

FLAMENCO

newsletter of the
flamenco association of san diego

VOLUME II No. 1

AUGUST 1978

Dance Experiences in Spain

by *Suzanne Keyser*

When I received official word that I had been awarded the study grant, my husband Chuck (Carlos) and I were performing regularly at a hotel in Old Montreal, and he had been hired to continue throughout the summer. We were also in the middle of our flamenco guitar and dance course for Concordia University; therefore, we made plans to depart for Spain in the early fall of 1975.

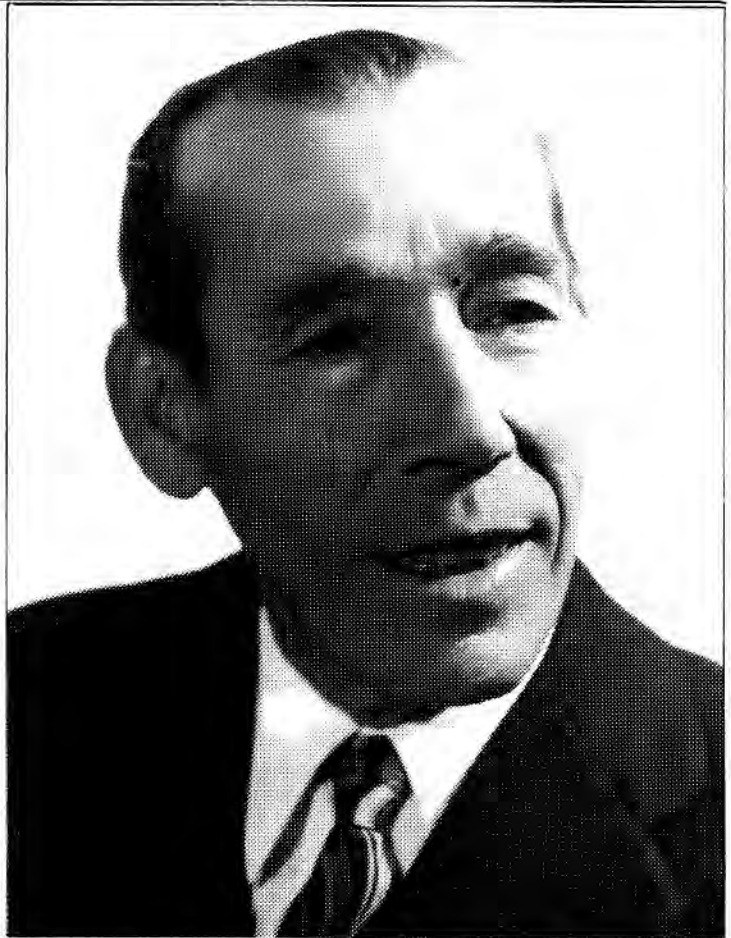
Our intention was to be exposed to as much of the flamenco dance as possible, both the stage variety, and (especially) the more authentic and spontaneous gypsy folk version if we could find it. Chuck had many friends among the gitanos from his previous study trips to Morón de la Frontera, but we were not so sure of being able to meet the non-professional dancers he had heard of, as his emphasis had been previously on the guitar and the cante.

Another important goal was to bring back as much Super 8 film of each type of dancing as possible, for reference for continued study, once back in isolation in Canada again.

We were hoping that once in Spain we could extend our stay due to income from Chuck's correspondence school (The Academy of Flamenco Guitar). As it turned out, we were successful in all but our last plan, due to the Canadian mail strike.

Our first move was to rent regular practice studio time at "La Granja" on Amor de Dios street (Actually, "La Granja" is the name of the pension just above the studios, but there is no sign except that outside).

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LESSONS WITH JOSELERO

by *Carol Whitney*

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Luis Torres Cádiz, also known as Joselero, is an aging singer from Morón de la Frontera. Flamencos speak well of his art; Diego del Gastor has said that when Joselero is going just right, his cante has a marvelous power.

Joselero is a Gypsy, and sings the Gypsy forms, as well as many of the others. Liv-

ing where he does, he is strong in the *siguiriyas*, *tonás*, *soleares* and *bulerías*. He also specializes in tangos, of which he sings many versions.

When I first took lessons with him, I felt very shy about opening my mouth in front of a Gypsy flamenco--but if I wanted the lessons, of course, I had to sing--this was the ultimate, I thought, in "Gypsy-imitation." I couldn't imagine what the Gypsies might think of such audacity, so I didn't tell Joselero that Americans I knew could sing amazingly well, nor that I had spent lots of time trying to learn to sing from records. Really, I felt ridiculous, sitting in his house that first time, watching him sing, and realizing I would have to try to sing after him.

Joselero sang a *copla* por *bulería*. He was in a good mood, his son Dieguito del Gastor was accompanying him, and he sang well. Then he turned to me. "Sing," he said. His wife Amparo and Dieguito were both looking at me, and his daughter Gloria was snickering quietly in the next room. I tried, and a little thin squeaky line came out. "Very good," said Joselero. Ridiculous!

The *copla* he had sung was a melody I knew as *Zorongo*, but he called it *bulerías cabales* I had sung it so often at home that I had no trouble finding the melody; my difficulty was in forming any coherent idea of exactly what I was doing there opening my mouth in the first place.

As I continued lessons, I soon learned to set aside my fears of feeling and appearing foolish, and in time they disappeared. By 1973, the last time I was in Morón, Joselero had taught many other foreigners besides me. He was flexible and resourceful, and developed his own methods for teaching, drawing on all his experience to help himself learn to teach better. He developed a kind of curriculum based on what he thought students might learn most easily to start with, though he was always ready to teach whatever a student wanted to learn. But those first lessons were difficult--for both of us, I'm sure.

Before long, I was asking Joselero to teach me *siguiriyas* and *soleares*. We began with a *siguiriya* of Manuel Cagancho, and continued with one of Loco Mateo. Joselero said the latter was a difficult one, and it was, especially because he couldn't help singing it in the flamenco manner--improvising the details as he sang. First, he would sing the whole *copla*. Then he'd sing the first two lines--the whole, long, exhausting passage-- and

tell me to repeat it. It was hopeless. I couldn't possibly remember all the little variations, and because I had been listening for them, I lost the overall shape of the line, and couldn't reproduce it. Joselero repeated, never singing less than two full lines of text at once. When I tried to copy him, I could only manage a short part of a phrase before getting stuck.

I thought of trying to write down what he sang, but decided not to, afraid Joselero would think I thought the *cante* could be put on paper.

Then a close friend of mine came to Morón and also took lessons with Joselero. He did not hesitate--he drew out pen and manuscript paper, and wrote the songs down. I held my breath, wondering what Joselero would say--but he was fascinated and amused, so much for my fears. He made a joke out of the transcribing, imitating it with funny little gestures. After that, I sat in on some of my friend's lessons, with my own pen and paper, transcribing while Joselero sang. It's much easier to do this when you aren't taking the lesson yourself.

Putting the songs on paper, I confirmed my previous observations that Joselero almost never sang the same line twice the same way; no wonder it was difficult to learn to sing *coplas* he taught. On the other hand, the differences reveal beautifully the nature of melodic pattern and phrase structure inherent in his singing style. Transcribing live, though, is such a difficult task that the results are sketchy at best. My friends and I compared transcriptions later, and found that while we had captured the basic broad sweep of the lines, we differed on the details.

It's often part of flamenco practice to cast people in stereotyped roles. Joselero is cast by his colleagues as clown and clod, a role which in fact requires exquisite perception and timing from the performer. Foreigners are nearly always taken in by this kind of stereotype, especially when the person in question plays the role with such skill. The outsider steps happily into the trap, just as does the person who falls for the image of child-like, irresponsible, musically gifted happy (or sad) Blacks, Africans, Gypsies... you name it. The stereotype for the outsider, substitutes for information he doesn't have, and enables him to explain what he doesn't understand.

It wasn't until a year after I last came back from Morón that I realized just how much Joselero had taught me. He had such a habit of clowning that he had reflected, on the surface, my feeling that for me

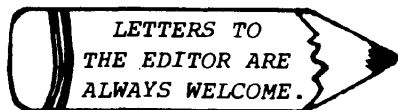
sure if your readers will contribute, standards would rise steadily.

One other request. The FISLetter published a lot of unsigned articles--because the Zatanias wrote them, for lack of other writers. You're doing it too--and I find it extremely irritating. If you write an editorial, that need not be signed, but of course should be identified. But even articles like "Flamenco Talk" should be signed--there's no shame in having, say, two of you write most of the newsletter, particularly because your work is of such high standard. So please claim credit for the work you're doing. I, as a reader, want to picture you, the writer, as I read your work--even if I haven't met you. How do other Jaleo readers feel about this?

Sincerely, Carol Whitney

RR 2/ Sooke, B.C. VOS/1NO/Canada
29 June 1978

P.S. Two other requests: on reprints, can we have full source identification (magazine or newspaper: name of publication, date in full, volume, number, and page if possible; book: author, title, publisher, date, hardbound or paperback, and if possible where available). Also, can we dispense with the title, "Rhythm of the Month?" It sounds more obstetric than flamenco.



MALAGUEÑAS

(Originally appeared in the FISL Newsletter, July 1968)

Estela Zatania

Before we delve into the complexities of the malagueña it is necessary to define certain terms with the assistance of the knowledgeable Hipolito Rossy, (see *Teoría del Cante Jondo*, p. 240). According to him there are three different and well-defined manifestations of malagueña:

1. "Malagueña corrida" - an old folk dance much like the verdiales, also called "bandolá" and "zangano." It was this cante that was taken by Juan Breva, refined and remade, and became the present version of the malaguena cante that we know today. He was, in a sense, the missing link between the folkly "malagueña corrida" and "malagueña de cante" (see below, #2). Today the dance still exists, mostly as a very balletic

concert number done in ballet slippers and with castanets.

2. "Malagueña de cante" - the only malagueña which belongs under the heading of flamenco, (and therefore the actual subject of this essay). A free compás, never danced.

3. "Malagueña instrumental" - a malagueña for guitar only, based directly or indirectly on the semi-classical composition (which in turn contains melodies from the malagueña corrida), by Lecuona, a solo piece known to all guitarists, flamenco or otherwise.

Written references to the cante of malagueña date back as far as 1863. During the last 30 years of the 19th century, (the so-called café cantante period), this cante was popularized and developed until it had over 25 different styles.(1). Many singers became famous out of all proportion to their singing ability merely because they could sing well the malagueña and other related cantes. Most of them sang the cantes de Málaga and cantes de levante exclusively, (these being the principal components of "cante andaluz"), and the "cante gitano" was ignored by the general public and artists alike as it was too coarse and un-pretty for them. This period in the history of malagueñas is referred to by many flamencologists as the "period of agrandizement" during which the cante was embellished and transformed from cante chico to cante intermedio, (some even call it cante jondo).

As was mentioned above, this evolutionary process was virtually initiated by Juan Breva. His contemporary, Enrique el Mellizo from Cádiz, made the next significant move with his unique stylizations of the malagueña which proved to be more intrinsically flamenco than any previous style. It was said that El Mellizo was greatly inspired by the Gregorian chant, and traces of it can be seen in his malaguena which is characterized by its rich melody line. The following is one of his verses:

Donde va a llegar
este querer tuyo y mío?
tu tratas de aborrecerme
yo ca' vez te quiero más
que Dios me mande la muerte.

The next figure of importance in the history of malagueña was the great don Antonio Chacón who continued to develop this cante along sophisticated lines still preserving its basic flamenco nature. Chacón played the greatest role in the popularization of malagueñas, mainly due to the fact that he had a fantastic facility

for interpreting cante andaluz, (although he always preferred the cante gitano). Chacón developed his own version of the malagueña; very dramatic and profoundly sentimental as can be seen from the following verse he made famous:

En la tumba de mi madre
a dar voces me ponía
y escuché un eco del viento
'no la llames' me decía
'que no responden los muertos.'

If we consider malagueña to have had three major phases in its life they might have called 1) the folklore phase during which malagueña was, strictly speaking, nothing but a fandango de Málaga, similar to verdiales; 2) the period of agrandizement beginning with Juan Brea and spoken of in detail above; and 3) the hitherto unmentioned, period of degeneration. This latest unfortunate development was one of the by-products of the cafe cantante period. In the approximate years 1900-1950, including the 'opera flamenca' movement, all that was to be heard of "flamenco" was milonga, guajira, tanguillo and the like; but most often, fandango and its family, including the malagueña. During this time the 'malagueña lily' was gilded beyond the limits of good taste. In modern times, with the present trend toward traditionalism in flamenco, malagueña has been restored to its original purity, although some singers still caught up in the dying opera flamenca have failed to renovate their interpretations.

The malagueña is directly descended from the fandango, which in the opinion of many, can be traced to the jota of northern Spain. It has, therefore, the same physical structure as these cantes. That is, a poetic verse of 4 or 5 octosyllabic lines which, when sung, totals 6 lines due to the repetition of the first or second lines. Although roughly in 3/4 time due to its parentage with the fandango, it is basically a free cante without a determined compás and therefore can not be danced. Like fandangos, its melody line is in the major mode except for the last line which returns to the doric mode of the 'paseo', (that part of the entirety which is not 'copla').

The following are some of the most famous interpreters of the malagueña who have left behind styles which bear their names: Juan Brea (1835-1915), Enrique el Mellizo (1835-1903), La Trini (1850-1920), El Perote (1865-1910), Chacón (1865-1929), El Canario (1870-1900), Fosforito (1870-1940). Among the contemporaries, Aurelio Selles is famous for his interpretations of the malagueña del

Mellizo, as is Pericón de Cádiz. El Niño de Almadén who died early this year sang excellent malagueñas.

By far, the best record for studying malagenas is "Café de Chinitas - Seleccion de los Cantes de Málaga" on Hispavox HH 10-259. The record contains many different styles of malagueña, (and other cantes de Málaga), which are among the best interpretations available.



(Dance Experiences, continued from pg.1)

I began practicing there two hours a day, and at night we went out to Flamenco night-clubs (called tablaos) in search of a good dancer, who I could approach for lessons, and hopefully for films for future study.

We went to fourteen tablaos in Madrid, and were disappointed and disenchanted (not to say occasionally disgusted) by the low calibre of the entertainment. To begin with many of the dancers are foreigners, which would not be bad; the problem is that the management hires them because they will perform for extremely low wages (which is understandable, as most of them are struggling for survival and are desperate for experience), thus forcing professional Spanish dancers out of the tablaos. In addition, many of the girls are chosen for their looks, rather than dancing ability, and finally, management itself discourages artistic efforts, as their marketplace is largely the bourgeois and upper middle-class Spaniard and the foreign tourist.

A typical tablao consists of three sections; the program usually begins around eleven o'clock with a large "cuadro" (flamenco group) on stage; perhaps twelve dancers, three guitarists, and a couple of singers. It is almost impossible to hear the guitar due to the palmas (flamenco hand clapping), and so far, apparently, the clubs have not discovered a way to use microphones effectively. The girls themselves are usually extremely bored, and show it onstage. Each gets up and does a small dance (the show begins with a group Sevillanas), usually a Soleares or an Alegrías; finally the show ends with a group Fandangos, and the large cuadro leaves.

After a brief period, the "figuras" make their appearance in smaller combinations of artists; perhaps a guitarist, singer, and dancer - and this is where most of the pretension to art takes place. Finally (at about two in the morning) the

large cuadro returns, and repeats the first show.

This is not to say that there were not some good moments. The tablao Café Chinitas had the best overall performance; the artists there made a real effort to be convincing, and most everything is done with fairly good taste and intelligence. The "figura" there is the guitarist Victor Monge "Serranito"; he is impressive, but a bit too classical for my taste. None of the dancers stood out in particular, except for a middle-aged rondellette blonde woman who danced her Rumba with as much "gracia" (charm, typical of the Andaluz), as any Madrileña can hope to acquire.

We also enjoyed very much Antonio "El Pelao" who really turned on for us when he noticed we were doing palmas to Bulerías correctly (the rest of the club was filled with Japanese tourists).

And finally I should mention Marcela Del Real (more later about her) as being one of the most potentially fine dancers I have seen anywhere - she stood out like a live flower against a tapestry at La Pacheca.

However, I should mention that although the good artists do perform occasionally in the clubs in Madrid, it is very difficult to find out when and where they will be performing; even the management itself doesn't know who the artists are at any given time, and unless they publicize (which they only do with the superstars), all you can do is take your chances. At \$8 a person, that can get very expensive.

If you frequent the practice studio (la Granja) on the calle Amor de Dios long enough, you are likely to meet everyone who is involved in the big performing troupes that work the world circuit. This is where most of the hiring for Flamenco groups is done - auditions, rehearsals, and class lessons. There you will encounter the aspiring, starving artists, the "estrellas" (stars) of the day, the empressarios, and all sorts of parasites of the art; each an individual with their own facade of integrity - the best to the worst, with their own good and bad points.

Here I began taking general classes with Maria Magdalena, who has an excellent reputation as a teacher; and from my experience it is well founded. She holds her classes twice a day, for one hour each, five days a week. She charges \$8 a week for one class a day, or \$16 for both classes. They consist of instruction in no-nonsense techniques of Spanish

dance: posture, arm exercises, footwork, turns, and castanets, plus the many asides about the art that can be picked up by an attentive student. She also gives private lessons at the going rate of \$8 a half-hour, which are only worthwhile if you want a specific "baile montado" (set routine) from her, and are prepared to cram fast during the class and practice long hours by yourself to be ready for new material the next day. She wastes no time, but is careful of the level of the student and her rate of assimilation; in particular, she is quite honest and not at all afraid of losing students who do not accept her point of view, as she has more people waiting for lessons from her than there are hours in the day.

After three weeks of lessons with her, concentrating on technical correction, I began to have a much better idea of the areas in which I had to work. She told me that I had learned from Chuck everything that a dancer could possibly learn from a guitarist; and that at this point, unless I had a lot of time and money to spend, I could work on my own. I could, however, take an occasional private lesson with her if I felt I needed it, and she could fit me into her schedule. She felt in the main, however, that with the basic corrections she had given, the rest was up to me.

When Chuck mentioned that we wanted to travel south to Morón to meet his gypsy friends in the art, she said, "They have nothing to teach you technically, but you have everything to learn from them about the art." She was certainly right; with the gitanos I was to find little of the physical technique taught in the Madrid academies, but it took me no time to understand the meaning of the movements, and the strong importance of compás (flamenco rhythm). With them I found nonprofessional dancing as the return to the source; the pure expression stripped of stylization and device. I began to realize that all I had seen of flamenco before was an empty shell (except in some individual artists), stripped of its meaning, and dying away from its cradle as a folk art.

Before I describe the Morón part of my trip, I'd like to say something about the ambiente of Madrid. There is little of the Andaluz gracia about the place; it is a cosmopolitan city, and all that implies - pollution, expense, the rat race, hardnosed plastic fronts struggling desperately to survive in a relentless environment.

Of course, this can't help but affect the flamencos and their approach to the

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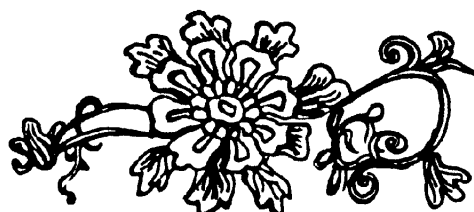
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art. The studio at Amor de Diós I remember as an extremely uptight sweatbox for all concerned; guitarists, singers, dancers, impressarios, and students. The surprising thing is the occasional breakthrough of a real humanity and helpfulness among these artists, considering the environment. The sight of professional competition, and the daily contact with it weeds out the weak nature fast; it either makes you or breaks you. It can inspire you to develop the technical skill and inner discipline so necessary to the professional artist, or it can turn you off when you discover the incredible amount of work required to compete for such heartbreaking and unrewarding performing situations as tablaos or tour groups. That is why it is so important to have an understanding of the true art; the contact with it in Madrid is so negative and destructive in general that it is impossible to imagine why anyone would want to spend his life in it. At this point, if it hadn't been for Chuck's strong inner conviction and his sense of beauty and truth about the art (from his experiences with the gitanos). I would have been ready to drop out of flamenco altogether.

As we left Madrid for Morón de la Frontera, I tried to dispell the bad taste I had had of flamenco in Madrid, and attempted to put myself in a mood to meet the gypsies there with an open mind.

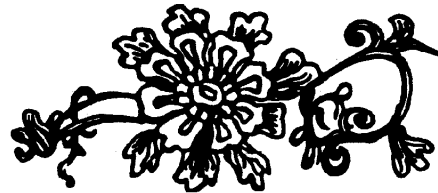
And so we took the Talgo to Sevilla (the train was air conditioned, but it carried things a bit too far; we were lucky that we had our bulky sweaters close at hand. Spain is a land of contrasts, but....) We arrived late at night, so as to spend it in a closet pretending to be a pension, near the train station in hot, muggy, polluted Sevilla. We were off early the next morning on the bus to Morón - out of the city on the new freeway. The Muzak on the bus alternated between Sevillanas, Johnny Mathis, and the current "rumba estrella" craze, Las Grecas, complete with electric guitar.

Finally we reached the crossroads, and the end of the smooth ride. We began heading deeper and deeper into the farm lands, passing through several picturesque small towns. I slowly became aware of the two country men sitting behind us on the bus. They actually knew all the verses to the piped-in sevillanas, and encouraged each other with their personal jaleo; their language intonation highly melodic, almost music in its own right.

That was my first encounter with Andalucian "gracia"; and as I looked around the bus, I became more and more conscious that the people were far more alive, more "alegre" (joyful) than the city people we had left behind.

NEXT MONTH:

Part II - Morón de la Frontera



Paco de Lucía Succeeds With Santana

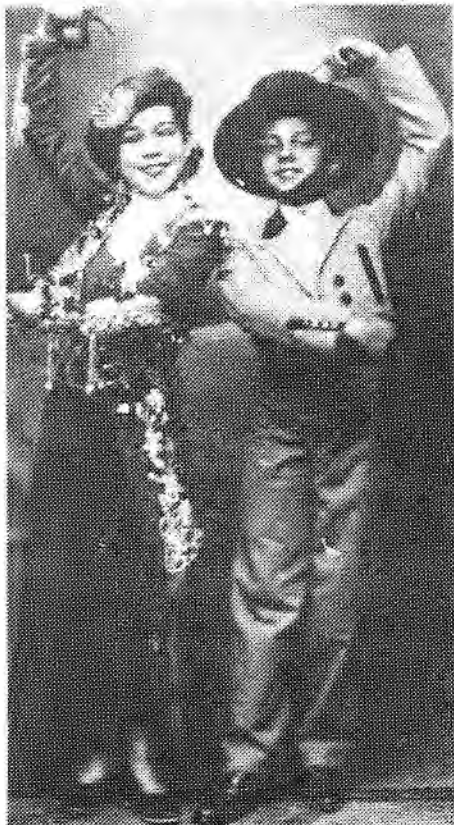
From CARTA DE ESPANA EMIGRACION Oct. 1977

Translated by Paco Sevilla

It was in the plaza de Toros in Barcelona and all were recalling those old "mano a mano" bullfights. Santana against Paco de Lucía. Two styles, two forms, two guitars, each one great in his style. Paco played first, accompanied by his brother, Ramón de Algeciras. A powerful and constantly cheered performance. Our universal guitarist was growing by the moment. And the people asked for more. All the popular flavor of the guitars was accentuated in a new version of "Entre dos aguas."

Carlos Santana played almost two hours. And of all the old and the new, he played with special intensity his legendary "Samba pa ti". The great Chepito Areas was not with him. His Caribbean rock sounded well in the plaza de toros. Santano "es mucho Santana" and the public knew it well. The main dish would arrive later; Santana and Paco de Lucía, "mano a mano" (hand to hand combat). A little from one, a little from the other. They didn't enter into further complications Paco de Lucía dazzled the chicano in a terrain in which he dominated. It wasn't a real duel. But it was a great show to see the two great guitar soloists engaged on center stage.

Antonio To Retire



The dancer Antonio, who was born in Sevilla on November 4, 1922, will retire officially next year when he will be fifty-six. At that time he will be celebrating his Golden Anniversary with the Dance, as he debuted in the Teatro Duque of Sevilla in 1929. In this photo he is seen with Rosario in one of their first performances together.

(From, *Cartas de España, Emigracion*, June, 1978)



Casas de Hospitalidad

I propose establishing a network of residences where traveling flamencos could stay with flamencos of other cities. We would need one contact person in each city to whom Jaleistas in need of a place to stay could write. This person would keep a list of homes/apartments offered and match up visitor and host.

For example, let's suppose that guitarist Tony Tarantos from Boston wants to spend a week in San Diego and take in one of our juergas. He writes to San Diego contact person, Fred Farruca giving the dates he will be here. Fred checks his list and calls local guitarist Carlos Cuerdas who says it will be convenient to have Tony with him that week.

Or let's say that someone wants to go to New York to study; it would be such a help if someone would take them in and show them around.

There would be an inherent risk, of course, in offering ones home but it can be very rewarding also. We put up Teo and Isabel Morca when they were in residence at State and the Molinas when they were down from L.A. for the juergas. Rosala has two dancers from Spain visiting her now.

Give me your feedback on this idea or your name, address and phone if you are willing to be a host or the contact person in your area. Write to Juana De Alva, care JALEO.



LOLA MONTES AND HER SPANISH DANCERS

(from, *The Hollywood*, April 21 - 27, 1978)


DANCE SPECTRUM

By Martin A. David

If Spanish dance - once the most popular single form of concert dance in this country - makes a comeback, it will be companies such as Lola Montes and Her Spanish Dancers that will be responsible for the renewed public interest! Ms. Montes' concert under the auspices of Santa Monica College was truly exciting. The troupe is small, but 8 dancers and one flamenco guitarist fill the stage until the eye is convinced that there are double that number.

It is always interesting to see how much individuality a company can bring to the specific traditions of Spanish Dance. Ms. Montes is quite successful in stamping the works with her personal style, both choreographically and in costuming.

Although the 15-number program occasionally seemed a bit long (a generous two hours) I was glad to see the great variety of dance presented - from the hills of the Basque provinces to the Gitanos of central Spain and the Indians of Michoacan, Mexico.



Flamenco Dance Classes

JUANA DE ALVA NOW OPENING
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EL OIDO

. . . NEWS OF OUR JALEISTAS

Jaleistas have been keeping the airlines busy with their journies to and from Spain this summer. Masami (Raquel) has just returned from an extended visit, Laura and Tina Crawford will be back after concentrated study in Madrid. Hopefully Pilar and Gene Coates will be back in time for this month's juerga and they will all have new songs, steps and falsetas to share with us. Still abroad are Maria Clara Romero and Alvaro Lizana. Toni and Alba Picksley have just begun a month long European jaunt which will include Spain, of course. The envy of us all are Jack Jackson and Mickie Ann who are planning a whole year on the Iberian peninsula with possible headquarters in Barcelona. They are interested in making contacts there so if you have friends in Spain they can look up they would appreciate it. Another person who will be having an extended stay, is Cindy Jackson (no relation to the previously mentioned Jacksons). She has been saving up for two and half years, will leave in April and stay until her money runs out.

Other happenings of note: Deanna, Diego and Paco were part of the entertainment for the Miss Bronze Beauty and Talent pageant last month, Greg Mellon and Jesus Soriano were to debut at Cherry's in Chula Vista the last wednesday in July but the debut was postponed due to the arrival of a new Jaleista to the Mellon family- Congratulations! And last but not least..our own lovely and passionate Rosala will be touring with Teo Morca and company for three months.



FLAMENCO TALK

EL CANTE - PART I

- A PALO SECO - singing without musical accompaniment.
- CANCIÓN(la) - song; a popular or composed song with fixed verses, beginning and ending; not usually used to refer to the cante.
- CANTAOR(a) - flamenco singer, the title implies the ability to sing "cante jondo" (a non-flamenco singer is a "cantante").
- CANTE(el) - The song; specifically, flamenco song, as distinguished from "canciones."
- CANTE CHICO - light festive cante, as for example, alegrías, fandangos de Huelva and verdiales; many of these songs, especially bulerías and tangos, are often called cantes "por fiesta."
- CANTES DE IDA Y VUELTA - cante that has gone and returned, or "made the round trip;" refers to songs that were taken to Latin America by early Spaniards, underwent changes and then were brought back to Andalucía by later Spaniards (especially gypsies like Carmen Amaya) where they were further changed and incorporated into flamenco. The most popular of these are rumba and guajiras (from cuba) columbianas (Columbia) and milonga (Argentina).
- CANTE JONDO - deep song; usually used to refer to serious gypsy cante such as siguriya, soleares, toná and martinetes. There are those who disagree with this classification and feel that almost any cante can be "jondo" if the singer feels it that way; This is especially true of such potentially jonde cantes as malagueñas, tarantos, tientos and fandangos grandes.
- CANTE P'ALANTE(cante para adelante or de adelante) - singing done "in front" or as a solo.
- CANTE P'ATRÁS(cante para atrás or de atrás)- singing done "behind" as accompaniment for dancing.
- CUPLÉ(el) - a popular (non-flamenco) song sung in a flamenco rhythm (usually tangos or bulerías).
- ROMANCE(el) - a story sung in flamenco song form.
- SALIDA(la) - singer's entrance or "tune up;" also called "temple" from the verb "templar" (to tune).
- TEMPLE(el) - see "salida."

JULY JUERGA

ANNIVERSARY JUERGA CELEBRATED IN COSTUME

by Jack Jackson

Now we can start all over again! Another year of fun and juergas! We were on the top of El Cajon and the night was beautiful. Jaleistas were in the mood for a celebration.

We ate and we drank and we enjoyed the company of those around us...then the music started!

The senior member of our flamenco club, Ernest Lenshaw, was our first dancer. He seems to have the most enthusiasm of anyone and he dances his sevillanas as well as he paints his Spanish gypsies. His first partner was Luana Moreno who has a fiery gypsy look and her dancing is equally wild and free.

Suddenly there were children! More children than we have ever seen before! It must be that their enthusiasm for flamenco has been inspired by their last year of instruction. All were in costume, many fresh from the "feria de Sevilla!" Their multicolored ruffles swirled through paseos de sevillanas and desplantes de bulerías. When their young enthusiasm waned the second line of defense took their positions.

Not only the dresses were reminiscent of the "feria" but the whole evening was a marathon of sevillanas with novices and professionals alike taking part.

We were also treated by Julia Romero's Alegrias accompanied by Paco.

Toward the the end of the evening Joe Trotter came to see our juerga for the first time. This guitarist is an accomplished performer and teacher at San Diego State University both in classical and flamenco.

The night was then very late and while the clean-up brigade made the mountains sparkle, a small group retired with Joe to the 'studio' where, I'm told, a mini-juerga continued into the wee hours.

AUGUST JUERGA

This month's juerga will be held at the home of Jack and Sheryl Tempchin. Jack is a rock guitarist and singer who writes and plays his own songs. He has a solo album

coming out at the end of this month titled simply Jack Tempchin. Sheryl has enjoyed flamenco music for years and has studied different types of dance, but has only recently begun studying flamenco and become a member of jaleistas.

The Tempchin home is in Encinitas. Take the Santa Fe turn off freeway 5 and go East. Turn left on Crest and look for juerga sign.

Date: August 19th

Place: 943 Crest

Time: 6:00 to ?

Phone: 753-4137

Bring: food according to guide and whatever you like to drink.

Food guide by first letter of last name:

A - De - Main Dish

Df - J - Salad

K - M - Main Dish

N - Se - Dessert

Sf - Z - Bread or chips & Dip

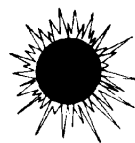
(As a rule of thumb we suggest that you bring food for twice the number of your party).

MINI-JUERGA IN HONOR OF CARMEN

There will be a mini-juerga Monday, August 14th in honor of Carmen Mora (see article in July issue) and her daughter just arrived from Spain. Carmen is unable to join us at our Saturday juergas because of her job at El Cid in Los Angles. Anyone who would like to meet Carmen and welcome her to San Diego, come to the Palmer ranch (site of the July juerga) around seven with snacks and drink. Members only please. We will be in the "Studio" and probably fold no later than eleven.

Phone 442-5362 or 444-3050 for directions.

We are also planning an outing the following day to show Carmen and her daughter some of the sights of San Diego (Sea World and possibly the zoo). Anyone is welcome to join us.



MON.-SAT. 11:00 A.M. to 11:00 P.M.
SUN. 12:00 P.M. to 11:00 P.M.

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Flamenco
THURSDAY NIGHTS



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 . . .

CHATEAU MADRID; Lexington Hotel, 48th & Lexington, NYC. Dancer-singer, Alicia Montes; singer, Paco Ortiz; guitarist, Pedro Cortez.

DON QUIXOTE RESTAURANT; Sheraton Hotel, Rochester, N.Y. Dancer, Estrella Morena; singer, Pepe de Málaga; guitarist, Pedro Cortez, Jr.

EL QUIXOTE RESTAURANT; Hoboken, New Jersey. Dancer, Laura de Granada; singer, Antonio de Jesús; guitarist, Roberto Reyes.

LA BILBAINA; 218 W. 14th St, N.Y.C. Dancer, Mara; singer, Paco Montes; guitarist, Miguel Arrieta.

LITTLE SPAIN RESTAURANT; 239 W. 14th St., N.Y.C. Dancer, Esmeralda; singer, El Farraón guitarist, Miguel Arrieta.

MESON FLAMENCO; 207 W. 14th St., N.Y.C. Dancer-pianist, La Vikinga; singer, Lino Montes; guitarist, Roberto 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.

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

GUITAR INSTRUCTION, Ithica, N.Y. by Michael Fisher. Phone: (607) 257-6615

texas...

FLAMENCO GUITAR INSTRUCTORS in Texas: Edward Freeman in Dallas; Jerry Lobdill in Austin; Tom Blackshear in San Antonio; Miguel Rodriguez in Houston.

RAMIREZ FLAMENCO GUITAR - studio model with traditional pegs, new condition. Contact Jerry Lobdill (see above or call 892-1412)

THE AUSTIN GUITAR SOCIETY has a newsletter dealing with classical and flamenco guitar; Subscription is \$3.00 per year. Austin Guitar Society, c/o Jerry Lobdill, 6708 Beckett Rd. Austin, Texas 78749.

PANADEROS FLAMENCOS, by Esteban Delgado, recorded by Paco de Lucía - accurately notated sheet music; \$2.75 in the USA, \$4.50 foreign, ppd. Southwest Waterloo Publishing Co., 6708 Beckett Rd., Austin, Tx. 78749.

california

CASA LINDA in SANTA BARBARA is featuring guitarist, Chuck Keyser, and dancer, Suzanne Keyser, on Sunday evenings; 229 W. Montecito.

san francisco...

THE SPAGHETTI FACTORY at 478 Green St. in North Beach, features a cuadro flamenco, Friday through Sunday; shows at 9 & 11:00.

FLAMENCO RESTAURANT, 2340 Geary Blvd., has solo guitar Mondays and Tuesdays from 6:30 to 10:00 p.m. Features Spanish food & wine

EL GALLEGO, at 24th & Van Ness in the Mission District, features Spanish food and solo guitar (currently Gregorio Stillaman) on Mon. through Wed., from 7:00 to 10:00 pm

LA BODEGA in the North Beach area, serves only a paella dish and features the dancing of Carla Cruz, accompanied by her husband, "Niño Bernardo."

DANCE INSTRUCTION:

Adela Clara and Miguel Santos, Theater Flamenco, (415)431-6521.

Rosa Montoya at the Dance Spectrum Center, 3221 22nd St. S.F. (415) 824-5044.

Teresita Osta, Fine Arts Palace, (415)567-7674
Jose Ramon, 841 Jones St., S.F. (415)775-3805

FLAMENCO MUSIC & DANCE, a five day workshop; From August 18-21, San Francisco's "Theater Flamenco" led by Adela Clara and Miguel Santos will guide beginning and intermediate flamenco dance classes. There will also be master classes in flamenco guitar and films - and lectures. Write: Recreation, Parks, and Community Services (Camps Division), 2180 Milvia, 4th floor, Berkely, CA 94704.

los angeles...

MATADOR RESTAURANT features dancer, Margo, cantao, Antonio Sánchez, and guitarist, Benito Palacios. 10948 West Pico Blvd. Phone: (213) 475-4949.

EL CID now offering Spanish tablao-style entertainment, featuring a house cuadro made up of dancers, Juan Talavera, Raul Martín, and Lilitana Morales, with singer, Concha de Morón, and guitarist, Antonio Durán; this show is followed by the special attraction, Carmen Mora with Juan Talavera, Concha, and Antonio Durán; the third show is the same cuadro as the first. 4212 Sunset Blvd; phone: (213) 666-9551.

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

san diego...

DAVID CHENEY, flamenco guitarist, is now playing at the Fish House West on old Highway 101 in Cardiff. He is playing Thursday through Saturday, from 9-1:30 p.m. and Sundays from 4-8:00p.m.

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

EL TORITO is featuring dancers, Juanita Franco and Carmen Camacho, with guitarist, Joe Kinney, on Wed. eves. at 8:30, 9:10, and 10:00 p.m. Mission Valley; tel: 296-6154

FANTASIA ESPANOLA is appearing on Thursday evenings at La Posada Del Sol Restaurant on Fletcher Parkway, featuring dancers Juana De Alva, Deanna, Diego Robles and Jorge 'El Callao' and guitarist Paco Sevilla.

DANCE INSTRUCTION by Carmen Mora (see article); beginning, intermediate, and advanced classes held every other Monday between 2:00 and 5:00 p.m. Contact Juana de Alva or Paco Sevilla. (see San Diego instructors).

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	224-3063
GUITAR	Joe Kinney	274-7386
GUITAR	Paco Sevilla	282-2837

etc...

THE BLUE GUITAR in San Diego carries books by Donn Pohren, new books of music by Sabicas and Mario Escudero, and a complete line of guitar supplies. Flamenco guitar lessons by Paco Sevilla. All guitar strings, half price. See ad for location.

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

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

PAINTINGS OF SPANISH DANCERS FOR SALE; painted and offered by Ernest Lenshaw, 1106 Edgemont, San Diego; call 714-232-4507.

BACK ISSUES OF JALEO AVAILABLE. Issues from Vol. I, numbers 1-6, will cost 50¢, but all other issues will now be priced at \$1.00

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

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