



JALEO



newsletter of the Flamenco Association of San Diego

VOLUME I No. 1

AUGUST 1977

WHY A FLAMENCO ASSOCIATION?

It is difficult to sustain one's enthusiasm and creativity without stimulation from others and exposure to new ideas; and so one of the reasons for our gathering in June was to see if there was enough interest and support to form a flamenco association in San Diego.

Although forming any kind of formal organization may be repugnant to flamencos, it might be the only way to create an atmosphere in which flamenco can flourish. As Teo Morca says, "Most of us were not born in the caves of Granada." Neither can we switch on the radio or T.V. to a local flamenco station, nor hear palmas in the streets in the wee hours of the morning, nor cante in our bars and cafés. Whatever atmosphere there is to be here, we must create ourselves.

We have a relatively large group of flamenco enthusiasts in our county (over one hundred that we know of at present), and yet very few of us know of the existence of the others. For example, some of us might not be aware that we have quite a few Spaniards in the community who are not only enthusiasts and jaleistas, but who also are guitarists, dancers, and singers.

Having juergas on a regular basis will give us an opportunity to meet and share with some of these other contingents. This newsletter and the upcoming directory will be other sources of information, and means of communication between members.

Results were good on the sign up sheets at the June juerga: twelve people signed up to help work on the newsletter, five to work on the flamenco directory, and six to coordinate juergas.

These people met throughout June and July and you are now holding the result of their first efforts. In addition, they came up with some policies: (1) The name of the association will be Jaleistas--the Flamenco Association of San Diego. (2) Jaleo, the newsletter of the Association, will be published monthly, providing there is enough support. (3) The first issue is being sent to

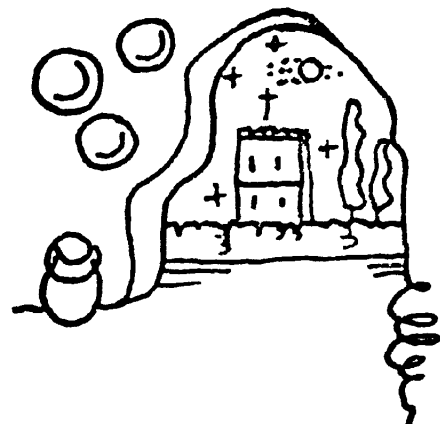
everyone on the mailing list, but subsequent issues will be sent to the Association members only. (4) Association dues will be \$6.00 per year for a single member, \$10.00 per year for a couple or a family. For the remainder of this year, however, the rates will be \$3.00 per year for a single member and \$5.00 per year for a couple or family. (5) A 50¢ donation will be requested of non-members at the juergas (6) Membership will be open to all. (7) Members may make brief announcements in the newsletter without charge.

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THE PURPOSES OF THIS NEWSLETTER ARE TO INFORM AND COMMUNICATE... WE SOLICIT CONTRIBUTIONS FROM MEMBERS... We need information about coming events in the L. A., San Diego, and Baja California areas, including your own performances. We encourage letters to the editors, features by knowledgeable members reports on trips to Spain, etc. Since our goal is to get Jaleo into your hands by the first of the month, all materials must be in by the 20th of the preceding month. Mail all correspondence to Jaleo P.O. Box 15111, San Diego, CA. 92115

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Do you know someone who might enjoy the Association? Send us their name and address and we'll mail them a complimentary copy of Jaleo!



JUERGA REPORT --Juana De Alva

I wish, again, to express my appreciation to those who helped make our June juerga such a success--those who came early and helped to set up, those who shuttled people up and down the hill all evening, those who brought all the good food and wine and in general, by their presence and participation, made the evening what it was.

We had an estimated sixty-nine people (and two dogs!) present at the juerga. People began arriving at 6:00 p. m. and continued to arrive until 12:30. The last "die-hards" left at 2:30 a. m. Food was plentiful (we could possibly use a few more hot dishes in containers that will stay warm, though). Booze was left over and it will be brought to the next juerga. The music was great and flowed all evening. We had some classic guitar and Veracruz harp interspersed among the flamenco. Much of the dancing was accompanied by the beautiful cante of our budding local flamenco singer Isabel Tercero. As far as the dancing was concerned, it was a cante chico evening. We danced a hundred Sevillanas, some Fandangos, Rumba, Bulerias, Tango, Alegrias and a little Soleares.

I would like to see more people participating but I think that will come with time and more exposure. There were guitars that never came out of their cases and dancers who knew at least one Sevillanas but didn't muster enough courage to join in. Five dance areas were provided, but the only people who used the patio were the children to practice their Rumba. A couple of people went out to the studio. Next time, hopefully, some of the guitar students and dance students will get together and find a corner to practice and create. I hope the atmosphere of the juergas will be supportive to all.

All ages were represented at the juerga. The Stowells arrived complete with playpen. That's great! Those who grow up in the juergas will grow up with rhythm in their blood. At the other end of the scale, we missed the presence of Ernest Lenshaw (the Spirit Incarnate of Spanish dance in San Diego) and hope he will be hale and hardy for the next juerga.

ANYONE who is interested in helping to coordinate the juergas or who would like to donate a location or who has suggestions: write to the Jaleo staff!

JUERGA REPORT

The juerga held on Wednesday, July 13th at the home of Martha Refuss was successful. About fifty people were there, each contributing in their own style to the proceedings. The evening was an active one--almost constant singing, dancing, guitar playing and jaleo, and all with the lively, loving excitement of true aficionados!

TELEPHONE GRAPEVINE

There will be times when flamenco events come up on too short notice to get them into the newsletter. On these occasions we will attempt to notify all members by phone.

If you would like to help in the telephone grapevine, leave your name and number with one of the people below. With ten people each making five calls, we should be able to reach everyone in the Association.

- JACK JACKSON 272-5748
- TOM REINEKING 233-3647
- KIT or LINDA STOWELL 462-4653

JALEO

P. O. Box 15111 San Diego, CA. 92115
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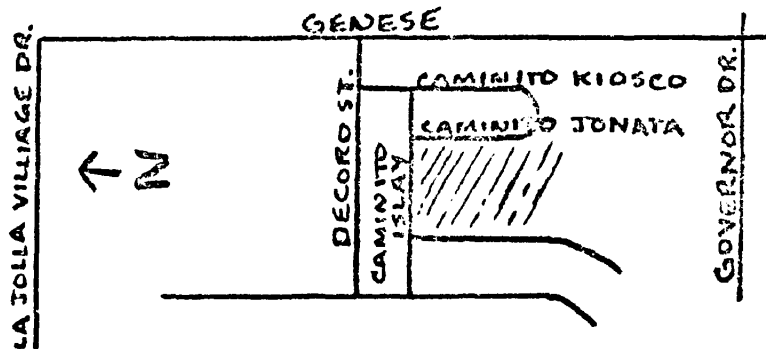
-COMING UP-

The August juerga will be held at the Recreation Park of Genese Highlands (see map) on August 20th. We'll follow the same Modus Operandi as the June juerga: bring food to share and whatever you like to drink. Warm clothes and blankets will be in order again. Eating utensils, ice cubes, coffee and punch will be supplied by the Association.

One thing we're going to try in order to get more people involved is to carry the "Rhythm of the Month" idea (taken from the FISL Newsletter) over into the juergas. This month it will be Sevillanas since most people already know them. Come prepared to share and to learn. Everyone (guitarists, singers, aficionados alike) can learn the steps to one Sevillanas (if they want to--no arm twisting!). Guitarists can exchange melodies and learn to accompany singers. Anyone can bring verses to share (please know the melody or bring a recording). We'll teach Sevillanas castanets plus have a basic castanet class, so get ahold of at least a pair of plastic castanets from the music store before the 20th! SEE YOU THERE! --Juana De Alva
The juerga must fold at 12:00 a. m., so get there early!

Alba and Tony Pixslay are celebrating their anniversary with a juerga on August 6th at 6:00. The address is 210 Ocean View in Del Mar. To get there, go north on 5 and take the Del Mar Heights exit. Follow that until one block before Old Highway 101 and turn left on Nob. You'll see a small brick house on the corner of Nob and Ocean View: that's it! The party will be held both indoors and out, so dress accordingly. The Pixslay's can be reached at 481-9556 if you have any questions.

MAP FOR THE AUGUST JUERGA AT THE RECREATION PARK OF GENESE HIGHLANDS:



Subscription to Jaleo is automatic to members of Jaleistas--the Flamenco Association of San Diego. Membership through the remainder of 1977 is \$3.00 for individual members or \$5.00 for a family or couple membership. If you want to join Jaleistas, make your check payable to Lucia Flores and mail it along with the coupon below, to 2018 Julian Ave. San Diego, CA, 92113. If you wish to have your membership card sent to you, enclose a self-addressed, stamped envelope. Otherwise, pick up your card at the next juerga.

MEMBERSHIP APPLICATION--JALEISTAS
The Flamenco Association of San Diego

NAME(S) _____

ADDRESS _____ ZIP _____
street city state

PHONE _____

Enclosed please find: ___ \$3.00 Individual Membership ___ \$5.00 Family or Couple

(If you donated at the June juerga, deduct that amount from the above.)



SEVILLANAS
Betty Jobe

Sevillanas are members of the Seguidillas family of Spanish popular dances originating in the 18th century. As the Seguidillas were danced in each region of Spain, they took on the peculiar flavor of that region. In Andalusia, the city of Sevilla became the birthplace of the most popular Seguidilla: Sevillanas.

Usually danced by couples in heeled shoes, it contains light springing steps. Everything is smooth in this dance and this smoothness of movement is emphasized in the Sevillanas by the beautifully co-ordinated sinuous use of the arms, shoulders, and body. As might be expected, the accompaniment is similar to that of the Seguidilla; song, guitar, castanets.

The measure and balance of this dance is assured by the arrangement of steps into set coplas; each copla takes up an equal amount of music, always returning to a refrain, identical each time in rhythm and design. As in the old Seguidillas, the dancers pause between the coplas, in order to gather strength for the next one.

Sevillanas are danced at all hours during the Feria y Fiesta in Sevilla. Guitarists make a stand any place and play for anybody who comes along. Boys and girls challenge anybody to dance the Sevillanas.

References: The Dance in Spain, Anna Ivanova.
Ernest Lenshaw

SEVILLANAS SIN GUITARRA--a personal
account by Kit Stowell

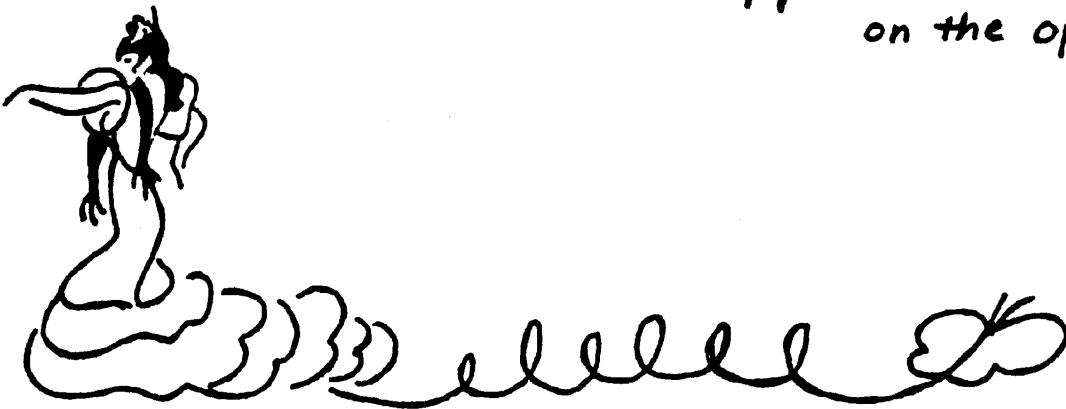
For most aficionados, the word sevillanas dredges up images of fingers flashing through intricate melodic runs on the guitar, while haughty dancers demonstrate equal precision in their paseos and pasadas, "killing the spider" with all the dignity of which the human animal is possessed. True images, indeed, of this centerpiece of the Andalusian rite of spring, the fiesta de abril. Fortunately, though Seville is anchored forever to the banks of the Guadalquivir, its spirit can be exported. Here in San Diego, the city named for the patron saint of Iberia, it seems only appropriate that we should celebrate the universal appeal of the music of Seville.

Just as any folk tradition contains more than is evident at first glance, the reality of the sevillanas goes far beyond the guitar and the dance. My dance teacher, a beautiful gitana named Teresa, brought this fact home to me in several imaginative ways, when I took flamenco dance lessons in Spain. The steps are long since forgotten, but much that she taught me remains vivid, despite the fact that the circumstances of the lessons were far from ideal.

The difficulty was that we had no record player, far less a guitarist, and nothing to carry the rhythm but her "tántarará, tatatatátántarará," and the Spanish lyrics. The words, usually reduced to insignificance by the volume of the music and the dancers' footwork, (cont'd next page)

Membership
Application

on the opposite side



SEVILLANAS SIN GUITARRA--Kit Stowell (cont'd.)

are often humorous little verses which are in themselves gems of literary precision, set to those catchy and repetitive tunes we all recognize. Even now, across many years in which I have not even heard a sevillana, the music brings those verses and their bright images to mind:

The first verse may set a scene: blue rejas (burglar bars, we call them in unromantic English). In Spanish the very word evokes pictures of star-crossed lovers forever separated, the girl imprisoned in her father's house by these wrought-iron rejas. Blue rejas, then, glimpsed between green curtains, form the backdrop for the next verse, in which we find the inevitable sweethearts pledging their eternal devotion. In some versions, that is the end, while in others we learn the ironic conclusion to their idyll: they have already forgotten one another.

Such verse, repetitious yet to the point, give us vignettes of Spanish life that are often virtual stereotypes. In presenting a scene easily understood by anyone, they communicate far more than the bare meaning of their words. In another, the singer threatens to throw the carnation a suitor has given her into the well, saying that she won't wear any young man's flower. This sort of overreaction is a rather typical form of Spanish flirtation, as is also the final scene when the carnation is glimpsed again, proudly perched in the young lady's hair.

The sevillanas somerimes have a broader, less subtle humor, as in the case of the girl who reports that, in her eternal quest for laughter, she has married a dwarf. Having done this, however, she obtains a very tall bed, in order to stay out of her husband's reach. As I recall, Teresa hemmed and hawed a little when asked to explain that one, and I didn't get the picture straight until just recently.

Because we had no guitar music, each of the other elements of the sevillanas was emphasized in such a way that later, when I became familiar with the music, they blended together to form the complex totality of the gitano spirit. In presenting the rria-rria-pi-ta of the castanets, for example, Teresa explained how they echoed that most Spanish of phonemes, the trilled RR. Although the ancestors of the castanets were apparently of Arabic origin, one still wonders which came first:

the trill or the castañuela?

Teresa had a sevillana dress, but since she travelled on the bus to the lessons, she didn't want to bring it to show us. She found another v. One day I found two scallop shells on the beach. She asked if she might borrow them. (The scallop, by the way, is the symbol of the patron saint of Spain--Santiago, also known as San Diego). When she returned the shells a couple of weeks later, her brother had painted in one a picture of a fisherman, in the other a sevillana, the ruffles of her costume flowing into the sculpture of the shell.

Teresa taught then, much more than the basic dance steps, so quickly forgotten. In her enthusiasm to communicate the beauties of her flamenco heritage, she made use of whatever came to hand to create a deep feeling for the sevillanas--leave an empty place in my soul that only the guitars of Andalusia could fill.

SEVILLANAS CASTANETS

Juana De Alva

There is no universal castanet notating system. Therefore, the system presented has been adapted from various sources, most notably from Erne Lenschaw's Fundamental Technique of Playing Castanets.

Neither are the terms universal. In English, the actions of the hands are described, i. e. "right" castanet in right hand is struck, "left" castanet in left hand is struck, "roll"--rolling action with all fingers, usually of the right hand etc. In Spanish the terms are descriptive of the sounds made. Below are the Spanish terms accompanied by the castanet notation that I will be using:

- "Pa" (P̃) both castanets struck at the same time
- "Ta" (T̃) lower pitched (left) castanet is struck alone
- "Pi" (P̃) higher pitched (right) castanet is struck alone
- "Choque" (Ch̃-k̃) castanets are struck together

(cont'd. on next page)

SEVILLANAS CASTANETS--Juana De Alva (cont'd.)

— "Rria" (Rrēā) rolling fingers across castanet beginning with little finger

The four Sevillanas dances are often initiated with a heelwork break. The castanets traditionally begin on or just after this break.

Here is the castanet notation for the first Sevillana.

1	2	3	4	5	6
break	X	:	•	—•	○ •
—•	—• ○	•	—•	—•	○ •
—•	—• ○	•	—•	—•	○ •
—•	—• ○	•	—•	—•	○ •
—•	—• ○	•	—•	—•	○ •
—•	X	:	•	—•	○ •
—•	—• ○	•	—•	—•	○ •
—•	—• ○	•	—•	—•	○ •
—•	—• ○	•	—•	—•	○ •
—•	—• ○	•	—•	—•	○ •
—•	X	:	•	—•	○ •
—•	—• ○	•	—•	—•	○ •
—•	X	:	•	—•	○ •
—•	X	:	•	—•	○ •
—•	X	:	•	—•	○ •
—•	X	:	•	—•	○ •
—•		:	•	—•	:

An excerpt from Poema de la Saeta
Federico García Lorca:

SEVILLA

Sevilla es una torre
llena de arqueros finos.

Sevilla para herir.

Córdoba para morir.

Una ciudad que acecha
largos ritmos,

y los enrosca
como laberintos.

Como tallos de parra
encendidos.

¡Sevilla para herir!

Bajo el arco del cielo,
sobre su llano limpio,

dispara la constante
saeta de su río.

¡Córdoba para morir!

Y loca de horizonte,
mezcla en su vino

lo amargo de Don Juan
y lo perfecto de Dionisio.

Sevilla para herir.

¡Siempre Sevilla para herir!

SEVILLE

Seville is a tower
full of fine archers.

Seville to wound.

Córdoba to die in.

A city that lurks
for long rhythms,

and twists them
like labrinths.

Like tendrils of a vine
burning.

Seville to wound!

Under the arch of the sky,
Across the clear plain,

she shoots the constant
arrow of her river.

Córdoba to die in!

And mad with horizons,
She mixes in her wine

the bitterness of Don Juan
and the perfection of Dionysus.

Seville to wound.

Always Seville to wound!

(translation by Lysander Kemp)

Sevillanas

SEVILLANAS GUITAR

Tom Reineking

Sevillanas is commonly written in one of two meters: 3/4 or 3/8. The basic Sevillanas is composed of a continuing strum sequence/introductory melody and a copla. The guitarist starts playing the continuing strum pattern which allows the dancers to prepare themselves. A change in the strum pattern alerts the dancers that the introductory melody will start at the beginning of the next compas. After the introductory melody has been played, a copla is played and then repeated three times. The guitarist and dancers end together. . . . hopefully.

The first of the two Sevillanas presented below is one of the more familiar and is often taught to beginners. The second is at the intermediate level. Some guitar nomenclature follows:

↑
stroke from bass to treble

↓
stroke from treble to bass

↻
strum x-a-m-i

↻
roll with return stroke (i)



LEFT



RIGHT

Sevillanas 1

Sevillanas 2

 ANNOUNCEMENTS

Announcements are free of charge to members. They should not exceed five lines and are subject to editing. Mail to Jaleo P.O. Box 15111, San Diego CA. 92115.

FOR SALE

Size 8 women's Spanish dance shoes. Worn only one time. \$12.00. Call Cynthia Hoffman 729-2077.

Wide variety of guitars. Blue Guitar. 3969 Arista in Old Town. 291-1830.

Red and gold flamenco jacket. \$50.00. Call Ernest Lenshaw. 232-4507.

WANTED

Records. Will buy flamenco records, especially old Sabicas or solo guitar recordings. Call Jack Jackson 272-5748.

ACCOMPANIMENT EXPERIENCE

Guitarists and guitar students welcome to accompany dance classes. Should know one Sevillanas, a copla of Fandangos and Tango rhythm. Contact Juana De Alva.

INSTRUCTION--DANCE

Debbie Ray 475-3425
in L.A. 884-9823

Juana De Alva

Juanita Franco 465-8673

Los Angeles

Luisa Triana: Moro Lanois Studios, Van Nuys

Juan Talavera, Whittier

INSTRUCTION--GUITAR

Paco Sevilla, Blue Guitar 291-1830

Joe Kenney, 272-2339

Classical: John Lyon, Blue Guitar 291-1830

INSTRUCTION--GUITAR

Classical: Joe Trotter 562-1414

CURRENT EVENTS

Swan Song: David Cheney, guitarist. Wed. and Thur. evenings. (Call before going, may be on vacation.)

Old Town: Rayna Spanish Ballet. Sunday noon to 4:00.

....IN LOS ANGELES

Matador: Thur., Fri., Sat.-Debbie Ray is dancing accompanied alternately by guitarists Danny Zelf and Dario Cabral, and dancer/singers Felipe de la Rosa and Pepita Sevilla.

El Cid: Claren Allen, guitarist; Juan Talavera, Suzana de Alcala, Liliana, dancers; Raul Martin, singer-dancer; Rubina and Luis Linares, singers.

COMING EVENTS

November 1st --Ballet Nacional Festivales de España, with a company of 50, will perform at the new California Theater.

Teo Morca will perform Wednesday, September 7th at 8:00 p.m. in the dramatic arts building at San Diego State University.

Fiesta in Santa Barbara--Opens Wednesday, the 3rd of August, at dusk on the steps of the mission. There will be parades, costumes, Spanish and Mexican dance. El Paseo restaurant will present Luisa Triana and Debby Ray--2 shows a night. Lobero Theater will present Juan Talavera, with matinees on Friday and Saturday. He will be there for nine days. The fiesta continues until the 6th. For more information, call the Chamber of Commerce.

NEXT MONTH'S RHYTHM WILL BE FANDANGOS.
ALL CONTRIBUTORS WELCOME.

Juana De Alva will be the guest artist with the San Diego Dance Theatre, performing at San Diego City College Theatre August 5th and 6th at 8:00.

The drawings in this newsletter are copies of the ones done by Rivero Gil for a Carmen Amaya program.