other traditional teacher Paco Peña.

CANADA

I have added photos: Chucuales from Toronto de la Frontera and more photos are coming from Canada...more of Chucuales and possibly the bailaora Fajardo, primo de Mario Maya, primo de Manolete who will be appearing at Don Quijote Restaurant, Toronto, Canada; probably later they would all be in Vancouver.

I have also added photos of the cuadros at Don Albert, a photo of Luis Vargas; and note La Meira (sensational dancer who spent ten years in Spain).

LONG ISLAND

Long Island News: (More to follow)...Loretta (ex-correspondent for *Jaleo* has been dancing on the circuits with José Molina and they are coming to Heckscher Park, Huntington, for August 22 and joining them will be the other sensation from Suffolk County "La Juaquina" from Smithtown. Eisenhower Park, Nassau County will also have a flamenco night August 23.



At Don Alberto's in Brooklyn: cantautor Fernando Guisado (Sevilla), guitarist José Chucuales (Granada), bailaoras Manolo de Córdoba, Liliana Morales, "La Juaquina".



Daniel de Córdoba and Mariquita Flores

Most of the flamenco aficionados must be familiar with the flamenco pianists; I remember Manolo Caracol's relative, Arturo Pavon; there were others...how about the flamenco violin and the flamenco guitar?... My friend Carlos Lomas (see *Jaleo* Vol III No. 1)...was responsible for the production of a cassette "Adelante" which first featured Bobby Notkovic on Violin...I do not know if this cassette is still available.

Carlos Lomas, master of flamenco guitar and oud (he studied with the Sabicas of the oud, George Mgrdichian, world figure in the oud world) has a new cassette "From Málaga to Cairo" which also features sitar, cymbals, banjo, cello, bass, durbakah, palmas jaleo, and Bobby on the violin playing siguiriyas and bulerías with Carlos (Chippie) on guitar. For me this cassette is a real treasure.

I conclude with a report of Fazil's International Dance Festival, July 30th at Fazil's...This was a benefit for a kidney transplant for a sister of a flamenco student at Fazil.

Fazil's flamenco teachers were joined by some of the belly dance greats including Elena, Shjarif, the Egyptian, and dancers Najma Arash on Indian dance and popular Calvin (tap dancer) always answering the calls at Fazil's. The flamenco contingents participating included Mariano Parra as M.C. who joined in the end por bulerías...the exquisite performer Liliana Morales in alegrías...soleares as only Manolo Rivera could perform; no wonder they called him the Nijinsky of flamenco...La Meira in soleá por bulerías stunning performance by another of our great performers and then the Queen Mother of flamenco Maria Alba por siguiriyas to the chants of an emotionally thrilled audience; mention should be made of the ever popular Mari Constanca dancing Albéniz' "Leyenda". A final encore to this great Flamenco Homenaje...the dancing of Liliana, Mariano Parra, Manolo de Córdoba, La Conja, Meira, José Antonio...all por bulerías with the cante of Luis Vargas, Domenico Caro and joined in the end by Fernando Guisado. The guitarists were Arturo Martínez and Basilio...this homenaje should be classed as one of the greatest ever.

Miscellaneous news bit: Russo-Spanish Plisetskya (of Bolshoi Ballet) is to become artistic director of the Ballet National España.

--George Ryss

PROFILES - -



JOSE LUIS RODRIGUEZ

This young figure of the flamenco guitar was born in the city of Ceuta in 1967. He was attracted to the guitar when he was nine years old and studied with various teachers until he met Maestro Mario Escudero in 1983. He has studied with Escudero since then. He won second prize in the Bienal de Sevilla and a third in the Concurso Nacional de Jerez and studied in the Conservatorio Superior de Música in Sevilla.

The stages of Brussels, London, Paris, New York, Madrid, and throughout Andalucía have been witness to his success as a concert guitarist. Now he is touring the United States and visiting Washington D.C., where he will make a record for the O.E.A.

José Luis makes guitar arrangements for the Coral de Santa María de la Rábida, based on themes of Garcia Lorca and the folklore of Huelva. He considers himself to be a follower of the school of Mario Escudero and, according to those who should know, a promising figure of the Spanish Guitar.

PROGRAM

I

- | | |
|------------------------------------|------------------------|
| 1. "Fantasía Onubense" (fandangos) | by José Luis Rodríguez |
| 2. "Exodo Gitano" (taranta) | by Mario Escudero |
| 3. "Fiesta en Cádiz" (alegrías) | by Mario Escudero |
| 4. "Quelaja" (bulerías) | by José Luis Rodríguez |

II

- | | |
|--------------------------------------|--|
| 1. "Malagueña" | by E. Lecuona |
| 2. "Corazón de guitarra" (granaina) | by Mario Escudero and
José Luis Rodríguez |
| 3. "Para Amina" (guajira) | by Mario Escudero |
| 4. "Llanto de Boabdil" (danza Arabe) | by José Luis Rodríguez |

LUISITA SEVILLA
(a.k.a. Karen Louise Pacheco)

Drawn to the difficult art of flamenco dancing at an early age in Denver, she was told by José Greco that in order to be and authentic

Spanish dancer she had to study in Spain. At the tender age of fifteen, she left the Denver Ballet Theatre School of Dance, travelled to Seville, Spain and enrolled in the Academy of Eloisa Albaniz, and following an intense year of study, continued with the great Enrique el Cojo.

The Spaniards could not pronounce her American first name Karen, and because of her youth they finally settled on Luisita, or little Louise. She was given the name of the city she trained in, and she entered the world of professional dancing with the name Luisita Sevilla.

After touring Europe with various companies she returned to the United States, where she eventually joined the famous touring Spanish Orchestra, Los Chavales de España. She left the troupe after a year to form her own flamenco dance act with the talented Roberto Lorca and toured the country for four years. The act was hired to return with Los Chavales, and she remained with the troupe for another five years touring Europe, the Orient, South America, the Caribbean, Canada and the United States.

With her marriage to Ferdie Pacheco, a Miami physician, Luisita settled down to teach in the academy she founded to perpetuate the art of Spanish dance, both flamenco and classical and gave annual concerts.

During this time, she choreographed dances for the opera company, principally the flamenco scenes in Carmen and from time to time appeared in various clubs and television shows.

She is currently teaching at "Ballet Concerto" in Miami and choreographed a flamenco version of Carmen along with her partner Paco del Puerto October 17. ***



Luisita Sevilla



ANDREA DEL CONTE

Andrea Del Conte, dancer/choreographer/teacher is the founder and artistic director of The American Spanish Dance Theatre and a leader in the creation of contemporary Spanish dance in America. Born in the United States and trained in Spain, her work is a demonstration of the merging of the two cultures. Ms. Del Conte formed her company in 1978 and has toured extensively both as a solo performer and with the ensemble.

Anton Dolin first discovered her while she was performing the Spanish variation from Tchaikovsky's "Nutcracker" at the age of sixteen. He strongly encouraged her to become a Spanish dancer and soon after she went to Spain to begin her training. Her teachers include Paco Fernandez, Carmen Mora, Merche Esmeralda and Luis Montero. She has also had extensive training in modern dance, ballet and jazz and has performed with the companies of Maria Alba, Estrella Morena and the New York City Opera.

Ms. Del Conte holds a Master's Degree in Spanish literature from New York University and is on faculty at Third Street Music School as well as the Executive Director of the School of the Ballet de Puerto Rico. Her company has been in residency at Penn State University and has performed at numerous colleges and dance festivals throughout the United States.

- - PRESS



Luisa Triana



Spanish Dance Society

RELEASES - -**LUISA TRIANA**

Photo above left: Internationally renown Spanish dancer Luisa Triana is also a talented visual artist. Her character studies and portraits reflect Ms. Triana's understanding of inner discipline and self awareness. With a dancer's sensitivity to the human form, the artist imbues her subjects with a captivating dignity. Flamenco dancers are caught at the peak of their self-involvement as they perform the intricacies of the dance. Having studied painting under such masters as Will Foster and Nicolai Fechin, Ms. Trina is able to share through another medium her understanding and love of dance.

SPANISH DANCE SOCIETY

Marina Keet, Spanish dance lecturer at George Washington University in Washington DC, spent the summer examining for the Spanish Dance Society in Great Britain, Malta and Italy. She visited the Royal National Ballet of Spain in Madrid and José de Udaeta in Sitges, Barcelona, where many members of the Society gathered to celebrate the 15th anniversary of his summer courses. Sr. Udaeta was the recipient of this year's dance prize in Germany, for his contribution to Spanish dance in that country.

Photo below left: José de Udaeta with members of the Spanish Dance Society in Spain. Marie-Louise Ihre from Italy, Marina Keet, Paula Durbin and Ziva Nir (2nd from right) from George Washington University in DC, Nancy Ruyter from University of California, Irvine, Irina Campbell from Virginia and Laura Know from Birmingham, Alabama.

JOANA DEL RIO

Photo to right: Joana del Rio the first American to examine Spanish dance overseas, when she examined in London in December 1986 for the Spanish Dance Society.

Joana received her Masters in dance at George Washington University, where she was trained in Spanish dance by Marina Keet. She has her Instructor de Baile examination from the Spanish Dance Society.



Joana Del Rio



From left to right: Manuela Carrasco, Rosario Montoya "La Farruquita", Angelita Vargas, Pilar Montoya "La Faraona"



L to R: Angelita Vargas, José Cortes "Bien Casáo", Antonio Montoya "El Farruco", "La Faraona", "Güito", Manuela Carrasco, Rosario Montoya "La Farruquita"



El Extremeño, Juan José Amador, Moreno, Boquerón, Ramón Amador, "El Bola", Joaquín Amador, José Miguel Garmona, Adela Chequeta

FLAMANCO PURO RETURNS TO THE USA

After its successful New York run in 1986, Flamenco Puro returned in 1987 for a four city tour of San Francisco, Los Angeles, Chicago, and a brief return to New York. The accompanying photos were released during this second tour.



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FISL NEWS LETTER

FISL NEWSLETTER

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EDITORIAL

The Evolution of Flamenco

Most flamencos have the common misconception that theirs is a static, fully-developed art and has not changed for hundreds of years, however such is not the case. In fact, flamenco as we know it, has only existed for less than two hundred years. The breeding-places of flamenco, mostly on the "other side" are as productive today as ever.

When we hear the phrases "pure", "authentic", "real", etc., flamenco, we are referring to the flamenco which was accepted at an earlier time, in a particular region, among a certain group of artists. These are general terms since what may be authentic to some, is modern and commercial to others. The innovator in flamenco is promptly accused of lack of knowledge.

The constant evolution of flamenco into our times will be surprising to most readers. Let's take some examples of the dance first. One of the most popular flamenco dance forms, the *siguiriyas*, was only first danced in 1940 by Vicente Escudero one of flamenco's most revolutionary artists who went so far as to experiment with the surrealistic possibilities of the dance. Not many years later castanets were added to the dance much to the disapproval of the "oldies" many of whom today have not yet accepted the dance.

It was José Greco who is credited with development of the long break or *llamada* in *farruca*, not to mention his other dubious contributions to flamenco's evolution.

Carmen Amaya was the first to dance, (in performance), "escovilla" or the heelwork section without guitar accompaniment. Today, on the other side, this practice is not only acceptable but fashionable when dancing in the *alegrías* family.

Roberto Iglesias, the choreographic genius, worked with pantomime and jazz piano music.

Antonio was the first to dance the *martinete*, an even greater breakthrough since it ways then, and still is, the only *cante "a palo seco"* (without musical accompaniment), which is danced.

These are only a few examples of people who have tapped new sources thereby expanding the art and creating its evolution.

Let's look at the *cante*. From the subtle dissonance of *La Niña de los Peines* and the flowery style of *Chacón* of some years back, today we are more apt to hear the open-throated natural voice style of *Fernanda* and *Bernarda de Utrera* and *Antonio Mairena*. The *cante* is always changing and in fact has been, in nearly all cases, the inspiration for new creations in the dance and even in the guitar. Almost all the *cantes*, even those without measured *compas*, have been danced, and most of this has occurred only within the last thirty years.

Right along side of the *cante*, its very backbone and often the center of inspiration, is the musician. During the *Café Cantante* period of the last century it was *Ramón Montoya*, (with the road already paved by *Paco El Barbero*, *Paco Lucena*, and *Javier Molina*),

who adapted many classical techniques to the flamenco guitar making it a true virtuoso instrument. Today you might hear *Arturo Pavón* play on the piano the *cante* accompaniment for *malagueñas* identical to the guitar, or *Pedro Iturralde* play *soleares* on his saxophone. It is more the rule than the exception to enter an American night-club and see our "flamencos" dancing to an orchestra playing "Lady of Spain".

Now the question is, just where is this evolution taking us. Consider the three main outlets of flamenco; 1) the concert stage with its large, impersonal, scrutinizing audiences; 2) the typical night-club with its boozy clientele; 3) the private, (or not-so-private), *juerga*, which is not as common in this country as on the other side. All three have developed art forms which best enable the artist to express himself in the respective situation. The beautiful line, unbelievable technique, and big movements of the concert stage; the fast-changing boy-girl relationships of the night-club; to the never-ending *juerga* where anything can happen and usually does.

Where the art can go from here depends on the needs of the artists which, in spite of what they would have you believe, are not always monetary. According to *Donn Pohren* ("Art of Flamenco", 2nd. ed.), "...we have just a few years left, perhaps, with luck, to the end of this century, to savour a living, breathing, significant art of flamenco", however, the FISL and dedicated people through the world are working to preserve the past, (and present), so that, in the continuing evolution of flamenco, there can be guide-lines, meaningful reflection, and inspiration.

The FISL welcomes comments, pro and con, on this or any other article in the newsletter. Selected letters will be printed in the "Letters to the Editor" column unless otherwise requested by the writer.

LETTERS TO THE EDITOR

In response to many letters we have received inquiring about the library's services, the following is given for the general information of readers:

We do not sell books, records, tapes or services. This material is available at the library for research and study but can not be lent out.

An extensive list of books on flamenco, (mostly in Spanish), including prices, can be obtained from the mail-order firm:

Carlos Torres, Librero
Mancebos, 5, Apartado 5005
Madrid 5, España

The library owns many of the books on the list and anyone wishing to examine them before ordering is welcome to do so.

Bookstores in New York City which carry some flamenco books.

Franz C. Feger, 17 East 22 St.
Las Americas Publishing, 152 East 23 St.
Spanish Books Amigos, 137 West 14 St.
Rolg Spanish Books, 208 West 14 St.
Spanish Books Distributors, 103 Crosby

Most Spanish lable flamenco records may be ordered from:

Casa Damas, Sierpes num. 65, Sevilla, España.
(Tell them what records you are interested in and they will quote prices. Casa Damas also sells some books on flamenco.)

New York record stores with large selection of flamenco records:

Casa Moneo Spanish imports, 210 West 14 St.
King Karol Records, 111 West 42 St.

The library has a collection of special tapes available for study and/or duplication. (Note: 1 track = approximately 600 feet at 3 3/4 ips.)

Rhythm tapes - a separate for every rhythm, (some of the more popular rhythms have 2 tapes, 4 tracks each.)

1967 Festival of Cante Flamenco, New York - 2 tracks.
Gonzalez Collection - made from rare collection of old 78s including Juan Breva, Tomas Pavón, Manola Caracole, Angelilla, and many others. 4 tracks.

Zern Collection - also a collection of old 78s, mostly Pastora Pavón, Aurelio Sellé, Varo de Luna, Ramón Montoya (accompanying only), 5 tracks.

Duran Collection - recorded live at the Festival de Alcalá, both 1967. Various contemporary singers and guitarists. 3 tracks.

If you would like a copy of any of the above send tape or money for tape and postage, to the library. Indicate at which speed it is to be recorded, whether 2 track or 4 track, and which tape(s) you would like duplicated. (Also, if sending money for tape, indicate size reel desired, mil, or a other specifications.)

RHYTHM OF THE MONTH

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

FARRUCA

E. Zataria

In his book, "de Cante Grande y Cante Chico", José Carlos de Luna speaks of the "absurd, disjointed movements of the half-breed, farrucas", which calls the "unfortunate abortion of the Gallegos"¹. Indeed, the word "farruca" is of Galician origin -- it means literally "cante de gallegas"². As for the rest of the statement, it is far easier to say nasty things about the cante of farruca than about its baile or toque. In fact farruca as a cante is little more than a curiosity these days (if it is remembered at all). The cante was first made popular in the beginning of this century by the great Manuel Torre, (1878-1933), who surely gave it the only 'gracia' it ever had. Shortly thereafter, it reached sickening heights of popularity when it was sung in the one-act play, "Alma de Dios", by a feminine falsetto voice.

Hipolito Rassy ("Teoria del Cante Jondo") recalls hearing the following letra of farruca sung in 1907:

Una farruca in Galicia
amargamente lloraba
porque se ls habia muerto el farruco
y la gaita (bagpipes) le tocaba.

with the "esuribillas":

Alla arriba, arriba
alla arriba, los dos
arriba la oliva
y abajo el limón,

Y con el tran, tran, tran,
tranteiro, tranteiro, tranteiro
con el tran, tran tran,
tranteiro, bails que te baila
que te canto yo.

At its best the cante is static and cadenced, similar to folksongs of Italy, France and Germany, (Marlene Dietrich style), and greatly reduces the duende potential³ of the dance.

It is believed that the farruca was originally an Asturian dance which reached the seaport of Cádiz and eventually acquired the compás of the tangos of Cádiz. That is, 2/4 time, similar to the granadinan zambra. The music occasionally shows other influences

of Granada in long, Arabic-sounding variations which tend more towards twos than fours.

The actual creation of the flamenco farruca is attributed to the dancer Francisco Mendoza Rios, "Faico", (1880-1938), and the guitarist don Ramón Mantoya, (1380-1949).

The dance itself is done in a small area by either a man, or a woman in a traje corto. It requires strong pitos, (castanets are never used), and good rhythmic heelwork. The rhythm is kept slow and cadenced except for the sudden eruptions of the dancer's "llamadas" or breaks given on the first beat of the compás. After the break the rhythm picks up slowly again perhaps with the guitarist playing a variation. José Greco invented the 'long' farruca break which tucks on compases of eight at the signal of the dancer. The dance is usually ended in snappy tangullo rhythm, (still using the original A minor and E7 chords of farruca).

Farruca was originally considered a more jondo form than it is today. It can still be very moving even inspite of the fact that it is a dance virtually without cante.

There are many recordings available of farruca with dancing. One good one which shows the great potential of this baile and toque is "Flamenco Spectacular", on Columbia EX-5082. Two recordings of the rarely heard cante are "Flamenco, Vicente Escudero", Columbia CL 982, and "Flamenco con los Maestros del Cante Jondo", on El Canto del Mundo, CM 900, (sung by El Niño de Almadén with dancing.)

- (1) "Gallegos are the people who inhabit Galicia, a region in north-western Spain bordered by the Atlantic Ocean and Portugal.
- (2) "Farruco(a)" is also the name given to a newly-arrived Galician in Andalusia.

BIOGRAPHY OF THE MONTH

Paco Lucena (Francisco Diaz)
(1855-1930)

C. Whitney

[Abstracted from Fernando de Triana, "Arte y Artistas Flamencos", Imprenta Helenica, Madrid, 1935; and Donn Pohren, "Lives and Legends of Flamenco", Editorial Catolica Española, S.A., Sevilla, 1964.]

Francisco Diaz, "Niño de Lucena", was born in Lucena, (Córdoba). He was the son of a farm-hand, and had to learn a trade in order to help his family. Having an interest in the guitar, he persuaded his father to apprentice him to a barber who was also a guitarist, and this began his studies. Later, his afición came to the attention of a marquis who played some flamenco, and the marquis took him on as a student.

One day a singer and a dancer turned up in Lucena looking for an accompanist for that night. On attempting to accompany them, Paca found he was deficient in knowledge of compás, and when it became possible, he left for Málaga, where he found work with a barber who also was also was a friend to toreros and artists. The barber frequented the cafes cantantes at night, of which there were eleven at the time in Málaga, and finding Paco's company enjoyable, often took him along. Paca made use of the opportunity to watch, listen, and learn.

One night the guitarist in one of the cafés, Paco de Aguila, fell ill and could not play. The barber persuaded the manager of the cafe to take on Paco Lucena as a substitute, and Paco did well enough accompanying the caudro so that he was kept on as second guitarist after El Aguila's return. It was the role of the second guitarist to accompany the first, not to play falsetas, but Paco neither understood this nor did he care to, and frequently played falseta after falseta, and was most well received by the audience.

One night, El Aguila, to put Paco in his place, took a glove out of his pocket, put it on his left hand, and proceeded to accompany a

singer thus attired. At the end of the evening, not to be outdone, Paco took off one of his socks, put it on his left hand, and played a difficult solo, which was well received.

Paco's fame began to grow, and he was later contracted by the singer Silverio Franconeri to play in his cafe in Sevilla. Eventually Paco toured all of Spain. One of his most devoted students was José María Alvarez, "El Niño de Morón", who in turn taught Pepe Naranjo y Olomo of Morón. It is said that Diego del Gastor, presently in Moron, retains in his playing remnants of the style of Paco Lucena.

LA GUITARRA FLAMENCA

by B. Zern

Last month's column was devoted to the work of Antonio Torres, (1817-1892), who perfected the Spanish guitar and pioneered in differentiating the sharper (cypress) flamenco guitar from the mellow (rosewood) classical guitar.

This month we are considering the so-called Madrid school of guitar constructors. The key element here is the Ramírez family, not simply because of their various individual talents but also because their shop served often as a training ground for other constructors who later worked independently.

An interesting aspect of the Ramírez tradition is the bitter rivalry between José Ramírez I, (c. 1857-1923), who learned very competent guitar construction from Francisco González, (considered the school's founder since his teacher is unknown), and Manuel Ramírez, (c.1866-1916).

Manuel, after apprenticing with his brother José I, encountered some examples of Torres' earlier work and immediately recognized the superiority of the Torres design and construction techniques. He founded his own shop and began to build in the Torres pattern, adding refinements of his own. José I, who had long been recognized as the master was simply unable to acknowledge that his honorable methods were outmoded, and stubbornly clung to his old design even as guitarists rapidly defected to his brother's camp.

Thus Torres, who evidently had no direct disciples, nonetheless became the determining influence in Madrid and thus on the entire Spanish guitar tradition. On the death of José Ramírez I, the son José II adopted his uncle Manuel's techniques. While José II was not a talented builder, his shop produced the great Marcelo Barbero.

Among the important constructors who also served an apprenticeship in the house of Ramírez (besides Barbero) we should mention the superb Domingo Esteso (c. 1884-1937) who worked for Manuel and built independently from 1917; and the legendary Santos Hernández, (c. 1870-1942) who also studied under Manuel and struck out on his own in 1917. The secretive Santos permitted no apprentices (though Barbero went to work in his shop after his death) and it is probable that some important secrets died with him. At any rate, his reputation in Spain is unequalled, and prices even there are astronomical for his guitars (and forgeries thereof).¹

I have seen many authentic Santos guitars in Spain (where the price average is over \$1000) and can only say that damn few of them still sound even remotely exceptional today. (This is particularly true of the flamencos, on which the very thin tops, often planed down still further by well-intentioned refinishing, - seem to lose their resilience over so many years.) This seems more true of Santos than of Estesos or Barberos of comparable age, but perhaps it is only due to the fact that nobody with a really superb Santos is inclined to sell it. When a Santos is good, it's very, very good -- to say the least.

CURRENT EVENTS

NEW YORK: Dancers Luis Montero, (or José Molina Co.), and Estrella Morena appeared with guitarist Gonzalo Ortiz on May 12 at Casa Galicia.

Maria Alba & Co. did a concert in Trenton, New Jersey on Sat. May 25. Dancers: Roberto Cartagena, Roberto Laureano and Lilián Morales with guest artists Los Duendes with Sara de Luis.

NIGHTCLUBS: Alameda Room - Antonio Santaella and group consisting of dancers Margovilla and La Chiqui, singer Luis Vargas, and guitarist José Manuel Ortega. Through June 2.

Cafe Flamenco - Guitarist Agustín de Mello.

Cafe Madrid - Guitarist Juan José Cortes nightly except Tuesday.

Cafe Renaissance - Guitarist Felipe Gayo.

Chateau Madrid - Through June 19, Los Galanes with dancers Rosario and Esperanza Galan, Juan Tapia, Salvador Napolitano Carolina and Diana Ramil, Silvia Alvarado, and Maria Arshan. Guitarist Leo Heredia, and singer Domingo Alvarado. In the flamenco bar, singer Simon Serrano with guitarist Rafael Manzano. Also, Los Chavales de España.

Frial Restaurant - Guitarist Alberto Diallo.

Good Table Restaurant - Guitarist-singer Roberto Gonzalez playing semi-regularly.

Jai-Alai Restaurant - Guitarist Roberto Aguilar.

La Fonda del Sol - Dancers Carlos Ibañez, Marta Castillo and Marta Calzado with guitarist Emilio Prados. Sunday afternoon only.

Liborio - Sister dancer team, Las Piconeras, with orchestra.

Meson el Cid - Singer Paco Ortiz with guitarist Pedro Cortes.

Rincon de España - Guitarist El Loco Luis.

MINNEAPOLIS: Guitarist Mike Hanser playing regularly for singer and dancers at the Casa Coronado, 23 N. 6 St. Houser has also put out a new LP record. (See New Books and Records for details).

PHILADELPHIA; Guitarists William Gladden and Roberto Diaz played at the University of Pennsylvania last week for dancer Juli Clearfield. (Phila. corresp. - M. Bitting)

CALIFORNIA, Palo Alto: The flamenco and Spanish Art Society is giving a series of four lecture-concerts as follows:

1) May 26 - Guitarist Mariano Cordoba.

2) June 2 - Latin-American singer-guitarist, Carmen Ortiz.

3) June 9 - Tersita and Emilio Osta; Spanish classical and Latin American dances and music.

4) June 16 - Fiesta and resume of first three concerts by dancer La Mariguita and guitarist Enrique Deluzuriaga.

All concerts at 7 P.M. at Upstairs Theatre, 117 University Ave.

SAN ANTONIO; At the "Hemisfair" - Paco Ruiz and group at the Spanish Pavilion; Luisa Triana and Company; El Curro and group at the Texas Pavilion and nights at the River Theatre for the Fiesta Noche del Rio. (San Antonio Corresp. - G. E. Buss)

SPAIN, Madrid: New Yorker, Gerdkline Munch dancing at the Arco de Cuchilleros.

NEW BOOKS AND RECORDS

BOOKS:

Wilson, Christopher F. - "Flamenco". Tipografica de Mexico, 1967. Basic guide to flamenco including history and discussion of some of the different rhythms. 27 pages. In English and Spanish. Photographs. Available at Casa Amigos de La Guitarra, 5706 La Jolla Blvd., La Jolla, Calif. 92037, or by mail order from D. E. Pohren, Society of Spanish Studies, Finca Espartero, Moron de la Frontera, Sevilla, España.

De Mello, Agustín Eastwood - "Black Night". El Duende Publications, New York, 1964. Flamenco-related poetry by guitarist Agustín de Mello. Available from Cafe Flamenco, 165 Bleecker St. New York, N.Y. 10014. In English. Photos.

RECORDS:

"Niño de Osuna, Cante Flamenco, vol 3". Hispavoz HH 16-614 (45 rpm) Manuel Torres - cantaor Juan Maya "Marote", Ramon de Algeciras - guitarists. Contains fandangos, fandangos de Huelva, siguiriyas.

"Coplas de España, Los del Rio" Hispavox Rio - singers Felix de Urera and A. Duque - guitarists. Contains alegrías, bolero flamenco, tientos, verdiales.

"El Flamenco en la Guitarra de Victor Monje 'Serranito' vol. 2" Hispavox HH 16-622 (45 rpm) Victor Monje "Serranito" - guitar. Contains bulerías, fandangos, malagueñas, tientos.

"Saetas" Hispavox HH 16-536 45 rpm) Manuel Soto "El Sordera" and Sernita de Jerez - cantaores.

"Fandangos de Pepe Aznalcollar" Hispavox HH 16-655 (45rpm) Pepe Aznalcollar - cantaor Felix de Utrera - guitarist.

"Gabriel Moreno, Cante Flamenco" Hispavox HH 16-660 (45rpm) Gabriel Moreno - cantaor, Victor Monje "Serranito" - Guitarist. Contains alegrías, tarantas, tangos, martinete con debla.

"Saeta de Oro, Manuel Mairena" Hispavox HH 16-677 (45rpm) Manuel Mairena - cantaor Niño Ricardo - guitarist.

"Flamenco Guitar, Mike Hauser" LP Mike and Tony Hauser - guitarists. Contains 8 flamenco solos and Albeniz' "Leyenda". Available in Minneapolis at La Casa Coronado, 23 N. 6 St., and Podium Music & Tobacco Shop in Dinkytown.

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FISL



REVIEWS - -

FLAMENCO!

An Evening of Flamenco Dance and Music

By Lou Samaro

One of the most stirring flamenco concerts I've ever attended was held in what was perhaps the most incongruous of settings, sunny and placid Carmel, specifically Mission Ranch, The Barn, 26270 Dolores, Carmel. The poster's reference to The Barn had proved to be more than a simple literary allusion. It was in fact a converted barn in what looked like a converted ranch. The barn had been outfitted with flood lights, a sound system, and most importantly, a raised stage.

The concert began with a spirited tango gitano. Continuing in this vein, Sara and Diana artfully performed a lively alegrías. While Rubina accompanied in song with Timo clapping in rhythm, the two dancers flanked each other and spiritedly counterpointed the other. Juan played in bright major keys using a powerful rasgueado stroke which seemed to animate the dancers even more.

The audience, warmed by the opening cante chico, was a mixture of the curious, as well as the dedicated, which spanned all age groups. The next piece, a rumba gitana, was performed by Rubina who danced as well as sang. The rumba seemed to borrow its sensual quality from the Latin American rumba while keeping its gypsy roots. As this number came to an end, the crowd became increasingly enthusiastic and receptive to the performers. This I mused to myself, would be a great show.

Timo Lozano then took center stage for a solo Farruca, which consisted of lively zapateado. Timo, in sharp contrast to Diana, Sara and Rubina, who wore colorful and ornate dresses, was dressed in black trousers and vest, accented only by a white shirt. It seemed as if all his emotions and flair which normally would be expressed in the clothes worn, were perfectly synchronized. Timo danced with great concentration and barely suppressed emotion. Each turn of his head suggested a certain grace of form, a majesty so evocative of the Spanish soul or alma. As Timo took his bow, the audience broke into fervent applause. Timo's smile seemed to confirm that the audience, too, had felt what he had.

At the end of this number, a single chair and microphone were set up on the stage in preparation for Juan Moro's guitar solo. Until this point, Juan had been playing in several different keys using a cejilla. But for his number, Juan elected to use a second guitar without the cejilla. This second guitar, unlike the first, was a more traditional classical guitar, one that, it seemed, has waged many campaigns. As Juan played, I couldn't help but marvel at the combination of strength and gracefulness that he employed, interspersing occasional golpes to the side of the guitar. As he completed the piece, the crowd quickly added its approval, evoking a subtle smile from Juan.

Sara, next performed one of the more challenging dances, a siguiriya. This dance brought out the darker, more emotional side of flamenco music. Her black gown helped convey the inner torment of the gypsy soul as she interpreted Juan's minor chords through her body movements.

The first half of the concert came to an end with a lively fandango de Huelva, which involved the whole group. Each performer marched off the stage in cadence with the music waving and smiling at the audience, while the audience added its rousing applause. It had been quite a first half, with the second half to look forward to.

After a brief intermission, the second half of the show began with the appearance of Agustín Ríos, and embodiment of gypsy flamenco. Agustín played a remarkable guitar solo with extensive use of the golpe and rapid passages up and down the neck of the

guitar. His unique style was so arresting that it fascinated the crowd. Agustín seemed as if he were in a world of his own as he played, occasionally flashing an enigmatic smile, as if he were enjoying a private joke. I found myself focusing more and more on his facial expressions, which changed as the mood of the music changed. As his piece came to an end, there was a brief silence from the crowd, still transfixed by the spectacle of his skill and dexterity. The audience then responded with enthusiastic and generous applause as Agustín bowed and exited the stage.

The entire group was featured in the next number, a bright and cheerful sevillanas. Sara and Diana flanked Timo, who stood with his back to the audience. They performed four variations of the dance. For this number, the dancers used cantanets which sharply accented the lively rhythm even further.

After this cheerful piece, the mood was gently changed as Diana moved to the center of the stage, to the opening chords of a tientos, an emotionally sad and sentimental dance. Diana, through the use of her arm movements, conjured forth the heavy sadness and longing of the gypsies. This piece gave way to a cheerful and festive alegrías, which was performed by Timo. As he danced, Timo would occasionally glance at the crowd with a gleam in his eye, capturing both the lightness of his own mood, as well as that of the audience. The dance captured some of the cheerfulness of the jota.

Rubina then took to the stage to sing and perform a very moving and dramatic malagueña flamenca. Joining Rubina at the end of this number, the group next undertook the soleares. I couldn't help but marvel at the deep concentration and ease with which the dancers executed this piece.

To bring the concert to a close, the group assembled on stage to perform appropriately, a bulerías, a dance that brings all of the major elements of flamenco together in a myriad of variations: baile, cante, toque, and ritmo.

One by one each performer moved to the center of the stage while the others supported the soloists with palmas and improvised their own steps in cadence with the music. Each would end their turn with a flare of the arm or stomp of the foot while throwing their heads back in appreciation of the applause which followed. Sara and Diana each reprised some of their previous routines as well as new ones, adding variations and subtle nuances each time, adding a certain freshness and verve, causing the audience to clap appreciatively and enthusiastically.

Timo, when his turn came, began slowly at first, looking over the crowd, as he danced in a circle employing a steady zapateado. As he began to build momentum, he began executing many new steps, featuring some from dance forms outside of flamenco, including a brief salute to Michael Jackson which brought both laughter and applause from the crowd. An almost juerga-like atmosphere was created during this number with each performer almost challenging the others to undertake more daring and adventurous improvisations. As each dancer finished their routines, the audience broke into fervent applause, marveling at their creativity.

The performers, after a long and well-deserved standing-ovation, bowed towards the audience and broke into a spirited rumba gitana. Each in turn waved at the audience, formed a line and marched off the stage to long and thunderous applause. As I had suspected early on, this was a show to remember.

LET'S DANCE

Morcas Have Foothold in Bellingham

[from: The Bellingham Herald, Aug. 19, 1987]

by Diane Dietz

This year Teo Morca did taconeo (flamenco heel work) on the



Carla de Al,egría and Judy Garcia at Bellingham workshop 87.

idea that artists living in Bellingham are doomed to starvation. In April he paid off the Franklin Street church-cum-dance studio he bought a dozen years ago.

"I don't pretend we have tons of money, but we don't owe anybody," said the fifty-two-year-old dancer. "We don't have a rich uncle; we don't borrow, and we don't collect welfare."

Morca and his wife, Isabel make their living through a brisk schedule of teaching and performances.

"He's a good teacher and an incredible dancer and just being around him is inspiring," said Stephen Collins, a Morca student for six years, "It's like an honor to be able to take classes from this guy who's world-renowned. I mean he could teach anywhere in the world."

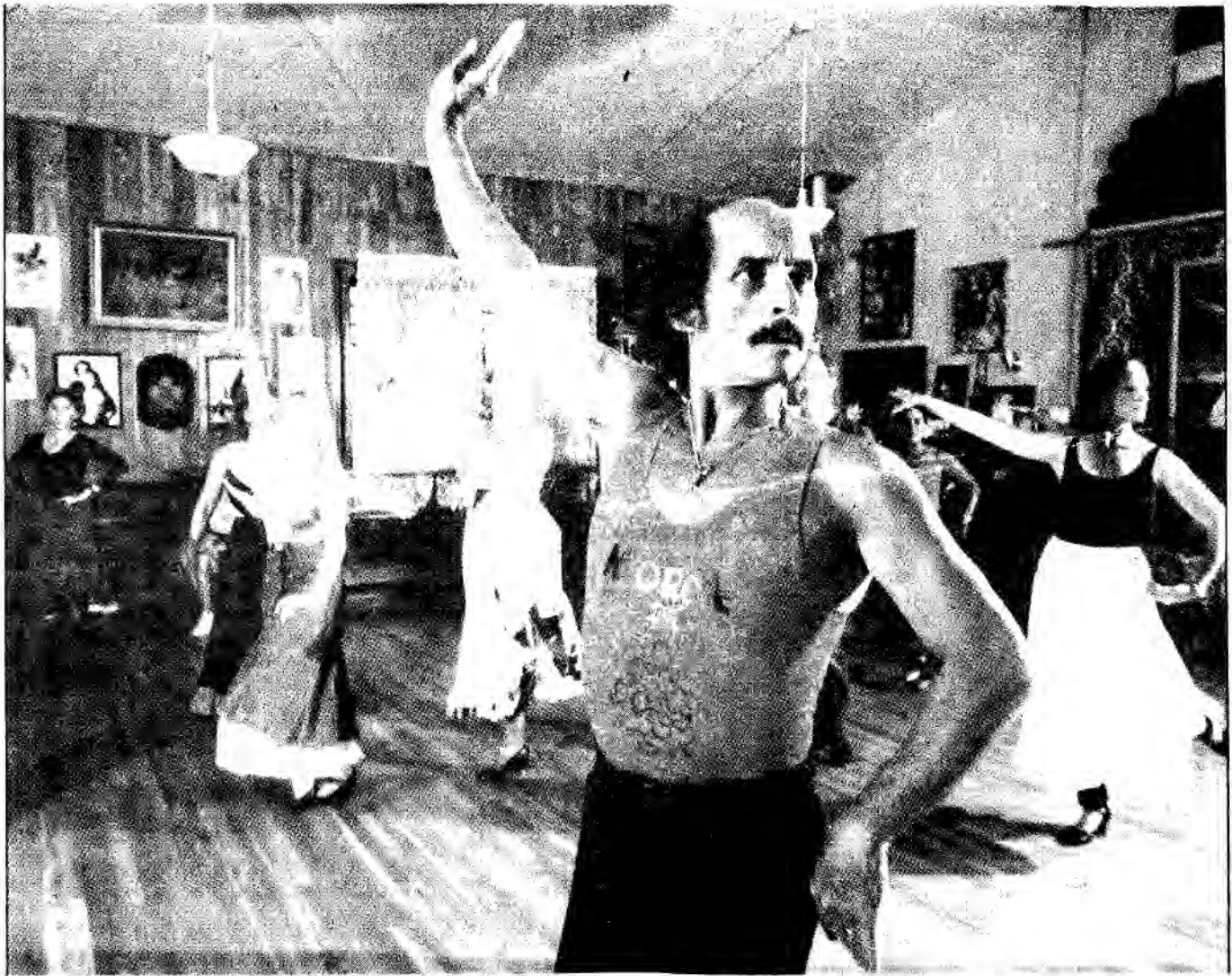
Teo and Isabel teach two hundred and fifty dancers through the Morca Academy of Creative Arts.

The couple tour — this year through Alaska and to Albuquerque in New Mexico, Los Angeles and San Diego, California, Portland, Oregon, and Cleveland, Ohio. When the Morcas are in Bellingham, they dance at studio concerts about every two months.

For the past nine summers Teo has attracted people from all over the country to his two-week "All Flamenco Workshop". This year thirty-seven students paid \$295.00 a piece to come to Bellingham and learned the ancient Spanish folk dance.

To succeed in a small community like Bellingham, a dancer must be willing to contribute, Morca said. Arts leaders here say he and Isabel live that philosophy:

"They've been here so long and they've worked so hard they've obviously put a lot of energy into the community. He's a pure artist through and through. He's really a believer. There aren't many people that clear and that convinced," said Bellingham Municipal Arts Commission Chairman John Keppelman.



Teo Morca leads flamenco students through the paces of the ancient Spanish folk dance. (Herald photo by Don Anderson)

• "They brought their professionalism to Bellingham and have done a tremendous amount to bring professionalism to the arts in Bellingham," said Chris Sheid-Zurling, president of Allied Arts of Whatcom County. "He's very articulate in the arts and he never misses an opportunity to tell an audience. He always writes letters to the editor. He interacts with the community. He has brought international status to Bellingham and provided that exposure to Bellingham."

• "I think Teo has brought true professionalism and true artistry to the dance in the entire Northwest corner of the United States. Teo is one of the greatest flamenco artists today," said William Gregory, retiring dean of the Western Washington University College of Fine and Performing Arts.

• "He's unique as a flamenco dancer and I would say that's his prime contribution. It gives us a closer touch to the culture of Spain and dancing," said Barbara Sands, president of the Mount Baker Theatre Committee.

• George Thomas, director Whatcom Museum of History and Art, said Morca has given Bellingham quality teaching, good dance and an articulate voice for the arts.

"He has been an effective communicator for arts issues," Thomas said.

"There's never quite enough good communicators so his contributions there are quite important. Morca has been an effective representative for Bellingham and he's also a good dancer."



Marija singing at Bellingham workshop 87.



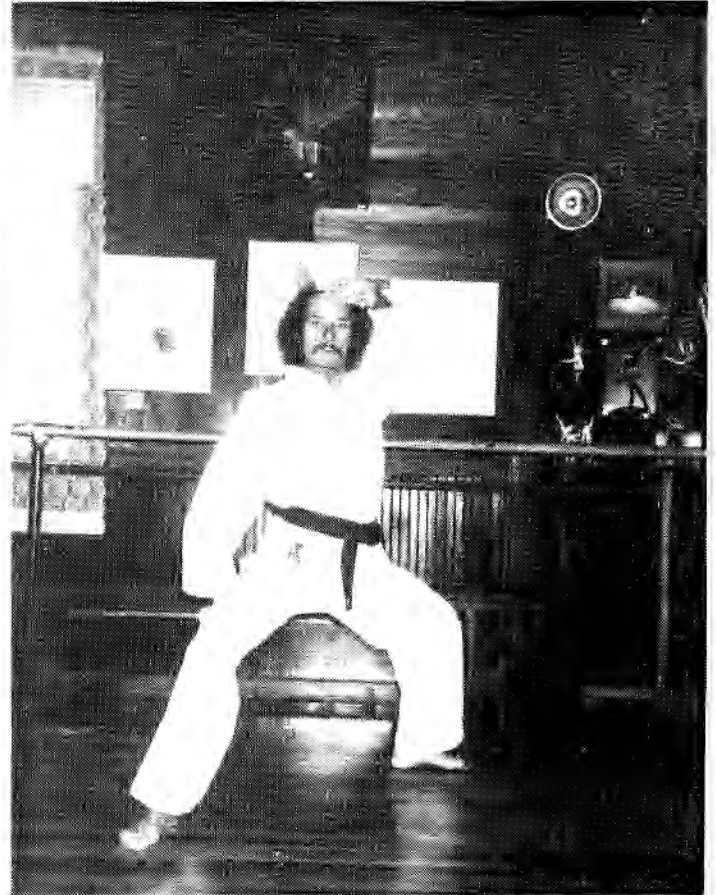
Marija Temo on guitar and Paco Mitchell singing.

As a child growing up in Los Angeles, Morca didn't have a clue he would grow up to be a dancer --"An auto mechanic, thats what I wanted to be," he said.

At age fifteen, when he and a friend stumbled into a Spanish dance show, his plans changed. The friend took lessons at Ruth St. Denis' school in Hollywood and Morca signed up, too. His premier role was as Abdullah the gong player at a performance in an Armenian nursing home.

Through the 1960s Morca studied ballet with Ballet Russe expatriates and flamenco with Eduardo Cansino and José Greco. He began a vigorous touring career with a swing through Europe as lead dancer for Pilar Lopez' Ballet Español in 1965 and 1966.

In 1975, Morca was invited to be guest artist at Western's department of theater and dance. The atmosphere in Bellingham was so pleasant in comparison to the harried pace in Los Angeles, he quit his four teaching jobs, collected Isabel and their son, Teo Jr.,



When not dancing or teaching flamenco or ballet, Teo keeps in shape with martial arts in which he has achieved black belt level.

and moved to Bellingham.

Morca doesn't talk as if surviving in Bellingham is such a tough force. He said this town has got to realize that art is money:

"Why should a dance studio be any less successful than a shoe store downtown? People need art, too."



Members of the 1987 All Flamenco Workshop in Bellingham



Victorio Korjhan giving workshop sponsored by Teresa y Las Preferidas

VICTORIO KORJHAN GIVES WORKSHOP IN CHICAGO

The ballet Arts Studio of Wilmette hosted a nine day workshop, sponsored by Las Preferidas, the resident Spanish Dance repertory company. Victorio Korjhan was guest teacher and classes attracted more than thirty students, some of whom travelled from Indiana, Michigan and Missouri to attend.

The general classes were held for three hours each day and subject matter was technique, soleá and bulerías. A long section of bulerías was completed and one cante section of soleá. In the afternoons Victorio taught a farruca to the men of the company and mornings and late afternoons were available for private lessons.

The workshop more than fulfilled expectations on both sides. Students were very enthusiastic about the classes and Victorio complimented them on their professionalism in accomplishing so much in a short time.

The next workshop sponsored by Las Preferidas and hosted by the Ballet Arts Studio will be taught by Maria Alba and will begin on November 21, 1987.

JOSE MOLINA ENTERTAINS LONG ISLAND

José Molina came to Long Island, New York and conquered. The José Molina dancers performed on August 22, 1987 at the Heckscher Park in Huntington, Suffolk County and at the Eisenhower Park, East Meadow Nassau County on Sunday August 23, 1987; however each show was slightly different: The Huntington event was all Molina; organized by the dynamic director of Sol y Sombra Maria Loerta

Celitan (a constant companion of Molina's bailes) the first part of the show with classical recorded music of Albeniz featured the classic Spanish dances as performed by Molina, Maria Loreta and Jacqueline.

The second part of the Huntington program was geared to the flamenco grip with the participation of flamenco musicians, cantaoir Domenico Caro and guitarist Arturo Martínez. Among the solo pieces performed we saw an outstanding rendition of alegrías by one of the greatest New York dancers Jackie "La Joaquina" -- a beautifully rendered guajiras as a solo piece for Maria Loreta and also her and Molina's interpretation of "Jaleos"... and the endlessly beautiful melodic modern tangos de Málaga which are always performed by José Molina. The show ended with the participation of the whole company por bulerías.

At the Eisenhower Park concert, the following night the New Xavier Cugat Orchestra was featured under the direction of Ada Cavallo who interpreted latin music and songs...After the intermission Ms. Cavallo introduced the Molina Bailes Españoles and they repeated their Suffolk County performances to the music of guitar and cante. Needless to say José Molina had a bigger success here that in Suffolk County.

It must be mentioned that the Molina concert in Huntington ended up with dinner and drinks at the Iberia Restaurant on Main Street in Huntington. Iberia the epicentre of juergas in Long Island showed its visible strength with the participation of José, his bailaoras and his many pupils who had made the trip from New York; indeed everybody who attended participated in this juerga suprema with José dancing sevillanas at the space near the bar with four of his pupils.



MANUELA VARGAS

by George Ryss

The "Vargas" issue of *Jaleo* [Volume IX-4] -- and that is the way that this beautiful issue will always be remembered -- speaks of the life of beauty of the dance and indeed of one person that comes to mind. Like the Flamenco Puro issue which strikes the computer memory-key of another extraordinary name of the world of bailaoras -- "El Farruco" -- and nobody else who could possibly match his greatness living or dead -- so it is that the "Vargas" issue catapults us -- specially us New Yorkers -- to one name, that of Manuela. "La Manuela"...she is temptuous beauty, never fading beauty, she is talent as few of us know -- not only in dance alone but in drama and theatre -- a tremendous export vehicle for Spain and for the preservation of flamenco and the new European frontiers: Gibraltar to east of Moscow.

The tragi-dramas of the many European countries can now be exploited and used by the Spaniards, Andalucian arists, with Manuela Vargas in the front seat, liltng to the Andalucian accents, flamenco heel beats and the guitar and orchestra in the background.

We can thank the great Sevillian creator Salvador Távora for bringing to the stage in New York, "Las Bacantes" and showing us the unmeasurable talent of the one and only Manuela Vargas, as the three enclosed photos and critiques try to show.

LAS BACANTES

by George Ryss

Spain's contribution to Festival Latino in New York City for 1987 was the presentation of the drama-tragedy "The Bacchae". It is undoubtedly the influence of the Queen of Spain, Sofia, that Greek plays, opera like MEDEA and now Bacantes -- have high ranking in present day Spain. The flamenco dancing is, of course, an added atracción to these types of melodramas. The Sevillanos, "La Cuadra" gave the added andaluz and gypsy zest.

Of special interest to New Yorkers was the long awaited appearance of Manuela Vargas, who last danced at the Worlds Fair here some twenty years ago. She made her dramatic entrance por farruca, to the intonation of two flamenco guitars -- one Amador and one Amaya. Beastly, thrilling, and murderous, the Bacchae themselves performed continously por siguiriya and were circulating on a gigantic wooden wheel "The Bacchae". Besides the great acting and dance performance of Manuela Vargas, credit must be given to the dancing of Evaristo Romero.

Diego Amador, guitarist, is the brother of Ramón Amador. (I believe there are ten brothers; three play guitar.)

The Cast

Las Bacantes, written and directed by Salvador Távora, inspired by the text of Euripides; scenery and lighting design, Mr. Távora; costumes by Justo Aigaba and Cornejo; musical orchestrations and compositions, Mr. Távora. Festival Latino in New York presented by Joseph Papp. At the Public Theater/Newman Theater, 425 Lafayette Street.

- Agave.....Manuela Vargas
- Dionysus.....Juan Romero
- Pentheus.....Evaristo Romero
- Cadmus.....Paco Moyano
- Tiresias.....Paco Piñero
- The Coryphaeus.....Concha Távora
- Bacchae
 Fanny Murillo, Macadrena Behar, Helen Pachon,
 Leonor Alvarez-Ossorio and Rosario Santiago.
- Tambourine Baccac
 Angels Jimenez and Angels Neira
- Guitarists
 Diego Amador, Joaquin Castro and José Acedo.

'LAS BACANTES,' AT FESTIVAL LATINO

[from: The New York Times, August 6, 1987]

by Stephen Holden

The fearsome central image of "las Bacantes," Salvador Távora's powerfully austere flamenco interpretation of Euripides' "The Bacchae," is a giant wooden wheel that sits at the rear center stage of the Newman Theater of the New York Shakespeare Festival. As the compressed fury of Euripides' tragedy is unleashed by a gaunt, pony-tailed Dionysus (Juan Romero) with Charles Manson eyes, the device is mounted by his five worshipping Bacchae who use it as a murderous tool of pleasure and pain.

Attaching themselves at the waist to its protruding spokes, they slowly spin, turning themselves literally upside down on this human



Manuela Vargas in "Las Bacantes" (photo by Carlos J. Fraga/Pilar Távora)

rotisserie, their hair spilling wildly about their faces. Ultimately, the young king Pentheus (Evaristo Romero), his arms outstretched in Christlike selfsacrifice, is hypnotically attracted to its relentless disorientation. While a chattering soundtrack rises to a shrill



Manuela Vargas and Everisto Romero in a culminating scene from "Las Bacantes".



Manuela Vargas and Paco Piñero in "Las Bacchantes" (photo by Carlos J. Fraaga/Pilar Távora)

crescendo, the Bacchae drag him offstage and return, brandishing pieces of raw meat, which they feed to an onstage dog. It all makes for a chillingly brilliant theatrical moment.

The contradictory associations stirred by the production's central image - of fertile productivity and excruciating agony - run to the core of the Spanish director and composer's concept of "The Bacchae." This dance-theater pageant about repression and sensuality relies on movement, ritual and music more than on text to dramatize the tragedy as the actors, moving in dreamlike slow motion, obediently follow their preordained fates. Tiresias (Paco Piñero) keeps his blank, blinded gaze fixed toward the sky as he moves somnambulistically across the stage. Stalking Pentheus with the wary intensity of a predatory bird, Mr. Romero, as Dionysus, epitomizes Mephistopholean menace.

As Agave, Manuela Vargas, a well-known Spanish actress and dancer, presents a tranfixingly luminescent portrait of a woman becoming unstrung. When she first enters, the severity of her appearance is almost deathly, and as she dances a ferocious flamenco solo, she clutches her belly in pangs of mortal terror. By the end of the drama, disheveled and griefstricken, she is almost unrecognizable.

Flamenco dancing, like the image of the wheel, is a double-edged symbol of release and repression in this version of "The Bacchae." Rigidly formal on the one hand, the style is also savage in the contained violence of its rapid, clacking punctuation. Mr. Távora pointedly relates "The Bacchae" to Catholicism by illuminating the stage with candles and burnig incense. The score -- some of it pre-recorded, and other portions played live by two classical guitarists - ranges from short flamenco pieces to larger scale semi-classical chants for chorus and musicians. Were the production not directed and played with such taut restraint and tonal control, its theatrics might seem overblown. But every rhythm and gesture has been finely calibrated and woven into seamless ritual theater.

LOCAL DANCE TROUPE LAUNCHES BUSY SCHEDULE

[from the Express News, September 11, 1987]

by Ed Conroy

How many dance companies in San Antonio can claim eleven continuous years in existence?

If you look at it that way, the Compañía de Arte Español is indeed in a unique position among local dance troupes.

As of this weekend, though, the company is about to challenge itself as never before, embarking on a total of thirty performances between now and October 1988.

With the repetition "by popular demand" of their San Antonio Festival program, "Rincones de España" this company's nine dancers will be repeating what was one of their most impressive productions to date.

Their Festival show was delivered with a combination of technical skill, emotional intensity and high production values rare among local dance troupes.

Scheduled for 8p.m. Saturday at Beethoven Hall, this new event should hold some attraction even for dance lovers who saw "Rincones" performed at the Arneson River Theater during the Festival. As an indoor show, it certainly won't suffer from the extraneous River Walk noise that plagued its debut, either.

Although "Rincones de España" follows a traditional format of presenting traditional Spanish ballet, folkdance and gypsy flamenco, this particular program represents a notable distillation of Spanish essence.

For Carmen "La Chiqui" Linares, the company's artistic director, the 1987-88 season is a time for making a serious effort to develop the company's audience.

"We are working to expand our contact with the people of San Antonio," she said. "After eleven years, we will see what kind of recognition we might get."

Linares is particularly excited in that this year she has the help of a "part-time" administrator, Pam Nagle. "Thank God we have Pam," Linares said. "As artists, we aren't very good at business, and Pam knows what she is doing."

Together with Nagle, Linares and husband José, have developed a marketing strategy that places greater emphasis on lower-priced, family-oriented performances at the Arneson River Theater.

"Our performances at Beethoven Hall have tickets priced at \$12, \$8 and \$6," said Linares, "and we can't lower those prices. So we chose to do more performances at the Arneson with \$5 tickets."

Linares noted, as well, that the company has an annual tradition of performing one special concert at McAlister Auditorium as a benefit for the dancers' travel fund, with tickets priced at \$6. "I take the dancers to Spain to study in the summer," said Linares.

Linares asserts that her dancers are sufficiently well-trained to dance professionally in Spain, should they choose to do so. "Ana Machado, who was one of our dancers, found a job dancing professionally in Spain two weeks after she arrived," said Linares. Machado became a member of the Antología de la Zarzuela touring company, which played the San Antonio Festival in 1984.

Linares would like to become part of the touring circuit, but so far has been unable to do so. "I am dying to tour," she said, "and my dancers are ready."

Whether this season gives Linares and her company the momentum to make such a push, of course, remains unseen.

With the city's Arts and Cultural Advisory Committee on the verge of finally approving a consultant for helping the local dance community in marketing and touring, no doubt the Compañía de Arte Español would make a good candidate for assistance.

What other dance troupe can claim thirty local bookings within a year's time?

ANTONIO GADES IN JAPAN

[from: The Japan Times, September 19, 1987; sent by Sadhana]

by Kuzuko Fujimoto

Ballet Antonio Gades, the Spanish flamenco troupe whose dramatic presentation of "Carmen" drew full houses in Japan last year, is back again with two additional pieces — "Bodas de Sangre" and Suite Flamenca" — with which it will be touring around Japan through late October.

"Since the three pieces are like my own children, it is very difficult to single one out. But I feel especially attached to 'Bodas de Sangre', said Gades, speaking through an interpreter at a recently held press conference in Tokyo.

"Bodas de Sangre," translated to "Blood Wedding," is based on a tragedy written by the Spanish poet/playwright Federico Garcia Lorca who was killed by fascists in 1936, the year Gades was born. Gades, who had read one of Lorca's banned books in his teens and was touched by it, spent twelve years adapting the flamenco ballet piece from the original. Not a step has been changed since the piece was premiered in 1974, said the seasoned dancer/choreographer. "Once a piece has been perfected, I believe it should not be changed. It allows us to look back on the past."

Madrid-based Ballet Antonio Gades, consisting of dancers, guitarists and singers numbering about thirty, was originally formed in 1963. The members, most of whom have been with the troupe since its formation, playing the some roles, are closely united under the three leading dancers-- Gades, Cristina Hoyos and Juan A. Jimenez.

It has been said that Gades' flamenco pieces make effective use of "silence." "I would not say that I was the first to do so. But silence had been there all the time and those who did not use it probably had not heard it," commented the dancer who considers each of his pieces to be an architectural work.

The troupe has toured extensively around Europe, performing mainly the three pieces that are being featured in Japan. Film versions of the dance pieces including "Carmen" and "Bodas" starring the troupe have also been released.

Hoyos and Gades both commented that they feel the Japanese are trying to understand the culture of Spain on a deeper level that goes beyond the surface.

The troupe's performance in Japan consists of Program A — "Bodas de Sangre" and "Suite Flamenca," an abstract ballet piece that features all forms of the dance, and Program B — "Carmen" based on the novel by Prosper Merimee.

Ballet Antonio Gades will give performances in Tokoyo (Sep. 19-22, Oct. 9-13 & 16-21), Yokohama, Osaka, Nagano and other cities around Japan.

[I have some hard-core flamenco purist-type friends who didn't bother to see the choreographed performance of Antonio Gades and Cristina Hoyos. I must admit if it weren't for my wife's insistence on spending the one hundred dollars for the tickets, that I would never have gotten around to it. I'm glad that I did. In the movie Carmen, Cristina Hoyos played herself; last night she danced Carmen. This show was living proof that something can be choreographed, but not appear to be, and still possess emotion. The feelings of passion swept through the farthest seat in the back of the balcony. It was a good show from start to stop. --Sadhana]



Cristina Hoyos and Antonio Gades

MAYA, FLAMENCO

[from The New York Times, Oct 13, 1987; sent by George Ryss]

by Jack Anderson

The Mario Maya Flamenco Dance theater Company is a fine troupe of Spanish dancers. Yet it is not necessarily seen at its best in New York.

First, it appears in the wrong places. In 1984, it came to Carnegie Hall; on Monday night, it danced in Avery Fisher Hall. Although both halls are fine for concerts, they are not really theaters and they are such cavernous spaces that dancers have to work especially hard to generate excitement in them.

The company eventually generated quite a lot of excitement. But that was only after a hard struggle. The program began half an hour late. Then, soon after it did begin, the sound system broke down.

The company also made a mistake in its choice of material. The featured work was Mr. Maya's new choreographic version of "El Amor Brujo," a ballet composed in 1915 by Manuel de Falla. The score is ravishing, and over the years both ballet and flamenco choreographers have tried to stage it. But its story about a woman haunted by the ghost of a lover is difficult to tell through movement.

Mr. Maya complicated the work's problems by combining Falla's score, which was heard on tape, with live but badly amplified gypsy flamenco songs by Patro Soto (who portrayed a sorceress) and members of the company. These additions overwhelmed Falla's music, and since much of the choreography involved pretentious posing, the ballet seemed unduly long.

The company made a better impression in a suite of flamenco dances. Here, the dancers displayed much of the ferocity that made their Carnegie Hall appearance in 1984 so striking. Yet they did more than rage in their dancing. The "Tientos" of Gabriela Torres (La Toná) was fascinating for the way she often deliberately held back her energy before letting it flare up.

The "Caña" of Belén Maya and Javier Cruz was clearly an encounter between two strong-willed people Mario Maya, Juan de los Reyes and Francisco Torombo were at their most virtuosic in "Soleá por Bulerías," both when they were rushing almost recklessly about the stage and when they sat in chairs and let their feet dart from side to side.

This was stirring dancing. But the evening would have been even more stirring if the company had offered a better program in a more appropriate space.



FLAMENCO IN PHILADELPHIA

LA MEIRA

Dancer/Choreographer/Flamencologist
A Talent to be Recorded With

by John Sappington

The ever accelerating, electric staccato of hands clapping out rhythmically, complex arabesques of pulsing blood...the lyrical, mysterious song of the cantaora...guitars conjure images of black, bottomless pools of still water...a gypsy girl appears above the scaffolding of the stage, and slowly, carefully climbs her way to the floor...her parchment moon, like a large, white lit tamborine hovers with her. She freezes in statue stillness, combining primitive sexuality with the naive elegance of a child...Preciosa is about to encounter the "ingleses", and her fate will take a fearful turn with the Wind.

Though Philadelphia cannot be said to be a flamenco center, the city's most discerning aficionados were treated this east winter to an extraordinarily creative and innovative interpretation of Federico García Lorca's haunting poem "Preciosa y el Aire". It was the work

of flamenco artist, La Meira, at Temple University's Conwell Theater, and accompanied by flamenco dancer Mariano Parra, guitarists Kuni Ochiai and Ricardo Amador, singer Carla Ochoa and modern dancers Alisa Mutchler, Mary Jo Peloquin and Cornie Vandarakis. This forty minute piece, based on one of Garía Lorca's gypsy ballads, integrated flamenco with post-modern dance theater. Hybrids of flamenco and other dance forms in the past have often ended with trivialized and anemic results. However the dazzling artistry of Meira's dancing, and sure sense of taste in her choreography, made this production searing, overwhelming and unforgettable.

The piece described the gypsy Precios's erotic journey into herself as she was pursued and ultimately violated by the Wind (superbly danced by Mariano Parra). In Precios's interaction with the three "turistas" English girls, the unsettling discomfort and anxiety that foreigners often feel when confronted for the first time by Spain's undomesticated, yet paradoxical, sexuality was perceptively explored. And the realization that flamenco is not only an expression of sensuality and grace, but also is part of a pure, childlike innocence and directness, was what made this entirely contemporary production transcend entertainment into revelation and art, while consistently remaining faithful to Garcia Lorca's vision.

Meira has been described by Anna Kisselgoff of the *New York Times* as "a haughty and fiery presence". Originally from Los Angeles, where she studied with Roberto Amaral and Carmen Mora, she went on to study in Spain with Carmen Mora once again, Paco Fernández, Ciro, La Tuti, Manolete, and in Sevilla with La Farruquita and Manolo Marín. She also performed in the Madrid tablaos, Los Cabaes and los Casasteros with Manolo Soler, Diego Carrasco and Arturo Pavón and she was a soloist at El Arco de Cuchilleros. Currently she is highly involved in research on Carmen Amaya, and has for the past ten years divided her time between Spain and the USA, earning recognition from gypsies and Americans alike for her dynamic performing style and thorough knowledge of flamenco. In Philadelphia, she was responsible for producing a sell-out performance by the extraordinary dancer Manolete at the University of Pennsylvania Museum. She also teaches classes and performs in both Philadelphia and New York.

With the profound sensitivity and understanding she brings to the Spanish psyche, and the sparks she ignites with her flamenco dancing, La Meira is indeed a talent to watch for.

Theater Spanish and Flamenco Dance Syllabus

by Paco Sevilla

The revised *Theater Spanish and Flamenco Dance Syllabus* for 1987 has been completed and released. This syllabus was first compiled in 1985 by the Spanish-Flamenco Committee, under the leadership of Jimmie Crowell, of Oklahoma City in Oklahoma. The revised edition is much larger, more complete, and makes a place for itself as a valuable reference work as well as being entertaining reading.

A big part of the syllabus is made up of notated dance steps, with contributions by people such as Teodoro Morca and María Benítez. However, there are many other sections, a number of them taken from *Jaleo* magazine: There are sections on jaleo, palmas, castanets, where to buy costumes, castanets, records, etc., and a large and quite complete list of definitions of flamenco and dance terms. As I said, it makes for interesting reading for any aficionado of flamenco.

I have only one critical suggestion to make: In the next revision, please have a careful proofreading done by someone who knows Spanish and flamenco; There are many typos and minor errors (poor Teodora Morca -- he gave so much and became a "she").

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 -(Made in Spain. \$150 including postage and handling.)

CASTANETS

Teodoro Morca - 1349 Franklin, Bellingham, WA 98225,
 206/ 676-1864, Made by a dancer for dancers. Made from "Tela de Musica"

FLAMENCO DANCE ACCESSORIES

(Castanets, Shawls, Fans, Earrings, ect., from Spain)

Ann Fitzgerald - Apartado 388, Sevilla, Spain

-(Ask for flamenco catalogue)

H. Menkes - Mesonero Romanos14, Madrid 13, Spain.

The Sea - 305 N. Harbor Blvd., San Pedro, CA 90731

FLAMENCO GUITARS

Lester DeVoe - 2436 Renfield Way, San Jose, CA 95148
 (408) 238-7451 (Free Brochure)

FLAMENCO SHOES

H. Menkes - Mesonero Romanos 14, Madrid 13, Spain.

-(Shoes - 6,500-9,000 Pesetas, boots - 10,800-11,000 Pesetas.

Send measurements in centimeter. (Write for more detailed price list.)

SUSTAINING MEMBERS

Your contributions to the Jaleistas organization are greatly appreciated. Contributors will be listed on the inside cover of Jaleo for a period of one year under the following categories:

\$ 50.00 - Malagueño
 \$ 100.00 - Cordobes
 \$ 500.00 - Sevillano
 \$1,000.00 - Andaluz



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