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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: Merche Esmeralda and José Antonio of the Ballet Nacional de España. Photos by Paco Ruíz. (See page 33.)

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(*See back cover for explanation)

LOLE REUNITED WITH MANUEL

**"MY MAJOR CONTRACT, I HAVE
MADE WITH GOD."**

[from: *Interview*, Sept 1988, translated by Paco Sevilla]

by Maite Arnaiz

Three years have passed, but here we are again! Thus, Manuel broke the parentheses of time. Lole had a different story: *I want to dedicate this and give thanks to Him, the omnipotent and omnipresent; thank you Jesus of Nazareth. Thank you Master!* There was an eloquent silence and then Lole burst into song, to the compás of Manuel — as always, like the angels.

The more than four thousand people who were congregated in the bullring of Puerto Banús received them by doing palmas por bulerías, the way the flamencos have of showing their affection for their idols, especially when they are gypsy artists like Lole Y Manuel, unique in their art. Nevertheless, something had changed during their period of absence. Now the couple is made up of a respectful scepter and a brand new convert who preaches the existence of God with the words of a knowledgeable theologian, a knowledge she acquired, possibly, during the time that she abandoned her music. Lole was quick to correct me on this latter point. *I have abandoned nothing, neither artistically nor emotionally, but I am not going to speak about my feelings. What I do is sing, and that's it! I don't have to sell anything of my private life to any magazine, nor tell anybody about myself.*

We don't want to get into that material, Lole, but your absence from singing for three years is an obvious fact.

I needed to think, that's all! Of course, each person is free to think what to wishes — but only think. Don't forget the saying, 'keep your tongue from evil.'

It is also evident, because you show it, that you have had an encounter with the faith of Christ.

I say that in public because I want to give my inspiration. I am a new Lole; I don't want to even think about the old me.

Also, it is said that drugs had a lot to do with your transformation, and that is a serious matter.

I know that has been said. Aside from being serious, people have a nerve to say such things. I have never taken drugs, neither to sing, nor to live, I don't need them. They also said, when I was first starting out, that I was an invalid and blind, because I sang with my eyes closed. There is always some idiot — and people don't know what to invent next — but nobody has had the nerve to say these things to me. What people have asked me is whether I had separated from Manuel and I have answered with the first thing that came to my head because I don't go asking people about their domestic problems. I am a normal woman. I just happen to be famous, but my life belongs to me.

At times the price of fame is hard to take!

The price of fame is that I agree to give an interview, like this one with you, and sign autographs. But I don't have to account for myself, nor put up



with stories about my daughter, Alba, in magazines, stories that say that she is the fruit of a broken home. My daughter, was very sad when she saw that; she is old enough to understand such things. Alba is the fruit of a living couple, a loving couple, because I have always been in love with my husband.

Lole is tiny, but not fragile, and she becomes a giant on stage, the equal of a bearded poet: "Proof of how much I love you is my agreeing to be just a hair pin in your hair."

Manuel makes the bulería into a delicate artwork when he sings by himself: *In reality, I am just a frustrated cantaor.*

Manuel, your mood has had ill effects when it came to composing? *Yes, although I have written quite a bit, and I tried to make a record. But I didn't like anything I was doing, because I have always composed for Lole and, by myself, the possibilities are completely different because I can't do what she can do.*

So, Lole is absolutely necessary for you?



Of course! Not only necessary, but I like the way she sings what I compose. Proof of that is the fact that I have composed for nobody else.

And now, how does her feelings toward God affect you?

To tell you the truth, I haven't stopped to think about it much. She talks about it and I listen and respect her. If it seems okay for her, then that is fine with me. Although I don't go to the cult, that doesn't mean I am an atheist. I have my beliefs and I think each person has his God.

I would like to know, Lole, what needs did you have that drove you to seek God so desperately?

I was a woman with simple faith, like anybody. But I was lacking something inside and that lack manifested itself in many ways before I had this personal encounter with God.

Does that mean you have seen God?

I don't see God physically, but I talk with Him. I know he listens, because He wants me to ask him for my daily bread, and that is what I do. My faith and my coming to Jesus has nothing to do with religion. Nobody has brainwashed me. You have to know the difference: the Church is one thing and God is another. Now I am going to tell you something very important: the best contract I have made in my life has been the one I have made with God.



EDITORIAL

AN APOLOGY

As production editor of *Jaleo* I want to personally apologize to two of our members for errors in our last issue (Volume X-3).

Jacqueline Hegedus contributed a fine article on Elenita Brown *Flamenco in Montana* (page 38) which somehow was transferred from the typing folder to the proofed folder without having been proofed in any fashion — the consequence being, as Jacqueline took the time to point out to me, was twenty-two typos!

On page forty, the announcement of Rosa Montoya's concert was partially gobbled up by the computer omitting names of important participants. This also went to press without being rectified. We will include a repeat of that write-up in this issue.

In a third instance, a whole paragraph was omitted by the typist in a record review by our editor Paco Sevilla (page 31). Following the reference to "can- tiñas" in the seventh paragraph, it should have read, "Paco de Lucia's record Almoraima," followed by the omitted paragraph reviewing the soleares and rumba.

My apologies to Jacqueline, Rosa and Paco and to anyone else past or present who have been embarrassed by errors in *Jaleo*.

With your continued feedback and support we hope to continue to improve our quality and content.

—Juana DeAlva

LETTERS

LETTER FROM PARIS

Dear Jaleo,

I am very glad and surprised to read about Chucales in *Jaleo* because he is a good friend of mine. I have not heard from him since the day he left Mario Maya's ballet and went to Toronto.

I remember at the Café Moca 1987, Mario Maya asked me if I wanted to be his new guitarist to take the place of Paco Cortez. I went to Mario's house for a rehearsal and there I met Chucales. He was open, joyful and very interested in Bossa music. He put a lot of Bossa chords in his toques. He played fantastically when he came to Paris with Mario Maya. We spent good



Chucales in Madrid, 1982.

moments together to playing and talking. He helped me write down the cantes of Camarón. He a very good dancer too and the singer Gomez de Jerez (in Antonio Gades' ballet) is his brother.

Hi Chucales! If you ever read these lines, I would be glad to hear from you again.

Hanh Ho-tong
Paris, France

P.S. I Am also enclosing this photo of Camarón de la Isla — alive and well and living in Linea de Concepción.



LETTER FROM CANADA

Thanks so much for sending a copy of *Jaleo*. It's wonderful to be in contact with other enthusiasts. I have loved this music since seeing Antonio dance on television in England in the fifties. This is the first place I have ever lived where flamenco classes have been offered. Our once a week classes are fun but can in no way compare with the magic of Teo Morca's summer workshop. *Jaleo* puts us in touch with others. Next summer I will be in Adelaide, South Australia and will be able to look up the flamenco people in *Jaleo* (Vol. X-3 page 20) there.

Thanks so much.
Janet Parsons
Saskatoon, SAS Canada

FUNDACIÓN ANDALUZA DE FLAMENCO

Dear Juana,

Though we've never met, your name was given to me by some Los Angeles flamenco enthusiasts as being connected with the *Jaleo* magazine. In case you hadn't heard about it yet, I thought I'd write and share some information about the new Fundación Andaluza de Flamenco.

The Fundación opened in Jerez de la Frontera last May and is a fabulous institute and resource center. I am including a xerox of their brochure, but of course the xerox can't do justice to how truly beautiful the facility is. On the ground floor are several gallery rooms to display art on the subject of flamenco or have exhibitions on flamenco artists. The next level up has a one hundred seat auditorium for performances and lectures, and runs an on-going slide documentary on flamenco. On the next level there are incredible library facilities. Books to be read on the premises and, most wonderfully, fantastic videos to be viewed on flamenco artists as far back as La Argentina and Carmen Amaya to the most contemporary. On the top floor there are guitar and dance studios. At the moment there are no permanent class offerings but rather, special workshops are offered from time to time. The function of the Fundación is to promote research into, and awareness of, flamenco. They offer research awards. They are a terrific organization run by delightful people. It would be worth your while, I think, contacting them and getting on their mailing list for events and activities. I told them about the magazine and they were most interested in hearing from you. They also sell books and recordings and I'll include a list of the texts available.

The Fundación sponsored an international conference in June: Dos Siglos de Flamenco. I had the good fortune to attend the conference and have all their lecture notes from the different presentations. I have started a series of "Tertulias Flamenca" roughly one a month, where a translation of one of the lectures is presented. I would be happy to have anyone attend who would be interested. They can contact me for more information at (818) 994-5781.

/Viva Flamenco!

Jo Anna Parmelee
Los Angeles, CA

[Editor: The Fundación is a truly beautiful facility. It is unfortunate that the originally planned collaboration with the Catedra did not take place. Now, there is a competition in one small town, between the two organizations — one with the money and government backing and the other with the knowledge and tradition. I was impressed by the facilities of the Fundación when I was there this September, but not by the organization. Hours were irregular; people working there were extremely ignorant of flamenco — the girls seemed like they should be working in Burger King; the official in charge at that time was completely uninterested in *Jaleo*; the tape archive was inoperative and the library was not open to the public. Let's hope that my experiences were not representative or that conditions will change. —Paco Sevilla]

VIDEO

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PACO DE LUCIA

A GUITAR-PLAYER
CROSSING THE BORDER
OF FLAMENCO AT THE
ZENITH OF HIS LIFE

by
Gerhard Klingstein

Popularity, acknowledgement and fame are a very personal and possibly transient aspect of artistic work. What counts for posterity, not only in flamenco, is whether the artist develops the kind of style that becomes tradition in the true sense of the work — that be-

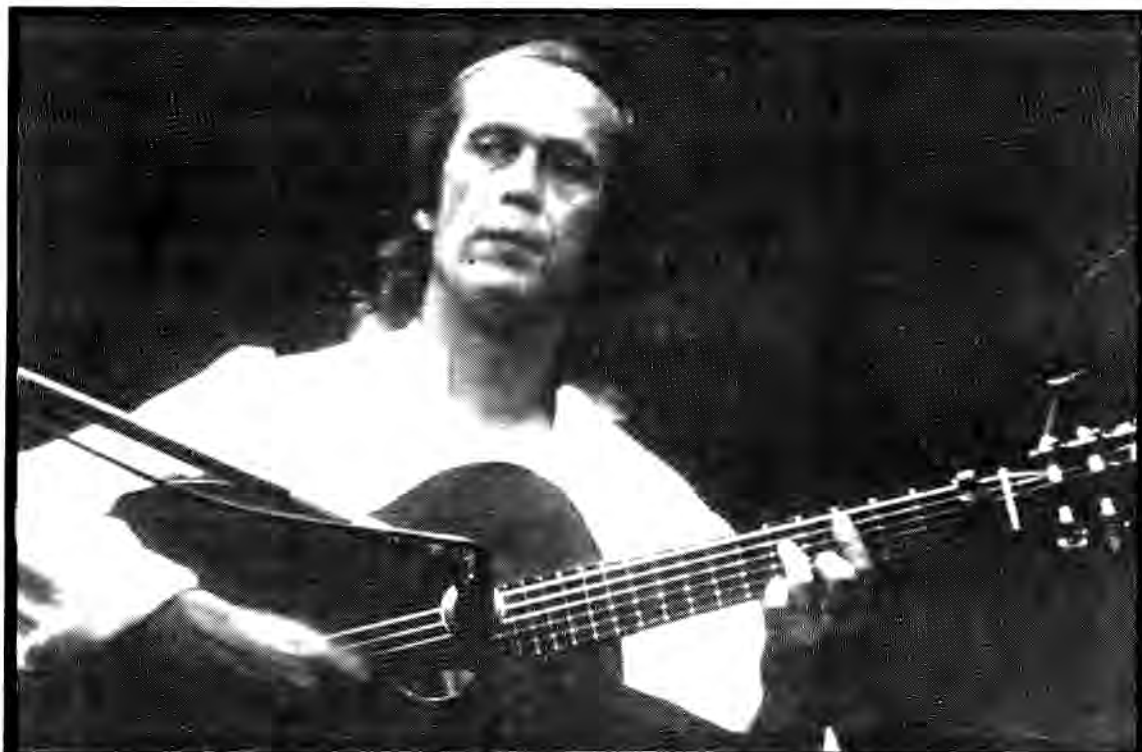
comes part of our heritage. The artist's work has to be style-setting to accord it a musical dimension. Up until now only three guitar players of Andalusian folk music can be credited with these qualities: Ramón Montoya Salazar (1880-1948), Manuel Serrapí Sánchez "Niño Ricardo" (1904-1972), and Agustín Castellón "Niño Sabicas" born in Pamplona 1913. These three stand out from all other guitar players by having contributed to the musical evolution of flamenco and for their technical innovation. Important developments would have been unimaginable without their collaboration.

The fragmentary biographical information on Paco de Lucía is not intended to make a myth out of him, but to illustrate his incredibly creative power and his influence on contemporary flamenco. He has performed on at least 100 LP's, to my knowledge, and has worked with some of the greatest musicians of our time: Antonio Mairena, Camarón de la Isla, Fosforito, Niño Ricardo, La Singla, and Antonio Gades in flamenco; in Jazz and Rock, with P. Iturza, Chick Corea, John McLaughlin, Larry Coryell, Al di Meola, Carlos Santana, Steve Morse and, not least, Ravi Shankar and, recently, the Greek musician Dalaras.

In Algeciras, on Calle San Francisco No. 6, opposite from the forest "La Almoraima", Francisco Sánchez Gómez was born on December 21, 1947 the son of Lucía Gómez and Antonio Sánchez Pecino. He was given the name of his mother, who came from Castro Marín in Portugal, the name that would make him famous all over the world.

In the hard times following the civil war, the father was only able to support the seven members of the family by doing two jobs: selling cloth and making music at night. Some of his talent was passed on to three of the children: Pepe de Lucía, who has been a very productive vocalist, and Ramón de Algeciras, who had the most influence on his younger brother Paco because he toured as a guitarist for more than ten years with the famous vocalist Juanito Valderrama. It was also very much due to his father that Paco was able to play scales and arpeggios at the tender age of seven; in later life he was able to ease his family's hard lot. More or less he learned the tunes while playing.

We cannot assess the extent to which he was influenced by that most famous guitarist of this period, Manuel Serrapí, "Niño Ricardo", who was a regular visitor to the Sánchez home. However, that he was indeed influenced is documented by a recording on which Paco and "Niño Ricardo" accompa-



nied the singer "Lebrijano". A decisive change came about for Paco at the age of 12 when his brother Pepe won first prize for cante in the "Concurso de cante de Jerez". Paco was accompanying his brother, but was as yet too young to win a prize according to the rules, so he was awarded a special prize for the best accompanist by the municipal council. An impressive recording from this time exists with the title: "Los Chiquitos de Algeciras".

While preparing for a world tour with his company, the dancer José Greco came to hear of the prize-winning singer of Jerez. When Greco asked Pepe to travel with him, Pepe insisted on taking his brother Paco as well, because they had performed together since childhood. Today it may be seen as child labour or, better, as an early vocation; in any case, this first tour took him half way around the world.

At first Paco had only imitated the style of Niño Ricardo, who, until then, had been his major influence. In New York, however, his meeting with Sabicas and their discussions led to an identity crisis for the thirteen-year-old. Today, Sabicas can still be considered the "un-crowned king of the flamenco guitar," to quote the cover notes of one of his records. For him, the real vocation of a musician in flamenco lies not in copying, but in creating one's own pieces, in composing one's own songs. The effect of this maxim on Paco's development is mirrored in his later achievements. This realization helped to release undreamed of youthful energies in him, inspiring him to create something totally new, to lay the foundation for a change in the horizontal and vertical structure of flamenco.

Paco's musical routine and work with other musicians was interrupted in 1967 when he was asked by the concert organizers Lippmann and Rau to join the "Festival Flamenco Gitano". This involved going on tour seven times in three months. The company had a cast that reads like flamenco history: La Singla, Mariquilla, Carmen Heredia, Caraestaca, El Farruco, Faiquillo, Fajardo, Enrique and Diego Pantoja as dancers; with Maria Vargas, El Lebrijano, José Monje and "Camarón de la Isla" in the cante; and guitarists Paco Cepero, Enrique Jiménez "Enrique de Melchor," Juana Maya Marote, José Maya, Antonio Arenas, Paco el del Gastor and, last but not least, Paco's brother Ramón. This could not have been formed in Spain itself and was made up of the most outstanding performers inside and outside of Spain today. Four records have been cut from these concerts.

At twenty, having had the opportunity both at home and abroad to

perform as a solo player, Paco launched his career as soloist. The demand for him to make recordings with singers and guitar players increased, and his "discography" mirrors precisely the development of his style. The fact that he was unable to read music, is testimony to his creativity and immense power in producing new works. Particularly outstanding among his work with singers, are twelve recordings with Antonio Fernández Díaz from Puente Genil, known as "Fosforito", and Camarón de la Isla, who he knew from the *Festival Flamenco Gitano*.

With Camarón he recorded forty-eight different pieces, covering all areas of flamenco. What makes this "anthology" stand out, especially, are the sparkling voice and the uncommonly precise rhythm. Although Camarón did not cover the entire range, [Ed. note: in fact, Camarón sang just about everything], he proved by his profound interpretation of bulerías, tangos, alegrías and fandangos, his ability to adapt himself and to add new elements to this old art.

Paco justifies his decreasing collaboration with cantaores over the last years to the fact that the human voice has natural limits in musical evolution which instruments do not have. His collaboration with instrumentalists has gradually left the traditional direction in favor of an experimental one. For example there are three recordings with Ricardo Modrego, who is thirteen years his senior and a recognized soloist of his time. Of these, the twelve folksongs by Federico García Lorca may well have been artistic protests during the reign of Franco in 1965. Also in the collaboration with his brother Ramón, Paco's real creativity was not developed to its fullest in their interpretation of popular melodies which they brought back from their lengthy concert tours. The majority of these forty-odd pieces come from South America, but a Japanese title "Kojo no tsuki" is also included. The two flamenco records in the flamenco section with Ramón are renditions of popular tunes of the 60's. The attentive listener can recognize, even at this early stage, themes of Paco's which we hear again in new contexts on later soloist recordings.

Paco left traditional music for the first time in 1967, when he met the jazz saxophonist, Pedro Iturralde, and played with Thelonius Monk and Miles Davis, following an invitation of the German jazz expert, Joachim E. Behrend, to the Berlin Jazz Festival. This experiment was more of an encounter than a fusion. The influence and stimulation of this music, which was never to leave him, was not perceptible until much later.

Paco achieved an absolutely personal breakthrough with his first three solo records which came on the market in quick succession. They proved that he had taken the words of Sabicas seriously, and he was able to introduce on these records not only his own pieces but also his own personal style. Even today, twenty years later, these themes are as popular as ever. The first records still reflect the style of "Niño Ricardo" - the idol of his youth. And some of the pieces on what is probably his best record, *Fantasia Flamenca*, have a traditional flavor and immortalize such great guitarists as Mario Escudero and Esteban Delgado. Many new and original recordings of sometimes even dodecaphonic melodies and totally unaccustomed harmonies in flamenco have induced a critic to comment that Paco de Lucía's flamenco sounds as if it were produced in the Viennese school, or as if Schönberg had not been born in Vienna, but in Granada. In alegrías, soleares and especially in bulerías, simple contratempo and many-faceted syncopations are used to suggest the kind of polyrhythm that had hitherto only been heard in traditional duo-constellations, i.e. vocalist and accompanying guitarist.

On the record *Duende Flamenco de Paco de Lucía*, we find three examples in which an orchestra seems to lift this music to the classical, but in no way is this fact able to dissolve the intrinsic value of these pieces as flamenco. On the contrary, the sparing use of orchestration emphasizes the hitherto unknown homogeneous compositions that had been earlier musically incoherent. Whether the composer is seeming to find the limits for flamenco or whether he is adapting himself to the "listening habits" of the modern age is for musical history to decide. Even if the intervals between the appearances of his next four records have become larger, each one represents

a milestone in the history of the flamenco guitar.

Paco had asserted himself through the production of records and extensive tours internationally, but his work was not appreciated in his own country until the record *Fuente y caudal* was produced in 1973. Although the strict rhythm of the flamenco seemed to restrict the flow of melodies in typical flamenco modi, Paco managed to find peaks of improvisation in the rhythm of the Cuban "rumba".

Originally a makeshift solution for the sake of completing a record — "Entre dos aguas" was placed in the Spanish record charts for twenty weeks, thereby transforming flamenco from the music of a suppressed minority to "popular" music. The ambiguity of this title refers on the one hand to the Mediterranean and Atlantic location of the southern part of Andalucía. [Ed. note: specifically, Paco's home town of Algeciras, which lies at the meeting point of the two bodies of water.] In more abstract terms it could also be taken to refer to the present situation of flamenco, where the decision must be made between tradition or progress, purity or freedom.

"What does purity mean? Some time ago I became worried when I felt I was changing continually. One day I realized that whatever I do, my sound will always remain flamenco and I really only feel flamenco. After this experience I played everything I wanted with out this fear. People tend to confuse the pure with the old, the traditional. The old for me is a kind of museum and archive; purity is what the artist feels at the moment of playing. Flamenco has too much personality and character as well as emotional drive to be able to survive without change." This is how Paco sees these new limits, which he touches upon whenever he plays his never-ending melodies, as clear as glass and played almost coyly. The structure of his music is becoming more and more coherent, its character more and more unique, the style more personal. When referring to his place of birth with *Almoraima*, he also refers with the engagement of the Arabian oud back to the roots of flamenco. Then, even the sevillanas, 'El cobre', can be put beyond the rondeña of Don Ramón Montoya."

Five years later the rumba "Rio ancho" became a world-wide success. With a later rendering of de Falla's work, it was not his aim to enter the classical sphere, rather to trace the essence of this music back. Since earlier interpretations—even of famous guitar players only consisted of an unspecified tinkling and jangling, the application of an appropriate technique was only to be a partial aspect of his work. The polytonality of de Fallas "Amor Brujo" imparts to the dances — transmitted to the guitar — something hovering, something unsettled.

With the record *Solo Quiero Caminar* the text of which metaphorically is "como corre la lluvia en el cristal, como corre el río hacia el mar" (translated: as the rain flows down the window pane the river runs to the sea) he again takes a great step forward indicating that he wants to continue pursuing the road of natural freedom in music, just as "the river makes its way to the sea and the raindrops run down the window"; here all kinds of influences and impressions from outside flamenco come into play. What is left of this almost eccentric, but thrilling music, are the rhythm and the style-setting elements of the musical form of flamenco. Improvisation of melodies is no longer based on the traditional phrygian scale, nor is it the "inside-outside" modal kind as used in jazz; Paco develops a personal sound on the way to a melody out of various sounds of imagination. "Montiño", the columbiana, "Monasterio de Sal", and "la Tumbona" have become evidence for the interchange-ability and adaptability of flamenco.

Numerous tours have brought Paco nearer to musicians of different nationalities and styles. In London he met Carlos Santana, in Australia the rock guitarist, Steve Morse, in Greece Dalaras and, in the USA, Al DiMeola, with whom he recorded the title piece "mediterranean Sundance" for the album *Elegant Gypsy*. These circumstances may have inspired his manager, Barry Marshall, to put these three greats together to form a trio: American Larry Coryell, (later replaced by Al DiMeola) the exceptional guitarist John McLaughlin, and Paco de Lucía. At concerts throughout the world, they celebrated the triumphant success of the acoustic guitar. They sold a million recordings of a concert staged on a Friday evening in December in San Fran-

cisco. To some listeners the masterly interplay appeared to be like a circus act, with three musicians tossing variations and melodies to each other like balls and challenging each other to new surprising improvisations, which account for some sixty per cent of their performance. They followed extremely fast unison passages with solos, as if lost in the same dream. This "melting pot" of world-music — the only other performers to achieve a similar effect before that had been Herbie Hancock and Chick Corea — was suddenly interrupted by melodic passages quoting "Jumpin' Jack Flash", "Sunshine of my Life" and "Dueling Banjos" or by fast runs reminiscent of finger exercises.

The authority of Paco de Lucía has never been uncontested, either by critics or the listener. One of his major contributions to the evolution of flamenco was "Rio Ancho". Not only this work, but also his later pieces, even the less successful ones (for example, the recording with Chick Corea), show that Paco exceeded his genre by far. As he says, it was an attempt to reach new shores and open new avenues for his music which cannot survive without change. Today we no longer hear a musical "side-by-side", as with Illudalde, but a unison amalgamation of different styles.

In 1984, the tie to his family became closer again with the creation of the "Paco de Lucía Sextet." Apart from his brothers, Pepe and Ramón, the group included the Spanish top bass player, Carlos Benavent, the outstanding flutist and tenor/saxophonist, Jorge Pardo, and, on percussion, the Brazilian, Ruben Dantes. Paco does not have to adapt to his listeners because he is accepted on the strength of his previous work. That means that his flamenco is now horizontally and vertically penetrated by different musical directions and styles.

Many things could not be mentioned, such a detailed discussion of *Siroco*, which has been likened to a cathartic experience, or the last tour of "Magic Guitars", with John McLaughlin, and the plans to make a record with Manolo Sanlúcar. With so much creativity, productivity, and innovative power, some details have to be left out. Whether the impetus of his work is affecting the roots of flamenco today, whether it creates such a stir that even traditionalists can no longer close their minds to the consequences, Paco's innovative work is already influencing style. This will be born out by the music of the upcoming generation of flamenco guitarists. In other countries too, where folk music is alive, the source of musical development is not a museum, but contemporary music, be it art music, jazz, rock or pop.

It is entirely due to Paco de Lucía that it was possible to combine these styles in order to help his music survive, and this is not a single case, but "completo y en todo el toque" (completely and in his entire way of playing).

This text is taken from the German and Spanish book:

"Paco de Lucía: Crossing the Border of Flamenco"

Gerhard Klingenstein, Berlin 1988

"Paco de Lucía: Fronterizo en el Flamenco"

Gerhard Klingenstein, Sevilla 1988

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 2. *Zupfmusikmagazin* Nr. 1, 1988 under the title: "Paco de Lucía-ein Grenzgänger im Flamenco am Zenith seines Lebens"
 3. *Musikblatt, Göttingen* 6/87 page 24
- "Paco de Lucía - Gerhard Klingenstein zum 40. Geburtstag"

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EL FARRUCO HONORED AT LAST

by The Shah

The following panegyric appeared in the March-April 1988 issue of *Sevilla Flamenca* — to whom we express our gratitude for their courtesy in letting us use it. The article followed the announcement of a week-long festival held that April in the village of Los Palacios which had as its object an homage to the greatest bailor of our day (presen company excluded, of course), El Farruco. The praise in this eulogy may strike the casual reader as inordinate; embroidered and dramatic, yet I assure the reader that the subject of this adulation deserves nothing less; El Farruco is already assured a place in the pantheon of flamenco greats.

We rejoice to see this small town paying such an accolade to such a singular man and his equally singular art, and we realize how much this gesture warms his heart. Adulated and respected by fans, yet rarely the recipient of official public recognition, our friend and teacher could not help expressing on occasion his bitterness at being deliberately ignored by flamenco officialdom, while a parade of others has been regaled with awards and honors. The city of Sevilla is the most egregious example in this respect, having neglected its own so perpetually, while exalting even strangers with little connection to the city.

This matter was the subject of a bitter discourse that El Farruco related to The Shah one bleak March morning, as we warmed ourselves by a brazier in his academy of Calle Salado. El Farruco, (mas "salado" todavía que la misma calle) glumly recounted all the contributions he had made to Sevilla, both artistic and personal, and how he had been repeatedly slighted, indeed ignored, when awards were held. He confessed that he knew why he would be perpetually regarded as officially non-extant: It had to do with a certain demonstration of temper, and Dear Reader, if you think his dance is like a cyclone, you should see his wrath!

These things we understand, just as we understand that the quality of mercy is not strained, that forgiveness is divine, and that the grass that long ago should have overgrown this transgression will surely one day cover us all, along with all our petty spites, and even the shadow of their memories shall be dissipated into the blackest of nothingness. If Sevilla will not honor this man whilst he walks abroad in her streets and draws his breath from her air, let Sevilla not bother, once he sleeps beneath her clay, to erect a monument to him in the Alameda de Hércules or elsewhere, where his eyes cannot see it, nor laud him when his ears can no longer hear.

EL FARRUCO

[TRANSLATED BY the Shah of Iran]

by Miguel Acal

He is a whirlwind. The world of the baile shakes when his arms rise ceremoniously or his figure becomes a cyclone. The baile is a form of expression; the pellizco that the cante transmits in a quejío or the refrain the guitar sends us becomes movement, slow or dizzying, in the baile.

Flamenco is a living art in continuous evolution, but faithful to certain mathematical constants. That which we call "compás" and define as division in exact counts of a musical measure must be indestructible and indispensable if flamenco is to maintain its expressive capacity. Only geniuses can divide or multiply for themselves these musical phases without losing a note of their reality and with perfect subjugation to the pre-set structure.

The baile becomes a mighty hurricane that overthrows conventions when this man executes it. There is no way (or at least I know of none) to reflect completely his personality and to define his mannerisms. Everything he has is distinctive, unconventional and light-years away from academic formality.

Yet, everything in him remains inextricably united to the rigid unwritten scheme of the compás. The pain of centuries exists in every crushing blow of his foot, solemn philosophy of life that accepts sorrow as a companion excludes from each slow, harmonious movement of his arms. Still, he continues cojoining pain and joy in his vertiginous turns.

He is He and no one else: indefinable, sudden as a cramp, brilliant as lightning. Life has stopped his pulse many times, and yet he makes the hearts beat faster of those who approach to witness the miracle of his dance. He was born from the womb of a marginal world and all banners have dipped before his baile. He is the gypsy genius whose horizons are in the skies themselves. His name is Antonio Montoya Flores; He is EL FARRUCO!

A CANARY YELLOW COFFIN

by the Shah of Iran

That rare field of flamenco comedy has been reduced by one half with the passing in June of 1987 of Emilio Jiménez Gallego, "Emilio el Moro", leaving only, to the best of our knowledge, El Sardinista de Caf to carry on this delightful tradition.

El Moro was born in the Spanish North Africa enclave of Melilla in 1923¹ and gained recognition there as a cantaor while in his early teens, winning seven different competitions in the traditional cante, ranging across most of the gamut of palos. That El Moro was a seriously talented and capable cantaor, albeit touched with a bit of wackiness, is apparent to anyone who can put aside pretentiousness long enough to recognize that, behind his flippancy lay a deep and powerful command of the flamenco idiom, not to mention a fine voice "afilá". A fun-loving good nature and a love of jokes probably vitiated his chances as a classical cantaor. Not only did El Moro sing cante, but is said to have played the guitar magnificently and to have garnished his performances with his own baile-cómico renditions.

El Moro showed up in Madrid in 1949, wearing his jellabah, turban, babuehas and beard. Looking somewhat ridiculous and displaying not the slightest shred of self-consciousness, he took the place by storm. There soon followed contracts and great success throughout the principal cities of Spain. In 1959, El Moro toured South America, appearing in night clubs and on television throughout Venezuela, Argentina, Perú and Chile, always reaping great acclaim. He returned to Spain to form a group called "The Congress of Humor". In the past decade or so he had slipped into oblivion with few in Spain remembering him. To the two certainties, death and taxes, held to be inevitable by the American mind, we would like to propose a third — oblivion.

The tribulations El Moro expressed in song were the trials of a good-natured man of common taste set on satisfying the appetite for good times or the mundane requirements of quotidian life, and finding his efforts thwarted by the unexpected, the ridiculous or the inglorious. Pretty women, good times, food, a decent house, a working automobile — while not highly philosophical issues, were the stuff of El Moro's concerns and the well-spring of his woe — and the crowd's delight!

"How pretty was my girlfriend," he sings sweetly, "the day we first met; at forty kilos, she had the figure of a china doll." Once married, however, she can think of naught but food. She puts on 100 Kilos and hilarity takes center stage as El Moro explains the expense of an apron to accommodate her expanse, how she flattens the bed with her mass and lets out snores that can be heard in Portugal, how he is ruined by the expense of feeding her, horrified to look at her, and preparing to decamp to China or points beyond.

"Gentleman, I just bought a new apartment," sings Emilio as he satirizes the housing problem as vexatious then as now in Spain, "one of those so small

that one person can't fit in it vertically... the refrigerator door accommodates only four cloves of garlic... the bathroom's so cramped, we all use a family toothbrush... my sister's beau came the other day and we had to pass him his soup through the window."

El Moro's car is no less a problem, being perpetually discombobulated. He finally manages to get shed of it by selling it to two characters who cart it off on top of two bicycles. His long-desired relief, alas, is short-lived as the accursed vehicle obstinately manages to insinuate itself back into his possession as many times as he gets rid of it.

"When I die, lay me out in a canary-yellow coffin," he instructs, in "Una taud amarillo canario." Further specifications require that the coffin be air-conditioned, stocked with ham sandwiches, equipped with overdrive (if we recall correctly) and supplied with two fine stewardesses to accommodate him on his eternal flight through the stars.

While it is beyond the mortal power of man to meet some of El Moro's requests for vehicular accessories, we would like to think that on a fine June day in Alicante, Emilio el Moro was stretched out in a yellow coffin as bright as the law would allow and as warm as the laughter with which he filled the hearts of his fans and friends.

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1. Facts supplied by album cover "Los Exitos de Emilio el Moro"; mush supplied by the Shah.

FLAMENCO IN JAPAN

AYAKO ENDO

After spending four years in Japan, I have to say that I have heard only one good Japanese singer. Her name is Ayako Endo. People always say "ichi-ban" which means number one, or that she is the best Japanese singer in Tokyo.

A friend took me to her house where I met Ayako, her two small children and husband Ken, who is a good flamenco guitarist. My friends were right, she is very good. Still, people would say, "You should hear her with Pepe." My next contribution to Jaleo will contain an article about Pepe Shimada; perhaps the best flamenco guitarist in all of Japan.)

Most tablaos in Tokyo stress dancing in order to please the non-flamenco public. So I was delighted when a friend gave me a ticket to hear only Ayako's singing with Pepe's accompaniment. Once the performance started, the small room was filled with a musical and emotional charge. The lyrics, bursting with rhythmic vitality, came from deep within her. The music was mysterious, almost brooding, but not to the point of being heavy or sad. These two were drawing from, and sharing the art of flamenco in a way seldom seen in Japan, or elsewhere.

—Sadhana

INTERVIEW WITH AYAKO ENDO

[from *Paseo* magazine, Jan '88; translated by Mr. Aoki.]

The interviewer was Mr. Goh Ohsaka, novelist and winner of the "Naoki" Prize.

G. Ohsaka: The very first time that I had heard you sing was at a tablao, in Tokyo. I remember there was one evening dedicated to "Cante".

Ayako: Oh! Did you? Since such a long time ago? I remember Nana

Ikariyama (bailaora) with Mr. Takahashi and Mr. Nishimura playing accompaniment guitars. Maybe five or six years ago. I didn't know that you were there.

How did you come across flamenco?

My husband has been playing flamenco guitar since his high school days. Our first date was to a tablao.

Well then, you were a student?

I was a college student, like my husband. At that time I really didn't understand flamenco at all. I wondered why he took me to such a place. So our first date turned out not to be very favorable, from my side.

So that was your first introduction to flamenco?

Yes. When I got married I was still a university student. It wasn't until I started teaching at the primary school, that I started studying flamenco dance with Ms. Nakasone who used to dance at a tablao in Tokyo, and later with Ms. Keiko Satoh. After about a year and a half of dance lessons I was so charmed by flamenco that I decided to go to Spain. I saved my money and studied Spanish. I got some donations and was able to stay in Spain for ten months. My dance instructor was a gypsy named Pepe Ríos, in Sevilla. I'm not a born athlete, I can do the "brazos" (arms) but the problem is my feet. When I began dancing the turns I started falling down.

How did you first encounter the cante?

When I was preparing for my trip to Spain I listened to recordings by Fernanda de Utrera. It happened that the voice pierced into my heart and I was moved. At that time I didn't expect that I would ever learn the cante in Spain. Anyway, in Spain, the Spaniards really like to have parties. In those parties I sang Japanese songs and I dared to even sing some bulerías, which I had just started to learn.

So it wasn't only flamenco that you liked, but singing as a whole?

Yes, I think so. In elementary school I was in the chorus. I don't have a clear voice, which was a problem with the chorus. So in high school, I used



Mr. Goh Ohsaka interviewing Ayako Endo

to sing folk songs.

So you started singing in Spain?

Well, I tried to sing some of those fandangos and tientos. The Spaniards received me well, as they did not expect a Japanese to sing those songs. So I thought, just go ahead and do it. I asked my friends to teach me the verses.

Did you hear the Utrera sisters in Spain?

Yes, I did. I once visited their home. They were very friendly.

When I first heard you sing in Tokyo, I felt something very similar to Fernanda de Utrera. Recently, I heard that you really love Fernanda de Utrera, so I thought that I was right. I like Fernanda; I love vocal expression. I don't know how she is able to make such expression.

While I was in Spain I tried to smoke cigarets and drink wine as much as possible, to change my voice.

I think it is not wine, but aguardiente, it's an alcoholic drink like Japanese Shyo-chu. I don't know if it's the aguardiente that makes your voice gets hoarse.

They say that the Japanese and the Spaniards have different vocal chords.

I have the feeling that their voice isn't from training. It's natural.

Yes. I noticed that even the small gypsy children often have that husky voice. Perhaps it is different. They have stronger vocal organs. I think if a Japanese sang all night with that voice, she would lose his voice.

I think their lungs are bigger than ours. Especially those of male cantaores. The cantaores has to sing, not with his throat, but to sing with his whole body.

The painter, Mr. Chiaki Horikoshi, staying in Spain, writes that you don't dance with the muscles, but you dance with your inner organs. I think the same thing can be said about the song.

Speaking of Mr. Horikoshi, when I was in Spain the last time, I told him that sometimes when I visited the tablao, the show wasn't so good. I asked him if he knew any special places to listen to good cante. He said "Yes. I know a place just north of Gran Vía (Main Street in Madrid)." There we heard an aficionado, I think, singing the cante bonito. After about three songs you start to get bored. The shop owner said "Chiaki, (Horikoshi, the painter's first name) would you like to sing?" Of course Horikoshi is not a professional and has a limited repertoire; only the soleares and siguiriya. But still he has so many artista friends that he can sing with the essence of flamenco. As the character of Japanese, we want to learn the techniques, not only in flamenco but also other fields. In flamenco you have to grasp the atmosphere of way of life of flamenco before you learn techniques. Otherwise you cannot get to the true heart of flamenco.

But if you want to learn flamenco in Spain, you can first learn many things at home, in Japan. Then you will find the direction in which you want to pursue flamenco. For instance, if you want to learn the compás, the rhythm, you can go to the school of Pepe Shimada. There is where I found out that the flamenco has a true deep feeling. You can also do the palmas, the hand clapping, in Japan. So after doing that, then what might take you two years in Spain, you can grasp in six months.

Yes. After getting the basics then go to Spain. When I was there this time, I was in Córdoba when they had the festivals. Most of the flamenco I listened to was the sevillanas.

Do they dance the sevillanas only?

Only sevillanas. It's very popular now-a-days. The neighbors gather around and perform the sevillanas. They call it the disco bar, but sometimes it's in the open. The girls gather around with high-heeled normal shoes. I was wondering what they could do with those shoes. They danced very difficult zapateados. So I asked them if they were professionals. They said that they were nurses at the hospital, but that they had been dancing since they were very young. So it is common to see good, very good dancers who are amateurs. When the Japanese professional dancers first visit Spain they get surprised and depressed. I did too... Well, getting back, I know that you love Fernanda de Utrera, but who are some of the other singers that you like?

The difference lies in the songs that I like to listen to and the songs that



Ayako Endo with guitarist Pepe Shimada

I want to sing now. Recently I am listening to Antonio Mairena with emotion though I couldn't understand him so well before. So I am listening to various singers. Like Terremoto de Jerez and Sordera. I like wild singers, but I try to listen to as many female singers as possible.

How about Paquera?

Her voice is kind of high and I didn't like her so much before, but Pepe suggested that I should listen to her. Lately I listen to Juana Revuelo and Aurora Vargas, by tapes. Also I like Susi. She is of the modern style, but still she has gypsy "aire", with her own style.

When I heard Camarón's first album, I wanted to go to Spain. His second and third albums were good and he has grown and gotten more refined, but now he has lost some of the wildness of his first album.

I heard Camarón sing in a tablao in Madrid. I was very near him and it was just electrifying.

When was that?

It was 1975.

I think that was when he first showed his flamenco to the world and he was willing to work in a tablao. I'm sorry that I never heard him sing. I heard Rafael Romero with the accompaniment of Perico el del Luna, hijo. I liked Agujetas very much. Also Pepe el Culata and Juanito Varea; those old timers were at The Zambra (tablao) then. About those singers... ah how old are they?

Juana Revuelo, I think she's very old, perhaps close to fifty. [Ed: Juana la del Revuelo is thirty-seven years old.] She sings alegrías, fandangos and tientos, but bulerías and tangos are her favorites. She not only sings, but also dances. Even though she is very fat, when she starts to move, she has the aire of flamenco. And then the others... Aurora is married and also has children. She is "guapa"... very good looking, and sings soleares, alegrías, tintos. I like her tientos, tangos and bulerías. When she sings and dances bulerías the audience loves it.

A few days ago I was reading my diary of 1965 and 66. About twenty years ago. That was the first time that I first heard Pepe Shimada play.

Pepe must have been perhaps fourteen or fifteen years old. I heard that he had a beard then, because he didn't want to look young.

Yes, he had natural curly hair and I couldn't guess his age, but one thing I remembered was that he was great. Then I really was shocked because I didn't think that any Japanese could play flamenco so well. I did not know the name Shimada, but he was sky high above all of the others. That was the time when there were Hideo Itoh, Kenzo Takada and Yasuhiko Miyoshi (all guitarists); other than those three, there was no flamenco instructor. Those

were the days that Pepe learned all by himself and he played so well.

Ah.. El Flamenco (tablao in Tokyo) appeared later. They hired Spanish guitarists who, I think, gave Pepe some lessons.

Well, someone told me that he didn't take lessons but that he taught those Spanish guitarists some lessons.

[Author's note: Knowing Pepe's personality, he would disapprove of this comment, even if it is true, which is doubtful. In an interview, Pepe avoided talking about famous people who he played with while in Spain.]

There were no singers in Japan at that time and, of course, no one to study with. Even today, are there professional Japanese singers?

Well, no. Not really, but there are several who sing and dance a little.

Yes, I've seen them. Not only do you need competence, but you need a strong will, and you have a young child, so it's difficult to keep up with the art.

Many people help me. What is really important is that I just love singing. I do not want to stop singing in any event. I want to do it for my life's work, even if I am seventy or eighty.

Do you get regular work as a professional?

Not on a regular basis. If the job is attractive and if I can get my children in kindergarten and elementary school, I'll do it. Perhaps once or twice a month?

Once or twice a month?

For the time being it's once or twice a month.

I sometimes want to hear the singing of flamenco, but it's hard to find. How do you get those jobs?

Sometimes I wonder how those jobs come to me. I really appreciate them. I think that more Japanese people should get interested in singing. There are many good guitarists, but not so many singers.

It's the national character of the Japanese to be technical. Perhaps technique is the basis of everything, but in flamenco this is not true. I see some Japanese with wonderful "aire" of flamenco but they are not aware of it, so they pursue the techniques. People around him or her should let them know that they have a really good "aire" and then cheer up.

In the case of the "cante" you sing solo, but do you ever sing for dancers?

Well, the jobs offered to me are more for the dancing, but I prefer the solo singing, myself. But solo singing is not so popular yet in Japan.

The aficionados prefer the solo singing. There should be a concert where the aficionados could listen to only you. But there aren't so many singers in Japan. You and Takimoto (Mr. Masanobu Takimoto; cantaor) and who else?

Besides Takimoto there are Pepe Iino and Enrique Sakai. At the Kiyosato Festival, Enrique was singing a real moody song. I think he's real flamenco crazy.

Yes. He really has the knowledge of flamenco. It is a good thing that he has his own cante school and palma lessons. I wish we had four or five more aficionados who are willing to teach the cante and palmas.

Yes. It is Enrique Sakai who is getting people in Tokyo interested in the cante.

I remember one guitarist who could sing as well as Pepe Iino. His name was Chiba. (Mr. Noriyuki Chiba) Many guitarists who can play guitar very well, after getting into society and a job, stop playing the guitar. Simply because they can not live on playing the guitar. It is very important to be able to support your life. In Chiba's case, I think he really has the feeling; he sang, a little drunk, and played in a little trance and I really enjoy him. But when you get your position in the company, you just don't have time to play guitar.

I think that the Japanese companies are very insistent to the point of taking away all of your privacy.



Left to Right: Ayako Endo, Yuko Sato, Enrique Sakai, Pepe Shimada

Flamenco is not like something for your free time or background music. If I'm doing something and I hear flamenco music, I just have to quit what I'm doing. In your case I think you are fortunate to be able to continue flamenco.

Yes, perhaps I'm fortunate. I am typical of the blood type "B". I don't change what I want to do. Then what I don't like to do, I just don't do.

It's very gypsy-like. If gypsies don't feel like singing, they don't sing. I don't know about modern times, but I can find those characters in Donn Pohren's books.

As to myself, if I'm offered high pay, I might sing any time.

It's very human to sing for money and I don't blame them. Is your husband a professional?

No he is not. He works for the company, the job he got while still in college. After his mid 30's, he got so busy that he has no time for playing. It's a vicious circle. If he doesn't play so much, then his fingers don't move so well and he doesn't want to play. Now I have become compulsive so much that I just make him play for me. When he comes back from the office I ask him "Would you like to eat, or take a bath, or accompany me?"

So you always sing with his accompaniment?

That's the only way that I can practise. Where I live now is a very noisy place; I live just above an intersection. So I don't have to worry about the neighbors. I sing every night after 9:00, when the kids go to bed. Maybe sing for an hour.

Does your music wake your child?

I don't think so, as it's like a lullaby. They are used to it. But my husband doesn't like to play every day.

My wife isn't into flamenco. I was young when my wife got pregnant. When I started playing flamenco, she always said that she didn't feel well. So I thought that it was the morning sickness, but she didn't think so. She blamed the flamenco. But recently she went to see Antonio Gades and she liked it very much.

I think it was that your guitar playing was not good enough.

Well, there are certain people who don't like flamenco; you like flamenco or dislike flamenco... there is no in between. Do you listen to the guitar very often?

Well, when I listen to the singers, of course I listen to the accompaniment as well. I don't think I will ever play myself.

The singing and guitar playing is different. You don't sing with your accompaniment. Do you have any favorite guitarist? Not to play for you but just to listen to.

Yes. Melchor de Marchena, Perico el del Lunar. I like the old timers like Diego del Gastor, Paco del Gastor, and Diego Carrasco has great rhythm.

Perhaps certain guitarists go well with certain singers and some singers go well with other guitarists, do you think so?

Yes, I'm sure. Pepe once told me that whenever he plays for the singer, he always takes into consideration where this singer is from and how old he is to find out what kind of playing will really drive him. So that's very important thing.

I have a record of Aurelio Sellé with Moraito playing guitar.

Yes, I like his playing very much.

What I should say is that they don't come together very well. I really wonder how he could sing to that accompaniment. Even an amateur like myself can perceive that the individual compás is so different.

I know that Moraito once played accompaniment for Perla de Cádiz and I liked it very much. The rhythm was speedy, but Aurelio prefers more slower singing.

I like Andrés Heredia's accompaniment for Aurelio, I think that is the best. They have a salty sound.

I think the best coupling lately is with Fernanda de Utrera and Paco del Gastor.

Is Paco the nephew of the famous Diego del Gastor?

Yes, he is.

Did you hear them on record?

No. Someone gave me the tape of the festival live in Spain. He doesn't play so many notes... he's waiting for the singer to finish. That is a hard thing for the guitarist. Then he just waits for the compás to come up and he makes the sound at the very right moment. With those type of feelings the guitarist is in the same direction as the singing.

How about Niño Ricardo?

Well, that Niño Ricardo moans or groans. I once heard Niño Ricardo accompanying Fernanda.

Did you know that he is playing with Melchor de Marchena, both accompanying Antonio Mairena?

Melchor and Ricardo have such a different style of playing, but when they accompany Antonio, they come together very well.

What type of songs do you like?

Before, I used to love the libre forms, being free from certain rhythm. Now I'm trying to learn the more rhythmic forms like tangos and bulerías. My problem is learning the gypsy way. They are hot. How do they do it in that way? I just listen and listen to the tapes of the gypsy cantaores. When you keep listening to just one thing for many months, then you start to receive something. Although this is not good to widen my repertoire I can perceive some things. For instance, the rhythm, compás... I think that compás doesn't mean that you make the sound at the very right moment. It's not like a metronome, it gets wider or tighter or constrained and then you feel something with your body. That feeling, perhaps "aire", if you start understanding the existence of this "aire" you just get really electrified. Especially in the compás of bulerías.

That is very difficult. Isn't it?

It is very hard. Even when you clap your hands, the palmas, you have to feel the "aire" not just the compás.

Do you ever intend to teach the Japanese, because the singing is indispensable in the flamenco field. So Mrs. Endo, I hope that you will start pulling up the younger generation into the cante field.

I, myself am learning a lot. So I have no confidence to teach. But if there are several who are interested in learning, like myself, I would really like to do it together with them.

Well you have some wish then. They say that teaching is learning. So perhaps I should start learning cante from you.



A DANCING FAMILY

[from: *The American Dancer*, Dec 1938; sent by Jimmie Crowell]

by Dorathi Bock Pierre

In Spain, as in no other modern country, dancing families are common. However, Antonio, the father of the dancing Cansinos, was the first dancer of his family. He founded the dynasty and his children and grandchildren are carrying on the tradition.

Antonio Cansino came from a family closely connected with the church in Seville. There was a large fortune in which he would have shared if he had become a priest, as did the other men in his family, but young Antonio had other desires. He loved the gaiety of the Spanish gypsy dances and when he was fourteen he began serious study to make dancing his career. By the time he was seventeen he was dancing professionally in cafes and soon went into the theater.

The girl he chose for a wife worked in a tobacco factory, and like Carmen, she was a beautiful amateur dancer. Antonio coached her and they danced together until, with the birth of their first son, Enrico, she stopped dancing and devoted herself to her family which eventually numbered fourteen children.

As soon as the children could toddle, father Antonio started their dance training. The second child, Gracia, started to dance when she was three and as a child she had a large following. She developed into a very beautiful dancer and gave a command performance before Queen Victoria at the Palace. Unfortunately, her brilliant career was ended by her untimely death.

Carmella was the third child and she was appearing with her father when she was only six years old. Elisa, the fourth child, first danced in public when she was four years old, appearing with a little boy who was a student of her father. When she was six she and her two sisters appeared in operettas and toured all over Spain.

Carmella and Elisa toured South America with their father, enjoying great popularity and remaining two years. When they returned to Spain they danced in a show for a year and then Carmella died. "Padre was broken hearted and said he would never dance again," Elisa explained. "He never has. Since that time he has devoted all his time to teaching."

About that time it was the vogue for slim, good-looking girls to dance dressed as boys. Elisa danced as a boy, doing flamenco work, for two years, while she waited for Eduardo to grow up and partner her.

When Elisa was nineteen and Eduardo seventeen, they had danced together in Spain for a year and were ready to accept a six month personal contract with Mrs Stuyvesant Fish, one of New York's leading social lights. They made their first appearance at her home in New York and for the duration of their contract danced only at parties at her home or the homes of her friends.

They liked America and decided to stay on, dancing briefly at the Hamerstein Theater and at Rector's. Their first show in this country was *Follow Me* with Anna Held and their first tour to the Pacific Coast was in 1915 with Alice Lloyd. Elisa and Eduardo were a tremendous success here and they danced together in shows and in Vaudeville for years.

In the summers, Elisa used to go home to visit the family and she painted such a glowing picture of America that Mother Cansino sent over the rest of the family, one by one, as they were old enough and considered by Padre good enough dancers to represent the Cansino name.

In 1915 José and Angel came. They danced together, first in vaudeville with a Spanish-American girl, Flores. Their first show was *Night Boat*, in which they danced for two years.

The mother came to visit and liked it so well she stayed two years. She brought ten-year-old Rafael with her and entered him in school here.

"Padre came over to visit later, but he did not like it so well. He only stayed six months. It was during prohibition, and Padre liked vino with his dinner. He could not get used to doing without it, so he went home."

Paco was the next son to come. He, too, danced in vaudeville with and

Italian girl, whom he later married.

Antonio shortly followed Paco. He married an American girl, with whom he danced for fourteen years, until she died.

All this time, while the older children were dancing and teaching, adding fame and luster to the family name, little Rafael was growing up in America. When he was eighteen and finishing school, the family discovered to their amazement that Rafael had forgotten how to speak Spanish, so they put him on a boat and sent him home for a visit. His mother was delighted to have him home again and he stayed on taking care for the family property and relieving her of responsibility. What the family had not considered, though, was the fact that he had reached military age, and consequently Rafael had to serve the regulation army training period, the only member of this dancing family to see military service.

In 1925 Elisa, Eduardo, Angel and Paco went to England, where they appeared with great success at the Coliseum. They toured through England and also France, but were glad to come back to America.

Eduardo and Elisa went to Australia in 1927; and in 1929 Elisa, José and Rafael with a company of eight girls toured Spain for one year. This was the last time Elisa danced upon the stage. "I thought it good. I started and I finished in Spain," she says.

All of these years Padre was teaching. He was famous and respected in Seville. He was, in point of teaching years, the oldest dancing teacher in Spain. When the Spanish Republican government made plans for the University City, they erected a school for foreign girls, and for five years, until the outbreak of the war, Padre taught them the dances of Spain.

When the war started Elisa hurried home to look after her father, the last remaining members of the family in Spain, and to protect property they owned. The war increased in fury and Elisa, glad to escape from the carnage of her beautiful Spain, brought her father back to America.

Today the Cansinos call America home. They are teaching the native dances of Spain to their children, so that they, too, may carry on the Cansino name.

Elisa, Eduardo and Rafael are teaching in Los Angeles, and Rafael is planning a dance tour with a partner. Elisa's son, Gabriel, is dancing with his young wife in theaters in the Middle-West. Eduardo's daughter, Rita, is a ravishingly beautiful girl [otherwise known as Rita Hayworth], working in pictures. Antonio is dancing with a partner in Arizona.

José is in San Francisco, where he teaches and gives concerts, while Paco and Angel are teaching in New York. Angel is assisted by his wife, Susita, an American girl. Their daughter, Carmina, is seven years old and has just danced in her first motion picture.

On April 21st of this year, Padre Antonio Cansino was seventy-three years old. He had taught the dances of Spain for fifty-five years and, although he is happy to be in America with his children and grandchildren, to see them dancing and at peace, he is lonely for the life he has always known.

Elisa says; "The Cansinos have always danced and taught and we shall continue to dance and teach as long as there is the fire and beauty of Spain in our souls and the freedom of America in our hearts."

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TEO MORCA 10TH ANNIVERSARY ALL FLAMENCO WORKSHOP

by Steven Rosen

From August 15th - 28th, Teo Morca opened his studio/residence in Bellingham Washington to thirty-six students and visitors for a rare total immersion in flamenco. Bellingham is a small college town in western Washington, near the Pacific coast and the Canadian border. Its charm is distinct from Andalucía. The weather is cool, with some rain in the summer, large trees, lush greenery, old New England-style houses, and more dogs and cats per capita than even in Granada. Students come from all over the USA and Canada to learn flamenco dance. Some have no prior dance or flamenco experience. Others are dance teachers and advanced dance students. This year, there were a few guitarists (including myself) who desired to round out their knowledge of flamenco through dance study. The level of student education was high. My two roommates were a data processing manager and an architect. There were several school teachers, a dance teacher, a psychologist, an artist and a legal secretary.

For \$9-10 per day, student accommodations were strictly *sencillo* — rented rooms within walking distance of the studio. Some slept on a couch or mattress on the floor. The dance studio is a converted church which has a raised hardwood floor, a perfect setting for the "reverence" or wind down which concludes each class. The floor is a blessing for most of us over thirty-five because footwork on a concrete floor can severely punish the knees and ankles. The walls are covered with photographs of Isabel and Teo's lifetime of living flamenco. The photos of eagles inspire Teo, who admonishes his students to capture the audience with an intense stare of a bird of prey.

The workshop consists of two dance classes (1 1/2 hours each) per day, with added evening flamenco related activities. On weekends there is only a Saturday morning class. The classes are divided into beginning and advanced sections. Students from either section are allowed to watch (audit) the other classes. Class size is limited to about eighteen, to allow enough room to move and avoid the sardine-can environment one finds in some other dance studios. Although there is considerable variance in individual abilities in each section, anyone electing the advanced classes is expected to have a firm grasp of the 12-count *compás* and the ability to pick up and retain a long

and complex routine with syncopated footwork. I wisely chose the beginning level because of my limited exposure to flamenco.

The day starts out with an optional 8:45 to 9:15 warm-up of stretching. The beginning technique class starts at 9:30. Teo's first instruction is to "look flamenco." He demonstrates the average non-dancer's slouched posture. An improvement is simply good posture. This is better but a few small changes are still needed. A slight arch in the back, chest upwards and a 10-20 degree turn of the torso and finally the eagle's stare straight at the audience. The result is the *aire* of a flamenco whose mere presence without movement announces to all "aquí estoy." Then we learn about movement. Arm movement (*braceos*) starts from the middle of the back, moving the torso with the arm with a concentration of energy at the elbow and wrist. "When you are tired, don't give in to it. Keep the energy level up. Energy breeds energy." We will hear this many times in the next two weeks. The next exercise is coordinated *paseos* (walks) in a tango's 4-count *compás*. This is combined with *braceo*. For

those without dance experience, these simple *paseos* are a challenge. It was not until the beginning of the second week that Teo said a few of us began to dance with our face, i.e. to smile. Technique is expanded to movement in a slow 12-count *soleares*, with alternating accents from 3,6,8,10 and 12 to 1,2,3,6,8,10. Second to "looking flamenco", Teo emphasized the primary directive; "You must stay in compás." For most of us, the problem was to concentrate on all the above at the same time.

Later, we were introduced to simple footwork (*escobilla*), *plantas*, *tacones y puntas*, as well as turns (*vueltas*)—front and back in normal, lifted (*del pecho*) and bent (*quebrada*) positions. These elements were integrated into the dance routines of the afternoon repertoire class. The beginning class practiced a *garrotín* and *rumba* for exposure to the 4-count *compás* and a *soleares* in 12-count *compás*. The *soleares* was the longest, lasting about four to five minutes. By the end of the workshop, most of us were able to follow along with only occasional mistakes. As time passed, Teo gradually withdrew from performing with the group to see if we were able to dance on our own. This inevitably resulted in adverse consequences. When the uniformity of the group began to disintegrate, Teo would come back in or call out the next movement. Next to Teo, most of us relied on the remarkable memory of ten year old Rebecca Smedley to give us direction when we were lost.

Several times Teo, had us perform the same basic exercise in different flamenco forms with the same *compás*. For example, a particular *paseo* was done first with a *soleares* and then with an *alegrías*. This not only familiarizes a student with the different dance forms, but also demonstrates the different feelings or styles which can be put into the same basic movements. Teo always teaches in a patient and positive manner. Even after correcting the same mistake four times, there was no evidence of sarcasm or frustration on his part. The closest he came to a reprimand was an "energy breeds energy" lecture with an imitation of some tired student with sagging posture. We danced three hours per day and most of us are younger than Teo — who at fifty-five, taught six hours, conducted the evening programs and gave a performance in the second week.

I took advantage of Teo's offer to observe the advanced classes. The technique was faster, more complex with syncopated rhythms and the dance routines were longer. They performed a *romeras* (*alegrías* form) with some very complex *escobilla*. The dance lasted over ten minutes. That is a lot of



Sara de Luis dancing at Teo Morca Workshop

choreography to memorize. The other dance was a medium fast bulerías or, rather, a group of bulería, in which Teo would frequently mix up the order in which they were to be performed. This was a prelude to one session on improvisation. Some of the class performed a couple of minutes each of bulerías, using previously unrehearsed routines.

On the evening of the first day of classes, Teo conducted a flamenco "rap session". Teo defined flamenco terminology; desplante, llamada, escobilla, etc. He explained the development of a flamenco dancer, from understanding the forms and technique, through the development of skills to combine and execute the learned elements, to eventually becoming the dance and performing through feeling and expression, as opposed to counting the compás and consciously executing technique. Teo explained the origin of flamenco, the Indian, gypsy and Moorish influence and the relation of the dance to the cante and guitar—the latter a relatively recent addition. We heard some war stories from his forty years of dancing. Was Carmen Amaya really that good? He traced the evolution of the dance from around the campfire to the elaborate Las Vegas-type productions found in the modern big city tablaos. According to Teo, there is valid artistic expression to be found in both forms. Gratefully little time was wasted on the dreary subject of: Do you have to be a gypsy to create the magic of flamenco?

Teo does not denigrate the combining of artistic expression with the business aspects necessary to survive and continue. Morca castanets, T-shirts, exercise videos and even used boots are for sale.

Considerable time was spent throughout the workshop with palmas and

jaleo, which we learned are an integral part of the performance. One evening session was spent doing palmas at sunset outdoors in a park by the bay. Palmas, with the guitar, provide the rhythm. For the student, palmas reinforce compás. Further, there is participation by the jaleadores, signaling feedback and appreciation of the dancer. The palmas are played like an instrument. Sorda (muffled-palm against palm) not to drown out delicate footwork, a beautiful falseta or cante, and seca (sharp-3 fingers against palm) to increase the intensity and excitement. Teo stresses dynamics, which give flamenco (or any art form) its emotional impact. Another evening was spent watching a flamenco video copied from Spanish TV. There was old style "family" flamenco, a mother holding an infant singing, an old couple dancing with young children etc. This is the flamenco of the people. In contrast, there was also Camerón, Manolete, lightning fast guitarists and others of the "state of the art," high-tech flamenco.

All the dance classes were blessed with the excellent compás of our guitarist, Geraldo Alcalá. Gary has played the guitar for twenty-six years, of which nine were spent studying in Morón and with the Agujetas family. Gary also gave lessons to some of the aspiring guitarists and gave an outstanding performance of solo guitar. Gary plays picado with his index and annular (rather than the middle) fingers and has the fastest pulgar in the West. This gives his playing a very strong, hard as nails, percussive effect. Notwithstanding his dazzling technique, I preferred the haunting simple beauty of his "old style" bulerías a la Diego Gastor, which he learned from one of Diego's nephews. His siguiriyas is also very profound and moving.

The cante was mostly performed by nineteen year old Marija Temo, a college student from Akron, Ohio. Marija has a classical guitar background and plays good compás as well as sing and is one of the strong dancers in the advanced class. Marija is a serious student of flamenco and has the dedication and ability to become an important artist in the future. Bob Clifton is another gifted performer who is competent in the guitar, cante and baile.

I watched most of the advanced classes to hear Gary's accompaniment and to take photographs. (It was impossible for me to appreciate the guitar during my beginning class, because all of my concentration was focused on learning how to dance). In the second week, I noticed a new face and was impressed with her clean, sharp and strong style. I was even more impressed with her ability to pick up the complex bulerías routines after missing the first half of the workshop. I later learned that Sara de Luis is a professional dancer, long time friend and dance partner with Teo, and has her own studio in nearby



Gary Hayes, guitarist for the workshop.



Isabel and Teo Morca

Seattle. At the end of the workshop, Teo, Isabel, Sara and some of the advanced students put on a show for us. Isabel and Teo performed a beautiful alegrías which climaxed with Teo and Isabel doing independent, yet totally congruent and precise, movements. The machine-gun castanets, rapid body movements, and Gary's accompaniment came to a sudden instantaneous final silence. Then, Sara and Teo did an intense and spectacular fandango that was hot enough to melt the coating off my camera lens. Sara wore a bata de cola long enough to go around the block, yet managed to look graceful while kicking it out of the way.

Many of us who are interested in flamenco feel lonely, as fellow flamencos are few and far between. Having almost forty of us together in such a pleasant relaxed atmosphere was greatly appreciated. Many new and strong friendships were made and renewed in the two weeks of the workshop. This was not a two-week juerga, although we enjoyed several parties. Drinking was modest and most of the free time was spent in reviewing and discussing flamenco with some digression into philosophy, politics, love and a little gossip about romantic interests.

Judging from the number of returning students, and the overwhelming favorable comments I heard, Teo enjoys the admiration and respect of the students. He has a complete, realistic and practical knowledge of flamenco, patience, a positive attitude coupled with the ability to teach. He conveys not only the skill but wisdom gathered over his long experience as a world class professional.

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BACK TO BASICS: THE INNER AND OUTER DANCE OF FLAMENCO

I have often been asked if I still get nervous before a performance, going on stage or before a class or lecture. The answer is always, "yes". I do not get nervous in the sense of frightened or scared but in the sense of nervous energy to "do it right" ... to express with truth and integrity what I feel inside. I want to be sure that this inner truth and feeling and the real inner me will be expressed outwardly in my dance, in my thoughts in lecture, in my classes while I teach others. This, to me, is one of the great responsibilities of a teacher.

This article relates to these thoughts: to the importance of the basic "roots" of technique, to the foundation and building blocks of movement that reflect our inner feeling and what it is that makes steps or movements into dances — choreographic flamenco expressions of our inner flamenco feelings.

"The inner dance" cannot be reached without first creating the "way" — the technique-path of the outer dance. It is the inner dance, the inner truth, which helps guide and develop the outer technique to express the inner art, the inner essence of the dance and the dancer. It is this ping-pong, back and forth blending of the inner and outer person that brings about the "whole" — the truth — the flamenco that says something.

Flamenco continues to evolve within its tradition. More and more, it is leaving the tradition of the small, intimate confined tablaos and colmaos and going onto the theater or the festival stage. More and more teachers are teaching technique along with the traditional way of teaching flamenco by dances or "routines". More and more dance companies are re-appearing and touring the world. There seems to be a resurgence of the Fifties and Sixties as far as the popularity of flamenco and Spanish dance is concerned.

Some of the structure of the dance companies is creating a very definite discipline of training in the flamenco dancer as well as the other forms of Spanish dance. For example there are regular classes that the members of companies must take — not just for choreography, but for technique, much like a ballet company. Recently, while in Spain, my wife, my son and I were invited to classes and rehearsals of the Ballet National and the structuring and discipline was every bit as complete as a classical ballet company such as the American Ballet Theater.

What this means is that the serious flamenco artist or student is faced with a discipline a bit different than years gone by when one could depend on work if one could do one or two dances well with gracia and arte. I am not talking about quantity — or that one has to have a large and varied repertoire. I am saying that the approach to that repertoire — whatever it is — has become more structured and focused. Even the hard core traditionalist is seeking to expand and grow and not just be happy with his or her "natural talent".

It is a very natural habit and a necessity for ballet dancers such as Baryshnikov, Makarova and other serious ballet dancers to take daily — or even twice daily — technique classes besides working on choreographies and performing. They are obviously polishing and developing their techniques, their bodies, their musicality, their strength and their artistry so that when they enter into choreography they will have their "act together" to express whatever they want to say in the dance. Their outer dance and inner dance are ready to work together. It is through this seemingly endless repetition of the basics — with that primary focus in mind — that the path to the inner dance is found.

What causes steps to become a dance anyway? How does one get past the steps to the dance? There is no single answer but there are ways to totally integrate and development as a performer, artist and dancer. Before I get into some ideas on this approach to the inner and outer dancer I want to mention that over the many years that I have taught and observed other dancers, I have noted that usually the weakest parts of the dance techniques are the "basics". I have seen many fine dancers that can do very complicated steps but find it hard to do the simple, clean, crisp redobles, for example. I have seen multiple turns and fast footwork but a slow convincing slow turn which can be so effective, is often lost without the energy and control needed. Or a simple planta combination, with the whole body expressing it, is lost because this practice has been past over for the more titillating steps. These are just examples.

I cannot over emphasize the basics — the slow controlled practice of total body integration from the most simple of movements. For flamenco dance is, above all, the expression of the "inner" to the "outer" in powerful subtlety in contrast to powerful energy and movement.

In jazz one hears the word "isolation" a lot. In jazz, dancers work on isolating different parts of the body and then putting this muscle memory to work in combination. Well, there is no dance form more involved with the total body in isolation (with the exception of Indian dance) than flamenco.

Getting back to making steps the dance... This is where the dancer starts to study with a total integrated approach, with the goal being the arrival to the point where the outer body — the expression of the dancers body — is expressed in total control and feeling, allowing the inner feelings and emotions to explode outwardly. Knowing how our bodies work in flamenco isolation and then blending these isolations to express the whole is a very exciting way to get to know your flamenco body — the outer flamenco you.

Starting from the head... The focus, the line and movement of the head is one of the very important techniques that give the flamenco look and you should start from the head working down. The neck is long like a pedestal holding that beautiful proud head, like an eagle. These suggestions may sound like clichés but they are examples to get the thoughts going... a way of approaching flamenco from the outside to the inside and back to the outside. The shoulders back and down, centered and natural, ready to move and express in any direction... acting like focus points, directing the upper movement with aire. The shoulder line and head line are primary lines that give the "flamenco look". The arms! Oh those flamenco arms! Never static — the majesty of flamenco arm movement, expressing through to the hands is unique in the dance world. They are a world in themselves. It is said that the famous old gypsy dancer, Pastora Imperio could just raise her arms and bring tears of emotion to her audience. Finding the movement for flamenco arms is to find natural movement, in all directions. They are sinewy like our emotions... elbows and wrists as focal points of movement, circling inward, outward... flowing dynamically, sensually, with no visible gravity. The flamenco arms are the expression of the soul, and in a way, they express time from the beginning of time; for before there was speech, there was expression of arms and hands to communicate all feeling, all emotion and all necessity of expression.

The flamenco torso is the guide of movement with the beautiful back and spine as the guiding force. The carriage of the torso is the "aire" of flamenco, expressing the center, the "hara" of your being. The torso is what is choreographed in dance and all else follows. The torso guides the rest of the body in movement with the lift under the ribs to release it from the rest of the body. You not only see this unique way of moving in flamenco dance but also watching a torero guide the bull through pass... his feet planted, his torso flowing, spiraling independently — a coiled spring ready to unwind like a whip.

The hips in flamenco dance are the balancing force between the upper and lower body and it is here, in the hips, that the earth and sky come together in flamenco dance. The flow and control of the hips and the expression of the hip movement give independence and personality to the rest of the body. The hips interpret flamenco before the rest of the body even has to move.

The legs! The position of the legs follow the rest of the body and with the knees floating in their seated position, along with the flow of the hips and pelvis, we now have that "flamenco" movement... the upper body to the sky, the lower body to the earth and the feet free to express only fabulous footwork — expressive, well placed footwork — that is artistic to the ear and eye.

Now that we have examined the body — the flamenco body — just a bit, we are ready to put it back together with a totally integrated, beautiful approach to practicing technique that will eventually free the steps to make the dance. Steps become the dance when they have been sprinkled with personality, musicality, style, dynamics, sensuality, rhythmic integrity and inner humanness. The inner dance will start to flower and come forth through this freed body that has been tuned to express your inner most interpretation. Your *siguiriyas* will be the inner *siguiriyas* of your inner drama because you have prepared your outer body in control, technique, *siguiriyas* expression. You will have mastered the basics of technique that will say, "*siguiriyas*". This same philosophy and attitude will free all of the other flamenco worlds that are living inside of you, ready to be expressed in steps that are dances... your outer body moving the inner feelings, expressing the inner arts that wants to explode outwardly in truth of feeling.

Returning to the basics of technique, of simplicity, of listening, of constantly "pulling the weeds" and maintaining the intuned body to express the inner soul should be an everlasting goal. It is this type of goal that also maintains your motivation in this world of flamenco — a world that is one of human purity of expression of your total being.

We have one body to live in. Keep it charged to the gallant deed of living each day fully and with this aire of fullness, of love for life and love for our art, let us express our inner feeling, our joys and sorrows with truth and passion. Let the basic beginnings be a path to fulfillment. Let the inner being flow through the outer being and become one — expressing your spirit, your soul, your own personal flamenco, which is your life expressing life.

—Tico Morea

GAZPACHO DE GUILLERMO

¿OLE OR NOLE?

Pepé Habichuela knows the meaning of the word "Ole"; this is obvious to any current aficionado of flamenco music! Yet on his new hit record the word is not mentioned once on the whole album. The record of his group, Ketama, is a very good one, but why the absence of the magic word that is so essential in flamenco? Almost every other flamenco record or tape contains this word at least once! During the alegrías there is one jaleo: ¡Agua! The only thing that comes to mind in the way of explanation is that, as certain flamenco artists alter flamenco and mix it with bossa nova, salsa, jazz, and rock, they necessarily feel flamenco to a lesser extent.

Many of us have followed the wave of creativity in Spain, beginning with Paco de Lucía, Serranito, Manolo Sanlúcar, Camarón, Lebrija, Enrique Morente, Paco Cepero, Enrique de Melchor, Niño Miguel, and others. Now it's time for them to give way to the new crop of artists who are in their twenties and thirties. If you are forty years old or more, you've got a problem, let me assure you. Personally I am all for change, but accompanying any change are the problems which must be dealt with and the decisions that must be made. If you are a trend-conscious artist, here is what you must do:

A) Have a drummer as part of your dance company or your guitar concert.

Congas, flute, electric guitars, keyboard, and blues slide guitar are not replacing palmas, pitos, castanets, and canes beating on the floor. Grunting is going to replace all others forms of jaleos.

B) Sell all clothing which looks like the fifties, sixties, seventies, or eighties flamenco eras. Next year begins the nineties!

C) All flamencos living in Andalucía should move to Madrid! Any flamenco currently in Madrid should move to the United States, Paris, or anywhere they can find a jazz teacher, because jazz is the future of flamenco.

D) Get rid of everything that is passé! Gone is the "ida por alegrías"! Next must go the "campanas" in the zapateado, the "alborada" in the farruca, and the "silencio" and "castellana" of the alegrías. Are you still dancing or playing the same farruca as last year? Yes? What's the matter with you, anyway? Some people never learn! Farruca itself is passé.

E) Someone should urge older flamencos to study with the younger ones so they don't slip into unplanned obsolescence! Sabicas should study with Raimundo Amador and get some new blues licks. Chocolate should study with Manzanita, to get rid of that irritating "jondo" sound! Readers of *Jaleo* should flood the Spanish government on all levels with letters requesting that emissaries from Madrid be sent to Sevilla, Granada, Jerez, Huelva, Cadiz, Malaga, Cordoba, and even into Extremadura to get the people off their flamenco kick.

F) Finally, the "aire" of rumba must be somehow superimposed onto every other form. Not rumba flamenca, get with it! The new salsa type rumba that everyone is doing. Rumba flamenca is definitely out for the nineties and beyond, far into the next century.

All right, all right, enough exaggeration! Certainly every period of flamenco history has had its outstanding artists. I guess the message would be to play, dance or sing the type of music you feel in your heart. Really, those who pressure us to do otherwise have no heart! Therefore, I proclaim that a new word be created in flamenco circles for those heartless and cruel artists who would impose their taste on others, be they old or new. That is: "Nole", which is the negative form or the complete opposite of "Ole". For example; "Ole" for Raimundo Amador and his new record "Blues de la Frontera", and "Ole" for Manolo Sanlúcar and his new fantastic record "Tauromagia", and "Ole" for Gerardo Núñez and his incredible release "El Gallo Azul"; but "Nole" to anyone who insists, pressures, or publicly chastizes a guitarist for not playing like Raimundo, Manolo, or Gerardo. "Nole" to the heartless!

—Guillermo Salazar



AUGUST 1968 NUMBER 4 VOLUME 1

EDITOR: Morre Zatania

SPECIAL COLUMNS: Brook Zern, Fulanito de Tal, Estela Zatania

ART DIRECTOR: Francis Walker

[A reminder to *Jaleo* readers: This is a reprint of a newsletter produced twenty years ago. Although many of the people mentioned in these columns are still active in flamenco, references to people or places are not current.]

EDITORIAL

Festival of Cante Flamenco

The American Festival of Cante Flamenco was established to educate and possibly inspire others to take an active interest in the cante. It was hoped the festival would:

1. give dancers a better understanding of the cante therefore enabling them to choreograph or improvise in harmony with the cante;
 2. give guitarists an insight into the intricacies of cante accompaniment;
 3. give the singer an opportunity to display his knowledge and skill in his favorite cantes; to present himself before an appreciative and understanding audience; and to perhaps learn from the performance of other singers;
 4. give aficionados the opportunity to take an academic view of the art in performance where the singers are not subjected to the dancer's personality;
 5. encourage and inspire others to begin or continue studies in the cante.
- Indeed, the cante festival was primarily established to help remedy the lack of cantaores in this country.

To these ends the first cante festival was successful, (although this may not be evident at the present time). We hope that the cante will continue to thrive and that all flamencos will feel the beauty of the spirit which moves within the cante, therefore helping to obtain the fulfillment which their art promises.

RHYTHM OF THE MONTH

DEBLA

E. Zatania

The debla comes to us like a voice from the past, recalling some distant gypsy religious rite. It is one of flamenco's finest cantes and certainly its most desolate. Hipolito Rossy, (Teoría del Cante Jondo, pp. 151-52), considers it a musical masterpiece; the intellectual creation of someone who was thoroughly familiar with the Greek scales.

The debla reached its peak of popularity in the first half of the 19th century but fell off sharply towards the end of that era. Indeed, books published around the turn of the century allude to the debblas as an entirely lost cante. It took the lively curiosity of the cantor Tomás Pavón, (1893-1952), to unravel the mystery and save the cante from total extinction. It is not actually known how accurate Pavón's reconstructions are, as no one knows from what sources he drew. To be sure, we have no more authoritative reference at our disposal, and Pavón's deblo is a true masterpiece of cante gitano.

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WRITE FOR INFORMATION

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The meaning and origin of the word "debla", as well as of the odd phrase "deblica barea" with which the coplas are traditionally ended, are other mysteries surrounding this ancient cante. It is generally agreed that the word "debla" is from the *caló*, (Spanish gypsy language), for goddess, and "barea", a corruption of "bare" meaning great or grand. This phrase, (grand goddess), is evidence of the suspected pagan religious origins of the cante. Many singers no longer use the "deblica barea" ending saying it is out-dated, but I feel it is actually an interesting characteristic, and totally in keeping with the "aire" of the cante.

The debla is an off-spring of the *toná* believed to be one of flamenco's earliest cantes. Paraphrasing an article by García Matos, Donn Pohren writes: "...*tonas* were songs relating stories and events which were sung by wandering minstrels from village to village throughout Spain." If *martinete* is the *tona* of the blacksmith, and *carcelera* that of the prisoner, debla was originally the religious manifestation of this root song of flamenco.

Today however debla has a more general nature. The following copla reflects the typical sentiment:

Yo ya no era quien era
ni quien yo fui, ya sere
soy un arbol de tristeza
pegaita a la pared
deblica barea.

Here is another popular copla; one of the ones sung by Tomás Pavón:

En el barrio de Triana
Ya no hay pluma ni tintero
pa' escribirle yo a mi mare
Que hace tiempo no la veo.
deblica barea.

The coplas contain four octosyllabic lines, the second and fourth of which are rhymed. They are sung without musical accompaniment and have no defined compas. The song begins on a high pitch and hits unexpected notes throughout. There is much "alargando" (lengthening) of the words, but no repeats.

The following singers were known for their interpretations of the original debla: Planeta, (1785-1860); Diego El Lebrijano; Varea El Viejo; and Diego El Fillo, (1800-1860). Rafael Romero is the contemporary master of the recreated deblicas. His interpretation can be heard on both the hispavox and Orfeon anthologies of cante flamenco. There also exists a recording of debla by Tomás Pavón on Odeon records, EPL 14.289.

BIOGRAPHY OF THE MONTH MANUEL CENTENO

(1891-1964)

by F. de Tal

Born in Sevilla in 1891, Manuel Centeno sang from his early childhood. He was a young man during the time that the great Don Antonio Chacón was at the height of his popularity. Chacón was his idol and maestro. Consequently, Manuel Centeno was one of the greatest interpreters of the old school of the cantes de levante. He was also an outstanding saetero (singer of saetas) and had a wide knowledge of the cante in general.

Centeno had an extremely personal and moving style of singing — a "sello" which made him immediately recognizable on tape or record. Donn Pohren, ("Lives and Legends of Flamenco"), classifies his voice as a high-pitched voz redonda.

Centeno maintained the high quality of his art right up until his death. On the London "Anthology of Cante Flamenco" which he made right before he

died, he can be heard singing the following: Fandango y Malagueña de Juan Breva, Malagueña de Chacón, Cartagenera, Saeta Sevillana, and Caracoles.

Manuel Centeno performed with some of the best flamenco shows in Spain and died while on tour at the age of Seventy-three.

LA GUITARRA FLAMENCO

THE MADRID SCHOOL: PART II

by B. Zern

Working as an apprentice for Arcangel Fernández is the son of the late Marcelo Barbero. Unable to learn from his father, the young Marcelo logically went to his father's pupil, Arcangel. Whether it was genetic or environmental, Marcelo Barbero (hijo) has been turning out some superb instruments in the shop (bearing labels which note that they were built for the house of Arcangel Fernández by M. Barbero (hija).) Marcelito is still very young — he should not be confused with the old constructor named Marcelino Barbero who is still active — and he assures that the Madrid tradition will be carried on for many years.

In the Madrid tradition, also, is the house of Conde Hermanos. The three Conde Brothers also refer to themselves as the Sobrinos de Estesio, as indeed they are, the nephews of the grand Domingo Estesio, who emerged from the house of Manuel Ramírez himself. For many years after the death of Domingo in 1937, the Condes conscientiously produced fine guitars. In recent years I feel that obvious production shortcuts have taken an audible toll on the greatly expanded quantity of Conde Hermanos guitars being made.

While most constructors are happy to produce three to five guitars a month, the many Conde employees produce a mini-flood of guitars. Prices are low, and the guitars often give good value. But it seems that most of the really exceptional Conde Hermanos guitars today are built separately of the main production, usually by Faustino Conde himself for an acquaintance. Perhaps it's relevant that flamencos never seem to have much money — and if they should get it, they are off to Spain — so the relatively cheap Conde Hermanos guitars do fulfill a genuine need for a good initial instrument. And, as is always the case with Spanish guitars, there are countless exceptions to each generality, and many excellent Conde Hermanos guitars.

While we are considering those whom fate rather than will has directed into the profession of guitar construction, we should mention the Sobrinos de Santos Hernández. The nephews again carry on the store where Santos worked in Madrid. But the revered Santos is a tough act to follow (especially since he showed no one his techniques and the Sobrinos, who began work for the Viuda (widow), wisely don't try. The guitars there are rarely distinguished, and are not helped by the fact that the shop often has a few genuine Santos guitars which one can play while looking around.

CURRENT EVENTS (Current in August 1986)

NEW YORK: The second annual Festival of Cante Flamenco will take place on Sunday, Aug. 25 at the Sloane House of the YMCA at 7:00pm. Admission is free. Any singers interested in participating who have not received a form, please contact the library.

•Angel López, owner of the well-known Chateau Madrid, died in Mid-July.

•Alameda Room — Dancers Antonio Jiménez and Lola Coral, with orchestra.

•Cafe Flamenco — Guitarist Agustín de Mello.

•Cafe Madrid — Guitarist Paca Juanas.

•Cafe Renaissance — Guitarist Felipe Gayo.

•Chateau Madrid — Miguel Sandoval and group consisting of dancers La Chiqui, Rosamar, Marta Castillo, singer Luis Vargas, and guitarist José

Manuel Ortega. In the flamenco bar — singer Simon Serrano and guitarist Emilio Prados. Also, Los Chavales de España.

•Frini Restaurant — Guitarist Alberto Fiallo. Downstairs flamenco room will open the end of August.

•Good Table Restaurant — Guitarist André Galeon.

•Jai-Alai Restaurant — Guitarist Robert Aguilar.

•La Fonda del Sol — Dancers Carlos Ibañez and Marta Zatanía.

•Liborio — Francisco and Co. with dancers Luís Liciaga, Elena Rojas, Yolanda Cruz, singer-dancer Estela Zatanía, guitarist Morre Zatanía.

•Meson El Cid — Singer Paco Ortiz with guitarist Pedro Cortes.

•Roseland — Dancers Rafael and Juliana, July 30 only.

MASSACHUSETTS: Mariano Parra gave an intensive thirty-hour course in Soleares at the Ethnic Dance Arts on Cape Cod in July. The director of the newly-formed school is La Meri, author of the recent book "Spanish Dancing".

•Maria Alba and Co. were at Jacob's Pillow the week of July 15th.

FLORIDA: Olga and Curro Amaya are at the Monmatres in Miami with dancers Juanita Ortega and Raquel, and guitarist Antonio Hidalgo.

•Marcello and Co. are also working in Miami.

CALIFORNIA: •Palo Alto — Dancer La Mariquita presents a flamenco show every Sunday.

•Los Angeles — Dancer Luisa Triana will be forming a new company at the end of the year after she recuperates from minor knee surgery.

PENNSYLVANIA: Dancer Rosa Duran, (of Madrid's La Zambra), sent a personal greeting on tape to American flamencos via Philadelphia aficionada Miriam Bitting.

•Maria Alba and Co. did a concert on July 3 at the Pocono Music Festival with Los Duendes, guitarist Adonis Puertas, singer Estela Zatanía.

LOUISIANA: Ciro and Co. appear regularly at the Chateau Flamenco in New Orleans with dancer Rosa Montoya and guitarist, New Yorker Eduardo Santiago. Eduardo is engaged to be married to New Orleans flamenco dancer Isabel Lorca.

MINNEAPOLIS: Guitarist Mike Hauser plays at the Casa Coronado.

TEXAS: San Antonio, the "Hemisfair" — Paco Ruiz and group at the Spanish Pavilion; El Curro and group at the Texas Pavilion.

PUERTO RICO: Rosario and Esperanza Galán and Co. are at the San Geronimo Hilton until Labor Day with dancers Juan Tapia, Salvador Napolitano, Silvia Alvarado, Maria Arshan, Carolina and Diana Ramil, singer Domingo Alvarado, guitarist Leo Heredia.

SPAIN: Sevilla — The Hispavox record company made a live recording of the Potage, an annual flamenco festival in Utrera featuring Utrera's finest singers, dancers, and guitarists.

•Antonio Mairena sang the Catholic Mass in St. Peter's church several weeks ago. He was accompanied by guitar.

•Madrid — New Yorker Geraldine Munche is dancing at the Arco de Cuchilleros.

•Teo Santeimo formerly of the Antonio and José Greco companies has formed her own company and is working throughout Spain.

NEW BOOKS AND RECORDS

Book:

"Flamenco Guitar Method". By Ronny Lee and Juan de la Mata. Alfred Music Co., New York, 1967. Beginner's course in flamenco guitar technique, in music and cifra, with explanatory notes and glossary. Photographs and diagrams. 64 pages, in English. Corresponding record available separately. Book and record available at the Spanish Music Center in New York.

Records:

•"Sevillanas del Rocio" Hispavox HH 10-334 (LP). Cantaores — Los

Hermanos Reyes. Guitarists — P. Antequera, A. de Cordoba, J. de Parada. All sevillanas.

•"Los Marismeños" Hispavox HH 10-338 (LP). Cantaores — Los Marismeños. Guitar — Felix de Utrera. All Sevillanas.

•Sevillanas, Los Romero de la Puebla" Hispavox HH 10-340 (LP) Cantaores — Los Romero de la Puebla. Guitar — Felix de Utrera.

•"Dolores de Cordoba" Hispavox HH 16-620 (LP). Cantaores — Felix de Utrera, Paco de Antequera. Contains bulerías, and fandangos.

•"El Flamenco en la Guitarra de Victor Monje" Vol. 1 Hispavox HH 16-623 (45rpm) Guitarist — Victor Monje "Serranito". Contains solos of alegrías, guajira, taranto.

•"Mi Cante Por Fandangos" Hispavox HH 16-641 (45rpm) Cantaores — Gordito de Triana, Guitar — Melchor de Marchena.

Note: Hispavox and other Spanish label records can be ordered from Alguero Discas, C. Salud 16, Madrid 13, España.



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amplifiers. *Brosnac*. 6th printing. \$7.95

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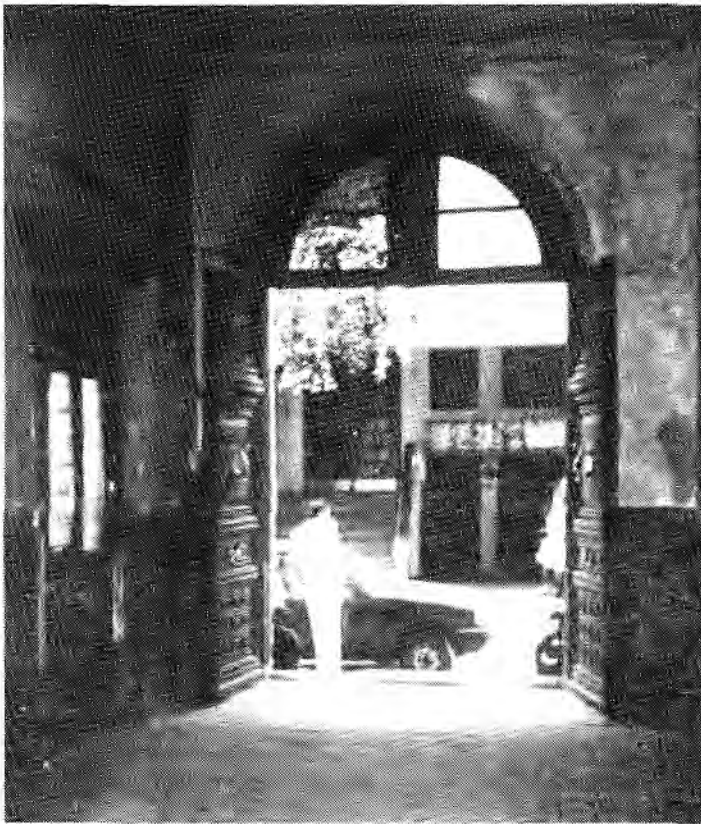
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The entrance to the famous Amor de Dios Studios in Madrid.

A WEEK OF COINCIDENCES

by Juana DeAlva

We were bound for Poland, to attend a niece's wedding, when the phone rang. Jeanne and Ray Zvetina (friends and occasional writers for *Jaleo* magazine) were also leaving for Europe and would be in Madrid the week-end of October 24th for the opening of Spanish painter Sebastian Capella's one man show. We had been toying with the idea of returning to the U.S. by way of Spain and the dates coincided with our tentative plans. So, after an absence of eight years, I found my self back in Madrid which had been my



Famed Jota teacher Pedro Azorín with author (right) & Jeanne Zvetina

home for almost four years in my early flamenco days.

Everyone says how much Spain has changed but to me the sights and sounds and smells were all familiar. It felt good to be back on the Metro — the subterranean train which can speed you to any part of the city within minutes. María Magdalena (dance teacher in the movie *Carmen*) was still teaching her regular technique classes at Amor de Dios studios as was renowned jota teacher Pedro Azorín... It was in Pedro's class where I first met Carmen Mora many years ago. Jeanne Zvetina had dance shoes made at Gallardo's shop where Juan Gallardo carries on the tradition of producing hand made flamenco shoes and boots for many of the flamenco community's dancers. At the tablao Coral de La Moreria David Serva (*Jaleo* Volume VI, No. 8) originally David Jones of San Francisco, was on guitar and dancing



Marguerita & Sebastian Capella at exhibition of his one man show.



Pepe Gallardo and client



David Sirva takes a bow at Corral de la Moreria

was Mariano Torres with whom we studied on a previous visit.

One of the shop owners across from Amor de Dios was trying to talk us into going to a new Restaurant "La Maestranza". My ears perked up when I heard that the owner was an Armenian by the name of Suren. "Did he ever



Mariano Torres dancing at the Corral de la Moreria.



Flamenco show at the Corral de la Moreria

dance with Pilar Lopez by any chance?" "Why, yes, he did." I could not leave Madrid without reestablishing contact with Suren with whom I danced over twenty years ago in Pilar's company! We stopped by late the night before we were to leave Madrid so were unable to eat, but Suren was most charming and we reminisced over a glass of Jerez. The restaurant was spectacular, with several different levels, fountains, patios — probably one of the most beautiful in Madrid. I am including a small description of the cuisine and gracious invitation from Suren which appears in the restaurant brochure. Suren's restaurant also provides flamenco entertainment (mainly cante y baile chico). We wish him well on his venture.

It is my great pleasure to inform you of the recent inauguration of *La Maestranza* where I know that you will feel at home.

La Maestranza, in reality is two restaurants in one: *El Horno*, which serves the finest of meats cooked over wood fire and *La Maestranza* which concentrates on the "alta cocina española" with that special flavor Andalus.

In both ambients you will find the perfect place to take your friends or clients where besides the fine food, you will find, as the name *Maestranza* intimates, a tablao on which authentic protagonists will perform and you can participate in demonstrating the sevillanas as they should be danced.

Remember. We wait for you at *La Maestranza*.

From this moment forward I hope that you will think of us not only as a place of fine cuisin but you will consider *La Maestranza* as your second home.

Afectionately...



LA MAESTRANZA

On to Sevilla...



Sevillanas in the country... Juanita Franco dances sevillanas with her brother Paco in their country home outside of Sevilla.



Sevillanas in Triana... Members of the audience dancing at the Canela Pura sevillanas bar which also provides flamenco entertainment.

Sevillanas at the tablao Arenal.



Ray Zvetina, far right, dances sevillanas with friends and members of Juanita's family.





Twelve year old gypsy dancer who performed four shows nightly at Canela Pura along with her sixteen year old sister (right). Their mother chaparoned from the sidelines.



Other half of the sister team which performed at Canela Pura, this very talented gypsy singer usually finished her solos with a few "pasos"

On to Sevilla where we were met and serenaded with sevillanas at the train station by dancer Juanita Franco and the Zvetinas. We visited a delightful sevillanas bar on calle Salado. This street has a string of sevillanas bars in which mostly taped sevillanas are played continuously so that people can dance. Canela Pura distinguishes itself with the title "Café Teatro" as it provides flamenco shows in between the live sevillanas music.

In Sevilla there were more renewed acquaintances and familiar sights. At the Biennial (see next issue of *Jaleo*) we ran into Juan Talavera and Roberto Amaral from Los Angeles. Angelita Vargus and family, Cristina Oyos, and other familiar faces from Flamenco Puro and Carmen were sprinkled throughout the audience. In the foyer of the Teatro Lope de Vega, looking like a bigger-than-life Santa Claus with full beard and snow-white hair, we recognized the flamenco critic Caballero Bonal who has given us so much insight and enjoyment in his reviews of flamenco events.

Sr. Bonal, along with Pilar Lopez and Manolo Marín were members of the Judges' panel for the Geraldilla de Baile in the Biennial. Pilar, grand dame of the concert circuit for so many years — from whose company came most of the worlds finest male dancers, looked radiant as she graciously tried to remember an American youngster who had danced in her company so long ago. We renewed our friendship with Manolo also, who had fond memories of his visit to San Diego in 1980. His three studios in Barrio Triana were packed from early morning to late evening where he would teach two classes at once by demonstrating a combination to one class, leave that class to practice with the help of an assistant, and go to the next studio, teach the next step to the second class, leave the second class to practice while he returned

Pilar Lopez with author at the Biennial.





Juanita Franco with Cristina Hoyos in Manolo Marín's studio.

to the first to make corrections and refine technique and so on. In the third studio we ran into Cristina Hoyos who was rehearsing. She remembered watching Juanita Franco dance in Sevilla when they were both children.

Arenal cantaorres below and right singing for show and dancing.



Our greatest surprise, though, was at the tablao Arenal which Juanita insisted that we visit saying that it had the best show in Sevilla. The show was extensive with three guitars, five dancers, one female and two male singers. The dancers were very unusual, each with his or her own style and all with the crystal clear and machine-gun rapidity of feet that one comes to expect in Spain. The guitars were excellent, both in their supportive rolls for singers and dancers and in their solos or duos. But the greatest delight were the two cantaorres who put their hearts and souls and rich voices into every number.



R*R*R*R*R*R*R*R*R*R*R*R*R*R*R*R°R°R*R*R

RYSS REPORT

FLAMENCO GUITAR CENTER-STAGE

Jaleo had two guitarist covers for their recent issues: Joaquín Amador, top rate guitarist and rasgueado player, husband of Manuela Carrasco and brother of the great cantaora Susi and the latest issue features Enrique de Melchor (worked with Paco de Lucia, Paco Cepero) in his own right has played for more cantaoras than any other guitarist.

New York itself had its own guitaristic firsts — Basilio Georges teacher, player, arranger and now the sole musical composer of the recently presented World Premiere by Carlota Santana of Hemingway's "For Whom the Bells Toll" (October 13th to 15th at Symphony Space, Broadway New York City). The work was fully orchestrated for two guitars, cello, flute, xylophone, piano etc... Basilio's music is in cassette. After the recent Pedro Bacán concert here in New York City, I had Basilio present Pedro with a cassette to take back to Spain... more about Carlota and Basilio follows — the featured guitar in the Hemingway play was the great Pedrito Cortés.

The "second" guitaristic first was Greg Wolfe resident of Minneapolis (I knew him in Chicago and on his invitation I attended a three day sleep in flamenco juerga in St. Paul at Great Bear Lake). Greg composed/arranged for Susanna (Hauser) di Palma's "Gernika" — the Picasso legend for the ballet of Zorongo Gitano. This gigantic work had its New York premiere only last week and included top quality dancing, acting and with the beautiful music — even singing by all the performers. The other guitarist for this "Twin City Venture" was another great performer and friend Luis Primitivo.

*

THE LUCK OF THE DRAW

New York City had the luck of the draw — some surprisingly beautiful dance presentations at short notice included first and foremost the José Greco Dance Company [see reviews]... Greco, himself nearly 70 years old delighted audiences with his own stage presentation, in a way introductory, to present three of his gifted children to New York City... but there was more to it — a superb efficient technical, artistic and musical co-ordination so often lacking in other companies. José Antonio, Greco's eldest son, was the musical director with some phenomenal orchestrations, solo guitar and the recorded voice of Pansequito in a drama presentation of García Lorca's *House of Bernarda Alba*, *Honra* with the choreography of Lola Greco, the youngest of his dancing children — a classical dancer with training in the Ballet Nacional (Who danced the role of Medea at the Spoleto Festival in 1985).

Don José started the program with "Barroco Español", which indeed introduced the four Grecos... Goyo Montero's superb staging of *Madrid 1890, Times of Goya* reminded one of the Greco of old times and his exquisite shows that he had given to the world public... then there was the story of *Torero* with José Greco II as the star. I had never seen this executed as a dance adaptation, a thrilling experience... Lola showed off her exceptional classical talent in a number of dances; specially her own showing of *Honra* — her elder sister Carmela with cantaor and guitars (one of the players being Pansequito hijo) rendered a magnificent soleá — as seldom seen here on stage.

Another surprise for the aficionados — Ramón de los Reyes, with residence in Boston, brought his Spanish Dance Theatre to Symphony Space for a single performance on September 30th. Ramón introduced New York to his well seasoned Ballet. *Bravo Flamenco* was smartly augmented with local New York forces: bailar Manolo de Córdoba, Paco Ortiz the cantaor, and the superb guitar of Rafael Cañizares.

The highlight of *Bravo Flamenco* was the dynamic performance of la



Author renews acquaintance with Curro and Antonia Vélez in Sevilla and below with Suren, owner of La Maestranza in Madrid.

We went back to congratulate the owners only to find that they too were phantoms from the past — Curro and Antonia Vélez, who had choreographed a beautiful caña for my partner and me in the 1960's. Curro and Antonia, like Suren, had retired from dancing but not from flamenco.

This unplanned visit of just eight days seemed much longer, so packed with memories and renewed friendships... Our hopes are that another eight years will not elapse before we return for a more extended visit.

.....





caña with the superb dancing of Ramon de los Reyes, his wife Clara Ramona, Paco on cante and the delightful guitar of Cañizares. Clara Ramona a superb young dancer participated in nearly all dances as soloist.

NEW YORK UPDATE

The year 1988 has not been that bad for the tablaos here:

1) *Don Alberto's La Mancha* in Brooklyn has cantaor Luis Vargas and guitarist Diego Castellon.

2) *Mesón Asturias* of Queens recently opened its door to Basilio and his wife Aurora Reyes dancer, teacher, one of our very best performers and actress in the New York Picasso presentation earlier this year... Basilio and Aurora (los Biencasao's de Nueva York) are joining Paco Montés well known cantante and cantaor there.

3) Pancho Villa, a new flamenco tablao has the fabulous dancer La Meira, Paco Ortiz is the cantaor and Carlos Lomas on guitar — there are other dancers in this cuadro.

Full flamenco show-presentations here in New York City (1988) have been remarkable in quality and quantity, the year is not over and here are the happenings so far:

Cristobál Reyes with cuadro, two cantaores and three guitarists at St. John's the Divine Cathedral, the Ballet Nacional Real with full force of fifty dancers (three cantaores and six guitars) at the Metropolitan Opera House, José Greco introduces his talented family to the New York public — sixteen performances at the Joyce Theatre, Ramón de los Reyes of Boston for a single show at Symphony Space, Carlota Santana doing three shows at Symphony Space — Hemingway "For whom the Bells Toll", José Molina had a show in Westchester and left for a tour of USA west coast, and Canada, two guitar concerts — October 19th José Luis Rodríguez (soloist who played at the Segovia memorial at Casa de España) and Pedro Bacán at the Merkin Hall October 22nd — tantalized the audiences with such gems as rondaña nostalgic alegrías de Córdoba, por tarantos and Pedro's own bulerías.

FOR WHOM THE BELL TOLLS

Hemingway / Carlota Santana

World premiere of this gigantic Spanish drama recently took place in New York City — October 13 thru 15 at Symphony Space. The work, a Carlota creation took months in preparation; choreography was in the able hands of Luis Montero (living in Spain) and required frequent trips between



PHOTOS - THIS PAGE

Top: Flamenco singers Juan José de Alcalá and Manuel Palacín (Jerez) — both have been at the Spoleto Festival in S. Carolina in 1985.

Above, left to right: guitarist Guillermo Rios, cantaor Fernando de Triana and bailaor Manolo de Córdoba.

Left: Pata Negra in New York 1988 (left to right) Raimundo Amador, George Ryss and Rafael Amador.

PHOTOS - ADJOINING PAGE

Top right: Gernado Núñez and his brother-in-law Mario Cortez.

Center right: Pata Negra in New York, 1988 — Raimundo and Rafael Amador with *Jaleo* writer "The Shah".

Bottom: Juan Cantero, Cantaor (left) and Juan Maya "Marote".



the continents. The musical score was done by Basilio as detailed in a separate report.

This Hemingway masterpiece, a definite first for New York, required careful casting and ever-changing choreography. Montero danced Pablo, Carlota was Pilar. Manolo Rivera played the American, Jordan. La Meira (of Philadelphia) acted the part of Maria and the ever popular owner of Villa del Parral, Jesús Ramos (ex- Ballet of Antonio) played the old man, Anselmo. To stage this tragedy in dance form was probably the most difficult task. As everyone had seen the movie enacted, they wanted a comparison. Failing this, the blame was on the choreography. Let us state once and for all, the choreography was superb, the dancing magnificent as was the acting... sad to relate only three performances. We need a major sponsor for a continuation of these works, here and elsewhere in the USA.

Of the other numbers on the program of Carlota Santana's Spanish Dance Arts Company, mention should be made of La Concha's staging of "Jaleos de Cádiz" with full company participation and the beautiful tablao form of "Flamenco Sevillano," which included "Almoraima" danced by Manolo Rivera, soleá por bulerías, exquisitely performed by La Meira, bulerías by La Concha, and a very forceful Farruca as danced by Luis Montero. The tientos (dedicated to the memory of Roberto Lorca) was danced by Carlota herself.

Hispanic Heritage, November 2nd thru 5th, as presented at the Triplex Theatre, Chamber Street, New York, gave us New Yorkers a chance to see Zorongo Gitano's "Guernika" and indeed Susana Hauser's wonderful dancing; more on "Guernika" will follow at the end of this report.

*

GERNIKA

Picasso/Susana Di Palma

Within the short period of two weeks New York City had the privilege of seeing two major Spanish works enacted as dance dramas. There are even some of us flamencos who will not tolerate flamenco differing from the "por soleares, alegrías, bulerías evaluation; hopefully



only a few... it is indeed an achievement to portray a major work — Hemingway or Picasso's creation — as a dance drama. The second major work "Guernika" was the creation of Susana of Minneapolis, who was inspired by the painting of Picasso and news of the bombing of the Basque villages in the north of Spain. We are told at the outset that this work is neither a narrative nor an interpretation of the reactions of the tragedies that occurred — the flamenco demands are adhered to but the sound is added and distorted to convey the horror situation; indeed the dance would not be considered to match the brutalities that had occurred.

Susana, as an absolute inspiration to this flamenco enactment has dance experience unequalled by any other dancer in the USA. Ten years ago to the date she was interviewed and later performed with the greatest of the gypsy dancers, La Singla in a gypsy tablao north of Barcelona. Her guitarist then was Marote, who recently visited New York City with the Ballet Nacional. Yes, Susana showed us el baile gitánizado with all its nuances and had the added classical school of Merché Esmeralda, Enrique el Cojo and her other teachers added. Pablo Rodarte portrayed Bull the Picasso character role, spelling out fascist death. Caballo was danced by Luis Porcel with interesting

choreographic portrayal by the male dancers. The role of Esperanza (Hope) — in antithesis to all the brutalities and horrifying intrigues — was portrayed by another beautiful dance performer Maya Tatiana of Chicago.

Maya danced for years together with Manolo Segura and Arturo Martinez as a member of the Cellarchino Cuadro in Chicago. Not only is she considered a top flamenco performer but also the most sought after Oriental dance exponent in Chicago, probably the only dancer of Russian heritage in flamenco to achieve this soloist status. Relishing this background, she portrays in dance a special form of "duende".

The musical setting was provided by Greg Wolfe. Greg and Luis Primitivo provided excellent guitar solos: por tarantas, rondeña (in the rondeña tuning) and played the lighter alegrías and soleares enacting the spellbound story of "Gernika". Antonio Sanchez Romero, as cantaor, gave us the flamenco impetus in El Vito, soleares, bulerías... and martinete. The combined singing of the full cast at beginning and end in addition made this production a must for all future ventures... we hope that this wonderful work and its artists will return to the New York area within the shortest possible time.

*

MARIA BENITEZ

Hispanic Heritage also featured the new Benitez ballet. Maria Benitez is both a giant performer and beloved among the flamencos — "She will always share the stage with others". She had José Greco as guest artist and last year Rosita Segovia (partner for many years of the great Antonio) was the featured choreographer. Maria's ballet included "new" dancer Antonio Vega who partnered Maria and danced a farruca. Maria's old time performers Rosa Mercedes, who exquisitely performed Pepita Jimenez and Monica Flores in "soleá por bulerías" — the whole company performed Jaleo, Viva la Jota, Canasteros and Zapateado de las Garrochas.

This Benitez Ballet includes possibly the strongest team of musicians that could be assembled: José Valle Fajardo "Chuscales" ex-Granada (nephew or cousin of the dancer Fajardo) resident of Toronto he plays a Canadian Sonanta guitar. Chuscales (see Jaleo Vol. III No. 2 pages 27 and 30 and Vol. III No. 3 page 5) with lightning punteados, rasgueo accentuations, has no equal on this continent. His guitar partner was Miguelito Rodriguez (of San Antonio Texas) a great player in his own right. The cantaor is Manolo Segura (of Jaen) a tremendous tablao cantaor who possesses a great amount of new and old versos, cantes, another tablao phenomenon (Segura of the 1980 Cellarchino vintage of Chicago is an old acquaintance).

With this bunch of musicians at her side Maria performed her extraordinary solos both soleares and her final which is, as always was, por alegrías.

—George Ryss



PROFILES -

BASILIO GEORGES

Basilio Georges is a guitarist and composer who has lived in New York City the past fourteen years. His most recent accomplishment was to write and perform "Guerra, Amor y Campanas" a half-hour flamenco ballet orchestrated for two guitars, and a chamber ensemble. This music was used by Spanish Dance Arts for its October 1988 production of "For Whom the Bell Tolls" by Ernest Hemingway. Basilio has been involved in flamenco for ten years, but came to it in a very round about way.

His musical education started in Milwaukee, Wisconsin at the age of seven when his parents sent him to study classical piano. Although he played fairly well, his interest in music did not take place until four years later when he heard the Beatles and took up the guitar.

Except for sporadic classical and bossa nova lessons, his study of the guitar was mainly by ear throughout high school. He went through many styles of rock while playing guitar and organ, and singing in his own groups.

By his last year of high school he became involved in stage band and took a harmony/theory course. He met other students who played instruments not associated with rock and was inspired to begin composing. This involved having to relearn how to read and write music.

Enrolling at the University of Wisconsin-Madison as a B.A., his interest gravitated to jazz, African music, and other ethnic musics. At this point his only contact with flamenco had been as a child when he saw Carlos Montoya. He also owned one album by Montoya and had heard one by Sabicas. Flamenco guitar was intriguing because of the technique, and the ability to sound as complete as a pianist.

Finishing at UW-M with a B.A. in Ethnomusicology he moved to New York City to pursue jazz. He arrived in New York as a guitarist, but had just purchased an upright bass on a whim. After a year or so of playing and composing for workshop groups, friends suggested he would work more as a



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bassist than as a guitarist.

He switched and began a seven-year period as a professional bassist. During this time he fell in love with salsa music. Through work, he came to understand the idiom very well. He met Aurora Reyes in 1975. She was a jazz dancer, but when she went to Spain to study flamenco in 1977, his interests expanded once again. [Although the author neglects to tell, us we assume that Basilio and Aurora became affiliated, at this point, on a permanent basis.]

From 1978 to 1982 he gradually phased out the bass and returned to the guitar. His original interest in flamenco was motivated by ideas of merging flamenco with Latin music. From 1979 to 1984 Basilio and Aurora performed throughout New York City with various version of a group called "Flamenco Latino". Many of these performances included Liliana Morales, and various Latin percussionists, bassists, and flautists.

Basilio studied flamenco guitar briefly in New York City with Diego Corriente, and then Carlos Lomas. He hung out with Pedro Cortes, Jr. and other guitarists at dance studios, and accompanied the classes of Liliana Morales, Estrella Morena, and Jose Molina. His first trip to Spain was for the summer of 1982. He studied in Madrid with David Serva and played along for the classes of La Tati, Ciro, and Mercedes and Albano.

In the spring of 1983 Basilio and Aurora began three years of road work with José Molina which were highlighted by performances in Town Hall and Carnegie Hall.

Over the summer of 1984 they went to Sevilla. There he studied with Miguel Garcia, Sr. and played along for the classes of Manolo Marín. Finishing their tour in 1985 Basilio and Aurora returned to Spain for a year. Basilio spent another summer in Sevilla with Miguel Garcia and at the dance classes of Marín. In the fall he returned to Madrid. That year he excelled in dance accompaniment, and was introduced to the cante of the peña scene. He had arrived at the level of paid guitarist at the studios, playing for the classes of La Tati, Ciro, Faico, and Manolete. In the peñas he was put through the



Aurora Reyes

rigor of all toques and accompanied such locals as Marcelino Sánchez, Antonio Benamargo, and Juanele de Jerez.

As in any art form, a career is filled with highs and lows. His work experience as a flamenco was often frustrating in the sense that during low periods he always felt a tremendous struggle to be catching up to people who had never been involved seriously with anything but flamenco. The deeper he got into flamenco the more he left his other musical experience and talents on a back burner.

Returning to New York City in the fall of 1986, Basilio renewed a relationship with Carlota Santana as guitarist for Spanish Dance Arts. The S.D.A. program of 1987 featured live music to both Classical and Flamenco segments. This gave him the opportunity to arrange guitar parts for De Falla's "Andaluza" and Sarasate's "Zapatcado", which were performed with the Alborada Latina chamber ensemble. They also did Albeniz's "Leyenda" and Manolo Sanlucar's "Alfarero". For the flamenco segment Basilio was able to collaborate with Pedro Cortes Jr. and La Conja.

Basilio's work on the score for the Hemingway piece began in December 1987. It involved dusting off his writing talents which had been dormant for almost five years. The result turned into a very rewarding collaboration with Pedro Cortes Jr., the Alborada Latina chamber ensemble, Luis Montero, and Carlota Santana.

AURORA REYES

Aurora Reyes is a dancer/singer who lives in New York City with her guitarist husband, Basilio Georges. She was born in Brooklyn and raised on Long Island. Her mother's family were Gallegos and her father's family were Valencianos. Aurora began studying flamenco at the age of 22.

Although she didn't find her true forte until beginning to dance flamenco, she was involved with music and dance throughout her teen years. She sang folk songs accompanying herself on guitar at community centers and later



Flamenco Latino

got involved with theater at high school. At one point she wrote the music to a version of "Diary of a Madman" by Gogol. Ironically, friends of hers who had produced the play after finishing high school approached her husband years later to create a new score. The music was based on flamenco and Russian themes because the lead character, an introverted Russian intellectual, goes mad and visions himself as the king of Spain.

Aurora studied voice at Potsdam University, but felt more comfortable switching to dance. She spent another year at Boston University and later came to New York City to enroll at Hunter College. When a student loan did not come through in time she left Hunter and got involved in jazz dance through the Sevilla Fort Dance Company.

She met Basilio when both were involved in jazz, but after a year she saw an ad for dance lessons by Sebastian Castro of the Concha Piquet Company, and soon found herself immersed in flamenco.

In 1977-1978 she went to Valencia, then Madrid. There she studied with Mercedes Leon, daughter of La Quica, Maria Magdalena and Ciro.

When she returned she immediately found work at La Verbena (formerly La Sangria) with Luis Vargas and Diego Castellon. She made the rounds of 14th Street, New York's "Little Spain" and worked with Paco Montes and Alberto de Montemar at the Meson flamenco. With Alberto she also went to Quito, Ecuador.

During this time she studied with Estrella Morena and was in many of Estrella's groups and companies. They performed at the Barbizon Plaza, The Chateau Madrid and Carnegie Hall.

She also performed at the Chateau with Rosario Galan's company. Other highlights included working with Luis Rivera at Jacob's Pillow and with Matteo-Ethno American Dance Co.

In 1979 Basilio began to develop Flamenco Latino. Aurora and her husband did many different performances throughout New York City in concert, club, and lecture-demo format. The group usually consisted of two dancers, guitar, bass, two latin percussionists and a flute or saxophone. The repertoire ranged from actual flamenco dances accompanied by the latin rhythm section to salsa numbers featuring flamenco-like taconeos. Aurora developed many choreographies with Liliana Morales who also performed with the group. Aurora had been saturated with salsa music for several years through her husband's work experiences, and so she was able to develop taconeos which fit the latin compás called clave. Basilio would suggest authentic rhythms. Later Basilio would write flute melodies to this footwork and the effect would sound like timbale breaks in a charanga band. Both Aurora and Basilio sang and harmonized well together. Some numbers featured Aurora singing material by Celia Cruz.

Aurora studied with La Tati and Ciro in the summer of 1982. In 1983 Aurora and Basilio began touring throughout the U.S. and Canada with José Molina Bailes Españoles. They spent two winters performing at the Columbia Restaurant in Tampa and went back to Spain. For the summer of 1984 they went to Sevilla. She studied with Manolo Marín and Molina's company had numbers mounted by Curro Velez, owner of the Arenal Tablao. At the end of Molina's 84/85 season they returned to Madrid to live for a year. Aurora studied with Paco Romero and again with La Tati. At this point she became a protegee to La Tati, who helped her get work in La Corral De La Pachea and often had Aurora conduct her classes when she was out of town performing. Aurora and Basilio also performed several times in Madrid with Flamenco Latino.

They returned to New York City in the fall of 1986. Since then she has worked with Carlota Santana Spanish Dance Arts and Mari-Carmen Rubio. This spring she was involved with a flamenco version of Picasso's play "El Deseo Cogido por el Rabo", directed by Angel Gil. Dance segments were choreographed by Liliana Morales. Both Aurora and Liliana had to perform dialogue and presented great capabilities as actresses.

Currently Aurora and Basilio are working with Paco Montes at the Meson Asturias in Jackson Heights.



JANE LUSCOMBE

Jane Luscombe has been associated with Spanish dance for more than twenty years. She first saw the company of Manuela Vargas in London in 1962 and then studied with Elsa Brunelleschi there for several years. With Elsa's help, Jane worked with the companies of Rafael and Manolita Aguilar in France and nearby countries and also with Rafael de Sevilla, who was based in England and toured English cities extensively. On return to New Zealand in 1972 with flamenco singer El Niño León (from La Linea), they performed in their own Spanish restaurant 'Costa Brava' for several years while Jane also established a dance school. This developed into a performing company, 'Spanish Fiesta Dancers', some members have studied with Jane for more than eleven years.

In 1982, Jane met Teo Morca and his wife when they were in New Zealand and, as a result, became a subscriber to *Jaleo* and attended Teo's annual summer flamenco course that August in Bellingham, Washington. She returned in subsequent years and in 1985, received an Arts Council grant from the New Zealand government, which enabled study time in Spain, at workshops in Cordoba and Jerez.

Since her return, she came in contact with Marina Grut of the Spanish Dance Society, who is based at George Washington University, Washington DC. Marina suggested coming to do the Society's course and learn the Junior Syllabus, so for three consecutive summers, Jane has been to Washington and has now covered the entire Syllabi—six junior grades and three senior. She is now the Society's New Zealand representative and has been passing on her knowledge to ballet teachers in other New Zealand centers to enable them to teach children in their areas and, thus, establish the society there. There has been great interest and approval of the Syllabus. It offers a constructive approach to teaching basic technique of Spanish dance, plus an amazing selection of dances in flamenco, regional, and classical styles.

Jane's company continues to work on new choreographies and they are, at present, performing a new two-hour concert program which has been taken on tour this year. An October engagement provided opening night entertainment for the Picasso Exhibition which was shown at the country's newest Gallery. "Everyone is so enthusiastic", says Jane, "the girls make their own costumes, long-fringed shawls and even Spanish hats, as we try to keep our presentations as authentic as possible. One of the group visited Spain recently and brought back a batch of matching professional fans — just what we needed for caracoles!"



REVIEWS

POST-FRANCO FIESTA REIGNS FROM SPAIN

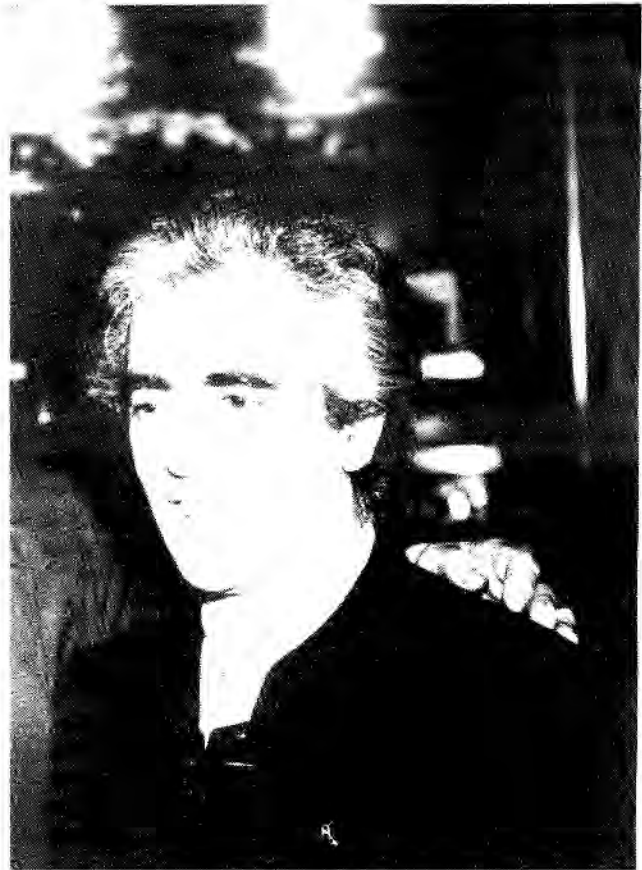
[from: The New York Post, Wednesday, July 3, 1988; sent by George Ryss]
by Clive Barnes

Spanish dance with a difference arrive at the Metropolitan Opera House on Monday night for a week's season in the form of the Royal National Spanish Ballet, which offers flamenco-flavored dance with an unexpectedly institutional look.

The present company isn't by any count, more than a decade old, and really dates back just five years, with the merger of two earlier companies, when it was placed under the direction of veteran Maria de Avila. Since 1986 its director and principal dancer has been thirty-seven year old José Antonio.



Merche Esmeralda of the Ballet National de España.
(photo - Paco Ruiz)



Guitarist Manolo Sanlúcar who composed and played the music for the new theater-flamenco work *Medea* for the Ballet National.
(photo by Karen Bowers)

An attempt had been made in 1978 to start both a classical and ethnic Spanish ballet, with the ethnic side — of which this present company is the ultimate heir — under first Antonio Gades and then Antonio.

The present troupe of some 50 dancers is not like any Spanish group we have ever had before. Perhaps the nearest to it has been the more elaborate manifestations of the Antonio company — in the days when it did things like Antonio's own version of "The Three-Cornered Hat" — or the Gades troupe, with its production of "Carmen" and "Blood Wedding".

Certainly forget the kind of gypsy-flamenco abandon of Carmen Amaya, the rarefied taste of Pilar Lopez, or the artistic imagination of Luisillo.

This new venture is deliberately aimed at being Establishment Spain — an image of Spain's new post-Franco respectability in Europe, and promoting, with vigor but good taste, the suggestion of a Royal tradition that is in fact non-existent.

The resulting product — which I enjoyed far more than I expected — is short on what the old Gitano dancers called "duende," the "inspiration," but strong on technique, entertainment and impeccable stylishness, rather than style.

Ever since 1921, when Serge Diaghilev introduced a "Cuadro Flamenco" into one of his company programs, classic ballet has had a love affair with Spanish dance, while treating it as an underprivileged poor relation. And this Royal Spanish Ballet is an attempt to change all that — but Madrid, no more than Rome, cannot be built in a day.

The Met program is odd, but a serviceable, and likeable, introduction to the company's merits and virtues. Although oddly planned — the flamenco fiesta comes in the middle, not at the end — it works well.

If the Spanish have no ancient tradition of a subsidized dance culture — any more than do we or the British — they have something the English-speaking world really lacks, a living heritage of vernacular dance.



José Antonio, artistic director of the Ballet Nacional.
(photos this page by Karon Bowers)

Spanish dance, in all its small yet subtle diversity, is as old as Spain. It is this heritage, with both its riches and restrictions, that is used as the basis for this national ethnic company, even though this Met program has a flamenco emphasis.

It opens with "Ritmos," a plotless ballet in three movements, choreographed by Alberto Lorca to characterlessly characteristic music by José Nieto, led by two of the company's best-known and most experienced dancers, Ana Gonzalez and Juan Mata.

The formality of the piece comes together most excitingly with the surge of its spirit, and the quality of the dancing (the assistant director is the distinguished Nana Lorca, and the ballet master is our old friend from the Joffrey, Luis Fuente) immediately presents the troupe's elegant visiting card.

After this we have a solo by José Antonio himself, choreographed by José Granero to Ravel's "Alborada del Gracioso," and has him dancing a kind of farfuga with flash and finesse.

He is clearly not one of the starry sacred monsters of Spanish dance, not the famed Antonio or Gades, more like an unlikely combination of Manuel Vargas and Alberto Portillo, and perhaps most of all like the young classic dancer, Julio Bocca.

Moreover, while lacking star presence, Antonio has temperament, is a crisp performer, with excellent turns — he untraditionally introduces double air-turns into the Spanish vocabulary — and a natural sense of the dramatic.

He is seen again, to less advantage, partnering the company's guest ballerina, Merche Esmeralda, in the concluding bulerías of the "flamenco" suite which ends the program's first part.

For the "flamenco," the orchestra which accompanies the rest of the program is abandoned, and we have the guitarists and hoarse cante jondo shouters of gypsy tradition.

The frothy flourishes — charming costumes, by the way — of the caracoles led by Aida Gomez, a splendidly controlled farfuga trio from Mata, Antonio Marquez and Joaquín Cortes, as well as the excellent per-

formances from Esmeralda and a rather sedate Antonio, never quite add up. Abandon seems to have been abandoned. Nor do the handclaps (the palmas) have quite the right dryness, or the finger clicking (the pitos) sufficient pistol-crack sharpness. The spirit never takes fire.

Amaya could have eaten the lot of them before breakfast and still had room for cornflakes, yet in fairness Amaya-style dance is not what these Royal Spaniards are up to.

Their more ambitious project could be seen in Granero's "Medea," with a movie-like score from Manolo Sanlúcar, stock settings and costumes, and a scenario by Miguel Narro which takes the story of Medea's vengeful jealousy and translates it into a bloody wedding of Garcia Lorca-like dimensions.

This is the first time I can recall Spain's Baile Nacional being used for a non-Hispanic subject, and — partly through the inspiring performance of Esmeralda as the wronged monster Medea — it works extremely well.

Antonio is a little too stiff for Jason, and Maribel Gallardo to pallid a Creusa, but Esmeralda rants the house down with real passion. And, more importantly perhaps, Granero's staging is wonderfully theatrical and his choreography, not unduly expressive, makes the right dramatic points.

All in all this is a good night of dance theater, and forcibly suggests that a major, properly sponsored, Spanish company preserving and developing the ethnic dance of Andalusia is no longer an improbable dream.

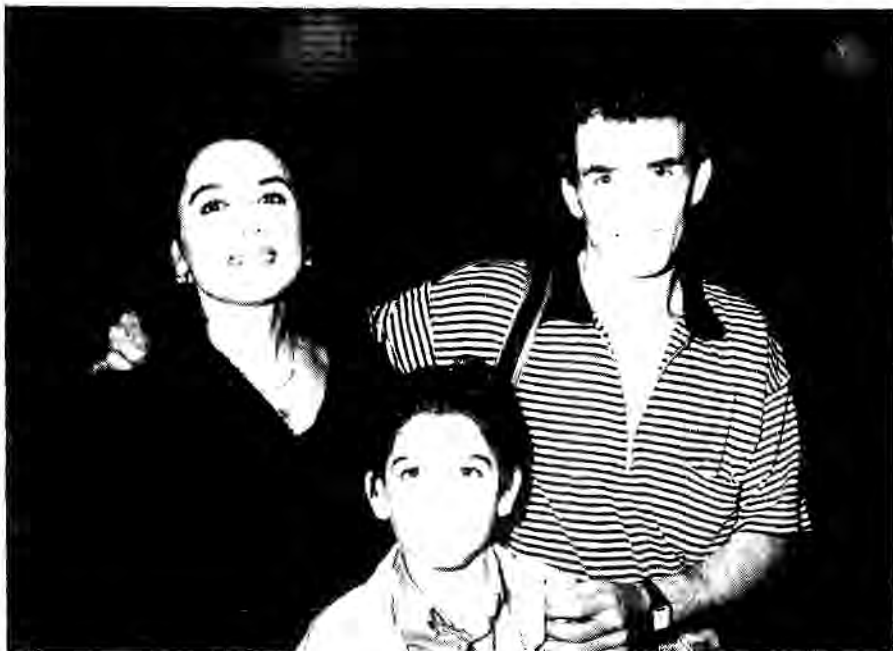
FLAMENCO-STYLE 'MEDEA' FROM SPANISH BALLET

[from: The New York Times, Wednesday, July 13, 1988; sent by George Ryss]

by Anna Kisselgoff

The Royal Spanish National Ballet does not have great dancers but proficient ones. No matter. The company's New York debut Monday night at the Metropolitan Opera House was greeted with wave after wave of delirious applause.

There is obviously a huge hunger for Spanish dancing in the United States, and this company from Madrid, whose dominant style comes from the heel-stamping idiom associated with flamenco, offers further proof. It is not a classical ballet troupe as its name implies, although — with its principals,



The family of Juan Mata, the mainstay of Medea. Ana Gonzalez alternated in the title role with Merche Esmeralda, Juan, her husband on stage and off and son who played the child.



Guitarist, José Maria Banderas, nephew of Paco de Lucía.
(photo by Karen Bowers)

soloists, corps and orchestral accompaniment — it is organized very much along the lines of a ballet company.

Its best offering, in fact, resembles a ballet. This is a flamenco-style "Medea," a dance-drama that takes up the entire second half of the program that is being presented through Saturday night. José Granero's skillful choreography and updated retelling set the familiar tale in a provincial Spanish town full of patriarchal machismo and raging feminine temperament. Merche Esmeralda, a guest artist who will alternate in the title role with Ana González, offers a shattering dramatic performance that is enhanced by the serpentine beauty of her fluid dancing.

The first three entries on the program, by contrast, are pure-dance pieces with an aim to entertain but are superficial and without soul. Spanish dancing without soul would

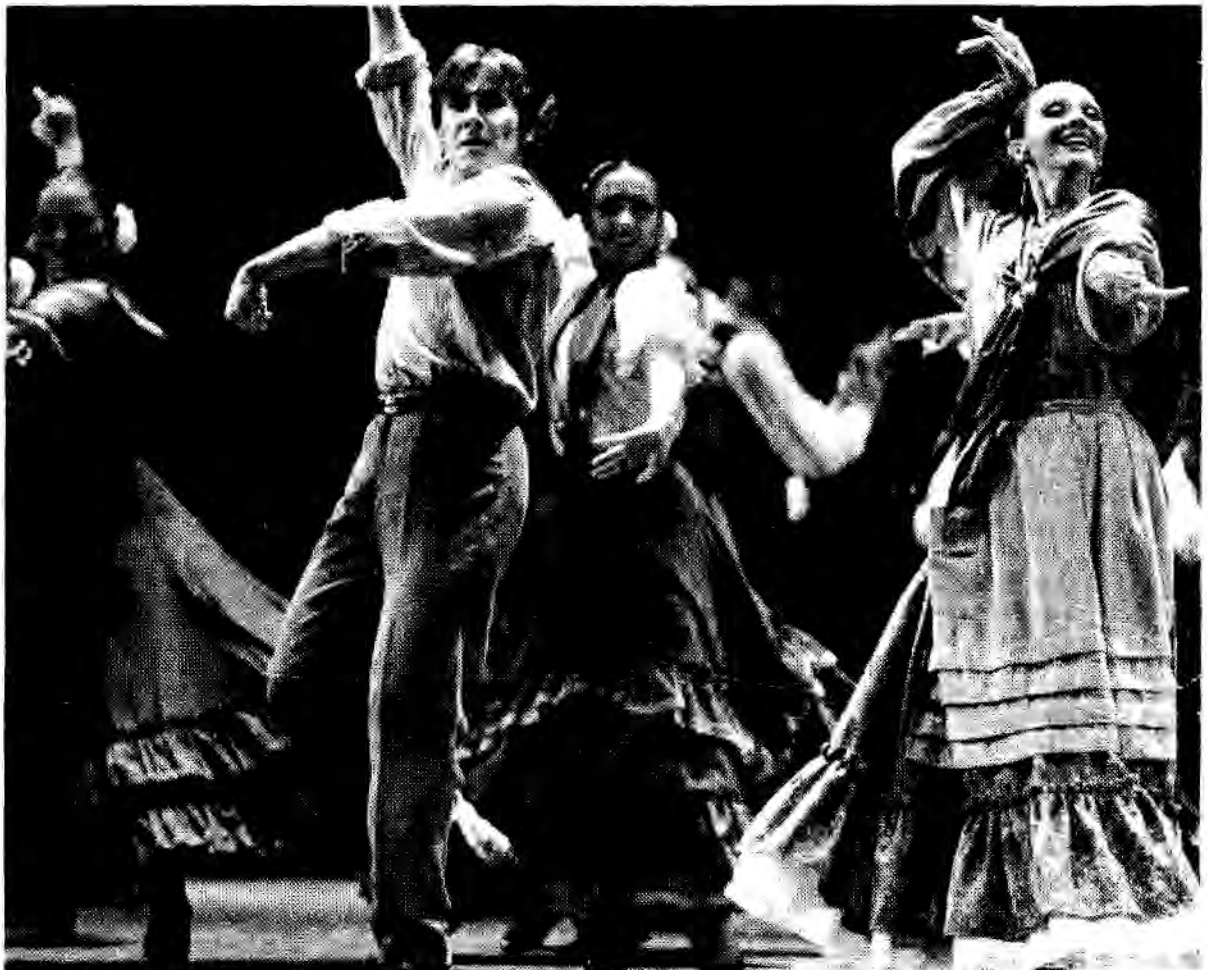
seem a contradiction in terms. Obviously, one should allow for esthetic differences: the gypsy earthiness of the Flamenco Puro group that was such a hit two years ago is only one side of Spanish dance. Moreover, many a Spanish dancer has headed a company like this one that has aimed at creative and theatrical presentations. But few have smothered the dancer's individuality in the interests of uniformity as the Royal Spanish National Ballet does with a corps so efficient that it looks routine.

The tone is set in the first local premiere, Alberto Lorca's "Ritmos," to music by José Nieto, conducted by Benito Lauret. This is a pure-dance abstraction, pleasing to the eye but a divertissement that banks diagonals, circles and symmetry between the men and women. Incredibly, the drums in the orchestra are allowed to drown out the sound of the heelwork. We see it but we do not hear it. Miss González and Juan Mata perform the equivalent of an adagio duet. The corps is young, and the men are more concentrated than the women.

"Alborada del Gracioso," to the Ravel score, is a solo choreographed by Mr. Granero and danced by José Antonio, a slightly heavy dancer with a contemporary style who has neither the elegance nor the earthiness of the two extremes expected from Spanish dancers but who threw the audience into paroxysms of enthusiasm. He is also the artistic director of the company.

It is common for the troupe's choreographers to throw in a ballet step, such as a double air turn, or, as in the previous solo, to have the gestures suggest an emotional state. "Flamenco," accompanied by three guitarists and three singers onstage, was a distilled suite of flamenco dances indifferently performed except in Juan Quintero's farruca by Mr. Mata, Antonio Márquez and Joaquín Cortés.

In "Medea," the company's dancers were miraculously transformed,



José Antonio and Merche Esmeralda performing with the Ballet National Ballet in "Flamenco." (photo by G. Paul Burnett)

losing their impersonality and carving themselves into full-blooded dramatic characters. Andrea d'Odorico has created a striking set, a facade of a ruined house with a central arch behind which a sky turns fiery red after Medea kills her children, leaving her Jason, traumatized in the midst of what was a small-town wedding to the daughter of Creonte — here depicted as the village boss surrounded by rakish young toughs.

Mr. Granero's choreography to Manolo Sanlúcar's score (libretto by Miguel Narros) gives the dancers a welcome dramatic handle. Mr. Antonio comes into his own with his devastatingly passionate Jason. Mr. Mata is a Creonte of great authority; Maribel Gallardo gives his daughter a patrician air. Victoria Eugenia gives the cameo role of Medea's nurse great depth. And when Miss Esmeralda's back-arching, seething Medea finally closes the huge doors of the house at the end, she does so after a performance of tragic dimension.

JOSÉ GRECO RETURNS WITH HIS OFFSPRING AT HIS HEELS

[from: The New York Times, Sunday, September 18, 1988]

by John Gruen

To have popularized Spanish dance throughout America — if not the world — would seem to be remarkable enough. To have spawned children very likely to carry on this tradition, is, to say the very least, extraordinary. But José Greco, the legendary Italian-born, Brooklyn-raised exponent of Spanish dancing, has done just that.

On Tuesday evening, Mr. Greco will open a two-week season of Spanish dance at the Joyce Theater entitled "The Next Generation," which, along with Mr. Greco himself and a company of 15 dancers, singers and musicians, will feature three of his six children. They are Carmela Greco, age 28, José Greco II, age 26, and Lola Greco, age 24, all born, raised and trained in Madrid, and all regarded as highly gifted dancers with burgeoning individual careers of their own. Their mother, Lola de Ronda, the second of José Greco's three wives, was herself an outstanding Spanish dancer and, for many years, Mr. Greco's partner.

To keep things well in the family, Mr. Greco's eldest son, José Luis Greco (from his first marriage to the dancer Nila Amparo), has composed and arranged some of the music on the program.

"Yes, I have very talented children," says José Greco, who will celebrate his 70th birthday in December. "But to tell you the truth, I had no idea just how talented they were. You see, after I separated from Lola de Ronda, I did not see much of the three children we had together. For years, I was off performing all over the world. Of course, I supported them and occasionally heard that they were studying to become dancers. But for about six or seven years, I didn't see them.

"Then, when I returned to Madrid in the 1970's, I discovered

that Carmela, the eldest, was well on her way to becoming a first-rate flamenco dancer, that José 2nd, whom we call Pepe, was studying ballet, and that Lolita, the youngest, had entered the school of the Spanish National Ballet, then directed by Antonio Gades.

"Well, in the recent years, all three of them have become remarkably successful in Spain, and, I must say, their dancing is of very high quality. I only wish that their personalities were as disciplined as their dancing. These three children are very independent, very temperamental, very flamboyant, very unpredictable. They argue among each other. They fight and carry on. They seldom listen to my advice. I just pray they will all show up for opening night on Tuesday."

*

The temperament and flamboyance José Greco attributes to his children may well be a reflection of their father's theatrical élan during his long career. Over a span of nearly 30 years — from 1951 to 1979 — the name José Greco was synonymous with Spanish dance at its most electrifying. Not only did Mr. Greco prove that you don't have to be Spanish to be a master of Spanish dance, but through his riveting showmanship he disseminated the art form at a time when Spanish dance was still a fairly obscure quantity in the United States.

From his early days as a gifted partner of the legendary Spanish dancer Argentinita, Mr. Greco refined his technique to encompass the varying complex styles of Spanish dance. From the flamenco to the farruca, from the jota to the bolero, from the dances of Andalusia, Málaga, Valencia and Seville, Mr. Greco inevitably projected fiery temperament, aristocratic elegance, sensuality and utmost control.

Indeed, it is entirely likely that the enormous popularity of Spanish and Latin American dance today — as witnessed by the recent influx to New York of various tango troupes, Brazilian extravaganzas and, in July, the Royal Spanish National Ballet at the Met — is in large measure due to José Greco's pioneering American tours and his appearances in concerts, revues, nightclubs, films, on recordings and on television.

"It was an incredible career," Mr. Greco recalls. "But, you see, I wanted to be the best. I will confess that my early training in New York was somewhat sketchy. I studied with a certain Madame Viola — and she was quite good. But it was only when I began to work with Argentinita — when I became one of her young partners here in New York — that I really understood what Spanish dancing was all about.

"She made me aware of the importance of detail — that it wasn't so much the step that mattered but how you executed the step. Most of all, she instilled



José 2d, Carmela and Lola flank their famous father, who brought his Madrid-based dance company to the Joyce for two weeks in September of 1988. (photo by Jesus Vallinus)

in me the fact that you cannot treat Spanish dance frivolously — that a man, when he dances, must be serious, correct, full of pride.

"Of course, I needed to learn much, much more. When Argentinita died in 1945, her sister, Pilar Lopez — another great dancer and a member of Argentinita's company — decided to form her own troupe in Spain. I was invited to come along. It was in Spain that all my learning intensified. I stayed for three years and studied with everyone. I completely immersed myself in every form of Spanish dance, and I traveled to every city where I could see original dances — all this while also performing myself."

Still, Mr. Greco attributes his own personal popularity as a dancer to inherently American ideals of showmanship. He relates that as a young man in New York, he obtained a job with a Broadway ticket agency, where it was his task to deliver tickets to all the Broadway theaters.

"I was 15 or 16, and I made lots and lots of friends in the theatrical district," he says. "Because of my job, I had access to every show in town — I saw every musical, every drama, every comedy, every revue that was playing — and I did that for four years. I literally grew up in the world of the theater, and I quickly learned that what the public really liked was personality. They liked actors and singers and dancers who stood out — who had flair. In other words, they liked stars — people who shone on the stage, people who had charisma. So, this is what I aimed for."

When Mr. Greco returned from Spain in 1948, he gathered together a company to produce his first show of Spanish dancing to be presented in New York City. It opened at the Shubert Theater on October 1, 1951, and was a immediate sensation. And the show's star — José Greco — had arrived.

Mr. Greco feels that the ability to excite an audience has now been handed down to his own dancing children, that each, in his or her way, has inherited that rarest of commodities — star quality.

"This is not just the proud papa speaking," Mr. Greco says. "It's really a fact."

According to Mr. Greco, the program is designed to showcase each of his children, both separately and together. Mr. Greco will limit his dancing to only a few numbers in consort with his children. He is especially looking forward to portraying the strict and dour mother in a choreographic adaptation of García Lorca's play "The House of Bernarda Alba." ("I can just hear my fans saying, 'Oh, my God! Greco in drag!' But it's a great role.") Son José 2nd and daughter Lola will appear in a work entitled "Torero," based on a suggestion of the outstanding former dancer and Mr. Greco's close friend, Paul Haakon. There will be flamenco dancing by Carmela Greco and several other works using the entire company.

Although José Greco is keeping his dancing to a minimum, judging by his last New York appearance in 1984 as guest artist with the Maria Benitez Spanish Dance Company, his reception should be tumultuous. As The New York Times dance critic Anna Kisselgoff wrote at the time, "The packed house refused to cease its applause during the first few minutes of his initial solo." As for his dancing, "His fluency is still remarkable, his heel work loud and clear, and his daring jumps to the knee, enough to cheer about."

José Greco currently lives in Madrid with his third wife, the former dancer Nana Lorca, now the associate artistic director of the Royal Spanish National Ballet. They are the parents of Mr. Greco's sixth child, Pablo, aged fourteen.

"The best news is that my youngest son, Pablo, does not want to become a dancer," says Mr. Greco. "Pablo says he wants to become an economist. I'm so relieved. Clearly, Pablo is the most sensible of us all."

EL BARBERO DE SEVILLA

by Blanche Artis Lewis

On May 20, 21, and 22, The Opera Factory and Chicago Flamenco Studies co-produced the American premiere of the zarzuela "El Barbero de Sevilla" by Gimenez. The production was not only an American premiere



Scene from the Barbero de Sevilla

but was one of the rare times that flamenco was incorporated into a zarzuela. Master Flamenco Singer Pepe Culata thrilled the audience with his interpretation of the sevillana and particularly with his street vendor songs dating from the past century. Miguel Espinosa, flamenco guitarist, from Colorado, electrified the audience with his brilliant playing. Dancers were from the Teresa and las Preferidas Flamenco Dance Company. The costumes were especially designed and made in Mexico and were colorful and beautiful. The sevillanas opened the program with choreography by Teresa. Caracoles was choreographed by Maria Alba and the Boda de Luis Alonso by Paco Alonso. The Honorable Fernando Belloso, Consul-General of Spain was in attendance on Saturday and was totally enthusiastic about the performance. Sr. Belloso has contributed in 1987 as well as 1988 and is a strong supporter of The Opera Factory. Chicago Flamenco Studies was given a grant from the National Endowment for the Arts in support of this production. The complete cast also seen in "El Barbero" at the Festival de la Zarzuela in El Paso, Texas, on July 29, 30, and 31. The Opera Factory audience and supporters were so impressed and thrilled with the talents of the artists associated with Chicago Flamenco Studies and particularly with the co-operation and knowledge of Pepe Culata, that plans are being formulated to bring another co-production to Chicago audiences in the very near future.

BENITEZ TROUPE'S ENERGY

[from: The New York Times, Tuesday, November 8, 1988]

by Jack Anderson

Although the Maria Benitez Spanish Dance Company has only five dancers and three musicians, it possessed enormous energy on Saturday night at the Triplex Performing Arts Center of Borough of Manhattan Community college.

The satuesque Ms. Benitez offered two solos. She looked imperious in "Soleá." Her arms twisted like serpents, her feet stamped explosively against the floor and she pulled and kicked at the long train of her dress as if it were a force with which she had to contend. It proved a force she can always master. She also gestured sinuously in her "Alegrías," which was filled with rapid footwork and rhythmic changes.

Although Ms. Benitez participated briefly in ensembles with the other members of her company, which is based in Santa Fe, N.M., those two solos were her major offerings. Given her abilities, it could be argued that they weren't enough. Stars of small companies do have to guard against stealing the show, but Ms. Benitez was perhaps too modest. Additional appearances by her would have been welcome.

Her dancers — Antonio Vega, Rosa Mercedes, Monica Flores and Yloy Ybarra — proved proficient in several Spanish styles. "Viva la Jota!" was

endearingly energetic in its bounciness. The lack of musical accompaniment made "Zapateado de las Garrochas" unusual. Yet, although no instruments played, rhythms were nevertheless beaten out by the dancers' booted heels and by the long staffs they pounded.

Mr. Vega began his "Farruca" with slightly finicky arm gestures. But this solo grew increasingly exciting because of the clarity of his footwork.

Live accompaniment was provided by Manolo Segura, a singer, and José Valle Fajardo and Miguel Rodríguez, guitarists. Unfortunately, these fine musicians were so insensitively amplified that they sometimes sounded strident. In addition to works by Ms. Benítez, the program included choreography and staging by Antonio Portancé, Rosita Segovia, Pedro Azorín, Eduardo Montero and Mr. Vega.

FLAMENCO EXPRESSES 'GUERNICA'

[from: *The New York Times*, Sunday, November 6, 1988]

by Jennifer Dunning

The Zorongo Flamenco Dance Theater opened the Hispanic Heritage Month Dance Series at the Triplex on Wednesday with a probing well-considered look at war and fate. "Guernika," a full-evening piece conceived and choreographed by Susana di Palma, director of the Minneapolis-based company, was inspired by Picasso's "Guernica" and the act of carnage that inspired that painting. In moving program notes to the flamenco ballet, Miss di Palma writes that the 1937 bombing of the Spanish town of Gernika, is the Basque spelling, was "the first event in the world of saturation, incendiary bombing of a civilian population."

Miss di Palma has responded to that event and to the painting with a dance-play for a cast of seven. All are dressed in drab and serviceable clothes of the sort that might have been worn by the inhabitants of Gernika. Each of the four dancers also enacts a symbolic character taken from the painting, with Pablo Rodarte's Bull a death figure whose kneeling body assumes a shape that suggests a swastika as he waits on a platform high above the others.

The score, by Geoffrey Wolfe, incorporates stirring Spanish songs. Diane Waller's set, a matter of gray stairways and platforms placed about the stage, suggests a village square with winning simplicity. Hanging panels complete the monochromatic setting, which also serves as a giant screen for the projections of stylishly executed line drawings of images from the painting that dapple the stage and envelop the performers.

Miss di Palma's monochromatic choreography is the weakest element. It is left to the staging to express the town life, the horror of sudden death and the corruption of the living. And while the dancers are dramatically believable, their torsos do not have the piercing implacability of the traditional flamenco back. One understands but seldom feels Miss di Palma's passion.

The cast was completed by Luis Porcel as Caballo (Horse), Miss di Palma as Mujer (Woman) and Maya Tatiana as Esperanza (Hope). Antonio Sánchez was the singer, and Mr. Wolfe and Luis Primitivo the guitarists.

The festival also includes performances by the María Benítez and Manuel Alum companies. The witty, evocative paintings of Alfredo Ceibal, hung at the theater's entrance, are worth a special look.

FLAMENCO IN SAN ANTONIO

ORIGINALITY, BOLDNESS MARK DANCE TROUPE'S CONCERT

[from: *Express-News*, Saturday, June 18, 1988; sent by George Ryss]

by Ed Conroy

The San Antonio Festival is always good for surprises. This year, in the case of the Compañía de Arte Español, the surprises were particularly good.

This company's festival performance Friday night in Beethoven Hall



Timo Lozano brings his eclectic dance style to the Cameo Theater Sunday.

was unusually striking for the presence of a new work of uncommon originality. Choreographer La Chiqui (Carmen Linares) seems to have mined new depths of inspiration with notable success.

I refer specifically to "Tangos y La Pelea," a flamenco piece that appeared mid-way through the program's second half.

This work, which proceeds entirely without musical accompaniment, begins with the women dancers huddled in a circle, pounding the floor with their fists, clapping their hands with intensity. In time the dancers square off, one on one, hurling their hands toward one another to glance off the edges of their palms.

With a degree of ferocity I haven't seen in these performers before, they challenge one another to outdo fiercely staccato zapateados, leading to a powerful climax.

The entire sequence reminded me of the Taberna scene in Carlos Saura's flamenco-interpreted film, "Carmen," so striking were its parallels in structure and feeling.

The inspiration for "Tangos y La Pelea" may have had nothing whatsoever to do with that film, of course, but what remains striking is the manner in which these performers produced one of the most dramatically and choreographically satisfying works I have seen this company present in the past seven years.

It is the embodiment of the angst and incendiary spirit of flamenco.

The company was in good form throughout the entire program, repeating many of the audience's favorite works. "La Boda de Luis Alonzo," (which I always find amusing for its sprightly side-to-side arm movements with blazing castanet accompaniment) struck a particularly warm chord with the audience.

Rolando Sosa and Homero Gonzalez displayed their so well-developed partnering skill in "La Torre de Oro," a highly dramatic ode in which two couples play with the ladies' shawls, wrapping them in and out of them in passionate embraces.

Gabriela, who assumed center stage in this work, brought out the work's inherent drama with her flamboyant skirt work. She rhythmically punctuated the piece well with her agile footwork.

Sosa and Gonzalez were not up to form in their "Zapateado," which depends on their ability to pound long bastones (wooden staves) on the floor. They never quite got into time with one another, nor did they both carry their staves in the same way.

González made up for any previous sins, though, with his powerful solo introduction to "Siguiriyas," in which he demonstrated a razor-sharp tense outline and posture in slicing the air with his rakish hat. Together with partner Diana Vidal, he raised the temperature in the theater a few degrees in a torrid duet.

The concluding "Fin de Fiestas por Bulerías" was a good opportunity for each performer to give us a signature solo. Bravo!

DANCE TROUPE PUTS SPOTLIGHT ON 'DARK SOUL OF FLAMENCO

(from: *Express-News*, Saturday, August 13, 1988; sent by George Ryss)
by Ed Conroy

Timo Lozano catches duende wherever he finds it.

He has so much to share, in fact, that he is offering a concentrated dose of it this weekend in his flamenco concert performance, "Duende: The Soul of Flamenco."

Lozano and his National Spanish Dance Company are well known for conveying the essence of duende — or "dark soul" — through the Flamenco Mass series, performed at San Fernando Cathedral and Mission San Juan during the past few years.

On Sunday, though, Lozano and company will make their first concert appearances since the 1986 San Antonio Festival in two back-to-back performances at the Cameo Theater in St. Paul Square.

Lozano has very deliberately put the word "soul" into this program's title.

"I feel this show reflects a very spiritual influence," he said. "I've been really getting in touch with a lot of things, and it brings out another part of myself."

Lozano describes his approach to the art of flamenco as "a search for its roots." Though he sees his work as deeply connected with his own sense of spirituality, there is no sense of religious pomp in the way he speaks of it.

Company members Sylviana Perello, Camilla González and Lisa Betencourt are familiar with Lozano's sensibility, having performed in gypsy garb several times on sacred ground. Guitarist José Perello and violinist Fred Masinter have worked with Lozano, too, exploring Middle Eastern harmonic structures in their accompaniment.

The performance also is interesting for local audiences because it marks a new collaboration between Lozano and composer/percussionist George Cisneros.

Cisneros will play a Middle Eastern drum known as the dumbek to accompany the concluding piece, a rumba entitled "duende." Percussion also figures heavily in the opening piece, "Ritmos de Duende."

"That piece begins with a single gypsy girl lighting incense by a small candle holder," Lozano said. "Then the rest of us enter carrying long poles that we play to the beat of Kodo Taiko drums."

"If something moves me, I can work with it," he says.

That eclectic approach will be reflected throughout the evening. A flute setting by Paul Horn from his famous performance inside the Taj Mahal accompanies "Seguidillas," while a New Age piece by Andreas Vollenweider forms the backdrop for his "Fantasía Española."

FLAMENCO SURVIVES BRUSH WITH SUMMERFEST

(from: *Express-News*, Monday, August 15, 1988; sent by George Ryss)
by Ed Conroy

It was a case of culture clash at the National Spanish Dance Company's performance of "Duende: The Soul of Flamenco" Saturday night at the Cameo Theater.

With the heavy beat of a live rock band coming through the front doors from the St. Paul Square Summerfest, it was a bit hard to get into a mindset for an evening of the spirit of flamenco.

Yet the program of this repertory dance performance was unusually and effectively eclectic, with musical accompaniment from sources as diverse as the New Age movement and Islam.

In other words, Timo Lozano and friends pulled it off.

The hard reality for these artists, though, was that their concert performance was severely out of place in the context of the revelry going on in the streets outside, and only a handful of friends and flamenco aficionados turned out for the event.

Even so, I was impressed with what turned out to be a showcase for three younger performers — Lisa Betencourt, Sylviana Perello and Camilla

González. They each demonstrated technical and dramatic skill in a number of pieces which gave them significant solos.

Lozano, as might be expected, was his powerful self, exuding a range extending from flamboyant, exuberant bravado to passionate tenderness.

The most outstanding work on the program was "Fantasía Española" in which Lozano, Perello and González rendered an extremely bright-spirited interpretation of Andreas Vollenweider's New Age-influenced score, full of scintillating syncopations.

With the women attired in bright red dresses and brandishing scarlet fans, this work employed a lyrical, long-stepping style of footwork and entrancing armwork to create a pleasingly unusual flamenco effect.

"Mandala," in which guitarist José Perello punctuated the flute and chant accompaniment of Paul Horn, was Islamic in feeling, and Sylviana Perello was fetchingly dark with her face covered by a veil.

"La Palabra de Dios a los Gitanos," however, in which Lozano dances with a Bible to Fred Masinter's soulful violin plaint, seemed out of place in a secular setting. It needed a more ritualistic setting to work, and the short transition that it suffered from the preceding piece was not enough for it.

This program, though, was a memorable departure from local flamenco conventions, and one can only hope to see more of this kind of performance in the future.

FLAMENCO ARTIST GIVES VIVID LESSON

(from *The Times*; sent by Rubina Carmona)

by Carole Beers

To call Teodoro Morca the Fred Astaire of flamenco may be overstating the case a bit. But the Bellingham dance master, head of the United States' only full-time flamenco workshop, is elegant, witty and endlessly inventive — a mature artist at the peak of his powers — as was Astaire in his early 50's.

Morca, with superb flamenco guitarists and a singer, opened a three-night run with a concert of modern Spanish and flamenco dance last night in the Broadway Performance Hall. A near-capacity crowd cheered them on through a handful of fascinating solo dances and instrumentals leading up to a wild encore.

Morca should be required viewing for every other dancer in town as well as those who love watching them. He can show you so much just by opening those nimble legs from parallel to totally turned-out position when he does crossovers — turnout correctly applied from deep inside the hip and thigh. Naturally, the chest is fully expended and high, allowing total freedom to pelvis, legs and feet, and the two arms are one — impelled by one impulse, reflecting and amplifying everything going on in his body.

And that's just the technique! The rhythms are something else. In fandango or in zapateado, Morca lets the rhythm speak through his body, whether it's his feet this time, his clapping hands or his snapping fingers the next time. He's adept at mixing the percussive effects, at working that interplay between the musicians and himself. Through it all moves a commanding, fiery pride.

Morca's also a joker: He reprised his popular "Magic Boots," in which a cloddish cobbler dons a pair of boots that make his feet fly, and showed off a newer piece in which he's a straw-hatted dandy who gets stood up by his girl.

Turning in excellent guitar work were Marcos Carmona, who pulled a harsh, masculine voice from his instrument, and Gerardo Alcalá, who gave his guitar a more lyrical, rolling sound.

Offering sung comments in her deep-based flamenco style was the handsome, voluptuous Rubina Carmona, who did some stately dancing using marvelous hand movements with Morca in the encore. Her gestures, like Morca's, again remind the viewer how gypsy dancing is not very far removed from the of the Middle East and, further back in time, India.

If Morca is Astaire, Carmona could be his Ginger Rogers — although this pair is earthier than that Silver Screen duo every dreamed of being!

PRESS RELEASES

VIVA GYPSY!

Rosa Montoya Bailes Flamencos celebrated its fifteenth concert season with the world premiere of *Viva Gypsy* July 15th and 16th at the Herbst Theatre. "In a village outside the ancient city of Sevilla," reads the program notes, "dusk approaches. Gypsies gather with handwoven baskets of roses. The scent of flowers mingles with wild sage, anise, and mint that grows by the roadside and the robust aroma of a feast being prepared — veal roasting over an open fire, oranges, cinnamon...." The mood is set for this wedding celebration in dance. Rosa Montoya is the bride, guest artist Roberto Amaral the groom. Other family members include: dancers Nemesio Paredes, Carlos D. Escobar, Alma Janera, Malia de Felice, Susana Carmo, Maria Davidauskis; singers Roberto Zamora and Sevilla born guest artist from the San Diego area Charo Monge; guitarists (flamenco) Guillermo Rios and Juan Moro, (classical) Charles Ferguson and Timothy Lawler.

Other flamenco pieces in the program included: tientos, cantiñas, romeras, caña and tanguillos. Classical pieces included: Rumores de la Caleta by Albeniz, Granados' Intermedio de Goyescas and Breton's Zapateado.



Rosa Montoya (photo by Charles Mullens)

There were also solo, duo and trio presentations by the classical and flamenco guitarists.

Rosa Montoya's company which has been very active in the San Francisco Bay area for fifteen years, is deservedly supported by the California Arts Council and National Endowment for the Arts.

BALLET FLAMENCO LA ROSA

This Miami-based flamenco company was joined for two concerts in January by the Middle Eastern dancer Myriam Eli and oud player/vocalist Joe Zeytoonian, both from Oudansquerade. Together the companies presented a new, full-length version of *Pasaje*, a work which premiered last season. The piece illustrates the influences which centuries of Moorish rule left upon the culture of southern Spain. In *Pasaje*, dancers explore the rhythms and melodies both of traditional flamenco and the Middle Eastern music which forms an essential part of its history and origins. Original and traditional music for the work was composed and arranged by Joe Zeytoonian and La Rosa Guitarist Paco Tonta.

In her review of the piece last May, Herald dance critic Laurie Horn states: "One could almost imagine that it was the 12th century. This is a flamenco of insinuating hand gesture, of embroidery in the air as fine as the alabaster of the Alhambra... astonishing." Of artistic director Ilisa Horn comments, "She clearly has a fine choreographic intelligence and a commanding drive to push flamenco to a choreographic limit."

Ballet Flamenco La Rosa was formed in Miami in 1985. Utilizing musicians and dancers from Miami's flourishing tablao scene, the company gives these artists an outlet for developing their talents in a theater setting. The result is a combination of flamenco's earthy, sensual appeal with other facets of choreography, staging, and composition which can only be explored on the concert stage. While individual company members still can be seen regularly in area tablaos, Ballet Flamenco La Rosa allows them to more fully express their artistic range and capabilities.

For additional information contact Helena Alonso, 4545 N.W. 7th Street, #13, Miami, FL 33126, Tel (305) 674-1103.



EL OIDO

News About Our Members

Berkeley, CA: Nov 4 Anda Jaleo presented an evening of flamenco with guest artists Lourdes Rodriguez, Laurena and Ernesto Hernandez, Rubina Valenzuela, Juan Moro and Keni "El Lebrijano" and Dec. 2 with guest artists Isa Mura and Guillermo Rios... Both were presented at La Peña Cultural Center.

Las Vegas, NV: Dec 18th Luisa Trina and José Molina joined forces to present a concert with the Las Vegas Symphony Orchestra.

San Francisco, CA: Sep. 11th Dancers Diana Alejandre, Ernesto Hernandez, Paqui Mera, Sara Olivar, singers Patricia Torres and Rubina Valenzuela, and guitarists Juan Moro and Guillermo Rios presented a dinner flamenco show at El Oso Restaurant. Nov 13 Flamenco artists in the Bay area united to present AIDS benefit performance and tribute to Cruz Luna titled "An Afternoon of Loving Remembrance".

Cambell: Sept 11 - Alma Flamenca presented a dinner show at El Oso restaurant. Hollywood: Nov 7th & 8th El Cid Restaurant held an invitational dinner and flamenco show with Angelita, Gino D'Auri, Chinin de Triana, Linda Vega and special guest artist Carmen de Torres and Timo Lizano. Dec 3 The Jaleo de Los Angeles held a juerga at a private home in North Hollywood. Newport Beach: The Madrid Restaurant, gathering place for performers and aficionados for almost two



L to R: Luordes Rodriguez, Pilar Moreno & Antonio Duran performing at the Madrid restaurante. (photo by Steven Rosen)

years, has closed its doors. This restaurant employed flamenco performers from both the Los Angeles and San Diego areas providing contacts and opportunities for artists to work together. Some of these contacts have developed into working relationships with artists commuting North or South to perform in each others concerts.

Minneapolis, MN: Zorongo Flamenco returned from its East Coast tour and debut in New York City to present an evening of flamenco at the Fine Line Music Cafe with guest cantaor Antonio Sanchez.

Santa Fe, NM: July through Sept - the works of flamenco photographer Candace Bevier were on exhibition at the Sheriton Hotel.

Astoria, NY: Basilio Georges announced the release of his newest

Guitarist John Kemp with dancer Danielle Plamondon performing at the Sancho Panza restaurant in Montreal.



record, "Guerra, Amor y Campanas", Nueva Frontera - BG-CT1; Available through Spanish Dance Arts Co. New York City: Aug 26 Spanish Dance, Song & Music with Lisa Bottalico, Manolo Rivera, Dominico Caro, Basilio Georges at Cami Hall. Aug 27 Tablao Flamenco: An Evening of Spanish Dance was presented by Fazil's Dance Center with Manolo Rivera, Liliana Morales, Maria Constanca, Basilio Georges, Pedro Cortes, Jr., Domenico Caro, Auroa Reyes, Yousry Sharif and special appearance by Maria Alba. Oct 13-15 Premier of the flamenco drama *For Whom the Bell Tolls*, presented by Carlota Santana, Choreography - Luis Montero, commissioned score - Basilio Georges. Oct 22 Pedro Bacan was presented in concert at the Merkin Concert Hall. **Sunnyside:** Nov/Dec Carmen Rubio Spanish Dance Theatre presented four performances at the Thalia Spanish Theatre.

Toronto, ON: Paula Moreno spent six months in Spain doing research in Spanish and flamenco dance and collecting material which will be put to good use in her school and dance company in Toronto.



R to L: Rosa de Huelva, Lourdez, David de Alba

Montreal, QUEBEC: Subscriber John Kemp sends us a photo of himself and dancer Danielle Plamondon at the Sancho Panza restaurant in Montreal where they performed on weekends in 1988.

USSR: We again received a post card from our friend and Jaleista member Pilar Rioja on her second tour in the USSR.

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FLAMENCO JUERGA HYATT HOTEL, SAN JOSE, CALIFORNIA

[Editor note's: the use of the word *juerga* in this article appears to be used to mean show or performance not our usual understanding of the word as an unrehearsed, spontaneous flamenco gathering.]

by Chris Hansen

The Flamenco Society of Northern California is like the legend of the gypsies in more than just their musical style: They move around from one place to another. Fresh and colorful dance, guitar and song have been performed in a pizza parlor, a comedy club, an elegant wood-paneled hotel bar, and several other equally disparate locations. Now the Society finds itself performing to an audience seated behind the white linen tablecloths of the Hyatt Hotel. The audience is loyal — familiar faces which have followed the group all over the south Bay Area. And as always, there are new audience recruits who inevitably become regulars — some later phoning the Society to find out about dance and guitar classes. They have been hooked.

The evening opened with two new dancers to the flamenco art, Rosita and Maria Dolores. They were supported by experienced performers Anita Sheer, Artistic Director of the Flamenco Society, singing, and Wayne Robertson accompanying on guitar. The two dancers performed sevillanas — little shy at first, they were soon smiling. For the second number, Wayne created a beautiful introduction of an arpeggio which melted into a rumba. Rosita danced alone, and at one point gave the audience a clue about her artistic background as she did a little shimmy using her shawl. Rosita and Maria Dolores also perform as belly dancers.

Maria Dolores then joined Rosita for a bulerías — slow, deliberate steps with few zapateados prevailed. At the end of their segment, Anita announced that students were always welcome to perform at the juergas. The Society supports student performers. As Anita said, "It is important to encourage the

young students to study flamenco, otherwise we will be left with only old flamenco artists."

Wayne Robertson next played a solo. Wayne has been absent from the Flamenco Society get togethers for a long time. He was the first guitarist I heard during my first juerga years ago, and his performance planted a seed which quickly became a love for this incredible music. Tonight he gave us an alegrías, and I hope that he'll once again be a regular on stage at the performances.

Another treat awaited: Rebecca is a student of Teresita Osta of Spain. In her black dress with colorful trim and pink shawl, Rebecca danced sola sevillanas and a classical Spanish dance to the music of the zarzuela. Her music was recorded, but this was not a distraction in a program filled with live music. Graceful steps, a lovely smile, and some of the most accomplished castanet playing I've ever heard enhanced her numbers. The zarzuela segment featured violin music. Initially, Rebecca's arms, castanets and face (yes, face) did most of the dancing. Her feet served to move her about the stage but were not a focal point. Rebecca dropped to her knees and musically addressed the four corners of the room. The audience was clearly impressed and gave her a solid round of applause at the conclusion.

Anita Sheer approached the stage with her guitar. The juerga regulars anticipate her sets of quality music and professionalism. Beginning with her characteristic tight body pose of head leaning against her guitar, Anita opened with "Malagueña". In her soft voice, Anita sang the opening notes of this crowd favorite. The tone slowly progressed in urgency. Soft sounds became strong, and the guitar work became more complicated with ligados, a quick picado, and waves of rasgueados. It is intriguing to see Anita eventually make it sound like a whole group playing and singing. Her petite body unfolds, her voice sings to the back row, and she almost cannot remain seated in the emotion of the song. The crowd loved it. Anita next played a tango. Each individual must have felt like a private audience because Anita played to the entire room through body language, eye contact and smiles.

Luis Angel, Vice President of the flamenco Society, played accompaniment for Ricardo Orellana in the next number, an alegrías. Ricardo has an interesting appearance, with smoky dark eyes and a commanding posture. He effectively uses props to create pictures as he dances: A hat, scarf, palmas, pilos, and gestures become a horseback rider, a torero in the ring with the bull, and the illusion of romantic images when dancing with a lady. Ricardo is a showman and obviously loves to dance.

Luis Angel next played an exciting bulerías as a solo. In this rendition he included many simultaneous golpes.

After the intermission the entire cuadro flamenco got onstage. Anita had arranged the group only five minutes before, which attests to the discipline and spontaneity of the artists: Ervin Somali, Rick, Gina, Ricardo, Anita, Teresa, Luis, Wayne, Emira, Ricardo, Rosita and Maria Dolores. Ricardo became the sevillanas partner for Gina, Teresa, Rosita, and Maria Dolores; then Teresa and Emira danced sevillanas. During a bulerías, Teresa and Ricardo did a short, intense, sexy, interlude; Gina, Rosita and Ricardo danced solos.

The cuadro musicians remained onstage to accompany Gina for solesares. Gina moved through the different tempos with grace, always demonstrating beautiful arm and hand movements. It was as though she didn't have wrist bones to get in the way of fluidity of motion. Next Teresa did an interesting zambra, with Cindy providing rhythmic accents on drum. The dance had a definite Arabic flavor and one could see the influence of belly dancing.

Ervin Somati played a tarantos, from a mining region of Spain. It was a slow, soft, evenly paced number followed by a soleares with intricate chord progressions.

In another departure from flamenco, Lupe La Franchi and Angel sang songs of Mexico: "CuCurruCuCu Paloma" had a lovely harmony. Next, Angel declared, "Voy a morirte de amor", in a song of unrequited love. Anita then accompanied Lupe on guitar while she sang verdiales.

After another brief intermission, Wayne Robertson played for Emira's dance number. Emira is very involved in the dance world as a teacher and performer of flamenco and belly dancing. Wayne remained onstage to accompany Teresa Soto's solesares. Teresa's face was made for this dance, with it's expression of soulfulness and tragedy.

Rebecca Feder once again performed for us, doing a jota from Navarra. Her movements reminded us of ballet, and the soft slippers with leg lacing emphasized this. Again she used castanets and recorded music, and the audience was so enthused that she was called back for an encore.

Anita played a granadinas and dedicated the number to a group of ladies in the audience who had traveled from Sacramento for the show. The week before the ladies, who were originally from Granada and Almería, Spain, had traveled to Gilroy for the Hispanic Festival. A few flamenco performers were at that function, and on the strength of their enjoyment the ladies made the long trip to the juerga. Anita played the number largely in soft tremolo, but suddenly burst into rasgueados. This song of intense passion must have momentarily transported the ladies to southern Spain.

As always the night ended too quickly, and the audience will have to wait



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until November 20th for the next juerga sponsored by the Flamenco Society of Northern California. And true to the gypsy legend, they will once again be moving on to another location to present quality music, dance and song to a growing audience of newcomers and aficionados.

"EL CID" FIESTA FLAMENCA

by Yvette Williams

Two nights of fiesta flamenca were presented by El Cid on Monday and Tuesday — November 7th and 8th, 1988. The dinner and show were reasonably priced at \$15.00. Cocktails began at 6 p.m., dinner at 7:30, the show at 9 p.m.

The evening was very enjoyable and well planned. Performing were Gino D'Auri on guitar, Chinin de Triana cantaor and dancing: Angelita, Linda Vega, Carmen de Torres (from Sevilla) and Timo Lozano (from San Antonio Texas).

The show opened with a fandango de Huelva by Gino, Chinin and all of the women dressed in red with black mantoncillos and black and red fans. Next was a jaleo of rhythm and palmas followed by Carmen in garrotín. Angelita was wonderful in tarantos. Siguiriyas was presented as a dance-drama by Timo and Carmen. Chinin sang bulerías and Linda Vega danced a beautiful soleares. Timo's sense of humor showed as he danced alegrías and his foot work was controlled and expressive. Everyone took part in a *final por bulerías*.

We all had a wonderful evening, a delicious dinner, and enjoyed visiting with so many friends who share a love of flamenco. We wish to thank Jack, the owner of El Cid for having these private dinners and flamenco shows for those who love flamenco.

The famous El Cid building (4212 W. Sunset Blvd. in Hollywood) was built in 1900 as a movie studio of D.W. Griffith. It was converted to a mini-theater and cabaret in 1950 by Marguerita and Clark Allen. It is set among beautiful flowering gardens, fountains, and patios and is an authentic replica of a sixteenth century Spanish taberna. We are indeed fortunate to have this lovely flamenco restaurant and show place in Los Angeles and we thank Jack for keeping flamenco alive. Flamenco is presented Wednesday through Sunday evenings. Call for show time and reservations (213) 668-0318. Your support will help keep the longest running flamenco club in Los Angeles in business, and you will enjoy good food and wonderful flamenco entertainment.



Antonio Sanchez and Yuris Zeltins performing at the Taberna Española in Tijuana

SAN DIEGO SCENE

THE MADRID CLOSES

The Madrid Restaurant in Newport Beach — gathering place for performers and aficionados from the Orange County, Los Angeles and San Diego areas — closed its doors in late 1988 but the contacts made there survived and are enriching flamenco in the San Diego area. Flamenco guitarist Bruce Paterson and his wife, flamenco dancer Jaclisa have moved to San Diego and can be found performing at the Tablao Flamenco and in Tijuana. Other performers such as dancers Lourdes Rodriguez, Juana Escobar, Anna and singer Antonio Sanchez are commuting to our area on a regular basis to perform on both sides of the border.



Lunch at Diego's in Pacific Beach. (R to L) David DeAlva & Rosa DeAlva, Dominico Caro & José Molina (barely visible in shadows).



NEW OPENINGS

Alfonso.....'s great Spanish food at the Taberna Española in Plaza Rio has caused a flamenco snowballing effect in Tijuana. First Alfonso began offering guitar and cante to his overflow crowds. Shortly thereafter Torremolino opened next door with a full flamenco show. Don Cuco's began offering flamenco in another area of Tijuana and most recently Alfonso has opened a tablao, Corral Sevillano, with full flamenco show, on the other side of his taberna.

North of the border, in downtown San Diego, Café Sevilla opened the tapa bar portion of its establishment with a tablao planned for downstairs in the near future. In the meantime, the warm ambient and excellent Spanish food of Chef Jesus Gomez are resulting in the presence of flamenco aficionados and spontaneous juergas.



Members of the José Molina company. Guitarists José María Moreno & Carlos Rubio on right



Members of the José Molina comp[any performing tangillo.

JOSÉ MOLINA IN SAN DIEGO

At the invitation of Dominco Caro, we were able to attend the lecture-demo performance of the José Molina company in Pacific Beach last November. Mr. Molina and company make a real contribution to flamenco through these well presented performances in schools around the country.

His lecture segment is short and entertaining, displaying the *gracia* which has made him a popular guest on television talk shows. In his explanation of castanet playing, for example, he explains that it is like a conversation and, just as in real life, the female castanet does all the talking and the male castanet just answers "pa, pa, pa" - yes, yes, yes. To obtain a better sound from the castanets, he informs the young audience, they need to be warmed with body heat. Men warm their castanets under their arms. Where do women warm their castanets? Well let's just say that if Dolly Partons was

a flamenco dancer, she could warm up the castanets of the whole company.

The program consisted of a mixture of orchestrated and flamenco pieces and was colorfully costumed. Other members of the company were: guitarists José María Moreno and Carlos Rubio, singer Dominico Caro and dancers Esther Suarez, Susana Webb and Anna Mercedes. Through this and similar programs (locally Paco Sevilla, Juanita Franco and Marysol Fuentes also present educational flamenco programs) we can anticipate a new generation of flamenco aficionados.

—Juana DeAlvaa



José Molina

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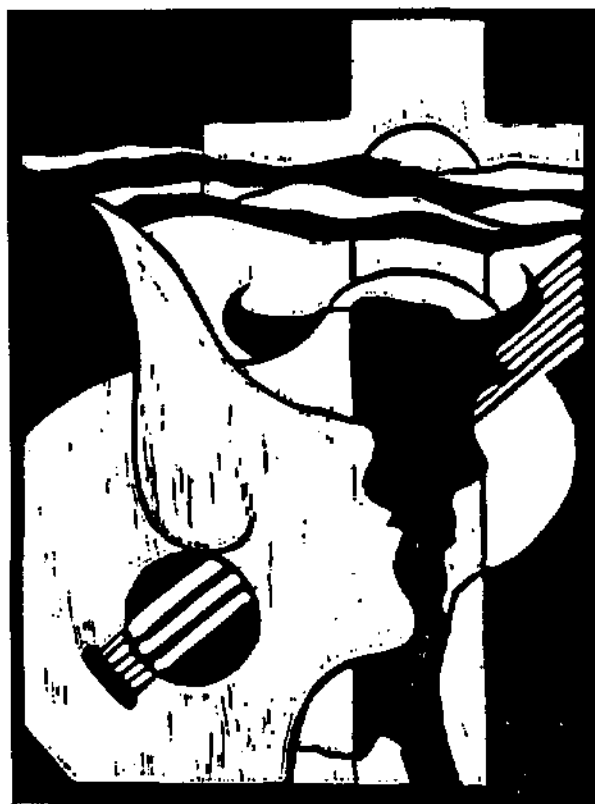
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UPDATES

CORRAL SEVILLANO - NEW TABLAO FLAMENCO TO OPEN

Alfonso Casas, owner of the Taberna Española in Tijuana will be opening his new tablao flamenco to the public on March 2nd following a private, invitational opening for the press on March 1st. The Corral will feature top local flamenco performers as well as out of town guest artists. For reservations or further information call 17-066-897562 (in Tijuana) or Charo in San Diego (619) 234-7897.

ROSA MONTOYA TO PERFORM IN TIJUANA:

Rosa Montoya with members of her company including guitarist Guillermo Rios and singer Charo Monge will appear at the new tablao flamenco Corral Sevillano on March 18th. For information see previous announcement.

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