



newsletter of the flamenco association of san diego

VOLUME I - No. 8

MARCH 1978

FEBRUARY JUERGA

ILLUSTRATED

We are opening with our February juerga report this month to celebrate the first appearance of juerga photos. This last juerga was a noisy and wild affair with lots of good food and drink. The home of the Trujillo-Breckes was crowded with at least seventy-five people most of the night, including some from Los Angeles and Mexicali, and a number of new faces. The following are some of the impressions of one of our Spanish members, Valentín Cabeza. The English translation follows the Spanish version.

Bravo! Seguimos creciendo en gran número cada mes. La juerga, esta última, es un éxito más que apuntar, porque, el que más y el que menos sale contento y alegre de estas veladas, impaciente porque llegue la siguiente.

Cada vez nos acompañan nuevos artistas, a los que aplaudimos muy de veras. Los mas fieles Jaleistas de la guitarra y el baile flamenco siempre nos honran con su presencia y su alegría. También estamos muy contentos de encontrar en cada fiesta a los amigos y amigas de siempre y, sobretodo, a los "duendes" de la guitarra que, pese al delirio de las palmas nos deleitan con su mágico sonido

Y porqué no recordar ahora a la dinámica y salerosa Juanita, que con su sangre sevillana y alma andaluza, hace palpar hasta las mismas paredes. María Clara y Álvaro, su acompañante, nos dieron un toque flamenco muy lucido Rosala estuvo energica y sensual con sus grandes ojazos, logrando hechizarnos con su fandango. Es digno de hacer notar el entusiasmo de Lenshaw, este caballero que, a pesar de sus años, nos emocionó con el vigor que bailó, una y otra vez, las sevillanas (mire la foto).



Luana Moreno and Ernest Lenshaw
dancing sevillanas

Una vez más nos honró con su presencia y con la maravilla de su voz y de su arte, la cantaora, Mercedes Molina, a quien acompañaba su marido, Juan, también de Los Angeles.

Rafael, con sus piropos y olés, animando a cuantos bailaban y cantaban, aunque un poco coloreados por el vino, alegró la audiencia también. Creo, habría que recordar a muchos más, que con su espontanea aportación, ayudan también a hacer posibles estos encuentros.

Termino dando las gracias a los propietarios de la casa, al ser tan gentiles cediendónosla para celebrar tan festiva juerga y ... despidiéndome de todos ...hasta la próxima en el mes de marzo!!!

Valentín Cabeza

* * * * *

Bravo! We continue growing in great numbers each month. The last juerga was a greater success than I can describe. All who leave these night gatherings are impatient for the arrival of the next one.

Each time we are accompanied by new artists whom we sincerely applaud. The most faithful Jaleistas, guitarists, singers and dancers, always honor us with their presence and gaiety. Also we are happy to find at each fiesta our old friends, and above all, the "Duendes de la guitarra" that in spite of the

delirious sound of the *palmas* delight us with their magic sound.

And why not recall here the dynamic and witty Juanita, who with her Sevillian blood and Andalusian soul, makes even the walls tremble! Also, Maria Clara and her companion, Alvaro, who gave us a touch of lucid flamenco. Rosala was energetic and sensual with her big eyes bewitching us in her *fandangos*. It is worth noting the enthusiasm of Ernest Lenshaw this gentleman who in spite of his age, makes us emotional with his vigor in dancing again and again the *sevillanas*.



Rafael Santillana
and Paco Sevilla

house for being so gracious as to allow us the use of their home.

Taking my leave of you all now, I will see you at the March *juerga*.

Valentin Cabeza



Joe Kinney, Yuris Zeltins and Juan Molina



JALEO

Box 15111, San Diego, CA 92115

STAFF: Juana de Alva, John MacDonald, Stan Schutze, Paco Sevilla.

ALSO IN THIS ISSUE: Valentin Cabeza, Jesus Soriano (photos and article), Roberto Reyes & La Vikinga, Rosala, Estela Zatania.

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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EDITORIAL

Congratulations! The readers of *JALEO* have begun to respond to the need for input into the newsletter, and this month we received a lot of good material which will be appearing in this and future issues. We have been sent a number of fine articles as well as several donations of photographs (these won't be appearing in large numbers for a while due to the expense of preparing them), letters, some substantial contributions of money, advertising, and valuable technical assistance.

All of this reinforces our hope that we will be able to continue improving the value of *JALEO*, but we must not let down; each member can help by considering his or her own unique abilities and capacity to help, and, if nothing else, at least encourage others to join us or send us the names of prospective subscribers who might like to receive a complimentary copy of the newsletter.

Last month we began several new features. "Punto de Vista" is intended to be a forum of ideas from the readers, and we welcome any

point of view concerning JALEO, juergas, or flamenco in general. "El Oido" provides a means for members to keep in touch with the activities of others; for it to be successful, readers will have to respond with information about performances, trips, additions to families, parties, or whatever. Just send us a postcard with a sentence or two on it.

Through the "Flamenco Talk" feature, we hope to educate newcomers, provide long-time flamencos with an occasional helpful term or meaning, and gradually build up a complete dictionary that does more than just give a one word synonym as a definition. Many of the words used in flamenco are not to be found in a Spanish dictionary or have a different meaning from that of normal Spanish usage. Readers can help by responding with clarifications, new meanings or other words to be used in place of the ones we list.

This month we return to our study of specific flamenco rhythms. Unless requested not to, we intend to republish the "Rhythm of the Month" articles written by Morre and Estela Zatanía for the FISL Newsletter that was published between 1969 and 1972. In our opinion, these articles are excellent summaries of what is known about flamenco rhythms and can scarcely be improved upon (certainly not by us) except, perhaps, to update them in some cases. We hope that readers will respond with articles and points of view of their own that we can publish in the "rhythm" issue and the one which follows it. For example, next month we would like to print reactions and additions on the topic of *alegrías*.

We would like to encourage those former members who have not renewed their membership to do so as soon as possible; it is so easy to let it slide. Also, we know of members in San Diego who have not yet been to a juerga. We encourage those people to give it a try. Those members outside of San Diego might consider planning a vacation trip to our city to coincide with a juerga. While what we do may not always live up to the ideals of the flamenco purists, each juerga is a real "happening," an event with so many facets that there is usually something for everybody. So...we hope to see you there!

NEW MEMBERS - WELCOME!!!

Lola Cabeza, Sagario Din, Chuck Keyser (Santa Barbara, Ca.), Alvaro Lizano, Martha Nelson (New York), Roberto Reyes & La Vikinga (New York), Julia and Maria Clara Romera, Gary, Maureen, and Rochelle Sturgess, Martin Tressel (New Orleans, La.), Richard, Irene, Ricky, and Debbie Valerio, W.F. Wheeler (Oceanside, Ca.)

Here is a photo of José Luis Esparza that we were unable to publish in the February issue of JALEO that featured his biography



LETTERS

Dear Jaleo:

Enclosed is a check for a family subscription, the first five issues and a contribution for THE CAUSE!!! We will do our best to keep you informed of what is happening in N.Y.C., flamenco-wise, and will try to help to get more subscribers...We think JALEO is a great idea!

Fondly,
La Vikinga and Roberto
Roberto Reyes
New York, N.Y.

Good to hear from you and that things are cooking in San Diego. I think your idea is a good one, although knowing how paranoid flamencos are, I don't know if it will work eventually. But I can surely appreciate the sincerity and effort of the newsletter, and will be happy to contribute whatever I can in the way of writing, etc...

Hasta,
Chuck Keyser
The Academy of Flamenco
Guitar, Santa Barbara, Ca.

. . . I think it's great and necessary to keep the momentum going for all concerned.

Greg Wolfe
Minneapolis

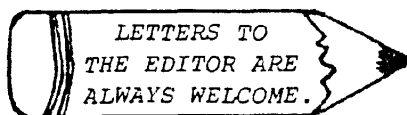
. . . Marvelous idea! Will enjoy hearing about your activities. I enclose a membership and extra shot for a juerga or whatever. I want everyone to have a drink on me and to do a fast buleria- He! He!

Shame I have to be lost in the swamps here with all that going on. Sounds glorious!

Warmest regards,
Martin Tressel
New Orleans

. . . we will forward your copy of JALEO to Carol Whitney . . . Meanwhile, of course, I could not resist reading it myself and enjoyed it very much. Glad to see that back issues are still available, and am enclosing my check to bring me up to date and to include a subscription.

Martha Nelson
Guitar Review
New York



PUNTO DE VISTA

JUERGAS . . . "IT'S NEVER TIME TO LEAVE"

As the day of the juerga approaches, I find myself getting more and more impatient. The reason why something that a year ago wasn't even in my imagination has become so important in my life, is one of those mysteries that I don't fully understand. Maybe they are feeding us something in the food, or perhaps flamenco itself is habit-forming. But whatever the reason, the truth is that I enjoy myself so much that I look forward to the juergas as I do to my vacation: eager, impatient, and restless.

Juergas can be approached from many different points of view; they are for the *aficionado*, for the performer, and for the spectator. They have something for everybody.

To begin with, and above all, I enjoy the people. There is such a variety of personalities, such a diversity of backgrounds, that it is almost impossible not to find something interesting in everyone of them. People from all over the world, with all the possible accents and pronunciations, all of them with the common interest of flamenco.

I enjoy the dancing too; the "formal" and the "improvisations." The force of flamenco is such that sooner or later persons who never danced in their lives start feeling "ants" creeping along their toes and up and down their spines, and logically enough, they are unable to resist the call of the guitars. I find this terribly amusing, and some of the best performances that I have witnessed have started like that. There must be something in flamenco that touches places inside of us that we didn't know existed.

And I enjoy the music; the guitars that play, sing, weep and laugh; the flamenco guitars, so serious and so light, so soft and so vibrant, so powerful. When the guitar plays, the notes fill the air and something unique is created; a statue of sound that dissipates in the atmosphere.

Then came the singers, and the clapping of hands, and the castanets and *taconeos* and then . . . *voilà*, the juerga is going full blast and all the clocks in the house start jumping hours instead of minutes. Our juergas are so short that at two o'clock in the morning, after eight hours of *Jaleo*, I still have so many things to do, to see and to hear that I don't want to go home. And see, what happens is that the *duende* is even more difficult to kill than to bring to life; once it comes it doesn't want to leave. That's why when everything seems to quiet down and people start going home, you should look carefully. Go around the house and somewhere, in one of the back rooms, you will find it again. This time maybe with only a guitar, or a singer, or a dancer, but it's still there as full of life as before . . .

--Time to go home, you said? But I just got here . . . it's never time to leave.

Jesus Soriano

Filming into Flamenco

The easiest and the cheapest way to film flamenco concerts and classes is through video tape. In October, we purchased a Quasar Video-Tape deck and a professional video-camera for about \$1,000.00, and since then we have taped many of our nightclub shows, flamenco concerts classes and juergas.

It would be a good idea for some of you people to make a joint investment in this kind of equipment. The beauty of video-taping is no film developing. The instant replay is truly a miracle of technology. And it works with any T.V. Another benefit is that we can mail tapes to each other, such as guitar lessons, dance classes, concerts, etc.

Video-taping is invaluable in progressing ones art and essential to self-evaluation.

La Vikinga & Roberto Reyes



PALMAS

I would just like to say that last month's article on *palmas* was one of the most interesting articles I have read yet. It was very informative and beneficial to me and I hope that more articles will be written on different techniques in the dance, guitar, and *cante*.

One suggestion to subscribers to JALEO who attend the *juergas*; if you are interested in joining in during the dancing, there are guitarists, dancers, and singers who can teach you the basic *palmas* for whatever rhythm is going on at the time, so don't be afraid to ask. Thank you very much again Rayna and JALEO for such a nice article.

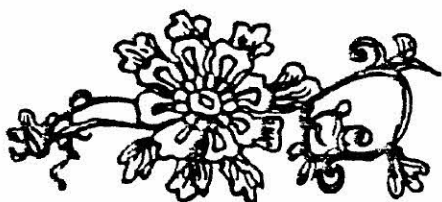
Rosala

UNIQUE DANCE CLASSES

La Vikinga and Roberto Reyes

Tibu's (see announcements) classes are UNIQUE! For the first time in N.Y.C., she teaches steps and dance patterns like a guitarist learns *falsestas*. It's up to the individual to use this material, placing the *remates*, *paicos*, and *closings* at the right moment when *Agujetas* sings. Since *Agujetas* hardly ever sings the *letra* the same way twice, both the guitarist and the dancer become accustomed to creating musical and graceful phrasing "on the spot," as opposed to the routines that we are accustomed to learning, using the counting system and making it very difficult for non-Spaniards to understand and appreciate the subtle complexities of the music.

In other words, Tibu will show the entire class a bit of choreography suited for the *letra*, varied combinations of heelwork, and several *llamadas* and *closings*. Once the general class has digested the several possibilities, students will come out, one at a time, and use their interpretation to try to make a conversation between guitarist, singer, and dancer.



ALEGRÍAS

Rhythm of the Month



Cádiz

by Estela Zalanía

(Reprinted from the FISL Newsletter, Vol.2, No.1, Jan, 1969.)

From the animated city of Cádiz, "Queen of Gracia," comes *alegrías* with its song and dance now popular in all the principle flamenco cities. Every singer, dancer, and guitarist is familiar with some form of the *alegrías*.

Alegrías and *soleares* are the most "done" rhythms in the flamenco repertoire and utilize basically the same 12 beat *compás*, accenting the 3rd, 6th, 8th, 10th, and 12th beats. Experienced artists, however, are aware of subtler shades of accentuation which could be felt as in the following comparison:

soleares: 1 2 3 4 5 6 7 8 9 10 11 12

alegrías: 1 2 3 4 5 6 7 8 9 10 11 12

Naturally, accentuation changes from *compás* to *compás* within a single piece and there are no set rules. *Alegrías* is also played somewhat faster than *soleares* and in the gay major key (A-E⁷ or E-B⁷) rather than the minor (A-B^b or E-F) of *soleares*.

In the flamenco repertoire, *alegrías* represents the Castillian-Aragonesan influence, having its origin in the *jota*(1) of these northern provinces. Julian Pemartín theorizes that the *jota* was brought to Cádiz by the Aragonese during the War of Independence (1808-1814) and, according to Ricardo Molina and Antonio Mairena, *alegrías* was first sung around 1808 in Cádiz as a type of light rhythmic *jota* which, in time, developed into *alegrías* as we know it. So our authorities are in agreement that *alegrías*: 1. developed out of the *jota Aragonesa*; 2. was born in Cádiz; and 3. was first sung around 1808.

Molina and Mairena believe that the "flamencanization" of *alegrías* took place as a result of the change of rhythm from *jota* to that of *soleares*. *Soleares*, having appeared

around 1850 in Triana, indicates that the transition of the *jota* of Cádiz into the modern *alegrías* occurred around the same time. Therefore, *alegrías* as we know it was not heard sooner than 1875.

As mentioned above, the *cante* of *alegrías*, though related to *soleares*, is definitely a descendent of *jota*. Actually, the *jota* gave birth to a whole group of *cantes* known as the *cantiñas* family, including *cantiñas*, *alegrías*, *mirabrás*, *romeras*, and *caracoles*. Of this group, the *cantiñas* "proper" is the oldest member, but *alegrías* is by far the dominant *cante*. The name of course means "gaiety" and, true enough, it is an optimistic *cante*, full of *gracia* and good humor, always in a cordial and well-intentioned atmosphere.

When sung without a dancer, the tempo is controlled and uniform throughout. The singer begins with the *salida* or warm-up. There are basically two kinds of *salidas* used in *alegrías*: 1. the high-pitched variety using either "ay" or "la, la la" or a comparable syllable, and 2. the older, *mas graciosa salida* of Ignacio Espeleta, which is in a low unpretentious melody - shorter and less energetic - and uses the syllables "tarata tran" or "tiriti tran," imitating the strum of the guitar. Molina and Mairena call this *salida* "clásico."

After the *salida* comes the first *copla* which is generally calm and expressive. It serves as a contrast to the second *copla*, which is characterized by high-pitched notes and a climactic melody. The third *copla*, if sung, might be like the second or else an entirely different style. It is very risky to say just how many styles of *alegrías* there are since the differences between styles are interpretive rather than structural. There are melodic differences, but names are not assigned to the various styles. Molina and Mairena venture a guess that there are not more than four or five distinctly different melodies. Aurelio Sellé, the great old

maestro of the *cantes* of Cádiz, seems never to stray from four basic melodies in his *alegrías*.

The poetic form of *alegrías* is a verse of four octosyllabic lines which, if numbered 1, 2, 3, 4, are sung in the order 2, 1, 2, 3, 4, 3, 4, as in this well-known *copla*:

2 y si no te veo doble
1 Pena me da si te veo
2 y si no te veo doble
3 no tengo ma' alegría
4 que cuando escucho tu nombre
3 no tengo ma' alegría
4 que cuando escucho tu nombre

The singer may let a *compás* go by, particularly after the first or second line and may omit the repeat of lines 3 and 4.

Another interesting element of the *cante por alegrías* is the little endings known variously as *coletillas*, *juguettillos*, *remates*, or *estribillos* which may be tacked on to the *coplas* or sung separately between *coplas*. These *coletillas*, (as I prefer to call them), come two ways: 1. old *cantiña* remnants related to the *seguidilla* and therefore characterized by the meter which is four lines containing 7, 5, 7, and 5 syllables respectively as in the following:

A la mar que te vayas
querido Pepe
a la mar que te vayas
me voy por verte

and style number 2, a more recent development and closer to *alegrías* than *cantiñas*, consisting of four octosyllabic lines usually sung without repeats:

Cuando te vengas conmigo
donde te voy a llevar
a darte un paseito
por la Muralla Real.

All *coletillas* have in common the fact that they are sung with more cadence than the *copla* which is relatively flowing. *Coletillas* also fit into the *compás* with a heavy accent on the 12th beat, whereas the *coplas* accent 1, 2, 3.

Alegrías cante is often abused (much like *bulerías*, although to a lesser extent) by the singing of *cuplés* or popular songs to its versatile *compás* and music.

Only after the turn of the century did *alegrías* develop as a *cante* in its own right. Before that, it was strictly a *cante para bailar*. Indeed, it is still a *cante* that was "born to be danced," as they say. It was originally mainly a feminine dance done with the



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bata de cola, but since 1930, has become more popular with the men who employ a great deal of *taconéo*. In general the *baile* is very showy and beautiful and makes a fine solo for either a man or a woman.

Dancer-author, La Meri, describes *alegrías* as a revelation of sensuous skill, aloof dignity, and controlled emotionalism. She adds that, "In 1940, Argentinita considered her sister, Pilar López, then 34 years old, too young to dance *alegrías*."

Generally speaking, the *baile* of *alegrías* has developed along more *jondo* lines than the *cante*, although it is not considered a gypsy dance. The dance may be done with or without *cante* and a few dancers use castanets although *pitos* (fingersnaps) are far more common. The rhythm of *alegrías* lends itself very well to intricate *palmas* since its tempo is not as slow as *soleares*, but not as fast as *bulerías*.

The *baile por alegrías* has a set musical form and contains more different sections than any other dance in flamenco. The form which is danced today is said to have been created by El Estampío with Isabel Santos, but Hipolito Rossy adds that it was the great "Vicente Escudero who elevated its range to what it is today."

The following is a very generalized outline of the form in which the dance is usually done these days:

1. The *entrada*, usually accompanied by the singer's *salida* and *copla*.
2. *Bulerías*-type *desplante* (2) and build-up for a *llamada* (3).
3. The *paséo* or *silencio*, the slow dramatic section usually played in the minor key and interpreted with movement rather than footwork.
4. *Llamada* for *castellana*, the fast cadent section, with or without *cante*, in which the guitarist will utilize many *parados* or short stops to accentuate the rhythm. Heavy accent on 12 in this passage.
5. *Llamada* or closing which leads to the *escovilla* section, similar to that done in *soleares*. In this section, the dancer performs intricate footwork combinations accenting 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3 and so on, rather than 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. This section is never sung.
6. Build-up for *llamada* into *bulerías* and several *bulerías desplantes* to end. La Meri thinks that the *bulerías* finale was added

during the transition of *alegrías* from *barrio* to stage. This section is often sung and sometimes the guitarist will switch to the *soleares* key. Some dancers do a brief section known as the *ida de baile* which is a sort of formal and contrived way for changing from *alegrías* to *bulerías* rhythm; not too many dancers do this anymore.

Variations on the above formula might include an extra *escovilla* section, omission of the *castellana* section, or very often, an *escovilla* section done with only the accompaniment of *palmas* (no music), a la Carmen Amaya. The proper accompaniment for the above outline of the dance does not give much creative leeway to the guitarist. In solo work, however, he is allowed some fun and can play in just about any key for which he can figure out variations. The major mode of *alegrías*, being musically more limiting than the minor, the guitarist may make brief excursions into the minor. The *cante* however, is always in the major (editors note: there is at least one style sung partially in the minor, the *alegrías de Córdoba*). The *cante* accompaniment uses more or less the same chord changes that are used in the *castellana* section, that is, alternating the chords only on the tenth beat of each *compás*.

The basic nature of the *alegrías* does not lend itself to the cultivation of specialists as in *soleares* or *siguiriya* and the more serious *cantes*. Nevertheless, there have been *cantaors* who have excelled in their interpretations of *alegrías*. Outstanding are the names of Ignacio Espeleta and Aurelio Sellés. Other famous interpreters have been Jose el Águila, Enriqueta la Macaca, La Juanaca, El Gloria, and La Pompei, María la Marracona, and Pastora Pavón, "La Niña de los Peñes." Among these artists, Pastora Pavón and Aurelio Sellés, along with inheritors of Aurelio's school of singing, Pericón de Cádiz and Manolo Vargas, have recorded many bands of *alegrías* that are about the best available.



LA LUZ

by Rosala

Personality of the Month - Deanna Davis

Deanna Davis, who is a newcomer to the flamenco scene and part of Juana de Alva's dance company "Fantasia Espanola," is this month's personality.

As a young girl, Deanna had always liked dancing. She first became attracted to Spanish dancing after finding a pair of castanets belonging to her mother, who is of Spanish descent and who comes from a long line of dancers, being herself a ballet dancer. Deanna's uncle was a flamenco dancer and so Deanna grew up in Australia among performers.



Deanna began dancing when she was seven years old, studying ballet and other styles. She started working professionally at the age of fifteen, doing chorus line work. At seventeen, she joined a dance company as a show girl and toured three times to the Far East, including such places as Viet Nam. She danced and performed this way for almost ten years. While in Australia, she took her first flamenco lessons from two male dancers whose names she doesn't recall, for about four or five months.

Deanna married singer Jesse Davis, who is well known throughout the show business world in Las Vegas, Lake Tahoe and Europe. He brought Deanna to San Diego, where she has been living for the past five years. When she first arrived she started lessons with Juana de Alva, but had to stop because of illness. She has now been dancing again with Juana for about one and a half years in the company "Fantasia Espanola." She is also contracted to tour with Jose Luis Esparza's dance company "Music and Dances of Spain," which will be performing in the border towns of Mexico.

Her goals are to continue dancing; specializing in flamenco. But because she has a small baby, Jesse Jr. (who is eight months

old and takes up much of her time), she would like to continue working in areas close to home. Her favorite rhythms to dance are bulerias and rumba; bulerias because she feels that her personality can be shown more freely and rumba because . . . , well, I think once you know and see Deanna, you will know why this is her favorite. She feels rumba is a very coquettish dance and very sexy. Is there much more to say?



Ballet Nacional Festivales de España

This article, written by Anna Kisselgoff, first appeared in the New York Times, Dec. 10, 1977.

DANCE COMPANY FROM SPAIN PLEASES
CARNEGIE HALL CROWD

A Spanish dance company without the emotional quality of *duende* is a Spanish dance company without soul. It can, however, be a Spanish dance company made up of technicians that keeps an audience more or less happy, which is what the Ballet Nacional Festivales de Espana accomplished with no effort Thursday night at Carnegie Hall.

When the troupe made its debut here exactly a year ago, its potential strong point turned out to be its weakness. Traditionally, the Spanish dance company has been a troupe centered around a charismatic personality. In this way the organization of Spanish theatrical dancing has paralleled the development of American modern dance. Personalism came first and although Spanish dance used traditional forms, the star of the Spanish dance company played the same role as the dancer-choreographer in modern dance. The company was built around a specific artist.

This particular company was different. It was organized from the top by the Spanish Government. It had no Escudero, no Argentina, no Carmen Amaya or any other great name to head it. Instead, it was ostensibly conceived to reflect the panorama of dancing in Spain.

This was the virtue its organizers could have exploited with sophistication-- the regional diversity of Spain offers a wealth of folk material, and the tenuously preserved indigenous academic schools of the 19th cen-

tury coupled with contemporary idioms, could easily provide a varied evening of fascination.

Yet, this year, as last, the Ballet Nacional Festivales tends to confuse diffuseness with an artistic profile. It is a company without a signature of its own. What is different, however, is the improved quality of the dancing.

The change can be traced largely to a wide shake-up in personnel, but it is also rooted in a welcome attempt to get away from the revue-like quality of such numbers as the Ravel *Bolero*, repeated from last year, along with the similarly unimaginative compositions to the zarzuela music of *La Boda de Luis Alonso*.

Where the company finds its center at present is in the colorful folk dances and in the new suite of "school" dances, mainly of the Bolero school, which dates from the end of the 18th century. For the first time the company introduced as guest artists four members of the Pericet family, a dynasty that has specialized in the Bolero school for more than 150 years.

Here is classical ballet, Spanish style. Yet unlike other countries in Europe, Spain never gave ballet the national or royal patronage that was found in Russia, France, Denmark and elsewhere. There was no state lyric theater to protect an idiom and technique that soon lost out to an indigenous art form, the operetta-like zarzuela.

What is remarkable about these dances, however, is their similarity to recent reconstructions of French and Danish ballet in the 19th century. There is the same emphasis on precision, leg beats and unisex choreography for the man and woman. The broad sweep of Russian classical ballet as it came in with Marius Petipa-- who incidentally knew the Bolero school from firsthand experience--will not be found here.

Yet Angel Pericet, along with other members of his family-- Carmelita, Maria del Amparo and Eloy Pericet-- conveyed the sense of period one had hoped for.

Much of this balletic style evolved from folk steps, and they could be seen very vividly in the leg beats, for instance, of the outstandingly performed Basque dance. The jota from Aragón and the compelling side-stepping dance from another northern province Galicia, were among the best entries on the program. Alicia Diaz's theatricalized solo, Navarra, was also a high point.

In Carmen Mora and Juan Quintero, accompanied by Emilio de Diego on the guitar and Juan José as the singer, the company now has flamenco artists of authority. By choice, they opt for the popular over the deep, but that is their privilege.



ENRIQUE DE MELCHOR

A record review which first appeared in the Madrid paper, Informaciones. It was written by Antonio Villarejo.

"THE FLAMENCO GUITAR OF ENRIQUE DE MELCHOR"

After a first stage of consolidation of the concert style of flamenco guitar playing, in which Paco de Lucía, Manolo Sanlúcar and Victor Monje (Serranito) played a major role, a wide panorama is now seen in this specialty of flamenco art. In this new generation of flamenco soloists, Enrique Melchor stands out with absolute brilliance. The son of the famous guitarist, Melchor de Marchena, he has made his first record as a soloist, and this is cause for much happiness among flamenco enthusiasts due to the exquisiteness and good taste of his playing, the perfection of his compositions, and his profound feeling for flamenco. The only instrument on the record is his guitar which he overdubs on some cuts. In one theme he is accompanied by bongos and in others by palmas. He plays the following numbers, all of which he composed: *columbianas, soleá, farruca, tarantos, two bulerías, tangos, serranas, rondeñas, and rumba.*



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ADIOS!

JALEISTA BEHIND THE SCENES TAKES LEAVE OF ABSENCE

Often it is the little known person, quietly doing a job behind the scenes, who is a most essential element in creating and maintaining an organization. Stan Schutze is such a person in Jaleistas. Since he will be leaving us for two years to take a job overseas with Bell Helicopter International in Tehran, we are dedicating this issue of JALEO to him.

Neither a guitarist, singer or dancer, Stan ~~was~~ introduced to flamenco through a friend. He was present at the initial formative ~~juerga~~ in June of 1977 and at that time, offered to help in any way he could.

His talents and knowledge turned out to be considerable. One area in which they were applied was the production and progressive upgrading of Jaleistas' newsletter. He brought to JALEO his great interest and expertise in graphics. He researched stores and references for ideas, obtained drafting equipment needed for layout and educated himself about and explored printing methods to obtain the highest quality product at the most economical price.

He unselfishly turned over his house for bi-monthly newsletter meetings and his office for ~~staff~~ use during the day. At meetings he has been an "idea machine", cranking out suggestions, sketches and solutions to problems.

Those who have received the newsletter since its conception, have had the opportunity to see the results of many of those ideas. What is not appreciated by the uninitiated, is that each small change represents hours of thought and work.

Stan's seemingly boundless energies have not been limited to the production of the newsletter. He has also created a reference library to which the JALEO staff can turn in his absence. He established the JALEISTAS accounting records and bank account. He has supplied the juerga site on three occasions. At juergas, he usually arrives early to help set up, facilitates during the evening where he is needed and stays until the last styrafoam cup has been thrown away.



Is this any indication of how Jaleistas has grown since June 18th, 1977?

At the next juerga, if you see a sandy-haired fellow with a mustache, dozing off in a corner in the largest available easy chair, with a can of beer nearby, Don't awaken him! He is catching a much deserved rest and recharging his batteries. Just quietly say, "Thank you Stan. We appreciate all you've done for us."

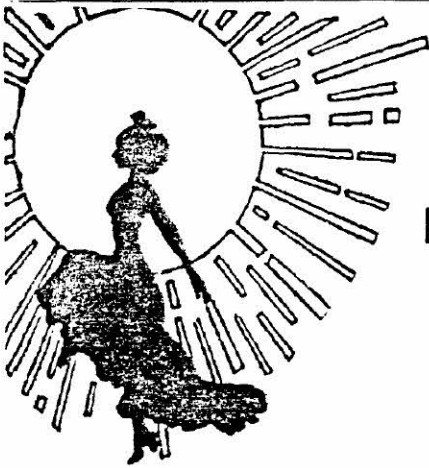
We may not be seeing Stan for two years but can be certain that he will continue to work behind the scenes. We have it on good authority that he has packed his "T" square and portable drawingboard, so it won't be a surprise if thick envelopes from Tehran begin to appear in our JALEO post office box.

MISCELLANY



Gypsies having a fiesta in the cave home of Manolito de la María in Alcalá.

(photo by Robert DeVore)



FLAMENCO

TALK

The Dance (El Baile) - Part One

Bailaor(a) - flamenco dancer

Bailar - to dance

Bracéo (el) - the movement of the arms in flamenco dancing; frequently refers to moments in the dance where the arms are the focus of attention.

Castañuelas - castanets.

Palillos (los) - the Andalusian or flamenco term for castanets.

Palmas (las) - handclapping used to accompany flamenco singing and dancing.

Pie (el) - the foot.

Pitos (los) - fingersnaps.

Planta (la) - the sole of the foot; the movement of striking the whole flat of the foot against the floor.

Punta (la) - point; the striking of the tip or toe of the shoe against the floor.

Media Planta (la) - half sole; the striking of the ball of the foot against the floor

Tacón (el) - the heel; the striking of the heel against the floor.

Taconéo (el) - heelwork; sometimes used to refer to any footwork.

Vuelta (la) - a turn; there are many different types of turns used in flamenco dance

Zapateado (el) - footwork; more specifically, the striking of the different surfaces of the foot against the floor.

Tortilla De Patata

A Delightful Spanish Recipe!

POTATO AND ONION OMELET

To serve 4 to 6

1 cup plus 3 tablespoons olive oil.

3 large potatoes (about 2 lbs), peeled and sliced into 1/8-inch-thick rounds.

2 tablespoons salt.

1/2 cup finely chopped onions.

4 eggs.

In a heavy 10- to 12-inch skillet, heat one cup of olive oil over high heat until hot but not smoking. Add the potatoes, sprinkle them with one teaspoon of the salt and turn them about in the pan until they are well coated with the oil. Reduce the heat to moderate and cook the potatoes for 8 to 10 minutes, turning them over occasionally; then stir in the onions. Continue cooking over moderate heat for about 10 minutes, stirring every now and then until the potatoes are tender and golden brown. Transfer the entire contents of the skillet to a large sieve or colander and drain the potatoes and onions of all their excess oil.

With a whisk or a rotary or electric beater, beat the eggs and the remaining one teaspoon of salt until frothy. Gently stir in the potatoes and onions. Heat the remaining 3 tablespoons of oil in a heavy 8-inch skillet until a light haze forms above it. Pour in the omelet mixture, spread it out with a spatula and cook over moderate heat for 2 minutes. Shake the pan periodically to keep the eggs from sticking. When the omelet is firm but not dry, cover the skillet with a flat plate and, grasping the plate and skillet firmly together, invert them and turn the omelet out in the plate. Then carefully slide the omelet back into the pan. Cook for three minutes longer to brown the underside, and serve at once. NOTE: If you like, you may add previously fried chopped chorizo or other sausage to the omelet along with the potatoes.



EL OIDO

. . . NEWS OF OUR JALEISTAS

Congratulations to Valentín Cabeza and his new wife, Lola... Jesus and Melody Soriano have a new son, Alonso... Thor and Peggy Hansen are anticipating a visit from la cigüeña ... dancer, Juanita Franco, with Frankie and Angela Gigletto and guitarist Joe Kinney performed at La Casa de España in Balboa Park... dancers Deanna Davis (see "La Luz"), and Carmen Monzón with guitarist, Tomás Reineking, will perform at Tom Ham's Lighthouse for the Propeller Club of San Diego

ALEGRÍAS

de Parilla de Jerez



by Paco Sevilla

Parilla de Jerez, winner of the "Premio Nacional de Guitarra" in 1973, is related to Manuel and Juan Moreno, *Los Moráo*, two guitarists also from Jerez and especially renowned for their accompaniment of the *cante*. Parilla's guitar style is similar in some respects to the playing of Manuel Moreno, although he has a light delicate touch which differs radically from the hard driving playing of "Moráo" (on recordings, this characteristic is less noticeable than in live performance).

Parilla's style of playing, a style common to many players from the Jerez area, is characterized by long sequences of single notes which frequently emphasize rhythm rather than melody. Rather than develop a singing type of melody, the runs of notes work within the compás to create accents and counteraccents, surprise tones and sudden stops; the *falsestas* often move from one compás to the next without regard to normal stopping and starting

points. The playing is usually improvisational and often a *falsesta* will appear to come to close, only to burst out in another direction. Many of these traits are found to some degree in the playing in other areas, such as Morón de la Frontera, but the Jerez style has its own unique flavor.

Parilla is currently active on the festival circuit where he is the favored accompanist of many *cantaoras* from Jerez, such as Curro Malena and Terremoto de Jerez. He seems to be serious in his approach, not exhibiting the flamboyance of such accompanists as Paco Cepero and Juan Carmona "Habi-chuela," who frequently appear on the same program with him. He is not too serious to dance a few *desplantes por bulerías* in the *fin de fiesta* (grand finale).

The following *falsesta*, *por alegrías*, is used by Parilla as an introduction and is a good example of the flowing Jerez style of guitar playing. It should be played fairly fast for the best effect and careful attention should be paid to the accent marks as there is a lot of countertime. The following symbols are used:

- < - accented beat
- . - staccato or note stopped with left little finger or right hand (chords)
- p - note played with the right thumb
- ... :: - first, second, third, fourth fingers of the left hand

The musical score is presented on three staves, each enclosed within a decorative border featuring a repeating floral or scallop pattern. The notation is a form of guitar tablature, using numbers (0-7) to represent fret positions on the strings. Above the staves, there are various musical symbols and annotations:

- Staff 1: Starts with 'Amaj' and 'Emaj' above the first two measures. It includes symbols like '<' for accents and 'p' for thumb notes. The notation shows a sequence of notes with fret numbers and some rests.
- Staff 2: Continues the sequence, featuring more complex rhythmic patterns and fret numbers. It includes a 'C4' marking above the final measure.
- Staff 3: The final staff, showing further development of the piece with various fret numbers and rhythmic markings.

 The overall style is characteristic of traditional flamenco guitar notation, emphasizing rhythm and specific playing techniques.



FLAMENCO MUSIC IN PRINT



by Paco Sevilla

In the late 1950s and early 1960s, there was a relatively large amount of printed flamenco music available in this country as well as in Spain. One could find single pieces or collections of solos by guitarists like Luis Maravilla, Nino Ricardo, Mario Escudero, and Jose Azpiazu, along with many others. Much of the music wasn't worth much, being either written down incorrectly or very inferior material to begin with. However, some of it was useful, especially to material-starved beginning guitarists in this country.

Two things have happened to change the situation with regard to written flamenco music. First, most of the above mentioned material has disappeared and, second, flamenco has changed. Fortunately, what little music is now being published is being written down more accurately than in the past (in most cases). This may be due to the fact that it is being done more and more by non-Spaniards, who have had to really understand the structure of flamenco in order to learn it, rather than relying on intuition as does the Spaniard who learns the music by absorbing it from his surroundings (contrary to popular Spanish belief, the feeling for flamenco does not originate in the blood).

The second change, that of flamenco itself, has, in one sense, made almost all written flamenco music obsolete. It is as if one were to study the be-bop music of the early 1950s in order to learn to play modern hard rock; one would end up playing in a very outdated manner. Supposing, however, that one has no alternative method of study, there are some positive aspects to learning this way. One is at least learning something that will form a basis for later learning. In both rock and flamenco, the modern forms are relatively complex and an understanding of the

earlier simpler music can be helpful in learning and understanding the more complex. Also, some of the early music by people like Sabicas, Mario Escudero and Carlos Ramos is very beautiful and worth playing. I have found that most Spaniards and many American flamencos under the age of twenty-five are astounded upon hearing a rendition of a Sabicas solo -- they recognize that the style is different, perhaps less complex than that of Paco de Lucía, but it is too beautiful to be overlooked and they have never heard it before; what was once considered old-fashioned and worn out may soon be brand new again!

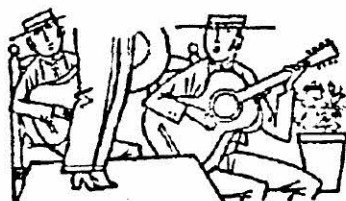
One last word. No amount of sheet music can substitute for a good teacher, especially for beginners. So much time and effort can be saved by getting a good start with a competent teacher and then looking for additional material in music and on records. With that in mind, here is a list of collections of solo guitar music that I have found to be available in music stores. They are listed roughly in the order of my preference. For music of the modern virtuosos, there are few sources that I know of. There has been some of Paco de Lucia's material published in Spain, but that which I have seen is either written for piano or only approximately accurate and is not available here that I know of. The address of the publisher is given at the end of the list. Another source of material is supplied by some American guitarists who have transcribed music of top artists and offer it for sale; the addresses of Peter Baime (see Jan. and Feb. issues of JALEO) and Chuck Keyser (see future issues of JALEO) are also included.

(Next month, look for a list of method books that attempt to teach flamenco basics and techniques.)

Collections of Guitar Solos

Carlos Ramos, Flamenco Guitar Solos - Carlos Ramos, c. \$1.50, Chas. H. Hansen Music Corp., Miami Beach, Florida, 1967. Three solos, *guajiras*, *peteneras*, and *malagueñas*, excellently transcribed by Ed Freeman. In music only. Very difficult; advanced only.

Mario Escudero, Mario Escudero, c. \$4.00, Hansen Publications, 1957. *Granainas*, *soleares*, *zapateado*, *sevillanas*, and *guajiras* written in music only. Excellent for intermed-advanced. Also, look for the new edition of this book with additional music and a more accurate transcription by Joseph Trotter.



Sabicas and Escudero, Selected Solos for Guitar by Sabicas and Escudero, c.\$2.50, Hansen Publications, N.Y., 1962. Five solos in music only. The *danza mora* by Sabicas is good but his *alegrías* is from Flamenco Puro (see below) and totally useless; *tientos*, *rondeña* and "*Danza Cale*" by Escudero are excellent. Intermediate-advanced.

Pepe Martinez, Flamenco Guitar Album No. 3, As Played by Pepe Martinez, transcribed by Ivor Mairants, Belwin Mills Ltd., London. *Rondeña*, *alegrías*, and *tanguillo* in music only. Okay for Intermediate-advanced.

Emilio Medina, Complemento del Metodo para Guitarra Flamenca, Album 1, c. \$4.00, Ricordi, 1961. *Rosas*, *danza mora*, *fandangos de Huelva*, *malagueña*, *jota*; in music only. Okay for intermediate.

Carlos Montoya, Flamenco Guitar Solos by Carlos Montoya, c.\$2.00, Hansen Publications, N.Y., 1957. Well written examples of six Carlos Montoya solos. Music only. Good for all who enjoy his style, especially if used with discretion.

Pepe Martinez, Flamenco - Six Pieces for Guitar by Pepe Martinez, transcribed by John Magarshack, Scholt & Co. Ltd., 48 Great Marlborough St., London, England. Six very short solos in music only. Poor for intermediate.

Richard Rightmire, Flamenco Without Tears, and More Flamenco Without Tears, William I. Smith Co., N.Y. Each volume has six solos in music and tablature. In the first book, the pieces are very simple and very short; for beginners only. More Flamenco has more material in each piece; mediocre for beginner-intermediate.

Jack Buckingham, Flamenco Guitar - Music of the Andalusian Provinces of Spain, c.\$200, Carl Fischer Inc., 62 Cooper Square, N.Y. 10003, 1966. Thirteen solos that are more advanced than those in his first book (see flamenco method books next month). In music only. Poor for beginner-intermediate (due mainly to his lack of feeling for what flamenco should sound like).

Carlos Montoya, Great Flamenco Guitar Solos, also called Immortal Performances, Gypsy Flamenco, Carlos Montoya, c. \$2.50, West Coast Publications Inc., 4423 W. Jefferson Blvd., L.A., Ca. 90016, 1957. Fourteen solos in music only, six of which are found in Flamenco Guitar Solos (see above). The other eight pieces were obviously transcribed by a pianist and are practically useless for the guitarist. I would recommend this book only if the six solo book is unavailable or you are interested in searching out some melodies in the piano music.

Manitas de Plata, Flamenco Guitar, Manitas de Plata, c. \$1.50, Hansen Publications Inc. N.Y., 1967. Eight solos in music only. The music is practically useless since it is written in wrong keys and without *compas* or even logical rhythm. Not recommended.

Sabicas, Flamenco Puro, Hansen Publications Inc., N.Y., 1960. Avoid this book unless you wish to dig through music written in wrong keys with many wrong notes and little recognizable rhythm. With much work one can come up with some of Sabicas' early and best ideas. Not recommended. (A new edition of this book should soon be on the market with all pieces newly transcribed by Joseph Trotter. This will be one of the most valuable sources of written music. JALEO will publish details when they become available)

Additional Sources:

Paco de Lucía. Some of his music is published by Ediciones Musicales - Fontana S.A., Magallanes 25 (sometimes given as 21), Madrid, Spain.

Peter Baime. Music of many top artists. 1030 West River Park Lane, Milwaukee, Wisc. 53209.

Chuck Keyser. Collections of falsetas for different rhythms. Each collection contains many falsetas, both old and new styles, and costs about \$25. Write: The Academy of Flamenco Guitar, P.O. Box 1292 Santa Barbara, Ca. 93102.





MARCH JUERGA

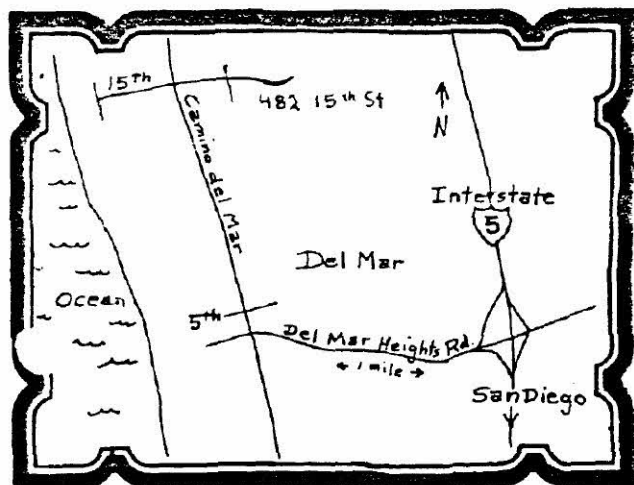
The March juerga will be held at the home of Isabel Tercero in Del Mar on Saturday, March 18th. Isabel says she is inviting flamencos from as far north as San Francisco and is making paella. The address is 482 15th St. (phone: 755-9409). To get there, take Interstate 5 north to Del Mar Heights Road, about 10 miles from San Diego.

Here is the food key for this month. . . if your last name begins with:

- A - E bring a main dish
- F - J bring a salad
- K - O bring a main dish
- P - T bring a dessert
- U - Z bring bread or chips & dips

Please fulfill your food commitment and bring drinks (alcoholic or otherwise according to your taste); we could use more non-alcoholic drinks.

See the map below for directions.



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.

local events...

CLASSICAL GUITAR & DANCE CONCERT to be presented at the East County Performing Arts Center in El Cajon on the evening of March 25. The concert which features Joseph Trotter and Rayna is open to the public.

MARCH JUERGA will be held at the home of Isabel Tercero at 482 15th St. in Del Mar on March 18th beginning at 6:00 pm.

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 Yuris Zeltins and Paco Sevilla. Sundays, 11:30 - 3:30 p.m. at Bazaar del Mundo.

DAVID CHENEY, flamenco guitarist, plays on Wednesday and Thursday evenings at the Swan Song Restaurant in Mission Beach.

JOE KINNEY plays flamenco guitar every Sun. and Mon. night from 8:00-12:00pm. at the Cote D'Azur Restaurant on Prospect St, La Jolla.

THE MOLINA DANCERS will be in San Diego for a performance at 8:00 p.m. on May 4, 1978. The performance will take place at Montgomery Jr. High School on Ulrich St. Admission free.

in los angeles...

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 Felipe de la Rosa and Danny Zeff. 10948 West Pico Bl Blvd.; phone: 213-475-4949.

new york . . .

New York correspondents: La Vikinga, R. Reyes

FLAMENCO DANCE TEACHERS IN NEW YORK. The following dance instructors teach at the Jerry LeRoy Studio, 743 8th Av., N.Y., N.Y. (tel: 212 CI 5-9504): Estrella Morena, Mariano Parra, Azucena Vega & Edo Sie. Tibulina & Agujetas teach on the 11th floor of Carnegie Hall (for information, call 212-873-2587).

FLAMENCO CLUBS. Currently appearing at the Don Pepe, 347 Amsterdam Av., N.Y.C., (tel. 212-737-5706) are dancers Estrella Morena, Lilana Lomas, and Alina; singer, Pepe de Málaga, and guitarist, Pedro Cortés. This is the only club in N.Y.C. that currently features flamenco.

instruction ...

DANCE	Juana De Alva	442-5362
DANCE	Juanita Franco	465-8673
DANCE	Rayna	475-4627
DANCE	Maria Teresa Gómez	453-5301
GUITAR	Paco Sevilla	282-2837
GUITAR	Joe Kinney	274-7386

LEARN LANGUAGE THE MODERN WAY- Spanish, Arabic, English, French and German. By appointment only. Call 454-9310 after 3:00pm, except Monday and Wednesday. La Jolla.

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. Flamenco guitar lessons by Paco Sevilla.

TOUR OF MEXICO CITY (June 17-24) and archaeological zones of the Gulf of Mexico (June 25-July 1) will be sponsored by the exchange program, AMITY. Jaleistas are welcome to join a group of young people from many different countries. For information, call Kit Stowell, Director (714-462-4653) who says, "I don't think anyone can show you so much for so little"

JALEISTAS WOULD LIKE to purchase a 3-drawer file-cabinet, and a "saddle-back" stapler for the center seam of JALEO is desperately needed. Anyone with information, please call Stan Schutze at 488-8088, evenings.

GUITARISTS AND STUDENTS are welcomed to accompany dance classes. They should know one sevillanas, a copla of fandangos and tango rhythm. Call Juana at 442-5362.

NEEDED BY JALEO, people with skills in the following areas to work a few hours a month: accounting and/or bookkeeping, proofreading, translating into or from Spanish, sales and advertising promotion, writing, and photography. If you are interested, please call Juana at (714) 442-5362 or catch her at the next juerga.

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

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

50% DISCOUNT is offered to all members of JALEISTAS by HOFF CLEANERS, 4940 El Cajon Blvd, in East San Diego. (See display ad)

GUITAR MUSIC AVAILABLE. Music of many top artists, both old and new, transcribed by Peter Baime. See article on flamenco music in this issue.

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