



JALEO



newsletter of the
flamenco association of san diego

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MAY 1978

FINDING THE EAGLE *by* Gary Hayes

Many American aficionados are familiar with the playing of Diego del Gastor, the non-commercial genius of Morón de la Frontera. Few, however, have heard of Rafael el Águila who held a place analogous to Diego's in the flamenco ambiente of Jerez de la Frontera. Along with the better known payo guitarist, Javier Molina, Rafael was the fountainhead of the Jerez school of guitar playing. . .

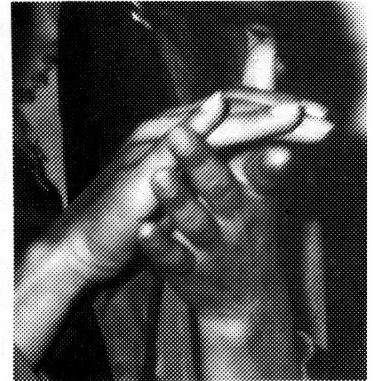
In the spring of 1975, I was dropped off at a roadside venta near the Barrio Santiago in Jerez. I had come in search of the legendary gypsy guitarist, Rafael el Águila, then a very old man with (as it later turned out) but little time left to live. He was the grand old maestro of the toque of Jerez who had accompanied the great singers of his day and started out many now-famous guitarists (Parilla de Jerez for one) with lessons. He was also well known for his eccentricity (stating it mildly), and Donn Pohren, in his book, Lives and Legends of Flamenco, reports that he was interned in the same insane asylum in Cadiz with the singer Macandé, where the two, "brought off some fine flamenco according to attendants and visiting friends."

Not having an address, I set off, clutching my guitar case, into the blistering sun of mid-afternoon (anyone who has spent a summer in Andalusia knows what I mean). I suspected that I would find Rafael living in the Barrio Santiago which is well known as the gypsy quarter of Jerez, but when I questioned a few bar owners and patrons there, I found out that Rafael actually lived across town somewhere, in a place called Barriada del Chicle.

(continued on page two)

FLAMENCO PALMAS

by
Chuck Keyser



When all is said and done, one of the most significant aspects of flamenco is its myriad of rhythm patterns, and to participate in the art, you'll have to become, in a small sense, a musician yourself (which is really not all that unrewarding in the Grand Scheme of Life). The rhythm accompaniment to flamenco is traditionally the arts of palmas (handclapping), pitos (fingersnapping), knocking on tables, and vocal encouragement (kind and unkind) to the performers; all this action taken together is called jaleo when performed in a flamenco way.

Palmas are an extremely important part of flamenco and can be a percussive art in their own right; some performers in Spain (called jaleadores) even specialize in accompaniment. The first step in understanding flamenco is the ability to do palmas correctly. However, a sense of rhythm doesn't come naturally for anyone; it has to be developed. The guy sitting next to you who picked up the palmas so fast was probably a child prodigy on the violin before he became a construction foreman, so don't get discouraged -- and if you invest a little time and effort, you'll find flamenco a lot of fun.

I. Basics

There are two kinds of palmas -- palmas

(continued on page 11)

Off I trudged, my guitar case growing heavier and the sun hotter, asking directions all the way. At last I found myself walking on dirt paths amid the ramshackle dwellings of some of the poorer citizens of Jerez. Each person I questioned assured me that Rafael was a "fenómeno," a "monstruo," and a "genio," but also "muy raro," very eccentric and very much a bohemian.

I was beginning to feel that I was getting close when I nearly bumped into an old man coming around a corner. He was quite dishevelled looking -- bearded (a rarity in Spain), wearing the most threadbare of clothes, and was holding a bag full of bloody fish heads. I asked him if he could direct me to the home of Rafael el Águila. Looking me over, he drew himself up to his full height and said, "I am Rafael el Águila. What can I do for you?"

A bit taken aback, I replied that I would like to take some lessons from him. Pretending to be a bit perturbed, he told me, "You've come at a bad time -- I haven't had my breakfast yet!" As it was by then 5:00 in the afternoon, this pronouncement came as quite a surprise to me. He then asked me if I could come back in an hour or so and, after he had shown me the little shack where he lived, I went to a bar across the way to pass the time until my lesson.

It turned out that the bar owner was a great aficionado who knew all the Jerez flamencos and had photographs of the all over the walls, including one of Rafael -- not playing the guitar as in most guitarist photos, but reading a book! The dueño in-



Rafael el Águila

formed me that Rafael stayed up all night and slept all day, clarifying for me the comment about breakfast. Naturally, at this point the guitar had to be brought out. I played some bulerías and the owner recognized some falsetas of Diego del Gastor who he said had come there once to play with Rafael. The dueno's son showed up and played some guitar as well, the tiny bar quickly filling up with patrons. At one point, one of the locals, hearing the flamenco coming from the bar, came in with his tape-recorder - radio combination, of which he was inordinately proud, and wanted to play for us all something he had recorded from the radio. An old man sitting in the corner spoke up gravely, "Machines -- the ruin of the artist!"

As the time approached for my lesson, I packed up my guitar and walked over to Rafael's shack where I found an assembly of little boys sitting around outside picking and strumming away on guitars in preparation for their lessons. Rafael's lessons, it seems, were usually about five or ten minutes long, the students coming daily.

When I went inside for my lesson, I saw the Rafael's hut was dirt-floored, divided into two small rooms, and had for furniture a small cot, some rickety chairs, and a table with a single-burner hotplate on it -- the kitchen. The rest of the space was literally packed with books and newspapers from floor to ceiling; they were shelved and stacked up everywhere. Rafael was as enamored of reading as he was of the guitar and his books covered a wide range of subjects, including philosophy, politics, religion, and, of course, music. He lived alone and was obviously very poor, in spite of an homenaje and beneficio given for him earlier in the year at which nearly all of the flamenco greats of Jerez performed in his honor. I asked him about some of the Jerez guitarists of note. It seemed that for all of them he replied that they, "... came to me in short pants!"

As we began the lesson, por soleares, it was at once apparent that Rafael now had great difficulty playing, his hands being stiff with old age and arthritis. But, slow, labored and sloppy as it was, what came from his guitar had the unmistakable primordial echo of gypsy duende, and I shall always treasure the privilege that was mine of partaking from that pure and noble fountain of inspiration.

(for more about Gary Hayes, see page 9)



JALEO

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ALSO IN THIS ISSUE: Gary Hayes, Chuck Keyser, Roberto Reyes, La Vikinga, Jess Nieto, Jennifer Dunning, Clive Barnes, Don McDonagh, Carol Beeres.

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

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

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LETTERS

Dear JALEO,

Enclosed is my check for membership and the newsletter. I did not know you existed until I received a complementary copy of the newsletter in the mail -- sent to me from a list of names submitted to you by Roberto Reyes of N.Y.C.

While we are on the subject of Roberto Reyes, who as you know is a contributing writer, I would like to say that his sending to you the list of names is consistent with his general enthusiasm in promoting interest in flamenco. I know of no other person who has done more for the cause than he. In the past several years, he has encouraged amateur dancers, singers, and guitarists to perform in his shows whenever the opportunity presented itself. As a matter of fact, he was for years virtually the only flamenco "entrepreneur" available in the area who would give anyone a chance.

The result of this is that there are many excellent artists who have grown out of that early experience with him. Roberto Reyes has never waivered in his attempts to stimulate interest in flamenco throughout the New York Metropolitan area and sees the world as one big potential juerga. Who knows, with you on the west coast and people like Roberto Reyes on the east coast, maybe his dream will come true, and yours.

With you all the way,
 Gene St. Louis
 (New York, N.Y.)

Editors comments: We agree with your sentiments completely concerning Roberto Reyes and have heard similar comments from others. Roberto and La Vikinga have been a source of inspiration for the JALEO staff; if there were more like them in other cities, the newsletter would probably be further developed and widespread than it is at present.

Dear Editor,

Your method of announcing concerts in your area is excellent. However, your follow-up is sadly lacking. I realize that when JALEO was first started, your members were drawing from only the San Diego area, but hopefully, as JALEO reaches all parts of the country, the follow-up emphasis will not be just to review the previous month's juerga. For instance, there was the front page story in your November issue about Donn and Luisa Pohren, yet there was never a follow-up. What did they do in their lecture-demonstration? Was there any performing? Now I believe I'm talking about a review. It doesn't have to be a critical review . . . just a descriptive one (see the N.Y. Times review of Jose Molina by Don McDonagh). Also, you mentioned that the National Ballet of Spain was coming to your area. Again, there was no follow-up, no reviews from the newspapers, no one's feelings about them from JALEO. Also, Teo Morca's performance in Sept. . . many flamencos know Donn, Luisa, and Teo and would have been especially interested to hear what kind of things they perform. An idea might be to start a review column. Perhaps you could interest your local newspapers in hiring your reviewer or reviewers on a free-lance basis.

Sincerely,
 La Vikinga
 (New York, N.Y.)

Editor's comments: Thank you for the excellent suggestions. There are several reasons that we have not printed reviews in the past. Our local newspapers do not seem to be interested in reviewing these types of concerts so we have not been able to draw on that resource. We of the JALEO staff have been reluctant to do critical reviews of artists who are our friends, since honest reviews would very likely have alienated some of them. Your suggestion to do a descriptive review in those instances is a good one. The most important reason, however, is the fact that the JALEO staff has consisted of two people during the past few months. The burden of getting the newsletter to the readers has been tremendous and there has been no possibility of doing extra things like reviews or even proof-reading our articles (as some of you may have noticed). Hopefully this situation will improve in the near future as we get more organized, and we will try to stimulate interest in doing reviews. The readers in areas outside of San Diego should keep in mind that we would like concert reviews from their areas also. The reviewer need not be an expert on flamenco, since a review by a layman is just as valid in its own way as one by a flamenco authority; it tells the artists what they are communicating to the general public.

* * *

The following letter is from flamenco guitarist, Charlie Blankenship, and his wife, Vanessa, who left San Diego a year and a half ago to make their way around the world on minimum wages and a love of flamenco and adventure. After travelling extensively in Mexico, visiting most of the countries of Central America, and island-hopping through the Caribbean, they landed on St. Croix in the U.S. Virgin Islands, where they were stuck for the better part of a year. Recent word says that they finally found a yacht sailing for Europe and are now on their way to Spain.

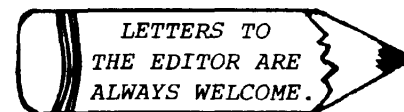
-- Jack Jackson

. . . So what's been keeping us on this little island, only 20 miles long -- lots of things. Like it says on the V.I. license plate, "American Paradise." Tropical climate, hidden beaches, rum \$1.00 per quart, rainforests, sailing to Buck Is. to visit the coral gardens. . . all attract tourists, which of course have to be entertained. . . there are many small clubs

featuring live music, so there's lots of association with musicians of all types. A close associate is Carl Bernstein who, among many other credits, studied with Segovia. He's first class and is earning \$300 a week on this island (never mind what I earn).

Nice you should mention seeing the Spanish National Ballet, for, in fact, they did a show here on St. Croix and I was able to meet some of the performers, including Emilio de Diego, after the show. Later that night I was hanging around the Chart House Hotel and Bar, when the bus with the company of Spaniards arrived after their pizza dinner, and they proceeded to fade away into their rooms. They had been flying and waiting in airports since 6:00 a.m. and had arrived on St. Croix an hour and a half before show time; the next morning, they were to leave early for Miami. It appeared like no more flamenco this night. So I rowed out to the boat (Charlie is a yacht repairman and often "boat-sits" --Ed.) and got my axe, determined to see if I could stir something up. When I returned, there were two pop singers wailing away through their amplifiers and a couple of Spaniards in the crowd at the bar, so I sat in the corner and played a bit. They started to gather around, first with a little quiet palmas, and then a few poems sung and a little tired dance. Soon, more flamencos came out of their rooms, including Emilio, we moved the pop singers off the stage and took the place over. They chose up partners and I played up all the sevillanas, alegrías, rumba, and bulerías I knew, and Emilio played and showed me some runs. It was quite late by the time stoned fatigue overtook all. I hope their stay on St. Croix was made a little more pleasant.

Flamenco de Verdad
Yours Truly,
Charlie Blankenship



THE RHYTHM OF THE MONTH FOR JUNE will be TANGOS. We need from the readers: discussions of traditional tangos, the new tangos, different kinds of tangos, the philosophy of the "baile por tangos," and unique guitar falsetas.

PUNTO DE VISTA

From the Editor of JALEO:

Dance Magazine's April issue featured a look at Spanish dance, including a history of the Spanish dance touring companies, a look at the Spanish dance today, especially in the United States, an interview with Spanish dancer, Jose Udaeta, a review of ethnic dance companies (including Spanish) that appeared in New York in the past year, and a brief look at Spanish dance on the West Coast. Especially interesting were the abundance of photographs of many of the top Spanish dancers currently working in this country.

The following points of view are taken from letters being sent to Dance Magazine and are in response to the article, "Fanning the Spanish Fever" by Lois Draegin. One of the points made in this article is that Spanish dance is at a low point in popularity, and one factor responsible for this situation has been an overemphasis on flamenco with a neglect of Spanish regional and classical dance.

Dear Editor (Dance Magazine),

The article that appeared in the April issue, "Fanning the Spanish Fever" by Lois Draegin, was very much appreciated. It is by far the most complete written work on Spanish dance and Flamenco that I have ever encountered. I thoroughly enjoyed the format: the history was accurate, the photographs were fascinating, and the interviews offered much "food for thought."

However, I disagree with Walter Terry's statement, "Most of the other parts are gone now, except for brief excerpts, and the entire accent is on flamenco." Entire accent on flamenco!? The real problem is that companies have been performing in the U.S. mostly Spanish classical and regional dances, with the accent on flamenco fantasies. One prime example is the popular "duet-syndrome" which is geared for the unknowledgeable public. Flamenco cannot be truly danced with more than one dancer at a time. It's time that the representatives of all Spanish dance exercise respect for the audience of today that is far more sophisticated than the audiences of the 20's, 40's, or 60's. We're anticipating quality flamenco.

As of today, no one person is an expert in Spanish classical dance, regional dance,

escuela bolera, and flamenco. Like any other discipline, each requires a lifetime of love, dedication, and study. Yet, in every company, dancers are expected to dance all these styles. . . "Jack of all trades, master of none!" It is no wonder that there are SO many negative reviews.

There is a new generation of young aspiring artists trying to make their way in the "Spanish dance scene." But those who are interested in flamenco, won't have time to take part in Spanish classical, escuela bolera, regional, and other dance forms. They'll be too busy learning the different styles of the song and the guitar music. In the words of Dance Magazine's perceptive Linda Small, "Flamenco dancer, singer, and guitarist are in touch with the source of religious and secular passion, a place in the soul where love and suffering are one."

Robert Reyes

. . . Lois Draegin's article, "Fanning the Spanish Fever," was brilliantly executed. In her interview with Luis Rivera, she quotes him as saying he's ". . . trying to get away from a complete program of polka dots and ruffles." What does he mean by that? That there has been too much flamenco? If so, I disagree! I've seen every Spanish dance company, flamenco recital, and night club performance in New York City in the last three years. There has been far too much make-believe flamenco.

. . . Hidden away in the various studios throughout the world, like caves in Granada the "renaissance" of flamenco is alive. I hope that Dance Magazine will continue to play a relevant role in keeping the public informed of the current trends and changes in flamenco and Spanish dance.

La Vikinga

Dear Jaleistas:

. . . It would serve Spanish dance and flamenco very well if everyone would write to the editor (of Dance Magazine) of their interest in this subject, and, hopefully, Dance Magazine will continue their coverage more often than every 6 or 7 years. If you are a professional dancer, send in your picture, resume, and material about what you've been doing. It's time that the media be made aware of the "new generation" of flamencos. Note: the deadline is the 10th of every month.

Sincerely,
La Vikinga and Roberto Reyes

FESTIVAL

June 25, 1977

by Paco Sevilla

The trip to Alhaurín de la Torre had taken us about four and a half hours -- first a train ride from Arroyo de la Miel, a white-washed pueblo on the Costa del Sol, and then a long wait for a bus in Málaga. Alhaurín is a small pueblo, about ten miles inland from the city of Málaga, and was to be the site of the fourth "Torre del Cante" or, "Festival de Cante Jondo." We had spent the previous day finding out how to get to Alhaurín (it seems that most people in Málaga hadn't heard of the place, or else confused it with another town, Alhaurín Grande) and going there to buy our tickets. We had found the town in the midst of a fiesta with everybody out to watch a parade, and had made our way to the ticket booth set up in the town plaza. We bought the best tickets, which cost about \$7.50 and were very formal with seat numbers designated and the program included (the cheapest tickets didn't cost much less at \$4.50).

It was 11:00 p.m. when we arrived at the Campo Municipal de Deportes (Municipal Sports Field) and entered into a walled-in area. The biggest surprise was the high level of organization and the beauty of the setting; the stage looked permanent with a whitewashed back wall containing arched windows and doorways, there were potted plants all over the stage, and the lighting was very well done. Along the sides of the seating area were arrayed a dozen huge speaker cabinets, and folding chairs had been set up in numbered rows to seat over two thousand people, with standing room and a bar in the back.

We found our excellent seats in the 20th row and settled back to watch the arriving crowd. Perhaps one third of the audience were gypsies, dressed in their finest with the women wearing multicolored dresses, beautiful shawls, and flowers in their pony-tails, and the men in fashionable, expensive



looking suits. Many people, like us, carried large bags of food and drink to see them through the night. We wondered how we enjoy listening to nothing but flamenco singing for hour after hour, especially since, the night before we had witnessed a flamenco singing contest in Arroyo de la Miel that had bored us to death within a few minutes, with endless malagueñas and fandangos, barely audible over the noisy crowd that was waiting for a rock and roll band to begin.

However, tonight, when the announcer, without much ceremony, presented the first performers, singer Agustín Núñez and the great guitarist, Juan Carmona "Habichuela," we

knew things would be different. The crowd grew silent as Agustín, an old man, began to sing "por solea." Habichuela was even better than I had expected, and Agustín sang beautifully, eliciting wave after wave of cheers and oles from the crowd. It reminded me of a bullfight with each well executed pass rewarded by an outburst from the audience. Soleares was followed by siguiriya and fandangos, Agustín totally engrossed in his singing and Habichuela nodding his head in appreciation, smiling often and chuckling from time to time -- responses he was to make to no other singer this evening (obviously, he too was surprised by the quality of performance by this local, relatively unknown, singer). We found ourselves in a trance that was to last through the more than five hours of singing.

The second singer was the very famous "El Chocolate" (Antonio Núñez) accompanied by Paco Cepero who has been, in recent years, the most sought after accompanist for recording and has appeared on dozens of records with most of today's top young singers. Chocolate, as his name implies, is a thin, dark brown gypsy with a mouth full of gold teeth. Cepero, on the other hand, does not look like a flamenco at all, having blond hair and fair skin. Paco began to play "por tarantos" and the crowd roared its approval; his playing is forceful with much use of *dimuendo* and *crescend*, often fading to a whisper before thundering back with a lightning *picado* or powerful thumb passage, and there are often, especially in *bulerías*,

touches of humor -- a rare quality in guitar playing.

I had moved up the aisle to a point very near the stage, and when Chocolate began to sing, I was almost immediately engulfed by the intensity of his singing, evidenced in the fierce contortion of his mouth and the sweat pouring down his face. I found that there is a considerable difference between listening to records and being close to a great cantaor. Chocolate is thought by many to be one of the all time best singers of the cante gitano. He sang on this night one of the finest tarantos that I have ever heard. In the first letra (verse), he was cheered after every line, each time louder and longer; the man next to me kept laughing and shaking his head in disbelief. In one particular line, Chocolate drained every possible bit of emotion and brought the house down; that was perhaps the highest point of an evening full of high points.

Following also well received soleares and bulerías, we then heard Curro Malena and Parilla de Jerez, both young national prize winners from Jerez. Curro sang well, but could not compare with Chocolate and did not inspire the audience. Parilla, looking more like a young executive than a flamenco guitarist, lacked force and drive in his playing and didn't especially help the singers he accompanied on this evening - I have heard him sound much better on records where he is at his best "por bulerías."

Fosforito was accompanied by Habichuela and, since he has lived in Alhaurín, he was welcomed and applauded even though, except for his opening "cantiñas," he was not impressive; when he finished his "peteneras," the applause was barely audible.

The first half of the program (it was now after 2:00 a.m.) was closed by an artist we had been anxiously awaiting -- Manuela Carrasco, the dancer that everybody had been raving about. The stage was set with a good-looking young guitarist, Joaquín

Amador, the singer, Bocarón, Manuela's father to do jaleo, and Manuela seated to one side in a dark purple dress that had only a few simple ruffles. While the guitarist played his introduction to the soleá and the singer did his salida and a letra, Manuela sat motionless with eyes closed. Then suddenly she stood up. It is difficult to describe her dancing. She is a gypsy with frizzy black hair and pale skin, not especially beautiful and a little heavy. Much of her dancing is done while practically motionless, with head held high and eyes closed. At times she uses very original backbends, dipping way back, but from the legs and hips, not by arching her back; from that position she does many different dips and turns that are often quite spectacular. When she explodes into a flurry of activity and heelwork, it is with violent emotion -- and then, suddenly, she is still again. The contrast creates a terrific impact.

Her soleá was long and, throughout, it was impossible to see her feet due to the plants and footlights, and very little of her heelwork could be heard, yet every moment of her dance held one mesmerized. This once again reinforced my belief that heelwork in flamenco dance is generally given more importance than it deserves. Study an audience that is watching flamenco dancing and see how seldom they look at the feet; their eyes tend to be riveted on the face and upper torso of the dancer, and that is where most of the dancing should take place. Heelwork should accent, add flavor, and be used sparingly to display virtuosity at carefully selected moments. Manuela Carrasco's style of dancing, a very gypsy style as contrasted with classical or theatrical flamenco styles, is for me the most emotionally moving and flamenco. I was surprised to hear some people say that on this occasion, she hadn't danced well at all; if that was true, then her best must be truly incredible.

José Menese opened the second half, accompanied by Enrique Melchor, the son of Melchor de Marchena. José and Enrique are (or at least were) members of the newly legalized communist party and distinguished themselves from the others by appearing in casual "working class" clothes; José wore levi-type blue-jeans and shirt. Consequently there was much booing mixed in with the cheers. José displayed much arrogance, wandering around the stage talking to people in the audience while the guitarist did his



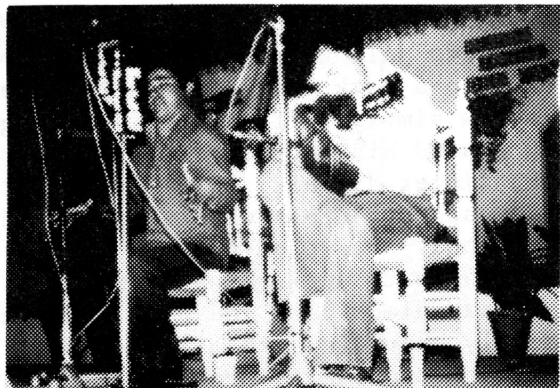
flamenco
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Rayna
DIRECTOR



Jose Menese and Enrique Melchor

introductions, making political statements between and during songs, and in general acting obnoxious. He sang farruca, tangos, a "romance por soleares" and siguiriya, all of which received a mixed response of cheers and boos, along with comments such as, "Cante por derecho o no cantes" (sing right or not at all). Enrique accompanied well and was a pleasure to listen to.

Terremoto de Jerez has been singing for a long time and is such a character that the crowd went wild over his soleares, siguiriyas, and fandangos. He is a chubby little man, and when he sings, he is very expressive, gesturing wildly and either closing his eyes tightly or bulging them wide open. He finished with bulerías and a little dance that brought him back for an encore.

Camarón de la Isla came on stage wearing a pale blue suit and his hair in long blond curls. Paco Cepero accompanied him in cantinañas, tangos, and bulerías. Camerón sang well and was enthusiastically received, but didn't seem particularly inspired. After the bulerías, he stalked off the stage, seemingly not very happy. People around me were commenting that he was displeased with the accompanying, that Cepero was showing off and chopping up his singing with overly long falsetas.

The last singer was Juan Peña "Lebrijano" -- another blond gypsy. He also has an arrogant manner, but is well thought of and sang well por siguiriyas, bulerías, tangos, and martinetes.

The program ended with the "fin de fiesta" jam session "por bulerías" with all of the artists hamming it up -- guitarists and singers dancing, singers playing guitar, and everybody singing. Camarón sang for Manuela Carrasco, who danced some tremendous bulerías, and then old Terremoto danced off with her to end the show at about 4:30 in the morning.

We went to talk to some of the artists and found Manuela to be very tall and very friendly. When she wrote her telephone number, it required considerable effort on her part, indicating that she probably does not read or write (quite common among gypsy artists). I had a chance to talk to Camarón, but being slightly "star-struck," I couldn't think of the many things that I should have asked him. He also is quite tall, at least six feet, which surprised me. The American guitarist, Chip Bond (Carlos Lomas), was there and introduced us to Pepe "Tomatito," who was at that time Camarón's favorite accompanist. We later saw them at a festival in Madrid and found Tomatito to be an awesome guitarist (the Madrid festival had none of the charm of the one described here due to the strictly enforced seating arrangement and the fact that every other spectator seemed to be a policeman or Guardia Civil).

By the time we got out on the road, all cars and taxis were gone and there was no way for us to get back to Arroyo de la Miel. So we sat in a roadside bar, watching the sun come up, until the first bus arrived at 8:30 a.m. While we were waiting, we were joined by some of the people who had ridden in on the bus with us the day before, including a gypsy family who had spent the night begging for money at a nearby fair, but had listened to most of the festival on the radio. They felt that the best singer had been Lebrijano, while we had favored Chocolate. Later, on the bus, as we bumped along the narrow road through orchards and fields under the early morning sun, we felt a drowsy contentment and very fulfilled by this memorable night of flamenco



«The Morcas the Merrier»

SPANISH DANCE AND CLASSICAL MUSIC

Teodoro Morca has long been interested in using the techniques of flamenco dance to interpret other kinds of music, and it may surprise flamenco purists to find how powerful and impressive are his interpretations of classical and modern music. For those unfamiliar with Teo, he has an extensive background in flamenco. Currently he has the Academy of Creative Arts in Bellingham, Washington and is actively giving concerts with his wife, Isabel, and guitarist, Gary Hayes (see articles in this

issue); they have performances in the near future in Seattle, Los Angeles, and Maryland (for more information about the Morcas, see Jaleo, Sept. 1977).

Usually at least half of a Morca concert is devoted to traditional flamenco, which one reviewer describes as "... not the type of flamenco dancing that is most commonly seen. Morca, who has set Spanish-style dance to the music of such composers as Vivaldi, Bach, and Scarlatti, infuses a more balletic feeling and a more dramatic orchestration of the body muscles to his dancing. But the result is no less true, in sensation, to the roots of an artistic expression in which rhythm and ritual romance of the ground are implicit." (by Lloyd Dykk in the Vancouver Sun, Feb. 25, 1978).

The classical dance in a Morca concert is well described in the following review of a performance at the University of Washington in March, in which Morca was accompanied by a 22-piece chamber orchestra, lute and harpsichord.

"In all respects, the collaboration was a success. The Northwest Chamber Orchestra may consider its fifth anniversary well celebrated.

The musicians played felicitously, and the Morcas responded with rhythms and phrasing that showed they are musicians as well as dancers.

Vivaldi's Concerto for Lute and Strings in D Major opened the show. The Morcas moved around each other with studied ease and subtle flirting, their arms and hands floating mystically as their backs held a sensuous arc and their feet tapped softly...

...Virginia Moore played elegant harpsichord for the second work, J.S. Bach's Chromatic Fantasy and Fugue in D Minor.

In this Morca danced alone, allowing one the luxury of absorbing all those intricate moves. He seemed to float across

the stage, at once retaining a quick strength in this darting feet and projecting a smooth, light flow in his upper body and arms.

He was so connected, his energy so entirely focused, that every shape and movement was clear. He called attention to different parts of his body, whether swaying hips or expressive shoulders.

Isabel Morca danced alone for the first part of Bach's Brandenburg Concerto No. 3. She displayed sinuous arm movements, similar to those used in East Indian classical dance. She didn't quite project, however, until Morca himself joined her for the dashing allegro.

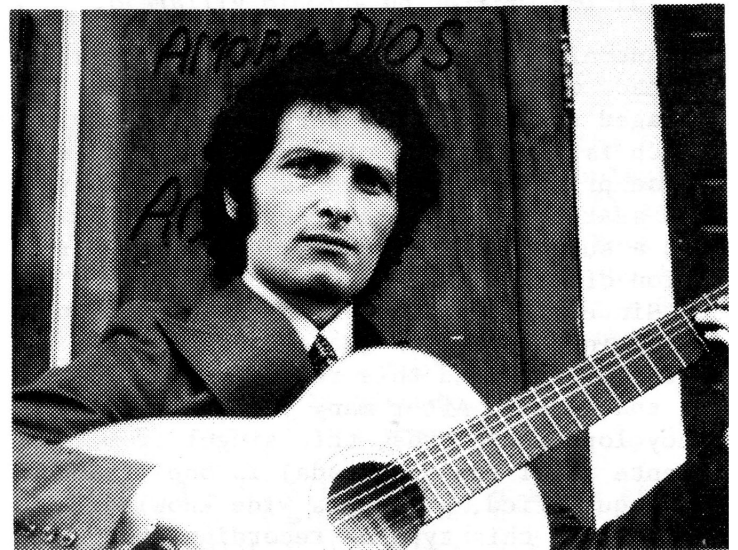
The two really turned on the fire in Pachelbel's Kanon in D. But theirs was a cool fire: Courtly promenades and almost-touching created more intimacy than some supposedly sensuous ballet duets now in vogue...

...In all, it was a delightful program. The three-quarter-capacity audience seemed to think so, too: there was much bravo-ing and simpatico-applause for the Morcas and the Northwest Chamber Orchestra...When Teodoro Morca dances, you watch. And watch." (From The Seattle Times article, "The Morcas the Merrier" by Carole Beers, March 23, 1978)



Gary Hayes

Gary Hayes, currently accompanist for Teo Morca, was first turned on to flamenco about eight years ago when he heard the Hispavox anthology, "Antologia de Cante Flamenco," on which Perico el del Lunar does all of the accompanying. He was attracted very strongly to the cante and later became interested in the



GUITAR CLASS - BULERIAS OF THE 1970s

Flamenco is going through many changes and nowhere are these changes more evident than in the playing of the bulerfas. Through lecture, demonstration, and the teaching of guitar music, this class will deal with the bulerfas of today, with special emphasis on the different styles of playing exemplified by a number of important guitarists. Participants will also have the opportunity to record (from records) these guitarists accompanying many of today's top singers. Falsestas and rhythm techniques of the following guitarists will be taught: Paco de Lucía, Serranito, Juan Carmona "Habichuela," Manuel Molina, Pedro Peña, Dieguito del Gastor Paco Cepero, Manolo Sanlúcar, and Parilla de Jerez.

All interested persons are welcome to attend, but the class will be aimed at the intermediate guitarist (basic bulerfas will not be taught). Participants should bring a guitar, tape recorder, tapes, and something to write with. For further details, see announcement section.

guitar. After studying guitar with Kyle Ickes in Berkeley, he went to Spain, where he studied with Eduardo de la Malena, Pedro Bacán, and a few other lesser-known guitarists in the Sevilla area. While in Spain, he accompanied as many singers as possible and spent a month living in a cave in the Sacromonte.

During his second trip to Spain, Gary studied mainly with Miguel García in Sevilla and Raphael el Águila in Jerez de la Frontera. For several months he spent about four hours daily accompanying dance classes in the studios of Matilde Coral, Rafael el Negro, and Eloisa Albéniz -- an invaluable experience. Again he played for as many singers as possible at various juergas. For several months of his stay he shared an apartment with several people, one of whom was Pedro Bacán who was doing his military service in Sevilla; therefore, Gary had much opportunity to listen to Pedro play.

Back in the United States, Gary played mainly in the San Francisco Bay area until 1976, when he moved to Bellingham, Washington, to work with Teo Morca. They are currently busy doing concerts throughout the country.

Gary says that, "While greatly appreciating the advances in sheer musicality made by the solo-oriented concert guitarists of today and being open to their influence to some extent..." he still prefers, "...the earthier and more emotional style of playing of the older artists such as Perico el del Lunar, Diego del Gastor, Melchor de Marchena, Paco Aguilera, and others."



Fosforito

"FOSFORITO EN LOS CANTES DE MÁLAGA"

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

Antonio Fernandez Díaz (Fosforito) is a cantaor who, besides having wisdom, has managed to elaborate a very personal style which is independent of any other trend and whose principle characteristic is, perhaps, the search for formal perfection that has had a substancial effect on the new generation of cantaores.

Since a few years ago, he has lived in Alhaurin de la Torre (Málaga) and from there has emerged this record of the cantes of that area. After many years of making encyclopedic records, this singer from Puente Genil (near Granada) is one of the most qualified, given his wide knowledge, to realize this type of recording that

specializes by locality. This record includes: rondeñas, tangos del Piyayo, malagueñas del Canario y la Trini, jabegotes polo de Tobalo, jaberzas, bandolás de Juan Brevia, fandangos abandolas de Vélez, and verdiales naturales. He is accompanied Juan Carmona (Habichuela) and his brother, Pepe (Habichuela).



New Flamenco Guitar Music

by Paco Sevilla

"PACO PEÑA - TOQUES FLAMENCOS" transcribed by Diana Sainsbury and published by Musical New Services Limited, 20 Denmark St., London WC2H 8NE, 1976.

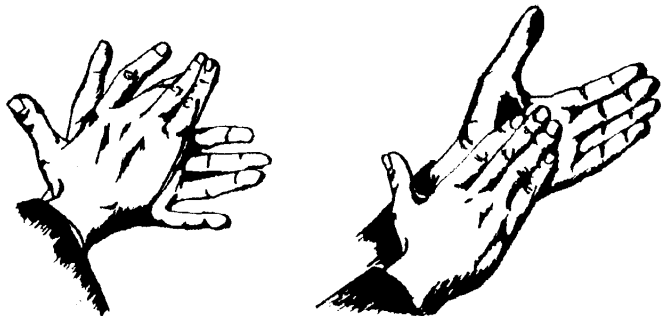
This book is promoted as a transcription of Paco Peña's record album, "Toques Flamencos." Although I have not heard the record, it is obvious that it was made to be transcribed and accompany a book; don't be misled into thinking this is a book of Paco's best solos from his popular albums, "Paco Peña - Fabulous Flamenco" (London, SPC 21135), "Flamenco Puro 'live'" (London, SP 44172), and "The Art of the Flamenco Guitar" (London, SPC 21083). From what I have seen of the book, the music consists of traditional falsetas thrown together without a lot of creativity in composition and little evidence of any original Paco Peña material. The eleven solos, of varying difficulty, are written in both music and tablature and include the following: farruca, alegrías, siguiriyas, soleares, rumba, columbianas, tarantas & tarantos, garrotín, sevillanas, and tientos. For the beginner or intermediate guitarist who is stranded without other means of learning, this is an excellent book since the music is extremely well written and a very careful explanation of rasgueados and the symbols used for them is included (one of the clearest notations of rasgueado techniques that I have seen).

The book and the record are available from: The Bold Strummer, P.O. Box 4116, Grand Central Station, New York 10017. The record costs \$8.00 and the book \$9.00; add \$1.20 for the book (postage - handling) or \$1.70 for both book and record. New York residents add 8% sales tax.

Thank you Jaleista, Bob Mallon of Yuma, Arizona, for sending me excerpts from this book.

(Palmas - cont. from page one)

sordas (muffled palmas), performed with cupped hands, producing a hollow sound, and palmas secas ("dry" palmas), performed by clapping with the three fingers of your right hand into the palm of your left, producing a sharp dry sound.



Palmas Sordas

Palmas Secas

II. Basic Rhythm

Of course it is important to clap in rhythm. The best way to begin is to tap your foot in a steady beat and coordinate your clapping with your foot, with two claps to each beat or foot tap:

C C C C C C etc., C = Clap
F F F F = Foot

Fundamental to flamenco is the concept of compas, which basically means cyclic rhythm, as expressed in the phrasing of the music. There are many flamenco compas structures, but they can be divided into two main families: the 4/4 rhythms and the 3/4, 6/8 rhythms.

III. 4/4 Compas

4/4 compas means that the musical phrases are expressed in multiples of 4; if a basic count is a quarter note, then a phrase of music in 4/4 time is equal to 4 quarter notes (4 x 1/4 = 4/4). Practically speaking, it means that you count in 4's, tapping your foot on counts 1 and 3:

1 2 3 4 | 1 2 3 4 etc.,
F F | F F

The basic palmas to the rhythm are performed by clapping on counts 2, 3, and 4, while leaving the first count silent:

C C C | C C C etc.,
1 2 3 4 | 1 2 3 4
F F | F F

Another way is to divide the phrase up in the following way:

C C C | C C C
1 2 & 3 4 | 1 2 & 3 4 etc.,
F F | F F

Notice that the count of 2 has been divided in half (into eighth notes) and that the count of 3 is left silent.

IV. 3/4, 6/8 Compas (12 count families)

The 3/4, 6/8 compas structures are more complex, but are also much more interesting. Let's start with the 12 count families such as soleares and alegrías.

These are in 3/4 time, which means that each phrase is 3 quarter notes long (3 x 4 = 3/4). However, the compas structure as a whole is 12 counts long, with the foot tapping on each count. Therefore, there are 4 measures, with a musical "period" on the first beat of the last measure:

C C C C | C C C C | C C C C C
1 & 2 & 3 | 4 & 5 & 6 | 7 & 8 & 9 & 10 11 12
F F F | F F F | F F F F F F

Note that the first count of each measure except the last is silent. In a way, the first two measures could be called "questions" and the last two an "answer."

V. 3/4, 6/8 Compas (6 count families)

Probably the most important palmas in flamenco are called "dobles" or doubles [editors note: these doubles are not the same mentioned in a previous JALEO article (Feb. 1978) which were two claps between beats while "dobles" here refers to claps in sets of two, on the beats], and are pretty difficult, but really fun once you can do them.

For these, we have to introduce the 6 count structure of flamenco (as in bulerías) which begins on the count of 12 (or 6) and ends on 5 (someday you'll see why). Your foot taps on the even beats (12, 2, and 4) in 3/4 time, while you clap on counts 1 & 2 and 3 & 4. Here the silences emphasize 6/8 rhythm, while your foot taps in 3/4, so the sequence is polyrhythmic.

C C C C | C C C C | C C
12 1 2 3 4 5 | 6 1 2 3 4 5 | 6 1 2 3 etc.,
F F F | F F F | F F

This really takes coordination, but you will really be a flamenco if you can do it. There are many other variations and lots of other things to know (like when to come in and what the music sounds like), but that only comes with listening, participation, and exposure to the art -- but that's the fun of it! Anda flamenco! Vamo' ya!

Chuck Keyser is director of the Academy of Flamenco Guitar which was founded in 1971. A graduate of the University of California with a double major in mathematics and philosophy, he has devoted his life to the art of flamenco. He studied intensively under Diego del Gastor and Agustin de Morón, the legendary masters of traditional flamenco in Morón de la Frontera. As an accompanist, he was first guitarist of the Ballet Iberia, touring nightclubs throughout Spain, and as a concert flamenco guitarist, he has played in restaurants and nightclubs in the United States. He has taught highly successful classes in flamenco appreciation and flamenco guitar for the University of California Extension and the Adult Education program in Santa Barbara, California. He has also written articles for Guitar Player magazine and the Guitar Review.

Alegrías

From *Roberto Reyes*

Editor's comments: The following "traditional" alegrías falsetas are by Mario Escudero. Roberto points out that the first note in a triplet or quadruplet will be accented more than the other notes (which fall between the beats). It is perhaps even more important to realize that the following falsetas can be accented several different ways, depending on the compas desired, or being used by a dancer. If a twelve beat compas is being used by the dancer, then beats 3, 6, 8, and 10 will be accented. If the dancer is doing escovilla in 6's, then the accents will fall on beats 2, 4, 6, 8, 10, and 12 or, beats 3, 6, 9, and 12. The guitarist should always be aware of what the dancer is doing. As another example, a falseta played in triplets (all of the following except the last line) will not sound too well with heelwork being done in

doublets (2's) and vice versa.

Roberto adds the following: "When a falseta is written in cifra, it's essential that it be accompanied by a tape. Anyone interested in any falsetas that I contribute to JALEO, mail me a cassette tape and a self-addressed stamped envelope; I will be very happy to record it for you. Would other contributors consider the same proposal?"

WELCOME TO JALEISTAS - NEW MEMBERS

Roberto Cartagena (N.Y.), Irving Schwartz (N.Y. Gene St. Louis (N.Y.), Patricia Martinez, (Md.), Bruce Stock (Seattle, Wa.), Susan Cole (Studio City, Ca.), Lola Montez (Los Angeles), Maria Trivoli (Long Beach, Ca.), Thomas Kaiser (Cardiff, Ca.), and from San Diego; Maria, Julio, Jackie & Reyes Barrios Gene & Pilar Coates, Rose Czartorski, Chris Chrisie Daley, Gerry Day, Vincent & Regla Day, Carlos & Nelqui Garrocoq, Wick Hauser, Charles Hockman, Bordon Hughes, Stephanie Levin, John Lyon, the Mallard Family, Maurice Rechou, Ricardo Rico, and Donald Wright

Music & Dances of Spain

A CONCERT REVIEW by *Jess Nieto*

On March 3, 1978, a friend and I drove to Mexicali, Mexico, to see "Música y Danzas de España," a program of classical Spanish dance and flamenco, under the direction of José Luis Esparza. We were especially eager to see it because several Jaleistas would be performing, and we wished to both enjoy their art and lend them some support. The performance was part of a tour of the border cities of Ensenada, Tijuana, Mexicali, and San Luis Colorado.

Arriving at Mexicali's beautiful new auditorium, the Teatro del Estado, we bought front row tickets and headed for the lobby to await the completion of the first performance. In usual concert fashion, things were running late -- about 30 or 40 minutes past the scheduled starting time of 9:00p.m. We remarked to each other that we'd never been to (or heard of) a concert that started on time!

The two opening works by Albéniz, "Córdoba" and "Leyenda," featured impressive choreography and attractive costumes. The "Suite Andaluza" opened with guitars playing an introduction "por verdiales" and then "Malagueñas Populares" danced by bailarina, Marlene Cloward. She was surprisingly good and really impressed us with her dancing and her facial expression which lent a lot of emotion and interest to her performance. The final selection in the "Suite" was "Fandangos de Huelva," our first full taste of what we came for -- live flamenco! Mercedes Molina's singing, Paco Sevilla and Juan Molina's beautifully interwoven guitar work, and the energetic and lively dancing of Rosala, Diana, Laura Crawford, Kevin Linker, Guillermo Martínez, and Jorge "El Callao, combined in a rich and colorful fusion of elements to delight the senses.

The following number was "Fandango" from the zarzuela, "Dona Francisquita" by Vives, and was danced by the ever-stirring Juana de Alva.

As a guitarist and fan of our own Paco Sevilla, I must say that the next piece was the highlight of the evening for me. For his solo, Paco chose "Cuerdas con Alma," a granainas, and his guitar strings truly assumed a life and soul of their own. From the captivating beginning to the impossibly fast ending, Paco played with a

fluidity and ease that I found semi-astounding; the end result was an intense emotional experience not easily forgotten.

The remaining selections in the first half of the program included "Goyescas" by Granados, a masterful "Zapateado" danced by Jose Luis Esparza, and a stirring rendition of the popular "Las Bodas de Luís Alonso," danced by Jose Luis and the entire company.

The second act opened with "Vida Breve" from the opera by Manuel de Falla, which was delightfully interpreted by José Luis and Juana de Alva; the appreciative audience was charmed by the light and delicate subtlety of their movements. After a very nice change of pace capably provided by Laura Crawford in Moskovsky's "Danza Española Nn. 1," the evening's entertainment moved into high gear with the "Taberna Flamenca," a tablao-like series of flamenco pieces. Juan Molina initiated this mini-juerga with a very nice guitar solo combining tarantas and tarantos; its Moorish sound provided a welcomed addition to the musical menu. Rosala then proceeded to demonstrate her version of the soleares in another of the evening's high points. Her heelwork was very sharp and she did some intricate steps I'd not seen before.

After several more dances, including a guajiras by Marlene, siguiiriya by Juana de Alva, sevillanas, and alegrías by José Luis, Mercedes Molina concluded the "Taberna" with her solo, "El Cante de Mercedes," a bulerías which she sang and danced. She fully exhibited her talents which have added so much to our juergas, prompting me to reflect on just how much a cantaora (or cantaor) contributes to live flamenco performance.

The final selection of the night was "Viva Zaragoza," an extremely lively and gay jota which proved to be a most suitable conclusion. I was very surprised at how much I enjoyed it, as I am more of a flamenco buff than a folk-dance enthusiast. The costumes were appealing and the lightness and high energy exhibited were contagious so that the evening ended on a high note.

Although there were some technical difficulties with the lighting and sound equipment throughout the performance, this in no way affected the quality of the entertainment and, in fact, provided the performers with an opportunity to demonstrate their professionalism.



José Molina

THE CRITICS TAKE A LOOK

Jose Molina was born in Madrid and began his dance studies there. In the mid 1950's he came to the United States and joined Jose Greco's company. After five years with Jose Greco, he formed his own company and began his annual tours.

The following reviews are by New York critics and cover Jose Molina performances at the Bijou Theater in December and at Carnegie Hall in April. We are reprinting them together here, not only because they present different views of one of the most active touring companies, but also because they reveal what the critics are saying about Spanish dance and, along with recent articles in Dance Magazine, give a rough picture of where Spanish dance stands today.

* * *

"JOSE MOLINA AND SPANISH DANCERS"

by Jennifer Dunning

(Originally appeared in the New York Times, April 3, 1978)

Spanish-dance buffs -- and they were out in exuberant force to see the Jose Molina Bailes Españoles at Carnegie Hall on Saturday -- don't often get to see that art form these days. What is left of it in New York is on the concert stage, far removed from the open squares and cafes where Spanish regional and flamenco dance flourished for so long.

The New York restaurants that once provided a showcase for smaller Spanish dance groups are gone now, and the large companies that toured the United States through the 1960's have for the most part disbanded. Spanish dance has fallen on hard times, both here and in its home country, and so Mr. Molina's appearance at the close of his annual North American tour, was especially welcome.

That he has survived is partly a matter of assiduous television talk-show appearances in this country. It is also because of dancers like Luis Montero, a quietly outstanding featured member of the group. Beltrán Espinosa and Jesus de Araceli, the company's guitarists, are more than accompanists, as musicians playing for Spanish dance must be. And in Simón Serrano the company has a flamenco singer who is both appealingly avuncular and earthy.

It was that quality of earthiness that one missed in Saturday's program. An arresting dancer, Mr. Molina at times performs with some of the outrageous panache of Rudolf Nureyev. But he, like his company, has a sleekness that robs the dance of some of its intensity.

The dancers' footbeats are exciting: The building and diminishing of Mr. Molina's beats in the "Farruca" and "Cuadro Flamenco" were astonishingly precise, and in "Zapateado," Mr. Montero, Azucena Vega, Roberto Lorca and Beni Pizarro conducted a conversation with their feet, ending in a soft hum of tapping that seemed inhumanly produced, so steady and persistent was it.

Isabel Arenas and Jose Bejar completed the company's dance roster and the delicate playing of the pianist, Silvio Masciarelli, provided a cool relief in the midst of that storm of heel-beats and rattling castanets.

* * *

"SPANISH DANCE WITH THE SPICE TAPPED OUT"

by Clive Barnes

(Originally appeared in the New York Post, December 28, 1977)

Someone once described Spanish dancing as tap-dancing set to groans, scowls and grins, while someone else suggested that it was family-style stamping. It isn't of course, but both comments pinpoint our current misunderstanding of Spanish dance and, perhaps as a result of that, the low estate to which it has fallen in our city.

Not so long ago -- say, 20 years -- New York had a finer variety and higher quality of Spanish dance than any city, with the possible exception of Paris, outside of Barcelona and Madrid. Disregarding the old legendary days of Argentina, Escudero and later, Argentinita, within the past couple of decades or so we have played host to Argentinita's sister, Pilar López, with her sumptuously stylish male dancers; the little Mexican, Luisillo; Antonio; and most recently, last time about five years ago Antonio Gades.



Now we are reduced to smaller, somewhat less distinguished groups, such as that of the Madrid-born Jose Molina. He once danced with the Jose Greco company and then, 15 years ago broke off to form his own concert group based in the U.S. but undertaking international tours. Yesterday afternoon it officially opened a special holiday series at the Bijou Theater.

Spanish dance was the first folk dance form to be theatricalized -- originally in a manner deprived from flamenco cafes (the most famous survivor, still I trust surviving, is Cafe Zambra in Barcelona) where it developed into a form of cabaret dance. Eventually this worked up into the far more elaborate full-scale theatrical version, with ornate scenery, large companies and thrumming orchestras. In this conception even complete narrative ballets were given.

The importance of this was the way in which it encouraged troupes to diversify their repertoires, calling upon the gorgeously happy diversity of Spanish dance forms, both folk and classical.

When you think of the grandee grandeur of yester-year, it is sad to see the José Molina Bailes Espanoles where Spanish dance is reduced to little more than a glorified cabaret. Only eight dancers on a stage that, even so, is too small for them, accompanied by a piano, a couple of decent flamenco guitarists (notably their soloist Beltrán Espinosa) and a flamenco singer, Simón Serrano, who is okay but hardly talks to the heart. When you don't think of yesteryear, it is not a bad show with a lot of hard-working dancers being appreciatively hard-working.

Molina has based his program on those rather grander versions of gypsy camp offered by Jose Greco in his heyday. There are few production numbers and most of the dancing on view tends toward the flamenco style. The choreography -- here it seems to be principally his second male dancer, Luis Montero and Molina himself -- is unimaginative, yet in its Spanish showbiz way, exciting.

There was not enough variety in styles-- the Jota at the end of the first act (rather neatly choreographed), a slight, familiar Castillian flirting skirt-dance, and a few dramatically inclined flamenco solos barely touched the crust of Spanish or, as it were, Spanish-speaking dance. For in Spanish theater dance the New World has also added an accent to the Old, here ignored.

There was also a lack of what the Spaniards call duende, a lack of that personal

sense of matador-tragedy that is the essence of Spanish dance at its noblest and most ennobling.

Molina, himself, is slender, like a Toledo blade, arrogant and, when necessary, with a Murillo-urchin charm. He has a lovely arched line. His stamps are not quite sharply enough defined, and his finger snaps and hand-claps (which should be like pistol shots in mountain air) are not dry enough. Yet he, well enough shows what Spanish dance is about.

Montero is also a pretty good dancer, technically strong, outgoing, yet with hands that occasionally look more effeminate than flamboyant. In some ways, the dancer who impressed me most was the female lead Antonia Martínez. From her first entrance surrounded by that classic, stiff, white froth of a skirt, she seemed handsome and elegant. Here again, one missed something in passion. But it was an afternoon.

Spanish dancing -- that noisiest form of theater on earth apart from three-ring circuses and laser-beam concerts. I love it and, as for Molina, you may have seen better, but believe me I have seen much much worse.

* * *

"A WEEK OF MOLINA"

by Don McDonagh

(Appeared in the New York Times, Dec. 28, 1977)

The curious fluctuations of public taste that raise and topple performing empires have made Spanish dance a sometime thing on Broadway. The process is quite mysterious but quite dictatorial, which is why a crisp ensemble such as Jose Molina Bailes Espanoles as very welcome when it does make an appearance...

The core figure of the group is Mr. Molina, whose reputation is securely based on the sharpness and clarity of his attack. He is not the brooding, smoldering figure of passion, but rather the sparkling, lithe personality who animates the stage with his colorful energy. The quality makes him an effective leader in a jota, or in a stylishly shaped fandango, such as his "Taranto."

...His partner, Antonia Martínez, joined him for "La Noche"...Miss Martínez's fine edge lent tension to their encounter, and the "conversation: of their castanets was beautifully comprehensible. A slight jarring note was the passionate kiss with which the duet ended; it broke the convention of sensuous proximity without overt contact.

The closing half of the program was the customary "Cuadro Flamenco"...Luis Montero's

"Alegrías" was the finest solo he had all evening, and it brought a welcome emotion to his normally well-shaped dances, which frequently appear a bit too reserved.

Azucena Vega's "Garrotín" was wickedly funny--she used a simple, black, stiff-brimmed hat as her foil.

...Roberto Lorca and Jose Bejar gave a competitive "Soleares," and Beni Pizarro, with Isabel Arenas, were the bubbling duo in the "Tanguillo." Miss Martínez and Mr. Molina completed the variations and led the finale...

The repertory is decently balanced and beautifully costumed, though at times one wished Mr. Molina might try some more adventurous material for the group works. The overall effect, though, is colorful and engaging and makes one wonder when the wheel of popular taste will rediscover it.

FLAMENCO

TALK

FLAMENCO

HAPPENINGS



ACTUACIÓN (1a) - a performance by an individual or group.

BAUTIZO (el) - baptism; in flamenco circles, an occasion for much singing and dancing.

BODA (1a) - wedding; occasion for much flamenco.

CAFE CANTANTE (el) - cafes where flamenco singing was presented in the late 1800s and early 1900s; now extinct.

COLMAO (el) - a bar restaurant where flamencos can be found looking for work; the name is now often applied to bars where informal flamenco is performed.

CONCIERTO (el) - concert.

CONCURSO (el) - contest; flamenco contests are held annually in many cities of southern Spain.

CUADRO (el) - a complete flamenco group consisting of singers, dancers, guitarists, and jaleadores.

FERIA (1a) - fair; fairs are held on many occasions, some of the biggest being the spring fairs in cities like Sevilla.

FESTIVAL (el) - a special form of flamenco concert in which a number of flamenco singers are presented, each singing several songs.

FIESTA (1a) - holiday; there are many days of fiesta in Spain, both religious and non-religious; may also be used to mean a "party."

JUERGA (1a) - a flamenco gathering; may be a spontaneous gathering or an occasion for which flamencos are hired.

MESÓN (el) - a bar-restaurant where people can gather to sing and dance such things as sevillanas, fandangos, and rumbas; occasionally the site of more serious flamenco.

PEÑA (1a) - a club made up of aficionados of the cante.

ROMERÍA (1a) - religious pilgrimage; occasion for much merrymaking and sometimes flamenco.

SALA DE FIESTAS (1a) - a room where entertainment such as flamenco is presented; a tablao.

SEMANA SANTA (1a) - holy week; the week before Easter; in Andalucía, the time for singing saetas.

TABLAO (el) - a nightclub that presents a complete cuadro as entertainment.

VENTA (1a) - country inn; a bar along a highway where flamencos can sometimes be found and hired for juergas.

APRIL JUERGA

by Juana de Alva

MARATHON NIGHT

In Sevilla, an all night juerga would be nothing out of the ordinary. But for Jaleistas, this month's juerga set a record. People were late in arriving and we began to think that we had frightened everybody off with all the new rules. However, by 10:30, we were one hundred and thirty strong and had received many favorable comments about the new entrance procedure.

We have not yet reached the magic formula as far as food is concerned (see article, "Juerga Business"); the menu consisted mainly of greens and beans (a true gypsy diet). There were also some delectable desserts, including two beautiful birthday cakes in honor of "your's truly" (one complete with flamenco dancer in bata de cola). Thank you all for your good wishes!

Drinks ran out before the drinkers, so we passed the booze kitty around asking those who had come without some sort of



Happy birthday, Juana de Alva!

beverage, to contribute; this worked quite well.

The spacious Lavis home turned out to be a great juerga setting. The three dance areas were used extensively. The "sala chica" was going non-stop most of the evening with rumbas, tangos, sevillanas, tunas (university theme songs) and songs from the Canary Islands. There was standing room only, but if one were to go outside and peer in through the sliding glass doors one would have seen Roberto Vásquez and Louis Hendricks keeping the rhythm going while Jesus Soriano and Federico both sang and played guitar; María José and Pilar



Federico singing one of his many rumbas.

Coates sang and danced (these Spaniards are so versatile). Valentin, Rafael Díaz, Sebastian, Juanita Mota, Carmen Trigueros, and new member, Stephanie Levin were there adding jaleo (or should I say "raising jaleo?").

Sevillanas began in the "sala grande" as usual, but the spontaneity seemed to wane every time the guitarists stop to tune and reconnoiter. It has been suggested that the guitarists and singers get together in teams so that, while one group is playing,

another can be tuning and finding tones or melodies. In this way, when one group has exhausted its repertoire, the next can take over without a long pause and loss of "ambiente." The idea has not caught on so far, but if sevillanas can go non-stop for six days, then we ought to be able to manage three quarters of an hour.

A special treat for me was to see sevillanas danced by two Jaleistas whose love of the dance and "joie de vivre" keep them eternally young -- Julia Romero and Ernest Lenshaw. Pilar Coates, whose singing we have enjoyed at the last two juergas, is studying with Julia and is now joining in the dancing with the gracia with which she sings.



Julia Romero & Ernest Lenshaw

The dining area seemed to be the area where most of our visitors from up the coast congregated. From the Los Angeles area were cantaora, Mercedes Molina, guitarist, Juan Molina, and dancers, Coral Citron and Carine Fabrega, a student of Luisa Triana and member of the Molina flamenco company, who has a good rhythmic sense and a very nice quality to her dancing; let's hope she'll be able to make it down again soon! Down again, for the second time were guitarists, Ken Sanders and Bob Forsyk.

A late arrival, Brián, is someone to keep your eye on in future juergas. Having lived in Spain as a child and versed in other types of dance, he has recently joined the Fantasia Española company and is absorbing steps, styling, and choreography like a sponge. He danced some pretty intricate bulerias with good timing and plenty of "pellizcos."

Two o'clock in the morning (Jaleistas usual witching hour) came and went, but the juerga went on. By 3:00 or 4:00 a.m., numbers were dwindling, but guitars and dancers feet were still to be heard in different areas of the house. The dozen or so remaining at 5 o'clock, watched the sun rise over scrambled eggs and bacon. The final guest said good night or, rather, good morning at 6:00 a.m.



Coral Citron bailando por bulerias.

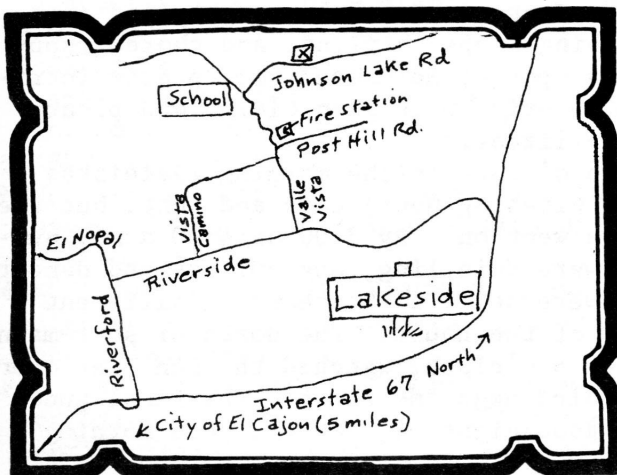
Even this was not the end of the juerga for some, however. At 2:30 Sunday afternoon, I received a call from Maria Jose Jarvis; a small group of Jaleistas had continued on in the Jarvis home until the middle of the afternoon! Who was this group of hardy individuals who can "raise jaleo" for almost twenty four hours straight? I shan't divulge any names, but as you might have guessed, they were all Spaniards!

Special thanks to our hostess and all the "ayudantes" -- Emilia Thompson, Robin Crouse Kit and Linda Stowell, Rob Owen, Gen Coates, Gilberto, Paco, Jack Jackson, Gerry Day, and Maria Teresa. The juerga was a real team effort this month, which was reflected in the success of the evening.

MAY JUERGA

The May juerga will take place at the home of David Stowers at 11558 Johnson Lake Road in Lakeside. The food assignments are:

- A - De Main dish
- Df - J Dessert
- K - M Bread or Chips & Dips
- P - Se Main dish
- Sf - Z Salad



JUERGA BUSINESS

At the April juerga a questionnaire dealing with juergas was filled out by approximately one third of the local membership. Then, on the night following the juerga, an open meeting was held to discuss the juergas and was attended by twelve people. The following are the results of the meeting and the questionnaire; all % figures are from the questionnaire.

89% of those polled, felt that some or all of the juergas should be for members only (74%=some; 15%=all); therefore, we will consider having some juergas for members only in the near future. 92% felt that the current \$2.00 donation for non-members is a fair one (some thought it should be more). At the meeting, it was decided that we would put no formal limits on the number of guests a member can invite, but will ask members to be very selective and keep the numbers to a minimum. Ideally, your guests should be people who come with you, not people who show up at the door and say that "so and so told them about it!" Two new policies: A person can pay for a family membership and thereby be able to bring dates to the juergas without paying a non-member donation each time. Also, children accompanying their non-member parents, will be asked to make only a 50¢ donation rather than \$2.00 (this does not include food).

96% of those polled felt that food should be a part of the juergas and that the present system of assigning food is adequate. We discovered a flaw in the food assignment that seems to have been creating abundances and shortages in the different food groups. A simple adjustment of the alphabet groupings should help here. Again, members must be held responsible for the food commitments of their guests.

71% felt that there is a need for a bartender, but the major reason given was to be able to have a private liquor bottle looked after. A lengthy debate at the meeting covered everything from hiring a caterer to selling liquor to prohibiting alcohol in any form. We settled on the following: The system will continue as in the past -- bring a bottle of something. There will be a person in charge of keeping order in the bar area, and a separate area will be designated with a sign reading something like, "Reserved Bottles - Please use only your own." Bottles will be labelled with your name and we will depend upon the honor system to reserve your favorite drink.

(continued on next page)

85% wanted at least one thing taught at the juergas, the most requested being palmas dance, and singing (in that order). No arrangements were decided upon, but most teaching would be probably done during the early part of the evening.

A number of people volunteered to help at the juergas, but we can always use more. If interested, contact Juana at one of the juergas.

The most often mentioned positive aspect of the juergas was the atmosphere of spontaneity and friendship, along with the music, of course. Least enjoyed is the overcrowding (not so noticeable at the last juerga) and the people who are not interested in the flamenco. Again, try to be sure that the guests you invite are people who will be interested in flamenco, not just partying.

At the meeting, it was decided that it is necessary to divide up the burden of running Jaleistas (currently, all of this work is done by Juana de Alva, who contrary to popular belief, does need time to eat, sleep, earn a living, and maybe even dance once in awhile). It was decided that we need a "Jefe" to run meetings and delegate tasks to others. Ideally, this person would be bilingual and available by phone at certain hours. The "Sub-Jefe" would assist the Jefe. The "Secretary" would be a person who could be reached easily by phone and could do small errands as well as taking notes at meetings. A "Treasurer-Accountant" would keep our books in order and look after the money; ideally, this person would have some experience in accounting. A "Promotions" person would help with advertizing for Jaleo as well as working on fund-raising ideas for Jaleistas. Juana would like to continue to be in charge of the membership books and mailing lists. The last position we need is "Editor" of Jaleo, currently being filled by Paco Sevilla.

Since we do not have large turnouts at meetings, it was decided that we would discuss this matter further at the next juerga between 8:30 and 9:00

NOTE TO ALL MEMBERS: We are having occasional newsletters returned to us by the Post Office, even though correctly addressed, and we hear from one or two people each month who did not receive their copy of JALEO. Should you not receive your newsletter by the 20th of any month, please let us know at once so that we can get another one off to you.

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

SABICAS IN CONCERT; Town Hall, N.Y., May 7.



CHATEAU MADRID is featuring dancer, Carmen Acevedo, singer, Paco Ortiz, and guitarist, Pedro Cortez. Lexington Hotel, 48th & Lexington, New York City.

MESON FLAMENCO: dancers, Sandra Messina, Alberto de Montemar, and Lita Paloma, singer, Paco Montes, and guitarist, Pedro Cortez Jr.; 207 W. 14th St., New York City.

ANDREA MARTINEZ G. is dancing at the Don Quixote Restaurant (Sheraton Hotel) in Rochester with dancer, Rafael Ruiz, and guitarist, Benito Palacios.

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.

Mariquita Flores is teaching at Ballet Arts Studio, Carnegie Hall Bldg., 154 W. 57th St., N.Y., N.Y. 10019.

in los angeles . . .

VALADEZ STUDIO of Spanish and Mexican Dance
7900 Seville Ave. Huntington Park, CA. 90255.
Telephone: 213-589-6588.

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

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 . . .

FLAMENCO LOS MOLINA with cantaora, Mercedes Molina, dancers, Carine Fabrega, Juanito Martínez, 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.

MASTER GUITAR CLASS in bulerias, taught by Paco Sevilla. The 3+ hour class will cost \$15 and take place on Fri. May 19th at 7:00 p.m. at 1628 (rear) Fern St. in San Diego. For further info, call: 714-282-2837

INSTRUCTION: (Area 714)

DANCE	Juana De Alva	442-5362
DANCE	Juanita Franco	465-8673
DANCE	María Teresa Gómez	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

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.

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.

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

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

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