



FLAMENCO

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PALMAS

FROM AN INTERVIEW WITH

RAYNA

Rayna is a prominent figure in the Southern California dance scene. She has studied and performed with many top flamenco companies, including those of José Greco and Luisa Triana, danced with Charo in Las Vegas, worked for long periods in Los Angeles' El Matador restaurant, and taken her own groups to night clubs and concert stages. She is well-known for her expertise in the difficult art of playing palmas, the hand-clapping that is used to accompany flamenco music, singing, or dancing. Properly done, the background palmas will improve a dancer's performance considerably; poorly done, they have the opposite effect. Rayna's skill places her in constant demand almost as much for her palmas as for her dancing. Currently she is involved with Casablanca records, providing background percussion in the form of palmas, pitos, castanets, and heelwork, for pop "disco" recordings by such artists as Aretha Franklin and Diana Ross.

The palmas are a musical instrument and capable of great complexity. To perform them is to "play" or "tocar" las palmas. In Spain, there are specialists in this art who become very proficient (listen for example to the palmas accompanying Paco de Lucía in some of his solo bulerías). Most dance teacher, however, do not place much emphasis on the teaching of proper palmas technique. Rayna credits her skill to two of her teachers, Luisa Triana and singer, Chinin de Triana. Luisa is known for her complex palmas arrangements, especially "por bulerías" in which the palmas are very precisely coordinated with the guitar music. She also places great emphasis on the use of proper

technique in playing the palmas. With Chinin de Triana, an excellent palmista, Rayna studied the very difficult "double contra," or the placing of two handclaps in-between the beats, which results in a machine gun triplet effect.

There are two basic types of palmas. The "sordas" (literally, "deaf", but meaning here soft and muted) are done by bringing the palms of the hands together, the hands being at approximately right angles to each other. The result should be a soft popping sound. The other type of palmas, the "abiertas" (open), are done by hitting one palm with the fingers of the other hand. This produces a sharp, clear cracking sound that can be very loud.

Rayna suggests that the beginner be taught first the "sorda" technique because it is more easily mastered. The student should sit straight in a relaxed manner with the elbows held slightly in front and away from the body (as opposed to against the sides which restricts movement) and the hands meeting well out in front of the chest, just below the level of the chin. The forearms should move from the elbows with the upper arms relatively still and the wrists flexing only slightly. It is necessary to first become familiar with a flamenco rhythm; Rayna has her students clap first the accents of a rhythm such as soleares or alegrías and then clap all of the beats, emphasizing the accents. She feels that many teachers are too anxious to have the students move into countertimes and thus, they never learn to maintain a straight rhythm, which is not as easy as it seems.

For the advanced palmista, Rayna points out that there are two types of palmas sordas. For the soft muffled sound, the fingers are bent so that the hand is cupped and the sound is trapped. For a louder, clearer sound, the fingers are fully extended.

The palmas abiertas are done in the following manner:

1. The general posture is the same as given for sordas.
2. While learning, the fingers are kept together, thumbs against the side of the hand.
3. Start with the hands parallel (many good palmistas, including Chinin de Triana, do it this way) and then, later, look for the most comfortable angle between the hands. There is a lot of individual variation in this angle.
4. The fingertips of one hand should hit the pads at the base of the fingers of the other hand as the palm is struck.
5. Move both hands, not just the hitting hand. Rayna feels that failure to do this is a common flaw. There are palmistas who move primarily one hand, but Rayna feels that more power is achieved with both hands moving and it presents a more pleasant, ballanced appearance.
6. After the initial learning stages, the hands can be relaxed a bit. Many palmistas separate the little finger of the hitting hand from the others slightly. Rayna extends this finger quite radically, but says it is just a personal idiosyncrasy and does not effect the sound.
7. Relax the arms as much as possible. Rayna says that Chinin frequently shakes his arms and shoulders to loosen them.
8. A foot can be tapped to assist in maintaining the rhythm or to aid in doing countertimes, but Rayna warns that some teachers and leaders of dance companies frown upon heavy foot tapping during performances. Therefore it would be wise to eventually eliminate the tapping

or reduce it to a slight toe tapping.

Concerning when to use the different types of palmas, Rayna says that this must be dictated by the music; the palmas must fit the mood. In general, "sordas" will be used with subdued moments of singing or dancing, while "abiertas" will be used to build excitement.

One last hint. Heavy palmas playing will often result in swollen, calloused and often bleeding hands. Rayna suggests the application of vitamin E lotion to the hands to soften callouses, prevent cracking, and aid healing.

Below are some examples of palmas "por bulerías." The count is indicated at the top. The underlined X's, (X), are the accented or louder claps. Basically there are four major ways to deal with the rhythmic aspect of palmas. They can be used to maintain the basic rhythm by clapping on the beats (ex. 1). Claps can be done exactly inbetween the beats, resulting in a counter-time (contratiempo or contra). To help in learning this technique, the foot can be tapped on the beats and the handclaps placed exactly between the foot-taps (ex. 2). If two handclaps are placed inbetween the beats the result is a triplet (three pulse) sound that is sometimes called a "double contra." This technique is very difficult and requires much practise to perfect. Rayna suggests using the tongue click (the tongue is snapped of the roof of the mouth) to keep the beat and then think of it as a three pulse process: 1- tongue click, 2- clap, 3- clap, and repeat (ex. 3). Finally, the palmas can be used to mark selected beats such as sub-accents or sub-rhythms (ex. 4), major accents (ex. 5 and ex. 6), and selected counter-accents (ex. 7).

The twelve beat cycle of bulerías

	1	&	2	&	3	&	4	&	5	&	6	&	7	&	8	&	9	&	10	&	11	&	12	&
Example	X		X		<u>X</u>		X		X		<u>X</u>		X		<u>X</u>		X		<u>X</u>		X		<u>X</u>	
2		X		X		X		X		X		X		X		X		X		X		X		X
3		XX		XX		XX		XX		XX		XX		XX		XX		XX		XX		XX		XX
4	X		X				X		X				X		<u>X</u>				<u>X</u>		X			
5		X				<u>X</u>		X			<u>X</u>		X		X		X		<u>X</u>		X		<u>X</u>	
6		XX				<u>X</u>		XX			<u>X</u>		XX		X		X		<u>X</u>		X		<u>X</u>	
7		X		<u>X</u>		<u>X</u>		X		<u>X</u>		<u>X</u>		X		<u>X</u>		X		<u>X</u>		<u>X</u>		<u>X</u>



JALEO

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ALSO IN THIS ISSUE: Peter Baime, Valentine Cabeza, Rayna and Morre and Estela Zatania.

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The goal of Jaleistas is to spread the art, the culture and the fun of flamenco. To this end we publish the JALEO newsletter, have monthly juergas and sponsor periodic special events.

Membership-Subscription is \$8.00 per individual and \$10.00 per family or couple. Announcements are free of charge to members and businesses may display their cards for \$6.00 per month or \$15.00 per quarter.

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LETTERS

Buenos Dias,

Please accept my check for 1 year of JALEO. There are not many flamencos in my part of the country and news of your organization is refreshing and encouraging. However, I most appreciate the idea of printing falsetas and would like to see more. Another thing you might consider is printing a list of worthwhile flamenco books, music, methods, etc., and where to send for them.

Although I live far from San Diego, I hope Jaleistas continues to flourish and perhaps become nationwide.

If there is any way I may contribute as a member and subscriber, do not hesitate to call upon me.

Sincerely,
T.M. "Tomasito" Albrecht
Kineman, Kansas

Editors:

I really enjoy the newsletter and know it is great for the flamenco scene.

I especially like Paco Sevilla's lucid writing and Rosala's nifty people profiles. It's fun to read the party reviews also.

I would like to see guitar music inserts written in cifra so that some of us "illiterates" who don't read formal music, can benefit too.

Til the next house-shaking, windo-blasting juerga.

María Soleá

NEW MEMBERS - WELCOME!!!

Diane, Rosaland, Luisa & Gilbert Tennes, Lora Luis, Rafael Santillana, Yolanda Franco The Perez Family, Mary Maitre, Digby Welch, Themas Albrecht (Kineman, Kansas), David Blakley, Manuel Agwilera, Victor Gill, Nayvir Gordon.

EDITORIAL

Next month we plan to return to our rhythm of the month and to continue with a different rhythm in every other issue. Alternate issues will be devoted to reaction from the readers and additional information, as well as the announcement of the next rhythm. It is difficult for a single article to cover all aspects of a flamenco rhythm and each person will have a different viewpoint, derived from different experiences. Therefore, we hope that readers will contribute their experience guitar falsetas, favorite recorded version of a cante or favorite interpreter, unusual letras and any opinions or theories they might have developed.

At the present time, the cost of printing and mailing JALEO is between six and seven dollars per issue per year. All of the many hours of work toward each issue are contributed by a small number of people. As membership increases, the costs will come down and the savings will be used to up-grade JALEO. For example, we would like to use more photographs which are expensive to prepare for printing. So please bear with us as we under go our growing pains, and remember that you can help by encouraging others to join us.

JOSE LUIS ESPARZA

by Juana De Alva

There was much mention of "duende" in the last issue of JALEO and, to me, dancer-teacher-choreographer José Luis Esparza, personifies "duende." My first impression of José, in fact, was that of a leprechaun. With arched eyebrows and round face, eyes that flash one moment with merriment and the next with mischief, hands constantly in motion... there is an aura of magic and expectation, as though at any moment he will pull a bouquet of flowers from his sleeve or, more to the point, conjure a choreography from his head.

Born in the beautiful city of Guadalajara, Mexico, of Spanish and French ancestry, José Luis was the oldest of seven brothers and sisters. From the early age of four his grandfather took him to see "zarzuelas" (Spanish operettas) which most likely sparked his great love and understanding of fine music. His sense of comedy was engendered by his mother, "a natural comedienne," and aunt who would sing and cavort together at family gatherings. His passion for dance grew with each dance movie he saw. Performers such as Gene Kelly, Fred Astaire and ballet dancer Cid Charise were his childhood idols. He spent hours improvising to music and trying to imitate what he saw.

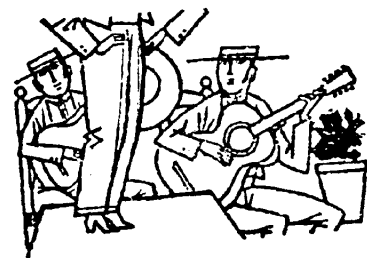
It is the rare parent who encourages a son to take up dance as a career. Thus, at age ten, against the prohibitions of his father, José Luis was sneaking to watch ballet classes at the studio of Helen Hoth and again, practicing what he could remember on his own. At thirteen he left home for Mexico City where he had been promised a scholarship to study classical ballet under Elena Jordan of Bellas Artes. This adventure was short lived as he was sent for by his parents after only three months. The experience served, however, to whet his appetite and strengthen his desire to become a dancer.

The next three years were spent in completing his academic studies. During this time another major influence made its indelible impression on José. He was exposed, for the first time, to the full spectrum of Spanish dance through the performance of such visiting companies as Marianela de Montijo and Oscar Tarriba.

At sixteen, having complied with his parents' requirement that he receive his diploma in bookkeeping, he returned to Mexico City, This time, under scholarship to study Spanish dance with Maestro Tarriba. Tarriba arranged for José to continue his classical studies through Felipe Seguro, director of Ballet Concierto de Mexico. So for the following two years he studied and performed with a "heart divided" between his "first love - classical ballet" and his increasing love of Spanish dance.

At eighteen, his future was determined with the appearance of Rafael de Córdoba who combined ballet technique and Spanish style to create new Spanish ballets. Rafael's appearance plus José's growing realization that he would probably be destined to character roles in ballet because of his height, decided José to give up his first love and direct his energies to the second. Auditioning for Rafael, he was accepted into the company in 1963, touring with it through Mexico and Central and South America.

After finishing his tour with Rafael in 1965, he was brought to Los Angeles by impresario Luis Alvarez and performed with the companies of Luisa Triana and Lola Montes. In between these tours José Luis formed small groups, working in trios or duos and finally



represented Spain with his own company in the world olympics held in Mexico.

In 1973 José traveled to Spain to increase his knowledge and proficiency in Spanish dance. Through the recommendation of friend and renowned choreographer Paco Fernández, José auditioned for Mariema, one of Spain's three major concert companies. He joined the company and toured throughout the festival season.

JOSE LUIS ESPARZA - continued

On returning to the United States he was offered a teaching position in a newly opened center of Spanish and Mexican dance in San Diego. Here he became acquainted with local performers and united with them to create a versatile company under the name of "Music & Dances of Spain, which executed regional and classic dances as well as flamenco. The company disbanded in 1973 when José returned to Guadalajara, but since his relocation in Mexicali, costumes have come out of moth balls. Sets are on the drawingboard and the company is, again, hot in rehearsals.

José Luis is an exciting choreographer to work with because his expectations of the dancers are high. His choreography is often just slightly beyond the dancer's present technique so that his or her skill must grow to capture the steps. He also has the ability to gear down and simplify to the level of his dancers without losing the desired effect of the choreography.

On stage José gives himself totally. His energy, enthusiasm and love of the Dance pour out and over the footlights. There are few who are not captivated by his dancing or enchanted with his choreography.

At present, Esparza headquarters are in Mexicali (one hundred miles east of San Diego). During the week he teaches ballet and Spanish dance at 1985 Zaragoza Street and commutes to San Diego on week-ends to rehearse M.D.S. (Music & Dances of Spain) for upcoming concerts (See announcements).

When not rehearsing, teaching or performing, José might be found indulging in two of his other interests, painting and horticulture. Although he has had little formal training in art, he has considerable facility. This skill is also sometimes applied to his work as it enables him to whip out a costume design in a matter of minutes. His reverence and love for all living things make him a soft touch for a stray animal or a neglected plant. He is not long established in a new home before it has become a bower of dripping plants, each one pampered as a beloved child.

And what of the future? José's goals are threefold: to rebuild Music & Dances and take it on tour, to create a deep interest in the dance arts in Mexicali (they have a start with a beautiful new civic theater) and, for himself, to return to Spain once a year "to refresh my feelings and bring back accessories and ideas from the cradle of Spanish dance."

CASTANETS



by Estella and Morre Zatania

The following article, the first in a series dealing with castanets, is reprinted from FISL newsletter (vol. 3, No. 6). Estella and Morre Zatania wrote excellent articles and we feel it a service to the flamenco community to republish them from time to time. If any reader knows of a reason that we should not do this, please let us know.

Castanets, in one form or another, have been used by people all over the world since before the time of Christ. Andalusians call them palillos; Valencians, postizos; Aragonese, pulgaretes; and Castillians, castañuelas. In their Spanish form they have become so widely used that they personify Spain itself to many people. While their use may be detrimental to so-called "jondo" flamenco (this is a touchy subject among aficionados), all dancers use them at one time or another and, in the hands of an artist, they can enhance certain dances.

The body of the castanet is made in two pieces which are generally round although the castanet-maker Young, in California, gives the lower end of the castanets a triangular point.

Quality castanets always have a right and left hand. That is, one of the pair has a slightly higher tone and is intended to be worn only on the right hand (the hand which makes the "roll"), while the other is deeper and worn on the left giving the "golpe," or down beat.

Castanets are in various sizes to fit different size hands and also to give a wider range in the tone. Sizes are measured by the diameter of the body ranging generally from 4 to 7 centimeters. In this country sizes may be found from 3 to 12.

The tone of the castanets depends not only on their diameter but also on the size of the hollow inside the body, the width of the opening which is left when the two pieces

CASTANETS- continued

of the castanet are brought together, the amount of contact made where the pieces strike together, and, perhaps most important the particular material from which the castanets are made. Also, different people will get a different tone quality from the same pair of castanets. The sound of wooden castanets may be lowered or mellowed as perspiration and oils from the hands seep into the porous surface.

The sound of the castanets is as important as the sound of the guitar or the tablao or any other element. This fact is too often ignored and high-pitched cricket-like castanets can reduce a *seguriya* to sillines. Generally speaking higher-pitched castanets (usually smaller in size) are most suitable for the light regional and classical dances while the deeper (and larger), castanets are appropriate for serious flamenco and certain classical dances.

Castanets can be made from a variety of materials. Today we generally see plastic, rosewood, grenadilla, ebony and the pressed varieties including *fibra de tela* and *fibra de madera* which have become extremely popular in recent years. *Fibra de tela* is made from layers of cloth and resins and *fibra de madera* of wood fibers and resins. Castanets of the latter material can usually be identified by rings, resembling wood grain, which are most easily seen on the inside hollow of the castanets. The castanet-maker Galiano, of Madrid, has been credited with being chiefly responsible for the development of the "fibra" castanets. Many dancers dislike *fibra* since it is not capable of the subtle tone shading one can get from wood, or because it is simply not traditional.

In addition to the materials mentioned above a frequently used substance is "ebonized maple." I believe that this is maple which has been specially treated with

plastic or some other hardening material. One should remember that the harder the wood, the more chance of breakage. The *fibra* and plastic are virtually unbreakable which largely accounts for their popularity in view of the steep prices charged for good castanets.

Rosewood is a soft wood with a reddish color. Grenadilla is somewhat harder and black although the center of the tree is white so the castanets have a white streak in them which some people consider quite fashionable. Ebony is the hardest wood and is all black. *Fibra* castanets may be light brown or grayish black in color.

Wooden castanets sooner or later develop ridges where the finger nails, particularly of the right hand, make contact. These ridges impair smooth playing and may be sanded out without too much change in tone. Another simple, if temporary, remedy is to reverse the position of the two pieces of either hand (don't interchange pieces between hands) so that a different half is on the outside receiving the impact of the nails.

String for castanets must be of just the right thickness and flexibility for easy playing. Strings which are too narrow for the holes result in a dirty clackity sound even in the hands of an expert player. Too thick strings make the castanets stiff and unwieldy. There are even different methods of knotting the strings which affect the action of the castanets. Good strings can be made by threading hollow cloth shoelaces with several strands of yarn to achieve the desired thickness. The correct size of Venetian blind cord also makes an excellent string. All strings wear out with time and should be replaced before they become badly frayed.



PUNTO DE VISTA

Pocas veces, viajando por el mundo, se tiene la oportunidad de llegar a una ciudad eminentemente anglosajona, como lo es San Diego (a muchas miles de kilometros de Espana) y encontrar en ella, un grupo de aficionados del baile y musica flamenca, con un celo caso virtuoso y un ideal de superación constante... con ganas de atraer mas aficionados y divertir a todos un poco...en las juergas que mensualmente se viene celebrando, a menudo en casas particulares, que graciosamente han ofrecido



PUNTO DE VISTA- continued

sus servicios, para que así sea el decorado-ambiente mas diverso y la distracción mas variada y agradable...cosa que deseamos todos de corazón alcanzar....

Y quién puede negar...donde va uno a distraerse mas y por menos dinero?...(menos que cuesta un cine) pasando una velada de cinco o seis horas nocturnales, en familiar compañía, comiendo, bebiendo, charlando amigablemente y dando palmas...al compás de la guitarra y el fuego que hace vibrar sus rastros, manos, cinturas y piernas de esas mujeres, llenas de vida, que expontaneamente van bailando mágicamente ante nosotros, dejando en nuestros corazones un suave deleite de admiración...!

Valentín Cabeza

English translation of the above:

Not often while traveling through the world does one have the rare opportunity of arriving in a city so Anglo-Saxon as San Diego, so many miles from Spain, and find a group of aficionados of flamenco music and dance with such virtuosity and desire to improve and attract more players and dancers and bring enjoyment to everyone. The juergas are held monthly, often in private homes, whose owners graciously offer their services and decor adding to the atmosphere and making it all the more enjoyable. Who could ask for more?

Where can one go for so little expense (less than the cost of a movie) and get so much? Where else can one spend five or six hours among friends, eating, drinking, talking and clapping to the rhythm of the guitar and the fire that excites the faces, hands, waists and legs of these women, so full of life, who spontaneously go dancing magically leaving in our hearts a soft sweet taste of admiration.

Valentín Cabeza



CALÓ

The Language of the Spanish Gypsy

by Paco Sevilla

In recent years, the gypsy element in flamenco seems to have become more prominent and is receiving more attention from the general public as well as from the flamenco aficionado. The gypsy

rhythms of tangos and bulerías have risen to a new level of popularity, replacing the fandangos and, to a lesser extent, the rumbas of a decade ago. Gypsies as interpreters of this music, as well as more serious cante, are receiving a great deal of attention; such singers as Turronero, Camarón de la Isla, Manuel de Paula, Lole Montoya, Chiquetete, Pansequito, José Manzano, and La Marelú, have the hottest selling records. In the dance, gypsies are now more visible at the top of the ranks with such names as La Chana, Carmen Mora, Manuela Carrasco, and Carmelita Montoya. There has been a rash of records in recent years by such singers as Manuel Gerena, Jose Menese, and Juan Peña "Lebrijano" in which gypsies sing of racial pride and "libertad."

It seems to me that gypsies in Spain are going through a period similar in some respects to what black people in this country have gone through during the last few decades. They are speaking out with pride in their race and attempting to salvage the remnants of their roots and history. One important part of their past is their language. Reference books on flamenco claim that very few gypsies living today know enough of their language to speak it; supposedly, all that remains are the handful of words that are commonly found in flamenco songs plus some words that have become part of Andalusian slang. Yet there is at least one recent flamenco record in which all if the singing is done in caló, the language of the Spanish gypsies, or "gitanos" as they are called. It may be that caló will be saved from extinction and may become a factor once again in flamenco singing as well as in the lives of some gypsies. For this reason, as well as the necessity of knowing some caló words in order to understand the cante of the past, I offer the following.

The gypsy race is supposed to have originated in northern India which they began to leave in the early 1400s. The gypsy language, called "romaní" or "romany," resembles the dialects spoken today in northwestern India which are basically forms of Sanskrit. As the gypsies travelled, words were added from languages to which they were exposed and their language gradually changed. Medieval Greek is said to have had a great influence as did the Iranian and Armenian languages. Yet there remained a core of romaní that, even today, allow gypsies from one area or country to be understood by those of another. The gitanos, however, seem to have been more isolated from their kin in other countries, for they differ considerably from other gypsies or "húngaros" as the gitanos call them (the word means literally "Hungarian" but refers to any non-Spanish gypsy or even those Spanish gyp-

CALO - continued

sies who do not identify with the gitanos. The language of the gitanos has changed so much as to be incomprehensible to other gypsies. Caló, while based on romaní, has mixed with Spanish and also been shown to contain over two thousand Arabic words. As an example of how the basic language has changed, observe that the sanskrit word for black is "kṛṣṇa" while in romaní it becomes "kalo" and in caló it is "calé" (the name the gitanos call themselves) which is obviously the root also of the word "caló."

From the little I have seen or heard of caló, the grammar seems to be predominately that of Spanish, with verbs conjugated the same way and the articles, "el" and "la," used with nouns. The following list of words has been gathered over a period of years from many different sources. There are likely to be some words which are outdated or perhaps inaccurate in translation, for I have no way of double-checking my sources. It will be up to the readers to make corrections and additions to the list. As an example of the problem that arises in studying this language, Walter Starkie, an eminent authority on gypsies, gives the word "anaquer" as meaning "to speak." Juan Garcia de la Mata gives a verse which contains the word "anaquera" (you speak) which implies the verb "anaquerar" as the in-

finitive. Then there is a new flamenco record titled, Camelamos Naquerar (We want to Speak). Has the word changed or do different people say it differently?

The average flamenco aficionado needs only to know a few of the caló words that are common in flamenco singing, such as camelar, ducas or duquitas, fatigas, sandunga, and Undebé. There are some, however, who would benefit from a greater knowledge of caló as a means to better understanding of the cante or in hopes of establishing better communication with gypsies in Spain. I hope those with further information will share it with the readers of JALEO. Especially valuable would be information concerning good reference books on the subject.

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Quintana, Bertha B., "Qué Gitano," the Gypsies of Southern Spain, (1972).

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abelar - to have (tener)
 achares - jealousy (celos)
 acharar - to make jealous
 afanar - (hurtar) exact
 English meaning unknown.
 anaquerar - to talk (hablar)
 arai - a nongypsy gentleman
 balé - bacon
 baliché ta bobí - ham and beans
 bají - fortune (penando la bají - telling fortunes)
 barí - great or grand
 bata - mother
 busno - non-gypsy
 calé - gypsies (pl.)
 caló - gypsy (sing.) or their language.
 caloró - gypsy
 camelar - to want or love (querer)
 canguelo - fear
 carmen - house
 currelar - to work (trabajar)
 chabéa - young man

chaláo - crazy
 chamuyar - to talk (hablar)
 chanelar - to know (saber, comprender)
 chaví - young girl (mocita)
 chavó - young man
 chibé - day (día)
 chipén - truth (verdad)
 chiricló - bird, rooster
 churí - knife
 chungu - joke, fun, merriment.
 Debé - God (more commonly, Undebé)
 deblica - goddess (deblica barea - mighty goddess)
 Devla - God
 diklo - handkerchief
 diquelar - to see (ver)
 ducas - sorrows (penas)
 duquitas - same as above.
 erraté - race (as in gypsy race)
 fatigas - pain, suffering
 fila - face

ful - expression of contempt, false.
 fulero - trickster
 gaché - non-gypsy
 gachonál- non-gypsy (adj.)
 gili - food
 guipar - to see (ver)
 guiyabar - to sing (cantar)
 jarana - fun, diversion
 jindama - fear
 langustos - fingers
 liquerarse - to retire
 mangante - beggar
 najarse - to go out or away (salir)
 pajandí - guitar
 parné - money
 pandibó - jail
 payo - non-gypsy
 pinreles - feet (los pies)
 quér - house
 quinaore - thieves
 quiribó - friend
 sandunga - grace, wit (gracia)
 sonanta - guitar
 sinelar - to have, to be
 Undebé - God



Seguiriya

DE DIEGO DEL GASTOR

BY PETER BAIME

The following siguiriya variations are not meant to be played as a solo piece as they are written. In this style of playing, each falseta has its own character and is at its best when used in accompanying the cante where the emotional content can be truly appreciated.

Five staves of musical notation for Seguiriya variations. Each staff consists of two lines of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Some notes are marked with numbers (1-6) above them, likely indicating fingerings. The staves are arranged vertically, with the first staff at the top and the fifth at the bottom. The notation is dense and characteristic of flamenco guitar tablature.

FLAMENCO

TALK



PEOPLE IN FLAMENCO

For pronunciation of the following terms, consult a dictionary or guide to Spanish pronunciation. The (a) after a word means that an "a" can replace the "o" or be added to the word when referring to a female.

- Aficionado(a) - an enthusiast or fan of flamenco who does not perform; sometimes used to refer to an artist who does not perform professionally.
- Bailaor(a) - flamenco dancer; this title assumes a considerable command of the flamenco style, otherwise, the term "bailador(a)" or "bailarín(a)" would be used.
- Cabal (el) - a name reserved for aficionados who have a deep knowledge of flamenco; they appreciate and expect the best from an artist.
- Canastero(a) - Spanish gypsy; strictly used, this name refers to a gypsy who leads a wandering existence, but is now commonly applied to any gitano.
- Cantaor(a) - flamenco singer; assumes the ability to sing cante jondo (serious, deep flamenco); a singer of other Spanish songs would be called a "cantador(a)" or "cantante."
- Gachó(í) - gypsy word for a non-gypsy.
- Gaditano(a) - a native of the Cádiz area; the Roman name for the city of Cádiz, the oldest city in Europe, was "Gades;" while the name of the city gradually changed, that of the inhabitants did not.
- Gitano(a) - Spanish gypsy; the gitanos refer to other gypsies as "húngaros."
- Guitarrero (el) - constructor of guitars; also called "constructor de guitarras."
- Guitarrista (el or la) - guitar player.
- Payo - gypsy term for a non-gypsy.
- Tocaor(a) - a player of the flamenco guitar.



JUERGAS

by Juana De Alva

This month's juerga was deemed by many as the best thus far. We outdid ourselves in both quantity and quality.

To begin with we are indebted to Stephen and Linda Oggle and daughters Laura and Tina for the beautiful surroundings in which "duende" could develop. We turned out in record numbers...nearly one hundred and fifty and had quite a few celebrities who always add an extra spark.

Among the noteworthy first timers were José Luis Esparza (see biographical sketch) who danced all evening, cantaora Mercedes Molina and guitarist Juan Molina from Los Angeles who kept the upstairs juerga going, singer Paquita Sevilla from Chile who enchanted everyone with her ron pon pon and late arrival cantaor Rafael Santanilla from Málaga who sings cantejondo and chico with equal skill. He has joined Jalistas and hopefully we will have the pleasure of hearing more from him at future juergas.

Other notable visitors from afar were impresario Arturo Escalante and José Luis' brother Leopolo from Mexicali, dancer Coral Citron, Coleen Fox and the Molina children from the Los Angeles area and Ruben Juarez from Tijuana.

The juerga was hard to cover because it was going full blast in three locations all evening. The upstairs sala was packed all night, the downstairs was quieter but active all evening, the den which had been designated a guitar room turned out to be a rehearsal room for dancers and guitarists preparing for upcoming shows.

The real "duende" of the juerga was probably due to the presence of so many singers, even yours truly sang a few Sevillanas to spell Mercedes. A juerga is incomplete without them.



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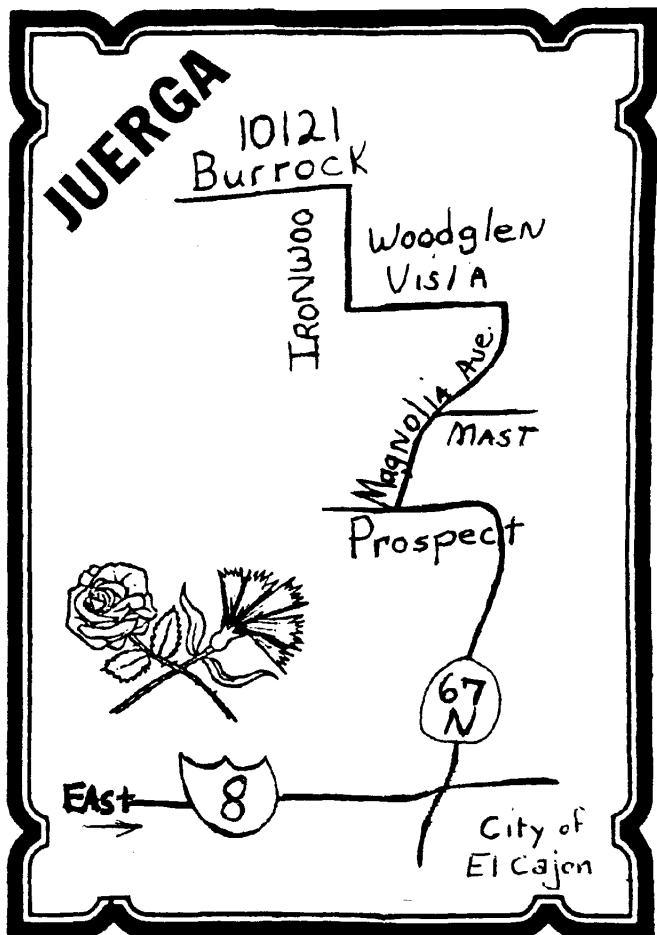


FEBRUARY JUERGA

This month's juerga will be held on February 18th at the home of Marta Trujillo-Brecke at 10121 Burock Drive in Santee. Take freeway 8 east to El Cajon; turn north on highway 67 and follow map from there. Don't forget your food and drink! Here is the key for February. . . if your last name begins with:

- A-E Bring bread, or chips and dip.
- F-J Bring a main dish .
- K-O Bring a salad.
- P-T Bring a main dish.
- U-Z Bring a dessert.

Remember, February 18th. The doors open at 6:00 and you can stay as late as you like. See you all there!



EL OIDO

Digby Welch, KGB Radio personality and Jaleista member, is going to Sevilla for three weeks... Rosala danced in Los Angeles with Mercedes and Juan Molina and Juan Jose Martinez... Rayna students Luana Moreno, Teresa Johnson, and Debbie Valerio, danced with her at the Matador Restaurant in Los Angeles (her niece, Jennifer stole the show with a spontaneous sevillanas)...and guitarist, Tom Reineking, with dancers Deanna Davis and Carmen Camacho, performed on Harbor Island at a jazz concert featuring Peggy Minafee and Jesse Davis.

ANNOUNCEMENTS

Announcements are free of charge. They must be in our mailbox by the 15th of each month and will be discontinued after publication in two issues unless we are notified to renew them. Businesses may display their cards for \$6 per month or \$15 per quarter. Please send all correspondence to:

JALEO, Box 15111, San Diego, CA 92115.

in los angeles ...

RENE HEREDIA, flamenco guitarest, in concert. Feb 11, 8:30 p.m. Wilshire Ebell Theatre, 4401 West 8th Street, Phone - (213) 939-1128.

EL CID. Clark Allen, guitarist; Juan Talavera, Suzana de Alcalá & Liliana, dancers; Raul Martín, singer-dancer; Rubina and Luis Lináres, singers.

MATADOR RESTAURANT features Rayna with gypsy singer-dancer Antonio Sánchez (Feb 3 - 4), singer-dancer Oscar Nieto (Feb 20 - 11) and guitarist Paco Sevilla. Beginning Feb. 17, Rayna will be working with Felipe de la Rosa and guitarist Danny Zeff. 10948 West Pico - Phone (213) 475-4949.

local events...

FEBRUARY JUERGA. At the home of Marta Trujillo-Brecke, 10121 Burrock Drive in Santee (See map). Feb. 18 beginning at 6:00 p.m.

RAYNA'S SPANISH BALLET in Old Town. With dancers: Rayna, Rosala, Luana Morena, Debbie Valerio, Theresa Johnson, Scott and Jennifer Goad and Rochelle Sturgess; Guitarists are Yurris Zeltins and Paco Sevilla. Sundays, 11:30 - 3:30 p.m. at Bazaar del Mundo.

MUSIC & DANCES OF SPAIN under the direction of Jose Luis Esparza, will be presenting a full concert of classical Spanish and flamenco dance at the following locations (all in Mexico): Feb 23rd at the Teatro del Estado in Ensenada; Feb 24th and 25th at the Auditorium of the Casa de la Cultura in Tijuana; March 3rd and 4th at the Teatro del Estado in Mexicali; March 5th in San Luis Colorado in Sonora. Dancers are: Jose Luis Esparza, Juana de Alva, Marlene Gael, Rosala Moreno, Laura Crawford, Brian Kevin Linker, Bill Martin, Jorge "El Callao," and Deanna Davis. Flamenco singer Mercedes Molina. Guitarists" Paco Sevilla and Juan Molina. Times will be posted at the February juerga.

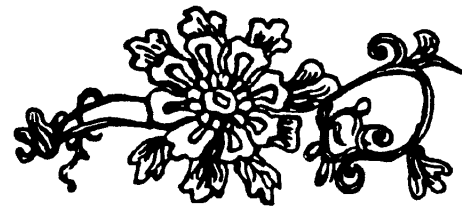
JOSE MOLINA & COMPANY will be in San Diego for a performance at 8 p.m. on May 4, 1978. The performance will take place at Montgomery Jr. High School on Ulrich Street. Admission is free.

JOIN US to help plot the March issue of JALEO. We meet at 4443 49th Street, at 7:00 on February 19th. Interested members call 442-5362.

instruction ...

DANCE	Juana De Alva	442-5362
DANCE	Juanita Franco	465-8673
DANCE	Rayna	475-3425
DANCE	Maria Teresa Gómez	453-5301
GUITAR	Paco Sevilla	282-2837
GUITAR	Joe Kinney	274-7386

CASTANUELAS DE CONCIERTO. Class in castanet technique taught by Maria Teresa Gómez at the Harbor View Adult Center, 2323 Julian Ave. The classes which are free will be held Thursdays from 6-9 p.m. beginning Feb 9. For information, call 234-2186.

**etc...**

THE ART OF FLAMENCO, by Donn Pohren, 3rd revised edition, is available at the Blue Guitar (see ad). Also Pohren's book on wines and foods of Spain and a complete line of guitar supplies.

JUERGA SITES NEEDED. Contact Juana De Alva at 442-5362.

BACK ISSUES OF JALEO are available for 50¢. Send requests to the JALEISTAS address.

RHYTHM OF THE MONTH for March will be alegrías. Send in relevant material by Feb. 20.

Box 15111, San Diego, CA 92115

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