

Jaleo

April 1992



JALEO

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AVISOS

IN LOS ANGELES...

La Masia Restauraot presents flamenco shows each week on Sundays and Tuesdays. Three shows nightly with the combined talents of Pepita Sevilla, Antonio de Jerez, Benito Palacios and various local dancers 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 Antonio 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 May flamenco series with Solera Flamenco Dance Company and Roberto Amaral's Fuego Flamenco.

IN NEW MEXICO...

6th Annual
FESTIVAL FLAMENCO 92

presented in conjunction with UNM Center for Regional Studies, Center of Southwest Culture, Eva Encinias and Ritmo Flamenco

CONCERT, June 25, 26, 27, 28

WORKSHOPS, June 15 - 24, *college credit available*

- A) 9:00-10:20 - **Intermediate Flamenco**, Jose Greco II, \$200
- B) 10:30-11:50 - **Escuela Bolera**, Jose Greco, \$200
- C) 10:30-11:50 - **History of Flamenco**, Eric Patterson, \$200
- D) 12:00-2:00 - **Flamenco Guitar**, Pedro Cortez, \$200
- E) 12:00-1:50 - **Flamenco Costuming**, Pablo Rodarte, \$200 + material
- F) 2:00-4:00 - **Advanced Flamenco**, La Tati, \$375
- G) 4:00-6:00 - **Flamenco Repertory**, La Tati, \$375
- H) 6:00-7:20 - **Beginning Flamenco**, Pilar Serrano, \$200
- I) 7:30-9:30 - **Flamenco Song**, Dominico Caro, \$200

YOUTH WORKSHOP, June 15 - 19, Age 13-18

- Y) 9:00-12:00 - **Beginning Flamenco**, Joaquin Encinias, Juanito, \$100

SEVILLANAS COMPETITION: JUNE 19
Open to beginner through advanced dancers.

LECTURE, FLAMENCO VIDEO MARATHON: JUNE 25, 26
Lecture: Jose Greco, \$5 Videos: Noted films and concerts, \$2 per day

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

INFORMATION: (505) 277-6122 or write:
Festival Flamenco
College of Fine Arts
The University of New Mexico
Albuquerque, NM 87131-1406

**Maria Benitez Estampa Flamenca &
The Institute for Spanish Arts**

The Maria Benitez Spanish Dance Company will perform for their 22nd Santa Fe Season at the Picacho Plaza Hotel (formerly the Sheraton) from July 1 - September 12, 1992. Shows are Wednesdays through Sundays at 8:30 pm with a second show Saturdays at 10:30 pm. The Company is the largest national and international touring Spanish dance company in the United States. This versatile company's exceptional style, presence and pure artistry has the praise of audiences and critics throughout the United States, Europe and Canada. Last year the company finished their touring season with two weeks at the New York Joyce Theater which met with high critical acclaim. This summer's show will provide an exciting offering of new works and artists.

The Institute for Spanish Arts will again sponsor the "Maria Benitez International Spanish Dance Workshop 1992." The workshop will be held July 29-August 10, 1992 (no classes on Tuesdays or Sundays) on the College of Santa Fe campus. The workshop will offer all levels of classes in Flamenco and Spanish dance, children's Spanish dance, flamenco guitar and cante as well as costume design, flamenco appreciation/ history and poetry recitation using the works of the famous Spanish poet Federico Garcia-Lorca to be taught by Cecilia Benitez. Other instructors for the workshop will include Maria Benitez and members of her company who are outstanding talents in the field of Spanish dance.

RESERVATIONS/REGISTRATION:

Performances:	Workshop:
Picacho Plaza Hotel	Ramona Garduno
750 N. St. Francis Dr.	Institute for Spanish Arts
Santa Fe, NM 87501	P.O. Box 8418
(505) 983-1237	Santa Fe, NM 87504-8418
\$14, \$17, & \$19	(505) 983-9729

The Institute for Spanish Arts is a non-profit educational and cultural organization seeking to introduce audiences to the music, dance, art and literature of the Hispanic culture and to preserve the rich Hispanic heritage of artistic tradition whose ancient roots link with Spain.

From New York -- The Ryss Report

1) Jose Greco Company mobilizes and tours the whole of USA--locals on tour were La Chispa and cantaor Luis Vargas--Greco had a week in Houston, days in Boston, Rochester New York, a day in New York City and time in California; they ended in Cali--Greco replaced the Maria Benitez tour--Maria, like Jose, we are glad to report, will (after her illness) be giving master classes in New Mexico. Jode Romano is back at Restaurant Pamplona (NYC).

2) David Servas (Jones) the outstanding guitarist is playing for Man of La Mancha here in New York.

3) Dennis Koster and American Institute of Guitar will be publishing a new Method for Flamenco Guitar--I do not know the issue date.

4) The new flamenco restaurants Meson Costa Brava, Meson Sevilla are not doing as great as expected--tablaos might close. On the other hand, restaurant ARARAT has recalled Andrea del Conte to lead the Wednesday flamenco shows and the restaurant is filled to capacity and this is where flamencos find a meeting place--ARARAT shows, which include Andrea and Liliana Morales, have been packed out...ARARAT also presents direct form the Romen Theatre (Moscow) Russian Gypsy cabaret on Sundays; includes Svetlana who sings and dances and Nina sings and plays the violin, but no Russian guitars. Andrea left for a five day work show at Birmingham, Alabama, with cantaor Dominico Caro, guitarist Juan Amaya and dancer Yloy Ybarra having joined her. Additinnally, Andrea is bringing to ARARAT a North Indian Dancer dning the KARAT. Both will be dancing to the flamenco guitar and the Iodian(lute??)

5) Maestro MATTEO, the author and King of the Castanets, who has established a notation method for playing castanets, I am glad to report, will be leading an Orchestra of "Castanettist" (there are nine players of castanets, sopranos, alto tenor and bassists) at various venues New Ynrk City, one of which includes 2 appearances at the prestigious Metropolitan Museum of Art on July 11 and 12. He also reported the recent recital of Luceo Tena at the Spanish Institute here...it should be of interest to the readers that MATTEO's castanet orchestra performs NOT of necessity Spanish music only.

6) Carlota Santana Spanish Dance Company made their first New York appearance at the Joyce Theater in New York (see review). This is the first showing of Carlota at the Joyce and included various TV appearances and shows in Albany and various upstate venues. Carlota always appears surrounded by very fine performers: a very strong flamenco bailaor, Gabriel Heredia, from Carral de la Moreria (Madrid). Gabriel, originally from Australia, ended the tour with a week's master class in NYC. He was joined by my old friend, bailaor Manolo Rivera. The ladies included La Melra, La Conja and Aurora Reyes, with La Conja and Aurora doubling as cantaoras. This excellent group was further strengthened by probably the greatest of our cantaoras from Miami, Antonio Serrano (Cordoba) and the outstanding guitars of Pedrito Cortes and Basilio Georges. Basilio also led an assembly of musicians for Carlota.

7) Bob Feltsman, one of your subscribers, made his first trip to

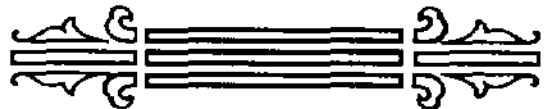
Spain a whirlwind tour of 3 weeks, had classes with Mario Escudero in Sevilla, class with Juan Gastor, met various Luthiers, saw Luis Maravilla in Madrid, went to Utrera and collected cassettes and records and of course partook in tablaos Seville. He lived in the Barrio de Santa Cruz.


8) SENSATIONAL GYPSY troupe frnm Jerez de la Frontera all staged by the ex-New York cultural Consulate of New York City Rodriguez Pantoja. The only known name is the musical director, Manuel Marao, the guitarist, who has been here before.

May 2, 1992--The troupe from Jerez is GYPSY PASSION who conquered la simpatia del pueblo New York--outstanding but NOT sensational. The best were the two bailarines, male dancers Antonio el Pipa and Juan Antonio Ogalla with the four young bailarinas. The show portrayed various forms and stages of Gypsy life; all presented in very natural flamenco staging and utilizing flamenco dance forms. I liked Sara Baras' baile, the cante of Juana Fernandez and also the other three cantaoras Paco Fernandez, Manuel Moneo and a Carrasco. The guitars played with Manuel Morao, nothing sensational or moderno. I believe Antonio Morenos, who I spoke to, is cousin of Pedrito Cortes. The who presentauinn is exquisite and might have lasted another two weeks in New York. As it is, they are on tour and will definitely reach California--GYPSY PASSION is a MUST and the town is talking about them...(see review for further commentary)

IN CANADA...

Studio Flamenco will hold a summer school July 20 - August 1, 1992 in Calgary, Alberta with guest teacher Claudia Carolina. Three levels of instruction for adults will be offered as well as childrens' classes. In addition, guest guitarist Peter Knight will conduct a guitar workshop July 24 -27, 1992. Contacy Marilyn Malinsky (403) 283-2785 to receive further information nr write Studio Flamenco, 2221 6th Ave. N.W., Calgary, Alberta Canada T2N 0X1.






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THE SOLERA FLAMENCO DANCE COMPANY DEBUTS IN LOS ANGELES

On Sunday, May 24, 1992 the Solera Flamenco Dance Company will make its Los Angeles debut at the Fountain Theatre, having had to cancel its scheduled May 3 performance in the wake of the recent Los Angeles riots. Under the artistic direction of dancer Yaelisa and guitarist Bruce Patterson, this performance will feature guest artists Jose Valle "Chuscales" and Roberto Amaral. Other artists include singers Antonio de Jerez, Marisol Fuentes and Pilar Moreno, and dancers Lourdes Rodriguez, Linda Andrade, and Cynthia King.

The Solera Flamenco Dance Company, San Diego's first and only Flamenco dance company, was founded in 1990 to promote and present the art, dance and music of Spain in its most popular form, Flamenco. The Company made its debut under the sponsorship of the San Diego Area Dance Alliance with their production of "El Encuentro", a major theatre work based upon a poem by Federico Garcia Lorca.

Under the directorship of dancer and choreographer Yaelisa and Musical Director Bruce Patterson, the Solera Flamenco Dance Company intends to focus its presentations on Flamenco dance theatre. The "new wave" in Spain today, dance theatre is becoming increasingly popular in the U.S. In 1992, the Company was recognized by the Commission on Arts and Culture of San Diego and received its first major grant.

The Company has recently been quite active in the Southern California area. Several sold out performances in April at the Better Worlde Galleria in San Diego were followed by appearances at the "Together Again" AIDS benefit at the Civic Theatre alongside much of California's top talent, a performance at the Barclay Theatre at UC Irvine, and scheduled performances in July as part of the Kaleidoscpe Dance Festival at California State University, Los Angeles.

One of the more interesting recent projects is the premiere of a work conceived and choreographed by Yaelisa and dancer/choreographer John Malashock of Malashock Dance & Company. The piece, titled "Laberinto del Caballo Verde", will be premiered on May 15-17 at the Don Powell Theatre, San Diego State University as part of the Malashock Dance & Company Spring season. A collaboration rather than a fusion of choreographic styles and dance genres, "Laberinto" utilizes a blend of modern dance, traditional flamenco dance and highly stylized flamenco movements. An integral part of the work, the musical accompaniment ranges in form from traditional to stylized modern flamenco, using the music of Manolo Sanlucar, Enrique Morente and Bruce Patterson.

Here is an excerpt of an article in the San Diego Union, by Anne Marie Welsh, Dance Critic, Sunday, May 10, 1992:

...Yaelisa and Bruce Patterson came for jobs in Tijuana at a new flamenco club, Corral Sevillano, and soon opened a combined flamenco studio-art gallery at Eighth and K streets. Both projects met sad ends. "The little club was doing very well, but one night some kids brought a gun onto the Plaza Fiesta and shot someone. That was the beginning of the end of that plaza."

Then she and Patterson lost a large investment when their partners pulled out of their studio-gallery downtown. "When the gallery partners left, we couldn't keep up the payments on our own. We invested everything we had in it. We put in a \$10,000

sprung wood floor, perfect for dancing. I had no energy to get community support behind us."

Instead, Yaelisa kept training dancers for her company, performed on the Dance Kaleidoscope program in Los Angeles, earned more enthusiastic notices, and accepted Malashock's invitation to work with him.

"I took a few classes with Yaelisa, and aside from getting an introduction to that kind of movement, the intensity and drama of flamenco felt familiar," Malashock said. "Getting to know Yaelisa a little bit made me feel she was an artist I would like to work with. The idea of seeing what two minds could come up with really appealed to me."

She feels the teamwork has been "extraordinary. I don't want to call it a fusion because it's not that, it's a collaboration."

Despite obvious differences between the free-style of contemporary dance and the classic art of flamenco, the artists have found much common ground.

Malashock's best-known theatre piece, "Apologies from the Lower Deck," told the dark, fantastic story of a dysfunctional, incestuous family, a parallel Yaelisa says holds true of tight-knit Spanish families like the one suggested in the new work.

"What Yaelisa does and what I do both have a great deal of light and dark, that emotional intensity," Malashock said.

"We read a lot of Lorca for this and created characters with a very Spanish feeling, Yaelisa said. "I talked to him a lot about how Spanish families operate. We talked anthropologically. All the music is by Spanish composers, some very modern and very stylized (and some played live by guitarist Patterson). The feeling of it reminds me of Spain's character, proud, arrogant, family-oriented, but family problems are not easily talked about."

Malashock agreed. "I feel like what's coming out is very, very interesting. It's definitely a narrative piece, another weird family. The story line is fairly clear. It's a good Spanish tragedy."

The choreographers conceived and choreographed the piece together. Yaelisa will perform as a symbolic character whose improvisational movement will be in traditional flamenco style. "For the modern dancers, there's not a lot of footwork. It's not the idiom of flamenco, but they have a lot of rhythm that gets expressed with foot accents," she said.

One other dancer, Maj Xander (whose parents are Spanish and Filipino) wears the traditional beeled shoes of flamenco. "She has a talent for rhythm. John had me work very closely with her. She can hear a rhythm or phrase and pick it up right away."

"Flamenco is a very evolved art form, a classical ethnic form. When I went to Spain I had already grown up with the music. I'd take one class every so often. Then I'd work on choreography. I wanted to find my own style. When you see other girls walking away with the same choreography, you realize you need to work on it for yourself, to develop your own art. I felt the rhythms, and didn't have to learn from the outside in."

Her biggest influence, she says, is her guitarist husband. "He encouraged me to look for my own way. I realized I could put to use all the years I spent as a child listening to Indian music, the music they brought to Spain, that was influenced by the character of the Andalusian people, by the Moors, by Jewish secular music. The gypsies are the originators of flamenco. The dancers and singers are tremendously rhythmic."

Explaining the name of her company, Yaelisa said, "When you make red wine in Spain, the drop that is the essence, the thing that starts the wine is solera."

Review, March 26, 1992
The New York Times

FUSING SPANISH AND LATIN AMERICAN STYLES
 By Jackie Anderson

The Carlota Santana Spanish Dance Company, which opened a week's engagement at the Joyce Theater on Tuesday night, is interested not only in dance in Spain, but also in the way the Spain's dance traditions have spread throughout the Americas.

The group devoted the entire first half of its program to "El Encuentro de Dos Mundos" ("The Encounter of Two Worlds"), a trilogy that attempted to show the fusion of Spanish and Latin American styles.

"Ecos de Plata," choreographed by La Meira, was the most powerful of the three pieces. This duet for Miss Santana and Gabriel Heredia, a guest artist with the group, blended Spanish dancing with steps recalling those of the Argentine tango. The choreography also had some of the austerity of early American modern dance. There was a sense of suppressed erotic violence in every gesture by Miss Santana and Mr. Heredia, and they appeared to be locked in a battle that neither would every totally win. Nevertheless, when Miss Santana stole Mr. Heredia's hat, she suggested that she had robbed him of a symbol of power.

"Aires del Caribe," choreographed by Manlio Rivera, who also performed as a guest dancer, attempted to be a comic sketch about a Caribbean cafe. Much of the choreography was oddly subdued. In contrast, when Mr. Rivera made an effort to be jaunty in the role of a country humpkin his antics looked forced. But Miss Santana made a good impression as an amusingly icy chaperone, and Mr. Heredia was convincing as a dapper fellow who took obvious pride in being a man about town.

La Conja's "Brisas Andinas" paid tribute to the folk traditions of the Andes. It was a festive piece, although one wished the production had been given a setting that would have made it appear unmistakably Andean.

Spain inspired the works on the second half of the program. Watching Miss Santana's brooding solo "Quebrantos" was like taking a peep into the deepest recesses of someone's mind and heart. Miss Santana was surely contending with invisible private demons. But when she raised an arm in defiance, it was clear that solitude had not driven the woman she portrayed into total despair.

The evening concluded with "Tablao Flamenco," a suite that included solos by La Meira, Aurora Reyes, La Conja, Mr. Heredia and Mr. Rivera. Unfortunately, the stage was so heavily amplified that the sounds of the musicians and the dancers' footwork, instead of being rhythmically crisp and clear as the ought to be in flamenco, melted together in a blur.

Basilio Georges headed a musical ensemble that included Thomas Chapin, Rex Benincasa and Suzanne Bass. There were also two fine guest musicians: Pedro Cortes Jr., a guitarist, and singer Antonio Serrano.

Review, April 23, 1992
The New York Times

Flamenco as a Part of Everyday Life
 By Jennifer Dunning

"Gypsy Passion," which opened on Tuesday at Town Hall (123 West 43rd Street) for a two-week run, lives up to its name with fiery dancing and music. But what makes the two-hour show even more enjoyable is its great charm. There is hard-driving foot-work, deep-rooted singing and guitar music, but be forewarned. "Gypsy Passion" is a show to lose one's heart to, full of sunny warmth, a sense of family generations and a rare glimpse of flamenco not only as spectacular theater but as a part of everyday life.

The evening gets off to a slow start. But Tomas Rodriguez-Pantoja, a former diplomat and writer and director of theater about gypsy life and art, has put together a seamless series of scenes in which dance and music bubble and explode out of a night round a forest campfire and days in village streets, the marketplace and a little outdoor cafe. All are suggested by means of evocative projections and a few simple props. In the highlight of the evening, a man works away at a small foundry, his hammer quietly beating out a rhythm that draws two young lovers into a nuanced dance of exquisitely modulated emotions and sexual energy.

Aficionados of flamenco, and there seemed to be many in Tuesday's cheering audience, will savor the forms that emerge and melt back into the whole. This performing company of gypsies from Andalusia in southern Spain, the home of flamenco, weaves joyous rounds of the bulerias and more sultry alegrias into a narrative dance suite, along with the tango, seguirillas and other dance and music rhythms, including the alborea, music used for gypsy weddings.

The sweet-faced Sara Baras, the troupe's young beauty, and the handsome Antonio el Pipa are the betrothed couple. They suggest not only the passion but also the stages of deep love in the widening and narrowing distances of their dance as well as in the responsive call and answer of their feet and the way they dance as one, riding on a growing tide of articulated footwork.

It is often hard to look away from these performers' striking faces. Juana la del Pipa, the company's imposing female singer, brims with sly pride and even slyer humor. The earthy beauty of Conch Vargas, partnered by a sleek young lion named Juan Antonin Ogalla, registers stunned pain and then cracks open with a smile as powerful as the sun with as little transition as she needs to go from strong to soft dancing. The faces of the three lead musicians — Manuel Morao, the show's director; Manuel Moneo, and Paco el Clavero — are as eloquently battered as their felt hats.

The singing guitarists, who also included Luis Moneo, Antonio Moreno and Antonio Malena, slip almost diffidently in and out of their music, coming quietly into their own as they perform. But there is not a diffident moment in the dancing of the company's four adorable little girls, ages 9 to 12 and tigers all. In addition to stealing the show with superb nonchalance, they offer a fascinating look at the mimicry of gifted young children and the way, in the oldest of the four, it grows gradually into dance skills. The children

were Manuela Nunez, Mercedes Ruiz, Patricia Valdes and Estefania Aranda.

"Gypsy Passion" is presented by the National Theater of the Performing Arts and the government of Andalusia.

MANUEL MORENO "El Morao" (Artistic and Music Director of "Gypsy Passion") was born in the Santiago neighborhood of Jerez into a traditional gypsy family. He started to exhibit exceptional artistic creativity at the age of 16 as a member of the most renowned flamenco company of the time, Manolo Caracol. At the age of 22, he joined the world famous company of the legendary dancer Pilar Lopez. El Morao has also performed with other famous artists, including Juan Talega, Fernando Terremoto and Antonio Mairena. Later in his career he joined the Ballet Espanol of Antonio as leading guitarist, touring throughout the world. Patriarch of the Moraos dynasty, Mr. Moreno has created a famous guitar playing school teaching his own unique style of Flamenco guitar. His didactic activities as well as his promotion of new talents have given him special recognition in the art of Flamenco. He has recorded numerous albums and has received many outstanding awards in his long career. Acclaimed as one of the best Flamenco guitarists in the world today, Mr. Moreno is both the artistic director, as well as the star of "Gypsy Passion."

FLAMENCO

A book review by Paco Sevilla

(Flamenco, by Barbara Thiel-Kramer; Seven Hills Book Distributors, 49 Central Avenue, Cincinnati, OH 54202. Originally published in Sweden, 1990; \$29.95)

Flamenco is a general overview of flamenco, in the same general format as Pohren's The Art of Flamenco, Juan Serrano's Flamenco, Body and Soul, and Flamenco, edited by Claus Schreiner. This new work by Barbara Thiel-Kramer is a very satisfactory introduction to flamenco, perhaps the best of any of the above for the general public, although it lacks the personality of Donn Pohren's writing. It is very well translated from the original Swedish (unlike Serrano's disastrous book). The history is particularly strong, bringing together much of what has been discovered or hypothesized about flamenco's pre-history (before 1850) in a straight-forward and easy to digest manner. Ms. Thiel-Kramer includes quoted segments from the literature to describe the evolution of flamenco, leaning quite heavily throughout the book on the works of Fernando de Triana and Felix Grande. There are the obligatory chapters on the dance, cante, and guitar, the different forms, and some of the major personalities -- all handled quite accurately. One has to wonder, though, about the value of a list of historical figures with birth and death dates and a few fragments of information: Does that interest the layman in any way, or mean anything to him? And is there enough substance to be of any value to the aficionado?

The only criticisms I have are in the use of a very hard-to-read italics and the inclusion of the final two chapters dealing with the Feria de Sevilla and the Romeria del Rocio. There is nothing of flamenco in these chapters, which seem to be just an excuse to include some of the author's personal experiences. These events have become so big that much of what is described here has been

lost, and the photos of the Feria appear to be from postcards of the pre-1970 era (when there were trees). Speaking of photos, there are a number of fine ones in the book, although many have been widely published previously.

In conclusion, this is an accurate and well-presented overview of flamenco and is highly recommended as an introductory work.

FLAMENCO, BODY AND SOUL (An Aficionado's Introduction)

Authors: Juan Serrano and Jose Elgorriaga

*Publisher: The Press at California State University, Fresno
Fresno, CA 93740*

ISBN & Price: Cloth ISBN 0-912201-20-7 \$26.95

Paper ISBN 0-912202-21-5 \$16.95

Publication Description: 163 pp., 5.5" x 8.5"; 40 illus., cassette tape

For years there has been precious little published about FLAMENCO in the English language, outside the "tomes" of Don Pohren. Then in the last two years a pair of really wonderful additions have been produced, almost simultaneously. The one above stands out as unique because one of its authors is a performer deserving of respect and appreciation for sharing personal aspects of his career and his knowledge of the complex art of Flamenco from a viewpoint that has not been published in our language. (One doesn't have to be fluent in Spanish to appreciate flamenco, but it helps.)

Another nice part of this publication is that the authors and publishers have shown their respect to readers (buyers) of the fact that you don't just READ to learn about flamenco -- it is an art for the ears mainly. All the pages in the world could not describe the "signature" of a *soleares*, or *compas* or a *rasqueado*. If you even "like" flamenco, you will "LOVE IT" after this volume. Sr. Serrano has filled in so many of the "blanks" that leave aficionados new and old wondering so many times.

Juan begins the book with a short and very interesting biography. Then a section on Flamenco History of the "source" of the term, and the deep song of a tortured nomad people, wandering to find a way of life that will provide an ever elusive freedom from want and ridicule, as a people. The rise of the art form from homes and the "caves" to the Cafes Cantante.

Then the authors treat us to the "lineage" of the form. First the *cante* and *cantaor* and its various forms (all coming from the root of the *soleares*). Next, the summing up of flamenco in Spanish literature, and the dancer, and finally the guitarist.

In each section covering the performing aspects of the art, the authors have made a universal choice of "performers who have made a difference" in each of the categories. They've even included a brief biographical sketch that helps a reader appreciate even more those major contributors to the art form. They have even given credence to the fact that even though flamenco has roots, it is changing as any living thing will. It is an art form that almost demands some appreciation of its history.

This book and cassette are better than well done. They are simply excellent. It was prepared with love and respect. The Press at CSU, Fresno is to be complimented for its contribution to the literature of flamenco. The price they are charging represents a value of real significance to those of us interested in building our knowledge of the art and its place in history.

-- Contributed by Homero Cates

"JUERGA SEVILLANA"

Felix del Valle, 1940

Translated by Eric Patterson

In crystal thimbles, the living golden water of the vine. Hands that are dedicated to "palmas," making rhythms with a chatter of quick, nervous, maddening claps. There is a sort of rapture in the atmosphere. I am enveloped, enclosed completely in this flamenco circle. I am a fluid within the fluid. And I know no way to make it concrete or to escape it. If I think of some form of liberation, it disappears at once. It is intoxication -- not only from wine but also from witchery. It is the total nullification of the personality which has been built up through social norms: it is to be laid bare, without additions or artifices. Something foreign and confusing fits and conforms me to this powerful zigzagging of sensuality, which comes from the cloudy glance of the "cantaor" to the foot of the dancer -- a hammer of satin which underlines the rage, accenting the desperation and imitating the twisting of a single wing in the violent fall of a wounded bird.

When the "juerga" arrives at its culmination, it becomes full of its own character: bizarre flourishes, anxieties, vehemencies, sweetness, fatigue, and inexplicable rivalries.

A guitar in the hands of a dark man -- hard, dry metallic. Instrument of his existence, loved like a bride, full of secrets untranslatable to foreigners, sensible to the touch, rich to the ear, sensual to a view obsessed with the sound hole -- a navel in the middle of the truncated hips of this miniature woman that is the flamenco guitar. It sets free memories, deepens martyrdoms, mystifies or eliminates concerns of virtue, and stimulates, procures or erases unworthy propositions. It sickens the child, it inflames and vibrates like a woman in bed, in the hands of a guitarist -- more than her love, he is her exploiter who punishes her when necessary. He pampers her, he caresses her, he hears her, putting his ear lightly to the neck to feel its secrets and enjoy it himself before it emits its sounds for the others.... Still the dark man, knowing in advance the expectation, makes the sensitive box shiver, crying on one string, whistling on another, moaning on a third, roaring on a fourth until all are poised for a hot attack of five fingers that expand and then regather for a hot attack of five fingers that expand and then regather in turn while the fingers of the other hand come and go over the neck, slowly caressing it -- smoothing and softening harmonies.

The "flamenca," when she dances, is a radiant fighting cock. She has beautiful eyes, large and full of light. The "flamenca" is 'constructed' (it is best to say "constructed") for the dance, like a peasant. For her, the linking of the sounds of the guitar proves to be a chord which hurls her to the center of the gathering.

"When I hear this music," she says, "my hair stands up on end."

Energetic, violent, frenetic, she makes and erases on an imaginary chalkboard the most complicated maps of harmony that the human body is capable of shaping. She forges an encyclopedia of arabesques, a multiplication of armaments with which she

bombards the air with overflowing joy, constructed from the most powerful of erotic machine-guns. And her movements are suddenly so full that they do not encounter space, and so sober that they do not need it. She shakes the earth, opening furrows with her feet in order to seed them with quick graces. She fills the atmosphere with insistent flourishes of her arms, indicating the dominion of confusion and of vertigo, like a unique remedy for the ousting of all unrest, all fever, all nostalgia....

El Nino de la Chata -- favorite singer -- is tipsy. He searches for the tone, isolating himself from the gathering. The world has no importance. The world, all the world, is now only him with his voice, his guitar, and the glorious sorrow of his "copla." El Nino de la Chata withdraws himself, separates himself proudly from the space which we occupy...he clears his voice, coughing several times, makes two jug handles of his arms, stretches his neck and lifts his face to the highest point of the sky: he begins repeated and natty adjustments of his posture, righting himself, polishing his position like a girl before a distant mirror.... Finally, the guitar, the tone and the posture are his! And he is able to give himself over to the rest!

Tipsy, el Nino de la Chata sings. And how he sings! An unknown force seizes me and slowly injects shivers of a new emotion in the flesh and in the soul. Also I am possessed, cut off from contact with time and space, not through the verse only, not through the words, but through the emotive gymnastics of the voice -- a mixture of lament and sob, dark and tempestuous expression of eternal anguish. In effect, the "cantaor" laments like a man, cries like a child, stammers like an elder; he swells from a powerful flow produced at the cost of corporal pain, from the integral throb of his energy, from the vibration of his nerves, from which he mysteriously signifies sunset and dawn in the sweet and savage human being.

I encounter in the roots of my being, in the deepest and darkest of my being, an irrepressible desire to cry for nothing and for everything, like a new child, like a man who dies riddled through with universal pain, like an elder unable to go on living who looks for a non-existent, merciful refuge under the earth.

And suddenly, when no one expects it -- wine "jaleo," "ole," and "palmas" -- the "flamenca" plants herself with a leap in the center of the gathering. It is as if she could no more resist. The "coplas" have entered the body through the pores, they take hold in the heart, and together with the wine they seal the blood. She has to dance to rid herself of so much combustion, to extinguish God knows what strange fires that consume her. And she dances furiously, dominated by intense desperations and unknown longings. A fever in the eyes -- she sees everyone and no one. Fever in the cheeks and in the bare arms, golden like the sun's fire. A fever in the hips that, from the time she drives her feet, like the bullfighters' in the arena, are not able to move themselves beyond scarcely a ripple, creating circles or turning lines at once signifying the female, a single unmoving accent, a stone thrown into a pond to generate a vast series of references.

This woman is a tempest of postures, of passes, of gestures, of dizzying, fascinating questions and answers. There are, without doubt, the superb coordination, the chaotic and fantastic harmony with nature.... She offers herself -- to whom? -- and repents -- for what? She gives herself totally and takes herself away. She lulls herself to sleep, flatters and dreams, and as quickly detests and castigates her own dream. She hardly moves for a moment in order to sustain the rhythm. It seems, when she moves so, that the earth receives the softly repels her passes, as it is said occurs with the birds. She is mad with beauty. Suddenly, without cause, she nearly stops -- ah! -- but she has not stopped moving, it is that she has lined herself with her arms upright, tense, an ascending flame, pretending with the sonorous, licking movements of her fingertips to catch or give motion to the stars that also are shining and dancing on high. And she twists and unwinds herself and tortures herself within the happy or tormented rhythm, anxious to fuse it. And the music, now trembling, now firm, now strong, devours her and frees her, spoils her and flatters her, expanding and contracting, in order to capture in its nets, such an elastic jewel of flesh.

Does this dance express something confused and heterogenous of instincts and ideals? Are mechanical movements capable of translating simple joy and simple pain? No, no; there is a vital intuition -- the mystery that comes and goes from the Origin of Time to Eternity, comparable to the deepest idea in this symbolic whirlwind of movements.

The flamenco continues dancing still -- tomorrow is at hand -- until exhaustion, until the spasm, an immense flower that perfumed the wind while casting all its petals.

The morning is fiercely white with the transparency of mother-of-pearl. The sun, enormous, pierces strongly. I feel -- wine, "jaleo," "oles," "palmas" -- a mixed world, diving and diabolic, that fought in my mind and confused me. The tourists, Kodaks on their shoulders, seem to me to speak an absurd language. They will never know of the enchanting profundity of Sevilla, I think. Because I have lived its deepest secrets, the deepest secrets of life, in a trip through the mystic barrio of Santa Cruz, all the soul, and in the "juerga," all the instinct. I had experienced in a few hours, intensely, from pole to pole, the extension of the limited world that we are, leaving aside the other boastful world that tries to make us forget that of which Sevilla, with its recondite secrets has reminded us: that we are nothing more than a piece of flesh vibrating with a small bit of soul that dreams.

(from JUERGA EN SEVILLA, Buenos Aires, 1941)

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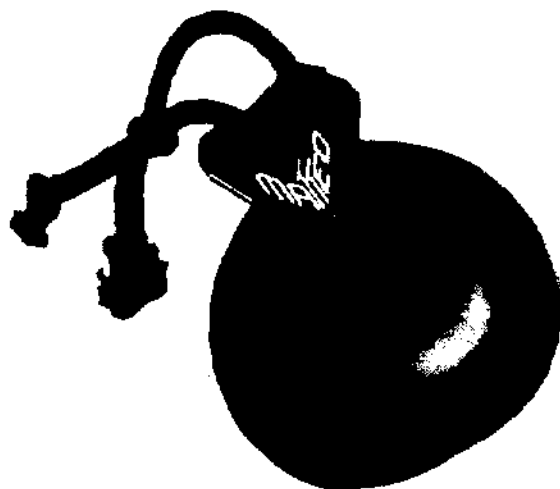
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SUR EXPRESS (March 1988)

Translated by Eric Patterson

Debate

Madrid 1988

Participants:

JUAN VERDU. Director of a radio program called "Madrid Flamenco." Organizer of the first "Cumbre Flamenco" and flamenco advisor for the company "Grabaciones Accidentales" for whom he has edited recordings by Vicente Soto, Gerardo Nunez and Carmen Linares.

JOSE MANUEL GAMBOA. Guitarist of the Luis Maravilla School. He has worked on various radio shows dealing with flamenco. Today he is associate director of the program "Madrid Flamenco."

EMILIO DE DIEGO. Guitarist and composer of flamenco music for movies and theater works such as "El Amor Brujo" of Rovira Beleta, "Bodas de Sangre" of Saura, etc. For many years, guitarist for Antonio Gades.

JOSE LUIS DE CARLOS. Musical producer of Los Chorbos, Las Grecas, Manzanita and Diego Carrasco, among many others.

EUGENIO COBOS. Flamenco scholar, flamenco critic of the daily newspaper "Ya," author of The Passion and Death of Gabriel Macande and other books, today writing a biography of Pepe Marchena.

MARIO PACHECO. Photographer and director of the recording label "Nuevos Medios," producer for Pepe Habichuela, Martirio, Rafael, Pata Negra and Rafael Riqueni.

DIEGO MANRIQUE. Writer and music critic, currently director of programming for television FM-2.

ENRIQUE MORENTE. Flamenco singer.

SANTIAGO AUZERON. Singer-composer and leader of the group Radio Futura. Writer.

QUICO RIVAS. Writer and art-critic, moderator of the debate.

QUICO RIVAS: How do you see the situation today in flamenco and what do you see for its future?

ENRIQUE MORENTE: I see it as better than ever. There is a very great "aficion" both within Spain and abroad. I did not think we would ever see so many flamenco addicts.

QUICO RIVAS: For example, I saw you the other day hidden in a little corner of San Juan Evangelista with the guys from Pata Negra. This is not exactly flamenco. What do you think is happening with the younger generation?

ENRIQUE MORENTE: They are flamencos, eh?, and their rhythms have a flamenco basis. They may play a "pasodoble" but

it is not the pasodoble of Juanita Reina; the "swing" that they give it is flamenco.

The situation today is better than ever, but still there are tremendous problems, I suppose like in any era. The situation is not all roses, either; there are many important people in the world of music who are ashamed of flamenco. This is an art of professionals and it should not have to be done in ghettos. This is so. The same as rock or any other music, no more or less. What do you prefer? (to Quico) I know. It is for this that you are out every night....

QUICO RIVAS: The ball is passed to Diego. The other day you told me on the phone "I don't know what it is, but I like it." If you don't understand it, no one does.

DIEGO MANRIQUE: The question concerns those of us in the midst of things, above all those who work in Madrid, for we will always have, I recognize this at least, an enormous difficulty; we will feel a certain shock each time a product of this type arrives. For example, I heard the record of Pata Negra and I did not understand where they were coming from, I didn't understand why they had come to record "How High is the Moon." I didn't understand where they got these words.... I see that there are some flashes of genius, but I lack the means to distinguish them from the forms you know from rock, because they are taking themes from the seventies.... Nevertheless, Pata Negra, which is a very eccentric group, has released a record on which there is reggae, there is a lot of jazz, there are tropical aires, there is practically everything. This ease with which they pass from one thing to another can overwhelm those people who are not close to the thing. When this arrives abroad, which it seems to me is one object of the music, will it be understood or will it be seen as a kind of unintelligible madness? What are these gypsies doing playing a jazz theme?

MARIO PACHECO: It is not the style that is understood by the public outside of Spain, but the level of musical quality. Their understanding will not be based on whether it is flamenco or exotic, but rather on whether it is well done and well recorded. If, now, Spanish rock is not understood, it is because it is badly done, but they will like something that is well interpreted.

QUICO RIVAS: There could still be good material and incredible artists but a lack of supportive producers. I remember what happened between Phil Spector and the Blacks.

SANTIAGO AUZERON: With the Blacks it has always been the same, their energies have been taken to serve whatever is current with the Whites.

MARIO PACHECO: Yes, but Tina Turner has regained twenty times the energies of Phil Spector....

SANTIAGO AUZERON: Yes, becoming white like Michael Jackson. They are made to jump through hoops.

JOSE LUIS DE CARLOS: I think we will have to clarify some concepts in order to understand them. I consider, for example, that flamenco is folklore, a very closed folklore, and because of this it is very well preserved. The exceptions to flamenco being a closed and pure folklore are manifestations like the cafe-cantante

era, the Spanish "cancion" of the 40s and 50s and this most recent trend beginning in the 1970s in which gypsies are showing a new way to interpret this folklore. I have always much enjoyed flamenco as an art, as a world, and as a cultural tradition, in the same way that I enjoy all popular musics of the world. More, though, flamenco is of my country and language. And the facet of flamenco I have worked most on has been the contribution of the gypsies. The gypsies are a race gifted for music and they have contributed a vital dimension to flamenco, as much in the rhythm as in the expressing of it. Today, as with any people living in 1988 in a country in which there is communication, they are listening to rock, to reggae, to soul, etc., and the young are not only doing flamenco, but are being influenced by the sounds of the times in which they live.

EUGENIO COBOS: I disagree with what you have said. When we speak of Pata Negra, for example, we are not saying that they play flamenco, but that they ARE flamenco.

In the 1950s Manolo Caracol sang "pasodobles." This doesn't bother me. For me, it was as flamenco as when he sang Solea, and the same could be said of Pepe Pinto, Marchena, etc. In our own day, it does not bother me that Mario Maya sings "Adagio flamenco" or that Enrique Morente sings "Si lo encontrara la estrella que mi guiara." They are flamencos. It is the singer that gives personality to the style, the purists can say what they like.

SANTIAGO AUZERON: I think it will be essential here to determine what is held in common between the flamencos who, for the moment, adopt from other styles and the musicians of those other styles who supply these influences. I think that what we lack here and now is a definition of a fixed or rooted music. Such a definition would allow us to express ideas. It is this which is lacking in rock. Isn't Miles Davis, for example, authentic? Isn't Miles Davis flamenco to the flamencos? (Here there was a general disturbance at the table, with agreements and disagreements.) I am speaking of flamenco within quotation marks, as one could speak of "feelings." How does a gypsy make music? In a very different way from a non-gypsy. The "payo" is dispossessed of his country, he is lost, he is sedentary but without roots, even though he believes otherwise, while the gypsy is a nomad who knows how to live anywhere.... I need music in order to live, not just to make a living, but to live emotionally. The gypsy has an inborn knowledge of the rhythms, of "compas." The music of the "payos," of the "pale-faces," is a music of poses and slogans....

ENRIQUE MORENTE: I enjoy what you are saying, but I think too much has been made of comparing flamenco with blues and jazz. I think that even though they have histories which resemble each other, each form has travelled a different road. I like to say that flamenco and folklore are in step. Folklore is something that my mother sang, for example -- beautiful things that were sung on Christmas night and that I teach my daughter. But if you are speaking of flamenco, it is an art of people dedicated to study. The marvelous importance of the Spanish gypsies, of whom we are extremely proud, cannot make us lose sight of the fact that the history of flamenco presents us with a series of authentic "monsters" that were not gypsies.... This is the last time in this conversation about flamenco that I am going to speak of gypsies and "payos," because it seems like a lack of sense.

EMILIO DE DIEGO: I agree totally with what Enrique says,

because even though in this music the gypsies have found a perfect mode of expressing themselves, we are entering into another topic (although an interesting one) of gypsy flamenco and "payo" flamenco....

SANTIAGO AUZERON: Obviously I am saying that there are whites equal to blacks and blacks equal to whites.

EMILIO DE DIEGO: There are gypsy singers so incompetent it would not be worth it to buy guitar strings and, on the other hand, "payo" monsters like Enrique, who is not only a prodigious singer but also a creator, a man capable of inventing this magic, this miracle that makes the world's greatest musicians accept the art. De Falla, for example, made himself universal when he made flamenco music, when he made guitarist music, even though this could seem to be difficult. Today we can understand the influences at work; they are in the climate, in the atmosphere, in what we hear. Those of us who have dedicated ourselves to flamenco are heirs to this richness that he has made symphonic, but we mustn't lose sight of the fact that the theme of "Noches en los Jardines de Espana" is a "copla" of a Malaguena which is best known as a solo done by Pompo and Teddy in the Price Amphitheater with a saxophone. He knew that this copla was strong enough to be heard in Russia and he became Manuel de Falla. Otherwise he would have been a mediocre Debussy because he studied in Paris. Today, people focus on this point and look for the music of the "pueblo." Still it is the music of the land that survives after all these centuries, there are those who capture it....

MARIO PACHECO: This is an important thing here: using terms like "gypsy," "marginal groups," etc., is economically ill-advised. As soon as a radio or television executive hears it he is reluctant to use the people so described. Why? Because they don't want gypsies on the television. (Commotion) There is a parallel with jazz: Lester Bowie has said: "They don't want jazz because jazz is the music of the ill-repute." Flamenco doesn't have a very good name....

JOSE LUIS DE CARLOS: Do you know why it lacks a good name? Because nobody has treated it as a music, and it is this that we have to get across to people. Flamenco is a music of this land, of Andalucia, and we are going to stop talking of gypsies, of "payos," of rich and poor. Each one has his own echo in the music and this is what we should emphasize.

MARIO PACHECO: Here is the danger that we give the theme an anthropological or sociological focus. What we are talking about is the creative artist. In spite of tradition, in spite of the oppression of the gypsies, in spite of folklore, flamenco would not have survived the centuries without people like Ramon Montoya, Manuel Torre.... We must look at the work of a concrete artist. What is interesting about flamenco is that it has become professionalized, and it is this that we are discussing. A curious feature of flamenco is how modern it is, a music of the 20th century, and how professionalized. Because of this it has progressed and is today what it is.

JOSE LUIS DE CARLOS: I would like to point out something about the flamenco-payo controversy. Flamenco is a musical tradition and we are considering it as such. Social entities manifest flamenco in a different way than individuals do. There exists a race which makes of flamenco its own thing. On the other hand,

there is the music apart. Manuel de Falla is not flamenco but he is tied in the flamenco tradition.

ENRIQUE MORENTE: For me, the music is the interesting thing, and I think that we have all come here to talk about music and not race problems...and you know that I like the gypsy race....

QUICO RIVAS: Marin brought up an idea that I find very interesting. He spoke of the professionalization of flamenco. Do you all feel that it has been commercialized well, and well developed? Do you think that the possibilities inherent in its energy have been utilized or is this something for the future?

DIEGO MANRIQUE: When I spoke earlier about how strange I felt was the case of Pata Negra, it was because I could see, easily, how they were beginning to connect with the gypsies of central Europe, like Django Reinhardt, for example, who plays jazz with a special color. What I want to look at is the question of mixing, the question of the "bastard" part of the matter. Another thing that intrigues me, and that I await, is the emergence of a "Prince" in flamenco art.

Prince is the first black artist to have put together a large company and to have the power to produce his own ventures. Something that has always caught my attention about the rumba is that the majority of the musicians who do it are not thinking in terms of the sound, they are thinking in terms of the songs, and they sing what an arranger or producer has made for them. The results are splendid in many cases, and I don't have a complaint. But what I'm waiting for is the emergence of an artist, whether gypsy or not, who has a complete vision of what product he wants to create, an artist who thinks not only in terms of his tradition, but of how things work in the market-place.

ENRIQUE MORENTE: You are speaking of one person who does it all, no? Sells the tickets, opens the door of the theater, puts make-up on the artists...? (Laughter)

JUAN VERDU: Seriously, now. You were speaking of initiative on the part of the artist. I have never seen more than Las Grecas have. From the moment I saw them, I imagine them with a fusion of earlier music -- well, okay, this seems to me to be a small problem and in any case, for this you have the producer, to help in the sketching out of things, to connect things and enable things to be done in the manner which he thinks is best. I think it is a question of time. We are beginning, little by little, to reach this point. The blacks have been there for a long time, already. This has led to the origin of rock music....

QUICO RIVAS: Mario, you have recently had the experience of spending a month in London with a gypsy group. Tell us about it.

MARIO PACHECO: Look, on the one hand you benefit from the curiosity there is there for other cultures, for other musical forms...but I'll tell you that flamenco doesn't fit in there. I think that one of the difficulties is that flamenco can't be mixed with anything else. There are several reasons for this: flamenco is very evolved in the lyric aspect; flamenco is very "closed".... There is another difficulty and that is that it simply sounds "Spanish." They don't like the sound of holidays, of Manolin Escobar...or it could be that it is just not so easy to go everywhere.

SANTIAGO AUZERON: This is exactly why I told you I felt terribly hurt, not in a racial manner, but as a person. I earlier used a reference to race in order to bring up a problem that later you raised. To me, what is important is "duende" -- a spatial, local magic.... I raised this question with the magic that was in some folklores, that is always in a small way in rock'n'roll and that is in flamenco in a very special manner. I think that in order to go forward, it is absolutely necessary to bring in the point-of-view of the public, of the customers of music; this point at which the public has access to the same level of magic of "duende," of sensations, of physical enrichment, to feel itself capable of connecting with the collective beauty that is transmitted through the actions of an artist.

EUGENIO COBOS: I would like to return to the question of the evolution of flamenco, where it's going. If I could say which is the way that flamenco advances, I would say it is the way of Enrique (Morente) and Carmen Linares. Later, other additions have been made, for example jazz. In principle, I view these additions in a positive way, but I think that more time is needed, a larger perspective, in order to evaluate what is happening now.

JUAN VERDU: There is something that may be outside of our present scope which seems to me a very important question. The treatment that has been given and is given to flamenco is horrible, and I'm not referring to the treatment of the artists but rather to that given to producers and record companies. The situation today, in flamenco, is total confusion thanks to the way it has been treated by everyone, from the Ministry of Culture down to the least record company. Flamenco has always been used, first by the dictatorship, now by the others....

SANTIAGO AUZERON: It has been employed as a cultural caricature.

JUAN VERDU: 95 out of 100 flamenco productions are horrible and the "aficionados" and the artists, themselves, are paying for this. The success of flamenco, today, is the success of its looks, the critics of flamenco performances are actually happening on stage. One wants to say: "Mister critic of flamenco, listen to what is going on around you." (General agreement) Why did "Flamenco Puro" triumph in New York? Because of its look. They were all gypsy artists. Where does this leave the music?

SANTIAGO AUZERON: There is one thing very clear: in 99 out of 100 cases nobody talks about the music, only the appearance, because it is this which can be manipulated.

MARIO PACHECO: The only path that there is is that of culture, because that is the most evident lack. You were speaking of jazz...well, in all of North America there is not one illiterate black, and here there are thousands of illiterate gypsies. We are speaking of Lester Bowie and he is the result of three generations of musical studies.... (General outcry)

DIEGO MANRIQUE: Jazz has remained for the educated; excuse me for saying so, but the illiterate blacks have other music.

MARIO PACHECO: I don't agree. However one looks at it, what is clear is that here there is a great deficiency of culture. We were speaking of the future of flamenco. Flamenco evidently is culture and musical knowledge. What cannot be tolerated is that

the next generation of flamenco musicians does not have musical studies; this is really a mistake. Even Paco de Lucia has lacks in this regard. The proof of this is that he has set himself on the road to jazz and has nothing to do because he is not an improviser. It is clear that if what you want is to raise illiterates, for their "feeling," we should create an indian reservation and put everyone on it. (Great outcry)

EMILIO DE DIEGO: Returning a bit to the theme of gypsyism, there is a gypsy who has sold more records than anyone else in history -- it is discouraging to say this: a guy who is called Manitas de Plata. It is better to hear an airplane going overhead than to hear him play. (Laughter) Not only is this gypsyism, but the exploitation of gypsyism. He rides around in a cart and his playing is worth less than what a crocodile has eaten. (Laughter) Here we have a very clear case of the power of image. On the other hand we can talk about Antonio Gades, who without being a "bailaor" - - because he is a "bailaran" -- masters flamenco through his great discipline. Gades first became known due to the movie "Los Tarantos" when he danced like a "bailaor." Regarding the theme of what is flamenco and what is not, he says: "I don't think it makes something more flamenco just because the singer spits." (Laughter) Certainly, if he spits it should be in a spittoon. I say this because there are some people sick with the obsession of purity. Well, to be pure would be to spit right here on this table, "ole!" (Laughter) I think that theatrical flamenco sometimes has an interesting dimension, even if it is not pure flamenco. Does Gades lack duende just because an audience applauds his strength and enthusiasm? And what is this duende? I now carry a standard that I wave around my head, exactly about this question, about these people who are always imagining duende. There should be a committee to investigate these people who suppose themselves to have this duende.... They should catch a guy and hook him up to a marvelous cybernetic machine to see where this duende is and to capture it. (Laughter) So, after many sessions of this, the duende never appears...and the "tio" on whom the experiment was made leaves, with his black suit and white handkerchief, and goes to the tavern on the corner where he meets a friend of his, and says: "I have just been with some doctors who caused me a lot of grief, filled me full of needles, and I don't know why..." Then the "tio" begins to sing in a corner, a "medio fandango," and he gets drunk, tears his clothes and hits his head on the wall a few times. This is duende.

QUICO RIVAS: Enrique, why don't you talk to us a little about duende...you who know it well?

SANTIAGO AUZERON: Or better, Quico, about the maximum effect of the critical moment in music....

JUAN VERDU: What happens with duende is that it is something you cannot grasp, it is something you cannot practice.

EMILIO DE DIEGO: That reminds me of an anecdote. I remember that I was in Tokyo once and we were in a "tabla" of some sort that had a guitarist and a singer, both Japanese. At one point the singer turned and said to the guitarist: "Hala, Aurelio." This was just mimicry. Anyway, with respect to duende, not even he who has it controls it; you cannot control it or it fades to insignificance. Duende is something that is there in spite of one. It is very subtle.

ENRIQUE MORENTE: Duende is in flamenco and bull fighting because those are the two places where you have "ole."

JUAN VERDU: Duende is exactly that which cannot be spoken of; it is that which has no name....

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Questions and Answers
 Contributed by Paco Sevilla

I receive so many interesting questions in the mail that I thought I would share some of them with *Jaleo's* readers and invite you to send questions of your own via the *Jaleo* address. I am best at technical and historical matters, but I can probably find information on most subjects except for current events in Spain. Here are a few questions for starters:

Q: I know that the rumba and the guajira come from Cuba and that the milonga is said to be based on the milonga of Argentina, but what is the background of the colombianas?

A: You are observant in singling out the colombiana as a mystery. Carmen Amaya helped to popularize this cante outside of Spain when she recorded it with Sabicas, but did she learn it in Columbia? Apparently not. Here are two stories about the origin of the colombianas.

The guitarist Sabicas tells us that, before the Spanish Civil War, he used to hang out with Pepe Marchena, the most famous and influential cantaor of the first half of this century. Marchena created the opera flamenco period and reigned as its king from the 1920's into the 1950's. He created the fandango grande from the fandanguillo de Huelva and left his mark on all of the cantes libres (without compas) and the Latin American influenced cantes "de ida y vuelta." Sabicas tells us that Marchena was obsessed with changing the cante, with creating new styles and new ways of singing. Marchena "used to go from bar to bar humming music, trying to develop new ideas and give them his own stamp." On one occasion, Sabicas heard something new and asked, "What is that?" Marchena thought for a moment and then replied, "They are colombianas." And that is what they remained.

The guitarist Rafael Nogales (known to many as the revered maestro of San Francisco guitar teacher Mariano Cordoba) adds further clarification. Nogales began to play for Marchena in 1932. He says that just before that, in 1931, Marchena created the colombianas from a Basque song called "El pajarito carpintero" (the woodpecker). The original even included the ending commonly heard today: "Oye mi voz, oye mi voz, Colombiana...."

When Marchena recorded this song it was a huge hit and the colombiana was born. He used to sing it in harmony (on records and on stage) with the cantaor El Nino de la Flor and the guitar of Ramon Mootoya.

We now know that Carmen Amaya would have learned this cante before leaving Spain in the mid 1930's and she brought it with her to the Americas.

Q: Who is Vicente Amigo?

A: Most guitar aficionados know that Vicente Amigo is perhaps the hottest of the ultra-modern guitarists. His name has been linked with that of another rising star, the gypsy cantaor El Pele, from Cordoba. Although he has not studied formal music nor learned to read music, Vicente has a sophisticated knowledge of music and the guitar. He can play more abstractly and yet more

flamenco than most of today's virtuosos, and he is amazing in his unique accompaniment of the cante. On top of all that he has the charisma and good looks capable of making him a popular figure. So where did he come from? Here is a little about his background: Vicente was born in Guadalcanal (northern Sevilla Province) on March 25, 1967. There had been no other artists in his family. When he was five, the family moved to Cordoba and at eight he began guitar lessons with Juan el Tomate. Later, in the studio of El Merengue, he learned to accompany and began performing. While working with a dance company in a small town, Vicente met Manolo Sanlucar's brother and was given Manolo's phone number. That encounter encouraged him to contact Manolo about the guitar course he was giving in Sanlucar, which, in turn, led to a scholarship to study with the maestro. A short while later, Manolo asked Vicente to work with him and the next six years were spent working with and learning from the great guitarist. Vicente won first place in three contests, the last being the "Ramon Montoya" award in the National Contest in Cordoba. After that win, he says his agent's phone did not stop ringing. But it was his innovative debut with El Pele on the album "La fuente de jondo" that really launched him into the limelight. The two enjoy their collaboration (the new Camaron and Paco?) and have a second album out, but Vicente admits that he feels best suited to playing solo. Toward that end he claims to spend four to eight hours a day practicing. Aside from his newly released recording "De mi corazon al aire," he has also recorded with Luis de Cordoba and Camaron de la Isla, for whom he composed one of the recorded songs (Vicente composed most of the songs for the second album with El Pele).

Q: What is the story on the new tanguillo that is a cross between tango and tanguillo?

A: I have to admit that I haven't spoken with people in Spain about the origin of this "new" form, but I can make some observations and hazard some guesses. For those who are unfamiliar with it, this is a tanguillo rhythm (6/8 time) with tones of the tango (Phrygian mode) and a new syncopated phrasing on the guitar. It was popularized by Juana la del Revuelo in 1986. One of her guitarists at that time was Raimundo Amador. But back in 1983 this rhythm was first recorded by Camaron de la Isla as the tango "Romance de la luna." Guess who else was involved in that recording? If you said Raimundo, you are right. I suspect that Raimundo was involved in the creation of this rhythm. The new syncopated rhythm is being used both for the tanguillos (6/8) of Cadiz and the tangos (2/4) of Sevilla and elsewhere. It is in these latter that it sounds really new. But is this something new? I think not. If you go back to recordings from the beginning of the century, you find that about half of the tangos are recorded with a tanguillo rhythm and half with something closer to our modern four-count (2/4) tango. I believe that if recordings existed from an earlier time, we would find that all tangos were played in what we now call "tanguillo" rhythm. It was this rhythm that led to the development of the tientos. It is hard to imagine how the tientos could have evolved from a four-count rhythm (tango), but if you play a traditional tanguillo in the major mode (E⁷-A), then change to Phrygian mode (B⁹-A), and then play slower and slower, you will find yourself playing tientos. Tientos is nothing more than a slow tanguillo in tango tones. The confusion between the two tango rhythms and the tientos continued well into the 1960's. We used to have to deal with all sorts of classifications of the cante: tientos, tientos clasicos, tientos por tango, tientos por zamra,

tangos, tangos canasteros... Finally, with wider recording and books being written, we settled on three distinct forms -- the tango, tientos, and tanguilin -- each with its own rhythm. Now, with the "new" tanguilin-tango we have gone full circle, back to the roots of the tango, and once again confused the picture.

LOS CAMARONEROS QUERIAN MAS

III Festival Flamenco por Tarantos a Almeria

Cante: Luis el de la Venta, Juan Gomez, Jose Sorroche, Camaron de la Isla. Toque: Juan Habichuela, Tomatito. club de Musica y Jazz San Juan Evangelista, 25 de enero.



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ANGEL ALVAREZ CABALLERO Oimos la gran pitada para Camaron, un ensordecedor tronar de silbidos que casi daban miedo. No porque el de la Isla cantar amal, sino por todo lo contrario, porque hizo una despedida a su estilo, metiendose de pronto para adentro sin volver a salir ni a saludar. Y la gente queria mas.

La gente que llenaba a rebosar la sala, pese a las 4,000 pesetas que costaba la entrada. Uno no quiere ni pensar lo que alli puede ocurrir en una ocasion de estas si se produce alguna emergencia. No faltan, ademas, los irresponsables que fuman aunque este prohibido.

La primera parte apenas tuvo historia. Cantaron los almerienses venidos a proposito, Luis el de la Venta y Juan Gomez, que en realidad son solo unos dignos aficionados. Mas profesional es Sorroche, aunque esta noche solo cumpliera.

Salio Camaron, inexpresivo, como ausente, ajeno a cuanto le rodeaba, al publico, a las ovaciones, al delirio que su presencia desata indefectiblemente. Su aspecto transmitia la inquietud de que las cosas no iban a ir bien. Impresion equivocada, afortunadamente. Camaron se sento', comenzo' a cantar acompañado por el toque de Tomatito--en todo momento esplendido, dandole al cantaor la musica que necesitaba con exquisito acierto, en una de las actuaciones mas perfectas que hemos oido al joven guitarrista almeriense--y la fiesta ya fue constante hasta el fin. Desde el temple inicial por soleares hasta el ultimo grito fandangueril, pasando por taranto y cartagenera, una larguissima serie por buerias y los tangos.

Alrededor de tres cuartos de hora, no mas, pero suficientes para que los camaroneros se emborracharan a muerte con el cante de su idolo. Camaroneros debiamos sertodos los que componiamos la audiencia, porque pocos, muy pocos, guardaron una cierta compostura. Los demas jaleabao cada tercio, lanzaban exclamaciones, enloquecian literalment. Mas de uo orgasmo mental se observaba en el ambiente.

Camaron, imperturbable. Hizo sus caotes, se levanto' y se fue sin despedirse. Tras el dejo' el diluvio, y nada hizo que saliera siquiera a saludar. La pitada del siglo. La tormenta de silbidos echo para atras varias veces al presentador, Luis Criado, sin poder hablar. La verdad es que el de la Isla habia cantado de maravilla.

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Jo de Romano, "La Chispa," is a regular in the New York scene as well as with the Jose Greco Company as a soloist. La Chispa's credits include appearances with Chuni Amaya; "Festival de Verano," Marbella, Spain with Matilde Coral and Chica Tete; "Fantasia Espanol" Jose Granero Spanish Dance Show, Palma de Mallorca, Spain; and "Raul" Spanish Dance Company, Casino de Ibiza, Ibiza, Spain. She has studied in Spain with Nana Lorca, La Tati, Farruco, Paco Fernandez, Matilde Coral, Mario Maya, and Manolete.

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