

Jaleo

July 1991



Carmen Amaya

JALEO

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Jaleo Back on Track

The first issue of Jaleo Magazine is out. Jaleo is back. As the new editors of Jaleo, we are dedicated to preserving and improving the magazine which brought flamenco to your doorstep for twelve years.

Getting the first issue into the mail took a little longer than we anticipated and I know we tested the patience and good will of more than one of you, but you stuck it out as did we, and here we go!

A couple of months ago I sent a thank you letter to those from whom I had received subscriptions because at that point, this project became feasible. Since that time, additional response has given the future of Jaleo a fairly solid foundation. We have a wonderful tool at our disposal and I am delighted to be charged with its direction.

I see one factor in particular which makes Jaleo something a little more than just a newsletter or special interest newspaper. As small as the circulation is, it's international. At the date of this issue, we have "family" in three countries and within the coming year I expect the total to be five. In the United States, there are subscribers in 11 states including Florida, California, Washington and New York.

One of the goals I would like to achieve with Jaleo will result in a solid link with some aspect of the flamenco world in Spain. I stated in my letter of February 1, 1991 that, in my opinion, much can be accomplished to enrich the "flamenco experience" in America in ways such as scholarships, residence exchange programs and group travel rates.

Perhaps the possibilities of residence exchange have not lit a fire yet but consider this--for example, if I were to receive a letter from a guitar player, from Tokyo perhaps, who proposed that he and I exchange abodes (read "flamenco environment") for two weeks, or any workable duration, would I consider it seriously? I sure would. What if that exchange were to take place between "Anywhere U.S.A." and Spain? Perhaps a young member of a flamenco family in Spain was interested in spending a year in school in America. Would any of us consider opening our home to such an opportunity? I believe some of us would.

There is tremendous potentiality in such a program and Jaleo can be an important tool in establishing the necessary communication. The fact that Jaleo reaches flamenco enthusiasts and artists throughout the country and beyond is significant but the heart of it is, after all, the art itself. We are involved in flamenco at a time when all aspects of the art are evolving and to one degree or another, we are a part of it. Why not grasp an opportunity to become involved just a little more than we are now?

-Editor-

What's In Store

More articles and information about flamenco and not so much "who is doing what this summer in America". You will enjoy the Jaleo "Workshop" on dance, guitar, and singing with information coming from the most authoritative sources I can solicit. To begin a "workshop" however, I need questions from readers who want to learn. Inquiries can be on technique, style, interpretation, guitar accompaniment, singing for dance, dancing to the singing, etc.

The Flamenco Directory of North America is very outdated and is being offered as a collector's item. I believe an updated Directory would be a good project for the future--again, it's up to you.

There will be more coming from Spain as contacts there become more "facil".

The regular interview with an interesting and artistic personality. Perhaps the personalities will not be as famous as some of those seen previously in Jaleo, but they will be colorful.

The "Flamenco Directory" always seen on the backs of previous Jaleo issues needs current information. Please send us names and telephones of instructors (and what they teach) and establishments in your area which caters to flamenco or Spanish dance. Please send this information to us on a 3x5 card. Thank you!

-Editor-

Letters to the Editor

We have received quite a few letters in the last several months with similar requests and I wanted to address them all at once in this issue.

Single Issues:

Single issues will be made available to non-subscribers at a cost of \$7.00 per issue which includes postage and handling. Due to the high cost of mailing out one issue at a time, this cannot be avoided. Since a yearly subscription is \$25, we feel this is not an unreasonable cost.

Punctual Mailing and Check Processing:

The delay in processing your checks came as a result of getting things off the ground and set up to run the magazine. Though we were slow on this first volume, in the future the processing time should be 2-3 weeks at most.

The mailing schedule for the first volume is July 15, 1991, October 15, 1991, January 15, 1992, and April 15, 1992 and our goal is to be on schedule.

Videos:

There are a few instructional videos out there. We have one source in this issue, and we hope to hear from other professionals who have developed instructional videos. (Note: subscribers...if you are aware of sources for flamenco videos, please let us know who and where.) I am presently looking into a source for commercial videos of flamenco performances from Spain which can be converted to the VHS system. More on this in the next issue...

Advance News of the Festivals in Spain:

See the information in this issue on the Bulletin of the Fundacion Andaluza del Flamenco de Jerez.

Future issues will contain as much timely information as is possible about the schedules of the festivals in Spain and around the world.

Correspondents:

Jaleo Magazine is looking for a "few good men and women!" We need correspondents in areas across the country to cover local flamenco events, concerts and news and to let us know about it. You must be a fair to decent writer; you cannot represent or be a part of a special interest group; you should have a good knowledge of the arts of Spain, especially flamenco; preferably you have visited Spain several times and perhaps speak the language.

Anyone interested in becoming a correspondent should

write directly to me at Jaleo, P.O. Box, San Diego, CA 92164.

Thank you.

Bruce Patterson
Editor

AVISOS

..in Los Angeles

Carolina Russek will present her show at the Lobero Theatre in Santa Barbara on August 2 and 3, 1991 with Juan Talavera as guest artist. Tickets can be purchased through the Lobero Theatre Box Office.

The Fountain Theatre will present Roberto Amaral and his "Fuego Flamenco" three consecutive weekends starting September 13, 1991 with shows Friday through Sunday. The series will run from Sept. 13-29. Showtimes are 8:00 p.m. Fridays and Saturdays and 3:00 p.m. Sundays. The Fountain Theatre is located at 5060 Fountain Avenue. Seating capacity is 80 and reservations are advised. There is a parking lot adjacent to the theatre. For more info call (213) 663-1525.

La Masia Restaurant presents flamenco shows each week on Sundays and Tuesdays. Three shows nightly with the combined talents of Maria Bernudez, Pepita Sevilla, Antonio de Jerez and Benito Palacios result in fine flamenco entertainment. Located at Santa Monica Blvd. and Doheny. For info call (213) 273-7066.

Casa Rafael in the L.A. suburb of Torrance offers flamenco entertainment every Saturday with shows at 7:30 and 9:30 p.m. Benito Palacios provides the guitar accompaniment for dancers Vivian, Maria Rojas and the cante of Antonio Alcazar. Call (213) 322-1287.

...and in New York...

The Ararat Restaurant in Manhattan features a weekly flamenco showcase produced by Andrea Del Conte and the American Spanish Dance Theatre, a program featuring both established and up-and-coming flamenco artists every Wednesday evening. Some of New York's finest dancers can be seen there in a program hosted by Ms. Del Conte and with fine musical accompaniment of Arturo Martinez on guitar and Paco Ortiz, cantaor. The American Spanish Dance Theatre has been producing this event since January and will be there through the summer. A complete dinner plus the show is \$20 or standing room at the bar for \$10. Ararat Restaurant is located at 1076 First Avenue (58th Street) in Manhattan.

Cover

Carmen Amaya
oil on wood

Luisa Triana

For many years, Los Angeles was a major training ground and center for flamenco and classical Spanish dance and the results of those times can be found across the country. Many of our present artists started in Los Angeles and went on to form their careers. Luisa Triana, renowned performer and maestra of both flamenco and classical Spanish dance, was the most prominent figure during those times, and her work and artistry can be seen throughout America today. Luisa, the daughter of Antonio Triana of Sevilla, Spain, inspired a generation of dancers through her artistry and dedication and the Los Angeles flamenco community indeed felt the loss when she left the state in 1978.

One could say that growth and change are intrinsic aspects of creativity, and therefore quite natural that Luisa Triana should pursue the art of oil painting with the dedication and intensity that characterized her long and fruitful career as a performer, choreographer and teacher of classical Spanish and flamenco dance.

In 1990, Luisa Triana returned to her native Sevilla after many years and reunited with her family and friends, has continued to produce and work in both oils and *carboncillo* (charcoal).

"Carmen Amaya", oil on wood, by Luisa Triana, was purchased and is now owned exclusively by the Fundación Andaluza de Flamenco de Jerez.



Luisa Triana

Ballet Flamenco La Rosa Opens a New Studio

Ballet Flamenco La Rosa has opened a new school located at 1008 Lincoln Road, Miami Beach. Since its inception in 1985, Ballet Flamenco La Rosa has been performing to sellout crowds and receiving standing ovations. From Little Havana's "Tablaos", to festivals and concerts, Ballet Flamenco La Rosa has consistently attracted enthusiastic praise from audiences, students, government and private agencies.

Ballet Flamenco La Rosa's school offers daily classes for professional training as well as for fun, personal and physical development: Flamenco, Clasico Español, Classical Ballet, Exercise, Body Alignment, Yoga, Tai Chi, Modern, Jazz, Tap, Drama, Guitar, Percussion, Middle Eastern Dance and Greek Folk Dance.

For more information contact: Ilisa Rosal, Artistic Director, (305) 444-8228 or 756-5226.

El Paso.....

On April 23 and 25, 1991, two programs entitled "The Art of Flamenco" and "Juerga Flamenca" were presented at the Valle Verde Campus of El Paso Community College to commemorate the Quincentenary of the encounter between Europe and America (1492-1992). These presentations, sponsored by the college's International Art Institute, were part of its Annual Arts Festival. The purpose of these presentations was to enhance the students' and general public's awareness regarding the art of flamenco and its influences on the cultural heritage of the area. These presentations were also intended to illustrate the complexity of this art form, and to demonstrate what is being taught at the college's Flamenco and Spanish Dance courses.

Both presentations were conducted by Victoria Salazar, M.A., instructor of Flamenco and Spanish Dance at El Paso Community College. The first program, "The Art of Flamenco", consisted of several lectures including:

- Flamenco Art History, by Irene Soriano, Ph.D., Director of EPCC International Art Institute. A brief look at the origin and evolution of flamenco.

- Flamenco Art Forms, by Irene Soriano, Ph.D. A brief description of the different components of flamenco, including cante, haile, toque and jaleo.

- Bases of Flamenco Dance, by Victoria Salazar, M.A. A look at preparatory physical and mental skills necessary for the flamenco dancer; difficulties encountered in learning to be a flamenco dancer, including lack of information, lack of proper foundations, and the expensive aspects of flamenco; flamenco techniques such as *postura*, *braceo*, *trabajo de pies*, *jaleo*, *palmas*, and *compas* techniques.

- Flamenco Music Understanding, by Alejandro Salazar, M.P.A. A brief look at the complexity of flamenco rhythms, and the role of the guitar in flamenco.

- Flamenco Repertoire, by Victoria Salazar. A lecture/performance by Ms. Salazar and her students, accompanied on the guitar by Mr. Salazar in a mini-Cuadro Flamenco featuring three different styles of flamenco from the Gypsy and Andalusian schools: "Seguiriyas", "Alegrías", and "Bulerías."

The program closed with an exhibition of flamenco costumes by Ms. Salazar.

The second program, "Juerga Flamenca" was presented in honor of Marta Arat, renowned El Paso artist and patron of the arts, for her contributions in the area Fine Arts in El Paso. A "Juerga Flamenca" is defined as a celebration of music and dance for artists and aficionados of flamenco. This proved to be the case during this program, which was held on a very informal and festive atmosphere. Ms. Salazar conducted a series of demonstrations of several dances from Spain, including "Sevillanas", "Jota", "Rumba Flamenca", "Chotiz", and "Paso Doble." Ms. Salazar first


demonstrated each dance briefly and then with her students encouraged members of the audience to participate. Audience participation was widespread, and everyone had a good time. Both programs proved to be extremely educational and entertaining for all.

Flamenco Dance Classes

with

Linda Vega

(714) 643-0812





Books In Review

The Language of Spanish Dance

By Matteo. University of Oklahoma Press. Oklahoma, 1990.
298 pages. \$65.00

In the introduction, Matteo sets the tone for his entire book by clearly breaking down what the reader can expect to find while reading this terrifically insightful book. Methodically designed, this glossary of Spanish dance terms proves to be excellent source materials and reading for anyone interested in the "language" of this complex dance form.

As a teacher/choreographer, I found myself quickly immersed in the definitions and historical references which Matteo has loaded his book with. There are so many terms and expressions which are used incorrectly and finally, here is the reference book to clarify any questions in terminology and meaning.

The photographs and illustrations chosen are a joy to look at. Each one depicts most carefully one of the words, expressions or styles of dance defined in the book and I saw several photos that I had never seen before in the many other books on Spanish dance.

What is particularly enlightening is the clarity with which each term is defined. Matteo has skillfully intertwined the definition with the flavor of each word or term and so one takes a journey throughout the dance world of Spain. I heartily recommend reading this clarifying book. Matteo has done the world of Spanish dance a great service. Bravo!

-Andrea Dei Conte-

[Ed. note: This review does not necessarily reflect the opinion of Jaleo Magazine; a solicited review will be published in a forthcoming issue.]

Flamenco: Gypsy Dance And Music From Andalusia

Edited by Claus Schreiner and translated from the German. Amadeus Press. 176 pages, 26 b/w photos. Available for \$18.95 plus \$3.00 shipping, Amadeus Press, 9999 SW Wilshire, Portland OR 97225.

This is an interesting and worthwhile general survey of flamenco. Six authors, all German and having varying degrees of flamenco experience in Spain, contribute chapters to create an overview from different perspectives. Before praising the merits of the book, I must deal with one major weakness and several irritating flaws.

The translation from German is generally excellent, with only occasional humorous consequences. But, judging by the many errors, there was no thorough proofing of the Spanish. I refer not to the dialect used in the letras, but to the misspellings and typos: csaa, cajilla, aficiomados, seguidilha, etc. More serious are the numerous off-the-wall statements that are neither documented, nor make any sense. These are most common in the introductory chapter by Claus Schreiner: "Living in close-knit enclaves near the city center permits them [gypsies] to earn a livelihood working in the tabernas" (p 16). Gypsies working in taverns? "Cleanliness and a neat appearance are de riguer [among Gypsies]." (p 18) Cleanliness among Gypsies? Maybe among the few wealthy artists, but, in general? "The guitarist Manolo el Caracol, who Gómez says originated caracolismo..." (p 25). Caracol was a singer, not a guitarist. No definition of caracolismo is ever given. Many statements are like that, as if taken from books, with no understanding and no explanation. Here's another: "But truly innovative ideas have rarely emerged, as was the case with Candy Roman's "Canti Romanti" (p. 32). What is "Canti Romanti"? We are never told (and Candy should be Candi--he is the son of the guitarist Roman el Granaino, whose name was Candido). It is emphasized on Page 29 that Pastora Pavon was not at the 1922 Granada Contest. She definitely was there. One more: On Page 29, Claus tells us that the Catedra de Flamencologia in Jerez selects outstanding artists each year for its "Orden Jonda". To be chosen, one must be Andalusian and have made a contribution. Then, he finishes with this wonderful gem of information: "Public employees are not eligible."

Fortunately, most of the writing is better and more knowledgeable than this. But there are still strange statements. As examples of "new" and "young" cantaores, we are given (p. 86) El Lebrjano (age 52), Camaron (40), Jose Menese (50), and two slightly younger but no less veteran singers, Manuel Gerena and Diego Clavel. There have been two generations of singers since these guys! I could go on and on, but let me get to my major criticism. The title of the book says it all: Flamenco: Gypsy Dance And Music From Andalusia. Gypsy! This book is gypsy-centric, written as if Gypsy and flamenco were synonymous, as if the payn (non-Gypsy) half of flamenco did not exist. It adopts as its prototype Mundo y Formas del Cante Flamenco (1964) by Antonio Mairena and Ricardo Molina, a book that is so biased towards the Gypsies and their contributions that much of its content must be dismissed as suspect. In Flamenco, the authors throw in an occasional reference to the fact that flamenco was created and performed by payas as well as Gypsies, but then they resume labeling everything as Gypsy. In an early discussion of Gypsy life, Schreiner says, "Flamenco artists receive anywhere from 30,000 to 200,000 pesetas for a performance." (p. 18) That's \$300-2,000, an absurd amount when discussing Gypsy life. The figures represent payment given to today's top singers in the festivales, and the author lists some of the artists who receive that amount: Fosforito, Lebrjano, Menese, El Cabrero, and Camaron. Three of those five are not even Gypsy! So, bear in mind while reading that this is extremely biased material and leaves out half of the picture. That said, I must admit that the Gypsy half is by far the more interesting.

Marion Papenbrock's history of flamenco and the Gypsies is excellent--concise and informative. It had never occurred to me that many of the traditional trades of the Gypsies (animal training and trading, acrobatics, music and dance, metalwork) are those of the Untouchable caste of India. The same author continues with

a well done chapter dedicated to the spirit of flamenco, the esthetics of the music and its verses.

Christof Jung used to write for the German magazine Flamenco and has published other flamenco works. He gives us here a wonderful account of the cante, introducing it with personal experiences with Manuel Agujetas. After a history, Christof breaks the cante down into its elements--content, verse structure, language, musical structure and accompaniment. The weakest section is the listing and description of styles of cante, a la Donn Pohren in The Art of Flamenco-(but not as well done as)-inane bits of "record jacket" non-information that will be totally meaningless to the layman and useless to the aficionado. The description of historical figures in the cante is equally baffling and, I would imagine, totally worthless to the novice aficionado. The names are an odd mixture of the important and the insignificant--La Alondra (never heard of her) and Juan de Alonso are little known and relatively unimportant compared to Manuel Torre, Loco Mateo, or Antonio Chacon. Each artist is described so briefly that the reader is left with nothing tangible after wading through eight pages.

Madelein Claus brings warmth and interest to the dance by building her account around the reminiscences of the old-time bailaora "La Josefita". This is good reading--colorful and highly personal, while covering most of the essential technical material. The chapter on the flamenco guitar, by Ehrenhard Skiera and Bernard-Friedrick Schulze, is also excellent and presents the subject from a number of unusual perspectives: "Ideal Sound"; "Expressiveness"; "Sound Concept"; "Tone Quality"; "History of Techniques"; "Construction"; "Seates, Cadences and Rhythms"; "Techniques" and more. This section ends with a rather naive bit on how to learn flamenco guitar, suggesting that classical guitar and reading music provide a good foundation.

Skiera goes on to provide a chapter on castanets, jaleo, palmas, pitos, and taconeo that is, if not innovative and astounding, at least sufficient for the purpose. The final chapter by Holger Mende, is called "Pictures and Notes From Andalusia" and is just that, a potpourri of vignettes, photos and notes. Very entertaining. Throughout the book the photos, although not always of the highest quality, are original and unusual.

In summary, with all of its flaws, this book provides an excellent overview of flamenco and deserves its place next to that other highly biased classic, The Art of Flamenco by D. Pohren. Flamenco will be most enjoyed by those who have enough knowledge to appreciate its contributions and ignore its shortcomings.

-Paco Sevilla-

SABICAS THE TEACHER

The great "fenomeno", Augustin Castellón Campos, better known as "Sabicas", passed away last year at the age of 78-83 (his birthdate varies from 1907 to 1912 according to the reference cited).

Here is an interesting anecdote translated from an interview with the cantaor Gabriel Moreno in the magazine Candil (Jan-Feb., 1991). Gabriel, a Gypsy from Linares and Málaga, prefers the older "opera" style and favors non-Gypsy cantes, although he is said to sing well the cantes of La Niña de los Peines and her brother Tomas, and he sang for Lucero Tena in the Corral de la Moreria (Madrid) for years. When he speaks here of coming to the United States, I believe it was on the occasion of a performance on the Ed Sullivan Show with Lucero Tena and very young Serranito. That must have been in the early to middle 1960's. Here are Gabriel's comments:

"I had heard Tomas and Pastora on records. When I reached New York, I had the pleasure, the luck, the great joy of meeting that fenomeno...Agustin Castellón "Sabicas." He saw me, at seventeen, restless and full of enthusiasm. So he gave me a tape of almost everything that Tomas and Pastora had recorded. To be able to listen day and night to those two great artists drove me crazy with joy..

[At that time, flamenco in New York was better than now]...I refer to the private gatherings, in the rooms with the artists. Every night during the three years I was there, without fail, there would be twelve, fifteen, or twenty people singing, dancing, playing. In that sense, it was better than now, because today it is hard to get together. Those reuniones have practically disappeared. At that time, in New York, we have some unforgettable times..

"Every day, he [Sabicas]taught me...We were in a reunion of cante; that other magnificent guitarist, Mario Escudero, was also there, and other singers. It occurred to me to say, 'Play la Caña for me!' He played la Caña, but I sang it badly. But he said nothing at the time, he kept quiet. When we were leaving, he called me over and said, 'Chico, you have the caña all wrong.' That brought me down. But he taught it to me. He could sing very well, without much of a voice, but well done. He taught me many things. According to them, I did pretty well in the malagueñas, the tarantas, the granaina...but I was shaky in the soleá, the seguiriyas...He told me that I had to listen to those cantes done by people I liked, singers who said something to me, who touched me. He played and I sang. Until, little by little I began to perfect the cante. He was a great teacher."

-Paco Sevilla-

Hispanic Dance Ole'

by Kathleen H. Berecek and Robert L. Adler

Yes, there's flamenco in Birmingham, Alabama! Hispanic Dance Ole' of Birmingham is a semi-professional community company that presents two full-length performances per year plus numerous Hispanic dance programs for schools, cultural events and community groups. Celebrating its 7th anniversary this summer, HDO is moving on to a new plane by establishing a close working relationship with performer, company director, choreographer, historian, administrator and teacher Sr. Mariano Parra of New York and Miami.

HDO members, though mostly non-Hispanic, have a profound *passion and interest in Spanish dance and especially flamenco*. In addition to the leadership of Artistic Director Ms. Laura Knox, the company has brought artists to Birmingham and travelled far and wide to learn more and improve our art. Jose de Udaeta of Barcelona, Patri Nader of San Francisco, Libby Komaiko of Ensemble Español in Chicago and Mariano Parra have performed, taught and held residences in Birmingham. Various company members have regularly attended Jose de Udaeta's workshop in Sitges as well as travelled to Miami, New York, Chicago, Baltimore and San Francisco.

Our primary concern is to express the art of Hispanic dance, music song and culture. Programs include classical Spanish, flamenco and Latin American folk pieces as well as original choreography by Ms. Knox that yearly focuses on a particular humanities theme. Juan Ramon Jiminez, Salvador Dalí, Federico García Lorca and Francisco de Goya have provided themes for major pieces these last few years.

The company has received major funding from public and private sources and has developed an extraordinary following in the Alabama Hispanic and general communities. As one of the two performing companies of Southern Danceworks, Hispanic Dance Ole' of Birmingham is part of an important performing arts organization and a recognized member of our cultural community.

Our focus has always been education and the promotion of cultural awareness. The company maintains an extensive schedule of presentations at the entire educational range from elementary schools to universities. *We are a cultural focal point for the Birmingham Hispanic community and a cultural resource for schools and organizations. We are planning numerous programs for the celebrations during 1992.*

In spite of all this seriousness, what really keeps us together and performing is the passion that Spanish dance, music and culture has awakened in us and whose fire can now never be extinguished.



Pilar Moreno

de Malaga, Espana

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"That Flamenco Feeling"

(From *San Diego Magazine*, November 1990, by John Willet.)

It's not necessary to understand the words of Charo Mange-Romero's flamenco songs. Just respond to the emotion.

Her father wanted to be a bullfighter but didn't make it. Instead, he went to work for the Spanish government and became an aficionado of flamenco. Almost as soon as she was able to walk and talk, she was emulating the movements of the great Spanish dancers in the Spanish dancers in the dooryard of her home in Seville to the delight and amazement of those passing by.

Her father began taking her to the great Andalusian flamenco festivals that run throughout summer in that province of Spain. He advised her very carefully when to applaud and when not to. Many of the fine flamenco performers of the time were her father's friends. They were often in her home and frequently asked her to sing a little for them. Then they would correct her gently on this or that fine point of the great art of flamenco singing.

From the very start, her father had great plans for Charo Mange-Romero. But it was not until much later in her life that he revealed to her that when she was 3, he had contacted Spain's only motion-picture promoter of the time with ideas for making Charo the Shirley Temple of Spain.

Hers was a typical Sevillana family. They rarely missed a fiesta, a *feria* or any of the rich and colorful religious celebrations that fill the Spanish Catholic church calendar. During one such Holy Week celebration about 20 years ago, Charo Mange-Romero made her public debut singing a *saeta* from a balcony high above the street as the religious procession, with its richly panoplied floats, passed beneath her.

It was a brave thing to do. The *saeta* is a prayer to the Virgin Mary specifically for Holy Week. It mixes that prayer with one of the oldest of the flamenco forms, the *martinete*. Traditionally, the only accompaniment is the slow and majestic pounding of a blacksmith's hammer on an anvil. And the Sevillanas know exactly how a *saeta* is to be performed. Do it properly and you will be a huge and instant success; do it incorrectly in the slightest detail, and defeat is automatic. That day so long ago, Mange-Romero's *saeta* almost caused a tumult of adulation in the street below the balcony.

Small performances around Andalusia and some acting and singing in Seville followed until her marriage to an American stationed with the Navy in Spain. He did not approve of her singing. There was none at all during the years she was raising her two daughters in Spain. (Her husband had left the Navy but continued on with the Civil Service in Spain.)

But never a summer passed when she was not at the festivals.

We tend to think of flamenco as the dance. At the festivals, it is primarily singing and guitar accompaniment. The flamenco is fundamentally the powerful and deeply emotional singing of the lyric. The festivals are where the whole repertoire, with all its traditions, is displayed.

Mange-Romero finally came to this country with her family. Then six years ago she divorced her first husband. It was time, she thought, to return to Spain--but she wanted "to wait for the kids to finish high school." Ultimately she did not return; she met and married Latvian guitarist and guitar builder Yuris Zeltins, the owner of Pacific Beach's Blue Guitar.

She had given her first concert in America--"which created some problems with my first marriage"--12 years ago at the East County Performing Arts Center with Rayna's Spanish Ballet, a local group that was very strong then. Then came work with companies in Phoenix and Texas and the famous guitar family, the Romeros. She has given flamenco recitals with Pepe Romero.

Through Zeltins, she became acquainted with Gypsy flamenco dancer Rosa Montoya, the niece of the great flamenco guitar virtuoso, Carlos Montoya, who had founded her Bailes Flamencos company in San Francisco in 1974.

"Flamenco is the art form of Andalusia and its Gypsies and of all the Gypsies of Spain wherever they may be. Rosa is a Gypsy. Although both my last names are Gypsy, I am not," Mange-Romero says. They immediately became very close and have worked together successfully ever since. Both are dedicated to presenting the "purest" flamenco to be seen and heard this side of the summer festivals in Seville.

Her reputation is very strong as "a singer for dancers." Her repertoire is extensive because "I am always in Spain." A summer does not pass that she does not attend the festivals. "This particular folklore is difficult to learn away from Spain."

She reminds us strongly that "the true flamenco voice is *not* pretty." She is just as adamant about *flamenco puro*--genuine flamenco. This is not the Hollywood or Las Vegas version. It does not have to do with how slender the performers are, how colorful their costumes or just how the dancer's back may arch.

She is also known, she says, "for being unpredictable." But then, true flamenco performance itself is unpredictable. It is a deep expression of feelings. Some nights the lyrics may call to mind a powerful experience in your own life. Some times the dancer's reactions to the lyrics can set off that powerful emotional reaction that spills over the footlights.

"Even though you're performing musical patterns for the dancers, you're putting your own expression into it. If you can get the dancers to become one with you, if you can transmit your feelings to them, and you, in turn, can capture their feelings--that is the most beautiful thing that can happen in flamenco!"

Can American audiences appreciate *flamenco puro* as Mange-Romero and the Bailes Flamencos perform it?

Dark eyes flash and a hand flares upward dramatically. "Sometimes American audiences are right there. It's amazing!"

They can't depend on understanding the lyrics; they don't know what you're saying. The form of flamenco in a way is foreign to them. But they give you the same response as the Spaniard who has been attending the festivals all his life. They respond to the feeling!"

Mange-Romero will be singing with Bailes Flamencos in two performances, sponsored by the San Diego Foundation for Performing Arts, November 9 and 10 at 8 p.m. at the Spreckels Theater downtown.



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The workshop is held in Morca Academy in the beautiful northwest, surrounded by lakes, the sea, mountains, parks and great summer weather. The workshop will offer morning technique classes and afternoon repertoire classes for beginner-intermediate and intermediate-advanced levels. There will be evening lectures and get-togethers covering all aspects of flamenco history, music, dance, song, costuming, palmas sessions, and rhythmical explorations of all the basic forms and styles with emphasis on understanding how flamenco "works". There is rehearsal space for all to share. The workshop will culminate with a flamenco "juerga", a fiesta party in which all are encouraged to participate.

Teodoro Morca is announcing his latest contribution to flamenco in America. Mr. Morca seems to be an unending fountain of proliferations and now adding to his long list of accomplishments comes a book "Becoming The Dance", Flamenco Spirit. We look forward to reviewing what is sure to be a book packed full of insight into the art of flamenco as described by a master. With chapters like "Flamenco Spirit, A Golden Thread", "In Respect of Tradition", "Exercise, An Aesthetic Point of View", "Flamenco for Non-Flamenco Dancers", "Flamenco Can Happen When You Least Expect It", "Becoming the Dance, Duende", and more!



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Maria Benitez

After ballet training starting at the age of 10, Maria Benitez went to Spain to study Spanish dance.

Her basic training and most intense study was with Mercedes and Albano and Victoria Eugenia in Madrid. She continues coaching and study with Ciro, also in Madrid. The following five years she toured throughout every province in Spain, other European countries, North Africa and South America with large national Spanish dance companies and smaller flamenco groups. She performed on numerous occasions on Spanish and Portuguese television. Returning to the United States, she continued to perform while she taught at the Boston Conservatory of Music, Verde Valley School in Arizona, University of Utah and the Institute of American Indian Arts in Santa Fe, New Mexico. In 1972 she and her husband Cecilio founded their own dance company, the Maria Benitez Spanish Dance Company.

Ms. Benitez is also widely recognized as a performer and choreographer for opera, including *La Vida Breve* with the Santa Fe Opera and Sarah Caldwell's Boston Opera, and other productions with Virginia, Tucson, St. Louis, and Fort Worth operas. In the spring of 1987 she choreographed CARMEN for the Metropolitan Opera of New York which aired recently on PBS television. Maria Benitez has been the subject of a cover story in Dancemagazine, and has been a guest on TV shows throughout the country. She was recently featured on Manhattan Cable TV "Eye on Dance" and in the film "Estampa Flamenca" which has also been shown on PBS stations throughout the U.S., Canada, and the Perry Como Christmas special broadcast on ABC.

She is the recipient of various awards including the New Mexico Governor's Award for Excellence in the Field of Dance and the classical Spanish Dance Award from the Cultural Institute of Puerto Rico in New York City. Recently Ms. Benitez and her company were given the golden key to the city of Miami by the mayor. When not on tour or in summer residency in Santa Fe, Maria and her family live in New York.

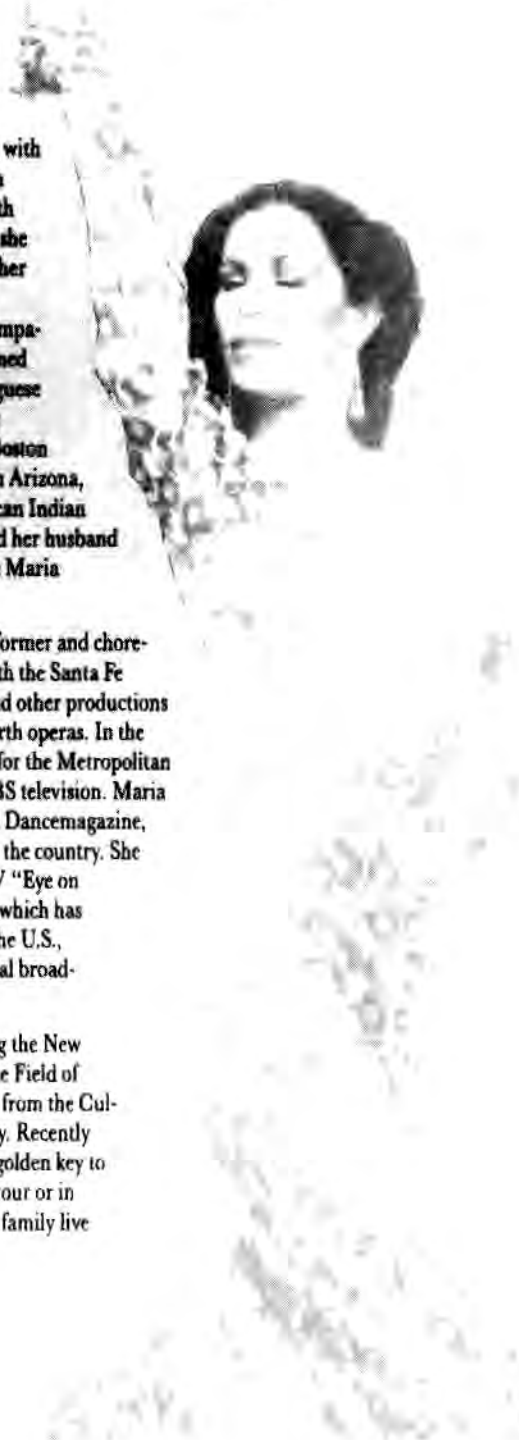


Photo: Jack Mitchell

Maria Benitez in Santa Fe

Santa Fe is a gem of a town, steeped in Spanish heritage. Nestled in the foothills of the Sangre de Cristo mountains, the air is clean and the sunlight brings out colors one forgets even exist. Santa Fe has something special. I call it presence.

It is fitting that in this setting, 1991 marks the twenty-first year that Maria Benitez and her all star casts would be tearing it up in Sante Fe.

Under the musical directorship of Jose Valle "Chuscales", the energy level is sure to be high with music rich in harmonic delicacies and definitive rhythms. Benitez' artistic leadership and love for flamenco have manifested once again in a show which is sure to have all of Santa Fe on their feet.

The company members this year are:

Maria Benitez, Artistic Director, dancer, choreographer
 Alfonso Simo, Huelva, dancer
 Angel Atienza, Sevilla, dancer
 La Monica, San Francisco, California, dancer
 Ramona Garduño, New Mexico, dancer
 Paco Piñon, Sevilla, singer
 Chuscales, Antequera, Spain, guitarist
 Miguel Antonio Tolley, San Antonio, Texas, guitarist.

The show will run through September 7, 1991 at the Picacho Plaza Hotel, located on St. Francisco Drive in the north part of town. Performances are Wednesdays through Mondays (no shows Tuesdays) with one show at 8:30 PM and a second show only on Saturdays at 10:30 PM. The box office phone is (505) 982-1237.

The Maria Benitez Workshop

The Institute for Spanish Arts and The College of Sante Fe will again host the annual workshop conduct by the Maria Benitez Spanish Dance Company with guest artist Joaquin Ruiz. Mr. Ruiz, for years a protege of Ciro, now has his own dance company in Spain. American audiences last saw Joaquin Ruiz in 1982 when he appeared as soloist with the Maria Benitez' "Estampa Flamenca". The dance workshop classes will include Spanish Dance I and II, Children's Spanish Dance, Flamenco I and II, and the Master Repertory Class by Mr. Ruiz.

Other workshop courses are Flamenco Guitar I and II, taught by Chuscales, Cante (previous experience necessary) by Paco Piñon, and a study class on the life of Federico Garcia Lorca, by Cecilio Benitez (in Spanish).

Joaquin Ruiz

Joaquin Ruiz began his dance studies when he was 10 years of age with the highly esteemed teachers Mercedes and Albano in Madrid. Since he was very young, he was devoted to the art of flamenco as his parents were also dedicated to dance. His professional career began at the age of 17 performing with diverse companies around Spain.

He has performed as soloist with some of the great Spanish dance companies such as the Ballet Nacional de España and Ballet Teatro Lirico Nacional in Spain, throughout Europe, Japan, the Near East and South America working with the best flamenco artists in the world. He has appeared on television, has worked with opera companies around the world including his work with the great tenor Jose Carreras in Rome and Milan.

He is currently director and choreographer for his own Spanish dance company, the Joaquin Ruiz Spanish Dance Company based in Spain.

Jose Valle "Chuscales" Guitar Virtuoso

Chuscales, guitarist and Musical Director of the Maria Benitez Spanish Dance Company, was born in Antequera, Spain (Malaga) and raised in Granada by a family of professional musicians and dancers. He began his musical career at the age of 6 and made his professional debut at 14 in tablaos flamencos. He has accompanied such artists as La Singla, Mario Maya, La Chunga, Farruco, La Tati, El Guito, Joaquin Fajardo, La Polaca, Faico and Juan el Lebrijano. Chuscales has toured throughout Canada, Europe, South America, Japan and the United States.

A slightly closer look at Chuscales confirms the official bio. He is a guitarists' guitarist, fiercely dedicated to the business at hand. Chuscales is an accompanist, a soloist, a composer and arranger. He is constantly inventing and his music contains an approach to melody and harmony which results in an unmistakably personal sound. It can be modern to *avant garde*. He is vastly interested in other musical forms and when not playing music, he is listening to music. Accompanying a dancer seems to be second nature to Chuscales as he is himself a dancer and seems to possess the sixth sense intuitiveness of knowing what the dancer will do before the dancer does.



A Tragedy in New York



Jose Valle "Chuscales"

Chuscales has recorded one album, "Al Alba", and a second one is on the way. "Al Alba" was recorded live in Canada and contains several original compositions for solo flamenco guitar, as well as arrangements incorporating flute, violin and bass. "Al Alba" is available through the Institute for Spanish Arts, P.O. Box 8418, Santa Fe, NM 87504-8418 or through Jaleo Magazine.



New York City. Saturday, May 25, 1991, at approximately 9:00 p.m. Vicente Romero danced his heart out.

Vicente was a guest artist with the Jose Greco Dance Company at their engagement in the Joyce Theatre. He had just finished his solo of "Alegrías" and the audience response was hugely enthusiastic, demanding multiple curtain calls. While acknowledging the repeated bravos, he stepped forward for one more bow and suddenly his legs buckled under him and he collapsed onto the floor of the stage.

Even though the stage manager was able to respond quickly with first aid and a medical doctor was present, Vicente's heart would not respond for several minutes. According to his family, he is now in a coma.

Vicente Romero is a native of Santa Fe, New Mexico and has enjoyed a long career as a flamenco dancer. He went to Spain in 1961 and while there joined the company of Pilar Lopez. Upon returning to Santa Fe in 1964, he began a tradition which has continued uninterrupted for 27 years. "El Nido" Supper Club in Tesuque, just north of Santa Fe was where it all started. Vicente danced on a stage the size of a door and I played the guitar. That was the show and everybody loved it. A few years later, Vicente opened his own club, La Zambra, which artistically, aesthetically and physically, equalled any *tablaó* in Spain. The talented cuadro included singer Jose Salazar, singer/dancer La Cañeta de Malaga, dancer Pepa Fuñez, the guitar mastery of Julio de los Réyes, myself on guitar, guitarist Ruben Romero and of course Vicente Romero. It really was a time!

Flamenco in Santa Fe is closely tied to Vicente Romero and I hope we can all take a moment now and then to say a prayer for his speedy recovery and wish him well.

-Editor-

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Carmona Flamenco

In January of 1988, Marcos and Rubina Carmona packed up their two children and moved from Los Angeles to Seattle, Washington. They had spent the previous ten years there actively performing in and around Los Angeles, including a long stint at the El Cid Flamenco Restaurant. The fact that Los Angeles had ceased to be an attractive environment to conscientious parents is undisputable and the wisdom of the move has shown itself.

The Carmonas hardly lost a beat in establishing themselves as competent flamenco artists in the Northwest. After performances with Teo Morca, they formed Carmona Flamenco and added to their ranks local dancer Christina Vargas, whom they met in Seattle.

Marcos not only is the guitarist of Carmona Flamenco, but is also the Artistic Director and Choreographer. Rubina sings and dances with equal authority and Christina Vargas completes the trio as dancer.

They have a busy schedule ahead with an upcoming residency in Port Townsend, Washington at the Centrum International Folk Dance Festival as instructors and performers on the agenda. Immediately following, they will perform at the Bumbershoot Arts Festival at the Bagley Wright Theatre in the Seattle Center.

The Seattle Classic Guitar Society will host Carmona Flamenco in a Christmas concert December 15, 1991 on the Seattle Pacific University Campus and the New Year will find the Carmonas at the Allegro Dance Festival in Seattle.



CHRISTINA VARGAS

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Rubina Carmona



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ON STAGE

[From *Albuquerque Journal*, June 15, 1991, by Jennifer Noyce.]

Festival Flamenco Opener is Dazzling

The Festival Flamenco is an Albuquerque phenomenon that has grown over the past few years into an international festival, attracting the very best flamenco artists from Latin America, Canada, Spain and the United States.

As part of the University's College of Fine Arts' "Arts of the Americas" series, the festival is a celebration of this art form and a community fiesta. The 1991 festival opened Thursday evening at Rodey Theatre in a dazzling display of guest and local talent.

The "Solea por Bulerias" introduced guests Sara de Luis, La Conja, Manolo Rivera and Pablo Rodarte with individual entrances danced through the audience and down aisles of the theatre.

La Conja also accompanied in *cante*, the flamenco art of singing, with Eric Patterson and Juanito on guitar. The soloists were then joined by the entire cast of Ritmo Flamenco, creating the atmosphere of a village gathering of music and dance.

Members of Alma Flamenca, the UNM flamenco ensemble, then entered singly from different points in the auditorium, dancing joyful "Alegrias" with the energy and coquettish preening of the flamenco style. The ensemble brought roars of "Guapas Chicas" from the audience, causing a contagious excitement.

The first solo, "Taranto", danced by de Luis with almost threatening power, introduced Gypsy guitarist Pedro Cortez and singer Dominico Caro, both born and trained in Spain. [Ed.: This reviewer is mistaken. Dominico Caro was born in the U.S.] Cortez' rich percussive style combined with Caro's penetrating call to the dancer to strike out from her pose like a beautiful but dangerous spider. De Luis' hands flicked from sinuous arms with an electric vitality.

"Siguiriyas", an intense duet by Eva Encinias and Paeo Antonio, used moments of arrested movement, followed by agitated footwork, to create a sense of trembling expectation. It was a passionate dance of beckoning and pursuit.

Rivera's "Solea" brought back memories of Jose Greco. Dressed in a tight black suit and matador jacket, Rivera used a black hat rakishly to project an aura of machismo. The arrogant lifted upper torso gliding above fast, clean footwork demonstrated Rivera's technical mastery of the style, but he avoided the eye contact with the audience that was so seductive in Greco's performance.

Caro and Cortez next performed a poetic re-creation of a Holy Week procession and festival in Seville called "Semana Santa y Feria". The guitar simulated the drums of the procession while Caro sang a chant of religious events that vividly recalled a Moorish summons to prayer.

This festival allowed Encinias to present an excerpt from Federico Garcia Lorca's dramatic poem "Yerma" in a more unified and tightly woven form than the theater department's earlier presentation this year. Here the dancers of Ritmo Flamenco and the narrator spoke Lorca's poetry in its original Spanish as they danced and sang.

This version focused on movement and music to strike to the emotional core of Lorca's poem: the struggle between death-dealing power and freedom to live one's life. The acting and dancing by Joaquin and Marisol Encinias and narrator John Jaramillo were performed as single acts of character interpretation rather than by dividing the dance from the drama.

After intermission, the program was packed with exciting, fast moving dances, and one flute and guitar duet composed by Cortez. "Tio Negro", played by Cortez and Juanito, was a fusion of rhythmic styles, demonstrating cross-over influences from other cultural areas that affect flamenco style.

This was a great festival, demonstrating the growing universal appeal of the art of flamenco in this country, and especially in New Mexico.

**The Fountain Theatre Flamenco Series
Los Angeles**

On June 23, 1991, the 80 seat capacity Fountain Theatre once again filled for a close look at Roberto Amaral's mixed bag of flamenco entertainment. The artists displayed a variety of wares. The most outstanding, of course, were Roberto Amaral, Yaelisa and Pepa Sevilla. To this critic's mind, Jorgo sang valiantly for all the dancers and Pepa entertained, sang and tossed *piropos* and jaleo like a *cocinera* standing over a *potaje* of garbanzos. Pepa truly can charm in Andalusian spunk by surprising the crowd with her delightful one verse English translation *por cante gitano* in her final solo.

The group numbers, *Canastera*, *Cafe de Chinitas*, *Tangos* and *Fin de Fiesta*, under the artistic direction of Amaral used choral singing, dramatic interplay and the duet of "Cha Cha" Bermudez and Amaral. This reviewer would have enjoyed seeing Amaral pair himself in a duet with the stunning and graceful dancer Yaelisa.

Yaelisa's excellent "Solea", with a *solo de pies* section right in the beginning of the evening's first solo was a superb example of her creative footwork, impeccable timing, and distinctively cultivated gorgeous postures. Her "Alegrias", done in a simple purple costume was full of *gracia* and sensitive usage of the dynamic music played by Bruce Patterson and Antonio Triana II. Her use of the stage and her finishing touches to each section made her a complete standout from the crowd.

The final solo of the evening was *Caña*, danced by Amaral with serious intent, and as usual more dramatic intensity, great *taconeos* and crescendo buildups that led into a great "Bulerias". The man can really dance *por Bulerias* soulfully and leave you wanting more! Amaral is inventive, playful, improvisational and contemporary street wisdom exudes when he is enjoying it.

"Cha Cha" Bermudez seems to emulate many in *casero* gypsy styles one sees only from the tribal families of southern Spain. Her costumes seemed to be too long and heavy to aid the lightness and sharpness she might have integrated into her style.

The great accompaniment from Bruce Patterson on guitar gave expertise and support to singer Jorgo, with resonant cante. To this critic it was the musical styling and professional experience of Mr. Patterson that gave this group its much needed cohesion. The other two musicians, Antonio Triana II, guitarist, and the unique Patric Halago, percussionist, amplified the salsa touches to Pepa's songs and the groups repeated rumba exits.

This was a show where various flamenco types were represented by four very different dancers: Amaral, the versatile stage master; Pepa Sevilla, the flirtatious cabaret songstress; Ms. Bermudez, the hair-tossing *gitana* with thunderous hooves; and Yaelisa, with elegant pride of carriage and musical feet. "Variety is the spice of life", and this combination provided a little "sabor" for every palate. I missed hearing a guitar solo and noticed the stage lights were cued sensitively for Amaral, who always manages to supply the audience with many flamenco environments to choose from. The solos by Amaral and Yaelisa were the superior offerings, and the ensemble work in "Cafe de Chinitas" was the strongest group number.

Beginning in September, the Fountain Theatre will present "Fuego Flamenco", under the artistic direction of Roberto Amaral. I suggest you come and see this showcase of flamenco *variedades* and take home your own recuerdos.

-Lucia Morales-

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Fundacion Andaluza de Flamenco

Located in the Barrio de Santiago in Jerez de la Frontera, The Foundation is dedicated to create a worldwide awareness of flamenco art in all its forms. Many different services and programs are offered in its center, included a reading section, photocopying facilities and a language laboratory with a video library.

The Andalucian Flameoco Foundation organizes international dance and guitar courses, painting and investigating competitions, the publication of all the studies carried out on flamenco, the publication of an extensive record and tape collection, entitled "Tiempo Flamenco", seminars, congresses and more.

On Page 17 in this issue you will find two forms which I have reprinted from the information bulletin published by the Foundation. One being a subscription form to receive the "Boletin Informativo" itself and the other is an enrollment form for the III International Guitar Seminar under the direction of Manolo Sanlucar and sponsored by the Foundation.

The details and stipulations for enrollment in the Guitar Seminar are covered in Spanish, on Page 18. However, the main points are as follows: first, those of you who are interested...**HURRY!** The deadline for enrollment packages to be received by the Foundation in Spain is July 31! With the enrollment form filled out send 25,000 pesetas (with the exchange rate around 100 pesetas to the dollar, this is approximately \$250), a brief history of your training and scope of experience with the flamenco guitar, and you must include a cassette recording of a *toque* of your choice with this package.

-Editor-

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III SEMINARIO INTERNACIONAL DE GUITARRA FLAMENCA

El Seminario se celebrará en Jerez de la Frontera, en la sede de la Fundación Andaluza de Flamenco (Palacio Pemartín, Plaza de San Juan, 1), durante los días 2 al 13 de Septiembre, en horario de mañana, intensivo, de lunes a viernes.

Podrán participar personas de cualquier nacionalidad, que posean un conocimiento medio de la guitarra flamenca.

Para solicitar la inscripción se remitirá el boletín adjunto, acompañado de un breve curriculum de los estudios de guitarra realizados, y actividades artísticas, así como una cinta cassette donde el solicitante grabará un toque flamenco.

Los derechos de inscripción quedan fijados en 25.000 ptas. El pago se efectuará mediante ingreso en la c/c 16352-1 de la Caja de Ahorros de Jerez, O.P. Jerez, a nombre de la Fundación Andaluza de Flamenco. Junto con la solicitud de inscripción se enviará copia del resguardo bancario. El plazo de inscripción se establece entre el 15 de Mayo y el 31 de Julio. No se admitirán inscripciones posteriores a esa fecha.

Se realizarán actividades complementarias al Seminario (Visitas turísticas, proyecciones comentadas, conferencias, etc...).

Al finalizar el Seminario se entregarán certificados acreditativos a todos los alumnos que hayan participado en el mismo.

El alojamiento será por cuenta de cada participante, así como la manutención. Sugerimos, por su economía, la Residencia Juvenil «Jerez» (Avda. Carrero Blanco, s/n., Jerez. Tfno.: 342890). Cualquier reserva de alojamiento deberá hacerse con antelación, por ser fechas de alta ocupación.



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Consejería de Cultura y Medio Ambiente

JEREZ

2-13 SEPTIEMBRE 1991

DIRECCION

MANOLO SANLUCAR

NEW YORK, NEW YORK

SPAIN, LIVE MUSIC BRAVO!

Saturday, July 13, 1991 at the Palladium. [Ed.: I wish I could have been there!] The Sociedad General de Autores de España (SGAE) and the New Music Seminar joined forces to host "Spain, Live Music Bravo!" featuring four of the hottest groups in Spain:

Azucar Moreno, Heroes del Silencio, Jaleo and Seguridad Social.

The key to Azucar Moreno's success resides in the combination of its traditional flamenco roots with contemporary dance music. The fire and passion of their voices accompanied by modern instrumentation result in a unique potion. Toni and Encarna Salazar, the two very beautiful Gypsies of Azucar Moreno, recently received the award for "New Artist of the Year" at Premio Lo Nuestro a La Musica Latina, the Latin Grammys. With highly acclaimed releases, Azucar Moreno are set to devour American dance floors.

Heroes Del Silencio's rapid rise to the top of the charts throughout Europe comes as no surprise. Their music is independent and daring, while urban and urgent. Heroes's second and latest hit release was produced by Phil Manzanera off Roxy Music who took full advantage of Heroes' musical talents. Heroes' goal for success is to break all barriers.

Jaleo roughly translates as the scuffle of voices, clapping and tapping, dance from the heart and soul of flamenco. Jaleo involves the audience in a magnificent spectacle of dance, music and poetry. Band leader and renowned guitarist, Diego Cortes, has played with Paco de Lucia, Santana and John McLaughlin and is considered a pioneer in the use of electric flamenco guitar. In the tradition of modern flamenco groups like Gipsy Kings and Ketama, Jaleo's unique fusion captures a universal audience.

Seguridad Social are no strangers to the Spanish music scene. Since their first cult release 8 years ago, Seguridad Social have not lost their freshness, strength and diversity. Through their honesty and clarity of ideas their music has refreshingly developed to include a mixture of rock, rap, reggae and latin rhythms. In the spirit of their independent label, DRO-GASA, Seguridad Social offers an intelligent and eclectic style often unheard in today's music.

Recent events have regained for Spain its traditional role as fountainhead of a distinctive global culture and SPAIN, LIVE MUSIC BRAVO! is just a beginning. In 1992, the world will beat a path to Spain's doorstep. From Expo '92 in Seville, to the Olympics in Barcelona, to Madrid's designation as cultural capital of Europe, coupled with the 500th anniversary of the Discovery of America, the world will celebrate Spain.

Jose Greco at the Joyce Theatre

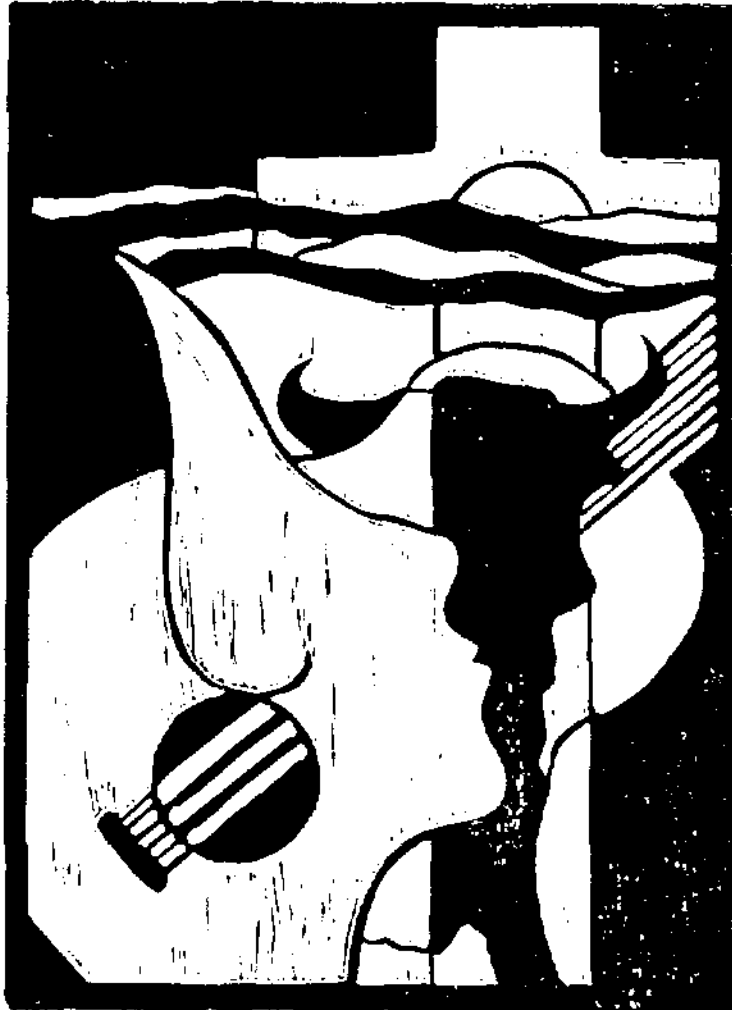
Jose Greco performed at the Joyce Theatre May 12 to June 9. These performances will be remembered by the exceptional show of Jose Greco II in the "Farruca" and "Amor Gitano" and the participation of Pilar Serrano and La Chispa in most of the classical and flamenco numbers. La Conja showed well in her solo staging of "Bulerias" with the accompaniment of guitarists Chuscales and Carlos Lomas. The legendary Gypsy dancer "Caraestaca" who had appeared in prior years with the greatest of the flamenco artists in Germany and other countries showed his prowess in "Baile Gitano" and was joined by his wife, "La Tormento" in "Los Piconeros" and in "Rincón Flamenco". Caraestaca is probably one of the few last dancers of that artistry and was extremely well supported by the fabulous guitars of Chuscales and Carlos Lomas. Special mention for the Greco Ballet must be made of the male dancers from Spain, Fermin Calvo de Mora and Fernando Villalobos.

-George Ryss-



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-Editor-

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