



JALEO



VOLUME I Number 3

OCTOBER 1977



SOLEARES by Paco Sevilla

The "soleares" or "soleá," as it is most often called in Spain, is usually considered to be, if not the most important, certainly one of two or three forms which make up the core of flamenco and is one of the most widely sung, danced, and played; it is difficult to find a performance of flamenco whether on record, in the tablao, or the concert stage, that does not include at least one soleá.

As with most flamenco, the cante is the defining element of the form. It is beyond the purpose of this article to attempt to unravel the many different theories concerning the roots and information of this cante. According to Dohn Pohren (The Art of Flamenco), the soleares developed in Triana (the gypsy barrio of Sevilla) and from there spread to other parts of Andalucia during the 19th century.

The words "soleares" and "soleá" come from the andalucian pronunciation of "soledades" and "soledad" which mean "loneliness." The mood of the song is usually solemn and majestic with the primary emotion being pain from not having love or from having lost it. Thus, love, passion and suffering are the primary themes of the verses (coincidentally, Soledad is a common woman's name in Spain). In some styles the content reaches to greater depths and deals with death or the futilities of life, while at the other extreme, a few styles are more lighthearted in nature in a lively rhythm.

The oldest form of soleares is often called "soleá corta" or sometimes "soleá antigua." The verse consists of three lines with eight syllables in each line, as in the following example:

Una reja es una carcel
con el carcelero dentro
y con el preso en la calle

The iron grill of a girl's window
is like a jail
with the jailer inside
and the prisoner in the street

The "soleariya" is like the "soleá corta" except that the first line is shortened to one word, as in this verse:

Será
para mi er mayó delirio
verte y no poderte hablar

It would be
for me the greatest insanity
to see you and not be able
to talk to you.

The "soleá grande" is the "heavy" with four eight-syllable lines which are sung in five or six musical lines (through the use of repetition), and usually with themes of a profound nature:

Sobre la cama me siento
y yo mismo me hablaba
y yo mismo me pregunto
Que's esto que'a mi me pasa

I sit on my bed
and talk to myself
and ask myself
What is this that is happening
to me.

Within these major categories there are many different styles of soleares which are named for their creators or the towns where they first appeared. Usually they differ in their melodies and often in the tones used by the guitarist in accompanying them.

The rhythmic pattern of soleares is a cycle of twelve beats with major accents falling on the third, sixth, eighth and tenth beats (the twelfth beat may also receive emphasis, especially in the dance). All of the rhythmic elements of flamenco (guitar, hand-claps, footwork, and song) play on variations of this accentuation pattern during the soleares.

The soleares can be one of flamencos most majestic dances. The mood should fit the song and



can be therefore, very profound, or passionate and slightly up tempo. In its most common form the dance consists of the following parts: usually there are two sections of singing where the dancer is relatively quiet and expresses the sentiment of the verse. Each of these sections is concluded with a build-up of tempo with bigger movements and heelwork. Then an escobilla or exhibition of heelwork builds to a final closing section which may be in the form of the solea if the mood is very serious, or in the form of bulerías if a more cheerful mood is desired. Another possible ending which is currently very popular is "soleá por bulerías" which combines the strength of the bulerías with the restraint of the solea (characteristic of the soleá por bulerías is a greater emphasis on the accentuation, especially on the twelfth beat).

The format described here is by no means the only one possible, since the soleares is very flexible as a dance. Sections may be added, omitted, lengthened, or interchanged so that the dance can vary in length from three to more than fifteen minutes.

The guitarist usually plays solea in the tones of the E phrygian mode (basically A minor, G⁷, F, E), but it is also commonly played for singing in the "por medio" position of A phrygian mode (D min, C⁷, B^b, A). The melodic chordal structure of the soleares, as well as the melancholy mood, make it especially suitable for the development of musical variations on the guitar and it is not surprising, therefore, that it is a favorite of most guitarists and probably, with the possible exception of bulerías, one of the most developed guitar forms.



Editorial

We want your feedback!! This is the third issue of Jaleo and the P.O. box remains bare. Membership is growing and thus financial support, but we still need your talents and ideas.

What do you like or dislike about the juergas? How could they be improved? Should slides or movies be run at juergas or have a special showing another night? Did you have an experience in Spain or with flamenco anywhere that you'd like to share? We'd like to get our first letter to the editor in October. Don't let us down.

All correspondence should be in before the 15th of each month. Mail to Jaleo P.O. Box 15111, San Diego, CA 92115.



THE SPANISH TABLAO

by Paco Sevilla

Reports on the quality of flamenco to be seen in the tablaos or flamenco nightclubs of Spain have usually been negative. Common complaints concern the poor attitude of the performers, very loud palmas and jaleo that drown out the guitars, expensive covercharges, and inartistic, commercial dancing with little value to the lover of good flamenco. In this article I would like to describe the tablao scene as Rosala and I saw it in the spring and summer of 1977.

For those unfamiliar with tablaos, here is a brief description. Typically, the tablao is practically indistinguishable on the outside from the neighboring buildings, but inside the decor will be more or less "typically" Spanish, ranging from very plain to elaborate gypsy cave-like environments. The stages are often small and poorly located, but some are beautifully done. The cost of entrance plus one obligatory drink is usually about 500 pesetas or \$7.50, while second drinks are high, \$4 to \$5.

Between 11:00 and 11:30 p. m. the house cuadro begins its performance. This group typically has four to eight girls, one of whom will be a specialist in rumba dancing (lots of rumba - not much dancing), one who mainly sings, one or two gypsies who may not dance well but add color, and perhaps an older woman who controls everything and specializes in palmas. Then there will be two or three guitarist, two male singers, and perhaps a male dancer. This group performs for about 1-1/2 hours, primarily doing soleares, alegrías, sevillanas, fandangos de Huelva, rumba and bulerías. When the cuadro is finished, the special attractions make their appearances, the number and quality of these being determined by the quality of the club. The attractions consist of more or less well-known artists who perform singly or in small groups, as for example a guitar soloist, pianist, a singer and guitarist, a dancer and guitarist, a group of rumba singers, or a singer, guitarist and a few dancers. There may



be one attraction or a whole series of them lasting until well after 3:00 a. m. Following the attractions, the cuadro performs again for forty-five minutes to an hour.

Rosala and I were able to sample, to different degrees, fourteen tablaos, including eight of the eleven major clubs in Madrid, three in Sevilla, and three in the Malaga area. In general, the house cuadros displayed the indifference for which they are famous, the girls playing with their hair, cleaning their fingernails, talking to each other during the dancing, and acting for the most part as bored as possible. In some clubs, this attitude disappeared as the dancing progressed or at least as each girl got into her own dance. But in some clubs, such as "Los Canasteros," the situation degenerated to the point where there was very little show. We found that the costumes in most clubs were beautiful and often very imaginative. The girls do not always wear flowers, earrings, or appropriate hairstyles, and never wore caracoles or stockings. The guitarists, who range from very good to very bad, are usually barely audible due to the loud jaleo, but some clubs have good acoustics and "El Jaleo" in Torremolinos seems to have a hidden sound system which really improves the show. Usually the guitarists do not make much of an attempt to play together, and don't take their work too seriously. Occasionally there will be a picado fanatic who does nothing but picado while the other guitarist keeps the rhythm.

The dances are very long, ranging from six to perhaps fifteen minutes or more. Most of the dancers perform soleares, alegrías, or rumba, since these can be done without rehearsals, which are apparently unheard of. Sometimes there will be one or two girls working for free as an audition which is done without rehearsal (Rosala went through this experience and has some knowledge of what goes on behind the scene). The pay is very low, ranging from \$7.50 to \$20.00 for a four hour night, and consequently the dancers are often women who consider dancing a job done to support their families, or foreigners willing to work for practically nothing in order to gain experience. The artist's union in Madrid appears to be cracking somewhat on the clubs and foreigners are finding it more difficult to get work in the better clubs. If that trend continues, it might eventually improve the salaries and perhaps the quality of dancing.

Each cuadro seems to have a distinct style with most of the girls doing similar things, as for example, in "Corral de la Morería" where most of the girls used a straight-fingered masculine type of hand movement, and in "Torres Bermejas" where the girls all lifted their skirts very high, sometimes above their waists while doing heel-work. This cuadro style is understandable when you consider Rosala's finding that behavior on-stage is extremely regimented; a new girl is told how sit, how to place the skirt, how to hold the hands for palmas, and who to follow in doing the palmas. Also, I guess it is natural that people who work together for a long time will tend to learn from each other.

In spite of many negative aspects of the cuadro, Rosala and I found that we enjoyed and learned from most of them, even if a show was going badly; there was always one's curiosity about the next dancer to sustain interest. If one is interested in photography, cameras are permitted

in all of the clubs that we went to. And we recorded all the shows, although we never asked about this and did it literally "under the table!"

When the cuadro finishes, many of the tourists leave thinking that the show is over or feeling that they have had all of the noise that they can stand for one night. If one has been sitting in a far corner, this is the time to move up closer to see the real show about to begin. In some clubs the attractions consist of the guitarists from the cuadro plus a new singer and dancer(s), but in the other clubs there will be a number of well-known performers and recording artists. Part of the fun is not knowing what or who to expect. As a good example, in "Cafe de Chinitas" Serranito opened with two guitar solos and then played two duets with another guitarist. He was followed male dancer, Juaniquin, with a singer and two guitarists, doing tangos. Then a siguiriya was danced by Loli Flores accompanied by Luis Habichuela on guitar. After that we had an excellent alegrías danced by a woman who uses the name Polillita. The outstanding feature of the night was singer Enrique Morente, who did some of his new and unusual songs accompanied by Pepe Habichuela (Pepe and Luis are related to the famous Juan Habichuela, but I'm not certain how). The attractions can be quite lengthy--in "Corral de la Morería" the attractions lead by Lucero Tena lasted until 3:30 a. m.

It is said that in the winter the attractions are the best since many of the really big names (Camarón de la Isla, Paco Cepero, and Manuela Carrasco, etc.) can be found working in the tablaos. In the spring and summer these artists leave on concert tours or do festivales, a special form of concert of cante. However we found that the caliber of performers remained fairly high into the summer, although this may not be true of Madrid in August when half of the city leaves for vacation and some of the clubs even close down completely.

If you enjoyed the cuadro, they appear again after the attractions and usually repeat their first show, making it perhaps a little shorter. Many aficionados do not come to the clubs until about 1:00 a. m. so that they miss the first cuadro and most of the tourists. Then if they wish, they can see the cuadro the second time around.

Rosala and I felt that even in the worst tablaos there was enough to enjoy and learn from to make the evening worthwhile and a bargain at \$6 to \$8.

After all, a two-hour concert in the U.S.A. will cost that much.



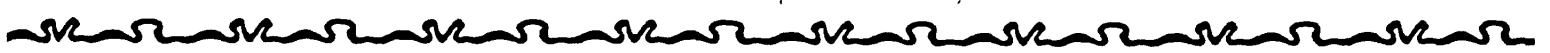
JALEO

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CONTRIBUTORS

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Cover design: Ernest Lenshaw



LA LUZ *by Rosala*

PERSONALITY OF THE MONTH: Louis Hendrix

A common sight at many San Diego juergas is a vested figure wearing dark-rimmed glasses. He may not always be holding his guitar, but he is almost always seated in the midst of the action--encouraging others to participate. This is Louis Hendrix.

After hearing a Carlos Montoya record at the age of 21, Louis decided he wanted to learn how to play flamenco guitar. He was so impressed by the fancy tremolos that he would listen to every flamenco record he could find. He bought himself a \$7.00 guitar and for eight months studied out of books, learning the basic chords. He had previously played the clarinet, which helped him with reading music. Then he went to Tijuana and bought a \$43.00 guitar and started guitar lessons with Mike Bernard, working both on classical and flamenco. These last three to four years he has mainly been interested in flamenco. For the first year Louis would practice twelve or more hours a day. He has also taken guitar lessons from David Cheney, Joe Trotter, Yuris Zeltins, Rick Lukens, and Paco Sevilla. Probably the main influence on his playing was the long and close association with Charlie Blankenship.

Louis has many goals and ambitions but they keep changing. About one year ago he wanted to play for dancing but found that it restricted him in many ways, so he prefers solo guitar. He says however, that he would like to have another try at accompanying. His present goal is to learn about ten or fifteen "really knock-out" solo pieces.

His favorite guitarist is Paco de Lucia. He says, "The guy's incredible, he just blows me away!" His favorite guitar pieces are found among the jondo and Moorish forms of flamenco such as granadinas, rondeña, siguiriya, and taranta.

Louis is an avid aficionado of all flamenco. He enjoys listening to other guitarists and has good things to say about all of San Diego's dancers. A typical comment: "Masami is incredible for one year of both guitar and dancing. Of course she has had 20 lifetimes before in flamenco."

Louis has been playing on and off for about eight years in restaurants. He enjoys playing in Mexican and intimate surroundings the most. Currently he can frequently be found playing at "Pedrorenas" in Old Town.

JUERGAS *by Juana De Alva*

RECORD TURNOUT AT SEPTEMBER JUERGA

By general consensus, the September juerga at National University was the best so far. The location lent itself beautifully to the development of simultaneous mini-juergas with its many rooms and the front terrace. We are indebted to Stan Schutze, member of the National University Alumni Association, for its use. Hopefully it will be available for future juergas.

Over one-hundred Jaleistas turned out, came early, stayed late, and kept the energy level high all evening. We were honored in having Teo and Isabel Morca and Gary Hayes with us down from Bellingham, Washington for their residency at S.D.S.U. (see the September issue). Teo and Isabel's dancing and Gary's accompaniment added a special spark to the festivities.

From not so far north (the L. A. area) we had another guest, Coral Citron, who does a mean Bulerias. Hope she'll make it down again soon. Two birthdays were celebrated, those of Thor Hanson (first guitarist for Fantasia Española and tallest member of the club who has somehow developed the art of making his 6'4" frame inconspicuous) and Rosala Moreno (who, besides her fiery Alegrías has been notable of late as a member of the new "Paco and Rosala" singing duo). Luana Morena, highlighted in "La Luz" in the last issue, danced much during the evening. She is developing her own subtle "gracia" which is a pleasure to behold.

I received many comments to the effect that, "This is the way a juerga ought to be." I agree! The evening was many-faceted and ever-changing. Sevillanas and Fandangos started on the terrace, the "back room" vibrated with Bulerías and Alegrías in which, I'm told, Juanita Franco, the Morcas, Coral, Carolina and Maria Elena outdid themselves to the accompaniment of Gary Hayes. The reception of Paco's slide show, as wall-to-wall bodies packed the sunken livingroom, was almost as enthusiastic as the juergas. There were cheers for the "Virgen de la Macarena from the Spanish contingent and cries of recognition of familiar and beautiful scenes and general goodnatured kidding and comraderie. While the slides continued, the Sevillanas on the terrace gave way to a fiesta Mexicana and the sound of Mexican ballads drifted in, mingling with flamenco cante in the dining room, and an occasional heel-tapping in the back room.

As the crowd thinned and we began to gather up styrofoam cups and plastic silverware, the juerga continued in the darkened living room--only the sound of heels and guitar could be heard. And sleeping through it all was the youngest member of the Flamenco Association of San Diego: three month old Jessy Davis.

October Juerga

This month's juerga will be held on October 15th at the home of Flamenco Association of San Diego members Carolina and Gunnar Mouritzen, 2552 Chatsworth Blvd. on Point Loma, beginning at 6:00 p. m.

Bring food to share and whatever you like to drink. To avoid menu imbalance, we're making the following suggested contribution: if your last name begins with:

- A - E bring: Main dish
- F - J bring: Salad
- K - O bring: Main dish
- P - T bring: Dessert
- U - Z bring: Bread or chips & dip

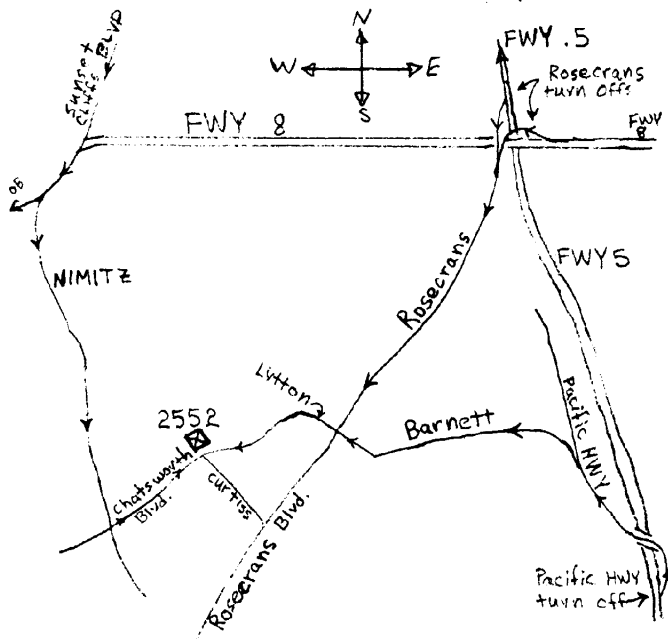
These will be rotated each month.

Please provide for your guests! Guests are welcome but they should bring something or you should bring extra food and drinks for them. A 50¢ donation is requested of all non-members to pay for supplies. Put 50¢ in the pot for each guest you invite or ask them to do so.

Soleares is the rhythm of the month. Bring your *falsetas* and steps to share. We'll have an "Aprendiz" room roped off for participators only, so no one need feel self-conscious about trying something new in front of spectators. Let's do some "braseo" (arm movements) for soleares and try to pick up the speed on Sevillanas.

If there is someone who will be at the juerga and would be interested in writing up their impressions of the evening, please let me know. Being a dancer biases my reports in that direction. I would like to see a guitarist write up the juergas some of the time and get an aficionado's point of view other times. If you would be willing to write up this juerga or future juergas, call me at 444-3050, or drop a line to the Jaleo post office box.

MAP TO OCTOBER JUERGA



OF SPECIAL NOTE

Announcements are free of charge to members. They should not exceed five lines and must be in our mailbox by the 15th of each month. Ads will automatically be discontinued after publication in two issues, unless we are notified to renew it. Businesses may publish their cards in Jaleo for \$5.00 per month, or \$10.00 per quarter. Send correspondence to: Jaleo, Box 15111, San Diego, CA 92115.



in los angeles...

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

Matador: Thursday, Friday, Saturday--Rayna is dancing accompanied alternately by guitarists Danny Zelf and Dario Cabral, and dancer/singers Felipe de la Rosa and Pepita Sevilla.

instruction...

- Dance: Juana De Alva 444-3050
- Dance: Juanita Franco 465-8673
- Dance: Debbie Ray 475-3425
- in L.A. 884-9823
- Guitar: Paco Sevilla 291-1839 Flamenco
- Guitar: John Lyon 291-1830 Classical
- Guitar: Joe Trotter 562-1414 Classical
- Guitar: Joe Kenney 272-2339 Flamenco

accompaniment...

Guitarists and guitar students welcome to accompany dance classes. Should know one Sevillanas, a copla of fandangos and tango rhythm. Contact Juana De Alva. 444-3050

for sale...

PAINTINGS, oil on canvas. **Flamenco Dancers** by Ernest Lenshaw 232-4507.

NO BRAND GUITAR and case, \$75.00, call Ernest Lenshaw 232-4507.

wanted...

Records. Will buy flamenco records, especially old Sabicas or solo guitar recordings. Call Jack Jackson. 272-5784.

also...

NEWSLETTER COMMITTEE MEETING--Everyone welcome. October 2nd at 7:00. Call Juana at 444-3050 for location.

Back issues of Jaleo are available at 50¢ each. Mail your orders to Lucia Flores, our distribution editor, at 2018 Julian Ave., San Diego, CA 92113

"Our wings are our only nest"

local events...

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

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

The Ballet Nacional Festivales de España will bring all the fire and life of Spain to the stage of the California Theater on Tuesday, Nov. 1. Sponsored by the Ministry of Information and Tourism of Spain, this group is an assemblage of the greatest interpreters of Spanish dance performing today. Tickets are \$8.50, \$7.50, \$6.50 and \$5.00. Tickets are available by mail in advance of box office sales. If you mail your order before Sept. 1, 1977 to P.O. Box 80475 San Diego, CA 92138, you may deduct 10% from the order. Please make checks to ARTISTS IN CONCERT. After Sept. 1, tickets are available at the California Theater, Montgomery Wards, May Co., and Ticketron agencies. Call 233-9373 for more information.

next month...

DONN POHREN, author of The Art of Flamenco will be in San Diego in November. Watch the next issue for information on Lecture/demonstration!

