



FLAMENCO



newsletter of the
flamenco association of san diego

VOLUME I No. 9

APRIL 1978



Sevilla



by Maria Teresa Gómez

The English translation of this article follows the original Spanish version.

Sevilla personifica la semblanza más universal del espíritu español por la variedad de su riqueza artística, el atractivo de su fisonomía urbana, la gracia de sus moradores, y, en suma, ese conjunto de originalidades sorprendientes que ha dado en llamarse elitismo de España.

Pocas veces una urbe puede mostrar en su recinto, monumentos tan singulares como La Giralda, torre almohade con corona cristiana, el Alcázar, palacio mudéjar poblado de leyendas medievales, y la Catedral, tercero en magnitud entre todos los templos del orbe cristiano. Ni gozarse en la particularidad de sus barrios, de calles estrechas y tortuosas, y plazuelas diminutas. También, Sevilla es el esplendor de la fiesta taurina, a la que aporta su ejecutoria ganadera de reses bravas, la belleza de su plaza de La Maestranza, la fama de sus toreros vernáculos - siempre iluminada por la memoria de Joselito y Belmonte - y un estilo de torear (del que suele decirse que es a la fiesta lo que fue a la historia del arte, el estilo griego o, si se quiere, el barroco) de inimitable gracia estética.

Este concierto de color, de dramatismo y de gracia, ha ido definiendo la personalidad de Sevilla y acumulando figuras y hechos que han determinado su carácter universal, hasta el punto de ser una de las ciudades del mundo que ha merecido más elogios. A ello ha contribuido, a partir de la época romántica, el hecho de haber sido Sevilla patria de grandes artistas, así como la circunstancia de que no pocos autores españoles y estran-



Riding in the Feria de Sevilla.

jeros hayan escogido Sevilla para escenario de sus obras teatrales y novelescas. El más popular de los dramas de la literatura hispánica, "Don Juan Tenorio," transcurre en Sevilla, donde también situó Merimée su novela, "Carmen," que inmortalizó Bizet en su ópera; Beaumarchais y Rossini eligieron a la ciudad andaluza para localizar su celebre "Barbero." En fin, las más famosas figuras actuales de la tauromaquia, así como las del cante jondo y del baile flamenco - el bailarín Antonio y el cantaor Mairena son de Sevilla y han propagado el prestigio y la popularidad de su tierra.

Si a todo ello se añade el encanto especial de sus tibias noches de primavera, las tejas con flores, los ojos encendidos de sus mujeres morenas, la estampa deslumbrante de una procesión, la gracia ligera y feliz de la Feria, y la recóndita belleza de un patio, entonces se tiene ya la imagen clásica de esa Sevilla que busca el viajero y que no le defraudará.



Sevilla is the embodiment of the Spanish soul. With the richness of its art, the beauty of its architecture, the charm of its

inhabitants, it is the sum of all the unique qualities that typify Spain.

Few cities can claim, within their boundaries, such singular monuments as the Giralda, Moorish tower with Christian dome, the Alcazar, Muslem palace peopled with midieval legends, and the Cathedral of Sevilla, third largest temple in the Christian world. Nor can one often find such quaint, winding, narrow streets and tiny plazas. Sevilla is also the pride of the bullfight season, contributing the brave bulls of its unsurpassed cattle ranches, and is famed for its bullfighters (illuminated by the memory of Jose-lito and Belmonte) and a style that gave to the art of bullfighting what Greek style gave to the visual arts, an inimitable esthetic grace.

This concert of color, drama, and charm gives Sevilla its personality and its historical figures and deeds have determined its character, making it one of the most eulogized cities in the world. Another contributing factor to Sevilla's notoriety, is that it has been the birth place of many great artists and the setting of many popular novels and dramatic works. "Don Juan," the most popular play in Spanish literature, transpired in Sevilla, as did the novel, "Carmen," written by Merimee and later immortalized in opera form by Bizet; Beaumarchais and Rossini also picked Sevilla as the scene of their celebrated, "Barber of Seville."

Current bullfight figures, along with those of flamenco such as dancer, Antonio, and singer, Mairena, from Sevilla, have also promoted the prestige and popularity of their homeland.

If one adds to all this, the special charm of Sevilla's warm spring nights, its wrought-iron grillwork and flowers, the fiery eyes of its dark-haired women, the dazzling sight of its religious processions, the charm and gaiety of the *Feria*, the beauty of secluded patios, then one has the classic image of Sevilla for which the traveller searches and will not be disappointed.



flamenco

Regional - Classical

RAYNA'S SPANISH BALLET

1510 HARBISON AVE., NATIONAL CITY, CA. 92050

(714) 475-4627

Rayna
DIRECTOR



JALEO

Box 4706 San Diego, CA 92104

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

TECHNICAL ASSISTANCE: Bill Martin, Jesus Soriano (photography).

ALSO IN THIS ISSUE: Peter Baime, Deanna Davis, Rosala, Digby Welch, George Willis 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.

JALEO is published 12 times yearly by *Jaleistas*, the Flamenco Association of San Diego.

© 1978, by *Jaleistas*, all rights reserved.

EDITORIAL

In Spain, spring is the time of the *feria* or fair, and every city and town will hold one, usually sometime after Easter. We have focused in this issue on Sevilla and its *feria* which is one of the biggest in Spain, and we have made an exception to our plan of having a rhythm of the month only in alternate issues of JALEO in order to include a discussion of *sevillanas*.

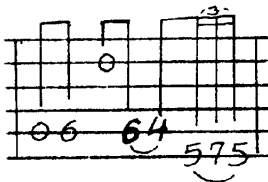
We are receiving a wonderful amount of input from the readers now and hope that it will continue. This current issue could have been twice the size it is if we had included all of the material intended for it, but the cost of printing is prohibitive at our current level of distribution. We will try to squeeze all of the information we can into our current format until we are able to expand again.

We still hear from people outside of San Diego, "...but it is only a local newsletter for San Diegans!" That is not our intent. If we print predominantly San Diego material, it is because primarily San Diegans are par-

icipating and writing for us. We print anything that we receive that is relevant and at least semi-coherent. JALEO should be a local newsletter, but a national local newsletter. Any city that wishes can make this their paper also; all it would take would be an individual or group of individuals to get together and, if they wish, start juergas or just organize material for the newsletter and send it to us to print - all the benefits without the hassle of putting it together. Think it over!

We have some apologies to make concerning the last issue; it seems we are not yet perfect (what do you expect from a newsletter put together by a bunch of flamencos?). Our sincere apologies to Chuck Keyser for printing excerpts from a personal letter; from now on we will print only letters specifically addressed to JALEO. Also, we wish to thank Heather Mallard for sending us the drawing on page 7 of the March issue; we forgot to include her name.

For those guitarists who haven't figured it out already, there was a mistake in the alegrías falseta by Parilla de Jerez. The twelfth measure should be as follows:



LETTERS

Dear Jaleo,

Highest compliments to your excellent newsletter. Its all good, but I especially liked your educational articles, "Rhythm of the month" and "Flamenco Music in Print," These articles provide information that is hard to find these days. Also, your monthly juergas are a welcome sight to some of us who can't always afford the ever-rising prices of the high-class dinner-clubs which "offer" flamenco. Sometimes at these juergas we see performances of far better quality than those of the expensive places because the feeling is friendlier and there is more of a relaxed atmosphere which always adds to the "magic" of the evening. Respectful appreciation is extended to those thoughtful people who are kind enough to host these oc-

casions and allow the juergas to take place in their private homes. BRAVO!

OLÉ
Kenneth Sanders
(Laguna Beach, Ca.)

. . . A dear friend...told me of your organization, of the frequent juergas being held, and encouraged me to join in order to gain as much exposure to the art of flamenco as I could...

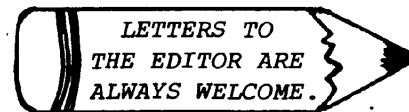
Jose G. Faget
(Huntington Beach, Ca)

I am very interested in subscribing to your publication...Just in case you are interested in my source of information, it was passed on to me by my flamenco instructor... who finds it very informative and recommended its reading a "must!"

Linda R. Sena
(Alhambra, Ca.)

. . . Your publication is first-rate!

William Regan
(Denver, Colorado)



PUNTO DE VISTA

JUERGA...OR PARTY?

Has the time come for some reevaluation of our goals for Jaleistas? Our original goals were to draw together the different flamenco elements in San Diego County by giving them a monthly gathering place and a line of communication through the newsletter.

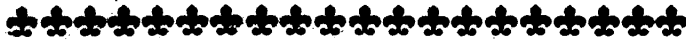
The newsletter passed our expectations long ago. It has become not only a local line of communication but an entertaining and educational publication for which we are receiving nationwide participation in the form of subscriptions, letters and articles.

Locally we have grown by leaps and bounds. If judged by sheer numbers we are a great success. Seventy-five turned out at our meeting in June of 1977. Three months later Juerga attendance was up to one hundred on a regular basis. Last month our numbers jumped to an estimate of one hundred and sixty.

The general concensus was that the March juerga was a successful party - the food was excellent, the drink ample, the ambient gay and noisy all evening. But was it a Juerga? Was it a flamenco party or just a party?

Out of one hundred and sixty people forty six were members and one hundred and fourteen were guests. As flamenco enthusiasts ourselves, we are anxious to introduce others to the organization and expose them to the *duende*. But can Jaleistas absorb one hundred new arrivals in one evening (many of whom have never been exposed to flamenco) and still retain the essence of a Juerga? Is it time to begin to be more selective with our invitations - to limit the number of guests that any one member shall bring to a single Juerga - to limit our invitations to people we sincerely feel will have a continuing interest in Jaleistas?

Juan De Alcazar



"Sevilla Is

Like A Parade!"

by *Digby Welch*



The following is an open letter, dated "Sevilla - February, 1978." The letter is of special interest because it shows what a person who is in the process of learning flamenco guitar and the Spanish language might expect from a short visit to Sevilla.

"Sevilla is like a parade," observed my five and a half year old daughter, Jessica, as we sat in an outside cafe on a busy street. She's right too - lots of bright-eyed people bustling around in the Andalusian sunshine taking care of their daily business.

The weather in February is very similar to that of Southern California - bright sunny days and cool breezy evenings. The city orange trees are laden with fruit and look very beautiful against a backdrop of white

buildings, Spanish-tiled roofs, and blue sky. The atmosphere is made all the more authentic by the sound of flamenco music coming from radios in shops, bars and homes, mixed with the sounds of many canaries in



little cages by open windows. Geraniums seem to bloom all year long in Southern Spain and the verandahs and window ledges are full of them, along with bougainvillea, morning-glory, ferns, cacti, and succulents. The Spanish people seem to be aware of green as the purest healing colour and surround themselves with plenty of it.

I re-met some friends of mine in Sevilla, Juan and Ana María Cayuela; they sell guitars in their shop on Calle Zaragoza and also do light repairs on guitars that their family makes in Andújar. Juan gives guitar lessons and taught me on this, my second visit to Sevilla, a few soleares falsetas and a sevillana that he composed. He remembers our own Paco Sevilla, who recently visited Spain, and speaks very highly of his guitar playing, saying that Paco's style does not waiver from a true pure flamenco direction.

I spent about half an hour at Manolo Marin's dance studio on the other side of the Guadalquivir on Calle Rodrigo de Triana. He was very busy and had a full appointment book, but was very polite and gracious to me. Manolo spoke of Rosala with much respect and looks forward to the opportunity of working with her again.

The bars and cafes at night are packed with people escaping the chilly evening air. Around the old market place are quite a few bars where guitarists and singers congregate; these places were favourites of mine as basically sevillanas were performed all night long. The dancers were the people who came to drink in the tavern, so everyone got a chance to participate. As many as twelve couples danced in the small centre area while the guitarists played and sang - most entertaining! I was also impressed with the excellent palmas performed by the locals out for an evening - great counter-rhythms. Interestingly enough, the last sevillana in a set was always performed at breakneck speed and the finale was always met with a great

cheer from everyone - much laughter, high spirits - indeed a highly infectious atmosphere!

I attended an organized flamenco gathering at a Club Holiday on a Sunday morning from 11:30 to about 3:00 p.m.; groups appearing were: Los Alegrias, Triana 5, Los de la Trocha, Beni de Cadiz, El Pali, Enrique Montoya, Soleira 4, Josele, El Hijo de Pepa, and guitarist, Manolo Brenes, who was exceptional.



*Dancing Sevillanas
in Sevilla*

Later at Juan's shop, I met one of the fellows from Triana 5, and he informed me that his group was releasing an LP in Madrid, the material being mostly sevillanas with two of the tracks written by another friend of Juan's who composes music and lyrics for a lot of Spanish classical, folk, and flamenco music. I truly enjoyed meeting all of these people as they were very much involved in their musical trades, and one could no way ignore their tremendous vitality and dedication. I was invited back to another festival at a theatre in Sevilla, but unfortunately, due to other travel plans, I could not attend. Juan would be playing guitar at this one and Triana 5 would again appear.

Staying at our hotel is a trainee bullfighter who shaves his head except for a centre strip of hair from forehead to the nape of his neck; he autographed a postcard for my daughter, a momento for the future - possibly when he is famous! The old señoras dressed in black, who generally eye foreigners with suspicion and sail past with a

"Harumph!" now smile sweetly at me and pat my daughter's head and say "Guapa!"

The young and old alike are caught up in the cosmic antics of R2D2, C3PO, and the rest of the crew as Andalusians queue up at the cinema to see the ever-popular "La Guerra de las Galaxias" - yes, the frenzy and force of "Star Wars" has struck yet again!

I will be sad to leave Spain again, but look forward to seeing you Jaleistas at the next juerga. Best wishes to you all, especially the driving force behind San Diego's flamenco organization, Juana de Alva.

You say, "Jaleo" and I say, "Goodbye."

Digby



La Feria de Sevilla

A PLACE TO BE...TO SEE...

AND TO BE SEEN!

by Paco Sevilla

The Feria de Sevilla began formally in 1847 as an agricultural market for the sale of produce and livestock. It wasn't long however, before casetas and entertainment appeared and gradually the Feria took on its present form. The bullfights have continued as an important part of the fair since the beginning, but the market eventually disappeared, and, in the 1950s, the livestock fair was separated from the Feria and is now practically non-existent.

For many years the Feria always began on the 18th of April. In order to standardize the days, the fair was changed to run from Tuesday through Sunday of the week that includes the 18th; the only exception occurs when the Feria must be delayed because it would come too soon after Semana Santa and Easter (there must be a week of recuperation between these two major and costly events). Because of late Easters, the Feria has even been held in May on a few occasions.

The Feria was originally held on the outskirts of town on the Prado de San Sebastián. Eventually, Sevilla grew around this area until the festivities were taking place in practically the center of town. In 1973, a new fairgrounds was set up on the outskirts of Los Remedios which lies across the river from Sevilla, next to the old gypsy barrio of Triana.

WELCOME TO JALEISTAS - NEW MEMBERS

José de Colorado (New Mexico), Teresita Osta (San Francisco), Linda Sena (Alhambra, CA.) Ken Saunders (Laguna Beach, CA.), Alex Peck (South Laguna, CA.), and from San Diego, Linda and David Cheney, Lilia Des Marais, Aida Durland, Jose Faget, Doris Fuller, Tony Heller, Robert and Hazel Lent, Karen and Robert Strack, Rob Owen, and Laura and Bonnie Tarantino.

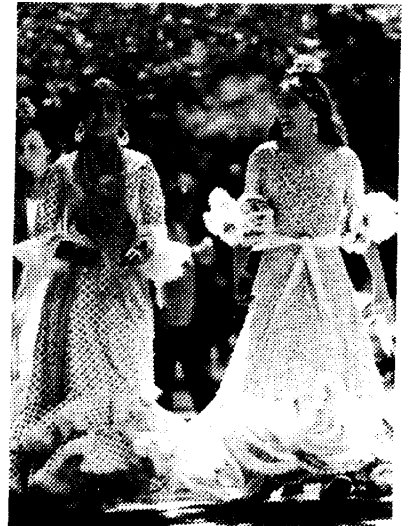
The Feria can be thought of as having two major parts. In one section of the fairgrounds is assembled a large amusement park that assaults the senses with its dazzling array of lights, perpetual and chaotic movement, large assortment of food aromas, and an ear-shattering barrage of noise. This area, often referred to appropriately as *La Calle del Infierno*, is made up of a large number of such *atracciones* as ferris wheels, bumper cars, and assorted spinning rides. One ride very popular with young children is uniquely Spanish and somewhat hard to understand; a train filled with people goes around a small circle and through a simple tunnel, while clowns follow, hitting the riders with brooms - sometimes quite vigorously. The kids love it! There are the usual spook-houses, glass-houses, and freak shows with gypsies urging passersby to come in and see the snake-woman or the Indian woman "*en cueiros*" (means colloquially "naked," but turns out to have the literal meaning, "in leather"). This latter tradition is said to have begun at one of the earliest fairs when a gypsy woman made the following spectacular announcement, "Come in and see "*La Karaba*" (an old "wise" mule) and a horse that has *la cola* (the tail) where the rest have *el rabo* (the tail)!"

Each of the rides and shows, as well as the many game and food booths that ring the area, has at least two huge rock'n'roll speakers blasting at full volume, either *sevillanas* or popular songs by such people as Juanito Valderrama, Manolo Escobar, and Marife. At first the noise is unbearable and causes pain in the ears, but one soon adjusts and is able to enjoy the confusion.

The important part of the Feria consists of between 700 and 1000 *casetas* (my estimates varied considerably) or tent-like cottages set up on eight streets (see diagram). *Casetas* can be set up by anybody who applies and pays a fee which varies according to size and can cost up to \$200. Families sometimes rent *casetas*, but more often they belong to groups of friends, neighborhoods, work groups, or religious brotherhoods. The renting party is supplied with a space, a metal frame, and a striped canvas covering, along with water and toilet facilities. Most of the *casetas* are about fifteen feet wide and about sixty feet deep. Usually, this space is divided into three rooms, a back room for service facilities (kitchen, storage, restrooms), a middle room which has a bar and serves as a gathering place away from the eyes of the public, and a front room which is open to public view and the most ornately decorated. The in-

terior decorations vary greatly, but many of them attempt to capture the flavor of an old style Andalusian home, with oil-paintings on the wall and antique furniture. Some are very elaborate, while others make do with bullfight posters, small tables, and rented straw-seated ladder-back chairs, but all have ceilings and walls lavishly covered with colorful paper flowers. In these *casetas*, family and friends will gather, but there are large public *casetas* where one can buy food and drink or dance to an orchestra.

What does one do at the Feria? Let's take a typical day and see what happens. At 11:00 a.m. the morning delivery trucks are finishing up their deliveries and water trucks are spraying the streets with water to cut down the dust. Everywhere, preparations are being made as visitors begin to appear. Women arrive dressed, for the most part, "*a la flamenca*," with brightly colored flamenco dresses, fringed shawls, flowers and combs in their hair, and wearing much jewelry (made of bright plastic for the young girls). The dresses are expensive and, judging from the large supply of them in the stores, there must be a tremendous amount of



money spent during the weeks prior to the Feria. If one were to see Spanish women only during the Feria, there would be little doubt that they were the most beautiful women in the world (they just might be anyway). For this reason, the Feria is a paradise for the photographer. And when he tires of photographing beautiful women, he can turn to the horses that begin to appear around noon and eventually pack the streets.

Everyone who is able, gets a horse to ride and all of the horses for miles around are put into service; wealthier people often bring horses from great distances. To be seen on horseback is an important status symbol. The struggling farmer has to borrow a horse in order to be seen by the directors of the banks so that they will be more likely to lend him money for new farm equipment. One sees many very fine horses, often the big white or grey Andalusian stallions.

While the majority of men attending the

Feria do not dress in costume, those on horseback usually wear the traditional ranch dress of the past, the *traje corto* with the Cordobes hat, and perhaps, leather chaps. The woman will sometimes dress similarly, or will ride sidesaddle in her *traje flamenco*.

Carriages of all sorts are also present in large numbers. Some are very elegant and are maintained all year just to be used for these six days. There are large carriages pulled by up to eight matched horses decorated with tassles, bells, and flowers, while small



carts may be pulled by a mule or burro.

By the middle of the afternoon, the streets and sidewalks are packed with people and animals.

The horses are drenched with sweat and foam from hours of prancing and galloping under a load of two people. By the end of the week, many of them are bleeding



Riders in the Feria

from open wounds on the bridge of the nose where the bridle rubs and on the sides where spurs have gauged them (I suspect this happens mostly with rented horses). The riders parade up and down the streets, singly and in large groups, stopping in front of friend's casetas to be invited to a glass of sherry and sing sevillanas.

The sevillanas are everywhere. At one time there were many styles of sevillanas: *boleras corraleras, de feria, biblicas, romeras, marineras, and rocieras* (see article on sevillanas). Now the sevillanas are practically all *rocieras*, dealing with themes relevant to the *Romería de Rocío* (see article in *JALEO*, Sept. 1977). For months before the Feria, the dance studios of Sevilla, such as the tiny

room where Enrique "El Cojo" teaches, the studio of Matilde Coral, the modern studio of Manolo Marin in Triana, and many many more, have been packed with the young and old, learning or brushing-up on the sevillanas; this is not a good time to go looking for flamenco dance lessons at these studios.

Now, from many of the casetas, come the sounds of the sevillanas; the songs come from recordings of groups like Los Hermanos Reyes, Los Romeros de La Puebla, and Los de La O, from live bands, or from the *Tamborileros*, men who play large drums (*tambores*) with one hand while the other fingers a flute (*gaita*) and who wander the fairgrounds to play, for a fee, a set of sevillanas. But most often, the sounds come from live human voices and handclaps. Almost every *Sevillano* (resident of Sevilla) knows how to sing sevillanas and many people know dozens of them. Each year, many recordings of new sevillanas are released and these are the ones heard most commonly during the Feria.

In many of the casetas, young girls are dancing. Usually girls dance with girls, since, in general, the boys do not seem to be as accomplished in the dancing, preferring to do the singing and handclapping. So one spends the afternoon walking and watching the dancing, stopping from time to time to appreciate the *gracia* and style of an especially talented dancer - who might be only four or five years old!

Toward five o'clock, the crowds begin to thin out as horses dwindle in number and people leave to go to the bullfight. In the bullfight world these are important *corridos* and it is considered an honor to be invited to perform in them.

By eight o'clock at night, the crowds have begun to build again and the noise increases. Bands and orchestras are going full blast in the bigger casetas, supplying dance music, both popular and the sevillanas. There is much more dancing now as most of the horses are gone and the young people are out in force. At nine o'clock, the *concurso* or contest of sevillanas begins on a large stage and goes on each night for about three hours. In this contest, one sees some excellent dancing in many different styles and hears some unusual coplas; last year, one of the winners in the singing was a group of young children with a highly original set of sevillanas.

When not dancing, people wander from caseta to caseta, watching and being watched, and entering the casetas of friends to sit and have a drink of sherry or beer. The Feria is a time for drinking and many fairgoers drink nonstop all day long - yet one seldom sees



Dancing sevillanas in a caseta.

a drunk.

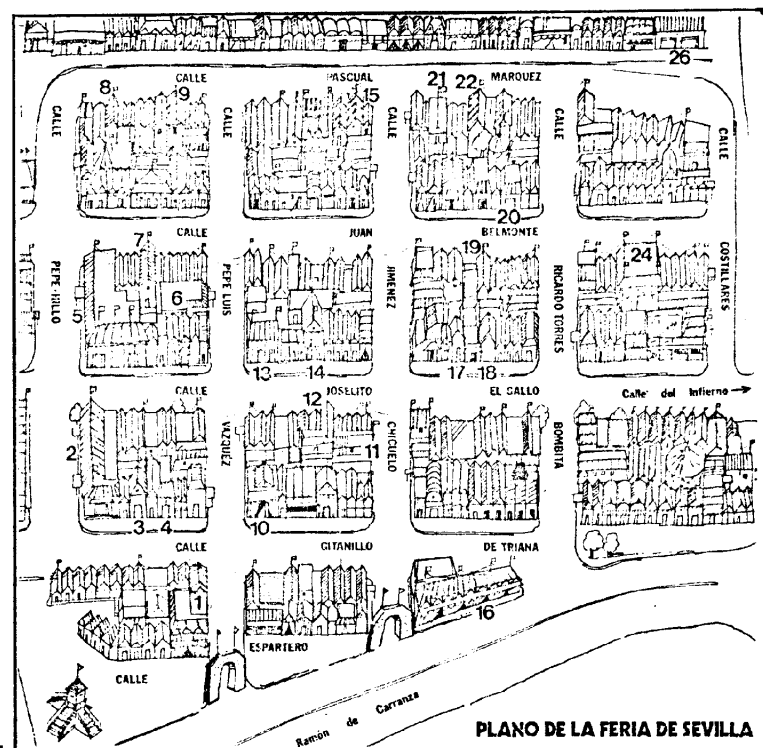
Inside the casetas and out in the streets the singing and dancing of sevillanas increases. If one felt before coming to Sevilla as many flamencos do, a disdain for the sevillanas, one of two things must happen after a week at the Feria. Either one will come to totally despise the song, or one will become fascinated and hypnotized by the constant week-long drone of the rhythm and come away with a new understanding of just what the sevillanas means.

As the hours pass and midnight comes and goes, the crowd becomes still thicker, the sound of the palmas louder, and the sevillanas more incessant. One suddenly realizes that there are thousands of sevillanas going on at any given moment (I know of one occasion when there were five different sevillanas being sung and danced at the same time in the small middle room of a single caseta), and there must be millions of them danced during this week and the previous one when people were warming up, filling *mesones* (special bars) daily to sing and dance the sevillanas, their dance: The sevillanas are the dance of Sevilla and have little to do with flamenco. The majority of people singing and dancing sevillanas have little interest in flamenco and, in fact, many of them dislike it; just try to interrupt a session of sevillanas with some flamenco and see what happens! For the people of Sevilla, the sevillanas are their spring ritual.

Around three o'clock in the morning, the crowd hits its peak. Children are still everywhere. Under the great brightly lit arch that forms the entrance to the Feria, the area is packed with teenagers formed into small circles. Each circle claps and sings as one or more couples dance in the center. Here and there one sees a guitar, but on these nights, guitars are all but useless due to the incredible noise. This kind of noise must have been a factor in the development of Andalusian (including flamen-

co) guitar techniques which always emphasize strength. These techniques were born out of necessity since the guitar is almost always used in very noisy situations - fiestas, ferias, bars, and tablaos - where the main sound that comes through is the percussive element. Therefore, strong rasgueo and thumbwork were of primary importance. Tuning is also de-emphasized since it can't be heard; in fact, it is not uncommon to see the guitar played by someone who does not know left hand fingering, but just beats out the rhythm on the open strings or holding one chord (the famous dance teacher, Enrique El Cojo, accompanies his classes that way).

Not until after 4:00a.m. do most of the people start to go home. Traditionally, it is about this time that the flamenco begins in the back rooms of some of the casetas, but this activity seems to be somewhat diminished these days. The great noise makes any attempt at serious music difficult, if not impossible. What little flamenco there is will normally not be heard or seen by most foreigners, since they will not be invited to the proper casetas. However, even without an invitation, if one wanders the streets long enough each night, it might be possible to get a peek between the curtains, at a gypsy family in action, and I have been told that in the early hours of the morning, as the sun is coming up and the streets are practically deserted, the gypsies and flamencos can be found sitting in front of their casetas singing and entertaining themselves until people start to arrive for the new day.



LA LUZ *by Rosala*

Personality of the month - Juanita Franco

Juanita Franco, one of the liveliest participants at San Diego's juergas, was born and raised in Sevilla. She began to study dancing at the age of six with such teachers as the renowned Enrique "El Cojo" and his niece, Marisol, the Maestro Realito, with whom she learned the traditional dances so the Bolero school.

Juanita's greatest ambition was to become a dancer, so she took every opportunity to dance. Some of her most memorable moments were spent during the Feria de Sevilla and at the Romeria de Rocio. She was awarded a

was also involved in *concursos*, which were similar to talent shows, and eventually was awarded a *carnet de bailarina* which entitled her to perform professionally. She was awarded the *carnet* when she appeared before most of the dance instructors in Sevilla and was tested in dancing flamenco, Spanish classical and ballet. After receiving the union card, she began performing in the flamenco, night clubs of Sevilla and spent four years working in the famous Hotel Cristina. Eventually she performed for such people as the late presentent of Spain, Francisco Franco and the present king, Juan Carlos de Borbon. Juanita also toured throughout Spain with the company of Adelfa Soto and worked with Juanito Valerrama for three summers.

One of the most memorable experiences of Juanita's dancing career occurred while performing in a small town where the impresario was supposed to reserve the main theater. However other shows being held there had been detained by rain, so Juanita's company had to perform in the plaza de toros. They built a small *tabla* on top of a pig pen since they didn't want the platform to be in the mud. Juanita goes into hysterical laughter when she describes this because she says that every time they did heelwork, the pigs in the pig-pen would squeal - and they weren't in *compas*.

While performing at the Hotel Cristina, Juanita met a good looking man of German des-



cent, Robert Middaugh, who later became her husband; I say "later" because it took them a long time to find someone to marry them in Sevilla due to their different religions. Robert brought Juanita to the United States where she eventually had four children, three daughters and a son who are now between the ages of six and twenty.

Juanita has taught dancing since coming to this country and would like to continue teaching and performing around San Diego with her own dance company. Her favorite rhythm is *Alegrías* because she feels it is so happy. Just as much as she enjoys flamenco, she loves to perform such classical dances as "La Boda de Luis Alonso" and *El Capricho Español*!

I leave Juanita with a smile, for nostalgia has come to life inside her. The fair is starting in Sevilla and she remembers the times when the whole family gathered for the festivities, the gorgeous costumes and the hours and hours of dancing. Looking back on this she is also reminded of the *Romería* in Rocio that will be following the feria. What a time to be in Sevilla!

José Molina

A Concert Review

by George Willis

"TOO LONG AGAIN!"

For the past fifteen years I have been attending Spanish dance concerts in Los Angeles and San Diego. I have come to believe that they all have one thing in common - they are all too long! There seems to be a belief that Spanish concert dancers have a responsibility to display a cross section of each major type of dance to be found in Spain. For the audience this results in perceptual numbness. The fatigue of experiencing seventeen dances with only one intermission and no house lights between dances created a problem in following the performance for everyone except those who had committed the program to memory before the lights went out.

The company consisted of eight dancers, two guitarists, a singer and a pianist. All exhibited a high level skill to the near capacity audience. The accompaniment switched throughout the evening from tape to live guitar. Early in the program Mr. Molina presented his *Farruca* which was followed by a *Zapateado* choreographed for three couples. The show-stopper of the evening was Luis Montero's choreographic interpretation of a section of Albeniz's "Iberian Suite". Performed to live piano accompaniment, the clarity

of rhythm and body design were superior to anything else seen that evening.

The sixth and seventh dances on the program were two stylizations of the same theme, boy finds girl, boy loses girl and boy gets girl back. In Lagarteranos, the flavor is Castilian folk and in Ben Amor it is heavy flamenco ending in a two minute, mandible to mandible, exit. These two dances could have been placed differently in the program. The first half of the program ended with a mild version of the potentially lively Jota.

Part II of the program was the Cuadro Flamenco, in this case consisting of almost seven sections. All were lively numbers with the entire company on stage doing palmas and jaleo between each section. Two women performed Tanguillo. Two men presented a Soleraes followed by solo dancers performing Garrotín, Alegrías, Cana and Jaleos in which Sr. Molina arrived in a Disco costume straight out of "Saturday Night Fever". The final section listed as a Rumba didn't materialize into anything except bows. This turned out to be fine with everybody.

The concert was approaching three hours in length and although the rest of the audience was not driving back to San Diego, they all seemed just as eager to leave.

Luís de Córdoba

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

"Los Consejos - Luis de Córdoba"
(Philips 64 29 876)

This is the fourth record of one of the young worthies of the cante who has stood out in recent years. With a flamenco development acquired in part during his stay in Granada, he is an excellent specialist in the cantes of Granada, Málaga, and the Levante. On the other hand, he has some of the style of Fosforito, which has been well assimilated and is carried by his well-developed faculties and tonal flexibility. He has been awarded a number of prizes for his singing. On this record he interprets: *tangos personales*, *soleá*, *verdiales*, *malagueñas*, *caña* (with some low-pitched adornments in the *remates*, the "ayes"), *bamberas*, *garrotín*, *taranto*, *jabera*, *romera*, *seguiriyas*, and *fandangos de Cavetano Muriel*.

The guitarists are Ramón de Algeciras and Enrique de Melchor.

Sevillanas

by Estela Zalanía

After the solemnity and dignity of Holy Week, Sevilla bursts forth with music and gaiety as if to erase the sorrow which preceded. As *saeta* bears the essence of Holy Week, so, *sevillanas* personifies the contagious *gracia* and joy of *Feria*. This spring rite is an old tradition in Sevilla although it was only officially initiated in 1847 when commercial potential became evident. During the week-long fair, *sevillanas* are danced and sung at all hours in streets, bars, and wherever people congregate.

It is impossible to study *sevillanas* without studying the background of *seguidillas*, the



purely folk cante from which *sevillanas* developed. *Seguidilla* is the name of a poetic form, a song form and a dance form, and is emphatically not to be confused with the *seguiriya gitana*. The word *seguidilla* is the diminutive of the word *seguida*, a series or continuation. This idea of a continuous flowing thing is an intrinsic part of all forms of *seguidillas* including *sevillanas*.

The *seguidilla* has had the greatest number of offspring of any Spanish musical form. The *seguidilla* family set the pattern for all castanet dancing and every region in Spain has developed its own style of this form. The many different types of *seguidillas* include the *manchegas*, *boleras*, *panaderos*, *murcianas*, *mollares*, etc. While the oldest member of the family is the *manchegas*, this style is almost completely forgotten and *sevillanas* is easily the most popular. The *seguidilla* from La Mancha is a museum piece, but the *seguidilla* from Sevilla is a thriving cante in perpetual renovation with each *feria* bringing new forms. Although it would be impossible to categorize all the varieties of *sevillanas*, they can be differentiated by verse content and melody. Hipolito Rossy divides all *sevillanas* by musical mode into

three main groups; those in the major mode, (mostly older sevillañás), those in the minor mode, (mostly newer styles), and those in the doric mode, (both old and new forms which have been inspired by flamenco).

A specific breakdown might include such forms as the sevillanas *bíblicas* from the province of Huelva with words inspired by the Old Testament; sevillanas *corraleras*, sung in the *corrales*, large patios of old homes where it is also traditional to put up the "cruces de Mayo;" and the popular sevillanas *rocieras* sung by the religious pilgrims when they go to the hermitage of the Virgen del Rocio near Almonte in the province of Huelva.

The letras of sevillañás may be of two types; (1) poetic seguidillas composed of 7 lines, each of which contains 5 or 7 syllables, and (2) the common eight-syllable line structure of most cante flamenco. It is interesting to note that when seguidilla letras are used it is necessary to fill in the melody with unrelated interjections such as *olé morena, viva Diós, mi vida, carino*, etc. These phrases which Hipolito Rossy calls *palabras de relleno*, are not necessary when the longer 8 syllable type of poetry is used:

*La pena la que no es pena
toda es pena para mi
la de lloraba por verte
hoy lloro porque te vi
ole, ole, ole, a
a mi me gusta negarte
solo por verte llorar.*

Another interesting characteristic of all sevillanas is that the words themselves mark a danceable rhythm since it is largely one syllable of a word per musical beat. This is very different from true cante flamenco where words can be elongated almost beyond recognition in order to fit the compas or achieve an effect.

The cante of sevillañás is clearly in binary compás, (counted in twos), while the dance is in threes as are the palmas and castanets. The guitar marks rhythms which accommodate both types of compas. This creates interesting effects. It is frequent that simple words change their accent and come to have a wittier meaning. This is a direct result of the binary structure of the melody superimposed over a compas of threes meaning that the strong and weak points of two compases do not always coincide. The result is words like *manaña, buscando, negra*, etc. At times this change of accent is expressly

sought since it lends *gracia* to the cante and gives the words more meaning.

The dance of sevillañás is gracious and airy; full of niceties and dexterity. It is characterized by the calm motions of the arms in contrast to the liveliness of the feet. The castanets are indispensable and are played by men and women alike. The dance is performed most often by couples, but sometimes also by groups. Usually four different coplas are danced to make a complete set. Each copla has a more or less traditional sequence of steps and for some reason this is usually the first thing taught to a novice flamenco dancer.

All the different song styles of sevillañás have the same number of compases and all fit the dance perfectly although some melodies may be better suited to the particular choreography of one copla or another.

Each copla of sevillañás is composed of three minor coplas preceded by an unlimited number of compases of rhythm and a one line introduction by voice or guitar, (depending, of course, on whether there is a singer). This line of introduction is almost always an exact duplicate of the melody of the last line of the minor copla. As the dancers take their places and singer readies himself, the guitarist may play rhythm indefinitely. Immediately after the line of introduction (by the singer or guitarist) the dance begins and everything is precisely measured from that point on. The following copla is the classic sevillañás and shows the standard structure of all coplas:

INTRODUCTION

*Azule reja, azule reja
(wait 6 beats)*

FIRST MINOR COPLA

*Azule reja entre cortina verde
ole morena, entre cortina verde
azule reja (wait 6 beats)*



SECOND MINOR COPLA

Azule reja estaban do' amantes
 dando se queja estaban do' amantes
 dando se queja (wait 6 beats)

THIRD MINOR COPLA

Y se decian que solo con la muerte
 y se decian que solo con la muerte
 se olvidarian (last line ends on 5th
 beat)

The great popularity of this festive cante has led to the formation of singing groups who sing and make records of nothing but Sevillañas. One of the first of these was Los Hermanos Toronjo who do some beautiful styles with their folkly guitarist, El Pinche, who always plays for them. Other groups are Los Romeros de la Puebla, Los Hermanos Reyes, Los Del Río, and Los Marismeños.

«Requiebros»

Musical notation for the first line of the song, including a treble clef, a key signature of one flat, and a common time signature. The melody is written on a five-line staff. Chords *Amaj* and *Bb* are indicated above the staff.

Gi-ral-da de Se-vi - lla man-ti - lla To - rre del O - ro

Tablature for the first line of the song, showing fret numbers on a six-line staff. Chords *Amaj*, *Bb*, and *Amaj* are indicated above the staff.

Musical notation for the second line of the song, including a treble clef, a key signature of one flat, and a common time signature. The melody is written on a five-line staff. Chords *Amaj* and *Dmm* are indicated above the staff.

To - rre del O - ro Gi-ral-da de Se-vi - lla man-ti - lla To - rre del O -
 Jue-gan al to - ro con un ca-po-te gra - na com-pa - na jue - gan al to -

Tablature for the second line of the song, showing fret numbers on a six-line staff.

Musical notation for the third line of the song, including a treble clef, a key signature of one flat, and a common time signature. The melody is written on a five-line staff. Chords *Cmaj*, *Bb*, and *Amaj* are indicated above the staff.

ro don-de los mal-e-ti - llas man-ti lla jue - gan al to - ro
 ro y lo ve la ven-ta - na com-pa - na de un pa-tio mo - ro

Tablature for the third line of the song, showing fret numbers on a six-line staff. Chords *Amaj*, *Bb*, and *Amaj* are indicated above the staff.

Musical notation for the fourth line of the song, including a treble clef, a key signature of one flat, and a common time signature. The melody is written on a five-line staff. Chords *Amaj* and *Dmm* are indicated above the staff.

De un pa-tio Mo - ro lle-ni - to de cla-ve - les que-re - res di -cen a co-

Tablature for the fourth line of the song, showing fret numbers on a six-line staff.

Musical notation for the fifth line of the song, including a treble clef, a key signature of one flat, and a common time signature. The melody is written on a five-line staff. Chords *Cmaj*, *Bb*, and *Amaj* are indicated above the staff.

ro Se-vi - lla y sus mue - res que-re - res va-ya un te-so - ro
 (mujeres)

Tablature for the fifth line of the song, showing fret numbers on a six-line staff. Chords *Amaj* are indicated above the staff.

Sevillanas

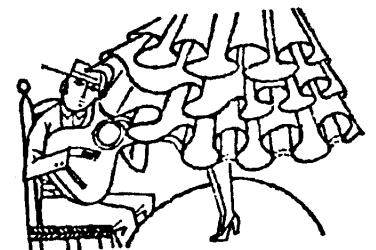
For Voice and Guitar

Transcribed
 by
 Paco Sevilla

"Requiebros" is a sevillana that was popular at the 1977 Feria de Sevilla. The words are more difficult than most, with very little repetition, and, therefore, one seldom hears more than the first copla sung by non-professional singers. Anyone who is interested in the other three coplas can write to JALEO for the words.

The music notation is for voice, the tablature for guitar, and the chords for accompaniment are given above the music.

"Requiebros" was written by Juan de Dios Pareja Obregón-Moya, and recorded by Los Romeros de la Puebla for Hispavox Records (45-1353-SN) in 1976.



More on Caló

by *Paco Sevilla*

Guitarist, Gary Hayes, of Bellingham, Washington, informed us of an extensive dictionary of Caló words that is included in the book, "The Zincali: or an account of the gypsies of Spain," by George Borrow. This book was published in 1843 and is, therefore sometimes hard to find. George Borrow studied gypsies in many parts of the world and made a very thorough study of the Spanish gypsies at a time when the United States was just getting started as a nation. Apparently he didn't think much of his study subjects, since he described the gitanos as "... a set of thugs, subsisting by cheating and villany of every description, hating the rest of the human species, and bound to each other by the bonds of common origin, language, and pursuits." (page 5) However, in spite of these feelings, he made an in-depth study of the language and its origins. Even if the language has changed somewhat since he wrote, much of it appears to be current, even if not extensively used (Borrow states that, even at that time, no single gypsy knew more than a third of the words he listed).

One question that was posed in a previous article (see JALEO, February, 1978) concerned the occurrence of different forms of some words. Borrow lists many such words; apparently there is considerable confusion or at least local variation in the use of this language. Thus we find *diñar* and *diñelar* for "to give" (*dar*), *anaquer* and *anaquerar* for "to talk" (*hablar*), and *abillar* and *abillelar* for "to come" (*venir*). What is not clear is which forms are prevalent in current usage. Therefore the search for other references must continue. Meanwhile, here are some examples of caló used in gypsy verse. The words in italics are caló.

Quando paso por *la ulicha*
llevo *el estache blejó*
para que no *penelar tun dai*
de que *camelo* yo

When I am walking down the street
I wear my hat pulled low
so that your mother will not find out (be
that I love you. told)

Chalando por una *ulicha*
he *dicao* una *mulatí*
y a mí me *anaqueró*
"Garabélate, *Calorí!*"

Going down a street,
I have seen a gallows tree,
and it said to me,
"Watch out Gypsy!"

Here are definitions for words used in these verses:

anaquerar - to talk (*hablar*)
blejó - slouched to one side (*sesgo*)
Calorí - gypsy (*gitano*)
camelar - to love or want (*querer*)
chalar - to go or walk (*ir; andar*)
dai - mother (*madre*)
dicar - to see (*ver*)
estache (el) - hat (*sombrero*)
garabelar - to be on guard, to watch out
mulatí - gallows tree (*horca*) (guardar)
penelar - from *penar*, to talk (*hablar; decir*)
tun - your (*tú*)
ulicha (la) - street (*calle*)



MANITAS DE PLATA???

Anybody wonder what old "Silver Hands" is up to? Here he is in Cannes last summer with his then current girlfriend. Below is the original caption for the photo.



MANITAS DE PLATA CAUSES A SENSATION!
She is the beautiful Polish girl named Ludmilla, and she doesn't separate from the famous guitarist for a moment.



Alegrías



by Peter Baime

The following falseta *por alegrías* is an example of the playing of Andrés Batista. It demonstrates one of the dominant characteristics of Batista's playing - the use of six beat triplet melodies in a twelve beat compás structure (as in soleares and alegrías). The falseta should begin slowly and pick up tempo gradually in the second half.

Transcribed by Peter Baime ALEGRÍAS Andrés Batista

TRANSCRIPTIONS BY
PETER BAIME

FLAMENCO

TALK

FLAMENCO DRESS

PART ONE



- ALPARGATAS(las)** - canvas-topped shoes with rope soles, originally worn by the poor in Spain; now used for dancing jotas and other regional dances.
- ARETES(los)** - earrings; also called *pendientes*.
- BATA DE COLA(la)** - the full flamenco dance dress with a long train (*cola*) of ruffles; it is an elaboration of formal wear of the past.
- BOTAS(las)** - boots; refers to the high-topped boots worn with the *traje corto* or *traje campero* and used in certain flamenco dances such as the zapateado.
- BOTINES(los)** - the low-topped boots normally worn by male flamenco dancers.
- CAMISA RIZADA(la)** - ruffled shirt.
- COLÍN(e1)** - a form of *bata de cola* with a very short train.
- FLECO(e1)** - fringe seen on Spanish shawls and dresses.
- MANTILLA(la)** - Spanish veil made of lace; worn on the head, often with the *peineta*
- MANTÓN(e1)** - Spanish shawl used in dancing.
- PEINETA(la)** - a large ornamental comb worn in the hair.
- SAJONAS(las)** - chaps; sometimes worn in dancing *farruca* or *zapateado*.
- TRAJE FLAMENCO(e1)** - flamenco costume; most often used to refer to the full-length dress worn by Andalusian women for dancing in the *ferias* and for flamenco.
- ZAPATOS(los)** - shoes.

Jaleistas is now the proud owner of a saddle-back stapler, thanks to the donation of Mary Palmer! If anyone has an eleven inch paper cutter floating around out there that they would like to donate or sell for a nominal sum, please let us know.



by *Paco Sevilla*

The task of learning flamenco guitar without a teacher would seem to be an impossible one. No matter how good the book, no matter how precisely the music is written, and no matter how many recordings are listened to, it just doesn't seem to work out. *Compás*, technique and "aire" don't come out of books. However, I think there are some valid uses of method books. They can be used with a teacher as supplements, as sources of additional exercises and material. They can be used for learning new material during periods when a teacher is not available (after the basics have been learned), and, for the desperate individual who finds it impossible to get to a teacher, books might be a better-than-nothing way to become familiar with the music and the guitar (but be prepared to unlearn and relearn everything when proper guidance is finally found).

With that in mind, here is a list of guitar methods. It is divided into two groups; the first group I have personally evaluated, the second I have not seen.

Juan Grecos, The Flamenco Guitar, Sam Fox Publishing Co. Inc., 1540 Broadway, New York, N.Y. 10036. Thorough analysis of technique plus nine solos written in music and tablature. *Rasgueados* are difficult to decipher in some cases, but *falsetas* are clear and accurate. Excellent for beginner-intermediate.

Emilio Medina, Metodo de Guitarra Flamenca, Ricordi American, Buenos Aires, 1958. Written in Spanish; music only. A com-

50% DISCOUNT TO MEMBERS OF JALEISTAS

HOFF CLEANERS

CLEANING - PRESSING - ALTERATIONS

4940 EL CAJON BLVD., SAN DIEGO, CALIF.

PHONE 583-4636

plete method of study with ten excellent solos that are loaded with material, and nine short examples of less common toques. Excellent for all.

Mariano Córdoba, Flamenco Guitar, Oak Publications, 33 W. 60th St., New York, N.Y. 1971. A complete method with both music and tablature. There are eleven solos in traditional style. The notation and compas are accurate. Good for beginner-intermediate.

Ivor Mairants, The Flamenco Guitar, Southern Music Publishing Co. 1619 Broadway, New York, N.Y. 10019, 1958. A complete method of study in music and tablature, with twenty-four short examples of toques and eight solos. It is accurately written, although the rasgueados are confusing. Good for beginner-intermediate.

Anita Sheer and Harry Berlow, An Introduction to Flamenco Guitar, Franco Columbo Publications Inc., Belwin Mills Publishing Corp., Melville, N.Y. 11746, 1964.

Very little technique discussion. Ten solos in music only. The rhythm and notation are accurate, but the music is simple and not very exciting. For beginners only.

Jack Buckingham, El Arte Flamenco, Spanish Music Center, New York, N.Y. 10019, 1957. A method book plus eight "solos" in music only. The music is very simple and, in my opinion does not accurately convey the feeling of the different toques. Not recommended.

The following methods I have not seen:

Juan de la Mata and Ronny Lee, Flamenco Guitar Method, available from Alfred Music Co., Inc., Port Washington, N.Y. 11050. Includes an LP record containing material in the book. "The book is brief, but with the record it manages to give a good idea of the tricks of the trade for \$7.50." (from "Flamenco Methods," by Brook Zern in The Guitar Review No.37, 1972.)

Chuck Keyser, Introduction to Flamenco, The Academy of the Flamenco Guitar, P.O. Box 1292, Santa Barbara, Ca- 93102.

Contains 100 pages with an accompanying tape. Concentrates on music fundamentals, phrasing, chord progressions, and compas, and covers 15 basic rhythms. It is written in tablature and cost \$85.00 a few years ago; write for up to date details.

Chuck Keyser, The Flamenco Guitar, The Academy of Flamenco Guitar, P.O.Box 1292, Santa Barbara, Ca. 93102.

A massive correspondence course in the flamenco guitar, with over 700 pages of text, including exercises to be completed and mailed to the Academy, and recorded examples of all the music. The lessons are divided into three sections, each of which cost \$125.00 as of a few years ago (which is not very much considering the amount of material involved). This course goes with great and detailed depth into music theory, compas, improvisation, accompaniment of song and dance, and technique, with lots of material to play. It is impossible to completely describe the course here, so write for details.



Chateau Basque

**OLD HWY. 80 -
BANKHEAD SPRINGS
JACUMBA, CALIF.**



Here are the answers to the numbers on the map of the *Feria de Sevilla* found on page 7. They are the names of some of the major casetas and services.

1. Centro Cultural Ejércitos	13. Aero Club
2. Real Circulo Labradores	14. Club Pineda
3. Oficiales Aviación	15. Radio T.V.E.
4. Maestranza	16. Recinto Para Certamenes
5. Circulo Mercantil	17. Bancoca
6. Excmo. Ayuntamiento	18. Bancaya
7. Renfe	19. Hispano Club
8. B. Exterior	20. Gob. Civil
9. LAR Gallego	21. Caseta Americana
10. Policía Armada	22. P. Betica
11. P. Sevillista	23. Maestranza Aerea
12. Tertulia del Arenal	24. Guardia Civil
	25. Telefónica
	26. Servicio Bomberos

EL OIDO

. . . NEWS OF OUR JALEISTAS

The dance group, "Fantasía Española," performed for a dance convention at San Diego State University; in the company are Juana de Alva, Jorje "El Calláo," Kevin Linker, Deanna Davis, and guitarist, "El Tomas"... rumor has it that Masami Hopper is in Spain for a visit of several months... Joe Kinney performed with dancers Juanita Franco and Carmen Camacho at the Cote D' Azur Restaurant... congratulations to members Tom Reineking and Betty Jobe, who will be married on April 25th... guitarists, Cynthia Jackson, Joe Kinney, John MacDonald, Tony Picksley, Tom Smith, and Digby Welch, played flamenco solos in a guitar recital presented by Paco Sevilla and classical guitar teacher (and Jaleista), John Lyon... Juana De Alva celebrates another action-packed year of life on the 18th of this month - Happy Birthday Juana!



New Flamenco Guitar Music

"FLAMENCO GUITAR - MARIO ESCUDERO" transcribed by Joseph Trotter and published by Charles Hansen Inc.

This is a new transcription of the previous Escudero book (see JALEO, March 1978) with old material rewritten and three new pieces, "Camino Malagueños" (verdiales), "Romance Gitano" (siguiriya), and "Homenaje a Ramón Montoya" (rondeña). If you cannot find this book in your local music store, the distributor is: Educational Sheet Music and Books, 1860 Broadway, New York, N.Y. 10023.

DANCE MAGAZINE this month (April) features a look at Spanish dance today, with several articles and many photographs. The major article presents a rather pessimistic view of the dance (readers might like to respond to this), but the pictures of many of the top Spanish dancers currently working in this country are outstanding. If you can't find this magazine at the newsstand, try the library or your local ballerina!

MEETING OF ALL MEMBERS OF JALEISTAS!!

Sunday, April 16th at the home of Jack Jackson At 7:00 P.M. There are important decisions which need to be made in determining the course of Jaleistas in the future. We don't want these decisions made by only a handful of members. Please come and contribute your votes and ideas. Address: 4990 Foothill Blvd. Pacific Beach Phone: 272-5748. See April Juerga for directions.

MARCH JUERGA

by Deanna Davis

The March juerga was one of spontaneous gaiety and typical flamenco flavor. The Jaleistas were out in full force, and what better setting than the rambling, Spanish-style home of Isabel Tercero, with its arched doorways and rustic atmosphere.

We are especially indebted to Isabel as she spent the night of the juerga in the hospital, but still allowed us to continue the festivities in her absence. The other residents of the house - Bernard, Vismaya, Lane, Peter, and Dana (all non-Jaleistas) - graciously pitched in and helped set up and keep things running smoothly.

Once again it was a delight to see such a melange of people, young and old, from different ethnic backgrounds and walks of life, all gathered together with the same devoted enthusiasm for flamenco that makes us all one for at least one spellbound night. Perhaps that's why no one seems to bother much with names or formalities and the conversation flows as freely as the wine.

The food was delectable and the first few hours, quite understandably, were spent sampling the cuisine and rekindling previous acquaintances. There was always that electrical current floating around in the air as excitement and anticipation were generated amongst the crowd. Before too long, the sparks ignited and there was no putting out the fire in our souls.

It seems that sevillanas has become the official warmer-upper, and it is interesting to note how each person brings a different interpretation - notably Juanita Franco with her fiery spontaneity while, in contrast, Juana De Alva demonstrates classical style and graceful braceo. Julia Romero was captivating as always, followed by the sensual intensity of Rosala and the radiating delight of the youngest members as they so enthusi-

astically grasped the opportunity to join in. Not to mention Ernest Lenshaw, who is managing to end up embracing to ladies in the finale of sevillanas these days.

There were some notable first-timers from near and far. From the Laguna Beach area were guitarists, Ken Sanders, Alex Peck, and Bob Florcyk (who played some wild Lucía-style bulerías). Brian, from the San Francisco area, plays the guitar and violin, among other instruments. Juanita Franco introduced two young students

to the juerga who are learning to dance the way a Sevillana learns - movement, arms and *aire* first, steps later. Little Jacky and Reyes Barrio ended their sevillanas with a flourish that brought the juerga to a halt with a spontaneous ovation.



Masami Hopper dancing
soleares

A second-timer, Federico, fresh from Spain, surprised us by grabbing Yuris' guitar and accompanying himself as he sang verse after verse of rumba. Pilar Coates, from the Canary Islands, sang a lyrical guajiras and a tanguillo. Guitarist David Cheney could be heard storytelling in the quieter downstairs *salas*, punctuating his words with occasional strums on the guitar.

As the night progressed, the guitarists played relentlessly over rhythmic *palmas* that drove the dancers on to ecstasy, and we sampled *fandangos*, *alegrías*, *soleares*, and a few unexpected variations on rumba.

I would like to add here one note of criticism. Ponder for a moment how diligently our guitarists apply themselves at the juergas and that, without their efforts we would be without a basis for the juerga. Perhaps we could show them a little more respect and *silencio* during their performances so that we could further enjoy their talents and even save them from having sore fingers from trying to play over the noise. Let's show them how much we really do appreciate them and at the same time, give the dancers an opportunity to hear their accompaniment.

Other than that, I would just like to say that flamenco is alive and well and flourishing in San Diego.....Olé!

April Juerga

The April juerga will be held at the home of Lora Lavis in La Jolla on Saturday, April 15th. Take Garnet turn off of freeway 5, right on Mt. Soledad to top of hill; turn left and left again on Cardeno. Cardeno runs into Via Anita. Address: 2261 Via Anita Phone: 454-3466.

Here is the food key for April - If your last name begins with:

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

Because we are unable to give sufficient advanced notice of juerga dates, we are going to plan the juergas for the third Saturday night of each month so that you can plan ahead.

Due to the degeneration in quality of the last two juergas, the coordinators of Jaleos are holding an open meeting to discuss this and other issues. It is hoped that all San Diego members will try to attend this meeting which will be held at the home of Jack Jackson at 4990 Foothill Blvd (take Garnet to Ingraham; go north on Ingraham which becomes Foothill; look for Loring, a cross-street near Jack's house). The meeting will be the day after the juerga, on the 16th of April.

Since there will be another juerga before the meeting, we have decided to put several measures into effect for this juerga. The results of these measures can then be discussed at the meeting.

First, we are going to ask members to cooperate by:

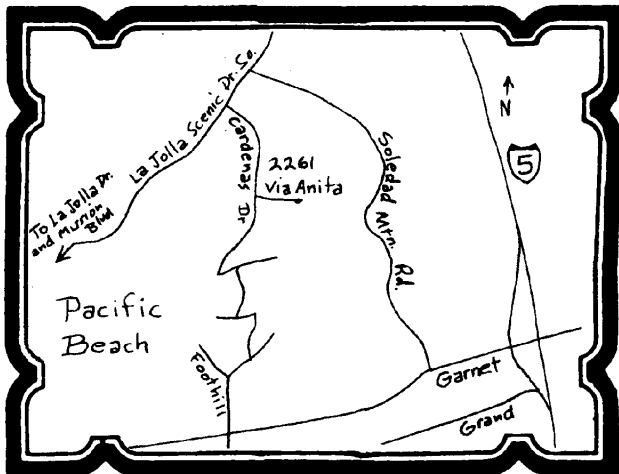
1. not inviting large numbers of guests or people who are not interested in the flamenco.
2. fulfilling your food and drink commitments for yourselves and your guests.
3. going easy on the quantity of each food you eat. Food comes in all evening, so if you take just a little of each, everyone will enjoy more variety.
4. cleaning up after you eat (better trash containers will be provided) and saving your eating utensils in the special containers provided.
5. showing some interest in and respect for the singing and dancing. Do your socializing in an area away from the dance floor. If you don't know the correct way

to do palmas, keep them to a minimum or at least clap softly. It is frustrating to performers and aficionados to be unable to hear each other.

6. being conscious of your behavior; if you can't control yourself after drinking too much, don't drink so much!

The following measures will be in effect for this juerga:

1. All persons entering the juerga will sign in at the entrance and show that they are bringing food and drink; after 10:00pm you need not bring food.
2. Non-member donations will be raised to \$2.00 per person. Non-members arriving without food or drink will be asked to donate an extra \$2.00.
3. In order to cut down on party-crashers, non-members will be asked to identify the member who invited them before they will be admitted to the juerga. Uninvited persons have the option of joining Jaleistas at the door.



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 4706, San Diego, CA. 92104

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.

in los angeles . . .

LOLA MONTES and her Spanish dancers will appear at the John Adams Auditorium in Santa Monica at 8:30.

MORCA - FLAMENCO IN CONCERT. Teodoro and Isabel Morca, with guitarist Gary Hayes, will be presenting a concert of flamenco and such classical works as Vivaldi's Guitar Concerto and the Fandango of Soler. La Mirada Civic Theater, La Mirada, on May 19th at 8:00pm

CAROLINA RUSSEK & COMPANY will be appearing at the Music Center on April 21st, at 8:30. Half of the program will be devoted to Spanish classical and flamenco dance, the other half will be Mexican folkloric dancing. Guest artist will be Cruz Luna. For ticket information, call 213-972-7460.

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

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

san juan capistrano . . .

KENNETH SANDERS PLAYS SOLO GUITAR (classical, flamenco, modern), Sundays, 11:30 a.m.- 3:00 p.m. and Mondays, 6:00-9:00 p.m. at El Adobe de Capistrano restaurant, 31891 Camino Capistrano. Phone for reservations, (714)493-1163 and 830-8620.

san diego . . .

FANTASÍA ESPAÑOLA will perform at the Odyssey Dicotheque on April 19th and 26th. See the "El Oído" column for a list of the members of the company, headed by Juana de Alva

FLAMENCO LOS MOLINA with cantaora, Mercedes Molina, dancers, Carine Fabrega, Juanito Martinez, and Rosala, and guitarists Juan Molina and David, will be in San Diego for a performance at Montgomery Jr. High School on Ulrich St. on May 4th at 8:00; admission free.

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 Thursdays at the Swan Song Restaurant in Mission Beach. On Friday, Saturday, and Sunday, he plays from 7-10:00p.m. at Rudy Garcia's Spanish Landing in Pacific 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.

instruction ...

DANCE	Juana De Alva	442-5362
DANCE	Juanita Franco	465-8673
DANCE	Maria Teresa Gomez	453-5301
DANCE	Rayna	475-3425
DANCE	Julia Romera	279-7746
DANCE	Rosala	282-2837
GUITAR	Joe Kinney	274-7386
GUITAR	Paco Sevilla	282-2837

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.

GUITARISTS AND STUDENTS are welcomed to accompany dance classes. Call Juana at 442-5362.

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"

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.

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 modern and old-style, transcribed by Peter Baime. Write: Peter Baime, 1030 W. River Park Lane, Milwaukee, Wisc. 53209.



Box 4706 San Diego, CA 92104



RETURN POSTAGE
GUARANTEED

