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PACO DE LUCIA
IN NEW MEXICO



JALEO



newsletter of the flamenco association of san diego

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OCTOBER, 1979

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ANGEL MONZON

- a profile

by Mary Robertson

The spirit of flamenco is manifest in unlikely outposts. Bewildering ethnic interpretations mingle with anachronisms and present day abstractions. Sometimes a new dimension is added, but often flamenco is diluted -- either to appease the unindoctrinated, or to intrigue the casual viewer. Occasionally, the outposts, cut off from diversifications of the hub, maintain a purity still valid. Since systematic labanotation used in ballet has not been readily available or applicable in flamenco dance, the maintaining of its complexities has been a matter of memory. Artists who have danced with the great and near-great and possess the gift of total-recall dance-memory are rare.

The Canadian Northwest harbours in its small community of Spanish-speaking people just such an artist. He is Ángel Monzón -- dancer, performer, choreographer, teacher, dedicated artist. Those whose lives he has touched realize that understanding his character essentially is acceptance of the complex Spanish spirit.

The development of Ángel as a performer commenced early in his life. He was born in Salamanca, Spain, but then went to live in Argentina. His mother was a graceful dancer. Now elderly, she still remembers the excitement of the golden era of dance, when flamenco was an impact of tremendous vitality. She saw the value of ballet training for Ángel, and Buenos Aires, with its flourishing Colón Opera House, provided the first opportunities. Every arabesque, every balletic figure was set aside, however, when Ángel saw the performance of Los Chavalillos Sevillanos featuring Carmen Amaya and Antonio & Rosario. He immediately recognized his path, his life, and his total dedication to Spanish dance - flamenco, of course, but along with that, the rich amalgam of dances throughout Spain and throughout the world, where Spanish people have adapted, adopted, but have always added their unique flavour.

Argentina in the late 30's and in the 40's had outstanding entertainment, and unique opportunities for the talented. Buenos Aires' Teatro Maravillas, the Avenida, the Colón Opera House were entertainment havens sheltered from a warring world. It was at the Avenida that Carmen Amaya auditioned Ángel,



and he joined her troupe. The company was very much a family affair, and Ángel learned along with Carmen's sister and brother. Ángel absorbed every possible nuance, and in later years, his students reaped the reward of this training. Ángel's great dedication and talent becomes apparent in tracing his eventful career. His associations with great dancers, guitarists, singers of his era reads like a "who's who" in the world of Spanish entertainment.

Early in his career, a concert group was formed which Ángel joined. It included Pérez Fernández (later called "Paco de Ronda"), and Otto Weber, premier dancer and pantomimist of the Vienna Opera. For three years, this group performed flamenco, ballet and pantomime. At this time, Ángel also acted in films and on the stage with Spanish and Argentine companies.

Prelude to wider horizons occurred when the impresario of Teatro Casino received a telegram from José Greco: "Urgently needed - two flamenco dancers - must be good - no time for rehearsal." Greco arrived the day before the show opened. Ángel was auditioned in a repertoire of fourteen choreographic presentations, was accepted, and following the South American engagement, went on with Greco's company to London. The ballet

(continued on page 17)

EDITORIAL

As you read through the pages of this month's JALEO, you will notice something different -- many new names appearing as authors of articles. The input from readers has been tremendous this month. This surge of new blood is what we have been waiting for, and we sincerely hope that it continues, for it is this sort of mass participation that can really help JALEO to continue improving its quality and usefulness. Our correspondents are doing a better job each month and the announcement section is now much more reliable and interesting. We need many more correspondents in all parts of the country (and world), so consider donating a few minutes of your time; all you need to do is send us a short note every couple of months and update the flamenco scene in your area -- performances (amateur as well as professional), teachers and any special events. We would also like to have more reviews or reports on performances or fiestas. And we are waiting for some of you to do interviews with local flamenco celebrities.

As a result of our new cover, we now have a need for quality black and white photos. If the photo can tie in with a featured article, great, but often there is no such photo and we need something for the cover. Therefore, if you have any interesting flamenco pictures in the size range of 5"X 7" to 8" X 10" and would like to share them (or it), we can return them to you undamaged.

Let's all get together and try to make each month's issue better than the previous one.

LETTERS

Dear Jaleo:

My daughter Vilma and I flew to Vancouver, British Columbia on August 4th and had our first dinner at the Chateau Madrid, where we enjoyed a fine paella. We then went downstairs to the Bodega and, when Angel Monzón came in, we introduced ourselves as relatives of the castañuela maker in San Diego. I showed him Ernesto's very first pair and he took them and danced his first session with them. I was a little surprised that there was no female dancer and amazed at the small size of the stage. Angel introduced the other members of the group to us, and we really enjoyed the evening.

Hillma Lenshaw
San Diego, CA.

Dear Jaleo:

I recently attended the flamenco workshop given by Teo Morca in Bellingham.

I was particularly impressed by the quality of the great maestro's teaching. He would find the weak points of a student very quickly and work on them for the whole seminar...something that is really hard to find in a flamenco teacher, even in Spain.

The night discussions on flamenco were very relaxed and informative. I don't know how Teo could find the energy to teach all day, very intensive classes, and still be available for us at night. The students really appreciated that.

It was a good group and I met interesting dancers from all over the States, dancers with different points of view. It was a good exchange.

Among the flamenco films shown were "Los Tarantos" and "Flamenco", which I enjoyed. I also liked, very much a trip in the country to Gil's place (one of Teo's student's) which became a very exciting juerga with lots of happiness and fuego. Thank you Gil for the good vino and tapas!

Teo finished the seminar with a juerga open to the public, which was also a success, but at that point I was feeling sad to leave this beautiful way of living and all the marvelous people I'd worked with, so I could not take part in it as intensely.

Gracias Isabel for bringing serenity to the classes and for your good hospitality. Merci Teo for giving me a better understanding of flamenco.

I sure hope this seminar is held every year at least!

Con mucho cariño,
Huguette Cacourse
Vancouver, B. C.

Dear Jaleo:

In the July issue of Jaleo, the "Announcements" told of flamenco in Cleveland, Ohio at the Colony Restaurant. I took a shot up there a couple of weeks ago and had an enjoyable time. The flamenco group consists of one female dancer (Debra MacLaren), two male dancers (Jose Rocha and Carlos Colon), and a guitarist (Bruce Catalano). They appear twice nightly on Fridays and Saturdays.

After their program, I spent some time talking with them. They are very congenial and also are very busy on the flamenco scene. I hope to get up there again soon.

The Colony Restaurant is a good place for fine meals at the "right price." The menu includes Spanish foods also.

Sincerely,
Joe Bubas
Pittsburg, P.A.

PUNTO DE VISTA

by Jerry Lobdill

(From the Austin Guitar Society News, Vol. 4, No. 8, Aug. 1979)

WHO SHOULD DO IT?

Flamenco has one interesting aspect that no other folk art seems to share, a controversy over who should or should not actively participate in the art. When I first began to study flamenco in 1957 the story was that no one but a gypsy could even hope to express the true emotion inherent in flamenco even if they studied the guitar for a lifetime. Nowadays one more frequently is told that no one but a gypsy or an Andaluz should play, or sing, or dance. The statement is usually made with a great deal of conviction and even some hostility. The idea has evolved to fit the undeniable fact that others can play, sing, and dance. Generally it is the Spanish aficionado who registers the complaint -- after all, the artists make a considerable fraction of their living teaching foreigners some of the basics.

A classic example occurred in the summer of 1974 when I spent a few days in Madrid on the way home from a job in the Middle East. I was wandering through the narrow streets near the Puerta del Sol one evening at dusk. The Madrileños fill the little bars of the area each day at this time to have a small glass of wine or beer with some hors d'oeuvres and casual conversation. It is a tradition there called "Chateando." In Calle Echegaray I went into an ancient bar, the walls of which are covered from floor to ceiling with hand painted ceramic tile murals. The bar is called "Los Grabieles." It is said that Ramón Montoya used to play there.

The bar was busy. At the counter many workers stood drinking their refreshments. Across the room there was a table at which sat a middle aged flamenco guitarist and a small, thin gypsy in a black suit. Presently the guitarist began to play soleares. The gypsy rose and began to sing. The people in the bar paid little attention to this duo, but of course, I was intensely interested and moved close so I could see and hear well. The guitarist noted my interest, and when they were finished he asked if I knew flamenco. I responded that I played guitar, whereupon he offered me his guitar and asked me to play soleares. I was unprepared for what followed.

As I played an introduction the conversation at the bar died slowly, and several men began to watch. The gypsy began to sing and I became focused on his song hoping to avoid missing a chord change. Suddenly I became aware that there was a hot argument in progress at the bar. The gypsy and I stopped our impromptu performance and began to listen. One of the men was from Andalucía. He was incensed that a foreigner should dare to play flamenco and was arguing with several more tolerant Madrileños about the impropriety of it all. The gypsy was amused and winked at me as the argument got hotter. The Andaluz gestured wildly and ranted on for nearly a minute. Finally he got so angry that he stormed out of the bar. I returned the guitar to its owner and bought him and the singer a drink. A few minutes later I slipped quietly out of the bar and made my way back to my hotel in the gathering twilight.

Reflecting on the incident I realized what had caused the argument. The internationalization of flamenco destroys the essence and meaning of the art in the eyes of the Andaluz. It threatens to dilute and ultimately obliterate the culture of his ancestors, and he rightly and understandably is frustrated at the prospect.

I sympathize greatly with this attitude. However, in my opinion it is not wide-spread knowledge of the art form that threatens its existence; it is tampering with traditional harmonies, melodies, and rhythms that poses the danger. It takes many, many years to internalize these aspects of flamenco. The non-Spanish student of flamenco all too frequently emphasizes technique and "originality" and neglects to thoroughly ground himself in the basics that ultimately define flamenco. There are plenty of this type of player around. The reaction to my soleares accompaniment was somewhat hostile; however, when one of these turkeys begins to play -- well, suffice it to say that the gypsy wouldn't wink!!



Flamenco In Egypt

By Adela Vergara

The Egyptians love flamenco, perhaps because they see in it a reflection of their own culture. Spanish troupes are commonly seen in many of the night spots in Cairo, especially in the months when the tourist season is slow in Spain.

The relationship between flamenco and Middle Eastern music is a recognized fact among flamenco lovers and connoisseurs, and I would like to share with you how I experienced this "in the flesh" when I performed for an all Arabian audience at Mahmoud Hafez in Giza in 1976.

The audience watched attentively my flamenco numbers, especially the jondo moods, but when the combination guitar-oud strings of a Moorish zambra began to fill the air inside the tent in the Sahara desert, there was an obvious stillness; turbaned muslim heads began to turn slowly as I could feel the warmth of their huge black eyes on my undulating movements. "Arguiles" (water pipes) began to light up at the sound of my finger cymbals and enthusiastic sounds of "ya salaam" "yala" "elbi"...(the equivalent of olé, así se baila, salero, etc. -- jaleo words).

After the first allegro section of the dance I came to an abrupt caida and went into a very slow combination tientos-"taxim" (jondo version of classical Arabic music) which is mainly a floor dance with all the Moorish flavor of the Alhambra. There was an imperceptible psychic communication among all of us in the tent, a hypnotic energy with a background of desert wind, guitar and oud strings, pulsating drum and tamboureen, and occasional jaleo words. Toward the end of the dance, the music livened up and all in the tent accompanied with hand clapping to the rhythm.

All this spontaneity of palmas, happy sounds, and money being thrown at my bare feet (tipping custom in the Middle East) and the completely intoxicating enthusiasm for this Moorish-flamenco cocktail, confirmed indeed the roots of el arte. After this experience I have incorporated a Moorish number in my flamenco repertoire which has become my forte and which has been very well received in my performances throughout Europe, North and South America.



About Adela Vergara

Adela, of Moorish-Spanish extraction, fell in love with flamenco early in life by dropping in at the gypsy "cuevas" every day on her way home from school in South America where she was raised. Later she studied with Paco Cansino in New York and various teachers in California and Spain. In California she launched her career with Los Mediterraneo troupe in the 60's. From there she expanded her horizons to Europe, Egypt, and Morocco.

Adela founded the first tablao flamenco in Miami in 1977. She is also the founder of the Alhambra Dance Studio where she taught both Spanish and Arabic dance. She is the author of the book, The New Art of Belly Dance.

JALEO



By Paco Sevilla

There are four meanings for the word "jaleo" (five, if you count this magazine): Jaleo is used in Spain to refer to a lot of noise making and hell-raising. Jaleos are also an old form of dance from Jerez, a type of bulerías. The word can be used to refer to a flamenco number, usually done by a cuadro, which consists of palmás and recitation to the rhythm of rumba, tangos, or bulerías. The final and most common use of the word "jaleo" in flamenco is to refer to the handclapping and spoken or yelled expressions that are used to encourage performing artists and express enthusiasm.

Jaleo is seldom mentioned in print and never in depth; it is often neglected by teachers of flamenco and even performers will sometimes neglect this part of their art. The least discussed aspect of jaleo, and the subject of this article, is the vocal element. Flamenco without jaleo is like potato chips or popcorn without salt -- pretty dreary. But good jaleo does not come naturally unless you have grown up listening to it; most of us need to be taught or learn by observing. Jaleo is an art and really skilled jaleadores are a rarity. The real artist will know what to say, how to say it, and when it should be said; often he will add to the overall effect of a dance by marking compás with jaleo and by creating excitement at important high points or climaxes.

The information in this article comes not only from personal experience, but is also the result of listening to jaleo on hundreds of records and tapes of cuadros and private juergas (try listening to jaleo sometime --- it's not easy to stay focused only on that). Hopefully, the results will help to provide some guidelines for those who are unsure about how to approach the subject or are looking for some new ideas to add variety to their jaleo.

FUNCTIONS OF JALEO

Jaleo serves a number of functions in flamenco. Keep in mind that jaleo will not have exactly the same function nor be done the same way in an intimate juerga or fiesta as it will in a tablao or stage production.

Here are some of the ways that jaleo contributes to the performance of flamenco:

Jaleo is a means of participation for the audience -- the spectators or the cuadro become part of the total experience. This becomes very important in the cuadro, where a row of people doing nothing does not give a good appearance to the audience.

Sincere jaleo is a means of feedback for the performing artist, letting him know when he is reaching and moving his audience. It can serve as a source of inspiration and spur him to greater effort. A listless artist performing before an indifferent audience will often be transformed into an inspired fireball by a bit of unexpected, knowledgeable jaleo.

Jaleo has an effect on the audience. It is part of the total performance, often unnoticed consciously, but playing an important role in creating a mood. When done properly, the jaleo can help to orchestrate a dance, to build its crescendos and climaxes.

TYPES OF JALEO

Jaleo normally consists of short bursts of sound, words such as "olé" that are said in tones varying from deep whispers to high-pitched, very loud shouts. There are four general types of jaleo expressions: 1) animal-like grunts and yells; 2) words that are used without meaning; 3) words and short phrases that are used with meaning; 4) longer phrases and sentences.

The first group, the animal grunts and yells, are a bit difficult to describe on paper. Provided they are not too grotesque, they can be an effective spontaneous contribution to jaleo, but, in general, they play a relatively minor role and are probably best avoided by all except the very experienced.

Group two is made up of words that may or may not have meaning, but are used more for their sound than their meaning. The best example of this group is the classic "olé". Here are some others:

agua	mira
anda	olé
arriba	quiero
arsa	salero
asa	sí, sí
así	sí señor
azúcar	toma
bién	vamo
chiquillo (a)	vamo allá
el arte	vaya
eso	venga allá
fuerza	*za, za, za...
mi arma	

The "olé" is the most commonly used jaleo expression, making up the major part of all jaleo in both commercial and private performances. Some jaleadores use only that word, saying it over and over, sometimes almost non-stop. It is usually pronounced with the emphasis on the first syllable, so that it is "óle" rather than "olé". There are a number of ways to say it, such as "óleee...", "álee...", "oléh", or "ála...". It can be yelled loudly or pronounced low and drawn-out.

These single words are the best choice for most situations and are especially useful for the person who is just starting to do jaleo. They are easy to pronounce and there is little danger of using them with inappropriate meaning. It is a good idea to select just a few and concentrate on using them properly.

The third type of jaleo term is the single word or short phrase that is used with meaning. The leader by far in this group is the "name" of the person performing; calling out a name is an important and especially inspiring form of jaleo and is second only to "olé" in frequency of usage. While much jaleo may go unnoticed by a performer, the sound of his or her name cuts right through and sinks in.

Here are the common expressions:

Así se toca (baila, canta) = that's the way it is played (danced, sung)
 Bien = well done
 Bien dicho = well said (done)
 Bonito = beautiful (referring to an action)
 Canta bien = you are singing well
 El cante (baile, toque) bueno = that's the good cante (dance, playing)
 Eso é (often pronounced "soe") = that's it
 Eso quiero = I like that
 Guapa (o) = beautiful (handsome)
 Lo quiero = I like it
 Morena = ole dark one
 "name" = person's name
 Olé "name"
 Que gracia = what wit or style
 Sí Señor = yes sir, that's the way it's done
 Vamo = let's go
 Viva Cádiz (or Huelva, Grana, Malaga -- whichever region is related to the cante being sung) = long live Cadiz
 Viva España = hooray for Spain
 Viva lo gitano = hooray for the gypsy. (There are many ways to refer to gypsies, but most are inappropriate unless one is doing jaleo for a gypsy. One useful one is "Asi se bailan los gitanos = that's the way it is danced by the gypsies")

These expressions are usually used for the purpose of communicating something to the performers (or at least seeming to do so) and consequently must be said at the proper moment and in the proper context. The jaleador must, therefore, be well informed about what is going on.

The final group of jaleo expressions is made up of longer phrases and whole sentences. This type of jaleo is not done very often and there are few standard ones, since most of them are improvised at the moment. Here are some typical ones:

Sabe tocar bien = you know how to play well
 Esa guitarra buena = that good guitar playing
 Los buenos tocaores = what good guitar players
 Que canta bien, de verdá = you are singing well
 Va a cantar bien = you are going to sing well
 Asi se escribe = that's the way to write (to describe rapid heelwork)
 Y no tiene novio = and she doesn't have a boyfriend
 Esa cosa tuya buena = that good thing of yours

Here are some unusual ones:

Es un órgano = it is an organ (describing a guitar)
 Con esa guitarra monstrua = with that monster of a guitar
 El avión de Nueva York = the airplane of New York (describing Carlos Montoya)

The complex and humerous jaleo expressions are more at home in the private fiesta than on the stage, where they usually go unappreciated (especially by English-speaking audiences), and should be attempted only by those who are fluent in Spanish and very experienced in flamenco.

Surprisingly, the words and expressions listed in these four groups (plus their various combinations) comprise most of the jaleo commonly done today. These expressions have been used for years and have not changed as much as the other aspects of flamenco -- except for occasional references on records to "marijuana". As mentioned earlier, most jaleo consists of "olé" and "names".

PERFORMING JALEO

Now that you know what is said, you need to know how and when to say it. In looking at how jaleo is usually done, we have to distinguish between jondo flamenco (serious, profound) and flamenco "por fiesta" (festive), since jaleo will be a little different in

each case.

During the actual singing of cante jondo, there is usually little jaleo. When the singer pauses between tercios, occasional jaleo is heard, but the major outbursts follow the completion of the letra. This is a natural consequence of the fact that the high point, the punchline, of the song occurs at the end of the letra, but timing can also be important in creating a good effect in a commercial performance. For example, with the fandangos grandes (including malagueñas, granaínas, tarantas, etc.), the best effect is produced when the jaleo builds as the singer begins to taper off from the high point of the last tercio or climax of the copla.

In giving jaleo for the dance or guitar, it is important to be aware of what is happening with the singing. Jaleo for the dance is normally most prominent at moments when there is no cante (still referring to jondo flamenco), and then it is heard most often when the dancer does some particularly fine or climactic movement. The guitarist (unless playing solo) usually receives jaleo only during his introduction or between letras of cante if there is no dancing.

The tone of voice will vary according to circumstances. In an intimate atmosphere, the jaleo will, naturally, be subdued in tone and volume. On a stage, or with amplified music, the jaleo will, or necessity, be done in a louder, even shouting, voice.

The picture is somewhat different during festive, uptempo flamenco, where noise can be an important part of the overall effect and the sounds are often more important than what is actually said; this is especially true in a commercial presentation. There is still respect for the cante, but with more freedom to insert jaleo. Again, emphasis is placed on climactic moments or moments of special effort by the performer. The "finales" of rumba, tangos, and bulerías can be given extra intensity when accompanied by a build-up of jaleo.

JALEO IN COMPÁS

In flamenco "por fiesta" there is also the opportunity to try one of the more interesting methods of doing jaleo, using it as a means of creating or accentuating compás. One way is to do jaleo on the major beats or accents of the compás. In the bulerías, for example, the words would fall primarily on beats 6, 10, and 12; beats 3 and 8 are not as good because they are not beats of resolution. This sort of thing can also be effective in the castellana of the alegrías, marking 12, 3, 6, 8, or 10, again being careful not to inter-

fere with the cante.

The more sophisticated are not content to mark only the major accents, but instead, do complex accompaniments and countertimes. Here are some of the classic ones:

RUMBA

one full compas

& 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4
que to-ma que to-ma que toma

llamada

1 2 3 4 1 2 3 4
za za za za za za

BULERIAS

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

1 2 3 4 5 6 & 7 & 8 & 9 & 10 & 11 & 12
toma quetoma que toma--

llamada

1 2 3 4 5 6 7 & 8 & 9 & 10 & 11 & 12
mira mira mira mi--ra

6 beat emphasis

6 1 2 3 4 5 repeat
toma -----J

or

6 & 1 & 2 & 3 & 4 & 5 &
za za za za za

JALEO JINTS

If you would like to dress up your flamenco performances with jaleo and aren't exactly sure how to go about it, here are a few suggestions. These are not rules, but just guidelines based on what is usually done:

- To start, pick just a few words, including "olé".
- Use these words over and over.
- Speak loudly; you have to shout to be heard in a stage performance, and it doesn't do much good if you are the only one to hear your jaleo.
- Look for climax points in the song, dance, or music.
- Try to hit some accents in the compás occasionally.
- Keep jaleo to a minimum during profound flamenco and during quieter moments in the lighter numbers.

-Remember that, in commercial, uptempo flamenco, it is more the effect of the sounds that is desired, while in a private, intimate situation, the meaning of what you say becomes more important.

Finally, please don't use English, as I heard the guitarist for the Galán sisters do on the Johnny Carson Show a few years ago, yelling things like "Go man go!" and "Right on!" To me, that was a low point in flamenco.

*I'm not certain of the best way to spell this sound. It could also be "sa" or, to come closer to the actual pronunciation, it could be the Mexican "xa" which sounds sort of like "tsá."

Concert Night with Paco De Lucia

Text and Photos by Candace Bevier

Considered by many to be the flamenco event of the year, Paco de Lucia flew to Albuquerque, New Mexico for a "one-night only" concert this spring, April 6, 1979.

Causing barely a ripple in the American press, it was once again dependent on friends and the flamenco grape-vine to alert as many aficionados as possible. It didn't take long for word to spread up and down the Rockies. And soon a caravan of gypsy mobiles was heading toward another flamenco happening!

Paco had first visited New Mexico in 1975 when he and his friend Rene Heredia drove through on their way to Paco's Stanford University concert. Rene had energetically introduced Paco to as many flamenco fans in the Southwest as time had allowed. Since then, the "Paco phenomenon" had taken root and many fans were eagerly anticipating their first Paco concert. The concert promoters were themselves going to hear him for the first time.

Paco was completing a hectic schedule on a 9-month European tour, including a special 3-month tour concertizing with the noted jazz guitarists John McLaughlin and Larry Coryell. Paco and his beautiful wife Casilda, were on their way to holiday on the beaches of Jamaica. This was Casilda's first visit to the Southwest. Paco's brother Ramon, also came to accompany Paco on second guitar.

Having arranged with Paco to rendezvous mid-morning of the concert at his hotel lobby, Rene drove into Albuquerque and stopped two men downtown to ask directions to the Plaza Hotel.

"Hey, aren't you Rene Heredia? We're the concert promoters. The hotel is two blocks west and we're inviting all of you to lunch." These were truly gentlemen from the old school of Western hospitality.

Soon, all smiles and laughs, Paco embraced his old friend and introduced him to his lovely wife. Then Ramon and Rene greeted each other with jokes about the last time they were together in New York. It is an added pleasure if friends share the same profession. Rene and Paco have much to talk over but there is too little time. So they joke and cut up instead, laughing and retelling old stories. Throughout lunch and the following stroll, through Albuquerque's Old Town, the air was ringing with Spanish jokes and sayings. The flamencos wove in and out among the Indians, New Mexicans, tourists and peddlers. It was a memorable shopping excursion. If only the early Spanish settlers could see it now. They would have loved the scene!

The afternoon passed quickly and our party returned to the hotel to prepare for the concert. Settled back in his hotel suite Paco kicked off his shoes, grabbed his guitar



and, sitting cross-legged on the divan, began warming up for the concert. This was a quiet time. Paco talked about his recent tour with the jazz guitarists. Then, in gypsy tradition Paco and Rene exchanged gifts. Casilda gave Rene a Paco T-shirt and a stack of recent magazine publicity on Paco from Spain. For his concert Paco wore all black shirt and pants. Casilda asked Rene if Paco might wear his turquoise necklace for the performance. Rene said of course and gave it to him as a remembrance of the American Southwest.

The concert was held in Albuquerque's new Kiva Auditorium. Paco's fans were filling the hall to 3/4 (approximately 2,800) and flamencos were strolling up and down the aisles greeting each other and showing off their flamenco finery. The women wore fancy Spanish shawls (some were flamenco dance students) and the men (many guitarists) were calling out to friends and exchanging salutations. This was an exciting social event for the local flamencos as well as their first Paco concert. Many had flown in from San Francisco, Kentucky, etc., and were getting acquainted.

There was a high degree of excitement and nervous tension in the air as Paco played familiar favorites the first half of the concert. Most of the program was from his record FUENTE Y CAUDAL. The crowd would anticipate his endings and would jump to their feet clapping and shouting jaleos before he'd hit the last chord.

During his final number before intermission Paco's false fingernail flew off across the stage. As soon as he walked off the stage people scurried to the front to see if they could locate the nail!

Paco's brother Ramon joined him for the second half which excited the crowd even more. Paco's fingers were running over the strings like a super-speed butterfly. He mesmerized the audience with his intense eyes, expressing his high degree of intelligence and sensitivity. Paco's charismatic abilities make each listener feel he is playing to him alone. There is a great intimacy about his playing. His concerts touch your emotions as well as your intellect.

It was not a concert to miss. It was an historical event.

PACO'S MUSIC INSPIRES

(Excerpt from Albuquerque Newspaper, April 7, 1979); Sent by Candace Bevier

by Richard Conway

We waited until Thanksgiving and David Moss' percussion concerts in Albuquerque,

Santa Fe and Taos to hear the best solo music performance of 1978. But Paco de Lucía may already have provided Albuquerque with the same honor this year.

The flamenco guitarist played an unannounced program Friday evening that filled Kiva Auditorium with all the passion of an El Greco sky and the collective spirit of Andalucía, from whence the music came.

Dressed in black from head to toe, he was striking presence, larger and younger than I had imagined. The hands could have been of stone, were they not to move over his guitar by leaps and bounds. The head would raise up and the neck strain with impossibly fast, single-note passages destined to invoke the heavens.

TO TALK of "his guitar" is not to tell the full story of Paco's music. More than merely keeping with the conventions of flamenco, he carries the sound of two, and at times three, guitars at once. If you were to listen to his playing with your eyes closed, you'd swear you were hearing one guitar twice overdubbed.

His approach is like that of a two-fisted pianist of, say, Roland Hanna's persuasion. Technique is impeccably abundant, but at no cost to the emotive measure of the music. Embellishments are always directed to a larger musical end.

SELDOM WILL WE HEAR single guitar notes articulated so rapidly, yet so clearly, so strongly. And seldom will any music garner the impassioned response Paco received after every number he played. There were jubilant cries of "¡Viva la tierra!" between numbers and an immediate standing ovation at the last note of the guitarist's program. An encore was a foregone conclusion.

Paco's brother, in black dress slacks, white shirt and ascot, joined him with a second guitar after intermission. Though he kept to an accompanying role, the added harmonic and rhythmic support freed Paco to play even stronger, and longer sketches of Spain.

BOTH MUSICIANS clearly delighted in the collaboration, Paco's brother introducing a theme in 6/8 time and Paco soaring over it with quicksilver improvisations while his left foot accented each first, third, fourth-fifth-sixth beat of the measure.

The allusion to the now famous Gil Evans-Miles Davis collaboration, "Sketches of Spain" is meant as no idle scrap of journalistique. Imagine a second volume of Gil's orchestrations with a healthy Miles and Paco as featured soloists. Then imagine a live performance of the work with María Benítez and Luis Rivera dancing it.

Sevillanas

(from: "Flamenco! Carmen Amaya" Decca 9925)

This Sabicas sevillanas was sent to us by Joe Bubas, who had it transcribed for him by Peter Baime.

SALIDA

Rhythm
Dmaj - A7

COPLA

*See below

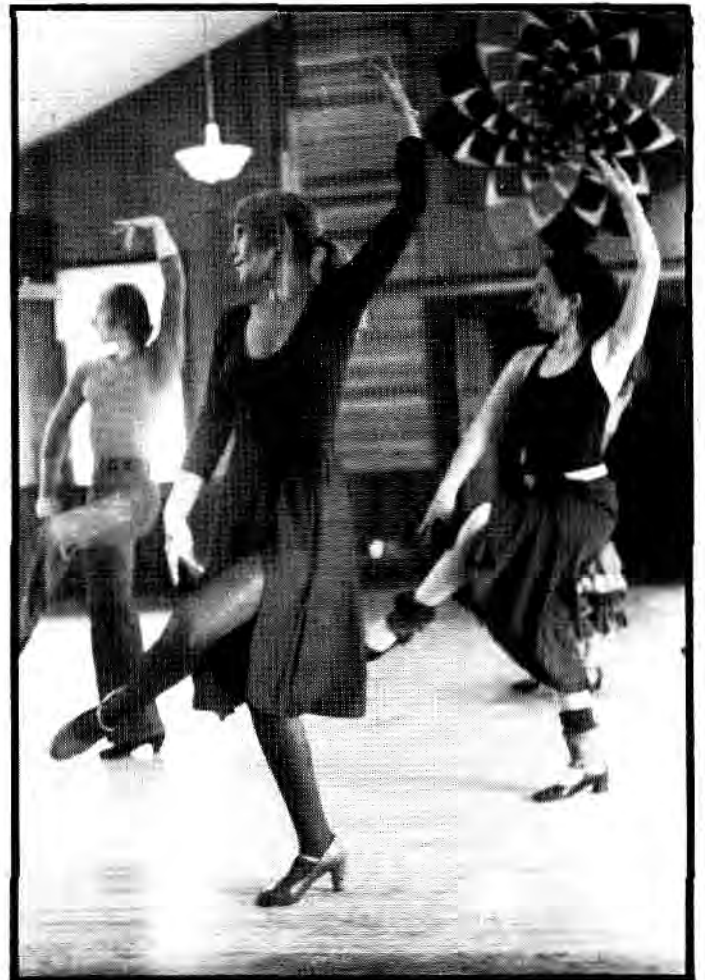
*Variation
(2nd time only)



Morca's First Flamenco Workshop-Seminar

by Teo Morca

The day that we returned to our studio in Bellingham from our six week tour of New York and Jacob's Pillow dance festival, the workmen called to say that they would be in our studio at 7:00 the next day to start putting in the all oak floor. This of course was a very exciting moment, because for the next two weeks, which were right before the Flamenco Seminar, our sloping, linolium-covered floor was going to be leveled with what I have dubbed "our Arcángel floor", a beautiful wooden "flamenco floor".



TEO MORCA (LEFT) AND FLAMENCO WORKSHOP
(photos by Bob Clifton)

The floor was finished the day before the workshop and this alone was a great inspiration to dance. Also finished was a beautiful mural art piece on our wall, done by the great artist Michael Baron, called "The Flower of Love"; it looks like a giant swirl-

ing bata de cola.

To sum the workshop up in one sentence is to say that it was a great success, a success of energy, joy, hard work, and visible results. For only two weeks, it is very obvious that I had to select what I felt were important priorities to hit in flamenco. Any crash course of a subject this vast has to be met with humility as to what can be achieved in so short of a time. We worked in two levels, the absolute beginners and what was left; I dislike categories, so the classes over-lapped in places. Mornings were given over to technique classes and learning the basic techniques as they apply to various compases. These sessions were very intense, as I hoped to build a bit of electricity and energy for the afternoon classes, when we actually worked on the various compases and set variations. I gave a blend of tangos, soleares, rumbas and sevillanas for the beginning technique classes as, for that level, these would be the best compases to get familiar moving to and it was a good balance.

The interesting thing was to see the levels of concentration develop over the days, as most people are not used to working with their bodies in a very intense energy, and it was pleasant to see the people hanging in there and pushing themselves to that important limit of "finding themselves."

At the more advanced level, we worked on soleares and farruca, and the afternoon class turned into two weeks of really intense bulerías; I use the word intense a lot here because that is what was happening.

In the evenings, we had group discussions on many details that were of interest, but we did not have time for in class. People were a bit shy at these group discussions, but I feel that even a drop of understanding is important. The priority of the workshop was to find their flamenco bodies and understanding the "feel" of moving in flamenco, a blend of total movement, not just footwork or arms, but a taste of the total -- plus understanding the movement used in different compases. I purposely stayed away from castanets, as two weeks is just too short a time to zero in on such a vast instrument; I am happy that I did.

Obviously there were imbalances and I felt that we should have had more time in certain areas, such as plain study and understanding and listening to the different compases, but all in all, for the first workshop, I feel that the absorption level was at a peak. For each of the students that came, I felt that the workshop answered many questions, because I stressed a parallel line of technique with

the feeling and interpretation of the various compases, the "how-and-why", and stayed away from the "routine" in order to give a fuller involvement and understanding.

We had a great group of people and there was a magic ambiente immediately between all; that was a special high point of the gathering. No big ego trips and all involved were into sharing and a mutual joy of the whole experience. My greatest joy was to see the people who had never moved in flamenco getting up at the final party and moving, and seeing their faces light up with both joy of achievement and the frustration of more to come. Also for the people who were already dancers, I felt great joy that the workshop answered some of their questions, especially in bulerías, and showed them other ways to move and improve their own styles. I learned a lot too, working with this fine group, and I know a lot more for the next time. This will definitely be a yearly or twice yearly happening and, hopefully, we will add a singer next time and other guitarist activities.

I did not go into all of the highlights of the workshop as it would take too much space but to sum it all up is to say that our first all flamenco gathering was very much alive and we are looking forward to the next one.

Morca as Maestro

by Bob Clifton

At 38, in the undistinguished physical and spiritual shape most common to that age, having no previous dance training and limited funds, you do not take two weeks off a straight job, flabbergasting your boss, and invest \$200 in a crash course in flamenco dance taught by a Hungarian-American in Bellingham, Washington, without certain misgivings and a degree of self-consciousness. I did just that and apparently survived the self-consciousness. (My boss tactfully refrained from asking how it was, perhaps secretly convinced that the trip was a cover for something more manly -- like running off with a stripper from Atlantic City) What I would like to report here is how ungrounded the misgivings were. I believe I probably speak for most of the dozen and a half students from all over the country, representing the most diverse backgrounds and various relationships to flamenco, in saying that Teo Morca's workshop was a rich and rewarding experience -- well worth the time and money expended. Hopefully, he will report what kind of experience it was for him elsewhere

in Jaleo, and I leave that to him. This is a consumer's report, and though it is frankly biased, I thought it would be most useful to readers of Jaleo if, instead of simply heaping vague praise, I tried to identify the elements of Teo's teaching style which made the experience so rich for me; I believe they represent a standard which other teachers should observe and students seek.

Not simply as a dancer, but also as a teacher, Morca emits an intense and apparently inexhaustible energy that is precisely controlled. From the moment each of the 44 lessons began (which was on time), this energy infected everyone, so that if you were not awake to begin with, you most certainly were within a few minutes and remained so until the lesson ended (which was also on time). In the meantime, Morca worked harder than any of his students -- demonstrating, re-demonstrating, correcting, cajoling, encouraging -- whatever each moment demanded -- without letup. A learning experience of this intensity cannot help producing tension, and at times it would have been unendurable except for Teo's sensitivity, so that just at the moment you were about to throw down your arms and flee in frustration, he would crack a joke or parody himself, dissipating it in an instant, and then just as quickly bring you right back to the starting post, ready to go again. I had not been asked to concentrate so furiously at anything for a long time, and I doubt that I would have hung in so doggedly were it not for this man in front of me, who I realized was demanding many times that concentration from himself, without complaint. I was paying attention to only my own body; he, even while modelling our steps, was paying attention to twelve simultaneously -- and pay attention he did, detecting a single false beat in the redoble of one student, a sagging elbow in another, a torso turned too far or not far enough in a third.

Masters of any art are prone to two cop-outs when they teach. One is becoming no more than passive critic and judge -- here's the assignment, turn it in, and I'll grade it next week (or next month). The other is flashier but no more helpful -- dazzling you with his own expertise to awe and admiration, which is only qualified when you realize that although he does it beautifully, you still can't do it at all. Teo takes the much harder and only honorable path -- committing himself to your progress. I remember one illuminating moment at which he shunted aside the dazzlement of an advanced group which had spent too long simply enjoying a demonstration: "Come on, folks, I already know this. Now it's your turn. I want to give it away,

not keep it." That -- the compulsion to transmit something to others rather than hoard it -- is the mark of a genuine teacher, whose teaching is devoted to his art, not himself.

Not even the most advanced students could fail to respect Teo's abilities as a dancer or to appreciate how unstintingly he gave of himself. But I felt that my own background -- having taught school for years, knowing from another standpoint just how complex flamenco is, and yet a rank beginner as a dancer -- revealed the most valuable aspect of Morca's teaching. He not only does flamenco expertly, he understands what he does well enough to see exactly what problems it is going to present to someone who does not and then organizes his teaching so as to prepare you for them. It is not a matter of lowering standards to make a thing easy or even of going slow; on the contrary, I think even the ablest students felt pushed to their limits. It is being able to direct the student past superficial impressions to the essential element necessary to make a thing possible -- so that mystification is replaced with understanding. In the first week you wonder why



GREGORIO WOLFE, GUITARIST FOR TEO MORCA

he is making such a point of something -- like beginning a turn with your upper body, not your feet (which seemed to me an unreasonable and even risky way of going about the thing); in the second week, you say ah! there it is, that's why. When that happens time after time, when you realize that what you took as an onerous obligation to keep teacher happy is now helping you, making things easier, not harder, you know that the teacher has done his homework. He knows what he is doing, and where he is taking you. As a person I know Teo very superficially; as a teacher I came to trust him deeply.

One thing I would hope to see in future workshops are some sessions devoted specifically to developing and correcting the dancer's ear for the guitar. Since I play, I had little or no difficulty understanding the relation of the dance to the music, only with my body itself, which I felt to be in a more or less constant state of mismanagement. A number of students, however, far more advanced than I, even though they more or less knew compás from their own point of view, had had little experience working with a live guitarist. To Teo's credit he had one, and Greg did very well, but I still felt that students were shakier than they might have been in hearing the mesh of guitar and dance, and that some sessions devoted exclusively to that would have been valuable.

Finally, I want to venture my own answers to two questions that bothered me before the workshop, and on which I frankly changed my mind. The first -- and simplest -- is whether a beginner, in view of the huge gap between them, is wise to choose as a first teacher anyone of Morca's stature. The answer is yes, provided the person's skill extends to teaching as well as performing. It may cost more initially than the lady down the block who knows a few steps, but perhaps not in the long run. If you have to unlearn anything it costs you at least twice as much, after all, while techniques which are sound from the very first will form habits that make later learning much faster and easier. The second -- which I almost dread to bring up -- is whether the rather formal, schoolish setting of a workshop in off all places Bellingham (with "Academy" on the front door) can teach "genuine" flamenco. Wouldn't you be better off hanging out in Sevilla with an accomodating gypsy? Well, I did that too, years ago, and my answer is that if you can contrive to be born (or at least raised) in a flamenco ambiente in the homeland, do it. Most of us can't. For us, who must therefore learn to dance, I think that intense formal instruction the quality of Morca's will pro-

bably get you farther faster (and cheaper) than other routes -- including hanging out in Spain waiting for something to happen. I spent a lot of time in the company of a gypsy who happened to be a fair and unquestionably authentic dancer (and would not trade a minute of it) but I did not learn to dance from him, and don't think I could have even had I pressed him. He simply did what he did; he did not understand it, and I don't think he could have taught it to an American without much grief on both sides; besides we were far too busy enjoying the ambiente to get down to nuts and bolts. My advice -- if it is genuinely this art that draws you, and not the local color that surrounds it -- is to learn the nuts and bolts first. Then hang out in Spain.



MORCA COUPLE CREATES PURE, HOLY DANCE OF LOVE

(Daily News, Wed., July 11, 1979, Springfield, Mass. By Richard Conway)

As long as I live, I shall never forget the indescribable beauty of Isabel and Teodoro Morca dancing the most pure and holy of love songs to the strains of Pachelbel's lyrically tender "Canon in D."

If the Jacob's Pillow Dance Festival program this week had nothing else of worth, that alone would be sufficient reason for making the trek to Becket.

Teo Morca's duo is simply one of the most moving moments I have ever experienced in the arts. Out of the most simple of movements, they have created a tone poem of love that becomes a mystical, spiritual act of worship. The adagio movements and gestures are liquid lyric lines that sing and exult of their mutual affection.

At one point, they simply walk around the stage together. Oh, yes, the walk is done with more style and grace and carriage than you or I would walk; but it is a walk nonetheless. And there is such an emotion passing between the dancers and thence to us that one wants to join them, to share in their joy and discovery.

Such holy beauty cannot last, and the close of the dance finds the lovers at opposite diagonals on the stage and facing away from each other. The program note quotation from Gilbran explains it all: "Sing and dance together and be joyous, but let each one of you be alone."

The dance is a masterpiece.

There are four other Morca-created dances on the program, including "Freedom," a premiere piece dedicated to outgoing Pillow director Norman Walker, all of them the handiwork of an impeccable craftsman whose artistic sensitivities are second to none, in my opinion...



Garól on Cante

MAIRENA'S CONFESIONES

A REVIEW

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Mairena, Antonio. *Las Confesiones de Antonio Mairena*. Edición preparada por Alberto García Ulecia. Publicaciones de la Universidad de Sevilla, Colección de bolsillo, Número 53, 1976. (See end of review for publisher's address.)

Antonio Mairena's book *Las Confesiones de Antonio Mairena* is a self-portrait by a man who has dedicated his life to the preservation, resurrection, and sometimes artistic elaboration of the cante. Reading the book has three effects on me.

- (1) I see flamenco's history as if through Mairena's eyes, and find the experience interesting, sometimes jolting, and sometimes beautiful.
- (2) As I see through Mairena's eyes, I begin to sense the man's personal qualities, so that even his recorded cante suddenly comes alive for me in a new way.
- (3) I'm deeply impressed by the way Mairena sees his life in relation to Gypsy life. His dedication to the cante is no more nor less than his personal struggle for survival, and he makes clear in his chapter "La Razón Incorpórea" that his own survival depends on survival of Gypsy tradition.

"La Razón Incorpórea (pp. 79-83) is the essential chapter of the book, because it explains Mairena's tenacity and passion in maintaining his dedication in spite of difficulties. His hope that the cante's value would one day be recognized supported him in the face of "the incomprehension,

ignorance, and humiliation that singers in the flamenco ambiente of that time suffered" (p. 80).

Mairena expresses his personal faith--his joy--in his awareness of and love for his Gypsy tradition in all its aspects. It is this tradition that nourishes and sustains him. Without it, he says in effect, the cante is drained of substance. And he asks who can respect the cante gitano without respecting the Gypsy way of being that underlies it. In short, he means that the cante gitano and the Gypsy Way are inseparable. He finishes the chapter saying that many of today's singers have deserted the Gypsy Way, though he doesn't say how.

The book begins with a history of the cante which I find interesting because it's unusual. The chapter concludes with the Concurso of Granada of 1922; from then on, Mairena incorporates any history into his account of his own life.

Even though the book holds the attention and its tone is relaxed, reading steadily through it is neither easy nor relaxing. Alberto García Ulecia's choice of words evokes Mairena's presence so strongly that I had a recurring sensation of seeing, literally, through Mairena's eyes. The effect was disconcerting. I suspect some of my susceptibility results from my intensive writing efforts over the past year, some from the fact that I'm not Spanish, and some, of course, from Alberto García Ulecia's skill and Mairena's open approach.

When I finished reading the book I set it aside. Now, gathering my impressions from memory, I notice several features. The book is unique, for I know of no other personal portrait in words of such a famous flamenco singer (that's easy to say!); the book is significant, for the portrait of the artist and his artistic life is utterly sincere and open. This fact permits the book to serve effectively as original source material for flamenco's history. I know of no way to record the major events and visions of a man's life other than through published words. Here the events are laid out, and the visions captured sometimes directly, sometimes by implication; the implications are, of course, as crucial as the direct statements.

I have classified this book as a portrait of a person who has inextricable ties with the Gypsy tradition and its art of flamenco. Now I ask myself questions: is there some other story about flamenco that such a personal view as this one cannot tell? Of

course there is--there are hundreds, maybe thousands, for each person, town, city, region, has a different view. (How odd--even Spaniards and foreigners sometimes think differently.) Flamenco's agreed-on body of knowledge (if there is such a thing) is well represented in books which either have some academic objectivity or attain some detachment by their very expanse. This book's goal is different--this book is a confession.

It was after arriving at these ideas that I read the review by Francisco Almazan that he wrote for *Triunfo* (reprinted in *Flamenco No. 1*, April 1979). I noticed with great interest that Almazan seemed disappointed in Mairena for giving us flamenco history as seen "from under his encyclopedic hat," and for wielding his Golden Key (Llave de Oro) of the Cante like a scepter. In short, Almazan bemoans Mairena's subjectivity, which he apparently finds unbecoming in the singer who is at the top of the heap. Almazan appears to have hoped that Mairena would give us a more objective view, one which could acknowledge the contribution of the many fine artists Mairena doesn't mention.

I believe that had Mairena tried to attain objectivity, he could not possibly have succeeded in giving us his personal portrait. If he sees from under his hat and wields his scepter, that's his way of being, and I'm eager to know about it. I imagine Spaniards, living so much closer to flamenco that I do, might find such behavior irritating. To me, so far removed, it's only revealing--it even becomes touching. And Mairena gives me exactly the view I wanted--the view from under his hat.

It's perfectly true that I abhor such posturing from my fellow foreigners--but I abhor it because they're not flamencos of Mairena's stature. I'm delighted to have my fellows posture that way when they are giving us, straight, their views from under their own hats, particularly if they are writing their confessions. (And I believe that the view given from under the hat has something in common with the delivery of the cante.)

I don't know how academically objective Mairena became in his work with Molina in *Mundo y formas del cante flamenco*, because I can't tell which part of the book is whose. But *Mundo y formas* is as objective as any book on flamenco I've read. Assuming Mairena made at least a small contribution to that book, I believe he is capable of attaining *some* objectivity at times--or at least of permitting it to be

set forth in his name. Sometimes his recorded cante sounds a bit objective to me--but that's a normal failing under the circumstances one often meets in recording situations.

The only way I could go along with Almazan's criticisms would be to classify Mairena's book as if it were intended to be objective, and I see no sign of such an intention.

It's true, though, that the book as a whole becomes unified as a self-portrait only if you take Mairena's confession seriously, accepting his statements as his real view, therefore as a view that exists--a view that is basic to flamenco's life today because Mairena is basic to it. To go along with our current society's all-too-frequent view that subjective statements are automatically of doubtful reality is to classify subjectivity as useless or dangerous or both. A reader who does this rules out the possibility of using the example that illustrates the point; if he pursues his fear of subjectivity too far, he is unable ever to know anything, ever to make up his mind--and may pass the rest of his life sitting on a fence.

As for me, I suspect the validity of all statements I read, subjective and objective, until I receive evidence of their accuracy. From the little I know of Mairena, his *confesiones* ring true to me. So I believe the book is as honest as it can possibly be--therein lies its usefulness and significance. Any distraction I felt while reading was far outweighed by the constant excitement of discovery I felt. I hope *Jaleo's* readers will be interested in the book, and I think anyone who loves flamenco and reads Spanish (it's easy Spanish) ought to read these *Confesiones*. Perhaps *Jaleo* would sponsor a bulk order. Or you can obtain copies direct from the publisher (Secretariado de Publicaciones, Universidad de Sevilla, San Fernando 4, Sevilla, España). Price per copy is 175 pesetas (unless it's gone up). I sent 400 pesetas in all, and asked to have the book sent by air--it arrived certified as well.



(Monzon, continued from page 3)

"Carmen" was performed at Sadlers Wells, with Ángel in the role of Capitán. Ángel completed his contract with José Greco in Paris, and the performers went various ways - Ángel to Copenhagen. He spent a year and a half in Denmark as instructor to dancers of the

Copenhagen Opera and the Royal Theatre.

Next followed seven years in Spain. The dancer Juanita Reina engaged Ángel as soloista, and he spent a year and a half in her company. Later, he joined the Marienella de Montigo Ballet. He was Marienella's partner for various concert tours. The Spanish National Orchestra at this time presented ballet, opera symphony and flamenco, and Ángel performed as first dancer. He also appeared in films with the famous cantaoor, Niño Marchena and cantaora Antoñita Moreno.

In South America again - Caracas was opening their new East Theatre. Ángel performed at this gala, along with Marife, Pilar López and Paco de Ronda. In 1955, a trio was formed called "Los Majos," and as a member of this group, Ángel made his first trip to Canada - Eastern Canada this time, where he spent a year and a half with engagements in French Canadian cities. It was a flourishing time for Montreal night life, and Ángel danced at the Bellevue Casino, the Mocambo, the Morocco and the French Casino. Engagements along the Eastern Seaboard followed. In new York, he danced with Tere Maya at Restaurant Chico in Greenwich Village; in Washington D.C., Baltimore - the Toreador Restaurant in Philadelphia. In New York again, he danced at the Chateau Madrid, where Escudero and Sabicas were guitarists. Here, he was reunited with Carmen Amaya, who wanted Ángel to join her company again, but because of billing problems, this could not be arranged. Ángel resumed his teaching career for awhile, then moved to Hollywood to do film choreography.

The idea of returning to Canada seemed appealing. Ángel did not foresee at the time that British Columbia was to become his home. Vancouver provided an entirely different atmosphere - wealthy, cosmopolitan, it had always been a good "show town." Since there were a number of Spanish-speaking people in Vancouver, his friends, career and life centred around the city. Ángel made - and continues to make - a considerable impact on the Vancouver scene. Through two decades, the city has made a special place for him. He has been generous with his time in training cultural groups. He put on numerous shows in Vancouver Art Gallery and at the University Club, acted as general producer of B. C. centennial show - performed Latin American and flamenco dances at the Queen Elizabeth Theatre and Playhouse. Through the years, he has danced in numerous night clubs and restaurants. For the past ten months, he has appeared with his protoge, Gabriel Monzón, at the Vancouver restaurant Chateau Madrid.



ANGEL MONZON IN THE CHATEAU MADRID IN VANCOUVER, B.C. (PHOTO BY HILMA LENSCHAW)

He has performed and taught in neighbouring cities; along with the guitarist Normando, Ángel conducted classes in Seattle for the Novikov Russian Classical School. In Victoria, he appeared with Carol Whitney, guitarist, in two concerts held in the Art Gallery and in the Conservatory of Music.

Ángel has conducted classes for many years - a sea of castanets, rhythm, heels. And faces, some more memorable than others: Margaret Trudeau introduced herself and reminded Ángel that she had once been his student. Teaching has become as many-sided as Ángel's personality. Perhaps he gives most to children - it is an impressive experience to see Ángel conduct, cajole, admonish and inspire. Training is in the Spanish manner; the child is regarded as a small adult, so costumes and interpretations are rarely given a juvenile aspect. For his students in all levels, his assessments of suitability are instinctively reliable. Throughout his career, he has adhered closely to the authentic approach, preferring to draw upon the vast well of traditional flamenco and Spanish dance.

Ángel's knowledge of the English language was sketchy when he first came to Canada. He only vaguely understood the documents he signed which made him a Canadian resident. Raymond Muller, his sponsor, explained that Ángel's signature would mean giving Canada flamenco. There are many grateful Canadian aficionados.

MORCA

... sobre el baile

PILAR LÓPEZ

Pilar López was one of the most unique and fascinating of all flamenco-Spanish dance artists of the immediate past. She has just recently stopped touring in concert, now that she is in her 70's. I had the good fortune of being her guest artist and soloist in 1965 and it truly was a great influence on my total artistic input and a great learning experience in partnering.

Pilar López is the sister of the late Argentinita, one of the most famous of all Spanish concert artists. Following Argentinita's death in 1945, Pilar López formed her own Company that became famous world wide. Her magic was many fold, but two facets of her artistry are unique. One was her ability to train, coach and help create superb male dancers. Some of the special "stage" magic that she helped create were class and style and a beautiful male-female maturity in partnering. She was the essence of the true "hembra" and the male who danced with her, looked at her and danced with her, not just alongside, and that special man-woman electricity was in abundance. Just a few men that came out of her Company were: José Greco, Manolo Vargas, Roberto Jiménez, Alberto Lorca, Antonio Gades and many others that were touched by her art.

Another facet of her artistry was her great stage presence, created by not only what she did as a beautiful dance artist, but by what she did not do. She was the opposite of Carmen Amaya in technique, speed, complex footwork and wild turns. Yet, her assurance of her art on stage was such that she gave off *tremendous excitement just standing or with the most subtle of steps*. In today's time of lots of movement and faster, more complex contratiempos, it would be a good lesson to see who could just walk on stage, stand there, and create a great emotional stir in the audience. That is also what flamenco is, an energy that can be still and yet explode. It is that inner emotional intensity that cries out of every pore of the artist and moves the audience to feel.

Pilar López, a great flamenco artist, brought this great art, with dignity and class, to the concert stages of the world.



TEO MORCA AND PILAR LOPEZ (MID-1960'S)

PASTORA IMPERIO DIES IN MADRID:

Pastora Rojas Monge, 90, better known as "Pastora Imperio," one of Spain's greatest flamenco dancers, who started dancing at age 13. She danced at the world premiere of Manuel de Falla's "El Amor Brujo" in 1917. (from the Los Angeles Times; sent by Ester Moreno)

New Version of « Los Tarantos »

This summer, in the Teatro Reina Victoria of Madrid, there has been a long run of a new theatrical version of "La Historia de los Tarantos" by Alfredo Mañas. It has been presented by the Compañía del Teatro Andaluz, directed by Luis Balanguer (from Cádiz). The part of Soledad, La Taranta, is played by Rosa Durán (from Jerez); her children are Candi Román (Madrid), Felipe Sánchez (Murcia), and Cristina Durán (Madrid). Camisón is played by Fernando Sánchez Polack (Madrid), his wife by Margarita Calahorra (Madrid), and daughter by La Contrahecha (Sevilla). Curro el Picao, is Felix Ordoñez (Albacete) and the two brothers are Félix Granados (Madrid) and Eduardo Montes (Jaén).

The singers are Carmen Linares (Linares), Rafael Romero (Andujar) and Chaquetón (Algeciras); guitarists are Perico el del Lunar (Madrid), Curro de Jerez (Jerez), and Carlos Habichuela (Granada).



LEFT TO RIGHT: BETTYNA BELEN, PILAR MORENO,
PACO SEVILLA, RAYNA



LUANA MORENO DANCES FARRUCA

Tablao Flamenco In San Diego

by Antonio Rubio

(photos by Gene Jarvis)

Every Sunday night there is a super flamenco show at the Hajji Baba in Mission Valley. There are three sets nightly, starting at 9:00 p.m.

Paco Sevilla's accompaniment is made up of strong and varied rhythms with nice flourishes of single note runs which add much style to the dance. There are also sparkling solos.

The dancing is superb with each of the three beautiful dancers, Rayna, Luana Moreno and Bettyna Belen, having her own individual style. Their costumes are very colorful and beautifully designed.

To round things off singer Pilar Moreno "La Canaria" adds her own special touch to the show with her lovely voice and personality.

The atmosphere is of Moorish style and flamenco fits in very well. The prices are very reasonable and good food is served should one get hunger pangs.

This is one show that is a must. So do yourself a favor and don't miss it!

RAYNA PERFORMS FANDANGOS





BETTUNA BELÉN IN SOLEARES

Poesía  *by María José Jarvis*

A CAROLINA

A todos los Jaleistas
yo quisiera mencionarlos
hacer de ellos un elogio
y a todos ellos nombrarlos.

Honor hacen al flamenco
Señoras de mucho rango
y bailan por sevillana
terminan por lo fandango.

Aquí nombro una de ella
por su gracia y su salero
nacida en Panamá
su nombre hace el poema
es Carolina Terán.

Ella baila sevillana
termina con bulerías
de su boca se oye un cante
"¡olé y viva Andalucía!"

Así iré mencionando
a los que todos frecuentan
con el permiso de ustedes
la noche de nuestra Juerga.

El Club del arte gitano
que llevamos en San Diego,
engrandecerá el flamenco
de nuevo en el mundo entero.

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internacional flamenco artist

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OCTOBER JUERGA

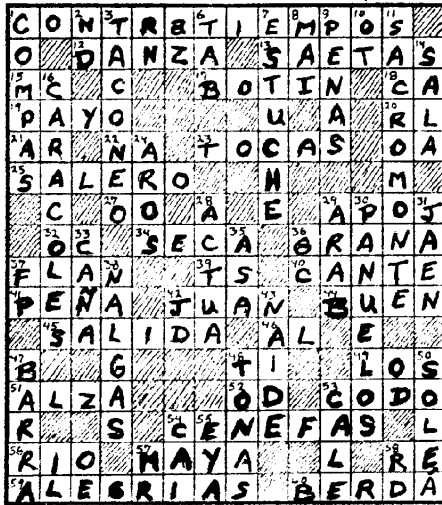
The October Juerga will be held for the second year in the patios of Francisco and Elizabeth Ballardo. The Ballardos offered their home for a juerga very shortly after joining Jaleistas last year and have been two of our most active members ever since. They have attended all junta meetings, acted as Vice-President and Treasurer respectively, assisted in the distribution of Jaleo and in many other ways. Space is limited - this will be a members only juerga. Those with a "single plus guest" membership may bring one guest.

Wine and lemonade will be provided for a small donation. See you all there!

- Date: October 20th
- Place: 6271 Soledad Mountain Rd., La Jolla
- Phone: 454-4086
- Time: 7:00pm
- Bring: Tapas to share and something warm for the evening hours.



ANSWERS FOR LAST MONTH'S PUZZLE



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.

LATE ANNOUNCEMENT:

Dancer Maruja Vargas seeks a professionally qualified flamenco or classical guitarist to accompany her for educational Hispanic programs and artist-in-residence activities in Los Angeles area schools. Bookings are in period February 18 - March 14, 1980. Interviews and rehearsals in Los Angeles between November 5-16, 1979.

Send resume to:

M. Vargas, 509 West 15th Street,
Tempe, AZ 85281, or call:
(602) 968-4049

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.

DANCE INSTRUCTION, TORONTO

Maximiliano (Academy of Dance Arts) 2347 Yonge Street, 483-4046.

new york . . .

CHATEAU MADRID: Paco Ortiz & group (see old ad)

LA VERBENA: Luis Vargas, singer; Mara and George Navarro, dancers; Diego Castellon on guitar.

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 212-582-3350

(Long Island)

Alicia Laura 516-928-3244

DON QUIXOTE Restaurant is featuring the dancing of Maximiliano and Suzanne Hauser with guitarist Victor Kolstee. (Rochester)

GUITAR INSTRUCTION:

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

washington d.c. . .

TIO PEPE features dancer Raquel Pena 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

Tom Krauzburg (Crofton Md.) 301-261-0261

DANCE INSTRUCTION:

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

georgia

DANCE INSTRUCTION:

Marta Cid (Atlanta) 404-993-3062

florida

CENTRO ESPANOL RESTAURANT features Los Chavales de Espana with dancers Orlando Romero and Micaela. Shows at 1:00pm daily, 9:00pm Fri. & Sat. 3615 N.W. South River Dr. Miami.

LA ALHAMBRA RESTAURANT presents Leo Heredia, guitarrista/cantaor; two shows nightly. Coral Way at S.W. 88 Ave., Miami.

EL CID RESTAURANT & LOUNGE now features dancers Ernesto Hernández, La Chiquitina, and Rosa Martha Baez; guitarist is Chucho Vidal and cantaor is Miguel Herrero. Two shows nightly on Le Jeune Rd. one block from W. Flagler St., N.W. Miami.

EL BATURRO RESTAURANT: Until Aug. 15 presents Cacharrito de Málaga, cantaor/bailarin and guitarist Manolo Vargas. When they leave for a season in Nashville, Tennessee, the club will feature dancer Carmela Vázquez and possibly Carmen de Córdoba, along with bailarin/cantaor/guitarrista, José Miguel Herrero.

PEPE BRONCE Y LOS DE ORO with bailarina Elvi Rosa, singer Manolo, and guitarist Suli de Córdoba, are performing with a chorus girl act at a hotel in Bogota for six weeks and in Cali, Colombia for two weeks. They will also do two television shows.

LA CHIQUITINA & JOSE MIGUEL HERRERO were featured in Grateli's Zarzuela "Dona Francisquita July 29 & 30 in the Dade County Auditorium.

DANCE INSTRUCTION:
Luisita's Studio:
Luisita, José 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
Rene Heredia 722-0054

washington...

DANCE INSTRUCTION:
Morca Academy of Creative Arts; classical ballet, jazz, classical Spanish and flamenco. 1349 Franklin, Bellingham, Wa. 98225 Tel. 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 Tapatío, 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...

FLAMENCO RESTAURANT, now appearing: Brian Webb, guitarist. 2340 Geary Blvd. 922-7670

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 Cordoba 415-733-1765

los angeles...

BENEFIT CONCERT FOR ALFONSO BERMUDEZ will feature many of the West Coast's top Spanish dancers, including: Angelita, Roberto Amaral, Luisa Triana, Lola Montes, Juan Talavera, Cruz Luna, Oscar Nieto, Charo and her Dance Company and more. All proceeds go to Alfonso. Will be held Oct. 10, 1979 at 8:15pm at the Beverly Hills High School. Tickets \$10.00 at Mutual and Ticketron.

PEDRO CARBAJAL DANCE CO. IN CONCERT, a program in memory of Federico Garcia Lorca will be held on Oct. 14 at 7:00pm in the Lopez-Viega Theatre, Casa de Espana, 1828 Oak St., L.A., Tickets \$5.00-7.00.

JUERGAS IN LOS ANGELES. Anyone interested in participating in juergas in the Harbor area, please call Yvetta Williams - 213-833-0567.
ROY MENDEZ LOPEZ, flamenco and classical guitarist is playing Thursday through Sunday from 7-10pm at THE GAZEBO, 674 Redondo, Long Beach; 213-434-9921. Tuesdays and Wednesdays from 6:30-9:30 he plays at Marengo Restaurant, 24594 Hawthorne Blvd. in Torrance; 213-378-1174.

EL CID presents Spanish tablao-style entertainment, currently: Juan Talavera, Pepita Sevilla, Roberto Amaral and Rosal Ortega.

EL PASEO RESTAURANT on Olvera Street currently Cynthia, Yolanda and Daniel among others. Fri. & Sat. - reservations necessary 626-1361.

GOLONDRINA RESTAURANT has flamenco shows Fri. and Sat. evenings, currently dancing: Fabian & Marianela with guitarists David & Mickey. Reservations a must. 638-4349.

DANCE INSTRUCTION:

Roberto Amaral	213-469-9701
	213-462-9356
Pedro Carbajal	1828 Oak St.
Ester Moreno	213-506-8231

san diego...

HAJJI BABA presents Cuadro Flamenco with dancers Rayna, Bettyna Belén, and Luana Moreno, singer Pilar Moreno and guitarist Paco Sevilla. Three shows on Sunday nights, beginning at 9:00pm. Cover charge and drink minimum (except with dinner). 824 Camino de la Reina (behind the Akron) in Mission Valley. 298-2010.

ANDALUCIA RESTAURANT features Paco Sevilla playing solo guitar from 8:00-11:00pm, Tues. through Sat. 8980 Villa La Jolla Drive (just off of Interstate 5 on La Jolla Village Rd.) in La Jolla, 455-7050

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 11:30am-3:30pm at Bazaar del Mundo.

DANCE INSTRUCTION:

Juana de Alva	442-5362
Juanita Franco	481-6269
Maria Teresa Gomez	453-5301
Rayna	475-3425
Julia Romero	279-7746

GUITAR INSTRUCTION:

Joe Kinney	274-7386
Paco Sevilla	282-2837

etc...

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

BACK ISSUES OF JALEO AVAILABLE: Vol. 1 No. 1-6 are \$1.00 each; all others, \$2.00 each.

GUITAR MUSIC AVAILABLE. Music of many top artists, both modern and old-style, transcribed by Peter Baime. Write Peter Baime, 1100 W. River Park Lane, Milwaukee, Wis. 53209

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.

ADELA: Available for seminar teaching in your area. Adela is an experienced teacher of both danse orientale and flamenco - specializing in the Moorish style. Classes for beginners through advanced. For information write: Adela, 1611 S.W. 19 Terrace, Miami, Fla. 33145

"THE NEW ART OF BELLY DANCING" an illustrated textbook of belly dancing. Send \$5.00 to: Adela, 1611 S.W. 19 Terrace, Miami, Fla. 33145

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

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