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Carlos Lomas



JALEO



newsletter of the flamenco association of san diego

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JALEO, BOX 4706 SAN DIEGO, CA 92104

AUGUST 1979

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

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SUBSCRIPTIONS & ADVERTISING

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BACK ISSUES OF JALEO ARE AVAILABLE. Most back issues are available for \$2.00 each, which includes mailing costs. Send to Jaleo, Box 4706, San Diego, California 92104. (This rate applies to the U.S.A. and Canada; add \$1.00 per copy for mailing to other countries.)

Carlos Bond Lomas

by *Paco Sevilla*

(This article is a consolidation of information from a variety of sources. The author had a couple of conversations with Carlos in Spain in 1977. George Ryss, who suggested the article, talked with him this past spring and sent most of the factual data and publicity material. Frank Miller, a friend of Carlos in the "early years," sent some of his impressions. And Brook Zern gave permission to use some material written by him. Hopefully, the resulting picture of Carlos Lomas is reasonably accurate.)

I met Carlos "Chip Bond" Lomas, or "El Chipi" as he is often called in Spain, at La Boveda, an old mill-turned-restaurant on the cliffs overlooking the Mediterranean. He was doing an "American" type of flamenco show with the guitarist playing for two dancers and doing lots of solos. Carlos is tall and has light brown hair, but does not look out of place playing flamenco guitar. He is considered by many to be one of the top American-born flamenco guitarists and enjoys considerable popularity on the East Coast of the United States.

Frank Miller says that they first met when Chip was a bass major at the Philadelphia Musical Academy in the mid-1960's. At that time Chip was really getting into flamenco guitar, playing "... 12 or more hours a day, 7 (or more) days a week," and Frank warned him "You'll flunk out of school, and your marriage engagement won't last too long!" Apparently the engagement didn't last, "...and he never would have made it through the school thing if he hadn't become proficient with flamenco guitar solos for his final graduation concert -- he played bass some, but it was the guitar that did it." In any case he earned a degree in music education; later, he was to teach at the Hoff-Barthelson Music School in Scarsdale, New York, the 92nd St. YMHA in New York City, and the Staten Island Jewish Community Center.

Frank continues, "I showed him everything I knew in less than a year -- he was spending hours with Sabicas records -- and he took lessons with Mario Escudero in New York City, where he also met a dancer, Liliana, who became his wife and partner. In the summer of '69 or '70 he went to Spain, where one of his first teachers was Juan Maya." According to George Ryss, Carlos considers Emilio Prados



to be his "maestro" but I don't know when or where he studied with Emilio.

A little more from Frank, "Chip has always had an incredible ear...a blessing and a curse at the same time. Blessing: he would slide into one proper chord tone after another when playing for singing - in the beginning, way before he knew anything about accompanying -- or any Spanish. Curse: some of those far out, weird, soul-slicing

chord tones of the old singers are hard to get into when you don't drink (author's note: Frank indicated that Carlos doesn't drink, but he downed several beers while I talked to him in Torremolinos) and must have your instrument precisely tuned."

Since approximately 1972, Carlos has had an apartment on the outskirts of Málaga. He spends at least half of the year on the Costa del Sol and has worked in a number of places like La Bóveda and tablaos such as the "Gran Taberna Gitana" and "Tablao de Emi Bonilla" in Málaga, "La Pagoda Gitana" in Marbella, and "El Jaleo" in Torremolinos. He occasionally spends time in Madrid and has worked in the tablao, "Cuevas de Nemesio." Carlos' dance experience is not limited to tablaos and is really quite extensive. He has played for the following dancers and dance companies: Rafael de Cordoba, Ramon de los Reyes, Antonic Santaella, Jose Molina, Maria Alba, Mariano Parra, Marcelo, Manuel Nunez, Jose Greco, Estrella Morena, Luis Rivera, Jose Antonio, Carmen Acevedo, Pinto (brother of Pansequito), and his wife, Liliana Lomas.

Carlos has also accompanied a great deal of singing; some of the cantaores he has worked with professionally are: Chano Lobato, Emi Bonilla, Miguel de los Reyes, Domingo Alvarado, Luis Vargas, El Chocolate, Agujetas, Paco Torronja, and Gitanillo de Bronce. He claims to have played in one juerga with Camarón de la Isla, Juanito Villar, Turroneiro, and Pansequito. In 1978, he accompanied Chano Lobato in a festival in Málaga (it is rare for a non-Spaniard to play in a festival).

(continued on page 22)

EDITORIAL

Here it is! Issue number one of our third year. How are we doing and what does the future look like? The answers to those questions will involve many statements that we have made over and over, but it can't be helped -- they are things that need to be said.

Jaleo has a readership not much larger than it had a year ago, but the make-up of that readership has changed. In the first year, many of our subscribers were not flamenco aficionados, but people who joined so that they could go to our juergas. Most of our readers were from the San Diego area and a large percentage of them did not resubscribe. Now, approximately one third of the members are from San Diego. Other cities with more than 25 members each are New York, Los Angeles and San Francisco. The remaining members tend to be quite scattered throughout forty states and a number of foreign countries.

Each month, we receive 25 to 50 new subscriptions and the money for those memberships is used to print and mail the Jaleo; our bank account fluctuates, but essentially we have no money and are dependent upon each month's income to produce the magazine. This is not good business policy, but we have gotten by so far. Perhaps somebody with business skills will come along and get us straightened out.

Meanwhile, our plea for financial help from the readers received a wonderful response. We had enough extra money in June and July to fix up our work area a little bit and buy a few pencils. Also, we had an increase in new members in those months. We wish we could praise every person who contributed to Jaleo, but it is impossible; we would certainly overlook somebody and we don't want to do that. We have to thank the person who sends us \$100, and the person who sends us \$10; we have to thank the person who sends us a list of 20 potential subscribers and the person who sends us 1 name and address; we have to thank those who put forth considerable effort to donate items for Jaleo to sell; then there is the person who buys 5 gift subscriptions for his friends, and those who buy t-shirts, back issues, records -- all of these things mean so much to Jaleo. And the people who give of their time, those who send information and articles, those who put the Jaleo together. You see, there is no way to thank each contributor. So once again, thank you everybody. And don't stop! This is a reader written and reader produced magazine and, until we get a big financial break or grow large enough, we

will continue to need assistance. For example, we are almost too numerous for the Jaleo to be assembled (folded and stapled) by hand; machine assembly by the printer will be a tremendous new expense for us.

There is how we stand. It is up to all of you to maintain the enthusiasm that you have shown in the last year. Given that, we can survive and progress.

PUNTO DE VISTA

LEADERS AND FOLLOWERS IN FLAMENCO

The flamenco world, just like any other human world, is comprised of leaders and followers. Flamenco needs both kinds of people so that it can continue to exist. Followers could be defined as: aficionados, imitators of other artists, occasional concert-goers, record buyers, and people who hire artists for private juergas. Leaders, then, would be performers, creators, recording artists, or people who lead the flamenco life style with flamenco as an important active pursuit in their daily lives.

The two groups, as I see it, have many people who overlap and are members of both groups at times. Also there are people who are clearly in one group or the other. A creator can also be an aficionado, buyer of records of other artists, and even imitate them as a hobby. Some creators of the old school only will play, dance, or sing their own material, or so they say. Some knowledgeable people in flamenco immediately make it known that they are not performers. They can then analyze the art of others and be immune from criticism. Some of these will indeed perform when they feel everything is safe, and they will get acclaim.

The transition from imitator to creator is one of the most difficult things to do. Not even the greatest creators are without elements of others in their style. One should be influenced, but not dominated by others. After years of imitation, an artist is then ready to start branching off. This varies for each individual and is mainly a question of readiness. At that point one must make the sometimes painful decision to break with mentors, idols, or teachers. It's time to be one's own person.

William Regan

The Other Side of Jondo

(from: Cambio 16, May 20, 1979;
sent by Brad Blanchard and Paca
Villarroel, Madrid)

The approximately 25 tablaos operating in Spain are the only job security for hundreds of artists, singers, dancers, musicians and palmeros, who now, for the first time in their history are planning social vindications.

The flamenco tablaos do not consist of only carnations, smiles, and rhythms. They are also the personal drama of singers and dancers, almost always underpaid, many times exploited and always unprotected. More and more each day, they are becoming a business for small entrepreneurs -- who make their money although not so much -- and for foreign tourists. As opposed to the circus, it keeps on being a living spectacle that, in spite of everything, survives and seems to have a future. And there are always those with aspirations to triumph, the young artists of the guitar, and zapateo, always ready to cheer up the audience for a few pesetas.

There are cases where the artists work without signing a contract. Others, where signatures are somebody else's because the artist does not know how to sign. The artist is paid for each performance and usually is thankful for the opportunity. But times change, and now they are demanding seven days annual vacation as a minimum. With pay! There are some who seek a weekly day off and some who resign themselves not to have it because on that day they can charge double. Before, if the got sick and had to leave the job, they lost their employment without recourse; with democracy, they have dared to demand that, if they are considered by the Social Security to be sick and a leave of absence is recommended, they be entitled during that time to 75% of their salary.

Antonio Machado said, on one occasion, that he didn't understand how people were able to amuse themselves with flamenco and with bullfights, those being such serious things. Machado was the only one of the generation of '98 who loved flamenco because his father had compiled old songs and the theme



belonged to family traditions. The intellectuals of '98, on the other hand, were in love with the arid and austere Castillian plain.

For flamencos, however, not everything is tears or tragedy, not everything is the grief of children of nobody, unloved and thrown into the puddles. In the complex art of gypsies and Andalusians there is also room for el jaleo and la chufra, for festivity and piquant joking. In fact, one of the most difficult styles to interpret -- above all, in the dance -- is the bulería, that lends itself, as the word indicates, to jesting, tricks and "al quiebro ágil y con segundas." And this is the style that is most often cultivated in the tablao flamenco.

But, what is the tablao flamenco today? Is it an exclusive and prefabricated cliché for tourists who come in dreaming of a wild knife at the waist, and a dark beauty letting fall a red carnation and who, once in a while, mischievously shows off a pair of thighs, fresh as "nardos" (a sweet smelling flower)?

"Dancing in the tablaos is hard because you can fall into repetition", said Pepa Martínez to Fernando García Román, collaborator of Cambio 16, "Although I have been in this only a short time, you never dance the same. One day you are more inspired, or your friends are more animated and you come out better. But it is impossible to do it the same way everyday. However, one takes the risk of turning into a smile machine for the tourist."

"Economically," adds Pepa, "business is very slow. One does not live comfortably from the art that was forged on down from despenaperros. For most people it is hard to get along. Setting aside the earnings of the consecrated figures (La Chunga, Lucero Tena, Serranito, Manuela Vargas, and others), the monthly salaries of those who sing, dance, and play the guitar are calculated on the basis of between 900 and 2,000 pesetas a day (\$15 - \$35). At the Corral de la Pacheca, for instance, in Madrid, there are three girls of those who make up the typical cuadro of the tablaos, who charge 2,000 per day; the least paid gets 1,500. In the same tablao, the guitarist and the singer each charge 1250 pesetas (\$20) every day.

That is one of the best paid tablaos, but it is also true that they don't allow private fiestas on the side. Normally, the fiesta takes place in a reserved area on the premises and it usually goes on till dawn, paid for by some wealthy provincial person in the mood to go on a binge in the capital, or by anybody ready to squander twenty thousand duros (\$1600.00) or more. Not long ago, at one of the fiestas that was given in Las Brujas, there were three days in a row of tablao, full of people, all paid for. Whisky, gin and expensive tobacco accompanied the gift of 4,000 pesetas (\$65) that the gentleman made to each of the artists, who also receive a percentage from the house and, in this manner, are compensated for the low salaries. And then back to dancing again!

The fiesta is that which the rich señoritos or the pretentious ones, call "un flamenco." Some, commented one artist, "seem like they are going to drop off in some corner, but then it turns out that they are covered by millions."

Mariano Marina, in public relations at the Corral de la Pacheca, says "We have already learned by experience from these fiestas. We have been given checks signed for 100,000 pesetas, and then there wouldn't be anybody to cash it. I remember the case of a deputy

mayor from a town near Madrid, who was very fond of the flamenco juergas and "el Tío" (the guy) disappeared owing around half a million pesetas. We were trustful, because at the beginning, we used to collect on time, but then there was a time when we had a few checks without funds. That is why we decided to do away with the fiestas. Besides, there is always a smart aleck who thinks that one can get everything with money and wants to go too far with the girls, and the fact that they dance here doesn't mean they are a bunch of "p----."

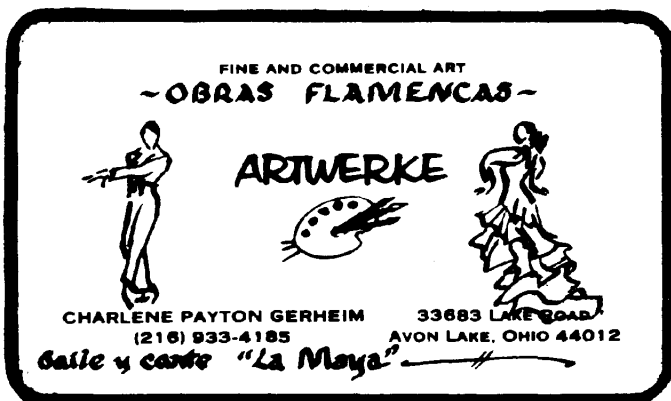
The girls and the men have a right to Social Security with a work contract. But, as this is of a temporary nature, when it ends there is no way to take refuge in unemployment insurance. It is easy to find a great number of unemployed artists who do not have the least protection. "No matter what, I am ready to mop floors" Chari was saying to Cambio 16 at Las Brujas, where she sometimes substitutes for some of the girls. Chari is the daughter of a cantao without a steady job who supports a family of several people. If one gets lucky, one can leave the tablao and, on occasion, get to know countries like the Soviet Union, the United States, or Japan.

Flamenco, like bullfighting, is nourished from the most humble layers of humanity, and that may be one of the reasons for the dramatic essence of this art which is "the least popular of the so called popular arts."

Most of the artists have little formal education. One can still find people who have difficulty in reading or writing correctly. Many live in dire need, with big families. Art is the only way to escape poverty. Flamenco is usually the illusion of gold; the tablao is where the gold can be silver or a providential bronze. Through the tablao one gets connected to the other world, the world of money, fame and power. Through there pass businessmen, universally known artists, and politicians.

The flamencos of the tablaos have their political preferences, although most of them live outside politics. Some of them voted for Adolfo Suárez "because he is doing fine," and others for Felipe Gonzales because "maybe, with socialism we can all have a job." But the great majority neither read a single newspaper nor are interested in the happenings of the world.

The tablaos are not having a good season. Night life has been affected. Last winter was bad. People are a little scared to go out on the street and tourism has been slow. Now, the situation tends to get better, according to Manuel Rey, owner of Corral de la Morería, an opinion that is shared by all



of his colleagues.

"In spite of the bad times, this will never disappear," says Francisco Dieguez, "because it has turned into something like a second Prado Museum, like an appointment for some international business, like a showing of the Spain the tourist is looking for."

The tourists make the best audience, because they are the most attentive, the most respectful, according to Pepa Martínez, who dances at the Cuevas de Nemesio. On the other hand, she adds, those who come in a bad mood and have too many drinks ruin everything. "Those are the worst, the ones who come in and feel like raising hell or making fun of us who are working, and, unfortunately, it is

not rare to find this", comments Ángela Granados, outstanding dancer of Las Brujas.

The type that is harder to find is the typical señorito tending towards the facist of whom there were so many in the tablao, that typical señorito who prolonged his juergas or began them by running around the petticoats of a flamenca who let herself be seduced with the hope of a promise of the altar and the dream of becoming a lady with a number of olive groves. Maybe this is because, years ago, the idle Spain of the dandy and the flamenca started to die and now one simply finds in the tablas artists dedicated to a hard daily work, "currantes de la pena y el cachondeo."

OWN A FINE ART PRINT AND CONTRIBUTE TO JALEO

Artist, Charlene Payton Gerheim, currently living in Avon Lake, Ohio, has donated to Jaleo ten each of three different works of art, all proceeds to go to Jaleo. These limited edition prints are numbered and signed and backed by the professional reputation of the artist, whose background includes a B.A degree in art, study with Salvador Aulestia in Barcelona, Spain, prizes in many art competitions, and a number of one-woman shows.

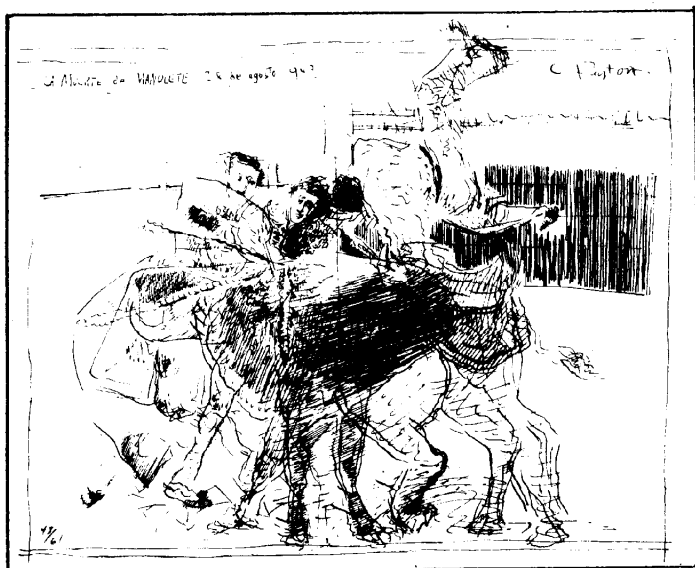
"Bajo la Luna Gitana" is a woodcut print which measures 12" X 26" and the price of \$125.00 includes the matte and mailing costs; this is a beautiful work for which our reproduction here does not do justice. The two Manolete bullfight prints are offset prints, 8½" X 11", and the price of \$15.00 does not include any form of mounting.

If you like to own beautiful art and would like to treat yourself and, at the same time, help Jaleo, this is your chance. Send a check or money order to:

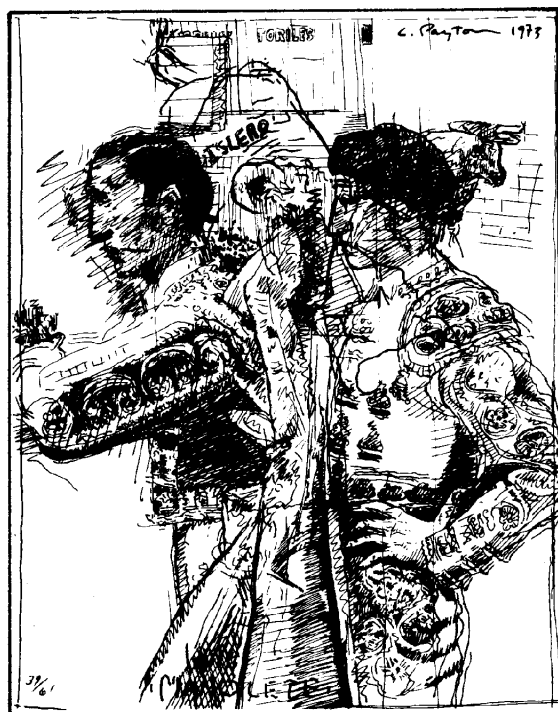
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"BAJO LA LUNA GITANA"



"LA MUERTE DE MANOLETE"



"MANOLETE"

SUBSCRIBE TO «FLAMENCO»

We just received a warm letter from Flamenco, the Spanish magazine devoted to flamenco (see review in the June Jaleo). They have expressed an interest in maintaining a close relationship with Jaleo and look forward to having many foreign subscribers.

This magazine is a must for all serious flamenco aficionados who read Spanish. It is a serious magazine with emphasis on the cante and provides an excellent means of keeping up with the present evolution of flamenco as well as learning about the history and roots of our art.

The cost of an annual airmail subscription (suscripción anual por avión) is \$17.00 (U.S.A.). You should be certain that you send the money in a form that they can cash -- some sort of international money order (Bank of America has been suggested as a good place to go). Send to:

Grupo 23-27 "Flamenco"
(suscripciones)
Pinares, 7
Murcia, Spain

And mention Jaleo so that they will know we are working for them and spreading the word.

There may be back issues available (numbers 1-3) but they did not respond to our requests for information. If you want to gamble, you could send them an extra \$5 or so and ask them to send what they have (los aparecidos); then let Jaleo know what you find out if we haven't printed further information.



NEWS FROM ANDALUCIA

from Brad Blanchard & Paca Villarroel

--The Cuadro de Matilde Coral danced during

the "Concurso de Cante Flamenco" sponsored by the Peña Flamenca de Huelva (in Huelva, June 23). Her singer was Diego Camacho "El Boquerón".

--Festival organized by the Tertulia Flamenca Tomás "El Nitri" (July 7).

Cante: Pansequito, Camarón de la Isla, Chiquetete, Fosforito, Lebrijano, Orillo Terremoto, Rancapino, Turroneo.

Baile: Manuela Carrasco.

Guitarra: Paco Cepero, Enrique Melchor, Tomasito.

--"Festival de la Bulería" in Almería.

Cante: Manuel Soto "Sordera", Juanito Villar, Nana de Jerez, Curro Fernández.

Baile: La Tati.

Guitarra: Paco Cepero, Manolo Domínguez "El Rubio".

News Note from Sevilla (from: Odiel, Huelva, June 23)

From the 26th of July to August 14, there will be a celebration in the Mexican capital of the "Feria de Sevilla - Mexicano 79" organized by a group of Andaluces with the help of the Aztec government.

The fair, which will take place in the Sports Palace of Mexico, D.F., will attempt to be a reflection of the feria of Sevilla, and they will put up five hundred casetas like those that figure in the fair of Sevilla.

One hundred señoritas attired in the typical Andalusian dress will travel to Mexico, along with Miss Universe, Miss España, and Miss Andalucía.

In the "Feria de Sevilla - México 79" will participate the sevillanas groups "Los Marismenos", "Los de Doñana", "Los Rocieros", "Los Romeros de Huelva", "Voces de la Marisma", "Los Amigos de Ginés", and "Los Solera".

MAP FOR FANDANGOS DE MALAGA



FANDANGOS DE

by *Paco Sevilla* **MÁLAGA**

PART II

Bandolás, Malagueñas de Juan Brea,
Jabegotes, Javeras, Rondeñas,
Fandangos de Lucena, Fandangos de Almería.

Last month I described the fandangos de Málaga in general and the verdiales. This month we look at a number of other fandangos that are related to the verdiales and can be considered to be "fandangos de Málaga."

Dancers will notice that there is little said about the dancing of these cantes except for the frequent remark, "not really danced." While it is likely that all of these fandangos are, or have been, danced at some time, a number of them are considered to be cante for listening only and are sung in a free manner, without a marked compás. Even those which are commonly danced, such as the verdiales and the fandangos de Almería, do not have much written about them as dance forms. José Greco said that he feels these dances have not been developed to the extent that they have a formal structure that can be described on paper. In contrast to a dance like the sevillanas, which has traditional steps, body movements, and the larger structure of the four (or eight) copla forms, the fandangos de Málaga, like those of Huelva, are open to a more free interpretation. The Malagueñan fandangos are much less flamenco than those of Huelva, and resemble more the folk dances of northern Spain such as the jota; they are characterized by leaping movements, the use of castanets, and the absence of "taconeo" (soft-soled shoes are usually worn).

BANDOLAS

(also: Malagueñas de Juan Brea
and Jabegotes)

The bandolás sound very much like verdiales (type II) and probably do not deserve to be classified as a separate cante. Their lack of strong identity may account for the fact that one does not find them on records very often. Molina and Mairena (3) do not

even recognize the existence of the cante. F. de la Brecha (2) says that there is no cante called "bandolá"; he quotes a friend, Manolo Yerga, as saying, "the bandola (a type of laúd, as you know) will be Bandolá when the guitarra becomes Guitarrá." Nevertheless, whether or not the bandolás deserve to be considered a distinct cante, they are a reality in the literature and on records and need to be discussed, even if only for historical purposes.

Bandolás and Jabegotes

Julian Pemartín (4) states that the bandolás are a true "flamenco" fandango with a more extensive melody line than the verdiales. The name was perhaps derived from the "bandola," a small four-stringed, laúd-like instrument used in the Málaga area to accompany fandangos. According to Pemartín, there is a very old form of bandolás called "cante de los jabegotes" that the fishermen would sing while repairing their "jábegas" (fish nets); other writers state that jabegotes is another name for the jaberás (see "jaberás" below). Recently, jabegotes have been recorded and treated as a distinct cante. There is a version by Jesús Heredia on "Cantes de Desafío" (Zafiro ZLF-824) and another by Fosforito on "Fosforito en los cantes de Málaga" (Belter DB-014). Fosforito's version does resemble a work song in that it is a bit rough and primitive sounding and not very elaborately ornamented. However, it does not strongly resemble either the bandolás or the jaberás. It could be that the old jabegotes were developed and elaborated into the present day bandolás and verdiales by people like Juan Brea.

Bandolás and Juan Brea

The role of the great singer Juan Brea (1835-1915) in the development of the bandolás is not clear. It is certain that the cante originated in Brea's home town, Vélez-Málaga, and that he was involved in its evolution. Carlos Almendro (1) says that Brea gave the verdiales a slower, more flamenco "aire" and they were called "bandolás." However, Pemartín believes that Brea gave his personal stamp to the bandolás, creating what was almost a new cante, the "cante de Juan Brea." This cante, usually called "Malagueñas de Juan Brea," is, in fact, not a true malagueña, but a variation of the verdiales theme. The term "malagueña" is apparently a catch-all

name that is applied to a number of distinct cantes, including the verdiales, fandangos de Almería, and the true malagueñas (not to mention the classical, non-flamenco, "Malagueña" by Lecuona). Even within the "true" malagueña group there is confusion: F. de la Brecha (2) says that those of Cádiz origin (those of Enrique el Mellizo and recreated by Chacón and Fósforo) are not true malagueñas; the true malagueñas are those that originated in Alora and were popularized by El Canario, El Perote, La Rubia, La Trini and Cayetano, among others.

Returning to the malagueñas de Juan Brea, De la Brecha says that it is certain that "Juan Brea never sang malagueñas. That is, the malagueñas that were not in the verdiales style."

These verdiales or bandolás of Juan Brea were rhythmic and could be danced. One of his letras:

En la Cala hay una fiesta
mi madre me va a llevar
y como iré tan compuesta
me sacarán a bailar
con mi par de castañetas.

In la Cala there is a fiesta
and my mother is going to take me,
and as I will be so attractive
they will all dance with me
and my pair of castanets.

(the first time I have encountered the word "castañetas" rather than "castañuelas" or "palillos").

Performance

There are three recorded versions of bandolás that I have heard--and all three are quite different. Angel Alora on "The History of Cante Flamenco" (Everest 336615) sings the bandolás much like a verdiales of type II (see last month's article on verdiales), but Paco de la Isla gives them a much more serious treatment with his guitar accompaniment; he plays the guitar interludes with the "aire" of malagueñas and backs the cante with a slow, loose 3/4 rhythm. If the cante and accompaniment were developed more in that direction, perhaps it could eventually acquire a distinctive identity.

On the record "Cafe de Chinitas: Cantes de Málaga," Pedro Lavado sings this cante in a very different manner with deep, unadorned lines that are sometimes reminiscent of jaberás and other times malagueñas. Perhaps

this particular version has ties with the old jabegotes and the jaberás. Melchor de Marchena accompanies with a slow verdiales rhythm.

Then we hear Fosforito sing his version, accompanied by Paco de Lucía, and we hear a bright, lively song, again similar to verdiales of type II.

There are two possible conclusions that I can draw from all of this: first, it is difficult to be certain when dealing with records--singers can be mistaken about what they are singing, and record producers often mess up labeling. The second possibility is that nobody really knows what the bandolás are nor how they differ from verdiales.

In case, as a guitarist, you ever have to accompany something called "bandolás," it follows the same chord progression and has the same rhythm as the verdiales.

JABERAS

History

The jaberás (also spelled "javeras"), a cante that was popular in the 1800s, were practically extinct twenty years ago, but are now enjoying a certain amount of renewed popularity, especially on records--perhaps the result of current artists searching for new or different things to record. This cante from Málaga, while closely related to the verdiales, is much more distinctive than some of the others discussed in this article and is easily recognized after a few listenings.

Pemartín says that jaberás are like the malagueña, but without the sweet expressiveness, while Molina and Mairena feel that, with its complex ornamentation, it is almost "baroque"--a term which does seem to fit the cante well. The lack of compás (other than the 3/4 rhythm of the accompaniment) provides an ideal opportunity for the cantaor to put in his "floreos" (flourishes).

The name "jabera" is thought by some to come from "habera," a word which means "vender of beans" and might have referred to a woman who was known for her interpretation of this cante. Opposition to this possibility comes from those who say there never was a vender called "habera." Another theory states that the name was a corruption of the word "jábega" (fish net) and the cante originated with fishermen in Málaga. I would tend to side with Estela Zatanía (5) when she says "I do not think jabera could have been a "work song" as Rossy suggests. In this cante we hear the maximum of vocal em-

bellishment and barroque *floreo*, requiring an exceptionally flexible voice. The cante is subtle and sophisticated and lacks the characteristic simplicity of other work songs." So we are left with no definite conclusion concerning the origin of jaberass.

Structure

The jabera, like other fandangos, utilizes verses of four or five lines of eight syllables each:

Barrio de la Trinidad,
cuántos paseos me debes,
cuántas veces me han tapao
la sombra de tus paredes.

Neighborhood of la Trinidad,
how many walks you owe me,
 [I've taken]
how many times the shade of your walls
has protected me.

Here is an example sung by Juan Peña "El Lebrijano" that demonstrates how a four line verse (lines 2 through 5) is converted into six sung lines (tercios):

<i>E</i> (or <i>G</i> ⁷)	<i>C</i>	
¿Y porqué no me olvidas hoy		
<i>C</i>	<i>G</i> ⁷	
Si me has de olvidar mañana?		
<i>G</i> ⁷	<i>C</i>	
¿Porqué no me olvidas hoy?		
<i>C</i>	<i>G</i> ⁷	
Sácame de esta ilusión		
<i>G</i> ⁷	<i>C</i>	
Y no seas mala gitana.		
<i>C</i>	<i>F</i>	<i>E</i>
¡Si me has de olvidar, pues hoy!		

And why don't you forget me today?
If you have to forget me tomorrow
Why don't you forget me today?
Free me from this illusion
and don't be a bad Gypsy
If you have to forget me, do it today!

There is only one basic melody style, within which the singer can be fairly free with his interpretation. Many singers draw each line out considerably, while others, like El Lebrijano, cut them quite short. The rhythm of the guitar accompaniment is much the same as for verdiales, perhaps a little slower; this cante is not normally danced. Unlike most fandangos, the accompaniment utilizes basically two chords, deleting the usual change to the IV or subdominant chord. In the E Phrygian-C major

tones, the song goes, for the most part, between C and G⁷ (see example above). It is very common, however, for jaberass to be accompanied in the tones of the B Phrygian mode (based on B⁷) and G major, so that the song progression goes: (B⁷ to G maj) (G to D⁷) (D⁷ to G) (G to D⁷) (D⁷ to G) (G to C⁷ to B⁷). It seems to me to be a good idea to give cantes greater identity and uniqueness by associating them with certain chord tones and sticking to those tones (B⁷ to G maj in this case) whenever the singer's vocal range permits. Caracoles, for example, can be accompanied in any major key, but the C major chords on the guitar help to give this cante its unique flavor. This chordal identity would seem to be especially important with these fandangos de Málaga that are so similar to each other.

There are many good recordings of jaberass; some of the old anthologies contain examples and most records specializing in the cantes de Málaga will feature this cante. Among the modern singers who have recorded jaberass are Curro Lucena, Luis de Córdoba, Manuel Gerena, José Menese, Lebrijano, Fosforito, Chocolate, and Antonio Piñana.

RONDEÑAS

The rondeñas are the fandangos of Ronda and are one of the oldest forms of fandangos known (according to Molina and Mairena, *the* oldest). They are most likely named after the city of their origin, although it has been suggested that the name could come from the word "rondar" (to serenade or party in the streets at night).

Although the rondeñas are essentially a verdiales type of fandango, the melodies are distinctive and usually distinguished from their more ornate relatives by being simpler, not as extended, and often slower. Pemartín says they are characterized by their melancholic sobriety and brashness. A typical letra goes:

Vive tranquila mujer,
que en el corazón te llevo;
y aunque lejos de ti esté,
en otro fuente no bebo,
aunque me muero de sed.

Live without worry, woman,
because I carry you with me in my heart;
and even though I am far from you,
I drink from no other fountain,
even if I am dying of thirst.

Normally, the rondeña is sung without marked compás and is not danced. It is accompanied in the same manner as the verdiales. The rondeña, like the jibera, is currently being recorded frequently and can be heard on many new records as well as on the old anthologies.

The guitar solo "Rondeña," created by Ramón Montoya, is not related to the cante "por rondeñas."

FANDANGOS DE LUCENA

Lucena is a city in the province of Córdoba, but its cante is largely that of Málaga. The fandangos de Lucena were developed from the verdiales and existed in the last century. They resemble strongly the verdiales of type II ("Hay una laguna clara . . .") but do have their own melodies and usually a more deliberate and majestic "aire." They probably do not deserve to be categorized separately from the verdiales, except for the fact that they come from an area distant from Málaga.

Molina and Mairena state that there was an old form of fandangos de Lucena, sung by La Niña de los Peines among others, but it is no longer sung. Another singer, Dolores "La de la Huerta," sang this style; one of her letras goes:

Abre la flor su capilla,
la besa el sol con sus rayos.
Yo te abrí mi corazón,
tus ojos lo marchitaron.

The flower opens its chapel,
the sun kisses it with its rays.
I opened my heart to you,
and your gaze caused it to wither.

The current form of this fandango was developed and popularized by Cayetano Muriel (1880-1948; from the town of Cabra, near Córdoba, he was a favorite disciple of Antonio Chacón) who was also called "Niño de Cabra." So great was his influence that these fandangos are often called "fandangos de Cayetano Muriel."

Structure and Performance

The poetry for the fandangos de Lucena is the same as for other fandangos. The subject matter varies widely, although at one time they were known for their humor and burlesque use of double entendres, as in the following:

Un novio pidió a su novia
agua por una gatera;
lo que yo no pueo decir
es lo que el novio le dió a ella,
porque yo no estaba allí.

A boy asked his girlfriend
for some water through a "gatera";
[hole in a door for a cat to
pass through]
What I am unable to say
is what the boyfriend gave to the girl
because I wasn't there!

Many singers attempt to give the fandangos de Lucena a more serious, heavy tone than that of the verdiales. In attempting to reinforce this mood, guitarists have tried several devices. On the Everest record "History of Cante Flamenco," this fandango is accompanied in the same manner as a fandango grande with the guitar remaining silent during most of the singing. A number of modern guitarists, including Manolo Sanlúcar on records with Manuel Avila and Curro Lucena, and Ramón de Algeciras with Luis de Córdoba, use the tones of the tarantas and a slow verdiales type of rhythm in order to set a serious mood. Therefore, the accompaniment, which follows a normal fandangos chord progression, would go: (F# and/or A7 to D) (D to G) (to A7 to D) (D to A7) (A7 to D) (D to G to F#).

Curro Lucena (Belter 23.036) sings one letra in minor tones (perhaps this reveals some influence from Córdoba, where they tend toward minor tones in the cante) that Sanlúcar accompanies in the tarantas tones as follows:

D B min
Este fandango yo canto
D G maj
Porque en Lucena ha nació
D B min
este fandango yo canto.
D A7
Canto de mi corazón;
A7 D
el alivia mi quebranto
D G F#
y con el rezo a mi Dios.

This fandango I sing,
Because in Lucena I was born,
this fandango I sing.
Song of my heart,
it eases my suffering
and with it I pray to my God.

Not all singers and guitarists approach the fandangos de Lucena in this serious manner. There are recorded examples that are uptempo--for example, the version by José Salazar on the London "An Anthology

of Cante Flamenco." Fosforito sings a "fandango de Puente Genil" (Puente Genil is a town not far from Lucena) that is similar to those from Lucena and is quite lively.

FANDANGO DE LUCENA: MELODIC SKETCH

after José Salazar

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(see accompanying notes)

NOTES ON THE EXAMPLE

(Fandangos de Lucena)

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The accompanying beat sheet and transcription represent various aspects of structure. Let me warn you that *the durations indicated in the transcription must be interpreted freely*. Western notation no longer deals with the ideas "long" and "short" in a free sense, so if I use our familiar rhythmic notation to indicate pitch, I'm stuck with

durations which are apparently precise in relation to each other.

As all eager foreign students of the cante know, singers interpret durations with considerable freedom, even in measured (*acompañado*) cante. Those of us who write down the cante in our efforts to learn it are faced with some difficult decisions. Do

we take the time and trouble to notate the sung durations as precisely as possible, putting up with the clumsy results (see my transcriptions in *Guitar Review* No. 41), or do we alter the accepted meaning of our modern rhythmic symbols, treating them as "long" and "short" (as I do here), in order to concentrate on the essential features of the cante?

Whichever we choose, we're faced with the inadequacy of Western notation for symbolizing the cante. I'll have more to say on this subject later. Meanwhile, the melodic sketch I include here uses durations in the "long" and "short" sense, so please interpret them with great freedom.

The beat sheet, on the other hand, shows the relatively steady marking of compás in the guitar accompaniment, and locates the letra against it.

If you're gifted with that special ability of learning the cante entirely by ear, you can dispense with the written examples,

and proceed with your listening. If you find written materials helpful, I have a few suggestions--namely, that you use them in the same order I do. I begin by studying the letra, learning the words, continue by assimilating the *melodic pattern* (as illustrated in the transcription), go on to study the guitar accompaniment, and finish off by working the letra and its melody into some reasonable relationship with the accompaniment.

For analysis of letra structure in the fandangos, see Paco Sevilla's articles here and in the July issue. Here's a translation of the letra in my examples.

	OR
a Don't cry or be sad	b
b If you're called Araceli	a
a don't cry or be sad;	b
c for Araceli is the name	c
d of the patroness of Lucena--	d
b (if you're called Araceli).	a

LETRA AND ACCOMPANIMENT BEAT SHEET: FANDANGO DE LUCENA (José Salazar)

The accompanying sketch shows the approximate placement of the letra against the guitar compás (as played on the London Anthology of Cante Flamenco, from which this example is taken). Time doesn't permit me to check the exact placement of words--so you will see one omission and one or two repeats of syllables. The guitar chords, on the other hand, provide a steady marking of the compás; if you have this recording, following this illustration while listening may clarify matters for you!

Strictly speaking, the beats shouldn't be numbered 1-12; if you like, you can mark them off in groups of three (1,2,3, and repeat).

	1	2	3	4	5	6	7	8	9	10	11	12
ENTRADA (guitar)	↑	↑	↑↑	↑	↑	↑↑	↑	↑	↑	↑	↑	↑↑
CANTE COMPÁS No.												
①	no llor-res ni ten-gas pe-			na-						etc.		
②	si te lla-mas Ara-cé-											
③	no llor-res ni tengas pe-			na-								
④	por qué ra-celi se lla-			ma-						la		pa-tro- [na de]
⑤	na delu-ce - na-									si te lla-mas Ara-cé-		
⑥	li-											

GUITAR: repeats ↑↑↑ as illustrated at beginning (entrada)

Guitar Accompaniment by Juan Moreno and Antonio Arenas

FANDANGOS DE ALMERIA

The fandangos de Almería do not really belong in the same category as the other fandangos de Málaga, but are included here for several reasons: they are often in-

correctly called "malagueñas," are often combined with the verdiales in theatrical dance productions and guitar solos, have the same chord structure as the other fandangos, and lastly, there is no other place to put them.

This is the festive fandango that util-

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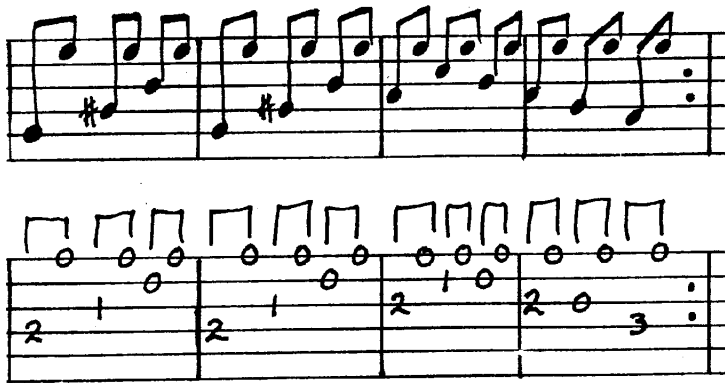
Names are listed first name first, but by that name which best identifies the person; for example, Carmen Amaya is listed under the "A's", while Pericón de Cadiz is listed under the "P's".

QUICK GUIDE TO JALEO VOL.II

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- No. 2 - September: Suzanne Hauser Tours with Gypsies; Diego del Gastor: Flamenco Stories (Whitney); Dancing in Spain (Keyser); Romantic Verse in Flamenco.
- No. 3 - October: Flamenco in San Francisco; Accents, Stresses, and Compás; Paco de Lucía - Revolution of Flamenco; Casi Gitano - Morca; Dancing in Spain; Diego del Gastor: Flamenco Stories.
- No. 4 - November: Café de Chinitas (Morca); Señores, When? (Antonio); Lole y Manuel; Diego del Gastor: Flamenco Stories.
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- No. 7 - February: Camarón de la Isla; Pepe de la Matrona; Caló - a Dying Language; Interview with Ramón Montoya.
- No. 8 - March: La Zambra; Ronald Radford, Enrique El Cojo, Reviews of Mario Escudero; Maruja Vargas, Teo Morca, & Carmen Mora.
- No. 9 - April: Granada, In Granada with David Cheney; The Heredias; René Heredia; Granainas; Coryell, De Lucía, McLaughlin.
- No. 10 - May: Agustín Riós de Morón; Granada with Pepe Tranca; Manolito de María; Roberto Cartagena; Don Antonio Chacón; Harken Bull Lovers (Pohren).
- No. 11 - June: Flamenco Fling (Morón de la Frontera); Adventures of an Aficionada; Inspiration of Carmen Amaya (Morca); Don Antonio Chacón.
- No. 12 - July: Agujetas; Ansonini in Seattle; Flamenco, Gypsies, and History (Curro Torres); The Guitars of Ramón Montoya; Fandangos de Málaga - Part I; Don Antonio Chacón, Castanets in Spanish Music.

izes the familiar theme from Lecuona's "Malagueña" for the instrumental interlude:



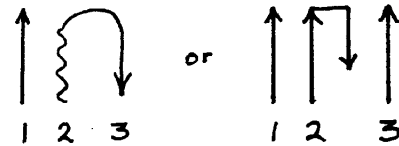
The cante begins with this melody:



Molina and Mairena (3) describe this fandango as being the "minimum flamenco, maximum folklore" and "puro cante regional bailable" (pure regional song for dancing), more like the jota and sardana of the North than the flamenco of Andalucía.

The fandangos de Almería are, however, a true fandango and follow the same chord progression as other fandangos (E Phrygian mode and C major). Normally they are accompanied by an orchestra similar to that described for verdiales, with bandurrias, laudes, tambourines, etc. The rhythm is very festive and bouncy and can be played on

the guitar as follows:



The cante is not heard often on flamenco records. I have heard it only on an old record of "Granada-type" flamenco called "Los Macarenos--Flamenco" (Capitol T10146). The letras were some that are sometimes sung as fandangos de Huelva. The melody can be heard in some of Mario Escudero's guitar solos, where he combines it as a sort of medley with verdiales. A different melody type can be heard on "Songs and Dances of Spain Vol. 1" (Westminster, W-9802) under the title of "Soleares" on side one. Brook Zern adds that Felipe Lara recorded one on the record anthology "Cien estilos del flamenco," and Manolo de la Ribera sings one on the Hispavox "Antología del fandango."

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A NOTE OF THANKS: to Brook Zern for additional recorded sources, and to Carol Whitney for an excellent job of last-minute editing and typing.



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EDUARDO SERRANO "EL GUITO"

(From: Alerta, March 3, 1979, sent and translated by Rosala)

by Antonio Martínez Poblete

Enrique Serrano, "El Guito", thirty-six years old and from Madrid, is one of the bailaores who is part of the recently created National Ballet. Like many others, his initiation started at an early age.

"I've never worked in anything else, all my life I've been in the dance. When I was very young, four years old, I already had a certain grace and coordination and that's how I began, encouraged by my family and friends."

-Was it hard for you in the beginning?

"Not very. When I was 17 I received an international prize as the best dancer in the world, the "Sarah Bernhardt" prize from the Theatre of Nations. After that, I continued in the art and it was easy; until I joined the Ballet National I wouldn't rehearse or prepare myself until two or three days before a show, and afterwards I'd retire two months without doing anything until I needed money again."

-Were there any negative effects from receiving a prize of such importance at such an early age?

"I think so. It that time, at 17, nobody knows anything about anything -- I didn't know the importance of the prize. I thought I knew everything and didn't accept advice from anyone and I rebelled against anything that tried to discipline me."

-Is everything different now with the Ballet?

"Not one flamenco artist thought or had confidence that I would last long with the Ballet, but I'm still with it and very happy. It has been incredible how I've adapted. At the beginning I was intimidated and very frightened, but they encouraged me to continue and I knew I could do it. I feel like a feather, much faster and with better reflexes. I owe it all to the discipline that exists between us."

-And does this represent economic security and stability, also?

"The projects of a ballet are enormous, they teach us and give us classes in everything and, on top of that, they pay us. It's total security, but along with the money there is the satisfaction of helping construct something important. You feel more like an artist and there is the possibility of progressing; well, you dedicate yourself to dance and you don't worry about anything else."



-What technique have you developed in dancing?

"The main thing is to have personality and create something different from the rest. The technique comes out of me when I dance in my own way; when I dance, I am creating new things; it is my best quality."

-Have you patterned yourself after anyone?

"Everybody patterns themselves on someone. I have learned from everyone, and then done it in my own way."

-What is the ideal age for a bailaor?

"That depends upon the person; there are those who dance at 45 and there are those who are finished at 35. I want to retire at 40, in four more years."

-Is there camaraderie in the world of flamenco?

"There is no comraderie; each one goes with his own 'aire' and does what he wants. For that reason, there are bailaores who are good, but they don't get anywhere because they think they have everything done. Among friends there is some togetherness and help, but in general, no!"

-What is the situation with flamenco today?

"Flamenco has been lost because of the tablaos. In the cuadro are those who are pretty, but not good dancers. In the tablaos there is nobody. They have completely disfigured flamenco. But of course, the pure flamenco, the true flamenco will never be lost."

-And how do you explain this situation?

"Because they don't pay. The true artist has worth and he charges accordingly. To keep down costs they contract people who do not know how to dance. It is enough that they know three sevillanas, two fandangos, -- that is enough. Also, some years back there were good schools -- Enrique El Cojo, Quica -- that for some time now have disappeared. The appearance of the National Ballet solved this problem; there, there are excellent teachers and one can learn a pure flamenco that is not contaminated."

-Surely the influence of tourism has not been good for flamenco. What do you think?

"Everything to do with tourism has done harm to flamenco. It has been thought that it was a trivial thing. It is an important thing like all artistic expression; there exist universities of flamenco where it is not taken as a joke, but where dancing is done with excellence. Because flamenco is not just fooling around."



Carol on Cante

AJENA AL CANTE

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When I first studied flamenco guitar, I followed David Cheney's advice, and listened to all the flamenco I could. I was accustomed to the highly polished refinements of European-style chamber music, and the raw sound of the cante made me feel as if my soul were being grated like a piece of cheese, so I kept trying to focus my ear on the sweet sound of the toque (the guitar music). But the longer I listened, the more natural the cante sounded, until one day I couldn't resist any more--I had to try singing myself.

I had a problem: I didn't know Spanish. I bought a Spanish-English dictionary, and tried to figure out the words to the song I could hear best (and so liked most): the petenera from the old José Greco record "Danzas Flamencas." (Fortunately I didn't have the edition of the record that has the words on the jacket, so I was forced to learn *something* about Spanish.)

I looked at the dictionary's pronunciation guide, to find out what word-sounds suggested what kind of spelling. Then I played the record over and over and over again, and wrote down what I thought the

words sounded like, syllable by syllable. I experimented, connecting syllables together in different combinations, and looking them up to see if they were really words. Verbs caused the most trouble--until I found lists of various verb forms--but finally I made the big break-through. After two entire days, I got the first stanza written down.

Quien te puso la Petenera
no supo ponerte nombre;
te debían de haber puesto
la perdición de los hombres.

Whoever called you "la Petenera"
didn't know how to name you;
they should have called you
the perdition of men.

What a triumph! I was lucky that Spanish, unlike English, is spelled the way it is pronounced. (If you know the language, you can detect the omitted consonants, even in Andalusian pronunciation.) I had so much trouble discovering the words to that first copla that I knew I had to learn Spanish immediately, so I enrolled in night school. (Though I learned basic Spanish, the course was too slow for my liking, so I went on to books and Mexican television programs, and learned much more rapidly after that, thanks to my initial grounding.)

What impulse possessed me so that I *had* to learn to sing this song? At the time I didn't know or care. I did know I couldn't sound like Rafael Romero, who sang it on the record, nor like any other flamenco singer. I knew my version was a shattered image, a synthetic chemical, reproducing a surface of words, notes, chords and compás. But I paid no attention, because I had to sing. It's only now that I know that what my mind wanted to comprehend, my body had to perform, no matter how badly. To sense the cante, I had to act out its music. Now, this action is essential to my listening. With it, I can sense what the singer is doing. My body, almost by itself, tells me how words relate to melody, how the singer is phrasing, what variations he's playing with, and what musical essences he's dragging out of the cante, leaving my mind free to go deeper into the art and the life that lies behind it. If my comprehension is limited because my own life is American-Canadian, so that I'm outside flamenco, that doesn't matter; my own singing has nurtured my perception so that the proportions of this marvelous art grow in my mind as my efforts continue.

What a vision--and what a sound!

But I'm forgetting my story.

The next song that intoxicated me got me with its guitar music. Sabicas's accompaniment for Enrique Montoya's "Tientos de los Tres Ríos" (on the record "Serenata Andaluza," Montilla FM 117), apparently simple but hard to play, drew me inexorably. I listened, over and over--until suddenly I realized there were *two* guitars! Check the record jacket. Sabicas was playing with his brother Diego (Castellón). Could I imitate two guitars at once? Why not?

While the expressive simplicity of those two guitars poured into my ears, I worked and sweated, trying to play, first after them, then with them. One afternoon, almost able to play along, I poured a glass of California burgundy. I loosened up a bit and played better. Hah, almost got it! Another glass of wine--I'll get it this time. Sip. Oompah, oompah, zambra-like, with those tricky Moorish decorations. Got it! Still very sloppy, but I can clean it up later.

I put the guitar down, and swallowed more wine. My hands were sweating in the hot afternoon. I put the needle back to the beginning, to enjoy the marvels of Sabicas and Diego without my added plunks. Suddenly it was the *song* that hit me like an atomizer in my middle, exploding from the inside out!

I was too distracted to notice how surprised I was. I grabbed a pencil and a piece of paper, and started trying to write down the words. I didn't know they were from Federico García Lorca's *Poema del Cante Jondo*, "Baladilla de los Tres Ríos," therefore available in a book. I stumbled over words like "suspiros," with its two half-pronounced "s"s, and "naranjales," which was so long I didn't know which syllable to link with what possible word. Months later I found the words in a book.

So one fine day I found I could "sing" two flamenco songs and accompany them at the same time. I felt very shy about all this, though, because I thought that a blonde American woman whose roots lie in New England had no business dabbling diletantishly in someone else's heritage--especially in such a profound one, so distinct in feeling and sensation from her own. I was so shy about it that I didn't admit to anyone that I was doing this.

One night someone in San Diego threw a big flamenco party. We jammed the evening with nonsense, playing silly games, sitting in a large circle on the floor and chasing

after things with spoons. I suffered a separated shoulder when my neighbor fell on it. But the evening was memorable because my teacher David Cheney, accompanied by an inspired Joe Trotter, suddenly *sang flamenco*. My jaw dropped, and I gaped while David sang fandango after fandango--and then several other things. David became my instant hero--a foreigner who loved flamenco enough to *sing* it. He even sounded flamenco, by my standards (not yet educated).

When David and Joe stopped, I made some remark to David, my face, I felt, still blank with surprise. He answered that he couldn't sing flamenco. I thought he was just being modest--it was some time before I learned enough to understand what he meant.

David broke the ice for me by singing flamenco at a party--because he loved it. Though my knowledge of flamenco and my guitar-playing ability didn't begin to approach David's, that didn't matter. If he could sing, I could try. After all, he was my teacher!

I still didn't go around showing off my singing--there was nothing to show off. But I no longer had the vague feeling that my efforts had to be justified. In time--lots of time--I became willing to try to sing when my close friends were around.

After well over two years of intensive study, I went to Spain for the first time, to the Finca Espartero (see *Oag, "Flamenco Fling," June 79*). I arrived as the Finca opened, in 1966. Word of its activities hadn't yet spread very far, and for some weeks in the summer I was the only guest. I had taken some lessons from Joselero, but still felt so shy about singing that I couldn't take full advantage of them (*Joselero, Aug 78*). But I desperately wanted to learn more before going home.

I'd heard Luisa Maravilla (Pohren) sing for fun now and then, and thought maybe she could help out. But would she? I asked. She agreed. We had lessons every day for a couple of weeks.

We'd both enjoyed the dancing lessons she'd already given me, right through all the hard work. But the singing lessons were blood-sweat-and-tears for both of us. I was totally dependent on having steady guitar accompaniment; without it, I couldn't follow the *compás* structure. No one else was available, so I had to accompany Luisa while she illustrated, and then myself while I tried to sing after her. The effort necessary for this made me extremely tense, and I admired Luisa greatly for putting up with

my tensions and not exploding in my face! My conviction that I really should be studying with someone who specialized in singing rather than with a dancer added to my discomfort, and so did my shame at being too shy to study properly. All these conflicting emotions made me a difficult student, I'm sure. But I'm still grateful to Luisa, because I finally became accustomed to my own reactions, and relaxed enough to learn to sing something in front of a sympathetic and knowledgeable Spaniard. Luisa didn't care why I wanted to learn to sing. She knew I wanted to, and that was enough for her, so she gave me every ounce of her energy and attention, bringing all her skill to each lesson. It was her willingness that got me past one of the most difficult stages of my learning efforts.

Living at the Finca Espartero was like cramming a year into three months. I got exhausted from all the drinking and juergas --and from learning so much in a short time. Studying dancing and singing, though both time-consuming and tiring, took far less energy than learning about the flamenco life and the people who live it. Returning home to San Diego was a rest, even though I suddenly found myself nearer the center of its *afición* than I had been before. My San Diego friends were curious about what I had learned, and asked me to demonstrate. Yuris Zeltins, in particular, encouraged me; when I hung back, still feeling a bit shy, he insisted. He told me to work with Roger Knight, who was also learning to sing flamenco (and I remember his encouraging María Soleá to dance, too). Yuris's insistence did wonders for all of us. Roger and I had many practice sessions together, and we both learned a lot. And I remember María Soleá's juerga dancing: inspired! (I wonder if Yuris ever knew how beneficial his tactics were.)

With Yuris's encouragement, Roger and I both began to sing fairly regularly at our weekly juergas (which were essentially glorified practice sessions--with wine), while María Soleá danced and everyone else accompanied. After a while I began to think it was perfectly natural for me to sing. I intensified my study efforts, spending hour after hour, day after day, listening to records, knocking compases, learning letra after letra. I got bolder and bolder, and tried cañas (with Roger), bulerías, soleares, siguiurias, and even tonás, martinets and deblas. Now I saw myself as a serious student of the *cante--no cante*, no matter how flamenco or even

gitano, could escape the touch of my New England voice just because of its origin or its lifeblood. I was free to try anything that would increase my comprehension, thanks to David, Luisa, Yuris, Roger, and others--and to that impulse I still didn't understand.

From that time I have sung essentially unashamed--when alone. I still have moments of cringing, when I think about my singing and try to compare it to *cante* that springs from its own source (there's no comparison, so it's silly to compare). And I'm still hesitant about singing in any public situation, though I sometimes illustrate structures, especially in the intimacy of an ongoing World Music class. And when I visit my close *aficionado*-friends, there's no telling what I might try when the impulse hits--nor how my efforts might come out. But on two occasions, I sang in public against my will.

The first was in San Diego, not long before I moved away. Pepita Torres-Campos wanted accompaniment for a *zorongo* she had choreographed to a recorded performance, and she wanted it exactly as it was on the record, because she had a group of relatively inexperienced dancers doing a routine. The *zorongo* was easier to sing than almost anything else I had tried, so I obliged--but I spent weeks learning to reproduce the right number of compases, learning by rote--because by that time, I was accustomed to varying phrase lengths when singing for myself.

It was the second time that I found both embarrassing and exciting. A group of men came to Morón from Madrid, to film Joselero for the TV Española series "Rito y geografía del cante." They filmed singers in as many of their everyday flamenco-related activities as they could, and they wanted a film of Joselero teaching his foreign students. Joselero came to my room, agitated, and said he wanted me at his house, ready to take a lesson. He told me to collect his other three students, and come right away. I grabbed my guitar, and hoped Joselero would let me accompany him--that was the reason, after all, that I was taking lessons--to learn to accompany better.

The street was crowded with excited neighbors, and the crew was stringing cables from the roof into the upstairs window, to the room where we had the lessons. We went to the bar across the street and had a quick drink. Later, in the living room, I chatted with two of the crew--and to my amazement, found myself relaxing! José

María Velázquez and Pedro Turbica had a gift for putting people at ease. Furthermore, they knew a lot about flamenco--and they weren't in the least pretentious about it. They shared their interest in it with us as if our afición was the same as theirs. I noticed, too, that Joselero, who had been quite nervous, was also relaxing. We all started to have a good time, even before the lesson began!

We crowded into the tiny room, and Joselero, at a nod from the directors, started teaching, just as if nobody were around. I was still hoping to accompany rather than sing. I even suggested it. But Joselero had told the directors he was teaching me to sing, and they wouldn't let me play instead. So Joselero sang the soleá por bulería he had been teaching me recently. While he was illustrating I pulled myself together. I didn't have to listen too carefully, because I already knew the music. But I had to remind myself to concentrate on the lesson, and forget the crowd.

Joselero finished, and told me to sing. I looked at him, then looked at the wall. One of the students started to play, but I had already asked another to accompany me if I had to sing, so I nodded at him, and he took over. His playing calmed me, and before I knew it I was singing just as if it were a regular lesson. Still, when I got through the letra, I was relieved. Now it was someone else's turn.

Finally the lesson was over. I had only heard the cameras once, and thought the repetitions would begin now. Oh, no, said the crew, they had filmed the whole thing, and no repetitions were necessary!

I was delighted that we were through--and it no longer seemed like an ordeal. Now I was especially glad to chat with the crew, because I could relax completely. I wouldn't be involved in the rest of the filming, though I was permitted to watch.

"Debes cantar . . . en el cuatro por medio, no en el dos por arriba," said one of the crew. What! They were telling me the pitch was too low for me! I explained that I sang at the same pitch as Joselero, to make the lessons go easier. They went on, though, and actually complimented me on my singing. I felt really bowled over by this. They were recognizing that I understood the cante well enough to reproduce some of its surface musical aspects--and their compliment was genuine. This, to me, meant they understood *why* I was singing. I'm sure, to this day, that I was right. They did understand why, because they too were

aficionados. I found out how extensive their knowledge was in a long discussion after the filming of the juerga several nights later. I haven't seen these people since, but I certainly remember them with both pleasure and gratitude.

The filming of the lesson was an interesting experience. But the showing was another story. Filmed in November, the tape was broadcast in March. I thought most of my friends would watch it in Bar Pepe, and I felt I couldn't face the crowd, in case they had included any of my singing. So I was delighted when Ana invited me to watch at her house.

Like the other films in the series, I found this one interesting. But I was both pleased and shocked to find that I was indeed in the film--they showed the entire letra. I stared at the screen, and wanted to look away at the same time I wanted to watch. I felt acutely embarrassed, because it's far worse to watch yourself sing than to hear yourself do it. I was glad not to be in a crowd. I wondered what people would say to me afterwards. I tried to suppress a feeling that showing me singing was unfair. I never pretended to be a singer, but I do have some pretensions to accompanying passably.

The next day, I found people were saying to me "I saw you on TV." They would smile, and leave it at that. I glowed with pleasure when the bank teller came out from his little cage and shook my hand. But when I went to buy eggs, I got a look of strong disapproval. "Only Andaluces can sing flamenco," the man said to me. I didn't know him, really, so I couldn't enter into a serious discussion with him. But I defended myself, saying I was learning only to listen better. He couldn't have known how closely I agreed with him!

The excitement died down rapidly, and I was spared further comment--until weeks later, when I was chatting with Pepe Flores (hijo).

"Carolina," he said. "I apologize--but when I saw you singing, I just had to laugh!" He had been watching in Bar Pepe, and had started to giggle. Then someone else giggled, and someone else, until everyone was roaring with laughter. Why not? It's so incongruous! I didn't think Pepe understood in quite the same way as the crew from Madrid. But Pepe was a friend from way back, and so were the others who laughed. I felt better--and though I had once expected to regret that film, I still don't, thanks to the TV Española crew, and to Pepe.

MORCA

... sobre el baile

LEARNING FLAMENCO OUTSIDE OF SPAIN

The ideal way to learn flamenco in all of its aspects of course, is to be able to go to Spain for an extended length of time; be steeped in the ambiente, study from good and sensitive teachers, hear good guitar, singing, and see fine dancers, travel throughout the cradles of flamenco in Andalucía, hit the festivals, etc. On the other hand, there are many people who love flamenco, want to study, and want to get into the "meat and potatoes" of it all, but for one or more reasons, cannot run off to Spain right away.

I would like to give a few helpful hints to prepare those who want to get a good base and knowledge of flamenco before they go to Spain -- it will save them many pesetas and heart aches when they get there.

If at all possible, learn to speak Spanish before you go. This is very important for more reasons than one, like saving time in getting into the thick of things. I feel that you are taken more seriously in your quest for this illusive enough art and way of life if you speak the language.

For the studying dancer, try to find a teacher or teachers that will stress good comprehension of the different compases and their interpretation. Routines should be secondary since, when you get to Spain, a "set routine" will only hinder your open-mindedness to learning, hearing different guitarists and singers, and new approaches to combinations, which in the long run will give you the freedom that you want in your dancing flamenco.

Dancing with a singer is of prime importance. Here in America, like many other countries other than Spain, there are few flamenco singers to listen to, but it is still so very important to learn how to dance with a singer and to have the sensitivity in your dances for the places where a singer would sing. One of the best ways, of course, is to listen to records and tapes of good singers who sing in compás and have a feeling for singing for dance (yes, there are also singers who sing out of compas). Try to feel the length of the letras, even though each singer will sing differently and some sing more

compases or fewer compases in their letras.

Flamenco dances should be set with singing in mind. Whether or not there is a singer, that blend of music, song and dance should not be forgotten. Students of flamenco dance should make sure they are learning their flamenco with singing in mind, otherwise it is a rude awakening that need not be. Guitarists should keep this in mind also, so that when accompanying the dance, with or without singer they will "feel" where the cante goes and be sensitive to the paseos that are being done where the different letras would be sung.

Again, second best to having a good "live" singer is having access to records and tapes, mainly singers that sing not only solo, but with dance. I am a firm believer in training the ear and, if you approach listening over and over again to good art like your ear is recording it in your being, then indeed you will absorb. This goes for the eyes too, and seeing good art is a great learning process. It may be an old boy scout motto, but "be prepared" is good practice and preparing yourself as much as possible, with good technique, and as much knowledge of flamenco in all of its aspects will make your trip to Spain that much more rewarding.

In your quest for knowledge of flamenco, whether from teacher or otherwise, do not be afraid to ask questions. If a teacher is too mysterious, then in all probability, they do not know and are milking a limited knowledge.

Flamenco is an on-going art and to me, the search, no matter where, is worth it so seek with a passion and enjoy. -- Teo Morca

NEW RECORDS AND GUITAR METHODS

By Brook Zern

Some interesting record albums have just appeared in New York. They are being imported and distributed by International Book & Record Dist., 40-11 24 St., L.I.C. NY 11101. This company has been handling Paco de Lucía's recordings on Philips, including several with Camarón de la Isla. Now it is also bringing in records from other Spanish companies, including EMI and Hispavox. The records are selling for \$7.99 in a few stores here -- notably in King Karol, 126 W. 42nd St. They can be ordered directly from International Book & Record Dist. at that firm's address above for \$7.50 each. Notable records include:

"Los Ases del Flamenco" Manuel Torre and Tenazas de Morón, accompanied by Miguel Borrull (LP disc EMI038-021.510).

The supreme Gypsy singer Manuel Torre sings eight songs -- two soleares, two siguiriyas, saeta, rondeña, caña and his campanilleros. Torre, who died in 1933, was in rough shape when these records were made. Recording quality was not good. Still, the records have value far beyond their historic documentary importance. They give some insight into the vocal approach of Torre -- less hoarse and rajo, more powerful and clear than one might expect. Borrull's accompaniment is surprisingly strong and technically solid.

Tenazas de Morón -- the professional name of Diego Bermúdez -- was a big winner in the 1922 Contest of Flamenco Song in Granada. (Andres Segovia was one of the judges, and his anecdotal remembrances are a highlight of Guitar Review #42.) Tenazas, whose singing seems interesting but not very potent, split the prize with a 14-year-old kid who grew up to be the magnificent Manolo Caracol. Tenazas sings two soleares, martinete and caña.

"Los Ases del Flamenco" Don Antonio Chacón, accompanied by Ramon Montoya and Pedro el del Lunar (LP disc EMI 038-021.511).

The supreme non-gypsy singer -- hero of the article, recently translated in Jaleo -- sings eleven songs. Two are well-crafted siguiriyas which sound silly in Chacón's register and style; the rest are mostly malagueñas, granadinas and tarantas which he renders beautifully.

"Los Ases del Flamenco" La Niña de los Peines and Tomás Pavón, accompanied by Melchor de Marchena (LP disc EMI -38-021.517).

The greatest cantaora of all time, and her brilliant brother. Pastora sings six songs, which (like most of her material) have been available on reissues before. Tomás, who like Chacón and Torre and Tenazas and Niño Gloria was previously confined to a single extended-play (45 rpm) reissue, is also heard doing six songs.

"Los Ases del Flamenco" Niño de Gloria (LP disc EMI 038-021.512).

An authentic gypsy genius, often overlooked, Niño de Gloria sings 11 songs in impressive form. There are four saetas, two siguiriyas, three fandanguillos, martinete and bulerías.

Other new reissues in EMI's long-established "Ases del Flamenco" line include LPs by Jose Cepero (038-021.520); El

Carbonerillo (...515) Nino de la Huerta (514) and El Sevillano (519). These are of relatively little interest.

Among the Hispavox records to surface here are many of that firm's important releases from the past two decades -- now bearing new covers and (confusingly) new copyright dates and serial numbers. Included are "El Cante de las Minas" by Antonio Pinana, a fine interpreter of the cante de levante (Hispavox O-067 S); and "Cien Anos de Cante Gitano" (O-061 S) by Antonio Mairena.



(Carlos Lomas, continued from page 3)

In his solo performances, Carlos plays in the modern style and includes solos by Sabicas Esteban Sanlúcar, Mario Escudero, and Niño Ricardo, as well as his own compositions. According to Brook Zern, "His technique is formidable, but it is never displayed for mere effect. It is subjugated to an innate musicality as demonstrated in his creative and original compositions...He is a superb interpreter of flamenco."

When He is in New York, Carlos frequently appears at the Chateau Madrid. In 1976, he gave a performance in the Carnegie Recital Hall in New York and was such a success that he was asked to return in 1977. He was the first foreign flamenco guitarist to be presented by the Spanish Institute in New York, and each year, he returns to the United States for a season of performances.

Not many American guitarists have recorded in Spain. Carlos is in the unique position of having made a number of records in Spain, both as a soloist and as an accompanist. He told me that his first solo record, I believe called simply "Guitarra Flamenca" came out poorly -- it was made at nine o'clock in the morning with no retakes permitted -- but opened the door to further recording. He accompanied Gitanillo de Bronce on "Cantes Gitanos" and appears on El Chocolate's new album "Chocolate" playing guitar and oud. He got into oud playing a few years ago and studied with George Mgrdichian in New York. His second Spanish solo record is called "Una Guitarra en Dos Estilos" and features multiple multiple track recording in some of the numbers. The Spanish Music Center in New York produced his only American record, "Carlos Lomas Plays Flamenco Guitar Improvisations" (SMC Pro-Arte; SMC 1141). The pieces on this recording are mostly original compositions by Carlos Lomas and include a rumba, bulerías, danza mora, tarantas, rondeña, and siguiriya. For a little more insight in

Carlos' playing style and the music on this record, here are some remarks by Brook Zern that appear on the record jacket: "Carlos Bond Lomas is an outstanding guitarist within the modern school of flamenco. This approach to the music employs a precision of technique pioneered by the brilliant Sabicas and by Mario Escudero, combined with fresh harmonies and syncopations within the traditional rhythmic structure. The leading proponent of this modern style is the phenomenal Paco de Lucía, whose influence can be sensed in several of Lomas' selections. This artistic relationship -- personal as well as musical -- is an important key to Lomas' playing. But it should be stressed that Lomas is never an imitator or a derivative player. His personal creativity is the vital element in his music, and it lends a uniquely personal stamp to all of his interpretations.

In addition to his remarkable inventiveness, Lomas displays a keen sensitivity to the real significance of the individual flamenco forms. He respects their emotional and cultural contexts, so that deep and serious styles retain their profundity, while lighter forms get an appropriately appealing rendition. His use of multi-track recording and additional instrumentation -- confined to those styles which can benefit from those modern techniques -- lends an extra dimension to this recital."

Carlos plays a 1973 cedar top guitar made by Gerundino Fernández of Almería.

In closing, Frank Miller says, "We watched him perform with his wife and another dancer in a place in Torremolinos (horrible spot) one night during May, 1978. It was more or less the same stuff we'd seen him and Liliana do in Philadelphia the winter before. But that's not why Chip stays, lives in Spain. It's for the other side of the coin: The nights with friends, the crazy weekends going off with gypsies, whoever, wherever, sleeping on the floor, eating too much, eating nothing, up all night, playing till dawn, etc... the part of the flamenco thing that is still the same as it has always been."

"Carlos Lomas Plays Flamenco
Guitar Improvisations" (SMC 1141)
Spanish Music Center
319 W. 48th St.
New York, N.Y. 10036

AGENT FOR CARLOS LOMAS:
Lois L. Horne
184 Sullivan St.
New York, N.Y. 10012
(212) 254-3432

The Soul of Flamenco

(This is an excerpt from the article which appeared in The Denver Magazine, June 1979; the missing portion, about half of the article was a general description of flamenco -- well done, but a little too general for Jaleo.)

by Candace Bevier

The stage is black, save for three warm spotlights on three pairs of hands sounding out the complex rhythms of the Spanish gypsy art called flamenco.

One pair of hands cradles a guitar; they belong to Denver's best-known flamenco guitarist and composer, René Heredia, who brought his gypsy heritage and settled in Denver twelve years ago. In the middle are the hands of dancer Rosal Ortega. The third pair belongs to Cruz Luna, an internationally esteemed flamenco dancer and choreographer who visits Denver regularly as part of his performing circuit each year.

Emulating major coastal cities -- New York, Los Angeles, and San Francisco -- Denver is one of the leading American centers for the flamenco art. A dozen or so public concerts take place in Denver each year; on a private level, the dedicated group of local flamenco aficionados and fans get together often for impromptu jam sessions.

Lawrence Phipps III, Denver's patron of flamenco, explains that two phenomena are responsible for the plethora of flamenco in the Colorado Rockies. "The least obvious," he says, "is the fact that we have two cultures, evenly balanced, peacefully living side by side in Denver -- the Spanish speaking and the non-Spanish speaking. We in Colorado are very familiar with the arts and culture of Spanish-speaking people. The only other reason for the growth and enthusiasm of flamenco here is René Heredia.

While Denver may seem a peculiar spot for flamenco growth, the Spanish heritage is strong. Colorado, named by the Spaniards



centuries ago, shares a close kinship with the ancient homeland.

And though it is a long way from Granada, Spain, to Denver, Colorado, the city maintains its direct link to flamenco through Heredia. The 39-year-old flamenco was born into a family of thirteen in Granada and learned flamenco guitar from his father. Seven of his brothers and sisters are flamenco guitarists and dancers today; most perform in California. Today, Heredia is the youngest of the four major flamenco guitarists in this country and the only one living outside New York. Maestro Sabicas (the Segovia of flamenco), Carlos Montoya, and Mario Escudero are the others whose yearly concert tours include the country's major artist series. All are Spanish gitanos (gypsies).

But of the four, it is Heredia, with his gentle manner and open heart, who is called a "prince of a gypsy." When he moved to town he enthusiastically initiated a flamenco movement that has grown and flourished under his tutelage...

His desire to share flamenco with Coloradans has taken him throughout the state, touring two years on the Chautauqua circuit; working with the organization called Young Audiences; and performing in university concerts, workshops, and masters classes. He was invited to appear at Red Rocks with the Denver Symphony to perform his original concerto, "Alborada Gitana" (Gypsy Sunrise) and was invited by the Shwayder Theater to join John Fodor in playing Paganini's "Concerto in D Major".

Except in Los Angeles, San Francisco and New York, there are few places in the country where you can hear the true essence of the flamenco spirit, and Denver lacks its own flamenco tablao/cabaret. Parties and occasional concerts are the main gathering spots for local flamenco fans. Among out-of-state flamencos, word has spread of the enthusiastic audiences in the Rockies. Today major artists stop to perform in Denver, instead of bypassing it as they used to en route to concerts on either coast.

One Denver flamenco aficionado explains: "Denver is distinct from Los Angeles and New York scene because it lacks the nightclubs that the bigger cities have. But that makes the Denver scene much closer," he says, "like a family. Because there is no job competitiveness among performers here, everyone gets together at parties and concerts. When there's a big concert in town, flamencos come out of the woodwork."

The ones who know say that jamming is what flamenco is all about. Conceptual artists of

the sixties called it "a happening." Pentacostal churches call it "feeling the spirit." Blues singers call it "soul." Flamencos call it "el duende."

To the gypsies, these moments are especially private. The gypsies believe in life and art together. To a gypsy flamenco, his music is not an occupation but a way of life. As he lives the life of flamenco, so his art becomes his life. They are inseparable.



EL TANGUILLO DE LOS JALEISTAS

by María José Jarvis

(Sung to melody of the traditional tanguillo that begins "Con el sombrero en la mano como persona de diplomacia...")

I (A min)

Yo quiero que en el jaleo
que se compone aquí en San Diego,
que cada mes se reune
gente con mucho salero,
guitarristas y bailarinas
de la buena calidad.

II (A maj)

Aquí Paco Sevilla
con su guitarra
con Luana bailando, Pilar cantando
con Juana de Alva.
Dona Julia Romero y un servidor,
con Juanita de Franco
válgame Diós.

III (E phrygian)

¡Que jaleo se forma
con tanto fandango,
bulerias y rumbas
tambien con los tangos!
Maria Clara baila tambien seguidillas,
bailan sevillanas cantan alegrías.

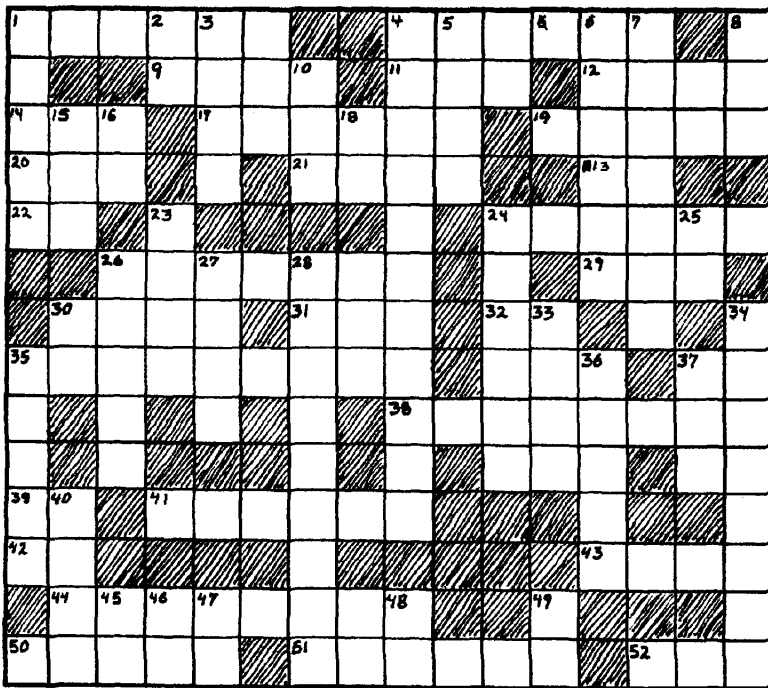
ESTRIBILLO (A maj)

Por eso quiero decirles
a todos los jaleistas,
que aunque no sepan bailar,
se les pueden enseñar,
y moviendo los pinrreles
con muchísimo salero.
Saldremos todos jaleistas que
vienen a verlo que vienen a verlo.
Y a todos los jaleistas que
vienen a verlo que vienen a verlo.

FLAMENCO TALK

by *Paco Sevilla*

Here is my first attempt at making a crossword puzzle, and I found that they are a bit tricky. This will be difficult for those who do not speak Spanish, but the terms are all those that a good flamenco aficionado should know. All the important terms have been discussed in Jaleo; those that have not, are not essential to solving the puzzle.



ACROSS

- 1. the close of a cante with a different cante.
- 4. to perform
- 9. boot
- 11. English for "abanico"
- 12. red (color)
- 14. more
- 17. neck of the guitar
- 19. flat, as in B^b
- 20. common jaleo word
- 21. singing without guitar; a palo _____
- 13. pronoun (familiar)
- 22. Andalusian pronunciation of "nothing"
- 24. a closing llamada
- 26. one who does handclapping.
- 29. Andalus. pronunciation of "been" in "has been"
- 30. finger-snap
- 32. Initials of female dancer famed for castanet playing.
- 35. where flamenco comes from
- 37. he goes
- 38. fingerboard of guitar.
- 39. already
- 41. fairs
- 43. voice quality, ideal for flam.
- 44. lace veil
- 50. type of song ending or remate
- 51. "por _____" (the "E" tones on the guitar)
- 52. ending of dance.

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Flamenco
ENTERTAINMENT

DOWN

- 1. First name of well-known guitarist of the past.
- 2. Initials of a guitarist
- 3. common jaleo expression
- 4. enthusiast of flamenco
- 5. language of the gitanos
- 6. earrings
- 7. religious pilgrimage and fiesta.
- 8. key of G
- 10. English name for a person who disrupts juergas, spills wine, sings loudly out of key etcetera.
- 15. wing
- 16. I know
- 18. personal pronoun (fam)
- 23. ____ de cola (part of dance dress)
- 24. type of bar where flamenco can be found and/or performed
- 25. initials of female dancer
- 26. "he asked for" past tense
- 27. female singer, part of famous duo
- 28. heelwork part of the dance
- 33. top of the guitar
- 35. term for female flamenco singer
- 36. major, as in "A major"
- 37. voice
- 40. the soul
- 45. initials of most famous male singer of past
- 46. initials of name often given to Manolo de Huelva
- 47. Andalus. pronun of "all"
- 48. Andalus. pronun of "to the"
- 49. Andalus. pronun of "in order to" or "for"

Answers will be given next month.

Read interviews with Segovia, Tomas, Romero, Pujol, and many more. Find out about instrument builders, festivals, competitions, and master classes. Play our new music and lute tablature. Find out what is happening around the world in guitar and lute through-

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EL OIDO

. . . NEWS OF OUR JALEISTAS

Bon voyage to "Bodega" Bill Phelps, who is off to Spain, and Francisco and Elizabeth Ballardo, who are spending one and a half months in Europe.

It appears that we have lost Rosala permanently to Spain. She popped up in San Diego for a couple of weeks on a semi-business visit. She is engaged to Francisco Arredondo, a Spanish oceanographer and teacher at the University of Santander where they reside. Francisco is also a jazz musician, and the purpose of Rosala's visit was to contract musicians for his group and club. After they are married, they hope to spend three months a year in San Diego, so perhaps we will see them at some future juergas after all.

(Items for "El Oido" are welcomed; send information to the Jaleo post office box.



JULY JUERGA

JALEISTAS MIGRATE TO AUSTRALIA FOR
SUMMER-NIGHT JUERGA

by Juana DeAlva

Arrivals at the July juerga may have wondered if they had come to the right place. The first stimuli to tantalize the senses were definitely from "down under" -- a kangaroo skin stretched across one wall, a koala clinging to a branch and the ever present Aussie accent of our Australian hostess Deanna Davis, wafting through the air. Soon, though, other stimuli prevailed -- Spanish shawls, rasgueados on guitars, accents from Castilla and Andalucía -- and guests were transported to a more northern continent.

One thing we have learned over these past two years of juergas is that we cannot control the "duende". We can only set the atmosphere as best we can and then let happen what ever happens. The "Aussie" juerga was a good example of this fact. The evening was warm and lovely; the patio had been decorated and subtly illuminated; the garage had been turned into a make-shift "cueva" and was designated the "cuarto jondo" for "serious" flamenco. The duende erupted, instead, on the small 5X8 foot tablao in the living room; the rumba

enthusiasts took over the "cuarto jondo" and the patio area was mostly deserted.

In spite of these reversals of the careful "plans of mice and men", the juerga sparkled, continuing its usual pattern of a couple of hours of camaraderie followed by five hours or so of guitar, song and dance. There were several highlights of note during the evening: Our resident poet and declamadora, María José Jarvis wrote a delightful tanguillo in honor of Jaleistas which was sung in accompaniment to Deanna's dancing. Don and Mary Chiappetti, members from Arizona and bullfighter-painter John Fulton were among the first-time guests. We experimented with providing wine for a 25¢ donation, (a real convenience for juerga goers) but many still brought their own. We'll try again this month as we move to still another continent for an Argentinian juerga.

AUGUST JUERGA

The juerga this month will be held at the Del Mar home of Tony and Alba Pickslay.

Alba, an Argentinian by birth, has a doctorate in Spanish and education. She was first exposed to flamenco by a former teacher who was a flamenco enthusiast. In college, she received a two year scholarship to study in Spain. This program required the study of flamenco and included side trips, the first of which took her to Andalucía.

It was on such a trip -- on a Turkish ship bound for Egypt -- that Tony and Alba met. Tony, raised in the bay area, was drawn mysteriously and inexplicably to flamenco. He studied guitar first with a Chilean teacher, later with Mariano Córdoba and two years in Buenos Aires with guitarist Medina. Tony has a master's degree in Spanish and "meddles" in computers.

To arrive at the Pickslay home take Del Mar Heights Road west off Highway 5, turn left on Nob and go three blocks to the corner of Ocean View and park your car. Members only again. Guests by special permission only (call Juana: 422-5362 or 444-3050).

Date: August 18

Place: 210 Ocean View

Time: 7:00 p.m. until ??

Phone: 481-9556

Who: Members only

Bring: Tapas (appetizers, snacks) to share. Wine and punch will be available for a small donation. (You may bring your own booze if you wish.)

ANNOUNCEMENTS

Announcements are free of charge and will be placed for two months; they must be received by us by the 15th of the month previous to their appearance, earlier if possible. Send to: JALEO, P.O. BOX 4706, SAN DIEGO, CA. 92104

JALEO CORRESPONDENTS

If you would like to assist Jaleo by acting as a correspondent for your city, please contact our P.O. Box number and let us know. We need to have an update at least every two months. Correspondents are listed as staff members.

canada

EL CHATEAU MADRID, VANCOUVER, B.C. is presenting Fiesta Flamenca with Angel and Gabriel Monzón, singer José Luis Lara, and guitarists Enrique and David. Weekends only; 1277 Howe.

new york . . .

CENTRO ESPAÑOL "LA NACIONAL" presents "Tablao Flamenco" with Estrella Morena and her group (3 girls and 1 male dancer); cantaor, Pepe de Málaga; guitarist, Pedro Cortes (hijo). Fri. & Sat. starting at 10:00 P.M., Sun. from 6:00-12:00 P.M. 239 W. 14th St. 929-7873.

LA VERBENA features Agujetas, dancer Tibu, and guitarist Diego Castellon in July. In August they plan to have Pepe de Málaga with a dancer and Diego Castellon. 569 Hudson St. 243-9439.

CHATEAU MADRID presents Paco Ortiz and his Company, including dancer Alicia and guitarist Pedro Cortes. Lexington Hotel; 14th & Lex

MESON FLAMENCO features singer Paco Montes, dancer La Tata, and guitarist Miguel Cespedes. Thurs. through Sunday, 207 W. 14th St.

DANCE INSTRUCTION:

Jerry LeRoy Studio:

Sebastian Castro (flamenco) 212-489-3587

Estrella Morena (flamenco) 212-489-8649

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

Ballet Arts:

Mariquita Flores 212-255-4202

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

washington d.c. . .

TIO PEPE features dancer Raquel Peña and guitarist Fernando Sirvent.

EL BODEGON features dancer Ana Martínez and guitarist Carlos Ramos who just celebrated fifteen years of playing in this place. 1637 R St.

GUITAR INSTRUCTION:

Mariquita Martorell 301-992-4792

DANCE INSTRUCTION:

Raquel Peña (Virginia) 703-537-3454
flamenco, Jota and 18th century Bolero.

ohio

COLONY RESTAURANT in Cleveland is featuring a local flamenco group plus visiting guitarist Victor Kolstee.

georgia

DANCE INSTRUCTION:

Marta Cid (Atlanta) 404-993-3062

florida

EL CID presents cantaor Miguel Herrero with dancers Ernesto Hernández and La Chiquitina and guitarist Miguelito. One block from W. Flagler St. on Le Jeune Rd. N.W. Miami.

CENTRO ESPANOL RESTAURANT features Los Chavales de España with dancers Orlando Romero and Micaela. 3615 N.W. South River Dr. Miami.

EL BATURRO RESTAURANT: bailaora Carmen de Córdoba, cantaor/bailaor Cacharrito de Málaga, and guitarist Manolo Vargas. 2322 N.W. 7th St. Miami.

DANCE INSTRUCTORS:

Luisita's Studio:

Luisita, Jose Molina, Roberto Lorca 576-4536

Conchita Espinosa Academy 642-0671

minnesota

MINNEAPOLIS

Guitar Instruction: Michael Hauser 333-8269

Dance Instruction: Suzanne Hauser 333- 8269

colorado

GUITAR INSTRUCTION: (Denver)

Bill Regan "Guillermo" 333-0830

René Heredia 722-0054

washington

PABLO'S ESPECIAL (SEATTLE) features flamenco group "Zincali" with Gary Hayes as guitarist, dancer Eloisa Vasquez and guest artists. They will appear for three months starting in June Thurs.-Sat. nights. 14 Roy St. Seattle.

DANCE INSTRUCTION:

Morca Academy of Creative Arts; classical ballet, jazz, classical Spanish and flamenco. 1349 Franklin, Bellingham, WA. 98225 206-676-1864.

california

CAFE DEL PASEO (Santa Barbara): Chuck "Carlos" Keyser plays guitar Sat. through Wed. from 11:00 A.M. to 2:00 P.M.; Fri. and Sat. nights from 7-10:00 P.M. he is playing at El Tapatio, 229 W. Montecito St. in Santa Barbara.

DON QUIXOTE Spanish and Mexican Restaurant presents guitarist Mariano Córdoba and dancer Pilar Sevilla on Fri. and Sat. eves. Four shows nightly beginning at 7:30. 206 El Paseo de Saratoga in SAN JOSE. 378-1545. No cover.

DANCE INSTRUCTION:

Paula Reyes (NEW MONTEREY) 375-6964

GUITAR INSTRUCTION:

Rick Willis (OAKLAND) 482-1765

Mariano Córdoba (SUNNYVALE) 733-1115

san francisco...DANCE INSTRUCTION:

Adela Clara and Miguel Santos - Theater Flamenco: 415-431-6521

Rosa Montoya - Dance Spectrum Center, 3221 22nd St. 415-824-5044

Teresita Osta - Fine Arts Palace 415-567-7674

Jose Ramon 415-755-3805

FLAMENCO GUITAR INSTRUCTION:

Ricardo Peti 415-851-7467

Mariano Córdoba 733-1765

los angeles...

EL CID offers Spanish tablao-style entertainment, currently Roberto Amaral, Rosal Ortega and Clark Allen, among others. 4212 Sunset Bl 213-666-9551

DANCE INSTRUCTION:

Ester Moreno 213-506-8231

san diego...

RAYNA'S SPANISH BALLET in Old Town features dancers: Rayna, Luana Moreno, Theresa Johnson, Bettyna Belen, Rochelle Sturgess, and Jeanne Zvetina. Guitarist is Yuris Zeltins. Sundays from 11:30-3:30 at Bazaar del Mundo.

INSTRUCTION:

Dance: Juana De Alva 442-5362

Juanita Franco 481-6269

María Teresa Gómez 453-5301

Carmen Mora 442-5362

Rayna 475-3425

Julia Romero 279-7746

Guitar: Joe Kinney 274-7386

Paco Sevilla 282-2837

etc...

THE BLUE GUITAR in San Diego carries books by Donn Pohren, music by Mario Escudero and Sabicas, and a complete line of guitar supplies; strings ½ price. Flamenco guitar lessons by Paco Sevilla. See ad for location GUITARISTS AND STUDENTS are welcome to accompany dance classes. Call Juana at 442-5362. BACK ISSUES OF JALEO AVAILABLE: Vol. 1 No. 1- are \$1.00 each; all others, \$2.00 each.

EL ARTE DEL BAILE FLAMENCO is still available at a bargain price. A must for all aficionados (see Jaleo, May 1979). Send \$19.95 plus \$1.95 handling and ask for this book, item number 28345X. Publishers Central Bureau, 1 Champion Ave., Avenel, N.J. 07131

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