

Flamencos

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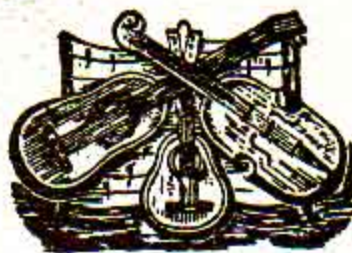
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JOSE GRECO
SEE PAGE 5

BIOGRAPHY OF A LUTHIER

Ramirez The Great



RAMIREZ DE GALARRETA, MANUEL . . . a great Spanish luthier, a native of Madrid, Spain. Recognized by everyone as the magician of his trade. He was a great artist at his vocation and a credit to his heritage.

Many authorities consider him equal or superior to Torres.

In the year 1890, he studied electricity until he became foreman of the Madrid Electric Company.

During this time he made many fine guitars to supplement his education. Because of the tremendous popularity of Torres, Ramirez would make copies of Torres guitars and sell them as originals, no one knew the difference. He tried to keep this a secret until he died.

A few years later he opened his own workshop where he made great guitars for over a period of twenty years.

The great luthier Santos Hernandez worked for Ramirez during this complete twenty year period. One can only dream of the magnificent instruments made during this time.

BIOGRAPHY OF A LUTHIER (cont'd)

Every guitarist today can be grateful to luthiers like Ramirez whose great guitars have added so much elegance to the guitar as the concert instrument is today.

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Jose Greco

The foremost living exponent of the Spanish dance forms, Jose Greco.

A naturalized American, Greco was born in the small village of Montorio, Italy, a hill town in the Abruzzi Mountains, where life has retained much of the medieval flavor. Strolling players, including occasional Spanish Gypsy dancers, performed in the public square. The boy Greco's first manifestations of his superb innate dance talents were his attempts to emulate the itinerate dancers of his remote Italian birthplace.

When he was seven, Jose was taken to Seville, Spain, to his mother's family. During the three years he remained in Seville, he spent countless hours around the inns and cafes absorbing the techniques of the traditional flamenco dances. Soon, he was dancing the exciting steps himself. The adult perfectionists found the mite of a boy amusing and took time to help him begin to acquire the skill and polish necessary for virtuoso execution of the intricate steps. While other children played the Spanish equivalent of cops and robbers, Jose danced. This was his game.

The boy came to New York when he was ten years old with his parents. He continued to study dancing. When he was fourteen, he left high school to concentrate on art study at the Leonardo da Vinci Art School in New York. Although he displayed a marked talent for painting, Spanish dancing remained his first love, and he con-

JOSE GRECO (Cont'd)

tinued to take instructions.

Jose Greco's first professional appearance was at New York's Hippodrome in "Carmen." At that time, the great dancer, Escudero, was in New York. When he saw the young Greco dance, he told him, "If I had been able to dance like that when I was your age, I should now be the marvel of the world."

For five more years, Jose Greco danced and studied, broadening his scope to include a concentrated study of the Spanish people, their history and politics, art and literature. His aim was to know more and more about Spain and her people to enable him to interpret her dance forms.

The turning point in his career was his first meeting with La Argentinita, the Great Argentinita. From 1941 until her untimely death in 1945, Mr. Greco was La Argentinita's partner. When she died, he escorted the body of his great friend and mentor on its final trip home to Spain. He then became the partner of Pilar Lopez, La Argentinita's sister and danced for three years in Spain with her. Spanish critics wrote that Greco had put authority back into Spanish dancing. He was even greeted in Seville at the historic San Fernando Theatre with the traditional cry of approbation "Ole!" the first time anyone could recall a male dancer being so honored.

Greco was invited to choreograph a Spanish dance sequence for "Manolete," a motion picture filmed in 1948. Organizing a small troupe of dancers from among his friends and col-



JOSE GRECO BALLET "PETENERA"

JOSE GRECO (Cont'd)

leagues he worked tirelessly with them until the ten-minute ballet was a creation of beauty, excitement and virtuosity. In Paris the film ran for six months and the dance sequence stopped the show at almost every performance when the audience would demand that the part of the film containing the ballet be re-run.

The success of the film led Mr. Greco to form his own company in Madrid in 1948, engaging many of the dancers who appeared with him in "Manolete." After extensive preparation the newly formed Jose Greco Spanish Ballet opened in Barcelona to tempestuous acclaim. France, Sweden, Denmark, Norway, Switzerland, Finland, the Netherlands, Belgium . . . everywhere they went, Jose Greco and his troupe were welcomed.

Wherever the company appeared, the press broke out in a rush of attempts by the critics to explain the fire and magnetism of Jose Greco. Europe has often seen fine Spanish dancers, La Argentinita, Matiemma and Escudero were mentioned, but only briefly and by way of history. Comparisons soon were laid completely aside and Jose Greco was seen and acknowledged as the unique artist he is—a man whose body is music, whose virile grace never becomes cloying, whose effortless technique exudes the passion that is inherent in the dances of Spain.

Following a triumphant tour in 1950 through the Northern countries of Europe, the Spanish and British governments united in sponsoring

JOSE GRECO (Cont'd)

Jose Greco's first appearance in London at Covent Garden.

Those who saw him and his company were so impressed that they arranged for a month's engagement at Sadler's Wells Theatre during the Festival of Britain. Between the two engagements, in London, the Greco troupe repeated its European successes in several countries of South America. From the Festival of Britain, Mr. Greco took his company on another Scandinavian tour, equalling success achieved there on his two earlier tours.

Now in America, Jose Greco has been accorded a tumult of welcome such as to make ballet and theatrical history. He holds the distinction of being the first artist to ever have been booked into the Empire Room of the Waldorf-Astoria for two engagements within a six-month period. In addition, Greco and his troupe have appeared at the Sahara Hotel in Las Vegas, the Hollywood Bowl and the Statler Hotel in Los Angeles. He has appeared on television on Ed Sullivan's "Toast of the Town" and "Omnibus."

Mr. Greco will give a concert January 27, at Chicago's Opera House. For information call FR 2-0566.



**YUL BRYNNER AND JUAN SERRANO ON
LOCATION IN SPAIN**



**JUAN SERRANO AND JAMES SHERRY AT
LOS FLAMENCOS INTERNATIONAL**

ROBERTO IGLESIAS SPANISH BALLET MODERN EXPONENTS OF ANCIENT ART

Spanish dance, that fantastically furious dancing that sends the blood coursing madly and the feet tapping, is one of the oldest of the dance arts.

And probably the best exponent of that art today is the newest Spanish ballet troupe, that of Roberto Iglesias.

Iglesias is by no means unknown to American audiences. The handsome Guatemalan-born young man toured this country as a featured dancer in the famed Rosario and Antonio company. When the pair separated in 1952, Iglesias was selected to replace Antonio as Rosario's partner.

After Iglesias formed his own company three years ago in Spain, European and South American critics hailed it as the purest of the Spanish dance companies.

Spanish dance choreography still exists dating from 550 B.C.

Through the centuries, the dance became an integral part of Spanish life, entering even into the Church, where it still remains, notably in Seville and Toledo.

Various folk dance forms developed, from the jota of Aragon to the wild flamenco of the gypsies of southern Spain.

The technique of the Spanish dance is complete and has its own terminology. Its styles

ROBERTO IGLESIAS (Cont'd)

differ greatly from all other schools.

The character of the Spanish dance lies in the carriage of the head, torso and arms and in the projection of the emotional expression by the dancer.

Not only does Iglesias himself exemplify the proper character of the Spanish dance, but his company is steeped in the traditions of this unique form.

The noted Spanish dancer Rosario Galan heads the feminine contingent of the company with Rosario Escudero appearing as guest artiste.

Antonio Espanol, Manolo Galan, Carlos Vega and Juan Tapia appear as featured dancers with the company.

Marian Alonso is musical director and Felix de Utern, guitarist. Two famous Spanish vocalists appear with the troupe, Maria Fabregas, mezzo-soprano and Pepe Segundo, Flamenco singer

Mr. Iglesias will give a concert Feb. 10, at Chicago's Opera House. For information call FR 2-0566.

Guitar Workshop

Repairing Minor Guitar Cracks

by Harland Epps

Suggested below is a tried and proven method of repairing minor guitar cracks.

1. Obtain animal hide glue from a repairman or from William Lewis and Son, Chicago.

2. Mix a thin batch of the glue in a double boiler and get it as hot as possible.

3. Force the thin glue into the crack and apply a hot compress which is wet and as hot as you can stand to hold. Keep the compress hot and wet.

4. If the crack closes properly no further attention will be required. If it does not, take it to an experienced repairman who will fix it for a couple of dollars provided you have not touched it with anything but animal hide glue.

