

# جنگل

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# newsletter of the flamenco association of san diego

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JALEO, BOX 4706 SAN DIEGO, CA 92104

AUGUST/SEPTEMBER 1982

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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## DEADLINES

ITEM	For Oct. Issue	For Nov. Issue
ARTICLES.....	In by Sept. 1st	Oct. 1st
ANNOUNCEMENTS.....	In by Sept. 8th	Oct. 8th
LETTERS, EL OIDO, COPY READY ADS...	In by Sept. 15th	Oct. 15th

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# Cacharito

## de Málaga

(Submitted by George Ryss,

translated by Juana De Alva)

[Editor: Juan Pacheco "Cacharrito de Málaga" is a Spanish cantaor living and working in the United States primarily on the East Coast. The following are excerpts from an autobiographical letter written by Juan at Mr. Ryss' request.]

Although my name is Juan Pacheco, I am known artistically by "Cacharrito de Málaga." I was born in the province of that beautiful Andalusian capital -- to be more exact -- in Alhaurín de la Torre of Málaga. I have my father to thank for my knowledge and love of this difficult art and being the great aficionado that he was, he taught me. He was a guitarist in his prime and thanks to his good teaching I elected "el cante" as my profession.

I first came to the United States under contract with that genial bailaor, Ciro, working together with Rosa Montoya in the Chateau New Orleans. There I became acquainted with Antonio Vega, another great professional of our flamenco dance. I went with Antonio to Washington, D.C., where we performed for several months at La Taverna and later at Tio Pepe's and at El Bodegon with the agreeable Carlos Ramos.

I continued to become oriented in the flamenco ambiente of this great country. I moved to New York where I was introduced to other great professionals such as Domingo Alvarado, Simón Serrano and Marcelo and his Spanish Ballet, with whom I toured Central and South America.

I returned to Spain for a long period -- "to my land" (Málaga) then came back to New York where I worked with various companies and in various places such as the Segovia Restaurant, Torremolinos, La Paella, La Sangría, etc.

One of the companies I worked with was that of María Alba with whom I did my first tour of the United States. In Chicago I also had the opportunity to work with other groups and on several television programs.

From my present residence in Miami, Florida, I was contracted by Pascual Olivera and Angela del Moral, perhaps one of the best dancing couples with whom I have worked as cantaor. I also worked previously with another great artist and professional -- Gisela and her Fiesta Flamenca. However, it is Pascual and Angela with whom I have toured most extensively, having the opportunity to sing accompanied by that great professional of the guitar, Juan Serrano.

What the newspapers say (sources unidentified):

"Then there is flamenco singer, Cacharrito de Málaga, slim, quick and bursting with energy and impudent humor. He sings, he dances, he banters with the audience in Spanish accompanied by universally understandable gestures and shrugs. With a bit of urging he'll add 'Cabaret' or 'If I Were a Rich Man' in comedy-spiced Spanish."

"As a final point I'll talk of Cacharrito, that many-faceted gypsy from some Sacromonte cave, animator, comedian and dancer; a real jewel who with his bulerías, his beautiful voice and great charm will provide you, as did me, with a most delightful evening -- a little piece of Spain in America."



## LETTERS

## FLAMENCO ON THE AIR

Dear Jaleo:

KPFK, the public supported Los Angeles radio station, featured a program of flamenco music July 7, 1982, from 12 noon to 1:30pm. The program was hosted by Bill Davila. Bill's guests were flamenco guitarist, David De Alva, and flamenco dancer, Oscar Nieto. Oscar explained the origins of flamenco and told about some of the different flamenco forms and played palmas for David's bulerías. David De Alva played three songs beautifully -- zapateado, soleares and bulerías. David is a very accomplished 19-year-old guitarist. He plays solo flamenco well and also skillfully accompanies flamenco dance.

Bill played flamenco records demonstrating cuadro flamenco, solo flamenco with Carlos Montoya and Sabicas, Misa flamenco -- Paco de Lucía, flamenco in classical music -- Torroba's Pandanguillo and ended with Paco de Lucía and jazz musician Al Dimiola. It was a very enjoyable program.

Yvette Williams  
Los Angeles, CA

## FLAMENCO VIDEO CASSETTES?

Dear Jaleo,

This is the age of the VCR (video cassette recorder). Every large city has a "video station" with movies to rent. I wish that someone would make some video cassettes of flamenco dancing/guitar for sale or rent! The price of video recorders keeps dropping and used video recorders are becoming available. I purchased a used machine several months ago (VHS) and have really enjoyed it. One night I rented a camera, got my guitar playing friends together and recorded their classical guitar technique...the results were quite good! I wish that someone would do this for flamenco and make it available for those of us who do not have flamenco guitar teachers or dancers in our areas!! (I will donate my classical-guitar cassette if a rental or lending library is established.)

Yours truly,  
Bill Brinda  
3612 Adair St. NW  
HSV, AL 35810

P.S.: The Walt Disney movie "Sign of Zorro" has an interesting flamenco dance interlude in it (although it is somewhat short) for anyone interested.

## ADVICE ON TRANSCRIPTIONS

Dear Jaleo:

I would like to tell the Jaleo readers not to buy the Paco de Lucía written music printed in Spain. It's not because it's a bad work, but because the transcriptions are not available for guitar. I suppose the musician who did the transcriptions doesn't know about flamenco guitar with capo. This once happened to Sabicas' "Flamenco Puro." For those who want to know the toques of Paco de Lucía, you are invited to buy the videotape "Paco de Lucía" produced by Carl Fisher, recorded at TVI London (1977). You will enjoy the virtuosity and the fineness of his guitar.

For the readers who are interested in the toques of El Serranito, there are two books of toques played by Serranito in the record Victor Monge Serranito (Columbia Estereo TXS 3054). The transcriptions are made by El Serranito himself and Jose Luis Navarro, so there are no problems. Write to:

Notas Magicas, S.A.  
Ediciones Misticas  
Regueros, 8, 1º Izqda  
Madrid 4 or Gerona, 176 Barcelona 9

Ho Tong Hang  
Paris, France

## PUNTO DE VISTA

## PAN O VINO?

[Editor: Professor Blanchard's "Punto De Vista" is another spin-off from the controversy sparked by Jerry Lobdill's "Time Warp" fantasy (Jaleo, Feb. 1982). Never has a single article elicited such reader response (five months of letters and conflicting opinions). We hope that Jerry or another one of our contributors has an article up his or her sleeve which will stir up our readers' juices before the furor from this one dies down.]

I would like to offer some observations on the polemic that seems to be raging around Paco de Lucía's, Enrique Melchor's, et al., attempts to introduce musical structures and instruments belonging to other traditions into the flamenco tradition. There seems to be no real problem here other than (1) a problem of terminology and (2) a difference of personal likes/dislikes.

The first problem revolves around the two camps in which aficionados in the eighties find themselves: either in the traditionalist camp (I don't like hearing a sitar accompanying cante jondo) or the evolutionist camp ("Art consists in change, therefore flamenco music needs to be revolutionized in order to maintain its vitality"). The approximately two hundred years of flamenco's documented existence defines flamenco music as a certain style of singing often accompanied by guitar and jaleo. Within this same context, flamenco music has undergone many transformations. One good example is the guajira, a Cuban folk song which Spanish soldiers returned from Cuba singing after the Spanish-American War and which later became incorporated into the flamenco repertoire. Many present day artists feel inspired to renovate flamenco music within the traditional context: Enrique Morente, a master of the cantes antiguos, also has created very different, very personal melodies for the cante, but even with their striking differences, his alegrías, for example, are done 100% within the spirit of the traditional alegrías. My point is this: when you leave the traditional framework of an art, it is no longer the initial art but something else. Oil painting permits a tremendous variation, but when you start gluing bits of metal or ceramic onto the canvas, it becomes a type of graphic art, but it is no longer oil painting as such. In the same way, the "new flamenco" is not truly flamenco although it is modern music heavily inspired by flamenco music as such, in the same way that country blues differs tremendously when played by a rock band; it then becomes blues-rock but is no longer country blues. This may be hard news in an age which no longer wishes to respect form or tradition, nevertheless, it is the case.

Now let's enter into the second part of the problem. I personally respect Morente more for his renovation within the flamenco tradition than I do the many artists who present their flamenco talents showcased by synthesizers, flutes, etc. However, this is my own very personal inclination and although when I go to the flamenco section at the Corte Inglés I pass on the "flamenco" records which list orchestras among the credits, I also agree wholeheartedly with John Fowler's observations (Jaleo, April 1982) that each musical creation -- traditional or avant-garde -- has a whole world which the listener may explore, and, if the music appeals to him, should explore with open ears and an open mind. One should welcome a talented artist's attempt to express himself in new ways; creativity demands that he do it.

To sum up: if a certain kind of music appeals to you regardless of its relation to tradition, then as they say in California, "Go for it!" But don't call everything flamenco that uses the Phrygian scale; as they say here in Badajoz, "¡ay que llamar al pan, pan y vino, vino!"

Brad Blanchard  
Badajoz, SPAIN

\*One must call bread bread and wine wine.

## EDITORIAL

### JALEO FEELS THE PINCH AND ANOTHER JUERGA SITE BITES THE DUST

Like the rest of the nation, Jaleo is feeling the effects of the depressed economy -- circulation has barely held its own for the last two years while printing and postage has sky-rocketed -- the little back-up savings available has been depleted and we have dipped into the pockets of our staff to publish the last two issues. To enable us to get back on an even keel, pay our debts and get our much needed advertising campaign off the ground, Jaleo is printing a single, combined issue for August and September. We hope to resume on a monthly basis with the first issue of Volume VI in October.

Readers will receive a copy of the new advertising rate card in the October issue. It is hoped that they will personally take advantage of the information or pass it on to a prospective advertiser. No magazine, including Jaleo, can survive on its subscription fees alone.

Beginning in October there will also be a small fee for classified ads (\$1.00 per line or every nine words). Updates, concert announcements and directory entries will continue to be free of charge.

The other subject I want to address is juergas and juerga sites. The Jaleistas organization and Jaleo magazine seem to have given birth to flamenco gatherings across the nation. Up until now Jaleo has only published the positive side of its San Diego gatherings. But it is felt that we would be doing a disservice if we did not also share some of the negative lessons we have learned.

The sites available for San Diego juergas have steadily declined. It is not easy to find a private home or inexpensive rental facility (with some ambiente) that is willing to accommodate an unspecified number of people, until an unspecified hour of the night/morning, making an unpredictable amount of noise and leaving behind an unpredictable amount of chaos.

San Diegans thought that they had found the answer to their needs with the cozy three-room casting agency where they celebrated, in July, a "Juerga to End All Juergas" (see San Diego Scene). But following that juerga, in spite of our efforts to leave the place in order, we received a cancellation notice. The following are some of the reasons, quoted from this letter, for which we were cancelled: "A floodlight missing from the studio." "Wine was splattered on a water-color and the wall behind it." "Wine was puddled on a typewriter." "The couch in the studio was soaked with wine and there were numerous wine spills on the carpet." "An ashtray was spilled on the throw pillows of the antique couch." "A cigarette was crushed out on the rug in the reception area causing a burn." Etc...

The intention is not to intimate that flamencos are inconsiderate slobos but most do drink and many smoke; in the height of the moment they are not always conscious of where they are setting down their drinks or dropping their ashes. This should be taken seriously into consideration when choosing a site. Home owners should be encouraged to open their garages, and patios, rather than their living rooms. (Garages make great gypsy caves -- colorful sheets or posters can be

hung on the walls and no one cares what happens to the floor). Public halls are often one giant, barren room with glaring overhead lights or have an early curfew or allow no alcoholic beverages.

We hope that our readers are having better luck and will share their experiences and solutions with us.

--Juana De Alva



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# TEO MORCA

## AN INTERVIEW

by Jane Bangs



[The following interview was conducted in late spring of 1982, in Bellingham, Washington, at the Morca Academy of Dance. Carol Jane Bangs, the interviewer, is co-ordinator of dance programs for the Centrum Foundation in Port Townsend, Washington, as well as a professional poet and writer.]

CJB: Téo, could you tell me something about your introduction to flamenco, how you got into the Spanish dance in the first place?

TM: Well, it was in the early fifties, about 1952. Los Angeles was a really interesting place in those days. It wasn't exactly a hotbed of flamenco, but there were a lot of

interesting people there: the general Spanish dance scene, the folk and regional dances, what was known as the school dances. Up until the fifties, flamenco in the United States had only been sporadically popular. There was Escudero, Carmen Amaya and some others in the forties -- Rosario and Antonio -- but really not much heavy duty flamenco until the fifties, when a lot of major companies started coming through.

Los Angeles ended up being a real melting pot of flamenco artists. People were migrating from Spain to Los Angeles and San Francisco. There were a few in New York, too, but at one time there were literally a few dozen of the top Spanish artists living in L.A. There were coffee houses and clubs and places to play. We all got our foothold working with top people right there. The singers I worked with a lot were Manolo Leiva, Pepe Segundo and Miguel Gálvez. Chinín de Triana came later. Chano Lobato one of Antonio's heavy singers, came and I worked with him, too.

The guitarists were Julio de los Reyes, Benito Palacios, Bernabé de Morón, Manolo Vázquez, Miguel García. Carmen Amaya was there for about six months. We ended up following her into the Chateau Madrid and that's where I got to know her, seeing her every single night. She was at our opening night.

So there really were quite a few flamencos there. I remember one night at the Matador, we were talking and someone said, "My God, if we had an earthquake and were wiped out, half the flamenco world would go, just like that." Greco's company was in town then, too. It was just one of those cycles when it was really fantastic. I was fortunate to be in the middle of it all, with nightly juergas and regular performances. I learned a lot.

CJB: How long did that scene in L.A. last?

TM: A long time. Until the mid sixties. But I wasn't there all that time. I started touring with Lola Montes in 1955. We did a community concert tour all over the United States. She is a great lady. We're still very close friends. Then I worked at the Moulin Rouge in Hollywood for a year and a half, working with some fine artists. After that I started working in Las Vegas. I worked the Buddy Hackett show and with Johnny Mathis, with Eddie Fisher, a lot of big stars, doing that sort of nightclub work. Flamenco was very popular then, with people like Greco carrying it around, so it wasn't just a concert scene.

CJB: Did you enjoy the nightclub work, or do you prefer working in a concert situation?

TM: I really feel my main outlet is the concert field. What first inspired me was seeing a concert and getting that overall image of Spain. You see, while flamenco is very important to me, I've also taken a great interest in the theater of Spanish dance. That's why I do my Bach pieces.

This is a bit of a digression, but I think it's important. Spain has been very important in my life, rather, the idea, the image, the ambiente of Spain. That quality comes through in every aspect of Spanish culture. For instance, in the north of Spain they don't like flamenco. That really surprised me when I toured there the first time. They just don't like it. Flamenco is all over the place, but in some places it is appreciated and in some places it isn't. For instance, when we were in New Zealand we found flamenco people in the backwoods, just like you find flamenco people in the backwoods here, and it's the same in Spain, but there are also the other regional dances that have their own spirit. No matter what the region there is a certain energy, something about the people, something about the music, whether folk or classical, theater or flamenco. There is something quite unique about Spain that hit me from the beginning.

That's probably what happened to Bizet and Rimski-Korsakov and all those other composers. You know that joke about the best Spanish music having been written in France? Well, there was a time when a lot of people "discovered" Spanish music. Lorca and Falla were in Paris and they were "discovered," too. They were the ones saying, "Yeah, this is a serious art form"; it's like in India, where the music was part of the art, the literature, for many years, and only recently have people outside of India discovered it, Shankar and people like that. The Beatles and a few people said, "Listen to that sitar" and all of a sudden it was "discovered," even though it had been around for a thousand years. Flamenco has been around for hundreds of years, but it took people like Falla, it took intellectuals, to really bring the attention of the world to that music. And the funny thing is



that some of the greatest flamenco artists -- people who have done things for flamenco -- actually have been discovered outside of Spain. You know -- Antonio and Rosario, Argentina, Vicente Escudero -- these people carried flamenco all over the world. The world began to take flamenco music seriously, even though many people in Spain do not take it that seriously.



PERFORMING WITH GUITARIST GERONIMO VILLARINO, 1952

CJB: When did you go to Spain for the first time?

TM: I went for the first time in 1964. I went with a one-way ticket. It was quite an interesting feeling.

CJB: What led up to that trip?

TM: Well, I had done some solo concerts in Los Angeles with Pepe Segundo and some other fine artists, and I felt really good. It was a very interesting turning point in my life, and I give credit to a man named Luis Alvarez. He presented me in a solo concert. He just offered to present me as soon as I could get a concert ready, sort of a "put up or shut up" kind of deal.

CJB: Was he a promoter?

TM: He was a promoter. He loved Spanish dance and had promoted a few artists in the area at the time. He was a very unpretentious, very nice fellow. I had never really thought of doing a solo concert, you know, to really plan it myself. And he offered to present me, to pay the bills, to rent the theater, and out of that challenge came some of my best choreographies. This was a very creative period in my life. I had a studio to work in. Things fell into place. I used Miguel Galves, Benito Palacios, myself, and a wonderful concert pianist and a narrator. The program really was unique and to this day I'd like to try to duplicate it, because I thought at the time it was quite innovative. I did classical things. I did things with violin and piano. I did Sara-sate's "Zapateado," a thing sort of like my "Magic Boots," which I still do. Some story things. A jota, my "Homage to Carmen Amaya" -- all kinds of stuff. And the audience really flipped out. We did two shows in L.A., back to back. This was in '62 or '63. And what that did, more than anything, was to give me confidence that the track I was on was the right one for me. That what I was doing choreographically,

and with the dancing, was what the audience was looking for. I got very idealistic after those concerts.

CJB: And it was on the wave of that idealism that you bought a one-way ticket to Spain?

TM: I guess so. Not that I thought I was going to Spain to get discovered. On the contrary. Running on instinct and intuition, I just went there. I didn't go and audition for anything. I just went there. I had some friends who invited me to stay with them, but they were on tour when I arrived and so I stayed in a hotel for the first three days in Sevilla. For three solid days I walked -- day and night. I felt like I was home. I really loved the ambiente. I had about three hundred dollars in my pocket when I arrived. No return ticket. But I spoke Spanish fairly well and I felt that I had a good foundation with what I had picked up from all the Spaniards I had known in Los Angeles. They were very giving. I lucked out. I walked for three days and when my friends arrived I went to their home and lay down to take a nap before dinner. When I woke up my friends were laughing and laughing. When I asked them why, they told me I had slept for two and a half days!

CJB: But you did end up dancing in Spain. How did that come about?

TM: I had danced with singers in Los Angeles who really knew their salt, so when I learned, I learned correctly. When I arrived in Spain I had a good foundation. And a lot of exciting things happened without my really trying.

It was weird. I was down to a few dollars. I had kept rehearsing, and I had met a few people. I started to choreograph for Luis Rivera and María Benítez and Antonio Alba (they were making a trio) and I made a few bucks there. And I was doing a little teaching. Then a friend of a friend sent me to this Catholic Padre who was very interested in the arts and he thought it was really interesting, my being Hungarian, a Jew (that's how they categorized me, they're very into that: "Oh, you're not Spanish? Where are you from and how did you learn flamenco?" I told them my parents were from Hungary and they really liked that.) Anyhow, he was fascinated by all that, and he got me onto a TV show, kind of an afternoon Johnny Carson show, a talk show. I danced on the program. That was fine; it was kind of fun and I picked up a few bucks.

I went to the studio the next day to rehearse and I got a phone call from Pilar López. She happened to see the show and needed a guest artist. Her male dancer had just left and she wanted a tall dancer who could "do everything": castanets, flamenco, the classical stuff. She asked me if I would be interested in showing her some things. She didn't say "audition," just "show me some things." She said her



PERFORMING HIS FAMOUS ZAPATEADO "MAGIC-BOOTS"  
(Photo by John Van Lund)



A SPANISH JOHNNY CARSON-TYPE-TALK SHOW

LEFT TO RIGHT: HOST (UNIDENTIFIED), LA MELENA, TEO MORCA, CANTAOR--EL PORTUGUES

chauffeur would pick me up and take me to Rosario's studio. Of course I said that would be great. She had recently come back from a European tour. This was in the summer of '64. It sounded perfect. I didn't want to go with a man's company, because with a woman I'd have more of a chance, and it all fell into place.

I went to the studio and danced three or four things for her. Right there and then she hired me as her guest artist. I learned tons from her. She is the magic lady of partnering. She was about sixty or sixty-two at the time and I was in my twenties, and at first I thought, "I'm going to be dancing with someone old enough to be my grandmother!" But onstage she was transformed, you know. She became, The Woman, the personification of the woman, and I can see where Greco and Jiménez-Vargas and Antonio Gades and Alberto Lorca -- all those marvelous male dancers -- where they learned that special mystique of partnering. I always make a point of that. You know, in flamenco, it's not a corps de ballet; it's a solo art form. And yet, when man and woman get together there has to be that same kind of energy as in a solo dance, in close, and few people have that. Nureyev has it, that certain magic in partnership. Flamenco is very man/woman, you know, that "Macho/Hembra" thing. If it's not there, if you're out there doing your footwork and she's looking one way and you're looking the other, there's no juice; no duende. Nothing!

So I learned a lot from Pilar López. Not steps. You don't learn steps in that sort of scene. You learn the real stuff, the stage presence, that sort of thing. So I worked with her for about a year and a half. We went all over on tour.

After that I went back to the States. I was freelancing, doing some tours. There was a girl, Conté de Loya, a very nice dancer, who worked with me for a few years. When I first came back Teresa, of Teresa and Lucía, was opening the first flamenco club in New Orleans. I had worked with her before I went to Spain and she called me and asked if I'd like to open the club. Conté danced with me there, for about six weeks. Then I got a call from Mario Escudero. He was putting together a tour back East. So we went with him. It was a great group. That was in 1966.

Things kept falling into place. I went to Taos, New Mexico, and worked there on and off for a few years, then went back to New Orleans a few times. At this time in my life I was working constantly, doing a lot of concert tours. I worked a lot with Benito Palacios, one of the greatest guitarists. And Roberto Rico, David Lainfiesta, various other guitarists. I was doing tours of the Midwest and Southwest, with bookings through some regional booking organ-

izations. We'd jump in an old station wagon like a bunch of gitanos -- me, a guitarist, sometimes a singer if we had the money. When Isabel and I got married in 1969, she started touring with me. We toured almost every state in the USA. Then, in 1971, Isabel and I went back to Spain. We stayed there a couple of years. That's when I worked with La Chunga, and at the Cafe de Chinitas. We had a marvelous time. I was teaching at Amor de Dios and absorbing the ambiente. We went and let happen what would happen.

A lot of people want to know why we don't go back to Spain more often. I just can't go for those little three week tours. It's not long enough for me. I don't go to get steps. It's a bigger absorption process. I have to hang out, just drive around the back alleys and pueblos.

Someone I admire greatly told me that I am one of the few Americans who can dance por bulerías. I give credit for that to my approach to flamenco. I'm not just worrying about steps. The technique is one thing; steps are another thing. Then what makes the steps and technique come together is the third thing, which people usually don't give enough time -- the roots. The roots are knowing why, for instance, a bulerías can't be a farruca, why it can't be a waltz of the flowers. You have to start with the roots to get to the point of doing it really well. Dancers will come and say to me, "Show me that desplante; show me that step." They get the steps, but they still don't have what they need. And you wonder why some of the old people in Spain have that. They talk about so and so who could stand there and maybe move a shoulder suddenly and then everybody goes crazy. That's the point we want to get to. And a lot of people who go to Spain don't give it enough time to get to that point. They go for the steps and the technique, but they miss the real thing.

When I danced at the Cafe de Chinitas that real stuff showed. I'm not trying to pat myself on the back. I've never tried to say I'm Spanish or born in the caves. My background is fairly uneventful. I'm just an American who discovered an art form I like and that, happily, a lot of other people like. And I've approached it in a way that has made sense to me. Nobody gave me anything for free. It's been hard work.

CJB: Well, we're up to 1971. What happened when you came back from Spain?

TM: We came back to Los Angeles after a tour and then our son was born. We were broke, so I took a job teaching at UCLA and Loyola Marymount University. Then I started teaching in Hollywood and we did some local stuff -- some West Coast tours. I've always kept up my tours, both as an artistic outlet and as a source of income. We did that until about 1974. This was another real growth period for me





IN CONCERT WITH PILAR LOPEZ IN "ALBAICIN"



WITH LAS VEGAS SHOWGIRLS AT THE SAHARA



FINALE "JOTA ARAGONESA"  
(Photo by Laran F. Smith)



IN CONCERT WITH PILAR LOPEZ



WITH LA CHUNGA, SINGER EL MORO AND GUITARISTS MANZANITO (HIDDEN) AND EL MONCHI



WITH LA CHUNGA



LEFT TO RIGHT: CHATO AMAYA, EL MORO, LA CHUNGA AND TEO PERFORMING AT CAFE DE CHINITAS





TEO AND ISABEL MORCA DURING PERFORMANCE WITH THE NORTHWEST CHAMBER ORCHESTRA PACHELBEL'S "CANON IN D"

artistically. I discovered Bach, which took me out of a choreographic plateau. Not so much with flamenco, but in other ways I was kind of spinning my wheels. I love to choreograph; not all dancers do, but I love it. Isabel, who is a fine pianist, led me to Bach. I was listening to the Toccata and Fugue in B-Minor and then I started hearing it differently, thinking it was very flamenco. With Isabel's encouragement, I started doing some choreography to it. All of a sudden I changed; I reached a turning point. Up until then I had been doing my stuff to the music, but suddenly I found the music moving me. The music brought up movements and steps I had never known I could do, and that really blew me away. I started doing different arms, different feet, and new movements. It was like a discovery. I used it in my flamenco, not that I want to change the flamenco, but to broaden it. So, until the end of 1974, I was doing a lot of new stuff, a lot of stuff I still use. I was teaching -- had a little workshop of serious students -- was doing some group things.

Then I got a call from Western Washington University. That was in 1975. I had been teaching at the Summer Dance Lab in Port Townsend, working for the First Chamber Dance Ensemble, and someone from the Cornish Institute in Seattle had heard of my work and recommended me for a residency in Bellingham. So I went up there for ten weeks that spring. I took a sabbatical from UCLA. We were really eager to get away from Los Angeles -- from the smog. Our son was about a year and a half old and we wanted to raise him somewhere else. We came up to Bellingham, got an apartment off campus, and began teaching. Within three weeks we looked at each other and said, "This is it!" We loved it up here. So we impulsively drove down to Old Town, to Fairhaven, drove into a real estate office, and asked the lady there if they had an old church for sale. She must have thought we were crazy, but she took our name, anyway. Two days later she called me and said, "Mr. Morca, I've found a church for you." We went to look at it and she asked me why I wanted a church. I told her churches make great spaces. "I'm a dancer and I've

always wanted my space. A guitarist can carry his guitar, but I've never had my space; I've always had to rent a studio somewhere. If it's cheap, I want it." It was run down, but it was a space. On impulse we got together a down payment and bought it.

I went back to Los Angeles, quit four jobs in one day, packed up the piano and the cat, got back into the bus and drove back to Bellingham. Everyone thought we were crazy. When we came back I didn't have a job: the residency was over by then. We fixed up the church, put in an oak floor, fixed up the living quarters downstairs, and started teaching right away. Our first week we had one student. It's been building from there. Seven years we've been here, and it's been a very full time.

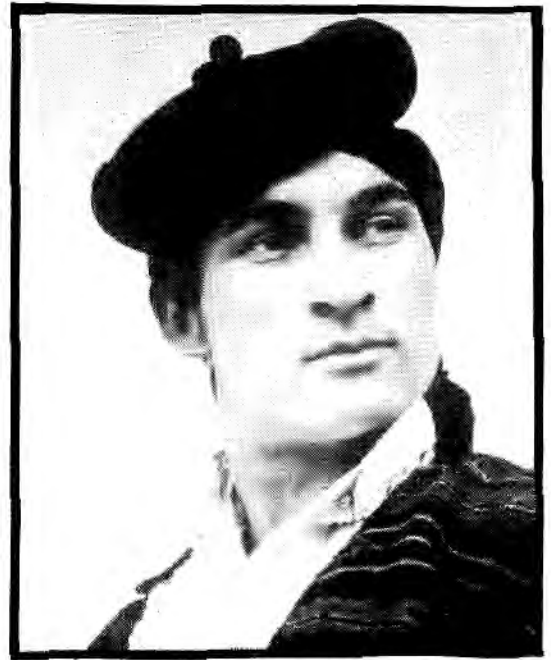
Since we've been here we've travelled more than ever before. Lots of tours. And our flamenco workshop here has been great. Living here has not been a hindrance to our artistry. In 1978 we toured cross-country, hitting just about every state or region, and we didn't find anyplace that had more ambiente than Bellingham. That's the reason we're still here. The point is, that the ambiente can be anywhere. You know, Port Townsend has more than a lot of towns, and it's smaller than Bellingham. Even New York doesn't have that much, I mean, here's a town of a couple million people, and there's a couple of shlocky clubs, you know? This has been a very creative time. I've worked on a lot of good stuff and with some good people. In the last five years we've worked with some fine guitarists. Gary Hayes has been with us off and on for most of that time. And it's been fun meeting the flamenco people in the area. There are really quite a few. Allen Yonge called us almost as soon as we moved up -- called and introduced himself. We've been friends ever since. And then there's Bob Clifton and Paco Mitchell and the other people in Port Townsend, and people in Portland and Vancouver.

CJB: Can you say a little more about your annual flamenco workshop?

TM: Well, the interesting thing is that this is the only



ISABEL AND TEO WITH GUITARIST GERARDO ALCALA AT JACOB'S  
PILLOW "CANTINA" (Photo by John Van Lund)



TEO IN "CONTRABANDISTA" COSTUME  
(Photo by Raul Martin)



WITH ISABEL





PERFORMING CAÑA AND LEYENDA WITH JULIO DE LOS REYES, PEPE SEGUNDO, BENITO PALACIOS AND ROBERTO RICO AT THE OPERA HOUSE

all-flamenco workshop in the country. The overall Spanish dance and music scene is so big, I think the success of our workshop has been that we have not tried to do it all. A lot of times you'll go to a workshop and they'll teach you a jota and a bolero and castanets and flamenco, and everything. If you don't have classical training you can't do classical very well, and so you get a lot of bits and pieces. I don't want to fall into that pit. I said, "If this is going to be a flamenco workshop, it's going to be pure flamenco, because there's so much material right there."

CJB: What kind of background do most people who come to the workshop have?

TM: Ninety percent of them have a tremendous interest in flamenco. The workshop takes place on two levels. The beginning level is literally for beginners -- people who have little or no experience with Flamenco dance. But the love for flamenco is there and their desire is there. We've had a lot of people with backgrounds in ballet or modern dance. On the other level are people who have already had flamenco; they have to know the rhythms and stuff. The criteria to get into the advanced level is that they have to know compás. You know, even though they have tons of other dance training, they'd just be lost without a knowledge of compás. Some are good followers, but I don't want them to be fooled. Their main interest is in flamenco. I make a big point of it. I mean, there are no castanets because that's a whole other world, at least for ninety percent of the flamenco stuff. There are some things -- sevillanas, fandangos -- but these are really Andalusian folk dances; flamenco they're not. Verdiales -- even when I was in Los Angeles, I always taught those in a separate class. I had a castanet class -- a class for Andalusian folk dances because there's enough material in that for a separate class. It's like ballet. There's enough to learn for years. But there are some schools in the country where, in fifteen minutes, they teach a little ballet, a little jazz, some tap, and that's really...well, it's a bunch of mush.

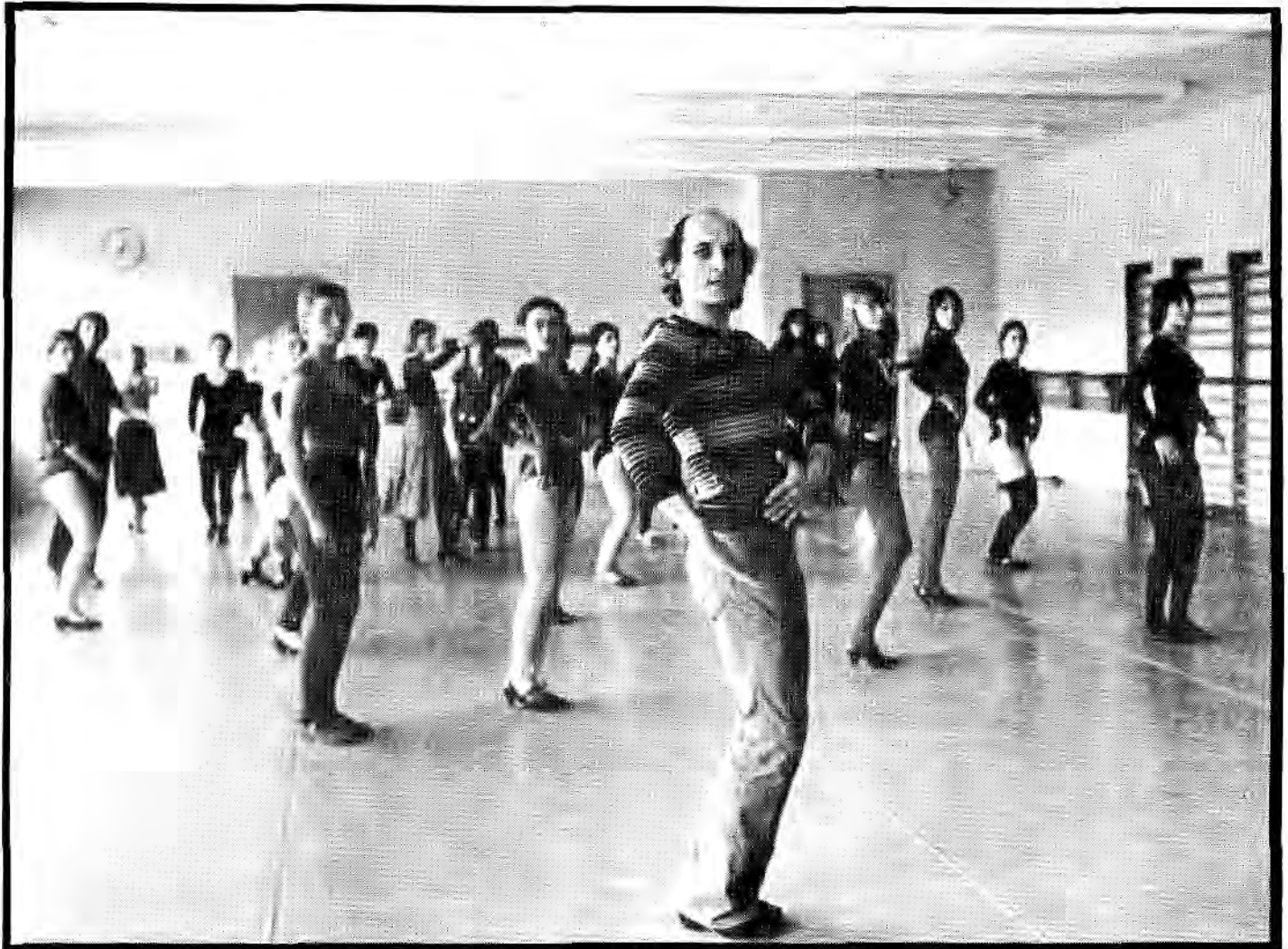
CJB: Could someone without an extensive background in dance get much out of your workshop? What might one expect?

TM: You don't need to have a step of dance experience before you come to one of the workshops. What you would learn is a very important way to approach the techniques of flamenco.

The workshop is based on three main factors: technique classes, repertoire classes, and then what we call the culture facet. We usually come back in the evening after dinner and make time for all the things we can't cover in class, the verbal stuff, the interpretation. What is flamenco? What does the singing have to do with it? The guitar, the costume, the history, the history, the history. We go into things as deeply as we can -- some question and answer and then we rap a lot.

The first few days I do a basic history and try to explain some of the different rhythms and some of the philosophy and history behind flamenco. Then we get into what role the palmas play and what role the castanets do and do not play, the evolution of footwork, styles of costuming, and what this or that posture means. What I have worked out and I am very proud of, something I'm hoping to get out in book form before too long, is a way to study flamenco in which one can find one's personal style -- a complete technical thing. You approach it first by "taking your body apart," just like a jazz dancer does: isolation of head movements and shoulder movements, torso, arms, feet, and then put it all together again. The difference is that you don't learn to dance like me. It's not learning someone else's style. Nine out of ten teachers approach it that way: "You do it my way." I say, "This isn't the way; it's a way, a basic way that works for you."

My methods correlate with ballet in this way; they give you a certain adaptability. I've worked on this. I am an analytical person. I wasn't born in the caves and my teaching methods didn't just come to me. I've taken the time to work it out and get it down, so I won't shortchange my students. I wanted to find a way which would give them the most in the least time, without wasting time. One of the concepts, for instance, is moving from the upper body down. I make a point of this because nine times out of ten people will start from the footwork. Ninety percent of your body is above your feet. If you don't get that in shape, and in the proper centering and posture, and pull up in the back and in the head, and the whole estampa flamenca, then you're just going to have to relearn your footwork eventually because it's not going to be clean and good. You're not going to get this as quickly. You don't get your aire, your pull-up,



CLASS OF "TERESA Y LUISILLO" AT THE UNIVERSITY OF MAINE (Photo by Jack Walas)

the coordination of movement in the whole body, all at the beginning. I've had people almost want to walk out of class, even advanced people, because they wouldn't believe I would make them do footwork with arm movements. They want to grab the skirt, the shirt, or put their hands on their waists, you know, security blankets, because they've learned only pieces. A dancer needs to dance with the whole body, not pieces of it. Flamenco is not piecework. I can't stand it, for example, when someone says, "Oh, he's got great arms," or "She's got great arms but lousy feet." Why should dancers be dissected? Why shouldn't you look at a dance as a total thing? The beautiful part of this technical training is that it works. When I gave my first workshop here it was very low key. But from the beginning, the beginners, actual novices, walked away knowing coordination in ways that people who have studied flamenco dance for years often lack.

CJB: Have you had many students go on to dance professionally?

TM: Oh, yes!

CJB: Students coming out of the workshop here? Are there any students you are especially proud of?

TM: Yes, there are. There's a lady right here in this town. She lives out in Deming. She started absolutely from scratch. You ought to see her! I mean, she's not out dancing professionally, but just to see what she does. I taught one of these workshops in Albuquerque last January and she came along. There were people who had studied quite a bit, you know, even longer than she, but she held right in there. My kids in Los Angeles -- well, Greco took a lot of them. A lot of the best dancers studied with me. Not because of me personally; I'm not bragging. It was because they could make use of some of these shortcuts. It really worked for them. They learned how to interpret the different flamenco rhythms

so they didn't all look alike.

This is where the repertoire class comes in. I always work in this part of the class so that you can put the technique into training, and the repertoire works on actual rhythms so that you learn the different dances. There are really only two basic rhythms, of course. Ninety percent of flamenco is based on 12 or 4. Other than that, well, zapateado has 6, and so on, but those are the basic foundation rhythms. Someone will say, you know, accenting things, they sound miles away. But that's where the interpretation comes in. It's like learning to swim. You make them get in the cold water right away. We don't fool around.

CJB: In the workshop, do you work with guitarists all the time or with tapes part of the time?

TM: Oh, we always have live guitar. This year Gary Hayes will play. We might even get a singer. If the workshop fills up ahead of time I'm going to try and find a singer. So then we'll have that element, too.

CJB: So you believe that the more you can provide the total environment, with guitar, singer, etc., the better learning experience it will be?

TM: Oh, yes. Absolutely. And it's good for them to feel under pressure, like they should be working hard. Flamenco is not a comfortable art form. It's like any form involving physical exercise. You've got to get in shape. A lot of people aren't used to working that intensely, that many hours a day. Even maintaining good posture all the time. If you're not used to it your abdominal muscles get sore. You have to stretch and work. And they do learn in that environment, under that pressure.

One of the beginners last year, a fine little ballet dancer, fell in love with flamenco so much that he's been zeroing in on just that ever since. After two weeks, start-



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ing from scratch, he did a whole alegrías. I don't mean just steps; he really got the concept. People come here just for flamenco. Two weeks of saturation. We don't want them to get distracted by any other thing.

CJB: What are your dates for the workshop this summer?

TM: August 16 to the 28th.

CJB: Teo, you've been working on quite a project this past year. I mean the anthology of flamenco forms. Can you tell us a little about that?

TM: That was on a grant through the National Endowment for the Arts -- the first half of it. I hope we have it on tape. What I want to do are two things. The anthology had to do with categorizing, little by little, a cross-section of popular and unpopular flamenco rhythms, both for song and dance -- a sort of basic anthology. I got to thinking of it that way because a lot of the things I dance you don't see much anymore. And you don't see many theater pieces, like the "Magic Boots" piece. In the concert we did this spring, in what we called the Anthology, we did farruca, cantinas, caña, zapateado, Caracoles, siquiriyas, bulerías, rumba, and fandangos de huelva. In the next thing we do I want to do my tarantas and some heavier stuff: peteneras, serranas, quajiras, tientos clásicos. What it amounts to is that I want to get this stuff on videotape, whether at the college here in Bellingham or somewhere else. It's both a performance and a chance to document my choreographies.

I think that, especially in this country, I'm one of the few dancers who has a fairly complete repertoire in flamenco. And I don't know how many years I'm going to be dancing any more, so it's something I want to do. Not that I feel I'm getting old or something, but I feel like before I get to a point where I put things to rest, I'd like to be able to document these things -- to get good videos and write them down. The last videotapes weren't too good. What we're going to have to do is to get into a situation with more light and do it right. I'd like to get a grant, eventually, because I haven't got the money to do it myself, to really document it well.



CHOREOGRAPHING FOR DELTA FESTIVAL BALLET, NEW ORLEANS  
(Photo by Karen Marie Asis)



WITH GUITARIST SERRANITO--CAFE DE CHINITAS



IN CONCERT WITH MARIA DEL ROCIO, SINGER CHININ DE TRIANA AND  
GUITARISTS DAVID LA INFIESTA AND GINO D'AURI



FROM CONCERT STAGE TO CAVE -- TED WITH SINGER ANDRES ESCUDERO AND GUITARISTS EL FRANCO AND PEPIN SALAZAR IN CUEVAS DE NERJA, ANDALUSIA

CJB: Do you see this project as providing a source for students?

TM: I would love to have it available as a resource. The main thing is to get it done. I don't want to die holding all this stuff. I had a fine teacher (I won't mention his name because he's still alive) who was a very fine dancer. I studied with him just a little bit, though, because one day I was invited to his house. He did all this incredible stuff, and then I asked him about it. He said, "I don't teach that; that's my stuff." I'll never forget that. I quit then and there. I think a teacher should give his or her all. I don't want to take my knowledge to my grave. That's why in our workshops I'll work as hard or harder than the students. I'll demonstrate everything over and over and over. The point is that it's not just an ego trip, wanting people to do it my way. I think a teacher should teach. There's so little research material; I mean, people are so guarded with their material. I don't care about steps. You can have all my routines. Who cares? I'd love to be able to have this all documented so people could see it, how it works. Isabel



REHEARSING WITH GUITARIST SUSANA IN AMOR DE DIOS STUDIO IN MADRID

dancing with the Bata de Cola, things like that, and hearing the singer and seeing the relationship of music, song, and dance. Years ago you used to be able to buy phonograph records with some dancers on them, but you don't see that any more. I'd like to make a record, too.

CJB: Are you planning to repeat that anthology concert somewhere, sometime?

TM: I would love to, but it's getting the singer and all. Unless you get someone to help sponsor you, it's very hard to present yourself. In Seattle, or any town farther away, it would be very hard. I'd do it if someone wanted to take the initiative, but I won't do it on my own. I'll do the show if someone else does the publicity, posters, etc. The concert in Bellingham was the best we've had in the past seven years. They gave us a standing ovation, just leaped up. It was great.

CJB: You mentioned in a recent column in *Jaleo* the difficulty in getting bookings because flamenco was categorized as a "folk dance."

TM: Yes, there is that difficulty with labels. Right now





MORCAS CUT LASTER-SHARP IMAGE

the big thing in universities is modern dance and then ballet, and if people haven't seen much flamenco they just don't know what category to put it in. Very few people in their twenties, for instance, have ever seen flamenco. They don't know what they're getting. They put it under an "ethnic" label and think it's all folk dancing. Why should they want that? Spanish dance, flamenco dance, has become a world dance. It doesn't just come from Spain. It's a world-wide art.

CJB: The question of quality seems to be an important one. I've met quite a few people who, if I mention flamenco, will say, "Oh, yes, I've studied some flamenco dancing," and then when I talk with them a bit I discover that they don't know anything about compás or the various forms, and that says to me that they don't really know anything about flamenco. Is this a problem, teachers who pass off some steps or something as "flamenco dancing?"

TM: Yeah. That's the mentality. I've seen some of those classes. They teach what they call a "character style." They've picked up a few Russian steps, a few Hungarian steps,

a few Spanish steps, and they bolt it all together, maybe to some bullfight music, and call that flamenco.

The real essence and art of flamenco is very little understood by most people, even when they see it. The beauty of it is that when they do see the real thing they usually like it. But it's hard to find. Jose Greco carried around a lot of flamenco in the fifties. He had beautiful dancers, but those days are gone. We're just a little company and we do small tours some nice places. Like this spring we did Cal Tech and a major theater in Denver, you know, those little shots. I don't belittle what we do, but it's still not in any great quantity. We don't reach the masses. It's not like weekly national TV.

CJB: Do you have any desire to have a larger company?

TM: No, I would like to have a singer and maybe a few more dancers, but really big, no, because what I do wouldn't work right that way. For instance, right now there's a possibility of going to Spain to do some concerts, some very exciting possibilities, and if that happens it would be a larger company. We're just starting to talk about it with the Spanish promoters at this stage. We won't know until this fall.

CJB: So what are your plans for the immediate future?

TM: Well, there's the workshop in August, and I'm writing a book on flamenco on many of the topics we've discussed. There will be some "how to do it" stuff, the technical theory, some stories. It's not going to be an autobiography, not too much about me -- more of a general introduction. I would like to use a lot of photos and document the approach we use in the workshop, the techniques that can be used with any compás, so that people can go home and practice. Not that you can learn out of a book, but it can help. And it will be in English since there isn't much available now. I think there will be a call for a book like this. A lot of it comes out of my attitude toward flamenco, not just as an art form, but as a "way of life" art form. Flamenco has been a part of my life, sometimes undramatically, for 34 years now, and I'd like to share some of that.



## MORE ON SYNCOPATION

by Peter Baime

As a follow-up to the article I did for the April 1982 issue of *Jaleo*, I would like to present some similar examples of syncopation for the alegrías/cantiñas family of rhythms. The following examples are written for the caracoles compás but these can be transposed to fit the mirabras, alegrías, and por rosas. These syncopated compás examples evolved at about the same time that it began for the bulerías, that is, in the late 1960's. There has been a continuing involvement since then, but since the late 70's most of the compás changes have occurred in the area of harmony, not rhythmically. Two great recordings of early examples are "Flamenco Puro" with Manuela Vargas and the guitars of Luis Habichuela and Juan Maya (Hispanvox HHS 10-325), and "El Cante De Fernanda y Bernarda De Utrera" with Juan Maya (Hispanvox HHS 10-379). I was in Morón de la Frontera at about the time these recordings were released and Diego del Gastor's style (the Moron style) was completely isolated from this type of razzle-dazzle. Although Diego was developing some fantastic counter-time compás for bulerías in the early 70's with a tasteful amount of percussive techniques, they were low-keyed by comparison to these recordings. As a side-line to this, it is interesting to compare Fernanda's style when she worked

## Caracoles

examples by Peter Baine

"Standard"



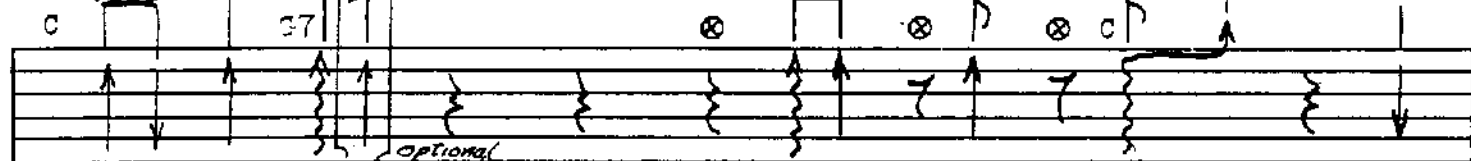
Var. I



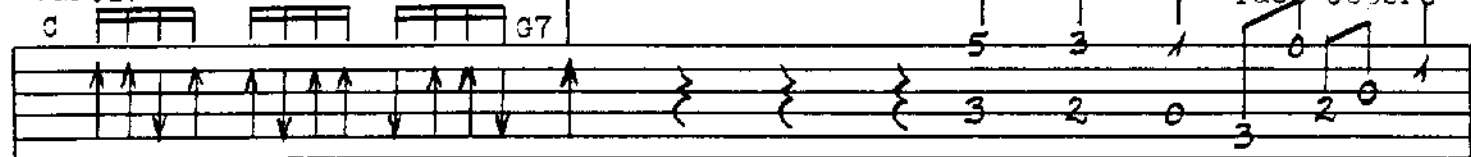
Var. II



Var. III



Var. IV

Tuplet rasg.  
llamada and Desplante

Paco Cepero



with Diego, and on the recording with Habichuela and Marote. She is a truly national treasure. Anyway, aside from the above mentioned two guitarists, Paco de Lucía and Paco Cepero were two other recording artists who inspired a lot of this syncopated compás. As in the bulerías examples I gave, there were many others that contributed to this style but not internationally heard through recordings. By now, variations like the ones presented here are commonplace on any accompanying-style recording. Notable here are any of the Paco Cepero recordings since the mid-70's, like "Huele a Romero" with El Turroneiro (RCA CL 35110). Although these examples are more suited for accompanying because there is another pulse to work from, an occasional insertion in solo playing is certainly reasonable.

Looking at these examples you can see that the syncopations are accomplished in much the same manner that they are for bulerías, like shifting from the standard accents, accenting after the beat, "new" rasgueado configurations or, in other words, employing the usual practices for syncopation in any musical style by altering your expectations of the rhythm or melody. More recently these variations have included new chord changes that have been derived from the modern cantes that go beyond the typical relative major or minor chord substitutions. These further accentuate the syncopations by not only rhythmic placement, but adding harmonic interest as well.

In general, the effect of these examples is more pronounced when played with sharply struck chords, snappy rasgueados, and their sound cut very short with either hand, depending on the effect wanted or left-hand fingering. This also serves to create the aggressive and percussive sounds of contemporary flamenco.

Although this article is not really an analysis of the music, I believe it is important to understand that any type of analysis is always after-the-fact. It almost never dictates any future direction and it only scrutinizes one facet of the music. It does serve to better understand what has happened over a period of time and thereby we can see the process, and the process is more important to understand when looking at another's work, either the input or the eventual output.

#### Notes for Examples

Example I. This is a typical compás used for all the alegrías/cantiñas family of rhythms. The only change, that would be common if you play this in A-Major, is that beat 2 would be an E and beat 3 played as E7. You can, however, play both beats 1 and 2 with A-Major and beat 3 with E7.

Var. I. Beat 3 can be either stopped abruptly or allowed to ring through the next two beats. The beats 6-10 can be cut very abruptly.

Var. II. This example is two compases long and can be interpreted effectively by following the indicated staccato beats indicated with a slash through them.

Var. III. I have included an optional after-beat accent on count 3, and here again they can be stopped or allowed to sustain.

Var. IV. This example is from Paco Cepero and includes the common practice of fitting a triplet rasgueado pattern into groupings of sixteenth notes. Conveniently these patterns come out even within 3 beats. It is not uncommon to play two triplet rasgueados within one beat today.

# MORCA

... sobre el baile

## TECHNIQUE, CRAFT, ART


Teaching, and performing for many years, I am often asked that question, "How long does it take to become a dancer?" -- or more specifically -- "How long does it take to become a flamenco dancer?" I almost always find myself at a loss for words at this question because trying to answer it in a few short sentences, nonchalantly, off-the-cuff, so to speak, invariably leaves the person who asked just as mystified as before they asked the question.

What is becoming a flamenco dancer? What does it take and what does it consist of? If I give the answer in the amount of years of study -- ten years like most ballet teachers say -- then ten years of what? What is at the end of ten years? Of course there are as many answers to the question as there are people who ask it. I would like to give an overview of what I think people want to know in regards to a total learning process of flamenco dance including all of the facets of flamenco music, song, tradition, history, etc.

Flamenco by its very nature hits an emotional chord in most people who first discover it. It can even look easy to many, in its subtle moments. I remember, years ago when I was teaching in Los Angeles, in the days when there were Spanish dance companies passing through quite regularly, like Jose Greco, Roberto Iglesias, Carmen Amaya, Jimenez-Vargas and others. I would get phone calls from people who had seen the concerts and "loved it" so much and "felt it" so much that they wanted to dance that flamenco. They wanted to dance "one of those tarantas" as one girl put it. Some of these people would come to dance class and when they found out that there was much more to it than a few quick and easy lessons, they would melt away. Some of these people told me that they "felt it" so much that they did not need or want technique or want to bother learning the music or steps. I found myself saying, "Fine, when you go out on stage and 'feel' and 'emote' in front of an audience for 5 minutes then what? What are you going to do for the rest of the performance?" It is the "Then what?" that I want to talk about.

No matter whether you are an aficionado wanting to do a few steps in a fiesta or a dedicated professional, it is desirable to understand an approach to technique, craft and art, which are facets of flamenco and of all performing arts. Good technique is essential to developing a craft, a way of using the technique so that eventually one can unleash the art that is the essence of flamenco.

As one becomes inspired to study flamenco dance, it is important to work on and develop an understanding of basics -- good basics of movement -- total movement as it applies to flamenco dance, developing a good foundation; a total-movement approach is important before one should think of




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getting too complicated. If one can do simple things perfectly, it is possible to do difficult techniques easily. It was said that the great flamenco artist Pastora Imperio could make an audience cry just by the way that she lifted her arms. What deep understanding there must have been -- whether born with or acquired -- that was behind that movement which unleashed such art.

Talking of technique in relationship to flamenco is often like talking about religion or politics. There are as many opinions as people. There are schools of, "too much technique takes away from the art." Well, technique for technique's sake is not the approach to take, for technique is the vehicle to express the art, just as a hammer and nails are not the house but are some of the tools to build the house. There is no such thing as too much technique if the purpose is to express a sincere approach to artistic expression. Did Michaelangelo have too much technique when he sculpted his David and Moses or did Beethoven, when he composed his 9th Symphony, or Carmen Amaya when she executed her incredible complex movements and counter rhythms? Of course not, for their primary purpose was giving birth to the art within.

I will not go into great detail on an approach to technique as that will be in a forthcoming book and is not the primary focus of this article. Suffice to say that flamenco dance has all of the facets of every other dance art and more, and that it calls for a total approach from the beginning. Flamenco dance is visual movement and a dance form with a very important involvement of every part of the body. Flamenco is the bloodstream of dance, going to every part of the body, with not one part of the body moving without the other. It is not just grabbing a skirt or vest and pounding away at a footwork combination. It is a posture of the body that sings of the ages, of proud races of people, past and present; it is arms moving, expressing a reach for love, life, death, challenge and rebirth. It is a head held high, like the Phoenix rising; it is earth and sky; it is movement and non-movement, like the appearance of a distant star that, though it appears still, is moving through eternity. It is audible music, footwork interplaying with a joyous surface, a love -- making of sound against sound, of palms, footwork, pitas caressing our listening senses with passion and life.

The craft of using your technique to "say something" comes from the good fortune of many things such as proper ambiente to learn the meaning and understanding of what flamenco is to you. This goes from studying with teachers of dance who are sensitive to your individuality, to all of the other elements of the music, song, etc. It is the rehearsing and practicing and more practicing, until your technique has flow, understanding, phrasing, individuality, clarity and all of the qualities that enable you to become one with the music, the dance, the song and the total feeling of flamenco -- the feelings that you have personally in regard to flamenco.

There is much written on art, the art of the dance and the other arts. The words used are often the same words used to discuss love. Art is difficult to explain in words and more easily expressed in feeling. Contrary to what many people might think, it is the craft of an art form that is most often seen, not the art itself or the expression of the art. This is not to say that the person performing is not an artist, but that he/she is not a machine. It is this beautiful difficulty of just "turning on the art" that makes art so rare and precious and worthwhile striving for. It's like the search for gold -- it takes the movement of many tons of earth and stone to find a few grains of precious metal. Professional performers, performing night after night or touring hundreds of miles and then giving a concert, often rely on their craft, presenting the art form as beautifully and excitingly as possible. You, as an audience, are seeing a very controlled and fabulous display of exciting technique, of music, song and dance, turned on by many years of experienced craft, even though the performer might be sick or dead tired.

I was told an interesting story by a very fine guitarist who was visiting Sevilla. At the time there was a well-known gypsy dancer performing at one of the tablao's. This dancer was well-known for his "great art" when conditions were "just right," but the "right" conditions were very unpredictable. The guitarist went night after night to see this dancer and for a week or so he saw the dancer perform -- perform, as he put it, "nicely," but nothing to really excite the blood-

stream. The guitarist was getting ready to leave Sevilla but decided to go on one more night to see the dancer that he had heard so much about, and it happened. As described by the guitarist, "The soleares," danced by this well-known gypsy dancer, "made people rise out of their chairs, the air was like a vacuum ready to explode, the dancer was possessed and possessed the audience who could not even breathe." It was the most moving of all experiences. It was dance that transcended dance, and for no better word, it was Art.

A person might be nurtured like a beautiful flower. The flower is the expression of art after the plant has been watered, kissed and caressed by the sun and nurtured in the soul of Mother Earth. Dance becomes Art when it transcends technique, when craft carries movement to great heights where it intertwines with the soul, the meaning of all creativity. Art is also a giving process. Everyone has some creative expression of nature, of life, and when that person who carries a bit of "dance in his being," follows a path of creative growth, then the flower of Art will appear in his dance, and for that split second he will know the meaning of creative life. In the creative world of the performing arts -- of the arts as a whole -- flamenco is an entire garden and lucky are those who become its gardeners....

-- Teo Morca

## Marina Keet

### SOUTH AFRICA'S LOSS -- AMERICA'S GAIN

Submitted by El Chileno

Producer, choreographer and teacher; senior examiner and honorary life vice-president of the Spanish Dance Society (South Africa); founder and president of the Spanish Dance Society in Italy Marina Keet was born in Calvinia, Cape Province, South Africa, on 2 September 1934, and educated at Rhenish Girls' High School, Stellenbosch. She studied ballet in Stellenbosch with Amelia Conn and in Cape Town with Cecily Robinson. At UCT Ballet School (1951-54) she studied ballet with Dulcie Howes and Pamela Chrimes and Spanish dance with Jasmine Honoré. While still a student, one of her ballets was chosen by Howes to be performed at a Cape Town Arts Festival in 1954. She danced with the UCT Ballet Company from 1950 to 1955 in Cape Town and on tour and was on their teaching staff from 1956 to 1975 (with a break of two years when living in Sweden), lecturing on ballet history and teaching and producing Spanish dance. In 1961 she joined the UCT Drama Faculty as dance teacher to the senior students and was one of the founder members of the Spanish Dance Society in South Africa in 1965.

In Europe she studied (in 1955, 1957, 1959, 1960, 1965, 1972 and 1975) ballet with Marie Rambert and Spanish dance with Elsa Brunelleschi and the Pilar Lopez Company in London, Emma Malearas in Barcelona, Enrique "El Cojo" Jimenez in Seville and, in Madrid, with Mercedes and Albano, Pedro Azorin, Marta Padilla, Celsa Cainzas, Juanjo Linares and Pericet, as well as the Coros y Danzas with teachers such as Carmen Gordo, and Basque dancing with Juan Urbeltz in San Sebastian. In 1975 she was awarded a bursary by the Cape Tercentenary Foundation and UCT.

In 1950-58 Marina had her own dance studios in Stellenbosch and in Cape Town (1956-58). She taught in London in 1955 and 1957 for Brunelleschi; in Stockholm in 1960 and in Rome from 1977 where she started a branch of the Spanish Dance Society. In 1980 she was elected their first president.

During her two-year stay in Stockholm (1959-60), she became the Scandinavian correspondent for Ballet Today in England, and Dance Magazine in the USA. She also gathered historic material for a book on the Royal Swedish Ballet and was one of the contributors to Ivor Guest's book La Fille Mal Gardée. She has contributed to encyclopedias at home and overseas on South African ballet and has reviewed ballet for the SABO. Among publications are a book, Spanish Dance (lecture notes of the UCT Summer Schools), theory books, and the syllabus for the Spanish Dance Society; and The History



### of Ballet in South Africa.

For CAPAB she has choreographed seven major productions, amongst them the ballets "The Three-Cornered Hat," "Misa Flamenca" and "Fiesta Manchega."

In 1977 she was elected a life member of the Spanish Dance Society, the first to be thus recognized for services to Spanish dance in South Africa.

Now in Washington, D.C., Marina Keet writes: From September I shall be on the staff of George Washington University teaching Spanish Dance, which they will now offer as a credit course. I am also starting The Spanish Dance Society in America. It is something that grew out of Luisillo's visits to South Africa where I was teaching at the University of Cape Town Ballet School. He visited the country about six or seven times, Greco came and so did Antonio. The interest was so great that there was a Spanish dance boom.

Later about fifteen of us got together to form a syllabus and codify the technical side. All had many years of experience as teachers and dancers in Spanish companies. We pooled our knowledge, and a system emerged that really works. It is based on carefully graded exercises for castanets, arms, turns, zapateado, the escuela boleras and regional dances. Each of the six junior examinations have two dances, the one being flamenco and the second dance regional and/or classical. There are three major examinations and two teachers examinations. Throughout the junior exams the sevillanas is taught, one verse for each exam and, in the senior ones, the classical sevillanas is introduced. Dances such as "Olé de la Curra," the "Zapateado de Maria Cristina," "Panaderos de la Flamenca" and "Boleras" are included, as well as all the well-known flamenco ones. The strength of the syllabus is that it combined the knowledge of many people and not just one person. Most teachers, even in Spain, find they have to work out some method of teaching, and not just rely on dance after dance being taught, with no thought of prior knowledge of how to use feet and arms.

Each exam has a follow through from the exercise into the dance. The set exercises that are used to practice the steps, serve to strengthen and correct the work. These are then woven into a simple dance joining them all together. Theory is followed through in all examinations up to a high level when students study the history of Spain as well. This method is now spreading. There is a Society in London, Rome, Australia and I have started it here in Washington.

The first examination session will be held at George Washington University in September. The visiting dancer and examiner Marina Lorca will come specially to conduct it. Having a dancer of her calibre here, made me embark upon a show. This will take place at the Marvin Theatre and I enclose a special notice about it. To partner her, I am bringing the gypsy dancer Emilio Acosta from Spain. The guitarist will be Paco de Málaga and Manolo Leiva will sing. You featured him a short while ago. Perhaps you may wish to tell your readers something about all this. I include my curriculum vitae, so that you know a bit about me and my contribution to Spanish Dance. By the way, Luisillo was made "Patron" of the Society in recognition of his contribution in popularizing it around the world on his tours.

This is just the first of many such shows that I plan to do in Washington. I wonder, for example, whether there might be interest in taking Emilio Acosta to California, seeing that he is in the country? I have only asked for a permit for him to work in Washington, but that can always be changed once the interest is expressed for him to perform elsewhere. To me he is a remarkable artist with a range and depth from the greatest intensity to the most delightful humor in a bulerías.

The program will be in three parts: Firstly, regional dances from all over Spain danced in the costume of those regions. The unique feature of this part will be the accompaniment by local Washington musicians playing the special instruments from these regions. The Basque three-holed flute called a Txistu and a tambor; the Galician bagpipe with the unusual Galician drum, Pandeira, played across the chest, the lute, guitar and piano-acordion. The performers will be Betsy Small, Steve de Bevec, Laurie Anders, Scott Reiss and Pipe-Major Gregory O'Brien of St. Andrews pipe band. Dancers are from the George Washington Folk Dance Group, the Spanish Dance Society and the Foggy Bottom Morris Dancers and students of the Washington School of Ballet.

The middle section will demonstrate the work of the Spanish Dance Society. The unique dances and steps of the Spanish Classical School of dance, the Escuela Bolera, will be shown and of special interest will be the same dance performed in two ways, showing how "style" alone can change a dance from being classical, to become regional. These two sections feature the Washington dancer, Irina Montes, formerly a member of Antonio's Spanish Dance Company.

In the flamenco section, two visiting guest artists will perform, Marina Lorca, formerly of Luisillo and Carlos de la Camera companies, who is an examiner of the Spanish Dance Society and here to conduct their first examination session in Washington, and Emilio Acosta from Sevilla, a gypsy dancer who was formerly with the companies of Luisillo, Antonio Gades and Rafael Aguilar. Also coming from Spain, especially for this performance, is Margarita Jova, a Washingtonian at present performing in Madrid. She has danced with the companies of Raul, Antonio Castillo and Mayte Galan. They will be performing with two famous exponents of flamenco, Manolo Leiva the singer and Paco de Málaga the guitarist.

Tickets available at Marvin Theater corner of 21st and H Streets, N.W., one week before performance. Phone: 676-6177.



MARINA LORCA was born in Cape Town. She studied many dance forms there, including Spanish dance, and continued her studies in London and Spain. Her main teachers were La Quica, Paco Reyes and Pepe Marín. She joined the Carlos de la Camera Company, performing with them in Madrid as well as on tour. Later she joined the Luisillo Spanish Dance Theatre, touring Australia, New Zealand and the Far East before returning to Madrid. She has her own Spanish dance studio in Cape Town, where she and Emilio Acosta have performed together. In January she performed together with José Antonio Ruiz and his wife Luisa Aranda, both principal dancers of the National Ballet of Spain.



EMILIO ACOSTA was born in Seville of gypsy descent. He joined Luisillo's Spanish Dance Theatre and with them toured Europe, North and South America, Australia, New Zealand, South Africa and the Far East. He returned to Spain and danced in the companies of Antonio Gades and Rafael Aguilar. In 1968 he went to South Africa where he danced as guest artist in the Mercedes Molina Company in Johannesburg and later in Cape Town, where he starred in all the Spanish dance productions for CAPAB Ballet. Some years ago, he returned to Spain and settled in Andalucía.

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(Photo by Peter Holloway)



## FESTIVALES 1982

"NINETY-ONE FLAMENCO FESTIVALS  
FROM JUNE TO SEPTEMBER"

by Miguel Acaí

(from: ABC, June 11, 1982; submitted and translated by Paco Sevilla)



A Gallician friend of mine was saying to me, to my surprise, "Among all the areas of Spain, Andalucía is where they place the most importance on the traditional music." And I think he is right, in part. But only in part, because, although the Andaluz takes into account our musical wealth, those who should be responsible for elevating the culture storehouse of this part of the country, talk about it only during electoral periods.

On the 13th and 14th of June, 1922, the intellectuals succeeded with the first contest of *cante jondo* that we know of. The stage was the Plaza de los Aljibes in Granada. Zuloaga, Rusinol, Garcia Lorca, Cerón, Lanz, Turina, Juan Ramón Giménez, Pérez Casas, Pérez de Ayala, Salazar, Fernández Arbós, Borrás, Aga Lahowska, Rodríguez Acosta, Oscar Esplá, Manuel Angeles Ortiz, Ortega Molina, Gallego Burón and Francisco Vergara made up the organizing committee of the contest, the purpose of which was to try to stop the adulteration of flamenco. Antonio Barrios "El Polinario" was partially responsible for inspiring the initial work, which arose from his "tertulia" (regular informal gathering for the purpose of discussion) in the tavern on the Calle Real de la Alhambra.

After the success of the contest, which gave honors to Manolo Caracol -- still a child -- to Frasquito Yerbabuena, and El Niño de Huelva, among others, there is a long parenthesis of flamenco activity at that level. The contest did not succeed in stopping the adulteration, in spite of the good intentions. Flamenco continued to corrupt itself in the tablaos and theaters, and the film industry came pillaging and plundering into the world of flamenco, leaving it with a

certain image.

Nothing serious was attempted again until 1956. Then, the Concurso Nacional de Cante Jondo was organized; Fosforito was the winner. In that same year, in Utrera, the Potaje Gitano was initiated; it has been with us for twenty-five years and has served as a model for the present day flamenco festivals.

In recent years, flamenco has taken its place as a cultural fellow. What was once patronized by only a few now is of sufficient importance that it attracts an endless number of aficionados and flamencologists who utilize it in one manner or another. And the flamenco festivals -- a most common expression in this epoch -- flourish like the daisies, only a little later.

We have been consulting with Señor Pulpón, a primary figure in the present diffusion of the cante, and the one who coordinates practically all of the festivals. In 1982 he has contracted ninety-one festivals, not many if we take into account that there were one hundred and eighty-two celebrated in 1981.

The months of May and September offer the fewest festivals, which is natural if we consider that they are presented out of doors and the climate has a decisive influence on these shows. In May there were ten festivals, plus a cultural week in Madrid, as part of the fiestas of San Isidro, which included performances by Fosforito, Menese, Turroneiro, Morente, Fernanda y Bernarda, Paco Cepero, Enrique de Melchor, Los Montoya, Rafael Mendiola, La Susi, Pansequito, Juan Habichuela, Lebrija, Juan Villar, Camarón, Manuela Carrasco, Angelita Vargas, Biencasao, and El Güito. A good example offered to us by the government of the capital of Spain.

The month of June -- the Mundiales [soccer championship] have their influence -- ten festivals will be celebrated, along with a cultural week sponsored by the Peña de la Platería of Granada that will present Calixto Sánchez, Enrique Morente, Chano Lobato, Paco Toronjo, Fosforito, El Güito, Rafael Romero, and Mario Maya.

The two months with the greatest number of festivals -- the weather is more dependable, the Mundiales are over, and vacation time is at its greatest -- are July and August. Twenty-five "festegjos" in July, and thirty-nine in the following month, spread throughout Andalucía from Castilblanco de los Arroyos to Ojén, from Alora to Mairena del Aljarafe, from Almería to Peñarroya, from Almuñécar to Puente Genil...

In September the number drops considerably: only ten festivals. But, at the moment of writing these lines, we still don't have concrete information about towns that have traditionally held festivals, such as Utrera, Lebrija, Las Cabezas de San Juan, La Línea, Algeciras, Alcalá del Río, or Rota. A total of thirty-eight towns with a tradition of this type of show have not made final plans or have not made them known.

In the widespread path of flamenco, that runs from Ceuta to Barcelona, passing through all of Andalucía, Badajoz, Cáceres, Madrid, Zamora, Valencia, León and Albarracín, the festivals have a distinct and significant density in Andalucía. At the head of the list, Sevilla and Cádiz with 18 festivals each, then Córdoba with 16, Málaga 15, Huelva 7, Jaén 6, Granada 5, and Almería with 2.

This number of festivals supposes a cost of 45 million pesetas [c. \$450,000] for the artists alone. To that must be added the cost of publicity, sound sites, chairs and other structures, plus personnel to manage the events. An average festival in 1982 will cost about 600,000 pesetas [c. \$6,000] for artists, the most expensive being that of Chiclana, with 18 performers and a cost of over a million pesetas [\$10,000].

The most sought after cantor is El Cabrero. Next are Turroneiro, Juanito Villar, Fosforito, Calixto Sánchez and Luis de Córdoba. Further down the list come José Menese and Camarón de la Isla. Significantly lower is El Lebrija, who is the most expensive -- 150,000 pesetas [\$1,500] per show -- if you don't count Chiquetete. But Antonio Cortés [Chiquetete] is not going to do festivals, except for three that he has committed himself to earlier in Triana, Cádiz, and Alhaurín, but will perform in his own shows. Charging \$3,500, he will work more than anyone.

That, in a rough outline, is the flamenco panorama for the summer of 1982. In some cases, the ball is still in play. Utrera is an example of the indecision that is sturk, like a dagger, in the heart of the cante.

## SANCHEZ PERNIA

### COMPOSER OF FAMOUS THEMES, BUT AN UNKNOWN

(from: *Sol de España*, May 1, 1982; submitted by Vera King; translated by Paco Sevilla)

It is normal in our country for the composers of well-known songs to go more-or-less unnoticed, if not completely unknown. In the case of Manuel María Sánchez Pernía, this couldn't be more evident. The author of many songs, he is the composer of such hits as "Háblame en la cama" and "Desnúdame sobre mayo," themes sung by María Jiménez, as well as "No sé, no sé" by Rumba Tres, and others that have been interpreted by Rocío Jurado and Gracia Montes.

These songs that have reached the peak of popularity are almost always associated with the name of the performer and seldom with the author, who in this case is Manuel María Sánchez Pernía. The list of singers who perform his songs is not finished; we could continue with groups who specialize in sevillanas or rumbas, such as Los del Río, Hermanos Reyes, Los de la Trocha, Ecos de las Marismas, and a long etc. [Sánchez Pernía's name can also be found on the record jacket credits of some excellent rancos, Boquerón being one who comes to mind, as composer for themes for tango, bulerías, alegrías and soleá.]

Sánchez Pernía confesses that it has taken almost twenty years to be able to make a living from music, in spite of the musical hits. As a composer, he demonstrates that he is demanding with himself; he usually only creates completely new and original themes, and those that don't please him, he throws in the waste basket, even though, with a little luck, they could be put on the market. Also, like the majority of composers who we could call "modest," he laments the fact that, if a theme that he has composed is successful, that is, reaches the list of hits, the triumph goes to the performer, but, on the other hand, if the theme doesn't reach the desired popularity, the composer suffers the failure.

This year the picture looks better for him. He has composed sevillanas for Los Hermanos Reyes and it seems that one, "Si fuera yo" is doing well. In any case, Sánchez Pernía recognizes that composing sevillanas is not a paying proposition, since they are heard only three or four months of the year. It is, perhaps, for that reason that he has only composed eight, while he must have created at least two hundred songs that have all had great success in countries like Argentina, Mexico, or the United States.

Sánchez Pernía, married, thirty-nine years old, and a native of Cazalla de la Sierra, divides his life between Sevilla and Madrid, the latter being the site of most recording activity. He tells us that Madrid has had some seventy years of experience in this work, and it is time and effort that create success. For that reason, although there is much desire to create a recording industry in Sevilla, it is a difficult task due to the lack of tradition in that area.

One of Sánchez Pernía's greatest dreams is to do authentic flamenco, although, upon introducing this objective, we could ask ourselves whether there exists a "false" or "unauthentic" flamenco. In any case, performers such as El Borriquito de Jerez, El Perrate, or La Fernanda de Utrera, who do "authentic" flamenco, in the judgement of the composer whose themes they sing, are good people, but they don't sell. For that reason, points out Sánchez Pernía, the Junta de Andalucía should give more aid to the rante that is characteristic of our land and stop putting on operas like "Carmen." For this composer, folklore is significant and is that which identifies a people. For that reason it should be promoted. Pernía, on speaking of foreign music, or foreign-influenced Spanish music, demonstrates that he has misgivings and points out that a people understand what is theirs, not what comes from outside. He is not mistaken when he points out, also, that the exchange of recorded material with other countries is a unilateral relationship and that there does not exist a musical exchange.





## A MASTERFUL LESSON BY MAESTRO SABICAS

by Albert Mallofre

Sabicas has been away for a long time, but the memory of this concert will always stay with us.

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[illegible]

## **miscellaneous**



(Submitted by Paco Sevilla)



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(from: Semana, May 1980, submitted by Paco Sevilla)

PHOTOS TAKEN DURING A PARTY GIVEN BY THE COUNT AND COUNTESS RUIZ DE CASTILLA TO CELEBRATE THE INAUGURATION OF A TABLAO FLAMENCO CONSTRUCTED IN THEIR HOME

UPPER LEFT: THE FAMED CLASSICAL/FLAMENCO DANCER ANTONIO WITH PILAR LOPEZ

UPPER RIGHT: ANTONIO IS REUNITED WITH HIS LONG-TIME DANCE PARTNER ROSARIO

LOWER LEFT: ANTONIO DANCES WITH THE COUNTESS

LOWER RIGHT: ROSA MORENA AND ANTONIO



## SAN DIEGO SCENE

## JULY JUERGA

## JUERGA TO END ALL JUERGAS

by Juana De Alva

The July juerga was truly a memorable one. After months of seeing our numbers dwindle, everyone in Southern California seemed to have decided that this was the month to drop in on the juerga. Hopefully there will be some photos submitted for the next issue which will be more descriptive, than I, of what went on. In the meantime I will just enumerate those present. Eighteen Guitarists: from San Diego: Ron Ryno, Herb Goulabain, Yuris Zeltins, Paco Sevilla, Jesus Soriano, Terry Setter, Mimette, Cristina Reyes, Thor Hanson, David Cheney, Tom Sandler, Damian Ballardo; from Los Angeles: Miguel Ochoa, Cris Carnes, David De Alva; San Francisco: Carlos Mullen; Georgia: Anya Sid Amed; Hawaii: Rick Hunter.

Nineteen Dancers: from San Diego: Julia and Maria Clara Romero, Victor Gill, Juana and Trish De Alva, Elizabeth, Jr., Elizabeth, Sr., Victoria and Juanita Vallardo, Michelle Botello, Vicki Dietrich, Maripili Heriot; Los Angeles: Carla Ochoa, Miguel and Nana Bernal; San Francisco: Rosa Montoya, Paula Reyes; Georgia: Marta del Cid; Mexico: Magdalena Cardoso.

Eight Singers: San Diego area: Charo Botello, Pilar Moreno, Remedios Flores, Marisol West, Maria José, Rafael Diaz; Hawaii: Rick Hunter; Mexico: Antonio Joven.

There were some fifteen other friends and aficionados who contributed to a very full evening of music and dance that continued until 6am.

\*\*\*

## AUGUST JUERGA

## ANOTHER JUERGA UNDER THE STARS

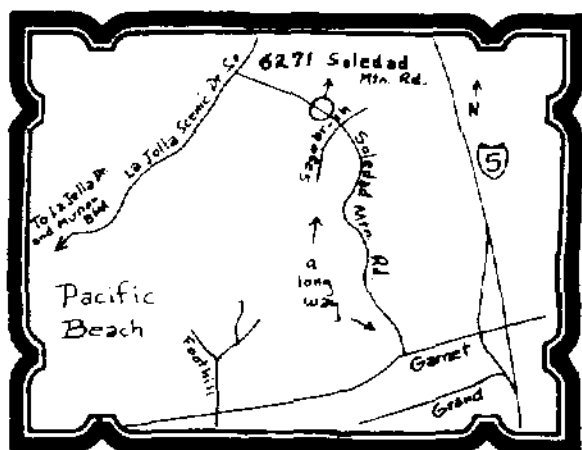
We return to the mountain top again -- to the home of Francisco and Elizabeth Ballardo. The juerga will be out-of-doors, so dress accordingly. It is requested that members fulfill their obligations as to bringing food, being present if they have invited guests and being responsible for the behavior of all members in their party.

Date: Aug. 21st Time: 7:30pm -- ?

Place: 6271 Soledad Mt. Rd., La Jolla

Phone: 714/454-4086

Bring: Tapas and warm clothing.



SEPT. JUERGA: Call Vicki at 468-3755 or Juana at 440-5279 to check on September. (Mr. Lenshaw's 90th).

## ANNOUNCEMENTS

Announcements with the exception of classified ads are free of charge to subscribers. They will be placed for two months if appropriate and must be received by the 1st of the month prior to their appearance. Include phone number and area code for use in the DIRECTORY. Classified ads are \$1.00 per line (each 9 words) for each month they appear. Make checks payable to JALEISTAS and mail to JALEO, PO 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 PO Box and let us know. We need to have an update at least every two months.

## updates

DAVID DE ALVA is teaching a flamenco guitar class Mon. nights at the Angeles Gate Cultural Center in San Pedro from 6-7 and Raul De Alva is teaching flamenco dance from 7-8. For info. call 213/771-7867.

GRAN ANTOLOGIA DE FLAMENCO, 7 records, 100 cantes, 5D cantapres, 25 guitarists. \$52.00; Casa Moneo New York City.

RIDGEVILLE CULTURAL ARTS PROGRAM offers classes year round with Teresa and master classes with Edo Cie, Victorio Morihan, Nana Lorca, Maria Alba, etc. For further info. call 312/869-5640.

LOS HISPANICOS, under the direction of Maximiliano, will be appearing seven days a week at Canada's Wonderland in Toronto. Performances between 12 and 6pm on International Street. The dancers are accompanied by guitarists Harry and David Owen and will be performing evenings at the Palais Royale in August.

FLAMENCO SOCIETY OF NORTHERN CALIFORNIA plans to provide a place where students as well as professionals will be able to dance, sing and play. It also hopes to highlight professional talent at juergas, to sponsor outside concerts, and promote the good spirit of flamenco in our area. Anyone interested can call (408) 429-8476. We plan to meet the last Wednesday of every month.

TEO MORCA was the recipient of the St. Denis Award for Creative Choreography for his zapateado "El Zapatero y Las Botas Magicas."

## concerts

MORCA DANCE THEATER will present a series of Saturday night concerts through August 21st in the Bellingham, Washington area. For information call: 206/676-1864.

MERCEDES MOLINA DANCE COMPANY will present "Flamenco Alive" at the Shadow Ranch Park, 22633 Van Owen, Canoga Park between 5 and 7pm, Aug. 8th.

SPANISH DANCE is to be presented at the Dorothy Betts MARVIN THEATRE of George Washington University on Sat., Oct. 2nd at 8pm and Sun., Oct. 3rd at 2pm and 8pm. Tickets: \$6.00 Adults, \$3.00 Senior Citizens and students.

## classified

FOR SALE: 1977 Gerundino Fernandez flamenco guitar, 1st class, peg tuning, spruce top, cannon, hard shell case, \$170.00. Contact Gerardo Alcalá, Morca 1349 Franklin St., Bellingham, WA 98225 (206) 676-1864.

FLAMENCO SKIRT AND DRESS PATTERNS with complete and easily understandable instructions. Adjustable sizing (sizes 6-14) for custom fit. Send your name, address and \$6.50 for each pattern (includes postage and handling). Allow 10 days for delivery. Send to: Patricia Mahan, 755 N. Evelyn Ave., Tucson, AZ 85710.

FLAMENCO GUITARS FOR SALE: 1967 Manuel Contreras, signed, with pegs \$1500 and a 1981 Pedro Maldonado "Negra" (excellent new builder from Malaga) \$1800. Call Jorge Strunz 213/829-3268 Los Angeles.

LOOKING FOR OTHER FLAMENCOS in Vallejo, CA to get together. Call or write Jack Ohringer, 1727 Fern Place, zip 94590, (707) 642-5424.



**CASTANETS:** Individually handcrafted by José Fernandez, 6905 Sylvia Ave., Reseda, CA 91335. Tel. 213/881-1470.

**GUITARMAKER'S SUPPLIES:** For price list write Allied Traders of Miami, PO Box 560603, Kendall Branch, Miami, FL 33156. **ROSA MONTOYA'S BAILES FLAMENCOS** is currently available for the 1981-82 booking season. The company consists of ten performers and presents both flamenco and classical Spanish. For more information contact: Rosa Montoya, 267 Teresita Blvd., S.F., CA 94127.

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

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

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