

Jaleo

January 1992



TÍA JUANA DEL PIPA
(Juana de los Reyes Valencia)

JALEO

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JANUARY 1992

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FROM THE EDITOR

The "Workshop" was omitted from this issue and will appear in the April issue.

Circulation has increased by only 35% since the time of the first issue last July 1991. Jaleo is expensive to produce due to the small number of copies for each issue. Printshops like a run of ten thousand and many shops won't even take the time for a run of two or three hundred copies as required for Jaleo. It is just not worth it for them and those that do work with small quantities have to charge accordingly. Jaleo will never have a large circulation, but we need to grow as much as possible in order to survive. I appeal to those of you who are in a position to spread the word about Jaleo to help in that way.

1992 is sure to be an eventful year for flamenco, with the many Quincentennial celebrations in America and Spain and Jaleo will report on as many of these events as possible.

I am very sorry to report the death of Vicente Romero shortly before Christmas in Santa Fe. Vicente had been in a coma for several months after suffering a heart attack while performing with Jose Greco in New York.



Letter to the Editor

December 4, 1991

Dear Mr. Patterson:

I had so hoped that when your invitation to "re-up" for JALEO came last spring that "the new broom would start sweeping cleaner".

When I got back from a long week in Southern California, on 29-Nov, I was pleased to see the OCTOBER issue in my mail pile. I eagerly extracted it to see when I should start planning my next business trip to Albuquerque, or L.A. or San Diego, Costa Mesa or Santa Clara to coincide with some wonderful new flamenco performances.

Alas, as usual, I get writing that is about events that "are to occur" 2 months back. If it is too difficult to get your organizations act together in time to give a few weeks notice of events to come, why not just set the goal of doing reviews and a journal of Flamenco Topics and let it go at that?

I have heard from mutual friends that you are trying to do too many things at the same time. Which makes me wonder, if you've take time to look into the laws and postal regulations surrounding the kind of endeavor that JALEO is held out to be? No I'm not posing any threats, but the well-being of you and all of your subscribers IS a concern to me. Juana and Paco's handling of the previous "regime" of JALEO was also, tenuous at best. It was obvious that they were trying to meet a need and that their professional strengths were not strong in the publishing arena. I'd almost bet they never set up the mandatory escrow account for pre-paid deposits which is required for U.S. Mail distributed publications. They broke so many regs on timely publishing that I'm surprised they never got a visit from the postal inspectors. (Maybe it is because real gypsies don't know who to complain to.)

The quality improvements you've implemented are welcomed. There is still a series of things that get overlooked by your proofing staff that someone should pay closer attention to. e.g. In the October 1991 issue, the inside front cover mashead says Vol.1 Issue 2...July 1991. I know when you pull up a file on your MAC that represents the current edition it IS easy to overlook...but someone should look.

I like the list of artists in the back. It makes it nicer to call a "local" when I travel to try to find a kindred spirit and see if there are any performances going on while I'm there. (If I hadn't stumbled into gypsy guitarist Pedro Cortez Jr. in Boston in May, I wouldn't have known about Eva Encinias' Festival at U.N.M. in June. As it was I was able to attend all 5 performances and brought friends to several, buying well over \$250. worth of tickets to assist the University of New Mexico with their flamenco dance programs.

I know that jealousies abound in the "fraternity" and that frankly, I am one who has never been torn between performances or performers. There is never enough flamenco for me. Flamenco is almost like love...it's ALL good, only sometimes are better than others. With the basic network at your disposal, I would hope that you are using it to find and announce, MONTHS IN ADVANCE, all the college performances dedicated to Flamenco throughout the year. If there was ever a market segment of anything that could benefit from further net-working and general exposure, it is the world of Flamenco....

Like most other endeavors of mankind, the weak and poorly done will not survived any more than the performances of products that are "priced" beyond the market. But all the exposure for Flamenco does well for the public and performers, both amateur and professional alike. Jaleo IS needed. Please pay a little more attention to details and time. We ALL need you to be at your VERY BEST.

Sincerely,

Homero Cates

P.S. Thanks for the tip on the Flamenco VHS distributor in N.Y. York. Do you know anything about their financial credentials? I have written them to ask for a catalogue. That is another market opportunity that I think is ripe....

Dear Mr. Cates:

I have printed your letter in its entirety in case your point of view is shared by other readers who simply lack your killer instinct.

The editorial errors and oversights you refer to are to be expected this early in the game. The proofing staff to which you refer is yours truly and with the exception of the work my wife does typing or getting me untangled from the horrors of the computer, and some translating now and then, the business management, editorial, publication, and mailing responsibilities are handled by myself. There are a few correspondents and contributors who send material but the various flamenco programs which occur around the country are not scheduled to fit the publishing schedule of Jaleo Magazine. I look forward to a time when the whole operation can be upgraded a notch or two but it all requires time/money which equates to increased circulation which requires time and a certain degree of good will and faith on the part of the subscribers. The most difficult part of my effort is trying to keep everyone happy.

Although your letter seems to be coming from Gestapo Headquarters, it is the first bit of communication from a subscriber which shows interest in the health of the magazine and I do appreciate it. Jalen can be an important tool as I pointed out in my introductory letter last spring, but that potentiality cannot be achieved overnight. During the thirty years I have been involved with flamenco in America, I have met and learned about quite a number of artists in this country. When I look over the names in the circulation file, I am aware of those who have not yet subscribed. It will be some time yet before Jaleo can actually be a trades magazine with enough relevant material which is important to the professional performer. Jaleo Magazine as a business does not possess the capital for the necessary research and networking you suggested to keep the readers informed of flamenco events which are on the books. It will be a great day when such a thing is possible, but without the various parties informing me well in advance of such events, the magazine will have to limp along as is. This does not mean that it is not possible but it just takes time. As you know, artists across the country depend on a preview article or a review of their particular performance in the local newspapers. This is achieved by submitting in advance a press release to the newspaper which then is or is not published well in advance of the actual event. It is not the newspaper's responsibility to find the artists and their events. It is the responsibility of the flamenco artists, companies and organizations around the U.S. to utilize Jaleo Magazine and send in those materials *in advance*. There are countless of these artists and companies who know of the magazine's existence, yet I have received only four press releases to date. Ideally, Jaleo would be published monthly but that would require a circulation twenty times what it is currently. From the direct content and overtone of your letter, I think I know what you would like to see in future issues and I hope you can be a little patient and realize that Jaleo is a labor of love and other than a certain satisfaction there is very little return on this end.

Your reference to the comments of mutual friends that I am "trying to do too much" was not quite clear to me, Mr. Cates— was that meant to say that I am trying to do too much with Jaleo or do you mean I should not take the time to change the spark plugs on my car? If some well meaning friend is referring to my

personal life, I think you are perhaps a little out of bounds. I work for a living, Mr. Cates, and Jaleo takes time that could be spent doing many other things which are important to me and my wife, Yaelisa. In reference to the handling and management of Jaleo during the last twelve years by Juana de Alva and Paco Sevilla, they also worked with virtually no staff, very few resources and with only love in their hearts. I am not excusing the unusual mailing schedule that they used, but when I see someone struggling under a heavy load I am more inclined to lend a hand than to define their situation to them. It's just more "flamenco" to help out. Anyone who wishes to make a gift to Jaleo in dollars, pesetas, postage stamps or shiny beads may do so and I even accept nice articles on flamenco or a floppy disk full of interesting, well written interviews of flamenco artists done on someone's laptop PC as they travel around on their business trips. Providing a list of colleges and universities that offer flamenco programs or have done so in the past would be a help. You see, Mr. Cates, Jaleo Magazine can be an effort on the part of everyone that loves flamenco as you do.

Best wishes,

Bruce Patterson

AVISOS

IN LOS ANGELES...

La Masia Restaurant presents flamenco shows each week on Sundays and Tuesdays. Three shows nightly with the combined talents of Maria Bermudez, 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 dancer Linda Andrade and the cante of Pepita Sevilla and Antonin Alcazar. Call (213) 322-1287.

El Cid Flamenco Theatre on Sunset Blvd. in Hollywood has flamenco shows Wed.-Sun. with dancers Alfredo Aja, Ramon Nunez, Deanna Nunez, Silvia Vargas, Angelita, Valeria Pico and Lourdes Rodriguez; singers Chinin de Triana, Jesus Montoya and Remedios Flores; guitarists Rodrigo, Gino D'Auri and Phil Lee.

The Barcelona Restaurant in Encino has flamenco on Thursdays with singer Chinin de Triana, dancers Fabian Alonso and Gabriela Garza, and guitarists Benjamin Shearer and Stamin.

The Fountain Theatre continues its January flamenco series "Fuego Flamenco" with Roberto Amaral as Artistic Director. In April, the Fountain Theatre will present a special mother and daughter performance with Isa Mura and Yaelisa. For reservations: (213) 663-1525.

(cont. pg. 4)

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ESTRELLA MORENA, from Madrid, Spain, made her debut at 15 at the Tablao Flamenco Los Canasteros. At 16 she was a soloist and at 17 she was Prima Bailarina at the Teatro de la Zarzuela of Madrid. For four years she was a star of Antonio's company and toured Europe, the Orient and North Africa; she also performed on television in Spain and Japan. Ms. Morena studied and trained in Madrid in all styles of Spanish dance for five years. In 1974 she formed her own company and successfully performed at Manila Hilton and in New York at Carnegie Hall, Carnegie Recital Hall, the Spanish Institute, Casa de Espana, Hunter College, the Barbizon Plaza, and in the Chateau Madrid nightclub. She also appeared in performances in honor of the King and Queen of Spain at the Pierre and at the famous Regine's in honor of Placido Domingo.

PEPE DE MALAGA, Flamenco Singer, was born in Periana, Malaga. He made his debut at the famous tablao Las Brujas in Madrid, and also performed at Arco de Cuchilleros, Torres Bermejas, and Canasteros. He has twice been awarded First Prizes in Cante Flamenco, in Malaga and in Madrid, and has performed throughout Europe, the Americas, North Africa and the Far East, singing for outstanding artists such as Antonio, Rafael de Cordova and Estrella Morena.

AVISOS (cont. from pg. 2)

FLAMENCO TALAVERA! features Juan Talavera, with Guest Artists Estrella Morena and Pepe de Malaga, dancers Maria Bermudez, Linda Vega, Lourdes Rodriguez, Luana Moreno, Antonia Lopez, and the 15 member Juan Talavera Spanish and Flamenco Dance Theatre with Linda Andrade. Providing the accompaniment of Iberian melodies will be Antonio Duran, and Benito Palacios on the flamenco guitar. The haunting flamenco laments will be sung by Pilar Moreno and Rosa De Huelva who have just returned from Spain with the latest lyrics in flamenco cante. Patric Halago will provide alluring rhythms on his authentic collection of Mediterranean Percussion Instruments.

8
FLAMENCO TALAVERA! will be in performance at Beverly Hills High's K.L. Peters Auditorium on Saturday Feb. 8, 1992 at 8:00 p.m. Festival seating for \$22.50 will be available in advance through Ticketmaster outlets at Music Plus, May Co., and Tower Records. There will be a limited amount of tickets available at the Box Office on performance day.

...IN SAN FRANCISCO...

BEAUTY AND THE BEAST FOR FLAMENCO

What: Beauty and the Beast for Flamenco, an adaption of the classic fairy tale by Irene Haughey for 10 dancer/singers will be presented by the Phoenix Theatre under the direction of Maria Mazer. Traditional flamenco melodies will feature new lyrics by lead guitarist Augustin Rios. Ernesto Hernandez and Pepper Smith will choreograph the fairy tale's flamenco and ballet segments, respectively.

When: Opening night: Friday, Feb. 14, 8 p.m., \$12. Regular performances: Fridays and Saturdays, 8 p.m., \$12, and Sunday matinees, 3 p.m., \$9, through March 22.

Where: The Phoenix Theatre, 301 Eighth St. (at Folsom), San Francisco, CA.

Tickets: STBS or The Phoenix Theatre box office. For information or reservations, call (415) 928-4860 or (415) 621-5338.

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AVISOS (cont. from pg. 4)

...IN NEW MEXICO...

6th Annual FESTIVAL FLAMENCO '92

The University of New Mexico Theatre and Dance Department and The Center for Regional Studies, The Center of Southwest Culture, and *Eva Encinias and Ritmo Flamenco* present Festival Flamenco '92, a concert of flamenco dance, music and song. The Festival brings together a cast of guest artists that have studied and performed in Spain and toured internationally. Workshops by the guest artists in flamenco dance, guitar, song, history and costuming will be held during the two weeks prior to the concert.

This year's internationally acclaimed, special guests are La Tati, Jose Greco, and Jose Greco, Jr. La Tati, renowned dancer of Spain, is the student of La Quica. She has received many awards and has performed in the tablaos of Spain including seasons at Madrid's Zambra, and in many festivals and productions such as Cumbre Flamenca, Madrid and Los Canasteros, Madrid. La Tati has taught and choreographed for the Ballet Nacional Español under the direction of Antonio. She has performed with artists Manolo Vargas, Pericon de Cadiz, Juan Varea, Rafael Romero, Rosa Duran, Paco de Lucia, El Lebrijano, El Camaron de la Isla, Juan Maya, and many others. La Tati will be accompanied by her singer from Spain.

Jose Greco is an internationally acclaimed performer who has appeared with La Argentinita, Pilar Lopez, Carmen Amaya, Nila Amparo, Carola Goya, Luis Olivares, Tere and Juanela Maya, Lola de Ronda, Luis Olivares, Ramon Velez, Manolita de Jerez, Carmen Mora, Luis Maravilla, El Farruco, Pepe de la Isla, Carol de los Reyes, Pepe and Paco de Lucia, Carmen and Justo Quintero, Nana Lorca and Maria Soto.

Jose Greco, Jr., the accomplished son of Jose Greco and Lola de Ronda, has performed with the Opera of Montecarlo as first dancer and choreographer with his own group. He is an international performer and dances extensively in Spanish tablaos including El Cafe de Chinitas in Madrid.

In addition, the roster of artists included Pedro Cortez, a Spanish Gypsy, who comes from a family of guitarists. His studies began with his father and Sabicas. In New York he has performed with Rosario Galan at Chateau Madrid, Estrella Moreno at Carnegie Hall, and Maria Benitez at Shubert Theater. He has toured throughout the United States and Europe. He has appeared with La Tati and Merche Esmeralda, Manolito, Carlota Santana Spanish Dance Arts Company, Jose Greco, and has composed commissioned work for Alborada Latina Chamber Ensemble.

Dominico Caro studied the art of flamenco singing in Madrid, Seville and Jerez de La Frontera, learning his trade from the great master Antonio Mairena, Fosforito, Bernarda y Fernanda de Utrera and accompanied by the guitar of the late Diego del Gastor. He has lived with the gypsies in Moron and Jerez and feels that this experience has been invaluable to his interpretation

of flamenco song. He has toured with Jose Molina, including performances at Carnegie Hall.

Pablo Rodarte has been a resident performer, teacher and choreographer in Spain for twenty-four years. He has toured internationally as a soloist with the *Rafael de Cordoba Company*. His art has taken him worldwide with artists Antonio Gades, Antonio Ruiz, Alberto Lorca, Carmen Cubillo, and others. He has performed as a soloist with Jose Greco, Jose Molina, Patri Nader, Maria Benitez, and his own companies *Los Duendes* and *Amanecer*. He teaches at the University of New Mexico, and privately in Albuquerque where he has his own company, *Dance Espana*.

The Festival is an inspiration of Eva Encinias, faculty member of the Department of Theatre and Dance at the University of New Mexico. The art of flamenco, a family legacy for generations, was passed to Eva from her mother, Clarita. She went on to study and perform with some of the finest flamenco artists in this country, Europe, Canada and Mexico. She has received high acclaim for her innovative choreography and her remarkable performing ability. She is artistic director of her own company, *Ritmo Flamenco*, University of New Mexico's *Alma Flamenca*, as well as director of Festival Flamenco. This is the Festival's sixth year and many Flamenco "greats" have participated as guest artists. The proceeds are donated to the UNM Theatre and Dance Hispanic Fund, which provides scholarships in the Hispanic arts.

Ritmo Flamenco members include Eva Encinias and Paco Antonio. Paco Antonio has studied with artists Antonio Triana, Maria Benitez, Teo Morca, Roberto Lorca, Monolo Rivera, Pablo Rodarte and others. He is an instructor in UNM's Department of Theatre and Dance. New to the company are Marisol and Joaquin Encinias, twin daughter and son of Eva Encinias. They began their study of flamenco with grandmother Clarita, and continued studying with their mother, as well as artists Pablo Rodarte, Roberto Lorca, Monolo Rivera, Teo Morca, and Maria Aiba, carrying on the family tradition. Company member John Jaramillo is a student of Eva Encinias, Pablo Rodarte, and Teo Morca. *Ritmo Flamenco* has dedicated itself not only to flamenco in its traditional form, but incorporates ballet and modern dance to expand on the theatrical possibilities of the traditional form. *Ritmo Flamenco* has performed extensively in the United States, Mexico and Canada.

Eric Patterson has been a professional guitarist for 30 years. He is the flamenco accompanist for the Theatre and Dance Department at the University of New Mexico, where he also teaches the History of Flamenco. During his career, he has worked with Pepe Segundo, Miguel Galvez, El Petete, Rene Heredia, Julia Lopez, Maria Benitez, Raquel Peña, Manolo de Cordoba and many others. He has taught flamenco guitar since 1960.

Juanito (John Truitt), an aficionado of the flamenco guitar, is a native of Albuquerque. Juanito has accompanied and performed with Maria Benitez, Vicente Romero, Lili del Castillo, El Petete and Isabel, Eva Encinias, La Tamara, La Gayla, and many other local flamenco artists. In Spain, Juanito has played for dance classes taught by Ciro and the great Maria Magdalena. He has studied with Eric Patterson, Julio de los Reyes and David Serva. He teaches at the University of New Mexico Music Department, and accompanies Pablo Rodarte and Dance Espana.

AVISOS (cont. from pg. 5)

Alma Flamenca is the University of New Mexico's pre-professional dance company. It provides dance students with the performing experience necessary for growth as dancers and artists. The company is directed by Eva Encinias with the assistance of Pablo Rodarte.

CONCERT: Rodey Theatre, UNM; June 25, 26, 27, 8:00 p.m., June 28, 2:00 p.m.; \$15, \$18, \$2 discount students, seniors, faculty/staff; Ticketmaster: (505) 884-0999.

WORKSHOPS: June 15 - 26

YOUTH WORKSHOPS: June 15 - 19

SEVILLANAS COMPETITION: June 19

Workshop information: (505) 277-6122 or
Write: Festival Flamenco
College of Fine Arts
University of New Mexico
Albuquerque, NM 87131-1406

La Tati



Photo: Elke Stolzenberg

...AND IN NEW YORK..

Best FLAMENCO NEW YEAR'S greetings from New York, New York to all of you!

With the economy in the dire dumps and no change in sight, a sudden up-surge has affected the flamenco scene -- suddenly, as of September/October, there has been a basic increase in flamenco activities in New York -- probably throughout the land. Three or four brand new tablaos opened and many starving flamencos came out of hiding -- one of the great doers is the guitarist Arturo Martinez and cantaor Luis Vargas who is doing four to five weekly shows, at different tablaos:

Two "foreign" restaurants are specially honoured at the top of the list:

- 1) Rest Ararat (Armenian)--First Ave & 58th St, NYC, (212) 752-2828. Wednesday: Arturo Martinez, Vargas, Paco Ortiz - cantaores
- *New 2) Les Poulets--25 Hudson St downtown NYC, (212) 219-1890. Tuesday: Jody Romano "La Chispa", Vargas -- Guitar: Juan Amaya/Marko
- 3) Rest Pamplona--22nd St near 5th Ave, NYC, (212) 989-1022. Fri & Sat: "La Chispa", Manolo de Malaga - cante/guitar
- *New 4) Rest Costa Brava--246 E 44 St, NYC, (212) 687-1375. Fri & Sat: Luis Vargas, cante; Martinez, guitar; varied cuadro
- 5) Rest Torremolinos--231 E 51 St, NYC, (212) 755-1862. Sat: Domingo Alvarado cante & others
- *New 6) Meson Sevilla--46 St near 8th Ave in Restaurant Row, NYC. Thurs: Vargas, cante; Reynaldo Rincon, guitar; La Meira & Gabriella Granados, baile
- 7) Mesa de Espana--28th St, NYC, (212) 679-2263. Fri & Sat: Roberto Reyes, flamenco guitar
- 8) Meson Asturias--off Roosevelt Ave at about 82nd St, Queens, NY, (718) 446-9154. Fri & Sat (poss.): Paco Montes, cante; Jose Ma. Moreno, guitar; Esther Suarez, baile
- 9) Meson de Espana--Roosevelt Ave at about 104th St, Queens, NY, (718) 478-4848. Fri & Sat (poss.): Reynaldo Rincon, guitar; La Meira, Gabriella Granados, Sarita Erde, baile
- 10) Thalia Spanish Theatre--seasonal engagement of Andrea de Conte & American Spanish Dance Theatre. Greenpoint Ave, Sunnyside, Queens, (718) 729-3880. Fridays. Extended season. 6 shows in 1992.

(cont...)

11) Andrea del Conte will be appearing January 25, 1992 at the Freeport High School with her group.

12) Carlota Santana projected appearance at the Joyce Theatre for March 24 - 29, 1992.

CHUSCALES

The Classical Guitar Society of Calgary presents CHUSCALES in solo guitar concert at 8 p.m., Saturday, February 8 at the Boris Roubakine Hall, University of Calgary, ALBERTA, CANADA. For more information call Rick Macdonald: (403) 285-3510.

Mariano Córdoba



<p>Volume I</p> <ul style="list-style-type: none"> Sevillanas #1 Sevillanas #2 Verdiales Fandangos De Huelva Alegrias Campanas de Granada (Zambra) Bulerias Canaveral (Rumba Flamenca) Tango Andaluz Mi Favorita 	<p>Volume II</p> <ul style="list-style-type: none"> Sevillanas #1 Sevillanas #2 Malagueña Clásica Para Baile Zapateado Colombianas Garrotín Fandangos de Almeria Farruca Danza Peteneras 	<p>Volume III</p> <ul style="list-style-type: none"> Tanquillo Bahía de Monterey (Rumba Flamenca) Tientos Recuerdo a Madrid (Caracoles) Serranas Alma Flamenca (Soleares) Sigüriyas Fiesta Gitana (Bulerias)
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by
Mariano Córdoba

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**Making Its Mark:
The Fountain Theatre**

By Yaelisa

The Fountain Theatre and its extraordinary director, Deborah Lawlor, will in 1992 almost certainly make history. The small, 90 seat capacity theatre has presented approximately 50 flamenco concerts during the last year and a half. Under the artistic direction of dancer and choreographer Roberto Amaral, the "Fuego Flamenco" dance programs have been both popular with Los Angeles aficionados and critically acclaimed. With the exception of the local tablaos and clubs presenting flamenco, there has never been a venue of this caliber regularly presenting quality flamenco programs utilizing Southern California area artists.

In this era of NEA funding cutbacks, threats by politicians to eliminate the California Arts Council, the beleaguered economy and the general dearth of stable, committed venues in which to present the art of flamenco, one woman stands out visibly from all outside, unpredictable factors: Deborah Lawlor. A former modern dancer, choreographer, and actress, Ms. Lawlor returned to the U.S. in 1986 after traveling and living abroad for eighteen years. Having begun her flamenco dance studies in Sydney, Australia with Anita Ortega, she continued her studies with Roberto Amaral in 1986. She began producing plays through the auspices of the Barbara Culver Foundation in 1986, and since that time her productions have won 33 Dramalogue Awards. Ms. Lawlor has been housed in the Fountain Theatre since April 1990. With quite a busy schedule of various theatrical presentations throughout the year, she approached Roberto Amaral in August of 1990 with the idea of presenting his "Fuego Flamenco" as a series of weekend concerts. The first series was highly successful, and a second was planned. After the first year, it became apparent to everyone that flamenco at the Fountain was here to stay. Now approaching its second year, "Fuego Flamenco" and "Flamenco at the Fountain" (a second presentation) have been met with critical praise and have garnered many of its participating artists worthy notice from Los Angeles critics who might not have had the opportunity to see many of these artists under excellent artistic conditions. As is frequently the case, many artists who self-produce their work cannot always attract the attention of the media especially when competing with such visible companies as American Ballet Theatre or Maria Benitez Spanish Dance Company. The Fountain Theatre has served its artists well, for Ms. Lawlor makes it her mission to publicize each and every series as if it was the first.

What is most extraordinary is that the Fountain Theatre rarely turns a profit during its flamenco seasons. Rather, it continues to frequently present the programs on a break-even basis or occasionally even at a loss. Even though the programs are frequently sold out, many times the production costs exceed any profits. Remarkably, it does not seem to matter. Ms. Lawlor has committed herself to continuing "on with the show" for one (unique in these times) reason only: she loves flamenco and its artists. And she is in the very position to provide for them and for Los Angeles audiences a special gift.

Her devotion to local flamenco artists (and to local flamenco) is already becoming legendary. Her contribution to flamenco in Los

Angeles cannot be summarized in writing nor in this article. An artist herself as well as a businesswoman, Ms. Lawlor uniquely understands, from the inside out, the soul of an artist. A sensitive, earthy woman, Ms. Lawlor has acted as a producer, presenter, manager, mother, chauffeur, confidant, and adoring fan to almost everyone who crosses her path. She literally loves what she does, and likely does not realize fully her contribution. The flamenco community in Los Angeles is quite fortunate to have in its midst a presenter of this caliber; a lady whose first concern is her artists, whose second concern is in presenting the art of flamenco well, and that's it.

1992 will likely see another outstanding year of flamenco in Los Angeles. Viva tu, Deborah!

**Marcos Carmona
Rubina Cormona**

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Paco Sevilla PO Box 4706 San Diego, CA 92164

JOSE MOLINA BAILES ESPANOLES

Ambassador Auditorium, Pasadena, CA. Nov. 24, 1991.

The farewell performance of Jose Molina and company found the "a gusto" Molina delightful and generous on the closing afternoon performance. I found the program well balanced and choreographically charming. Molina danced two solos, a "Caña" and a "Tangos de Malaga" as though they were his last.

The first half of the program was devoted almost entirely to the Spanish classical dance forms, except the traditional Caña and the last number before intermission which was a popular Serranas. Opening with "La Vida Breve" by Manuel De Falla, the six classical pieces were done in stunningly matched costumes worn by the women with castanets. Damaris Ferrer in the "Goyescos Intermezzo" was exquisite. Partnered by the handsome Molina, the well-timed and delicate interplay with castanets never intruded on the recorded classical music.

The traditional flamenco solo, Caña, was danced by Molina and choreographed by Juan Manuel. Molina still cuts the figure of a handsome, dashing Spaniard to whom the whole world has looked for defining true male flamenco dance. It is no wonder that he had to leave the company of Jose Greco and start his own company in Washington D.C. with a profile this engaging. He still has the arms and hands of an expressive personal style and the footwork and lightness to carry solid solo work even at the point of his last performance. With long black hair flying, Molina would cortar frequently, coordinated with singer, palmas and guitar and then continue playing with the dance and the audience's expectations. This solo was a tight compact surprise in timing.

The tasteful bulerías guitar solo of the senior accompanist, Carlos Rubio, was pleasantly straightforward. Rubio displayed a fine sense of musicianship and flamenco style. Geraldo Alcalá was a fine accompanist also, but he did not have a solo this performance.

A beautiful trio, "Serranas," closed the first half with the cuadro guitar accompanists and the singing of Domingo Caro. This number was choreographed by Curro Velez and previewed the coming flamenco cuadro work to be showcased in the second half of the program. The crowd loved the Serranas. The precision exhibited by Molina, Nelida Tirado, and Zaharula displayed great execution of taconeo techniques and a feel for timing.

The second half of the program was in the style of cuadro flamenco. The first number, "El Atardecer," was a "Soleares" quartet begun by the three female dancers dressed in lunares and bata de colas. As the choreographer and male dancer in this number, Molina began the soleares in a beautiful Andalusian poetic arrangement. As the four wove in and among each other the girls, with solid colored red, green and blue dresses coordinated with his green flowing shirt. The movement was rich and flowing and never stagnant. The girls finished the dance in their chairs very dramatically in different postures of despair to lights blacked-out.

The "Algebras," danced by Damaris Ferrer and choreographed by Molina for Ferrer, was well-executed and finely performed in her

bata de cola. An occasional smile, however, could have made this number sparkle a bit more. Ferrer is a beautiful girl and an excellent dancer.

Next was the lovely Zaharula who danced a magnificent piece of choreography created by La Mera. This movement totally transformed Zaharula into a strong, riveting, expressive feminine artist of the Solea. It was a very moving performance of a woman dancing a *cante jondo* form with large gestures and incredible postures with silhouette profiles in deep plie and gorgeous arms. I was very moved by this solo and would love to see more of La Mera's choreography.

Nelida Tirado's "Tientos" took a long time to build up from the slow normal pace in which this dance begins. But when Nelida got going she was a powerhouse of energy and sound. Tirado has the ability to execute the long sections of footwork, and her youth and vibrance really personify "la chica simpatica."

Closing the program was Molina's solo, a "gracioso" Tangos de Malaga. This was a tremendously emotional farewell performance but in the light vein. He was comical and spunky and never faltered in his blending of the technical and the gracia components of the Flamenco form. Molina is very musical and he well-deserves being called the highlight of the afternoon. It is admirable to see an artist enjoy what he is doing after performing in over 600 cities in 49 states. Molina is an amazing legend in his profession.

Upon receiving a standing ovation, Jose Molina spoke to the audience before leaving. "We really had a hell of a good time. Thank you very much." A very warm "Muchisimas Gracias a ti," Jose Molina, for giving us many years of enjoyable flamenco performances with your arte and generous spirit. Muy Buena Suerte, Jose Molina.

Lucia Morales is a writer, musician and former dancer. Her studies and travels have taken her around the world; she lived among the Gypsies in Southern Spain for five years before returning to her native New York in 1986. In 1990 she relocated to the Los Angeles area.



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An American in Spain: Tania Leullieux



Tania Leullieux (or Tania Lazaro as she is known in Spain) has lived and worked in Spain for the past twelve years. She is considered to be among the best of the young bailaoras in Madrid, and has appeared as a figura at the Corral de la Moreria and La Zambra. Tania has performed with such notable artists as Mario Maya, Cristobal Reyes, Joaquin Ruiz, Raul, Paco Pena and many others. She is American, though she has spent most of her life living in Europe and Spain. Tania frequently tours Europe and Japan and makes her home in Madrid.

Tania recently visited San Francisco where she performed and taught Master Classes in Flamenco. Jaleo Magazine interviewed her on October 12, 1991.

-- *What is your family background? Where do you come from?*

Well, I was born in France. My mother is American, my father French, and when I was about two years old my mother took me

to Spain. I was raised there, in Sevilla and Moron, until I was about thirteen. We traveled a lot. We also were in Granada -- we lived there for a year. We made some trips, like to Africa and Morocco. Basically, it was mostly Sevilla where we were. When I was thirteen my mother died, and I came to the United States. I lived here for four years in San Francisco with my family on my American side -- my grandmother and my brother, my sister, my uncle, my aunt -- that's basically it.

-- *Do you have French citizenship?*

I have both. I have French and American, because my mother, when I was born, she gave me an American nationality. Then when I was about seventeen I went back to Spain and I have been there since then.

-- *How old are you?*

Twenty-eight.

-- *I would like to know how you started your dance career -- who you studied with, how you trained, how you got involved with flamenco.*

Well, starting from the beginning, when I was a little girl my mother was a flamenco dancer, so we were always in the flamenco ambiente and with the gypsies -- just around flamenco a lot -- and I used to dance when I was a girl -- I'd just improvise, I didn't really study. I tried studying once, but I went out crying so I didn't want to study anymore. So that was impossible. When I came to the States I danced a little bit, and I also took some classes, but I never really got into it -- I'd just dance around a little bit and improvise. When I went back to Spain I just right off started in a company, "Ballet" they call it in Spain, where you do Classical Spanish, Jotas, Flamenco -- you do everything -- with Raul. I went from Raul to Juan Quintera. For four years I was just doing this and that was basically my training because I didn't study. I just started off on stage and I learned a lot on stage and, through the help of these bosses I had, I would take classes once in a while with them and they would tell me how to do things.

-- *Did you learn palillos by yourself?*

Palillos, basically by myself -- I never went to classes were they taught Palillos. They showed me how to do it and I would practice, and then I would have to do it on stage. I learned like that for four years, and then I decided I just wanted to dance flamenco. I was kind of tired of doing all of these different kinds of dances, and I always really loved flamenco -- I had it in me. So then I decided to go to Madrid, and when I got to Madrid I went to Amor de Dios, of course, the center, and I started studying there. Pretty soon I got jobs working in canasteros in the cuadro -- a tablao -- and that's basically how I got started. Little by little I just built it up and started getting more work -- atracciones, La Zambra, a tour in Japan. . . .

-- *Tell us what you mean by "atracciones"?*

It's when you're a featured artist, and you dance alone -- not in the cuadro.

-- *So you became the feature atraccion at La Zambra?*

Yes. After that, I got a tour in Japan with Kojima, who is a Japanese dancer. He takes companies to Japan for a month and a half. Then things just started happening -- each time better.

-- *Who did you study with in Madrid? Anybody in particular?*

In the beginning I studied with Cristobol Reyes. He was my first teacher there. Then I took for a month with Tati, but I didn't really connect. I took with Merche, too -- I love the way she dances -- but I just didn't connect either. So then I started taking classes with Ciro, and right away his class was so easy for me -- I just fit right in and I understood his stuff really fast. So I just stayed there. It was a very good technique class, too. I just stuck with him and he's basically been my master. I've studied off and on with him -- I haven't spent six months studying with him non-stop because I've been working in between, so when I had a break I'd go with him. I've never taken privates -- I've always taken general classes.

-- *You've done a lot of your studying and choreography for your numbers on your own, isn't that right?*

Yes. Actually, from the beginning when I started dancing, only once when I was attraction in Zambra -- that was a choreographed dance by Cristobol Reyes -- and then after that I just started choreographing my own dances with different influences, of course. You get steps here and there, you learn different techniques, you get different ideas, and you just choreograph your own thing that you keep changing so that it's not always the same.

-- *How did you experience being a foreigner in Spain all these years? Did you face any obstacles in the beginning?*

Yes, it has been kind of strange for me, because in Spain, when I'm there, since my Spanish is good and I fit in perfectly, people consider me Spanish -- the artists I work with -- they don't ever treat me like I'm a foreigner, in the sense of talking about that I'm from another country. They never mention it; they're not really aware of that. The only thing is that politically, I have had problems with getting jobs that have to do with the government, and getting grants has been impossible for me. I was offered a couple of things where that was involved, and they told me that they were sending this company out to foreign countries, and what they can't do (you know they're representing something that's authentic Spanish) is send an American passport with a French name. It's kind of against the rules of what traditional flamenco's supposed to be. So I have come across obstacles. And I think that if I really wanted to get into the scene, deep down, and be able to just go for it all the way, I would have to become Spanish nationality. The people who are on the desks -- you know, the dancers want me -- but the people on the desks don't care. They just write out papers and bills, and they don't want to see a foreign name. They don't care how you dance. It comes to the point where they say "There are enough Spanish people that you don't have to take a foreigner." In that way, it's not so good.

-- *So you basically were pretty much accepted by your peers, and it sounds like you've established yourself as one of the better dancers in Spain right now.*

Well, I wouldn't say Spain, but in Madrid. There are a lot of great dancers. In Madrid they consider me a good dancer, and I am considered by the artists there and the ambiente, which if you're considered by that, that's pretty good there, especially being a foreigner. I have done things that hardly any foreigners have done there, I guess because I have so many years there. It's hard if you're a foreigner and you just go there and you're new and you can tell that you're a foreigner, it's a lot harder, I think. It's hard for them to accept that. They accept me because they know I was raised up there and that I've dealt a lot with the gypsies. They know my background, and they can see it, too. The way I speak -- I don't have an American or French accent. So influence is a lot. I think flamenco is considered a very traditional type of art. It's not like ballet where they can have people from England -- they think that only people from there can do it. That's why it makes it extra hard.

-- *So what you're saying, then, is that there is still a lot of prejudice in the minds of Spaniards.*

Yes, there is. And I get away with it because they can't obviously see that I am a foreigner, but I am. I was born out of Spain, my family is American and French.

-- *Do you personally believe that there is a renaissance in flamenco interest in Europe right now?*

There are thousands of students coming to Spain, from Japan, from Holland, from all over Europe, from America, too. There's actually more interest in flamenco from foreigners than there is from the Spanish. A lot of the better dancers are foreigners because they worry more about it and they are really into it, where a lot of people there just do it because it's there and it's different.

-- *Do you personally think that a lot of the Spanish girls that get involved in flamenco view it as a job or as artistically something very high? Is it a way to make a living for a lot of people?*

I think there are a lot of different aspects to that. I know of some girls who are rich, and they do it -- not because they're rich. I know them personally, and they're very spoiled, and they really have this image of being an artist and going on stage. You see them and they're all made up all day long and all with their flowers on being really flamenca. They go down to Amor de Dios and hang out all day and take a thousand classes and don't really worry about it or advance all that much. They want a spot right away without having sacrificed, or really worried about it or really tried to see what it's about. There's that. And then there are people who love it, who just plainly love it, and make a sacrifice and do it.

-- *Do you think that there are a lot of Americans who get involved in flamenco for the same reasons?*

I find that here, especially in San Francisco -- I don't know where else -- the profession is hard because you can't really be compensated economically; you can't really take it on as a profession. So people really can't go for it. I find it really hard to survive here with flamenco. So people do have to take it on as a hobby -- it's a part time job, it's not their all the way interest. They have other jobs, they don't have time to go every day. To really learn you've got to put a couple hours into it every day, non-

stop, and people don't have the time for it. I think that they like it, and they would like to, but there's no way out of it. There's nowhere to work.

-- What you've seen so far since you've been back in this country...how do you find flamenco here in America?

I find it needs to be more innovative. I think flamenco here is kind of normal -- it's thousands of miles away. You can get a few videos, and not that many people have access to them, and not that many shows come through here. There a lot of things going on in Spain with flamenco -- a lot of innovation, a lot of things being introduced like different dance styles -- it's becoming more theatrical. There are still the flamenco *puras*, which is when they just go out and dance without thinking about the lighting or choreography. Since flamenco's been taken onto big stages now, there's another way of focusing on it to make it more theatrical so that it's more visual. Not only that, musically, the flamenco guitar has advanced so much, it's incredible. It's really modernized, and that has made the dance change. The dance is really influenced by the guitar, and now the guitar tries to work with the dancer, and you try to make a whole musical piece out of a dance, not just a dance. What we try is to make an *escobias* musical and the guitar to go along with it and you adapt with the guitar and the guitar adapts to you. The whole piece in the end is a whole *montaje* -- it's a whole musical piece and a dance piece, with each thing having meaning -- each step, the lighting -- it's a whole concept. It's really interesting how it's all developing.

-- In your opinion, what are some of the most interesting innovations you've seen over the last few years?

Basically, what I was telling you about -- working out a structure that's related to the guitar, to the lighting, to the way of dancing, introducing more expressive movements, bigger movements and not so limited to traditional flamenco.

-- Does anything that you've seen really stick in your mind as really interesting?

Well, I've seen it in different ways. I saw Cristina Hoyos' show, and she's a real modern dancer. Her dances are incredible because she's got a lot of *aire* and she's very *flamenca*, and at the same time she'll do things all of a sudden that are really modern, and still her show is very traditional. The lighting is beautiful, it's kind of like Gades -- she worked with him a lot -- she has a lot of knowledge about the lighting, it's really fantastic. But she is sticking to traditional flamenco -- the costumes, she's not putting any other type of music or instruments in it. Her dancing is very modern.

Now Raul is doing what he calls "Flamenco Fusion" which is kind of a jazz-flamenco and it's all very composed with the guitars, it's all cut with the movements. There are different types of innovations -- each person plays with a different way.

Joaquin Ruiz is also very innovative. He's got a pretty good imagination. He's very modern too. He listens to a lot of different kinds of music and introduces different kinds of beats -- he gets a lot going. His shows are really interesting, too. He introduces flutes and other instruments, too, and his choreography...he has a lot of ideas.

-- You have worked with Joaquin many times.

Yes, I have worked with him many different times. In a production in Madrid, which was two months in a theater there, it was "Flamenco Somos Asi". And then we've done festivals together in Holland and Rome. Yes, we've worked pretty much together.

-- What do you want to do with your dance career either here or in Spain? Do you want to have your own company? Do you want to live in Spain for a long time? Do you want to come here and start a company? What are your goals?

Okay, my first goal is that I want to dance, so that's kind of hard if you do your own company. It takes a lot of time and energy, and you put more energy into doing the company and teaching other people and choreographing. I've experienced that already, so I know. You really lose yourself. A body can only do so much. I would really love to do a company and do my own choreography -- I love to choreograph -- but I would have to do it in a very comfortable way where somebody would produce it and I would just be the artistic manager and not have to do anything with paper work or money. It's too much. I want to dance. Maybe I'll do that when I'm older. Basically I just want to dance.

About being in America or being in Spain -- if I really want to dance I really can't choose. It's wherever it takes me, and I have to feel things out. I don't know at what point in the States I can dance -- it's not easy here; it's not easy to get it together, especially because I make a living off of it. I don't know how to do anything else. I can never be a secretary. . . I'd have to start by graduating from school. It's really tough for me in that way. It's my profession. I make my living off of it, so it has to be both - I'm dancing and making my living. And here, it's hard, and I would want to do my own thing if I were here -- produce my own shows and do it my way. I don't think I could adapt to working with all different kinds of groups and going off and working with them, because I can't do my own thing that way. I'd have to rehearse and get it together, and it's not possible.

-- How do you see flamenco evolving in Spain? Where do you think it's going to keep going?

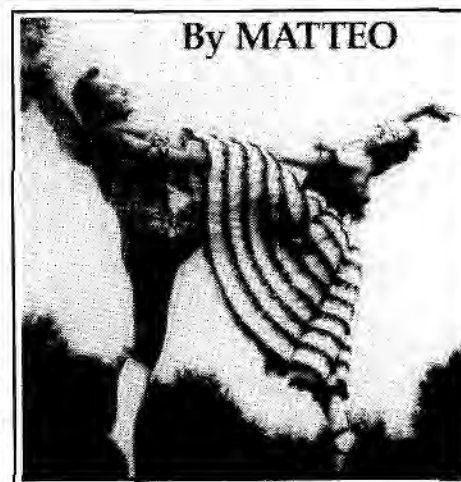
Flamenco is amazing because everybody loves it and wherever there's flamenco it fills up and everyone goes crazy over it. They love it! It's an art form that really gets to people. It has a lot of possibilities to get more into the world and get more known. At the same time, I think flamenco is still considered an ethnic type of dance and art form and, for some reason, there's an image that "ethnic" can only go so far and they have an idea it can't go further. I think it can go really far because you can theatricalize it, and you can do many incredible things with it. But it doesn't have enough support. There's nobody who will really back it up. I can understand that, too, because it's not easy to deal with flamenco, especially if you deal with the gypsies. It's hard to make a real production of it.

-- You feel there's not enough support in Spain or in the world?

In the world. There aren't any backers or people who are willing to put money into it. But it's been proven that whenever there's been a company with strong backers. . . they've made money. All

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of the theaters fill up and they've made money. Maybe it's because people are afraid to deal with it -- the flamenco scene.

-- *Most of your work is outside of Spain, wouldn't you say?*

It's both. It's 50/50. I get all of my tours from being in Spain. When I'm in Spain I work in festivals all over; I've done theater productions in Spain, like working with Mario Maya and Los Flamencos Somos Asi, and a few festivals in Madrid, and working in tablaos. Flamenco doesn't tour much around Madrid -- it usually goes out. All the work is usually in the tablaos.

-- *Is there anything that you'd like to say to end this interview?*

I'd like to say that I hope that there's a bigger audience for flamenco and more support for flamenco, and that people are able to have a more serious attitude toward flamenco. Sometimes I get the feeling that people think that flamenco is just like dancing in a disco. They don't give it the importance it deserves. I consider flamenco to be a total art form -- dance form -- and it's very flexible. It needs support and attention, and I hope that people will try to get the essence of it. It's a high art form and it shouldn't be underestimated, which it is a lot of the time, because there are bad forms of it and people don't get the right image. That's not good for flamenco. I want that to be clear.

-- *How would you advise American students of flamenco? What is the most important thing they can do to study?*

Basically I would advise all students of flamenco -- I know it's hard to get the money together -- to go to Spain. Not to go just to learn a thousand steps. I think it's very important to learn REAL flamenco -- yes, you have to learn technique and steps, but you also have to live -- live the way they live, the flamencos, the gypsies, and be around it, see a lot of flamenco -- to really see what their passion is. Different cultures have different ways of transmitting their traditions and their feelings. On the stage there's a certain way of showing how you are supposed to love. In Spain, there's another way, and the gypsies have very strong traditions in showing everything -- how you should love, how you should dedicate yourself, how you should get mad -- all these big principles that come out through their art. That's what makes them FEEL what they are dancing. So, I really advise students to live there and get the real essence of it and try to get what flamenco's about -- the deep meaning of flamenco.

Video Review

Videos de la Luz

c/ Juan Hurtado de Mendoza,9

Madrid 28036. España

Realizado por: Productions Movirecord, S.A.

Dirección: Pilar Perez Guzman

Producción: Rafael Fajardo

Danza Flamenca De Hoy

Cantantes:	Rafael Fajardo Pedro Montoya
Cantaora:	La Tobala
Guitarristas:	Pedro Sierra Juan Machon
Bailaoras:	Beatriz Martin Esther Ponce
Bailaor:	Adrian

"Danza Flamenca De Hoy" offers a no-frills view of flamenco as one might see in a tablao in Spain. Seven works are presented and all but one feature dance as the artistic focus. The solo cante Por Buleria of "La Tobala" adds a contrast to the dance numbers. The bailaoras are accomplished, energetic and beautiful and while they obviously dance learned choreography, neither Beatriz Martin or Esther Ponce fail to bring the art to life. The young bailaor, Adrian, dances in a strong masculine style with energy and control. The guitarists know their business well and provide solid accompaniment. Rafael Fajardo and Pedro Montoya possess strong clear voices, with Fajardo singing the majority of the numbers. They both seem to be seasoned professionals and support the dancers well. All of the performers give a strong and honest representation of flamenco. The setting for this video appears to be a television studio which detracts a little from the overall quality, however the genuine performances of the artists are not diminished by this one weak point.

"Danza Flamenca De Hoy" is distributed by Alegria Productions, 666 West End Ave, Ste 14J, NY NY 10025.

(Editors Note: This review does not refer to the quality of the artists' performances but to the production which is presented as a product.)

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Confessions of Paco Lucia

By Juan Toro

[Sevilla Flamenca No. 68, Nov. 1990; translated by Paco Sevilla]

-- *Paco, from the present heights of your career, how do you remember 1962 when, as "Los Chiquitos de Algeciras", you and your brother Pepe performed in the theater Villamarta de Jerez in short pants and heard that first thundering applause?*

I recall it with great affectinn, as those are the events of childhood, the most beautiful a person can experience. It was a time when there were no responsibilities, when everything was yet to be discovered, goals yet to be reached, and one had much aficion and desire to learn. Definitely a wonderful period of which I have very fond memories.

-- *Do you still have that boundless aficion for study?*

Hombre! The aficion is still the same. What I don't have are the dreams, the motivation that has burned out as so many goals have been achieved. Now what I have to do is maintain the level I have achieved, and not only maintain it but surpass it little by little, because I constantly set my sights a little higher and the time arrives when it is not easy to improve. So the aficion of the present is not the pure aficion of childhood. It is an aficion with a great sense of responsibility -- something I don't enjoy, for responsibility does not go with my way of being.

-- *Although I imagine you can't have a fixed schedule for practice, could you give us an idea of how much time you dedicate to it?*

Pues, mira. I really don't have a schedule, but I will tell you that it has been eight days since I returned from Japan -- I gave my last concert the day before coming back to Spain and I took the guitar out of the case for the first time yesterday, right before a concert in the Palace de la Musica in Barcelona.

-- *What do you recall of your contacts with Nino Ricardo and Sabicas -- although more with Ricardo, no?*

Bueno, it was more with Ricardo during one period in the beginning; later I was very close to Sabicas. Until I discovered Sabicas I thought God was Nino Ricardo and to a certain extent I learned from his school and his style, but when I met Sabicas I realized there was more to the guitar. With Sabicas I discovered a clean sound that I had never heard, a speed that was equally unknown to me at that time, and a way of playing that was definitely different. From that time on while I didn't forget Ricardo, I was able to add Sabicas' way of playing to my apprenticeship and transform it to make it mine.

-- *Did you ever hear Diego del Gastor play?*

I never heard him in person. I have heard many recordings of him and a television program, but I never met him personally -- I was close several times, but in the end we missed each other. Diego seemed to be a man of great personality, an artist in the greatest sense of the work, who with his strength and personality touches you deeply with the four notes he played.

-- *With his nephew Paco del Gastor I believe you had more contact.*

Yes, I have great memories of Paco. We have spent entire nights playing por bulerias. I really like the way Paco plays. He has a very personal and flamenco aire. As a human being he is also a great person. When we were on tour I loved to get him drunk because, with a couple of drinks, he is the most gracioso person in the world. When he was sober he just used to look at the ground and was always very serious, but with a few drinks he is extremely entertaining.

-- *For many years you and Camaron were inseparable. Now you are separated, at least in the artistic area. How is your relationship on a personal and human level? Why have you not continued to produce your musical or artistic fusion -- only because of a lack of time, or are there other reasons?*

Absolutely not! The only reason is a lack of time. Normally, when he is making a record I have things to do and, of course, the record company doesn't want to wait -- what they want is a record on the market. I have always enjoyed recording with Camaron because it inspires me. Camaron is a genius of our time, and the cante is the source of inspiration of flamenco; to be at the side of Camaron is enriching for anyone. The records we haven't made have been due to not finding time; his last record, to give an example, was made while I was preparing mine and if I had recorded with him I wouldn't have finished mine, for I have all of my days committed until next year and I was falling behind. I can tell you, though, that Camaron and I will be together on his next record.

-- *After various incursions into other musical fields, your last record, "Siroco", seems to be a musical letter to the flamencos, your people, saying "There!"*

Yes, of course. Although I don't think I have to justify myself to flamencos, for I think they already understand what I do and why I do it. There was a time when, I imagine, they criticized what I did, like playing with guitarists from England, America or other places, but I believe I don't have to justify myself to them because they know perfectly well that I love flamenco, but that I am a flamenco guitarist who is curious to know other things.

We flamencos, in general, do not know music and, besides, I in particular don't have the discipline to dedicate myself to study, because I never have done it. I was in school until I was eleven years old and my manner of learning has been very personal. I have learned in the street, picking up what I could by listening to this one and that one. Now, I find myself deficient from not having been able to dedicate more time to study, because I would love to know harmony. I would love to know music because it helps you a great deal. So I went with jazz people, because they know music the best. There are people who have a knowledge of harmony that is scary and an extraordinary capability for improvisation. I believed there was something there to be learned, but always with my return [to flamenco] in mind, that is, to learn the most I could in order to take the good and adapt it to our music, our tradition, and our way of playing. In those moments, when I was immersed in that new experience, I had many doubts and felt insecure, because that is not an easy task for a flamenco guitarist. But there was something inside me that told me I could get something out

of it all and now I am happy, because I believe it was very positive.

So, returning to the record, one day while on tour, motivated by that insecurity I was telling you about, I realized that I could be nothing but a flamenco guitarist, and the idea for this record came about. One is what one was in childhood and, as a child, I was surrounded at all hours by flamenco. My father went out at night to make a living in fiestas and dawn always found flamenco in our home. My brother Pepe and my sister Maria were also tied to this world since childhood. We lived in La Bajadilla, a very gypsy barrio; there was always someone singing or playing in our house. Therefore, I couldn't be anything but a flamenco guitarist; even if I wanted to, I couldn't be anything else.

-- After having arrived at the place you occupy you don't boast about your music or other things that could put you above flamenco, something that many young guitarists don't do -- each time they have the chance, they reject the term "flamenco guitarist" as if it were something negative.

The strength of a musician is his identity. It would be ridiculous for me to try to be Beethoven...or Chick Corea. Besides, I don't have the ability to be one of them. I have the ability to be a flamenco guitarist, but not to be a musician at their level, because to be a musician of that quality you have to know a lot about music, and I don't. What I know I have learned in bursts of intuition, by ear, and by pursuing a chord wherever I had to -- if there is a chord in Tarrasa, I will get in the car right now and go after it. I have no musical technique, only recourses that I have invented myself, musically speaking. What motivates and gives strength to my way of playing is precisely the fact that I am a flamenco; if I were not flamenco, I would not be me...

-- In 1974...in La Union...for the first time, Antonio Mairena and Paco de Lucia went on stage to fuse their arts and offer them to the aficion. It was an important moment and was recorded for all of us to enjoy. Tell us how it came about.

The truth is that I played for him because he had no guitarist. There is always a reticence on the part of older cantaores toward younger guitarists; they think the young guitarist won't let them sing, that he will start in with falsettas and scales, and they fear that the tocador will throw them off and won't give them the sound that they need. And, to a certain extent, they are right. Today it is different because the young cantaores are more open, they enjoy the guitar -- many play a little -- and they are happy to have the guitarist get his two cents in at a particular moment, giving them a chord and filling out what they are singing.

Antonio Mairena never wanted me to play for him, but that day there was no other guitarist, and he sent Paco Vallecillo to ask me to accompany him. I have always been very much an aficionado of the cante -- I like it better than the guitar, and Antonio Mairena was a giant por solea and siguiriya. So, for me, it was a great honor to play for Mairena. I began to think and asked myself, "Bueno, how would this man like me to play for him?" I thought of Melchor and said to myself, "Melchor would play for him this way, so I will play for him the same way."

I believe the guitarist has to accompany the cante and make the cantaores feel comfortable, and in that moment the way to make

Antonio Mairena feel comfortable was to play for him the way Melchor used to do it. So I thought of Melchor, put on the face and hands of Melchor, and played like Melchor.

I recall that afterward Antonio Mairena was very happy and spoke well of me in Sevilla, and I believe he sent tapes of the recording to all his friends. This was very satisfying to me because it was recognition from a giant in the cante.

-- In spite of being an artist elevated to great fame and enjoying general and unanimous recognition by everyone, how do you avoid becoming conceited?

Bueno, ever since I was little I have had something inside me that reminds me of the need to be an honest, just and good person, and he who is not is not intelligent or is superficial or has much poison inside for X reasons! My life has been easy, I have been treated well, and I have been given much more than I expected. Therefore, it would seem cynical to me to be a jerk with others. In addition, there is a sense of guilt. When I became popular, not just among flamencos, but also among the general public, I spent many years with a debilitating guilt, because when I was young the guitarist was the banderillero of flamenco; he was neither named in publicity, nor paid, and definitely not given much consideration. All of a sudden I was taken out of that and made into a star, and my head was not prepared to assimilate it. I was ashamed to be standing next to a cantador with people asking me for autographs, because I was the accompanist, the banderillero. So I believe that to go through life it is fundamental to be yourself, to not pretend to be what you are not, to avoid being conceited -- among other reasons because it is more comfortable. In order to be conceited you live stiff and tense and cannot be yourself. It is not a question of goodness or modesty; it is for comfort.

-- Last year there was to be an event that was to include such international artists as Julio Iglesias, Plácido Domingo and you, to celebrate something related to the Expo '92, but an unfortunate incident prevented us from seeing you that night in Sevilla. What actually happened?

Bueno, I was on tour in Europe, in France to be exact, and I canceled two concerts to be able to go to Sevilla. The truth is that I didn't want to go, because I don't like to mix what I do with what Plácido Domingo or Julio Iglesias do; we have different audiences and nobody is going to let you stop playing if they know that they will then have to listen to Julio Iglesias. I like to play with other flamencos, or solo, but knowing that the audience will understand me. But they insisted, they called me many times and offer so much money that, in the end, I agreed to go. Also, they told me that it should interest me because it would be televised and I would be with two stars -- Julio Iglesias and Plácido Domingo. So, I decided to be there.

I arrived in Sevilla the night before and went immediately to shower and eat something before rehearsal. While I was eating in the hotel, my brother Pepe called me from Algeciras and said, "Paco, have you seen how they have announced you?"

Of course, having just arrived, I hadn't seen anything... I asked for the ABC [daily paper] and saw that Plácido Domingo and Julio Iglesias were announced as stars and my name was nowhere to be seen. Finally, I saw myself in tiny letters next to the ticket price.

I was filled with anger, not because it supposed an insult to me, but because it was an insult to flamenco. At that instant I recalled all the suffering of my father, how badly flamenco had always been treated, and I thought that, if this concert had been held in any other country, without exception, the names of the artists would have all been the same size. And this was happening in my country, in Sevilla. The home of flamenco! We are the ones who must support flamenco, for it is a music of great strength, a music I have fought for around the world, something I don't do for money nor for fame -- because I have enough money to live and more fame than I want. I wasn't born to be a star. I was born to be a spectator. My personality is not that of a star, that is, I don't want fame and I want that made clear, because I believe that Antonio Burgos wrote the other day about this event that I didn't play because of excess vanity, something that is not true.

I rebelled for historical reasons. Flamenco has always been badly treated and continues to be without reason. We should be proud of flamenco because it is ours and because it is one of the most important musics in the world. If I am an important figure in flamenco, if I am up here, and they announce me that way, how would they announce others? That is, this says that my music, the music I represent, does not have sufficient importance to be announced in the same manner as that of Julio Iglesias. I am convinced that if I were a melodic singer, with the same fame that I have now, it would have been announced the same as the others. They only presented me that way because I am a flamenco. That is how I took it, and I said I would not play. And the most indignam part is that this happened to me in Sevilla. The Andalusian people have two main traits: one is genius and the other is superficiality. The middle-class intellectual continues to be ashamed that flamenco is Andalusian, when the rest of the world recognizes it as one of the five most important musics of the world!

-- How did you tell the organization about your decision?

Bueno, after my brother Pepe called me, all of these things went through my head as I waited for the chauffeur in the doorway of the hotel. I said to the driver, "Tell the organization that I am not going to play!" I went to my room and, as I expected, the telephone rang shortly thereafter. "The chauffeur tells me that you are not coming to rehearsal." I said, "No, no, not the rehearsal -- I'm not going to play tomorrow...and don't call me again because the decision is final."

I caught a plane the next morning, went home to see my children for the first time in two months, and had a much better time.

-- How do you see flamenco today, in general terms, and the guitar in particular? Do you keep up with what is happening?

Of course! I listen to everything that comes out. I think that flamenco is in a very good moment, although it is the guitar that has evolved the most -- There are youngsters who devour the guitar. There is also a sort of chaos in identity, because they are doing harmonies that have nothing to do with our own essence, although that doesn't seem all bad to me. There is much criticism, which is logical, but if you are twenty years old you have to run [correr] and search -- There will be time later to sort it all out and put some heart into the music. You have to learn all you can and go as far as you can; later all will settle down and from that well

you can take out the best. I believe...the most important thing is for flamenco to be alive. Everyone is trying to create falsettas, to contribute something of their own, and I believe that is positive. What I don't see as positive is that many of these new youngsters neither enjoy the cante, nor know how to play for singing, nor have every played for baile, because their dream, since childhood, was to play like Paco de Lucia. I would tell them to set aside their falsettas, their scales, their American music and dedicate themselves to rasgueados and listening to cante, because in the cante lies the secret, the message. A guitarist who doesn't like cante bothers me greatly, because I believe he will never be a complete guitarist.

-- What does the word "orthodox" suggest to you?

Hombre, orthodox in the proper sense is positive to me, but ninety-nine percent of the time it is misunderstood. The purist is a type that is needed at times, because he is a barrier that is always there telling you to go no further. But on the other hand, the purist wants immobility, that nothing should change. If a music doesn't sound the way it did when he was twenty, automatically his frame of reference collapses and he is out of the game, and that is when he defends his conception of purity. To me, purity is playing with heart, playing with pleasure -- even if it is the music of Chick Corea. The important thing is that it sound Spanish and flamenco -- and that depends upon the soul you give it and the sound you produce. Therefore, orthodoxy means to me that you respect the roots and essence, which are fundamental. I can't explain the roots and the essence, but they are something that you feel.

I have thrown an infinite number of falsettas into the trash, beautiful falsettas, with extraordinary chords and musicality, but they didn't sound right to me. I can't explain why they didn't sound right, but I know they were outside of the context of flamenco. I remember, for example, that when I recorded the minera on my last record, I listened to it and realized that it did not sound like minera. I didn't know why it didn't sound like minera and it drove me crazy. So I made myself listen to Ramon Montoya and, listening to him I realized what was wrong. I recorded the same minera again, playing everything exactly the same, but giving it the touch it had been lacking, that which I had discovered on Montoya's record and gave it its sound, its personality and its character. These are difficult things to explain.

-- Today, flamenco artists don't get together like they used to, for fiestas that last all night. When was the last time you were in a fiesta with friends or artists?

Bueno, I usually get together with some youngsters in a place called Candela. It is a type of venta where the gypsies gather to sing, dance, and play, and spend many nights there. I believe the last time was about a month ago.

-- Do you recall any particularly fond moments in your career, or perhaps the opposite, something you would like to forget?

Neither. Hombre, it gives me great pleasure to have known Camaron, to have lived with people of that type; with Favorito I also spent a beautiful period, and with Lebrijano. In general, I have had extraordinary moments with all of the people in flamenco, for I have spent time with them all and I have played

for them all. What has happened is that it has been a long time since I played for them and many people think I am just a soloist. *I spent half of my life playing for singing and dancing, and it was the most beautiful period of my life.*

-- After so many years playing in important theaters and grand halls, moving in other music circles, and being recognized internationally at all levels, all of a sudden the flamenco critics award you one of the most prestigious awards in flamenco, the "Compas del Cante." What did that mean to you?

Hombre, I will always be grateful, but I am not a supporter of awards. Whenever they tell me they have awarded me something, I put on a voice of joy, but inside I think, "My God, I have to go get it and say thank you!" I don't like that type of ceremony. I believe that the true recognition comes from other artists. To go into a tabiao and see a youngster playing and realize that he has played fourteen of your fasettas -- that is recognition!

-- Recently, *Sevilla Flamenca* interviewed Manolo Sanlucar and I was surprised not by the fact that he admires you or you him, which I would expect, but by the genuine veneration he feels for you and the public recognition he gave your artistic personality -- something that is not often done. For example, he said he used to jump up and down on the sofa when he listened to you.

I read that interview and it really was touching. That is something very beautiful on the part of Manolo because it is rare among flamencos; another would have said "He plays well!" and let it go at that. It seems very noble to me on his part and demonstrates the class of person he is. Because, even when two guitarists at the same level are friends, there is always a certain competition.... But you can see a generosity in him that has to be appreciated. He is a gentleman to whom you have to tip your hat.

-- I have heard that you two have something recorded as part of a projected record that for some reason or other has not come about.

That is true. It is a beautiful idea, but unfortunately we haven't been able to get it together due to lack of time. Nevertheless, in the record I am now recording there will be a theme of ours, a buleria that we did and we are very satisfied with.

-- Paco, to finish, we offer you the page of *Sevilla Flamenca* for your parting comments.

I would like to express my appreciation to *Sevilla Flamenca* for its continuing great work. When I receive the magazine in my house it gives me great joy and I read it cover to cover. In *Sevilla Flamenca* there are people who write well, who make sense and know what they are saying. There have always been magazines and publications produced by people who don't have the slightest idea...who have four facts and make outrageous statements. In *Sevilla Flamenca* you go after the truth. It is an accurate magazine and it seems to me that you are carrying out worthwhile work. I hope you find the means and the support to continue being there.

Zorongo Flamenco Dance Theatre

Susana di Palma's Zorongo Flamenco Dance Theatre presents a concert season of traditional flamenco performances January 31-February 16, 1991, at Studio 6A, Hennepin Center for the Arts, 528 Hennepin Avenue, Minneapolis.

The concert season will feature the premiere of a new work choreographed by di Palma. Participating artists will include Jose Correia, Sara de Luis, Manolo Segura, Gregory Wolfe, Bridget O'Flaherty and di Palma, among others. Curtain time is 8:00 PM for Friday and Saturday performances; 2:00 PM for Sunday, February 2; and 7:00 PM for Sundays, February 9 and 16. Tickets may be reserved after January 27 by calling (612) 340-1156 or 872-1747.

Susana di Palma returned to Minneapolis in October following six months of rewarding and enriching work and study in Spain. With the help of an Artist Fellowship awarded by the St. Paul based Bush Foundation, she studied daily with the best flamenco maestros in Madrid.

Music, dance and theatre concerts also became part of her activities. In July, di Palma attended the Festival del Teatro Flamenco in Granada, in which Zorongo Flamenco has been invited to perform in 1992. She attended other flamenco festivals throughout Andalucia.

Zorongo will also offer workshop classes with visiting artists Sara de Luis and Jose Correia during their winter concert season in addition to regular classes with Susana di Palma and Valerie Knode.



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DICE DON QUIJOTE

Picture with me, if you will, the following flamenco company. This company exists only in my imagination, but, as you will see, it does have a kind of reality...

The dancers are Jose Molina, Maria Benitez, Javier Latorre and El Mistela; the first two mentioned need no introduction to American audiences, while Mistela took second to Javier Baron in the 1988 Bienal and Latorre won first at the 1990 Nacional de Cordoba.

The singers in this mythical company might be Paco Picon, Manolo Leyba, Jose Arencon "El Pelete", and Dominico Caro - professionals with perhaps a century of combined experience.

The guitar section of our company is particularly strong. Rene Heredia, Emilio Prado, Julio de los Reyes, Pedro Cortez, Jr., and Jose Fajardo "Chuscales" represent several approaches, from traditional to "mod", from accompaniment to solo, but all are strong, knowledgeable and with vast experience.

The aspect of this imaginary company which prompts Don Q to bring the subject up is that all of its members find themselves overlooked in the Diccionario Enciclopedico Ilustrado del Flamenco. As most *Jaleo* readers will know, this magnificent reference work by Jose Blas Vega and Manuel Rios Ruiz represents the labor of many years and is, quite frankly, essential

in any flamenco library. In "Candil" #61, Enero-Febrero 1989, Rios Ruiz has written, in an article titled "Reflexiones sobre la etapa de revalorization del arte flamenco", that the publication of the Diccionario... represents the close and culmination of some 30 years during which the art has been revitalized following the rather low state it had occupied during the period of 1920 - 1955.

The authors of Diccionario... state in their prologue that they consider the work on-going and that they solicit the help of the flamenco world in filling the lacunae which inevitably exist in such an ambitious project. As long as such a relatively formidable company as was mentally assembled above can be made of persons left out of the Diccionario... the job of the authors is indeed not finished.

To the traditional "cante jondo", "cante intermedio" and "cante chico" the flamenco world may soon be forced to add the category of "cante compromisao".

Traditional flamenco is absolutist, universal, idealist and Platonic. Modern flamenco tends to be relativist and Aristotelian.

Modern instrumentation is assuming some of the characteristics of a non-vocal "operismo"; instrumentation for the masses, for the effect.

Modern cante is, ironically, becoming reactionary - we are seeing the reinvention of the cancion.

- Don Q. -

[The column by "Don Quijote" does not necessarily reflect the views of *Jaleo Magazine*.]



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A Juana la de *El Pipa*, sin fama, que yo sepa, vieja y gorda,
a la que vi bailando en un *tablao* moderno de Sevilla.

Tus brazos te salvaron
de los demonios bobos de los quilos,
y toda tú te eternizabas
con el son santoral de tu sonrisa.

¡Cuánta muerte se iba
de tu contorno fofo
de planeta vencido
cuando fueron tus dedos golondrinas
y ritmo de rosales
te ilustraban los pies!

Yo no sé de tu casta
ni tampoco del sitio
donde el hambre te dio
los primeros diplomas de la gracia.
En Sevilla te he visto enmilagrada
y en Sevilla te grabé,
porque no te resignas
al pesu oscuro y sordo
de la carne arrugada y silenciosa.

JOSE MARIA REQUENA.

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