



FLAMENCO



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flamenco association of san diego

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CAFE de CHINITAS

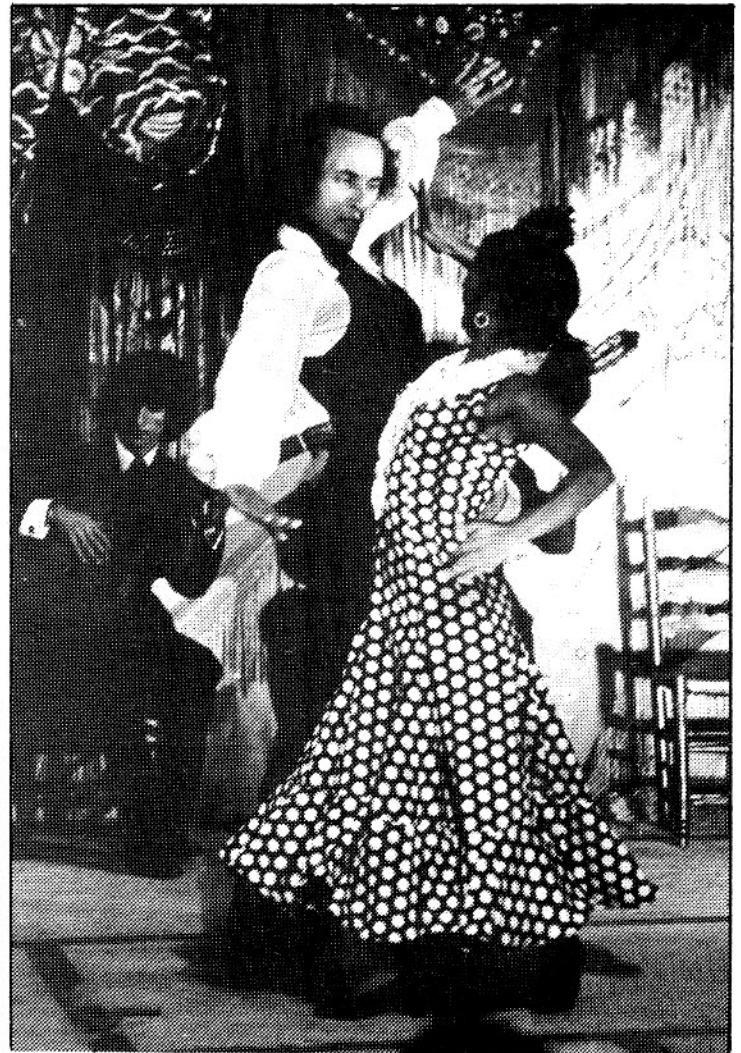
AN EXPERIENCE IN SPAIN

by *Teodoro Morca*

In 1971, Isabel, my wife, and I went back to Spain with the same philosophy that I had on previous visits -- to just "climb into the ambiente."

When we arrived in Madrid, we stopped by Amor de Dios Studios to say hello to friends and Jose María, the owner, and the very first day we were offered a job in Istanbul, Turkey. It was crazy; I was not ready to leave that fast or stay and rehearse at Amor de Dios.

We started to take long walks throughout Madrid; then we went to Sevilla, Córdoba, Granada, and back to Madrid. We went weekly to Peña Charlot, a flamenco singing club, many tapa bars where much flamenco of the moment was performed, and basically soaked up Spain, its streets and people. I started to teach an "escuela bolera" class and a flamenco class at Amor de Dios, along with regular rehearsals, when a friend of mine introduced me to Victor Monje "Serranito" who asked if I wanted to come to the tablao Café de Chinitas and do a number or two (a polite way to ask for an audition). Serranito, besides being a fantastic guitarist, was sort of the director of the shows at Café de Chinitas. I came the next night, met the owners who were all very nice, and then Luis Carmona (one of the Habichuelas). The singer, El Moro, Indio Gitano, and I talked over a rehearsal. I decided to do seguiriyas as everyone in the proceeding cuadro was doing soleares and alegrías. I followed the first cuadro. It was very exciting as on the bill were María Vargas,



TEODORO MORCA & LA CHUNGA

Serranito, Carmen Casarubios, and Teresa Maya, who I had met many years before when she was with Greco; what an artist! Anyway, I followed the opening cuadro with only a talked through rehearsal. I do not remember what I did but it felt good and the owners asked if I wanted to start the following night as a soloist with my own cuadro. I almost fell over with surprise, delight, and I am not ashamed to say, ecstasy. My previous trips to Spain were all very fruitful



Teodoro Morca dancing "Romerías" in Cafe de Chinitas. Seated at the far left is Tere Maya; singer is Antonio Amaya; guitarist on the right is Luis "Habichuela."

with much timely luck as I was guest artist with Pilar López, which I will write about separately, and concertized throughout Spain and Europe, but I had never worked in a class tablao with so many superb artists, and as soloist yet. I was in Flamenco Heaven.

The first day there, I went into the men's dressing room, where six guitarists, five singers, and myself were squeezed into a small room. They were all practicing, running scales, singing, telling jokes, and involved in "who sings better than who" conversation. I hung my costumes up, took my clothes off to change, and did a few stretches and bending exercises. All of a sudden, everyone stopped and stared at me. They asked me what I was doing. There I was in my dance belt, warming up with some stretching exercises. They did not comprehend a "bailaor" preparing like that. They called me "Tarthan". We all cracked up.

From the start, I got along well with all of the people who were mostly gitano. They said that I could not be American to dance the way I did, and since my parents were from Hungary, I became "El Húngaro"; it is so typical in the flamenco world to give you a nickname. I did an alegrías in the opening cuadro, and following Serranitos' solo spot, I had my own spot, dancing seguiriyas, tarantos, and soleares with two guitarists and usually El Moro singing or Chato Amaya. When I was there, the artists were excellent and serious and my memories are of real joy. After being there about one month, La Chunga came back from a tour of Galas and opened in the Café de Chinitas. She is also part owner. She asked if I would partner her in a few numbers and there began another very joyous artistic relationship. She is a serious artist and allows no unnecessary "guasa" that is so prevalent in tablaos. Everything was of high caliber. In between



Tangos with La Chunga. The guitarist in the photo is El Monchi; the other guitarist was Manzanita, and the singer was Chato Amaya.

shows, downstairs in a sort of waiting room, many fine artists would come in and jam with Serranito who is a real giving artist (we became fine friends). My experience working in Café de Chinitas, a tablao in Madrid, was one of growth, of meeting fine artists, of being treated with respect and being judged on my art, not who I was. I was there for nine months. Then we went south for a visit and then came back to the United States where we had a cross-country concert tour to complete.

I strongly feel that going to Spain, even on short money, should be a trip not only spent in the studios, but in absorbing the "ambiente", feeling, atmosphere, people, the weather, the land, the food, and much conversation. The absorbing of this totality, by some form of osmosis, gives that special inner ingredient to flamenco; the feeling, the feeling of "living flamenco".



JALEO

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

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LETTERS

Dear Jaleo,

I was very pleased to receive the recent issues of Jaleo, to learn of the existence of the Flamenco Association of San Diego, and to find that I had been accepted as a Jaleista! Thank you!

It is gratifying to discover that there is positive response to the coverage of ethnic dance in Dance Magazine. With the encouragement of the large, diverse, and beautiful community of ethnic dancers, perhaps there will be wider coverage of flamenco, Middle Eastern dance (my specialty), African dance, and so forth. In short, Jaleistas, keep those cards and letters coming in! The editors need to know what you'd like to see. And I am particularly happy to have these issues of Jaleo because they will increase my knowledge and understanding of flamenco and the flamenco community.

Congratulations to the staff -- you've put together a wonderful newsletter. Best wishes to Jaleistas everywhere!

Sincerely,
 Linda Small
Dance Magazine

Dear *Jaleo*,

Thank you for publishing Suzanne Keyser's articles (so far, Parts I and II, "Dance Experiences in Spain," August and September, 1978). She is a sincere and compassionate observer, and gives of herself, so that we can see through her eyes; this makes her work very useful source material. I hope she will keep writing for you; she deserves as much notice as her famous husband.

Thank you too, for your introduction to my article "Diego del Gastor: Flamenco Stories," September 1978. A minor correction: Manolito de María was from Alcalá de Guadaíra, and Juan Talegas from Dos Hermanas; both are towns outside of (the city of) Sevilla. Both visited Morón from time to time. Their cante was much admired there, and their traditions were closely related to that of Morón, especially if you care to think as far back as El Fillo and Silverio, both of whom, according to Pohren (*Lives and Legends*) lived there.

Sincerely,
Carol Whitney
Canada

P.S. Question for Michael Hauser: who is the other singer besides Andorrano in La Singla's company? I'm very curious!

JALEO

The stylistic arguments you print are gently amusing. They do of course indicate strong personal investment in every position, and that is good.

But some of the worries seem to be saying that only in flamenco is such violence of position possible or important. But every group in the arts does the same thing. The accompaniment problems addressed by writers in *Jaleo* are the same as those for any musical style. Similarly, improvisation, style, etc. of the dance. Jazz musicians vent steam over how long to hold or work on one chord; a lead singer of worth never proceeds the accompaniment; a modern dancer ought to lead the accompaniment (not follow it); the problems of accuracy versus personality are paramount.

As an art form, flamenco is little different from any other type or style: it is not born each time it is performed as if it were born for the first time--it has been going on for some time now--even though performers must present the illusions of spontaneous creation and, after practicing and perfecting of a first experience. Flamenco suffers the same problems as art forms do universally. Without individual vitality which must in-

clude individuality, no art form can continue and prosper. Otherwise it is heartless repetition.

The problem is: How many ways are there to peel an egg? Answer: How many ways does not matter that much. The point is: get the shell off. Warning: Boil first.

Joseph Fischer
7525 Buckingham
St Louis, MO 63105

Dear *Jaleistas*:

Around 1967, I helped Morre and Estelle Zatania with their flamenco newsletter, FISL, in return for flamenco knowledge. In retrospect, I have found much of the technical material of FISL invaluable, especially for the "bread & butter" work of flamenco. But, because of lack of support and appreciation, the Zatanias sold their hand-gearred printing press (they hand-printed all the issues), put everything that they owned that would fit into a Volkswagon camper and "freighted" themselves to Spain. They haven't been back to the U.S. in 6 years.

I believe, as flamencos, we must help Jaleo survive. Especially now, when we have many more flamencos today than 10 years ago. It's not likely that a newsletter of this quality that takes SO much time and energy can last on "love" alone. If anyone has ideas on how to increase Jaleo membership so that some or all of the staff can begin to be compensated, please share them with Jaleo in an open letter. La Vikinga and I are not having much luck enticing people to be members in NYC.

Our most current project is to offer "flamencos" a chance to video-tape a performance, view, and evaluate the instant-replay at the low cost of \$5.00 per number...members of JALEO: no charge. The notice was sent to all studios in NYC where flamenco is taught and rehearsed.

I would like to see more articles of personal experiences in Spain such as the most recent ones of Suzanne Hauser, Carol Whitney, and Suzanne Keyser. Not only are they (the articles) excellent reading material but they also give some clues on Spanish mannerisms to the prospective traveler. Ole!

Sincerely,
Robert P. Reyes
New York



PUNTO DE VISTA

THE GUITAR SOLOIST IN FLAMENCO

by Bill Regan

It seems strange that many aficionados, writers, and experts are quick to shoot down the solo flamenco guitar. They point to Sábicas, Mario Escudero, Serranito, Paco de Lucía, Manolo Sanlúcar, Esteban Sanlúcar, Ramon Montoya, Niño Ricardo, etc. as the lead guys. Are these men so bad? Are they villains indeed? Or are they pointed to by some critics for reasons not readily apparent.

Donn Pohren says he prefers to listen to guitar solos sandwiched between the real flamenco when hearing records. To Donn, a falseta is indeed a sensory overload. Are we to judge all soloists by their records only? Are all soloists incapable of playing in juergas? The answers are no, of course! If you think the answer is yes, then judge Diego del Gastor only by his 45 rpm and other solo records, for a parallel judgement.

Does Pepe Martínez really "have no cojones"? Does Escudero "need a refresher course somewhere deep in Andalucía"? Does Paco de Lucía "wade through an oil slick of notes"? Again the answers are no.

The solo guitar in flamenco can be a very valid form of expression. I'm tired of accepting such criticisms as: "You play too cerebral"; "too complicated"; "too musical" "too technical," "too guitaristic". Will I have to please you or myself in the final analysis? Should I have a daily supply of sodium pentathol to assure that I play the "true flamenco?" Or can't I simply have fun the way I choose, Donn, without having to worry if I am right or wrong, good or bad, gypsy or payo, if I please your taste or my own? If I am to sacrifice my own happiness for your approval, Donn, then I am truly misguided.

To appreciate solo guitar is not to hate cante and baile. Mature solo playing can be a groove. Any dancers or singers who put it down must be jealous. The guitarist has historically been bossed around and been made to feel of lesser importance. Now the pendulum has swung. This is the age of the guitar. Let us not be so narrow-minded as to treat dance and song as inferior to the guitar, however.

Areas to be appreciated in solo flamenco guitar are not techniques alone. Technique is necessary as we express ourselves through it. Those who play without technique always hear it more than those who have it and are

used to it. Sometimes guitarists who hurt their hands become fans of a more simple, but beautiful style in flamenco. Why can't they see beauty in simple styles before their unfortunate accidents?

Another area to be appreciated is composition. Ideas are the life of music, of which flamenco is no exception. The creative guitarist is alive; at times breaking the rules and confines of tradition, but always returning to it for form. The creative guitarist is a DOER, who doesn't need to check with self-appointed critics for approval.

Finally to answer the question of compás, many flamenco guitar students are pre-occupied with compás. Compás is essential, but not the only area to develop. Flamenco compás is necessary when playing solo or with cante and baile. To be "on the money" is a must, but not to the point of becoming a drum. Tone, creativity, projection, dynamics knowledge of what's been done, technique, are as important as compás. Also knowledge of the cante and baile as well as a good knowledge of the Spanish language will be main contributors to the complete solo guitarist in flamenco. This is my punto de vista!

(Bill is a flamenco guitarist living in Denver, Colorado.)

CORRECTION

Carol Whitney writes that two paragraphs in Part II of her article "Diego del Gastor: Flamenco Stories" (October, 1978) were transposed, affecting coherence. Sorry, Carol--that was a layout problem.

Carol says: "The displacement causes one awkward transition and one short-circuit in a contrast I had intended. The two paragraphs at the bottom of the second column on page 15, beginning 'He also liked to be reasonably comfortable' (and your editorial note) belong near the top of the second column on page 17, after the line 'so he became at ease and happy in his work.' If you make this change mentally, you'll see that coherence is much improved. From pages 15 to 16, the idea of care-taking remains intact. Perhaps more important, the examples of Diego's liking for reasonable comfort and reasonable payment supplement the one of his enjoyment of fame (if it didn't threaten his integrity), and they contrast with the 'flamenco story' of his 'total indifference to fame and fortune.' The observation that follows, that I didn't find Diego's priorities eccentric, then takes on meaning."

Señores, When?

By Antonio

(This article by Antonio, who is now appearing in his farewell tour, appeared in Madrid's ABC on March 2, 1978. We thank La Vikinga for sending it to us.)

Translated by Paco Sevilla

There is an historical phrase that says: "Whenever there is a Borbon on the throne, one can expect an interest in the rebirth (Renaissance) of the arts." I have faith in this phrase.

The Spanish dance technique took its true form at the end of the eighteenth century. Lola Valencia was the first Spanish dancer to initiate our technique in France. In the Opera Theatre of Paris, the Spanish dancer from Andalucía, Dolores Segal, became famous at the beginning of the nineteenth century for her interpretation of "La Cachucha" in which passion, elegance, and subtle voluptuousness (characteristics of the Spanish technique) stood out. Fanny Essler learned the Spanish technique in her time with Lola Valencia and caused a sensation with her Spanish dances accompanied by castanets in the same Paris Opera Theater. La Taglioni, who was in those times the queen of that theater, likewise adopted the Spanish technique and in 1838, she danced "La Gitana" in St. Petersburg with a clamorous success. With all these famous dancers and some others our technique spread all through central Europe, reaching even to imperial Russia.

In Russia, the leading figure in this movement was Marius Petipa, a French dancer who visited us in 1842 and who, in 1843,

teamed with Mary Guy Stephen in "El Teatro Circo" in Madrid. He learned our technique and loved Spain very much; he loved it so much that he tried to establish himself in Madrid and to open a school of dance; he offered his services to the authorities. Upon being rejected, Petipa established himself in Russia, working in the Imperial Russian Ballet and immediately making himself the standout among the choreographers of that company. There he created "ballets" primarily of Spanish inspiration and techniques.

Meanwhile, in Madrid, the theater dedicated to opera and "ballet" was being invaded by foreign companies and was in the hands of Domenico Rossi, who with his enormous, brilliant and costly "ballet", had carried the opera theater (subsidized by the State) to an economic crisis. It had to close because of severe criticism by the people of Madrid because of the waste of maintaining foreign companies, while forgetting the Spanish artists.

Thus, the Spanish dance technique faded in Spain and the zarzuela was born, a theatrical generally less costly and more popular; the popular and regional dances were reborn in the theater and in Spanish artistic life. Our dance declined in Spain to the point of hiding in taverns, tablaos, festivals, etc., while the Spanish technique was reaching a peak of splendor outside of our borders.

In face of such a neglect of the Spanish art in our country, groups of dancers, big or small, classical as well as regional, popular or flamenco, adopted the name "Ballet Español" and, with this error, the "ballet" has been distorted to such a point that today a company of dancers with the name "Ballet Nacional Español" is going

around the world executing dances, but lacking in what is needed to be called a "ballet". Exhibiting itself with this name, it has given rise to foreign criticism damaging to the Spanish art.

A "ballet", to be considered as such, needs a plot, a libretto. It is a story to which a composer puts music so that it can

Antonio
and his



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be danced and interpreted. Besides, a "ballet" needs a group of dancers who have been taught and directed for a long time in this difficult technique.

Today, unfortunately, a dancer who passes through any dance academy and learns a few steps, considers him or herself a dancer, when in reality he or she has not passed being an apprentice or a small child in the art. But all of this bears a good part of the blame for the non-existence in Spain of a well organized National School of Ballet--because certainly, in Spain, the "ballet" is ripe for organization.

A "ballet" company, properly organized, should consist of the following elements:

Main body composed of 24 dancers of both sexes (12 and 12).

Four soloists of both sexes (two and two).

Four first dancers of both sexes (two and two).

Two artists invited according to the specialty to be interpreted.

Technical Core:

A secretary.

A coordinating director.

A choreographer.

A stage director.

A head electrician.

A head tailor (plus the seamstresses needed).

A chief machinist.

A chief of "atrezzo".

Musical Team:

A director of the orchestra.

A pianist.

Two guitarists.

Considering the complete lack of that which I have listed above, we who have not wanted to admit to a mediocrity in our artistic capacity have gone to other countries where we learned the techniques of the "ballet" in order to later--with great effort--organize our private companies following the standards set down by the great Antonia Mercé (La Argentina) in the 1930's. Such private companies emerge with limitations of all kinds; for example, when I formed my own, I had to bring a teacher of the dance, Anna Ivanova, who learned in the School of Dance of the Russian Imperial Theater. I also contracted as teachers, Goubet, Zaraspe, Truyel, Perugini, and others, all of whom helped to form over a period of years the dancers involved with my "ballet" company; all without any kind of help; all at my expense.

In order to create this private company,

I had to involve myself as first dancer, choreographer, stage and lighting director, and a long etcetera of artistic work. Also, on many occasions, I had to choose "ballets" that were completely acceptable to foreign audiences in order to insure long tours outside of Spain that would enable me to maintain the company. Apart from all this work, I had to struggle constantly with the dancers; just when they had begun to learn something, they would abandon their serious work and go out to the salas de fiesta, cabarets, etc., and in exchange for a greater economic remuneration, generally lose some part of their technique and, of course, prostitute their dance. Today it is completely impossible to maintain a private "ballet" company without adequate economic help.

Since my return to Spain in 1949, I have been insisting to the authorities that they look with more love and reality on the need to create in Spain a National School of Dance as well as in which the dancers, as in other countries, once formed, can live and dedicate themselves completely to the dance, performing in "ballets".

During my long navigation through the world of the dance, I have given life to many "ballets". But others, which I would also have liked to bring to the stage because of their importance, have remained in my portfolios; the circumstances just exposed prevented me from realizing them in Spain.

I believe I have demonstrated, as much in my own country as outside of it, my capacity, not only as a dancer, but as a choreographer and director with my "ballet" company founded in 1953. Also, independently, I was called by the Opera Theaters of Milan, Buenos Aires, London, Paris, New York, and Lisbon, to direct and mount my choreographies such as, for example, "El Amor Brujo", and "El Sombrero de Tres Picos" as well as a new version of "La Vida Breve", these being from Manuel de Falla; and also "Fantasía Galaica" of Ernesto Halfter, Falla's favorite disciple, which has been incorporated into the repertory of La Scala.

To finish, I would like to return to remembering the phrase with which this writing began, this historic phrase that I hope will become reality for the good of the Spanish dance: "Whenever there is a Borbón on the throne, one can expect an interest in the rebirth (renaissance) of the arts".



MORCA

... sobre el baile

CHOREOGRAPHY AND FLAMENCO DANCE PART I

One of the most exciting part of any performing art is not only the performance itself, but the creative process behind the performance. In dance, it is the choreography, the making of the dance that is exciting in its technique, moving in its feeling and sincere in its execution. Choreography to flamenco rhythms is a very special type of dance development and it is approached in many different ways. I would like to discuss some of the ways used by different artists and also my own suggestion in regards to the actual choreographic approach.

In flamenco, you will see some people work from so called "pure improvisation", and at the other extreme, people setting and counting each and every compás. The most exciting artists that I have seen, such as Carmen Amaya, used a method in between the two extremes. I was surprised to find that La Chunga, "Gitana Pura!", when we worked together in the Café de Chinitas in Madrid, insisted on setting a fixed "routine", including the set falsetas and the number of compases for each part of the dance actually counted out. Anyone that thinks the practice of the Spaniard in Spain is one of improvisation would get a surprise awakening on the subject. I feel that, unfortunately, the exact setting of routines has become the rule rather than the exception, even among the best of artists. At the other extreme, it is very hard to rely on "pure improvisation", especially on a performing stage. We are not machines and our emotions are just not consistent. In an actual juerga, it is very exciting and stimulating to try for as much improvisation as possible, letting the "feeling of the moment" guide the dance. On a performing stage, whether nightly tablao gig or concert stage, pure improvisation is not the answer for artistic consistency. I am not talking about a few desplantes for bulerías or a rumbita which should be left for the moment, but I am talking about the many heavier flamenco rhythms in the repertoire.

When one really has his technique and understanding of the flamenco rhythms under

control, then the approach to choreography should be one of developing what I call a frame. Simply speaking, know your beginning, know your llamadas and desplantes, and know your ending. This was Carmen Amaya's secret and I saw her night after night create magic with a balance of structure and improvisation. Within the different llamadas and cierres and desplantes, trust yourself, do not count compás, but be sensitive to the different situations - for example, with a different singer, singing longer or shorter letras. Tell the guitarist a general frame and know your music in such a way that you know pica-do is for a certain feeling, as is thumb, tremolo, arpeggio, rasgueado, etc. The guitarist should be sensitive to this too, and not stick in a falseta just because it fits rhythmically. A soft tremolo obviously does not go with strong heelwork. I will write a separate article on how I feel that singer, guitarist, and dancer relate, both to each other and to the rhythms themselves and the interplay between these three aspects of flamenco.

I like to practice many individual steps and movements within the different rhythms, all with their own feeling, so that I will have a storehouse to draw from when I feel like improvising. I never set a rhythm by the count of compás. First of all, who wants to count when trying to get into the dance. Secondly, rhythm is only a part of flamenco and it is too easy a trap to fall into.

It is the interpretation "between" the rhythmical accents that is the essence of the dance; the ability to get into the flow of the rhythm, its sound, its melody, and the totality of the music should be thought of when choreographing.

When artists work together on a steady basis, like Gary Hayes and myself, we work together with generalities and basic feelings as it is too easy to fall into "routine", so I may say, for example, "I am setting a slow soleares. The singer will sing one letra, then I will do a paseo followed by a development of footwork, then a second letra, etc., etc." In other words, we leave much room for both to be satisfied; I do not tell him what falsetas to play, as he is sensitive to the feeling that we are trying to find and I leave room to improvise within the set structure.

A very good method of practicing so that you can develop choreographies that look completely different from each other, (it is a bore to see a dancer do alegrías, soleares and faruca and they all look alike), is by taking any step, whether movement or foot-

work, and do it in many different rhythms, trying to make the step express that particular compás. Simply speaking, "it is not what you do, but how you do it", that should be of great importance.

Do not be restricted by the accents of the different rhythms; for example, many people get hung up on the 12 or 1 of a 12 count compás such as soleares or alegrías. These accents should be used expressively, as should the rest of the compás, and a choreography should not be restricted to a monotonous use of one accentuation. "It must be on the 12 or must be on the 1," is bolagna. Of prime importance is "matice" or the subtle shading and dynamics of movement, footwork, palmas and other audible rhythms and methods.

The famous teacher of zapateado, "El Estampío", used to teach his well known zapateado de las campanas with the accent on "1" and many people do zapateado with the accent on the "and" like in tanguillo. I feel that an exciting zapateado, choreographically and rhythmically, is created by using a blend of the two, sometimes on "1" and sometimes on "and". The point here is that there is more to music, and that includes flamenco music, than rhythm. As I am only scratching the surface, I would like to follow up this writing with "attitude and approach to accompaniment, dancing with a singer, how to feel what a guitarist and singer will do and developing the "intuition" to feel their moods."

-- Teodoro Morca

A GYPSY IN THE CONGRESS

Ramírez Heredia and the Gypsy Culture

(appeared originally in Cartas de España, date unknown.)

Translated by Roberto Vásquez

The request, the plea, that the values and characteristics of the gypsy culture be



Juan de Dios Ramírez Heredia

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The request, the plea, that the values and characteristics of the gypsy culture be respected has been the principal theme of the conference organized by Juan de Dios Ramírez Heredia on the cultural aspects of the gypsy world.

The pleading of the "UCEDISTA" congressman took place in the course of gypsy education (gypsy studies) that has been developed in Madrid, organized by the Secretario Nacional de Apastado Gitano and by the Instituto de Ciencias de la Educación.

Ramírez Heredia underlined the danger under which the cultures of minorities live, sacrificed by mass production, by the radical distinction of the gypsy people, and by the need to erase the classification schemes of good and bad cultures that have induced people to understand that everything gypsy is good, as long as it is not shown otherwise, and everything gypsy is bad, as long as it is not shown at every moment that it is good. He also pointed out the negative aspects of gypsy culture such as their upbringing, lack of education, an obvious apathy for study and a lack of prevision towards the future. On the positive side he pointed out the sagacity, the spirit of adaptation, the great love of family and artistic temperament, all essential characteristics of its conformation

Lole y Manuel

FROM GITANOS CANASTEROS
TO THE PROGRESS OF FLAMENCO

by Julio Guerra

Translated by Roberto Vázquez

All of Lole's little sisters are in the dressing room at the Madrid Theater. They ask us a thousand times who we are and if we have interviewed already Lola Flores and Las Grecas. The oldest one--about 15 or 16 years old, is ironing Lole's performing costumes and tries to calm down the children, who are all excited with Julio's cameras and the possibility of a picture. Later, on the stage, these children of four, seven, or nine years will raise their arms and a new child prodigy of feet and hands will have begun. These are the Montoyas, Lole's family: A gypsy grandmother with gray hair and matriarchal hips, uncles and cousins of light feet and steel waists, Antonia La Negra, her mother, and the girls.

When Lole comes into the dressing room she appears to be thin, in a serious mood, and with tremendous dark circles under her eyes, "just like her mother", says Manuel. She is sick; something is hurting her--her "side" she says--and she would rather rest in the dressing room with the lights out. That is why we talked with Manuel, her husband, a young gypsy with nerve and a head full of projects.

Lole and Manuel are the most famous flamenco couple of today. Perhaps the secret of their success lies in Lole's immense and "bronca" (deep, coarse) voice, or in the concentrated youthful image of the two, or in their songs, which talk of the Romero, of the seen and the flowers, like a cosmic epic of daily living.



"We started 3 years ago in Sevilla with the tablao "La Trocha". We recorded "Negra María" with great success and a short time later we decided to make this show. We performed in Andalucía, then Barcelona, and now Madrid. We did not want to fall into common cliches or something conventional. And we did not know where to aim until we thought of bringing the whole family and putting on stage what we really are: gitanos canasteros."

--Couples have become fashionable in the musical scene. Sergio y Estibaliz, Anna and Johnny. Isn't it risky to mix marriage and work?--

"Lole and I get along very well. She is a great kid and when there is a problem we try not to let it affect our work. We may argue, but when we have to fulfill our professional duties, we forget everything else and we leave all our angers behind. And we don't work only for money. We come out on stage if there are only four people in the theater, even if we lose money. We could do only one presentation daily, but the tickets would cost 500 pesetas (about \$8.00) and who

would come then? We don't want to limit ourselves, we want the whole world to come and see us."

--People who know say that the decadence of flamenco starts when it is taken to the theater stage. What do you think about that?--

"The blame for the decadence of flamenco falls on the recording companies and the tablaos, who do not present the true flamenco and who devote themselves to singers who have nothing to do with authentic flamenco. The public is being deceived and it accepts what it is offered."

--Nevertheless, flamenco is being spread out even at the university level, in the major colleges, with Gerena, Menese, etc.--

"We are beginning to realize that flamenco is a wealth that must be respected and spread. Until recently flamenco was limited to the señorito, the guy who had money and could call a couple of gypsies, and for a hundred duros (\$6.00), a roast chicken and a bottle of wine, he would have them singing in his house until dawn. Luckily, that is being lost."

--To what do you aspire with your dedication to flamenco?--

"Aspire? Nothing, this is our work, our way of living. We do not want to deceive anybody."

--And who do you think your audience is?--

"You have seen them in the theater: gypsies, payos, young and old...":

--Did you know that the gypsy congressman, Juan de Dios (see article this issue) had a brilliant appearance in the "Cortés", defending the gypsies, and was greatly acclaimed, and...?--

"We don't know anything about politics. Besides, gypsies don't have to defend themselves from anything because we haven't done anything. What that congressman is doing, that he takes care of our problems, seems all right to me. We gypsies have a bad reputation, and we are people who don't mess around with anybody. If somebody steals a chicken, it is to feed his children. Besides, there are payos who steal millions upon millions of pesetas."

--You don't understand about politics, but what do you think about the growing politicization of flamenco?--

"Hombre! I admire those who made social and political criticisms when it could not be done. But now that there is more freedom I don't see any merit in the protest or political song. I have recorded political things. But now it would be child's play to do it."

--But you are the pampered children of flamenco, with a certain progressive air, participating in political meetings and recitals. Is this why young people like you so much?--

"Young people like us because we are also young and we feel in the same way as do the young people. I cannot sing like Manolo Caracol or Antonio Mairena. I like them very much, but I have lived in a different manner and my place in life is different."

--Why do you call your show "New Day"?--

"We like that expression because the new day is full of sheets for reading and writing. The idea of working with the whole family is originally ours. The Montoyas made their living from their song and dance, independently from Lole and Manuel. One day they came home because Lole was setting a dance for Carmelilla. When I saw how the staging and the decoration was, I thought that in order for others to also use it, we should stage the show together. We had more pull than they did and everybody would come out ahead."

--In the show you want to convey an image of the life of the gitano canastero, but doesn't it seem deceitful to represent that life on stage? Isn't it tainted with certain falsehood and stereotyping?--

"No! Besides, not many people know about our lives and this is a chance to show it. The image of the gypsy is that of a dirty person who steals and pulls a knife at any occasion. And this is not true. We are people like everybody else; we live, suffer, work. We are not without roots. Our roots are the family, friendships, and thousands of daily things that comprise our lives."

--Do the people understand flamenco?--

"They don't understand it, but they feel it. And that is what is important. My mother was in the street, my father was thrown in jail, and the children used to cry at the convent gate. We have broken away from all





LOLE

Y

MANUEL



that and we are now singing to the moon, the water, the Romero, and the flowers. This is the first time it is being done and that is why people like it. Besides, everything is accompanied by such an impressive voice as Lole's."

--But, what is flamenco? A collective juerga, a happening, or a sad and lonely song?--

"It is a sadness sung with gaiety, a form of evasion, of somehow screaming what we have inside. We have departed from the sadness of flamenco, because we believe that we gypsies also have happiness. And that is what we want to express".

--But Lole does not give us a gay image, but rather a sophisticated one, with her eyes closed and her long robes.--

"Lole has been serious since her mother bore her. She is not sophisticated; on the contrary, she cares very much about what she is doing and believes that when she is singing she must not laugh or try to appear nice, but to sing and that's it."

--What do you ask of the future, to that mass of "new days" that are coming all over you?--

"I want to be able to record the way we want, with drums like those of Ginger & Ricker, for example."

Lole and Manuel rest a few minutes before their next show. A big storm is falling over Madrid, stronger than any other in recent years. I commented: "You didn't notice because you were acting, but one could hear the rain hitting upon the roof of the stage."

"What do you mean," interrupts Manuel, "the water was falling on us all the time!"

(Again we do not know the original source of this article; it probably appeared early in the summer of this year. Please try to include the source when submitting articles. We thank Gene and Pilar Coates for this article).

Carol on Cante

Listening to Flamenco

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It's a pleasure to be invited to contribute a regular column. I plan to interpret the series title "Carol on Cante" rather freely.

October's article, "Before or Behind," will have been understood best by practicing accompanists; if you haven't had that kind of practice, perhaps someone will demonstrate for you.

From now on I plan to write for guitarists with less experience; if you prefer that I write a more advanced article on occasion, please let me know via *Jaleo*.

IMPORTANT NOTICE: except for material contained in October's article, I do not plan to repeat information already given, so if you are an eager accompanist, you will need the whole series.

Finally, any feedback is useful, so if you would like to let me know how the material I provide is working out for you, I would be grateful. Thank you.

* * * * *

If you want to accompany the cante, you should listen to the cante and its accompaniment as much as possible. Your primary

purpose, always, should be enjoyment. Obvious? Certainly. But you also have to listen attentively, and for specific things. What does that mean?

It means that you should try to discern all the aspects of structure in both cante and toque, because structure is the key to understanding flamenco; it's the framework on which all improvisation is created. The only trouble is that unless you have an unusually mathematical mind, structure is hard to hear until it's been pointed out. Therefore I'm going to concentrate on structural aspects of flamenco in this series. I hope that after reading each article, you will be able to listen for more detail in your recordings. You can begin now by listening for broad outlines.

You could ask yourself questions like this: how long does the guitarist play before the singer starts (how many falsetas)? What kind of passage does the guitarist play just before the singer starts (what music invites the singer to begin)? What happens in the guitar music while the singer is actually singing? Does the accompanist use rasgueo or falsetas? How is the song strung together? Does the singer go right from one copla to another, or does he wait in between? How is the ending managed? Do the singer and guitarist end right together?

If you know traditional palmas, you should play them while you listen; this way you will begin to achieve a singer's point of view, and you need it if you are going to accompany well. I'll outline easy ones for the bulerías, and give you a knocking pattern to try out while listening to the soleares.

Above all, listen to as many different singers and accompanists as you can. Sabicas is a very fine accompanist; he makes you feel everything is exactly right at that moment, that nothing could possibly be better for the singer. And of course there are many, many other really excellent accompanists.

Until I give you more detail on structures, you can listen for the kind of mood the singer creates. Do you think the guitarist is supporting that mood well? Is he interfering with the singer or supporting him? Which of the accompanists you are listening to do you think is particularly good, or which do you like best? Can you figure out any reasons you prefer one singer or accompanist to another? (If not, don't worry.)

Here's a legacy from Diego del Gastor, vintage 1966. He sat in the little room

above Bar Pepe one afternoon after an all-night all-morning juerga, singing soleares. I wish I could give you those soleares; they were beautiful. At least I can give you the knocking pattern he used throughout the several hours he sang. It goes like this:

K = knock on the table (as if on a door)
n = index fingernail snapped on the table

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

n n K n K n K nK n K n K

Notice the unusual stress on the fifth beat, and the quieter sixth beat. The *K* in the seventh beat takes up two-thirds of the beat, and the *n* takes up one-third. If you care to practice this until you have it thoroughly memorized, it will help you follow my later articles.

Here are the simplest traditional palmas for the bulerías. I have indicated the theoretical stresses (accents) with the symbol *F* for "foot-tap" (gently, please); if you want to learn to play them along with the palmas (marked *P*), please do. Adding the foot-taps makes the pattern more difficult to learn, so you should take it apart into little bits, for instance, playing the first three beats, then the next three, then the next two, two, and two. Practice slowly. Don't worry if you have to stop in the middle. Gradually you will learn to do it with reasonable comfort. Finally you can try linking everything together.

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

P P P P P P P P P P
F F F F F

If you can learn this well enough to play it with recordings, you'll find it a real eye-opener.



A New Transcription from Peter Baime

"SOLEA" BY PACO DE LUCÍA (from "El Duende Flamenco de Paco de Lucía" PH 63 28 061)

A Review by Paco Sevilla

Peter Baime has done a meticulous transcription of this solea which dates from a period when Paco was still playing in a manner satisfying to the purists (Peter calls it "B.E." or "Before Electricity"). I don't know his methods, but somehow Peter manages to distill from those complex Lucía sounds, a set of simple symbols which are placed neatly on paper for all to understand and enjoy. The following is an example from this piece:

SOLEA

CV

As far as I can tell, this material is quite accurate, although there may be a few alternate fingering possibilities that would simplify playing.

This transcription, 3 3/4 pages with approximately ten falsetas per page, can be obtained by sending \$25 to Peter Baime, 1030 West River Park Lane, Milwaukee, Wisc. 53209. He will send you also a catalog of other material he has available.



Diego del Gastor: Flamenco Stories

by *Carol Whitney*

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PART III

Paco's third question is "How did Diego die?"

I was at home when he died, and first received the news from M.T. Clark of the Spanish Fulbright Commission in Madrid. She wrote:

Yesterday, quite by chance, I heard that your teacher Diego del Gastor had died in Morón. I don't know any of the details, and I heard it on a flamenco show in his honor. The announcer said that he was one of the greatest flamenco guitarists in the world and they played some of his records where he was accompanying Joselero. They lamented that there are no decent recordings by him since he always refused to record in a studio.

They indicated his downfall was American women—maybe they should have said foreign women. Well, you would know more about that. They never said what the cause of death was.

The lament that there are no decent recordings requires comment. Diego chose not to record in a studio, knowing he couldn't warm to his playing in that setting. I suspect, though, that he made many good recordings, some held by Spanish National Television, some by the National Geographic Society, and most by aficionados, Spanish, foreign, or both. The radio story merely makes a pretty myth, just like the ones flamencologists, academics, writers and aficionados like to tell.

The next news I had came from Pohren, who wrote:

He's gone, of a stroke suffered after an all night blast. He was still loaded when I arrived to the Bar Pepe next day at noon (I didn't attend the blast), and he effusively began to order me up about a dozen drinks. However, Pepe Flores Jr., sensing he shouldn't drink any more, rushed him outside with the excuse of going to Diego's house to clean up from the night before. Diego got into the car and immediately suffered his first stroke. We carried him into Pepe's house (Pepe of Ca[sa] Pepe), called a doctor and all, and Diego miraculously seemed to recover fully, got all his color back, and insisted that he was going to play in the Gazpacho [Morón's annual flamenco festival] that night (July 7—he was to be awarded the Golden Gallo, for outstanding citizen, at the Gazpacho). So we went back to [the] finca for lunch, took a siesta, and heard about the second stroke and death through Rocío, who heard it by chance over the radio.

The shock for us, and for everyone, was terrible, even though it was expected (his doctor had told Diego just a few days before that if he didn't cool it he wouldn't pull out of one of his binges). The funeral was a horrible experience, wild and dramatic as only gypsies could make it, the women (most of whom Diego wasn't even talking to for the past years) rushing out from doorways screaming his name and tearing at themselves, to be held back by the menfolks, awarding the Gallo to Diego on his casket in front of the ayuntamiento [City Hall], going through the line of black [-robed] relatives which made the toughest of them break down, including me.

Going back several years, here are two quotes from the Newsletter of the Flamenco Information Service Library of New York (sometimes known as FISL, library and newsletter now defunct). From July 1968, Volume I, Number 3, page 6: "Morón de la Frontera: . . . Diego is drinking himself to death. (Chris Wilson correspondent)." And from October 1968, Volume I, Number 6, page 5, in a column by Brook Zern about the Morón Gazpacho, "Diego himself, despite all the nonsense about his 'drinking himself to death' (noted in a past issue of FISL, and elsewhere among people who have never seen how a real flamenco lives) was really grooving on the guitar."

It's not clear whether Zern was disputing Wilson's observation that Diego was drinking himself to death, or whether he meant to say that if you are a real flamenco you live by drinking yourself to death. By the way, Diego did, literally, groove on the guitar, as aficionados who lent him their guitars noticed, sometimes to their distress.

There is no doubt that Diego drank a lot, sometimes with Spaniards, sometimes with foreigners, but he went on the wagon, too, at times, when his health got so bad he couldn't stand it any more. Sober, he could still play beautifully, though he told me he didn't enjoy juergas nearly as much when abstaining, and I noticed that he was less ebullient at those times. But he still obviously enjoyed himself, for instance, at the Finca Espartero juergas in 1971. He taught a great deal that season, and seemed in excellent health, but he was suffering from high blood pressure then, and had been since I first knew him in 1966; this is why he was careful to limit his alcoholic intake--sometimes.

Now I return to the letter from the Fulbright Commission. The remark about American women disturbed me, because it was a severe distortion, whether deliberate or not, I don't know. Some seventy or eighty foreigners came to Morón between August 1972 and June 1973; many of them stayed for long periods, perhaps half were Americans, and many were women. But of all the foreigners, only one was very closely associated with Diego; she was not an American. I will call her Waah, because she was emotionally infantile, severely alcoholic, insanely jealous, occasionally suicidal, and constantly aggressive and unpleasant.

Waah first came to Morón in the late sixties. She went to the Finca Espartero,

and was there for at least three, perhaps four, seasons, until Pohren evicted her because she disrupted almost every juerga she attended. She then moved into Morón, and stayed there for long periods, sometimes going home for a while between times. She had started out to be a dancer, but attached herself to Diego, and switched to guitar. While living at the Finca, she often went back to town with Diego after a juerga, coming back the next day, roaring drunk, and therefore, by Zern's standard, living the real flamenco life. Possibly the obscenities which streamed from her mouth every time she was drunk made her even more flamenco.

When I met Waah, in 1971, I was recovering from a painful shoulder injury. One night I sang a copla por bulería during a break in a rip-roaring juerga. Diego had never heard me sing before, and he pressed me to continue, accompanying and encouraging me all the way. Then, characteristically, he praised me extensively. The juerga got under way again, but Waah left. A few minutes later she threw a glass, wine and all, into the room, where it broke on the floor. Diego was furious, but the juerga continued, though we never recaptured the initial impetus. We broke up at dawn, and Waah got ready to go in town with the artists. Standing next to me at the top of a steep flight of stone stairs, she took a firm grip on my bad arm, and began to sway back and forth, pulling hard, so I started to reach with my good arm, in an effort to defend myself. Suddenly she threw herself into a headlong dive down the staircase. I reacted instinctively and instantaneously, bracing against the corner of the wall with my good arm, and I managed to hold her. She laughed. I asked her why she had done this, and she said it was a joke. I was so shocked that I didn't realize until nearly an hour later that she was jealous because Diego had praised me. My anger developed as I battled the pain for weeks afterwards, and I stayed away from Waah as much as possible after that.

Waah was in Morón when I returned in 1972, but left the same day for home. I was delighted to see her go. Diego looked tired, but began to get some sleep, and appeared very well after a week had passed. The juergas at the Finca were a delight without Waah.

After the Finca closed for the season, I moved into Morón. Foreigners kept coming in all fall, and Diego gave many of us

lessons. Occasionally, when playing for juergas or filming for television, he went on binges, but his doctor kept warning him not to drink too much, and in between these sessions he ate well, got plenty of rest, and drank little or nothing. His general health improved considerably, and he seemed both well and happy.

Shortly before Christmas, when I stopped in at Casa Pepe, I was dismayed to find Waah talking to Diego. She had arrived moments before, and she greeted me effusively while Diego ordered wine for me. I chatted with them, trying to throw off a sensation of ominousness, and taking the drink as a celebratory goodbye to Diego. Now that Waah was back, I didn't expect to see much of him.

Diego gave up teaching then, and began to drink steadily and heavily as he kept Waah company. From my room across the hall, I saw him become ill, exhausted, unhappy, and even bitter. He turned down some excellent juerga offers because he was too sick to play.

The emotional strain of caring for anyone as dependent as Waah is always severe, and results in great physical strain as well. Diego, in his weakened condition, couldn't muster the great strength necessary to fight off his caretaking compulsion and reject Waah's demands. And short of leaving town or hiding out (but where could he hide?), he couldn't escape her constant presence. Sadly, he was wasting himself on her, because she was beyond his help, and underneath, Diego knew this too.

Waah behaved as she always had in Morón, making sure to create at least one *escándalo* every twenty-four hours. One night, while the police looked on, two Morón residents tried to persuade Waah not to drive, because she was so drunk she could barely walk. She fought them off and drove away, and the police just stood there. When I asked why they didn't stop her, they shrugged, and said they were helpless. Later I asked the Fulbright Commission's director about this, and he explained that the Spanish government couldn't afford to alienate foreign tourists unnecessarily.

Almost every night I would wake in the wee hours, hearing Waah shouting and Diego shushing as they came in from a bout of drinking. Predictably, within the hour, I'd hear Diego staggering past my door, and retching in the bathroom, right next to my room. Night after night I was afraid I would wake some morning to find he had died. Day after day, I would see

him come out of his room, looking ghastly, but still alive.

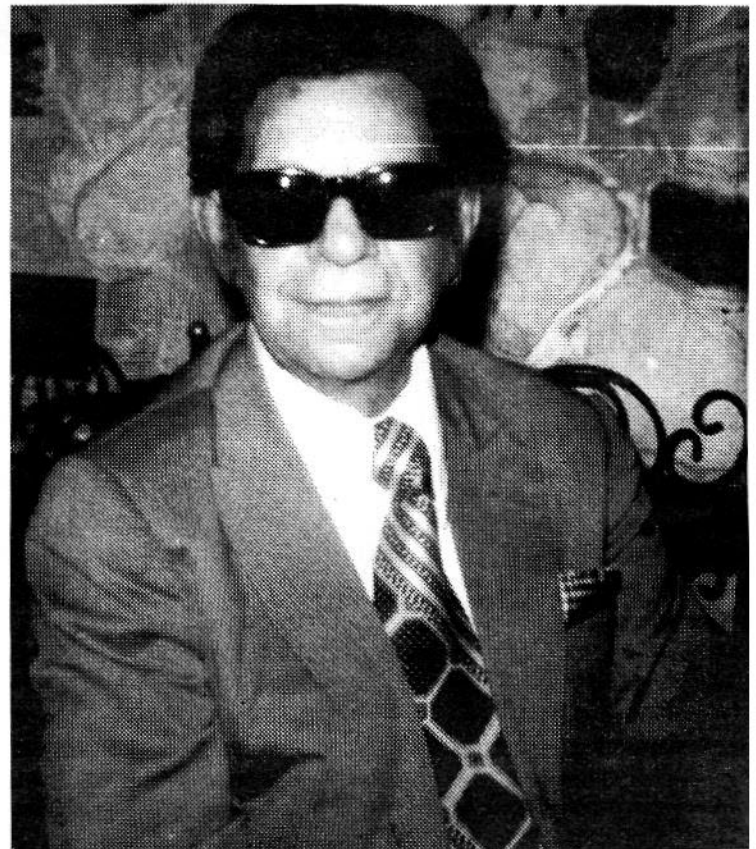
One early morning I woke in the dark to the sound of Diego's voice, shouting at Waah that she was *una mierda*. Waah replied with all kinds of strange noises, cackling, barking like a dog, screaming and howling. Then I heard a crash and a scattering of broken glass. It was useless to interfere, so I went back to sleep. When I got up, I found Waah had smashed a bottle against my window, and another against Diego's door. Perhaps I had spoken to Diego the day before, or maybe he had spoken to me in Waah's presence. The *pensión* owners were furious, but wouldn't evict her; they felt as helpless as the police. I was angry too, and decided to reestablish normal contact with Diego, starting by letting him know how many of us were awaiting lessons, just in case we could distract him. I then tried several times to get him to teach, but to no avail.

(to be continued next month)



SABICAS

The following photographs of Sabicas were taken in New York City in July of this year by Janet Lee.





Below: Sabicas with Roberto Reyes (center) and Ramón Duport, a flamenco guitarist from Morocco, now residing in New York,



FLAMENCO SHOWCASE

A Concert by Rayna's Spanish Ballet

Reviewed by *Digby Welch*

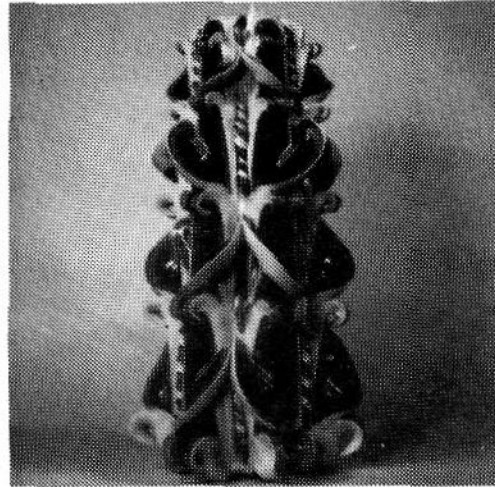
Rayna's Spanish Ballet Company performed two sold out shows on September 22nd in the Marquis Public Theatre in San Diego. I watched both performances, lasting about 45 minutes each, and I thoroughly enjoyed myself, although I preferred the first show probably due to its newness. The flamenco showcase featured Rayna with dancers Alfredo Aja and Jesús Moreno as guest artists, Isabel Tercero as singer, and guitarists Yuris Zeltins and Joe Kinney.

The show opened with Bulerías performed by the company and the second number was Fandangos por Tangos, again by the company. Yuris played some very competent falsetas during the fandangos, basic and succinct; I

think this is one of Yuris' best numbers.

Next, Jesús Moreno danced the Alegrías and appeared so very lightly on his feet. His armwork and hands were very graceful reminding me often of some moves that may have stemmed from ballet training. Jesús has appeared with Charo, the San Antonio College Folk Dance Group, and has toured with Curro Los Flamencos de San Antonio, Ciro Spanish Ballet, the San Antonio, Houston, and Boston

HECHO AL COMPÁS DE LA BULERÍA



The Candle Story

Candle sculpture is a recent art form. The core is hand dipped in hot dyed waxes. The artists must then carve the candle in the next eight to fifteen minutes before the wax hardens. Every facet of the design is intricately carved and sculptured by hand. You will appreciate the skill involved in its production and be delighted by this fine gift, whose beauty increases as the light shines through the carved areas.

After the candle is burned down a couple of inches, a small votive candle can be placed in the opening to start again, making this hand carved candle a life-time decorative item for your home or office. With the proper care your candle will bathe you in many hours of soft mellow light.

THIS Christmas give your family and friends a hand crafted sculpture candle. Hecho al compás de la bulería. Special Jaleistas price of \$8 each by the dozen; \$96 plus shipping. Half dozen at \$10 each; \$60 plus shipping. Sample candle \$12 pre-paid. The candle is 10 inches tall and comes in assorted colors.

New York Candle Company, 1883 Gleason Avenue Bronx, New York 10472.

Opera Companies. Although Jesús performed daintily, his style was nevertheless enjoyable. He worked hard and on a few occasions the perspiration on his brow reached the second row during his turns.

I've seen Rayna dance many times, in Old Town, at conventions, and at rehearsals, etc and I am always affected by her sheer unpredictability. I have never seen her perform soleares before, so when Yuris commenced the introduction and Rayna appeared, I settled back to observe yet another side of her flamenco style. Her whole presence, whether it was body movement, heelwork, the way she cast her orange shawl to the floor, or her intense facial expressions, conveyed to me the "pain" that she was feeling. Just as her deep feeling of solitude was so aptly portrayed in soleares, later on Rayna expressed sheer bouyancy and just downright good feeling with her renowned heelwork in Zapateado. Joe Kinney accompanied her on guitar and I was quite impressed with the speed and lucidity of his falsetas, the majority of which were performed holding a bar chord. Rayna doesn't just "come on stage;" at first the stage is empty, then in a twinkling of an eye, truly, she's centre stage and fooling with guitarist Joe Kinney in trying to make him lose his compás. This was a great number and had the audience smiling and laughing from the word go.

Rayna's eye contact with her audience is very believable and flirtatous and most males in the front row get a wink and a come-hither nod of the head (like, "meet you back stage"). This makes for a very comfortable performance as one is immediately at ease; whilst all this interplay is going on, Rayna's steel tipped boots are thudding and pounding and blurring around the whole stage in perfect compas mixed with long runs of counter timing, gentle and controlled rolls--and pure Vegas camp. I've seen quite a few "calls" that various dancers signal with to the guitarist to slow down, speed up, etc., but one I noticed this evening came when Rayna intentionally slowed Yuris down, not by pronounced foot signal, but by a very obvious and slow undulating movement of her hips. Truly a call that could only be carried off by Rayna.

Alfredo Aja performed por farruca and proved to be a very strong dancer with amazingly loud footwork--both guest dancers Jesús and Alfredo were very able--and, as gentle as Jesús was, Alfredo was the opposite of that with an enriched and strong performance. Alfredo is from the Los Angeles area and has studied with Luisa Triana, Teo Morca, and Fabian, and during his ten years of dan-

cing experience has appeared with the Charo show at the Los Angeles Civic Theater.

"Me gusta la leche, me gusta el café, me gusta la leche con una cosa dulce" was the opening for Isabel's cante solo. It's always a great pleasure to see and hear Isabel at any flamenco gathering, and this night she was in fine form and adding just the right touches and nuances to the rest of the group.

The rumba rounded out the evening with the addition of Russ Caldwell on conga, but as high spirited as it was, it seemed to lack the minor chords that make, to me anyway, the rumba sound that I've come to know and love. Rayna, yelling "salsa, salsa" literally lets her hair down for this number and the rubber band, initially holding her pony tail, got flicked across the stage only to connect with Alfredo. The concert was lots of fun, although I expected to see a crisp and snappy sevillanas to add to the evening's festivities. I was pleased to see such a good turnout by local Jaleistas supporting this flamenco showcase and, judging by the comments and smiles out front and backstage, we all had a grand time.

FLAMENCO TALK

by Paco Sevilla

FLAMENCO DRESS - PART II

ABANICO (el) - fan; used in theatrical productions of flamenco dance.

BLUSA (la) - Blouse.

CALANES (el sombrero) - A circular, brimless hat with small balls on the top, usually worn over a scarf; worn by horsemen on festive occasions and sometimes with the traje corto (campero) when dancing zapateado; not to be confused with the beret or "boina".

CORDOBÉS (el sombrero) - Flat crowned, wide-brimmed hat typical of Andalucía and frequently used in Spanish dancing.

FALDA (la) - Skirt.

LUNARES (los) - Polka dots.

PANTALONES (los) - Pants.

PAÑUELO (el) - Handkerchief or scarf.

SAJONES (los) - Chaps; sometimes worn in dancing zapateado or farruca.

TRAJE CAMPERO (el) - Ranch clothes; these are work clothes and should not be confused with the more formal "traje corto".



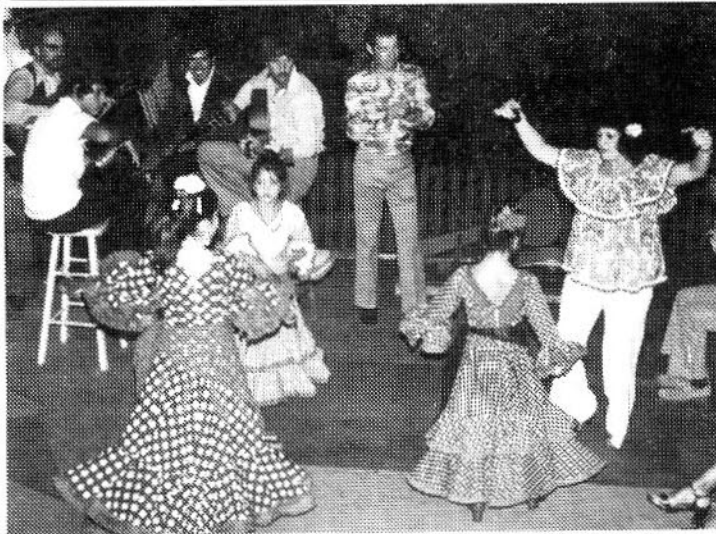
TRAJE CORTO (el) - The formal Andalusian ranchwear of the past; now worn by both men and women on festive occasions and in dancing certain flamenco dances; the name comes from the short jacket.

VOLANTES (los) - The large ruffles on the traje flamenco; sometimes the word "frunces" is used.



WELCOME TO JALEISTAS - NEW MEMBERS

San Diego County: Ron Ryno, Maurine & Martha Bale, Terry Setter, Jose & Maria Aguayo, Mary Farmer, Reynolds & Pilar Heriot, Jutta Barterer, Daniel Smith, Sebastian Capella, John & Graciela Graves, Jim Temple. (Calif.): Sherry Felt, Anita Paloma, Laura Torres, Adela Clara, Charles Akin. (Mo.): Ted Bakewell. (N.Y.): Madeline Berger, Anita Sheer. (N.J.): Laura Triano, Alina Bloombarden. (MD): William Dvorine. (Minn.): Joyce Peterson.



SEPT. JUERGA

by
Raul Botello Jr.

There was little doubt which house the fiesta was in. The castanets sounded sharply in the cool night air as we walked closer to the "juerga". Inside I found the familiar hustle and mood of enthusiastic discourse, guitars straining to the flamenco rhythms and glasses clinking as they were being filled. Dancers were cheered and applauded by spectators sitting on the floor surrounding the dancing area. Hands clapped sharply with the tempo.

Often I ask myself the same questions at these fiestas. How can these beautiful people who for the most part are not Spaniard or even Hispanic, be so delighted and in-

censed by the flamenco art? Smiling eyes in an expressive environment follow the movement and pattern of a musical force so physical that it impels as well as it compels. Performers erupt in heated spontaniety. This mystic sound captures the unwary soul so completely, while at the same time it eludes others.



photos by John MacDonald

Charo Botello singing to the guitars of Louis Hendricks (left), Julio Barrios, Roberto Vasquez.

I myself am not a Spaniard nor an Anglo-Saxon, and Hispanic only by conjecture. Yet I too find myself in the same dilemma, tightly bound by an inner gravitation toward flamenco artistry. Perhaps it has been because of my eleven years living in Spain, or perhaps because I am married to the most beautiful woman I've ever known, who coincidentally is a native of Seville. But then, perhaps that's not it either. I have friends who under similar circumstances did not develop my passionate attachment. Nostalgic sentiment for a place not one's own must simply be an individual sense of being; in my case, a sort of submission to the Spanish musical myth. So, when the "juerga" comes around, just like many others, I do everything within my power to attend. Each time it becomes a totally new delight.

Particularly worthy of note that night was that Japanese guitarist, Raquel. I was dumbfounded by the artistic virtuosity that she displayed. Listening to her strum the flamenco chords was like finding a rich gem in a beautiful forest. She shines, she sparkles, and she's beautiful. Her compo-

Flamenco Dance Classes

SIX WEEK INTRODUCTORY FLAMENCO CLASS AND
1/2 HOUR CASTANET CLASS BEGINNING NOV. 8
AT CALLIOPE'S COFFEEHOUSE, BY JUANA DEALVA
CALL 284-9508

sure was serene like a bird gracefully gliding through a clear blue sky. Her music was uncluttered, methodical, and refreshing.



Diego Robles accompanied by Raquel

She sat loosely in a low chair in the dim light, a dark cigarette protruding from her small, firm mouth. Miniature, delicate hands moved feverishly up and across the guitar strings. Her small, dark eyes gazed from one side to another. I observed how she avoided direct eye confrontation with anyone while she played. She was detached, cool, and in total control of her own world. She played unceasingly for what seemed hours compressed into a fleeting moment. It had been a glimpse of the artist passing by.

Later in the garden a quartet of guitarists hunched over their instruments, their nimble fingers plucking at the strings, tightly then loosely, struggling for unison. Fragments of sevillanas started and ended discordantly. Then fragments of bulerías and tanguillos filled the air. Chattering castanets sounded from a corner. My daughter Michelle, agile and somewhat talented, entered the inner circle of dancers. In the damp evening chill she swirled one way and then another, the white polka-dotted blue ruffles of her flamenco dress rising. Her hands moved like serpents above the yellow flower in her hair.

I've learned to participate in my own small way. By feeling out the rhythms and

tempos, it has not been difficult to develop hand clapping in unison with the music. In Spain I often found myself hedged in the clans on the "feria" streets. The singing and dancing pace was hectic and endless. I felt committed to being a part of the action and learned some of the hand clapping methods. Ironically, I learned objectively in order to develop an art which ultimately is performed spontaneously and instinctively. I am not professionally capacitated, but can at least enjoy some measure of participation.

After hopping from group to group at the fiesta I found that there was an interesting array of beautiful people. For now I can only theorize that they, like me, have some very lingering sentimental memories of Spain. How I look forward to the next "juerga"!

OCTOBER JUERGA

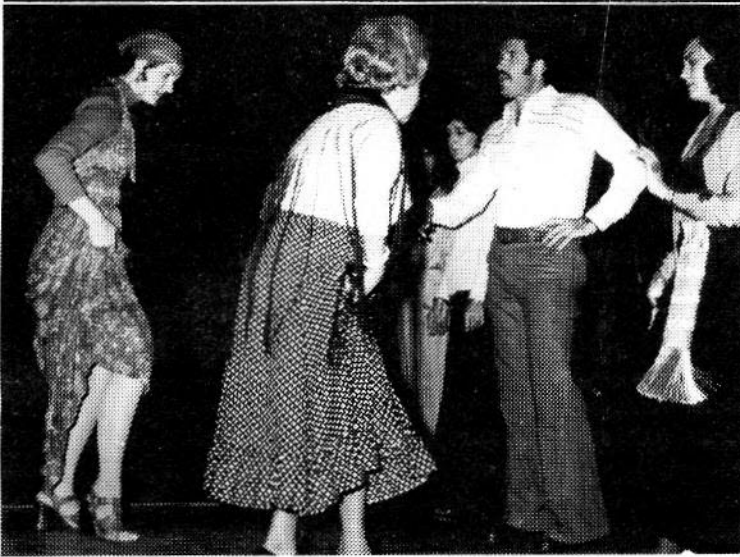
THE HOSTS' POINT OF VIEW

by

Francisco and Elizabeth Ballardo

It was with the greatest of pleasure that we, my wife and I, offered our home for the Oct. 21st juerga, which I believe turned out to be one more successful flamenco festival. Since the juerga, we have had a few days to reflect on the positive and few negative aspects evidenced in the preparation and the event itself. In the interest of maintaining a successful continuity of the monthly juerga, we would like to share some thoughts with all members and interested friends of flamenco so that other Jaleistas may become better informed and perhaps consider offering their homes for a juerga.

First and most important was the experience we gained in the preparation and the enjoyment of the juerga itself. The preparation process was indeed a systematic plan worked out to the last detail by Juana de Alva, assisted by a few Jaleistas. The chronology of events covering only the highlights was in three steps: Some three weeks prior to the juerga a survey was made to determine the facilities, including parking, the areas the hosts wished to provide for use, and a general discussion is held to ensure that the hosts can safeguard their domestic tranquility. The second visitation about a week prior to the juerga was made by Juana and it's main objective was to translate the previous survey into a working pro-



Sevillanas being taught by Juana de Alva and Julia Romero to Tony Heller and Yolanda France at the October juerga.

cess. Here we were to observe the micro-details such as space utilization, geographic layout; tables where and how many, improvisation of bars for wines and beer, lighting effects, the placement of the tables and seating accommodations with eating utensiles, and a multitude of minor details--by the time she had completed this "milestone" we had the feeling that she knew our home better than we did, at least in its total utilization. The last phase took place a few hours prior to the juerga--here again it was Juana with her "van" equipped with the dancing "tablas" and many of the other provisions required to give the final touches to make the juerga possible. At this point we gasp for air and looking in retrospect we wonder if juergas of this scale (150 people) could be possible without the dedication, tenacity, and love for the flamenco art of a few jaleistas like Juana. During the juerga, the only negative incident of any import were the discomforts of the few babies not of walking age who missed the sevillanas class and the fact that it was all over by 5:00 A.M. The bottom line of our participation as hosts and the experience gained convinces us that a repeat performance will be favorably considered--and to all the jaleistas, we say OLÉ!

JUNTA MEETING

NEW DIRECTIONS FOR JALEISTAS?

Since June of this year, junta meetings have been held each month on the Wednesday following the juerga.

The junta was formed in response to the need for some sort of organization to steer the course and share the work of Jaleistas. It is comprised, at present, of any and all interested members who wish to be involved. The structure is loose. Some appropriate Spanish titles were established for jobs that are specific to juergas, the Jaleista organization and Jaleo.

The following is a brief report on the subjects under discussion, many of which will be presented in a questionnaire at the next juerga. (We urge our more distant members to send their response to us so that we can include their views also.)

I. The need to incorporate into a nonprofit corporation: This is a move that we cannot put off any longer, both for the advantages and protection that it will afford Jaleistas. To this end we will seek out a lawyer, preferably a member, to advise us on the steps we must take.

II. The need to establish two types of memberships; one for active juerga-going members and one for Jaleo subscribers only: It was agreed that non-juerga participators should not have to pay the same amount as those who have the benefit of the juergas and other local activities.

III. The need to add some structure to the juergas in the way of classes and paid artists: It is felt by many that although there are high points in the juergas, the tendency is leaning more and more toward a party versus a juerga atmosphere. Classes are a way of turning our many spectators into participants, increasing their understanding and appreciation of flamenco. Following the Spanish tradition of hiring artists for juergas would have three benefits: (1) - Add variety, entertainment and raise the artistic level of the juergas. (2) - Would attract back artists who have stopped coming to the juergas because they always see the same old faces. (3) - Provide one more source of income for work-starved artists.

IV. Need to raise the price of Jaleo subscription and Jaleista membership: It was proposed that Jaleo subscription be raised to \$10.00 at the beginning of the year and that active juerga participators memberships be raised to \$15.00 for a single and \$20.00 for a family or couple membership. It was also proposed that provisions be made for those for whom the new rates would be a hardship; they could contribute some of their time working on Jaleistas in exchange for part or all of their membership.

V. Excluding small children from the juerga was proposed and discussed. Reasons were possible injury or mischievousness. It was pointed out that up until now there has been little or no problem and to seek member's feedback.

VI. Prohibiting hard liquor was discussed and abandoned for the same reason; thus far there has been no problem.

VII. New Year's Eve juerga: It was proposed that the December juerga be held on New Year's Eve as last year, and be combined with the Casa Espana club since many of our members are associated with both clubs.

VIII. Raising of guest admission fees to hold down juerga size and add to Jaleista revenues. 3, 4, and 5 dollars were proposed. Further discussion needed.

IX. Need to elect traditional officers; President, Vice President, etc. to meet the requirements of corporation rules. Proposed that Juana De Alva be acting president and Francisco Ballardo be acting vice-president until elections take place.

X. The need to promote JALEO advertising: JALEO revenues need to be raised so that juerga income is no longer usurped for production of the newsletter and also to enable us to put some of the JALEO staff on salary. Mickie Ann Jackson volunteered to help with add promotion.

There are still many positions unfilled and help needed, in the following areas:

JALEISTAS: Secretaria

Membership secretary

JALEO: Managing editor - (coordinates the production of JALEO)

Copy Editors - (involves all manner of creative and technical jobs related to layout and assembly of the newsletter)
Reportero/a - (In charge of writing or soliciting writers to cover juergas and other local events.)

JUERGAS: Decorador/a - (Sets up before juergas - decorates, arranges furniture and lighting for best atmosphere.)

Cantinerero/a - (Keeper of the cantina - food and drink area)

Recogedor/a - (Picker-upper - clean up after juergas)

Come to the junta meeting if you wish to play a part in the future of JALEISTAS. For location of next meeting contact Carolina Mouritzen at 222-5700.

NOVEMBER JUERGA

This month's juerga will be held at the home of Stefano Putzolu. Born in Rome, Italy, he spent his 45 day vacations in the U.S. for five consecutive years and "finally decided to stay". Trained in jewelry appraisal and sales, he will be opening a clothing boutique for men and women in La Jolla at the end of this month called Fiorucci.

Stefano's interest in flamenco sprang from his father, Giovanni, who studied flamenco dance in Spain and performed for several years. "My father sent me to Madrid with directions to some of the good salas de fiestas," he says. "I cried the first time I saw flamenco there." He was introduced to Jaleistas by singer Rafael Satillana.

Other house members are: Dr. Riggs Roberts who studies piano, Rafael de la Barera, born in Peru of Spanish descent and Greg De Lira, a graduate in business. All are friends of Rafael Satillana and have enjoyed Rosala's dancing at previous parties in their home.

There will also be two young ladies present who will be helping out; Kathline Tushinsky, a Polish friend of Stefano and Nancy, a friend of Riggs who is doing all the artistic indoor signs for us.

Stefano's home has great juerga atmosphere. There will be three indoor areas, La Sala Hundida, La Sala Safari, and La Cantina and one outdoor area. It is in the same area as the September juerga. Take the Garnet turn off of freeway 5, take a right on Ingraham which will curve left becoming Foothill and bear left again on Turquoise. Turn right on Dawes and right again on Archer.

Don't forget to provide food and drink for your guests or tell them what to bring.

Date: November 18th

Place: 1148 Archer, Pacific Beach

Time: 7:00 p.m. to ?

Phone: 488-7020

Bring: Food according to guide below and what ever you like to drink.

Guest donations: \$2.00

Food guide according to first letter of last name:

A - De - Dessert

Df - J - Bread or chips and dip

K - M - Main dish

N - Se - Salad

Sf - Z - Main dish

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 . . .

ANTONIO AND HIS SPANISH BALLET: Farewell tour. Carnegie Hall (large hall); Fri. and Sat. at 8:00p.m.; Sun. at 7:00 p.m. and 10:00 p.m.

CARLOS MONTOYA: 75th birthday celebration. Avery Fisher Hall. Sunday, Oct. 29.

FLAMENCO CONCERT: Featuring guitarist-singer Anita Sheer; dancers Gloria Catalá and Jorge Avarro; singer Paco Ortiz; guitarist Pedro Cortés. 2:00 p.m. on Nov. 4th at: The New School, 66 West 12th St., NYC; telephone 741-5687.

LA BILBAINA; 218 W. 14th St, NYC. Dancers, Gloria Catalá and Esmeralda; singer, Paco Montes; guitarist, Miguel Arrieta.

CHATEAU MADRID; Lexington Hotel, 48th & Lexington, NYC. Dancer-singer, Alicia Montes; singer, Paco Ortíz; guitarist, Pedro Cortez. In the Alameda Room, starting Aug. 1 for 6 weeks, Rosario Galán and company are appearing.

LA VERBENA: (La Verbena is the new name for La Sangria which opened July 15. It's located on 569 Hudson st. in Greenwich Village. Dancer; Mara, Singer; Pepe de Málaga and Guitarist; Juan Amaya.

DANCE TEACHERS

Jerry LeRoy Studio:

Sebastian Castro (flamenco) 212-OR9-3587

Estrella Morena (flamenco) 212-489-8649

Mariano Parra (escuela bolera & flamenco) 212-866-8520

Manolo Rivera (flamenco) 212-724-5058

Edo Sie (jota) 212-255-4202

Ballet Arts:

Mariquita Flores 212-255-4202

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

washington . . .

MORCA ACADEMY OF CREATIVE ARTS; instruction in classical ballet, jazz, classical Spanish and flamenco. 1349 Franklin, Bellingham, Washington 98225. Phone; 206 - 676-1864

texas...

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.

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

california

MARIANO CÓRDOBA, flamenco guitarist, is appearing with dancer Pilar Sevilla at the Don Quixote Spanish and Mexican restaurant at 206 El Paseo de Saratoga (378-1545) in San Jose. Four shows nightly, beginning at 7:30 P.M. on Fridays and Saturdays. No cover charge.

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

KENNETH SANDERS plays solo guitar (classical flamenco, modern) Friday and Saturday nights 6-9:00 P.M. at the Jolly Franciscan restaurant, 31781 Camino Capistrano in San Juan Capistrano, Ca. For reservations, call: (714) 493-6464.

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

los angeles...

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

EL CID now offering Spanish tablao-style entertainment, featuring a house cuadro made up of dancers, Juan Talavera, Raul Martín, and Lilibana 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 Duran; the third show is the same cuadro as the first. 4212 Sunset Blvd; phone: (213) 666-9551.

san diego...

JUANITA FRANCO will be performing with dancer Carmen Camacho and guitarist Joe Kinney at Pepe O'Haras 4015 Avati, phone: 274-3590, Saturday nights from 6:30 - 10:00; and at La Costa Cantina on Encinitas Blvd. Tuesdays from 7:00 - 10:00

DAVID CHENEY, appears at the Swan Song on Mission Blvd. in Pacific Beach on Thursdays 9 til 1:00 A.M.

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

INSTRUCTION IN SAN DIEGO

DANCE	Juana De Alva	442-5362
DANCE	Juanita Franco	481-6269
DANCE	María Teresa Gomez	453-5301
DANCE	Rayna	475-3425
DANCE	Julia Romera	279-7746
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.

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

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

FOR SALE: flamenco guitar, 1956 Conde Hermanos "Sobrinos de Estesos" with Spanish hardshell case. Call Raquel at 224-8989.

MAKE MONEY selling hand sculptured candles. 100% profit. Suggested retail price \$16.00. You buy at \$8 each by the dozen. Contact New York Candle Co. 1883 Gleason Ave., Bronx, New York 10472.

EXPOSE YOURSELF: "Flamencos do it in compas" bumper stickers. Send \$2.00 to the Academy of Flamenco Guitar, P.O. Box 1292, Santa Barbara, CA 93102.

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

JUERGA SITES NEEDED. Contact Ken Boyd at 224-7634.

Box 4706 San Diego, CA 92104

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