# Olé You Guys: Flamenco Influences of Chicanx Identity in New Mexico

By

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ABSTRACT

My dissertation topic engages in the trajectory of Roma/*Gitano* culture and flamenco and its implications for Chicanx culture in New Mexico. New Mexicans have the reputation amongst US Chicanx as referring to themselves as Hispanic and aligning culturally with a Spanish sensibility. Historically in the larger US Chicanx community this type of popularity for flamenco would be described as typical of New Mexico's wavering Chicanidad that yearns to be connected to a Spanish colonial past more than to its indigenous Mexican roots. However, I believe the reality is a bit different. What makes New Mexican Chicanx different from the larger US Chicanx community is that they utilize flamenco and its *Gitano* roots as a cultural example of their *Chicanidad*. There is scant research on how *Chicanidad* as a historical movement has been influenced by the flamenco culture that exists in New Mexico. This dissertation will begin a conversation that places flamenco and the precarious identity of Chicanx, *Gitanos* and *Nuevomejicanos* in dialogue through the body, the art form, and the cultural stylings of flamenco rooted in the *Flamenco Festival Internacional de Albuquerque* (*FFI*).

# DEDICATORIO

I dedicate this dissertation to everyone who didn't make it, for everyone who got stuck in sticky spots. For my familia who never crossed, for those that have already expired from this world because the world was not made for them to survive it, let alone to flourish. Most of all, I dedicate this dissertation to 4-year-old Erica Gabriela Ocegueda who struggled being her authentic self for about 40 years. She could not imagine that she could accomplish something so big, so complex, so herself. Para los flamencos que siguen inspirando…sea de Burque o de España o de donde salgan…que todos estamos con Camarón…Nuestra sangre grita!

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None of this journey would have been possible without a destination. Without someone taking a very big risk and entrusting the theatre performances of a prestigious flamenco festival to a novice stage manager who lacked in professional acumen but made up for it in a willingness to persevere in complicated circumstances. Eva Enciñias, has provided a flamenco destination for many people and the Flamenco Festival Internacional de Albuquerque has been a beacon for flamenco aficionados and novice stumblers for over 31 years. Olé que olé!

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# GLOSSARY

To help facilitate the conversation I am including a glossary of terms. Most of these terms are common flamenco terms that will be used intermittently throughout the document.

*Alegrías*: Typically used as in "dancing *por alegrías*." Literally means happy, but really means a dance with 12 beat time signature.

*Atrevida*: Daring, bold, sassy.

*Baile*: How flamencos refer to people who dance flamenco, *bailaores*.

*Bulerías*: The most famous of the 12 beat time signatures, also known as one of the signature party *palos*.

*Burque*: How some people refer to the city of Albuquerque. I have yet to hear a non-local who has never lived there refer to Albuquerque as Burque.

*Cante*: The backbone of flamenco. Literally means singing. Someone who sings flamenco is a *cantaor*.

*Compás*: How all flamenco is measured rhythmically.

*Cuadro*: The group of flamencos you need in order to perform flamenco. It varies according to space and need.

*Danzante*: Aztec dancer.

*Duende*: Inexplicable other worldly connection between flamenco performers and an ethereal plane.

*Entrada*: How you come into the *cuadro* as a dancer, typically to do a *patada*.

*Estribillo*: What is typically sung at the end of flamenco solo as the person is finishing their solo and leaving the *cuadro*.

*Fin de fiesta*: Literally, means end of the party, used to describe the encore of a flamenco performance.

*Flamencólogo*: A flamenco scholar.

*Gente*: The people.

*Huasa*: Guts.

*Jaleo*: Encouragement.

*Juerga*: Fiesta.

*Letra*: Song lyric, *pero es más que eso.*

*Músicos*: Musicians.

*Olé*: An approving expression, said to offer encouragement to the performers and engage the audiences. Associated with bullfighting and flamenco.

*Pachuco*: Young Mexican-Americans in the 1940s who wore zoot suits and were considered gang members by the general population. Their legacy is honored in Luis Valdez' play *Zoot Suit*.

*Palmas*: Clapping, a *palmera* is someone whose reason in the *cuadro* is to clap rhythmically.

*Palos*: Rhythmic patterns in flamenco, literally means stick.

*Patadas*: Literally means little kicks. Brief solos that show a bit of a flamenco's personality.

*Remate*: At least one *compás* long. Marks the end of a phrase.

*Salida*: Technically when you leave, but also when you appear.

*Sigiriya*: 12 count time signature, considered the first flamenco *palo.*

*Toque*: Guitar, *tocaor* means guitarist.

*Vamos*: Let's go, shortened version of *vámonos.*

## *Invitación*

### *Y la juerga empieza: Que es lo que hay, what is there?*

*Y la juerga empieza... Todavía no se sabe que va a ser juerga, se piensa que nomás son unos amigos y unos no tan amigos que están sentados, fumando, platicando, meditando, cuando la energía pide un poco de ritmo…unas palmitas, rítmicas pero suaves, entonces alguien se atreve a cantar…y en poco tiempo se ha tranformado el espacio a un mundo de posibilidades inesperadas… posiblemente viene un tocaor y la energía continua tanto que de primero se siente que se tiene que bailar para acompañar la magia…y hay van, uno por uno, cada uno con su pataíta…unos más atrevidos que otros, pasan horas sin darnos cuenta y la única prueba de que el tiempo ha pasado es, como dijeron Antonio Aguilar y José Mercé, que ya se viene amaneciendo*.[1]

And the *juerga* begins[2]…it is still unclear that it is going to be a *juerga*, it is perhaps just a few friends and some not so good friends seated, smoking, talking, meditating, when the communal energy asks for a bit of rhythm…some *palmitas*, rhythmic but soft, and then someone dares to sing…and in a little bit of time the space has transformed into a realm of unexpected possibilities, perhaps a *tocaor* arrives and the energy swells so much so that at first it feels that you have to dance in order to accompany the magic…and there you go, one by one, every one with their

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[1] Antonio Aguilar "Ya Viene Amaneciendo", José Mercé "Del Amanecer" this is a nod to the fusion of rancheras and flamenco which will be addressed in chapter four.

[2] English translations will follow long passages in Spanish.

*pataita*…some with more *huasa*[3] than others. Hours pass in a matter of moments and the only proof that time has passed is that dawn is fast approaching. Antonio Aguilar and José Mercé each have a song for this phenomenon and are both a nod to the fusion of *rancheras*[4] and flamenco.

What is this *juerga que empieza*? A *juerga* according to Larousse means a binge, revelry, a good time, but it should not be romanticized as a feel-good free-for-all. In flamenco it is typically made up of *músicos*[5] who perform *palmas,*[6] *cante,*[7] some *toque,*[8] and of course *baile.*[9] The *baile* usually consists of *patadas*, small informal solo dances in whatever *palo*, or rhythmic pattern,[10] the *juerga* is in. For many people who become flamenco aficionados the *juerga* is the location of the flamenco spark they desire to be a part of. The *juerga* encapsulates the location of "authentic" flamenco, where flamenco emerges effortlessly as a part of a common vocabulary emerging through your body, your

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[3] *Huasa*, *wasa* or *guasa* is a word I heard for the first time from flamencos in Albuquerque, NM. They use it to describe someone that has a lot of presence and is badass. In Spanish dictionaries it comes from Chile with a different definition. Urban dictionary has different interpretations from Puerto Rico and the US and has a wide range of definitions, none of which match how it is used in New Mexico by the flamencos.

[4] A Mexican style of music typically played by mariachis.

[5] Musicians

[6] Rhythmic clapping

[7] Singing

[8] Playing guitar

[9] Dancing

[10] The most popular types of *palos* for *juergas* are *tangos* or *bulerías* but it is not uncommon to have *músicos* play *por fandangos* or *alegrías*.

voice, your interpersonal connection, and your shared knowledge of structured improvisation.[11]Aficionados may not realize, however, just how much flamenco's contemporary appeal masks a deeper history of marginalization and resistance that is a significant part of its overall allure. This is what I want to attend to in this project specifically, how these histories inform contemporary practice (not necessarily consciously), and in the process offer new avenues of cultural identification for New Mexican Chicanx particularly.

"The flamenco body is a kinetic site of ideological resistance, its embodied articulation carries the cruel burden of marginalization and nomadism" (Goldberg et al, 1). Flamenco is a popular world dance form commonly believed to have originated in the south of Spain from the blend of Jewish, Moorish, Spanish, and *Gitano*[12] cultures.[13] The proportion of each culture's contributions to flamenco, specifically the *Gitano* contribution has long been a point of contention amongst *flamencólogos*.[14] This controversy has acted as fodder for decades in debates about who is responsible for the enigmatic allure of flamenco. In the US the argument distills down to two distinct camps. One camp understands flamenco's origins as resulting from a kind of group effort of the cultures of southern Spain; the other camp articulates them as part of the *Gitano* history

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[11] As my flamenco studies deepened I felt that the *juerga* was only one space where this could happen, as flamenco permeated different parts of my life I saw that it was present in anything that required my undivided attention, my focus, presence, and honesty.

[12] How Gypsies in Spain refer to themselves

[13] The origins of flamenco are something that has been written about it extensively. See Bernard Leblon *Gypsies and Flamencos: the emergence of the art of flamenco in Andalusía* for a succinct summation.

[14] Flamencologists are typically flamenco aficionados.

of oppression that followed them through their diaspora leading them to Andalusía where flamenco emerged. It is not the focus of this dissertation to solve this mystery.[15] However, for full disclosure due to my Albuquerque training, I stand on the side of the latter.

Diasporic journeys brought *Gitanos* from India to Andalusía and Chicanx from Tenochtitlan to Aztlan, more specifically for purposes of this dissertation to New Mexico.[16] Movement, attire, music, and other material signifiers capture the intersections of dance, culture, and national identity.[17] In a Chicanx or *Gitano* reality nationality travels with you as part of the diasporic journey, one which does not adhere to political or geographical boundaries. Cultural dance connects to the idea of diasporic identity by being the physicalization of cultural identity (Nájera-Ramírez 285). In this vein I intend to analyze how *Chicanidad* and *Gitanidad* work separately and in tandem to organize a political, cultural, and social reality of displacement for each group as it plays out in New Mexico through flamenco. As guiding posts, I explore the histories of each marginalized group and how they came to intersect in Albuquerque, New Mexico through the use of dancing bodies. I utilize various theorists to help shape this journey: Gloria Anzaldúa, Homi K. Bhabha, and Chela Sandoval specifically. I conclude with future sites of

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[15] If this debate is important to you please consult Faustino Nuñez' and Miguel Berlanga Fernández' work for a Spain-centered argument. Please see William Washabaugh's and Bernard Leblon's work for a *Gitano*-centered argument.

[16] I use Chicanx when talking about current forms of identification and use Chicano when quoting or referring to the Chicano Movement of the 1960s and 1970s.

[17] Roma scholar and flamenco dancer Rosamaría Kostic Cisneros does expansive work on Romani self-representation, particularly in the European Union. See her work on RomArchive https://blog.romarchive.eu/?page_id=3693

examination, the *juerga* and *patadas* and their implications in a furthering of the conversation around "landed" and "migratory" subjectivities pushing the boundaries of the conversation into space.

I use *Chicanidad*[18] as the lens Chicanx use to interpret the world based on a marginalized past incorporating a communal subjugation of land and culture. I define *Gitanidad* as a lens, which incorporates the Roma systemic oppression specifically as it affects them in Spain and through their flamenco practice. With both *Chicanidad* and *Gitanidad* I examine the cultural capital accumulated and how it is embodied and performed on dancing bodies. But, as I will explain (and challenge) in more detail in this dissertation, a key to understanding the Chicanx context in New Mexico is a predominant view that Chicanx in New Mexico were more aligned with a Spanish sensibility than in other parts of the Southwest. In the past thirty-two years since the advent of the *Festival Flamenco Internacional de Albuquerque* in New Mexico, a *Gitano* sensibility has pushed how flamenco is taught in Albuquerque and offers possible motivations for the appropriation of *Gitanidad* by Chicanx there and may explain the distinct flavor *Chicanidad* takes on in New Mexico and its apparent association with a Spanish sensibility.

This project attempts to tackle a few questions about dance, culture, and identity by using *Chicanidad* and *Gitanidad* as a lens of analysis. How does a historical context of migration and landedness read on the body? How does flamenco act as a conduit for

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[18] This concept will be explored further in chapter one, for now it is the larger Chicanx identity and ideology. When I talk about *Chicanidad* in New Mexico it will be italicized, when I discuss it in other contexts it will not be italicized.

identity subjectivities? How does the trajectory of *Chicanidad* impact New Mexico differently than the rest of the Southwest? How do you share a cultural experience, which inspires a stretch of cultural understanding? What are possible sites of cultural expansion incorporating the principles discussed in this work and where does the conversation lean for further study?

I tackle these questions by focusing on the unique relationship New Mexican Chicanx or *Nuevomejicanos* have with flamenco. New Mexico has the unique position of being perceived as on the outskirts of *Chicanidad* by its scholarly and activist gatekeepers, a matter I take up in more detail in Chapter One. There is scant research on how *Chicanidad* as a historical movement has been influenced by the flamenco culture in existence *en Nuevo México*. This dissertation will initiate a conversation placing flamenco and the precarious identity of Chicanx, *Gitanos,* and New Mexicans in dialogue through the body, the art form, and the cultural stylings of flamenco by examining the relationship between Chicanx and flamenco specifically as it plays out in Albuquerque, New Mexico using the *Flamenco Festival Internacional de Albuquerque* as the point of entry—a festival I stage managed for ten years, from 2004-2015.

I am a dancer who identifies as Chicana and my Chicana identity underwent a shift once I started dancing flamenco. I am also a scholar of theatre and performance of the Americas. I combine my two ways of knowing—through my dancing body and through my scholarly pursuits—to understand what happened to me personally, and to theorize more generally about regional differences in *Chicanidad* in the Southwest. Specifically, I argue that the presence of flamenco in Albuquerque has contributed to regional differences in how Chicanx experience their identity in New Mexico, compared

to California and Texas, the traditional loci of *Chicanidad*—especially for dancers of flamenco, but not exclusively.

To support my argument, I trace my own experiences, situating myself as a historical subject in California and New Mexico. I consider myself bi-cultural, bi-local, and bilingual, an insider/outsider in flamenco, and this allows me access to knowledge in key ways. I utilize participant observation in classes, performances, stage management at *Flamenco Festival Internacional de Albuquerque* (FFI), and generally hanging out.[19] I interviewed flamenco practitioners at FFI and use archival research from the National Institute of Flamenco (NIF). I situate all of this in traditional narratives of Chicano and flamenco history.

### *La Patada as an Organizing Structure for this Project*

This dissertation uses the structured, improvised *patadas* structure you would find in a *juerga* as a road map. In *Gitano* flamenco culture a *juerga* is an impromptu gathering where there is flamenco *baile*, *cante*, and *palmas,* a type of flamenco jam session. They can take place anywhere with people who understand basic flamenco improvisational structure and can maintain the *palo* buoyant with various people singing, clapping, and dancing. *Juergas* are typically a lengthy informal party celebrated for as long as everyone endures. The *juerga* can be used as a mobile displaced location, which works like a traveling planter, when it travels its ecosystem travels with it. *Juergas* and/or *patadas* create a fissure in a public place, which disrupts and alters the environment surrounding

[19] By hanging out I mean, drove people to and from the theatre, went out to eat late at night, partied until the wee hours of the morning, and the like.

it. *Patadas*[20] are short improvised flamenco solos usually danced *por bulerías* or *por tangos*.[21]This dissertation is my solo.

*Patadas* are performed within *juergas*, but can exist outside of them as well. The two are not mutually constitutive. *Patadas* also tend to showcase the personality of the performer and serve as personal stamps of style and technique. They are rooted in a desire for spontaneity and can be performed at a moment's notice, with a limited amount of people, space, and instrumentation. I have long been interested in how *patadas* contribute to the prescribed nature of the space they occupy, and how they transform it. What, if any, are the traces that persist in the space after the *patadas* end? More important to this project: because *patadas* are an expression of flamenco, which in turn is an expression of *Gitano* culture, an historically displaced people, how do *patadas* inform the shaping of the space? Could it be that the performance of the *patadas* by non-*Gitanos* effects a kind of identity fissure in public spaces such that *patadas* offer a way to inscribe a space with the possibility of a non-hegemonic counter-reality to what is normally experienced, and help to explain the connection between flamenco and New Mexican *Chicanidad*? A location for possibility, a stage for performance as well as a route, which can take us somewhere unexpected, like the social function of a *patada*. *Patadas* create fissures in a public place, which disrupt and alter the environment surrounding it, possible opportunities for re-inscribing space. If *patadas* are opportunities for fissures to occur and provide an opportunity for disruption, then I wanted to examine how does

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[20] The literal translation for *patada* is little kick which can also be a metaphor.

[21] Different types of rhythm patterns

fissure occur if not all the participants are in the same room? Do the fissures depend on the proximity of the participants?

In its most simplistic terms, a *patada* is made up of a beginning, middle, and end. In the beginning there is *la Entrada*, *cuando uno oye la música y ha decidido entrarle al baile*: the moment when you are called into the circle to participate, even if only as an active spectator. In Chapter One, I discuss *Chicanidad* and how I came to be called into *Chicanidad*. Next there is the *Remate to the letra*, this is where you establish your presence in the *cuadro*[22] and are ready to have someone sing for you in order to show those in the *juerga* what you have to say, your unique contribution.[23] In Chapter Two, I discuss what I refer to as *Gitanidad* and how *Gitano* history has helped set the stage for the merging of Chicanx and *Gitano* cultures at the *Flamenco Festival Internacional* in Albuquerque, New Mexico. *Después* is the *Letra*, the song, what the singer offers you as you accentuate their poetry with your *baile*. In Chapter Three, I share and interpret the interviews I conducted at the 2018 Flamenco Festival. Next comes the *Llamada to the corner*; where you make it clear to the *cuadro* how you do not want another *letra*, you are ready to begin your exit. In Chapter Four, I share the moments when *Gitanos* and Chicanx come together and separate in Albuquerque. And lastly is the *Salida*, where you

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[22] Dance circle, although *cuadro* means square, usually consisting of a singer, a guitarist, a dancer, and *palmeros.* According to Cruces-Roldán *cuadro* refers to a square picture frame.

[23] This is an expansion on an idea by Joaquín Enciñias. I took a *cuadro* class with him. He said that in flamenco no one dances identical to anyone else, even if you learn the same steps at the same time. Our body interpretations are always different. That is why there is room for everyone in flamenco, because no one can replicate each other's *pasos*. I just have to figure out what my message is to the *gente* and work towards saying it with my body.

show everyone where although you are exiting you leave the *cuadro* with final impressions about you through your *baile*. You energetically clear the space for the next person. In the final chapter of the dissertation I share my interpretations of this theoretical *juerga*. What does it change? How am I different? And what road leads us to the next *juerga*? Sharpen your listening skills, take a deep breath, have your body be relaxed but ready to spring to a fast weight shift and engage in some cross lateral quick but efficient movement. Channel your *duende* and give yourself up to the conversation. Olé you guys, VAMOS![24]

[24] Vicente Griego, the main *cantaor* for Yjastros Flamenco Repertory Company in Albuquerque, New Mexico says this quite vociferously during performances. So please imagine a 6 foot 3 inches tall and about 300 lb person booming VAMOS! Into a microphone so that it carries in a 700 seat theatre.

**Chapter One: *Entrada*: Chicanx identity, the relationship with *Nuevomejicano* identity and its relationship to *baile*.**

*Ba-rum barum pom pom, barrumpum*

*Ba-rum barum pom pom, barrumpum*

*Ba-rum barum bum, Ba-rum barum bum*

*Ba-rum barum pom pom*[25]

My *cuadro* class[26] starts with *palmas*, then with vocalizations. What began with guitar imitation now feels more like an impersonation. I use the *cuadro* class and the exercises within it as a metaphor for the persistence on this topic. In cuadro class we are supposed to practice our *patadas*, but before we get to the *patadas* we begin with vocalizations. In my flamenco studies in New Mexico, a popular teaching was that if you cannot sing the rhythm of a step then you cannot dance that step on compás. This dissertation is a translation of years of observations, thoughts, and musings. The graduate school experience is the *cuadro*. The dissertation is the *patada*. The vocalizations are the beginning chapters. The examples I use to illustrate my points are the *pasos* that make up the *patada*. Faculty and colleagues throughout my academic career have expressed to me that I am brilliant, but I have often struggled with expressing my thoughts in academic parameters, specifically writing. My vocalizations in *cuadro* class as in this project have

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[25] *Toque por tangos*, the typical guitar riff for tangos played so that the dancer can come in when they're ready, *a veces hay una letra* if the dancer needs to fortify their *atrevido-ness,* their *huasa.*

[26] Joaquín Enciñias began to teach formal *Cuadro* classes at the Conservatory in downtown Albuquerque during the fall of 2007. The descriptions of *cuadro* class are specific to his flamenco curriculum. I took *Cuadro* from 2007 until the summer of 2009.

always felt a little off. I struggled to be fully present with my vocalizations along with my struggles with this dissertation to be clear, present, honest, and logical.

As a class we try to pass for the tango rhythms of the flamenco guitar in order to warm our minds and bodies and offer a bit of our honest selves to each other. Per usual I am mostly stricken with fear and mild panic, which makes getting through class the goal as opposed to enjoying the workshop time to work on my steps, syncopation, and my relationship with the music and my bodily responses. Thankfully, I am not the only one who is scared, however, a bit more fearlessness would be helpful when it is my turn to vocalize with the *cuadro's palmas* by myself. *Me atrevo, pero a huevo.*[27] *Ser atrevida* locates me with other Chicanx scholars who have come before me, in particular my fellow Banana Slug[28] alumnae Gloria Anzaldúa and Chela Sandoval.[29] Their writings have helped pave the way to thinking and my articulation of the complex identity encasings of Chicanx culture and by extension *Gitanos*. In this chapter I will discuss Chicanx history as it is experienced on my body and through my experiences. I do this to establish my Chicanx credentials through the politics on my body. I end with describing *Chicanidad* in New Mexico, why it's different from other forms in the Southwest, its history, and New Mexico's complicated history with Spain. To reiterate, when describing

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[27] *A huevo* is Mexican slang that is typically considered vulgar by most because it refers to male genitalia in a non-flattering way. But this phrase is clever, rhymes, and is a bit off color and that is coveted more in Mexican culture than it's proximity to vulgarity.

[28] The official mascot of the University of California Santa Cruz is the Banana Slug.

[29] Anzaldúa was a PhD student in History of Consciousness (HisCon) at UC Santa Cruz then dropped out. She received her doctorate degree posthumously in 2005. Sandoval received her PhD in HisCon in 1993.

*Chicanidad* in New Mexico it will be italicized, when discussing the larger Chicanidad I will not italicize.

### *Raíces Rancias*

Most Chicanx scholars consider University of California at Santa Barbara (UCSB) to be the home of the academic Chicanx Studies movement since 1969 with *El Plan de Santa Barbara* laying out the requirements of the Chicanx Studies curriculum in high schools and colleges. For the purposes of this dissertation I take the definition of Chicanidad from UCSB's Chican@ Studies department:[30]

> For many today, being a member of the Chicanidad means to ascribe above all else to a decolonizing state of being bent on re-membering or reinventing into new combinations the liberatory aspects of cultures, languages, politics and economies once present in this hemisphere and elsewhere. (Chicana/os Studies, UCSB web page)

In this dissertation I locate Chicanidad in an in-between space embracing the political and cultural gains of the Chicano movement of the 1960s and 70s at the level of creating a sub-space within the larger society, but also, like amplified music which expands into all of the crevices of its confined space, so does Chicanx identity expand into new subjugated space. Further I align the Chicanx movement with another subjugated group, *Gitanos* in southern Spain, and consider flamenco as a conduit for the mutual expression of their subjugation.

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[30] See *Occupied America: A History of Chicanos* by Rodolfo F. Acuña for a more thorough history of UCSB's unique positioning as a flagship for Chicanx Studies in the US. UCSB refers to their program as Chican@ Studies.

Since the 1960s, Chicano identity has stood for a political movement unifying the community under the banner of a cultural, political, and educational self-determination. A Chicano imaginary tends to be geographically distributed in the Southwest, with California and Texas acting as the western and eastern borders respectively. However, there are significant pockets of self-identified Chicanos throughout the US, particularly in Chicago and anywhere the Bracero[31] program brought Mexicans to labor in the fields and in factories. Within the Southwest there is a different personality of Chicano-ness in each of the states. California has the reputation of being a place informed by its liberal policies and its geographic diversity and beauty. Texas has a reputation of a gunslinger state with an independence streak, perhaps a holdover from when it was an independent republic. Both states, due to their geographic location in the US and their large populations carry considerable political and social heft. Other states in the Southwest tend to be overshadowed by the enormous presence of California and Texas and the role they capture in the US imagination as representatives of the Southwest. The dominance of histories from Texas and California in Chicano studies is well-documented, offering short shrift to Arizona and New Mexico.

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[31] This US/Mexican policy allowed for a guest worker program of Mexican workers to migrate to the US from approximately 1942-1964 for seasons at a time. The program brought approximately two million Mexicans to the US. Among those millions brought in the Bracero program were my *abuelito*, Octaviano Ontiveros and my *tío* Domingo Ontiveros. My *abuelito* worked in Michigan from approximately 1935-1940 (he was fleeing the Cristero revolution aftermath) and my tío worked in Texas from approximately 1957-1960. My knowledge of the program is not limited to my family. There is a plethora of scholarship on the Bracero program. For further information please look at Rodolfo Acuña's seminal book, *Occupied America: A History of Chicanos* for a competent summary. For a more in depth look at the Bracero program and its effects on those on both sides of the border please look at Ana Elizabeth Rosas' book *Abrazando el Espíritu: Bracero families confront the US-Mexico Border.*

New Mexico has the least illustrious reputation amongst Chicano scholars, since New Mexicans often refer to themselves as Hispanic and align culturally with a Spanish sensibility. I have witnessed the vocal dismissal of the New Mexican experience as an authentic Chicano experience at conferences[32] from subtle micro-aggressions to more overt defiance, rolling of the eyes, loud sighing, and an insistence in re-centering the New Mexican experience in a colonial metric that does not allow for New Mexicans to define their historiographic relationships for themselves. As proof of New Mexico's Hispanicization, *gente*[33] point to flamenco's popularity in New Mexico especially amongst New Mexicans. Historically in the larger US Chicanx community flamenco's popularity would be described as typical of New Mexico's wavering *Chicanidad* yearning to be more connected with a Spanish colonial past than to its indigenous Mexican roots. However, I believe the complexities of this relationship have not been examined with a lens towards the benefits for Chicanx identity. I will argue the unique contribution of New Mexican Chicanx is their utilization of flamenco and its *Gitano* roots as a manifestation of their *Chicanidad*. *Pero primero* let me catch you all up on my Chicanx journey as a point of departure that will allow us to share the same cultural context.

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[32] Primarily at the National Association for Chicano/Chicana Studies (NACCS)

[33] *Gente* translates to people. However, I am referring to those that say things with a weight in their voice and a knowing gleam in their eye. All social groups are made up of *gente*, they could be elders, charismatic leaders, professors, scholars, *curanderos*, cults of personality whose words carry weight in the community.

### *Barum Barum Pom Pom: Mi entrada*

I was born in August of 1975 in Hollywood, California. When I was born my mother had been in the US one year; prior to this she had lived in Jalisco, México her whole life. She was 30 years old, undocumented, and living in Los Angeles by herself with a newborn. The thought of moving back to México as a single mother in the 1970s and subjecting me to the stigma of bastard children[34] was not appealing. She stayed in Los Angeles and as the years went on I grew up first in the Pico-Union district[35] and later in Glassell Park in the shadow of Eagle Rock in Northeast Los Angeles. Born a Chicana,[36]like most first generation Chicanos I knew my parents did not identify with *Chicanidad*. My mother insisted I was not a Chicana, but a *Mejicana*. Unfortunately, although I traveled to México once a year for five weeks during my childhood and despite living in the cradle of the Jalisco diaspora in Los Angeles, English was my primary language. I was drawn to *Mejicano* cultural expressions as they were refracted through a Chicano sensibility.

Growing up in Los Angeles in the 1980s amidst the dismantling of the strides of the civil rights movements and the rollback of bilingual education and the imminent

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[34] The societal pressure to come from good stock and to be measured by who your parents are was an informal part of the Mexican public and private school education system. In private school it played out more overt than in public school, but being a daughter without a legitimate father was considered a societal handicap in Mexico in 1975 that would affect education and employment opportunities.

[35] To learn more about Pico-Union's significance in the lexicon of Los Angeles barrios and its influence on Chicanos and *Centroamericanos* in the 1970s and 80s please see Luis Alfaro's plays, specifically *Pico-Union*.

[36] At this point I defined Chicana as Mexican-American and eagerly embraced the label, though in most circles I called myself a *Mejicana*.

cultural wars offered an opportunity to become a radicalized Chicana. At Eagle Rock High School the ethnic makeup of the students in my classes was predominantly Mexican, Salvadoreño, and Filipino, with Vietnamese and Chinese and a smattering of white and Japanese students. At nearby Glendale Community College my classes now consisted of half white students and half Armenian and a small smattering of Latino students. When I transferred to the University of California, Santa Cruz (UCSC) in 1995 I was more self-conscious of the lack of Latino students in my courses. Although I majored in Latin American and Latino Studies (LALS) I was still the minority in the majority of my courses both in the major and across the university.

At UCSC I was a member of the *Movimiento Estudiantil Chicanos de Aztlan* (MEChA);[37] an LALS major focusing on Anthropology, specifically Folklore, and minoring in Politics, specifically Latin American military authoritarian regimes; I worked in the LALS office as a work-study student; and was a member, later director of *Grupo Folklórico Los Mejicas*. I was all-in on my performance of Chicanidad. At UCSC I began to embody my Chicana identity. Performing at *cinco de mayo* events at state prisons in order to bring consciousness to other subjugated groups, I believed in the full embodiment and performance of Chicanx identity, in the dance, in the word, and in my everyday performance of self, in particular my quotidian encounters.[38] I met other like-minded College Chicanx who experienced radicalization at the university and together we tried to support each other and pave the way for future students.

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[37] MEChA came out of *El Plan de Santa Barbara.*

[38] I appear in Reyna Grande's latest memoir, *A Dream Called Home* where she devotes a chapter to our first meeting at UCSC on a public city bus. She describes me as the first Chicana/Indigenous *chingona* she met at UCSC; my performance worked.

I lived in Santa Cruz, CA from 1995-2000. Proposition 209 passed in 1996, effectively making affirmative action illegal in public institutions, followed by Proposition 227 in 1998, dismantling bilingual education by imposing English first on second language learners. The hostile political climate towards equity had continuously become more and more fraught, and the students looked to each other for support. At UCSC in the late 1990s the proportion of Chicanx students was one of the smallest in the UC system. It did not reflect the many neighborhoods we had all come from in California. The Chicanx label was a political one and we shared it with many of our Central American student organizers. There were just too few of us at UCSC to make a fuss. The Chicano community although significant in comparison to other groups of color, was quite small (around 2000 students out of 12,000). There was a lot of organizing and sharing of resources across groups, specifically between African/Black Student Alliance, Asian Pacific Islander Student Alliance, Student Alliance of North American Indians, and MEChA, and the Gay/Lesbian/Bisexual/Transgender Network.

The majority of the people I graduated with went on to become public school teachers back in their hometowns. I had no career plan and I did not want to return to Los Angeles without one. Most of the California natives I knew did not want to ever leave California. Although I was proud of where I was from I did not have the same type of attachment.[39] I decided to postpone a career and continue going to school out-of-state. Leaving California felt like a necessity and at 25 years old, single, with no children and

[39] I had an unpleasant home life growing up and had no desire to return to my parent's house.

no job prospects,[40] it felt like the perfect time. Since I did not know what to do I thought about going to graduate school.[41]

I had become known at UCSC as a folklórico dancer with a strong affinity and reputation for political organizing. I danced with Grupo Folklórico Los Mejicas for the five years I lived in Santa Cruz. I was director for two years and I encouraged the dance group to become active political participants in cross cultural events, many times donating money to Black Graduation, the annual Pow Wow, and Filipino Student Association's yearly cultural extravaganza. My mentor, Olga Nájera-Ramírez was a recently tenured professor of Anthropology with an emphasis on Mexican Folklore. She was an alumna of both UCSC and of Los Mejicas. She received her PhD in Anthropology at UT Austin and I wanted to pursue a Master's in Latin American Studies at her doctorate Alma Mater. Through a series of interesting circumstances[42] I found myself

[40] After undergrad graduation I worked at Camouflage, a high end lingerie and sex shop that catered to women in downtown Santa Cruz. I also worked at UCSC as a staff person in a variety of roles (that I would be more than happy to share with the committee in a less formal setting).

[41] Insert laughter here. Halfway through my time in Santa Cruz I switched majors from Language Studies to Latin American and Latino Studies and tried to take as many classes as I could in my new major. I stayed an extra year to finish my degree before being forced out of school for accumulating too many credits. When I finished I felt that I had just started scratching the surface at my intellectual curiosity.

[42] The circumstances mostly revolve around my prejudice against Texas and a guy I was keen on pursuing.

moving to Albuquerque, New Mexico instead. As a Califas[43] snob the thought of moving to Texas did not appeal, and New Mexico felt like a softer landing.

I moved to Albuquerque, New Mexico in 2000. People tried to tell me, they tried to let me know how New Mexico was different. How it was not like California expressions of *Chicanidad*, but I was California-centric and did not really understand how different could Chicano expressions be from each other. I had lived my entire life in California. The biggest cultural shift I had experienced was the difference between Southern California and Northern California.[44] I was not prepared for what I encountered in terms of cultural identity in New Mexico.

Michael L. Trujillo in his book *Land of Disenchantment: Latina/o Identities and Transformations in Northern New Mexico* states:

> In Española alone, I have heard people use the terms Chicana/o, Spanish, Latina/o, Mexican, Mexicano, *raza*, and *la plebe*. In formal situations, most northern New Mexicans self-identify as Hispanic, Chicano, or Spanish/Spanish American. (Loc 65)

I was curious to find out why New Mexico had its Hispanic reputation. I did not want to believe the California-centric ideology most of my colleagues at UCSC basked

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[43] According to Urban Dictionary.com the definition of Califas is: "Contraction of the Spanish. California Sur (Southern California) used widely in the militant Chicano movement to designate the state of California or Southern California. Also commonly used in the street mainly by immigrant youth and Chicano residents throughout the state and beyond."

[44] There are a lot of *gente* that claim to be able to write dissertation length documents on the cultural differences between SoCal and NorCal and within California discourse this still remains a highly charged topic of discussion, and invisibilizes Central California.

in. Judging harshly those using Hispanic as their primary cultural identifier, purporting how New Mexican Chicanx are not on board with Cali Chicanx politically because New Mexicans are somehow behind the times, falling into a city versus country dichotomy. I witnessed this California-centric attitude many times at UCSC. This attitude inspired me to leave my birth state. I was a little hesitant to leave,[45] but assumed I could always come back to California.[46]

***Barum barum Pom pom: Lo que Encontré***

I arrived in Albuquerque by train inspired by the financial need to be thrifty. Trains allow you to revel in space and time by lingering on the geography of the place you are leaving behind. It feels like walking backwards, as you view where you have just been getting smaller and smaller. I boarded the Southwest Chief at Union Station in downtown Los Angeles on a summer evening in 2000 and arrived in Albuquerque the next day at Noon. As I walked off the train and into a not-so-certain future, a DEA agent stopped me. After a brief tussle in establishing my identity, he told me I was not the person he was looking for and promptly told me where I could find my checked baggage. Welcome to Albuquerque![47] The brief encounter with federal law enforcement upon my arrival would prove to be an ongoing theme in my tenure in Albuquerque, initial hostility and sometimes aggressivity, then once the *gente* establish who you are (who you are

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[45] Perhaps shared by those that grew up in Manhattan, most people I knew did not want to leave California. Their argument being that California had everything one would ever need, in terms of nature, diverse population, and big city amenities.

[46] I left California in the fall of 2000, I have yet to move back.

[47] This story is 100 percent true. There was no exaggeration for dramatic effect.

connected to, whom they already know) they immediately offer help, warmth, and generosity.

I moved to Albuquerque in September of 2000. I knew nothing of Albuquerque's already famous international flamenco festival nor of the unique flamenco dance program offered at the University of New Mexico (UNM). I was interested in dancing Azteca and getting a Master's in Latin American Studies before applying to the PhD in Anthropology at UT Austin, but first I wanted to live in Albuquerque for a year, establish residency so I could be considered an in-state tuition student and then apply. I found employment at *Re-Thinking New Mexico*, a local non-profit, and went door to door encouraging first time registered Latino voters to vote in the 2000 election. I worked with a small handful of Latinx leaders and was first introduced to the complexities of Latinx identity in New Mexico.[48] I went mostly to unincorporated parts of the larger metropolitan statistical area. I went to the periphery of Albuquerque, mostly in deep poverty, exemplified by the dirt sidewalks, lack of street lighting, and the outward dilapidated appearance of the homes I visited. Quite a few dogs chased me.[49] But I also got to know Albuquerque and its outskirts well in a short amount of time.

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[48] *Re-Thinking New Mexico* is now defunct and was dying when I worked there in 2000 with Esperanza Luján and her father David Luján. The Luján family was assisting in running the center and mentored me in a crash course of New Mexican Latino and Indigenous politics around the 2000 national election.

[49] I was mostly in the neighborhoods of the South Valley and Los Padillas. I later found out that these neighborhoods are popularly characterized by Albuquerque citizens as having a large propensity of dogs actively protecting the houses and land, which coupled with poor street lighting and inconsistent signage is why many of these homes get left out of door-to-door campaigns.

After the election I applied for the temp pool at UNM and was quickly hired permanently at the Computer Science department at UNM as their front office administrative assistant. I worked there for approximately five years. During my tenure there I saw certain New Mexico "truths" began to emerge. Every few months I was told by various people I encountered how awesome the flamenco program was at UNM. The first person to tell me about the flamenco program and encourage me to take a course was a young woman[50] I met within a week of moving to Albuquerque. Although I considered myself a dancer I promptly ignored her since my California-centrism only allowed me to see Mexican folklórico dance and Azteca as important parts of Chicanx identity. This is how it continued for years. People suggesting I take flamenco and me brushing it off. Within a couple of months of moving to Albuquerque I began dancing with Kalpulli Ehecatl[51] ("community of the wind"). In Ehecatl I became friends with Rita Zamora, the wife of the *jefe* and she also encouraged me to take flamenco classes. She had studied flamenco off and on most of her life and her youngest daughter, Crystal Xochitl Zamora, was a serious flamenco dancer at six years old.[52]

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[50] The first house I landed in Albuquerque was of Jorge García, a new acquaintance who introduced me to my current Azteca dance group Kalpulli Ehecatl. He also lived with a few guys (two or three), one of which, Miguel Alvear, had a girlfriend who befriended me and was the first person to tell me about the UNM flamenco program.

[51] Kalpulli is the nahuatl word for group. Kalpulli Ehecatl have been an Aztec dance group based in Albuquerque since the mid 70s and continues to meet and perform with Patricio A Zamora (PAZ) as its *jefe*. *Jefe/a* is typically how the heads of Aztec dance groups are referred to by other Aztecas.

[52] Crystal was a member of the children's performance repertory company Niños Flamencos, which is still in existence.

### *Cambiando el palo: From Azteca to Flamenca*

The cultural significance of an Azteca *danzante* choosing to study flamenco cannot be overstated. Part of the cultural pride in Azteca circles in the US is an avid engagement with indigenous culture and an active rebuke of colonial trappings. For an Azteca *danzante* to simultaneously take up flamenco is akin to Chicano cultural suicide. In California, dancing Azteca was the ultimate expression of Chicano identity. It was how one could be the best Mexican you could be.[53] I decided at 25 years old[54] I was going to start dancing Azteca in order to continue my radicalized Chicano training. The definition of Chicano identity wrapped around indigenous portrayals exists in its reliance of Aztec mythology in order to make space for itself. *Aztlan*, the mythic homeland of the *Mexika* or Aztec people was utilized by Chicano activists in the late 1960s and personified in the US Southwest states of California, Arizona, and New Mexico, along with other annexed territories through the Treaty of Guadalupe Hidalgo by the US. According to Rodolfo Acuña in *Occupied América,* it was the mandate of those living in the occupation of the Southwest to adhere to the indigenous past, whether myth or dream. The rationalization being how "60 percent of Mexicans were mestizos and another 30 percent were full-blooded Indian" (318). California Chicanx believe dancing Azteca is a politicized performance adhering to our duty as members of the occupation and to form alliances with fellow *danzantes* on both sides of the border. To have Azteca *danzantes*

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[53] This line is a recurring theme in my one woman show, I AM(ERICA)

[54] The reason for 25 came out of a vain, naïve, and patriarchal idea that at that age I should have serious consideration about my weight. I assumed that was an age where people started "letting themselves go." I wanted to be both politically radical and physically fit.

encouraging me to take flamenco classes because they were flamenco dancers themselves was unheard of in California.[55]

The popularity and success of the Chicanx movement in the late 1960s and 70s in California, Texas, and Chicago made rich contributions to our current understanding of Chicanx consciousness. A consciousness displayed in *El Plan de Santa Barbara* and incorporated into the *Movimiento Estudiantil Chican@s de Aztlan* (MEChA) bylaws. Taking inspiration from the Black Panther Party for Self Defense 10 point program, *El Plan de Santa Barbara* also explicates its expectations for self-determination at the university under these subheadings: A political consciousness, political mobilization, campus organizing (MEChA), Recruitment and Education, Planning and Strategy, the function of MEChA to the campus, function of MEChA in Education, and MEChA in the Barrio. On page 3 of *El Plan:*[56]

> A Chicano ideology, especially as it involves cultural nationalism, should be positively phrased in the form of propositions to the Movement. Chicanismo is a concept that integrates self-awareness with cultural identity, a necessary step in developing political consciousness. As such, it serves as a basis for political action, flexible enough to include the possibility of coalitions.

Blackwell writes in *Chicana Power!* how the practice of *El Plan* has consistently centered heterosexual men (30). Yolanda Broyles-González in *El Teatro Campesino: Theater in the Chicano Movement* describes the Chicanx movement developed from

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[55] Arguably, I believe that is still the case, and not just in California, in Arizona too.

[56] The typical shorthand for *El Plan de Santa Barbara*

political and civil rights struggles encompassing a wide breadth of topics: Vietnam War, curriculum and education, migration, discrimination, and agricultural rights (xi). The participation of charismatic male heterosexual leaders has been well documented.[57] And thus it is their view of *Chicanidad* that is most often performed as a historicized legacy. These views of *Chicanidad*–-based in community-led leadership, acceptance and promulgation of bilingualism, a re-imagined border decriminalizing those who cross without documentation, a grounding in indigenous practices expressed through ceremony and naming, an embodiment of culture expressed through dance (specifically Mexican folklórico dance), art (specifically muralism), music, and theatre,[58]an end to discrimination in all aspects of society against Chicanx, and a promulgation of Chicano Studies departments in high school and colleges and universities—continue to be important. Blackwell and Broyles-González stress in their respective books the invisibilization of women in each respective aspect of Chicanidad. I have an appreciation and a political alignment with these issues, but not to the patriarchal system it masks.

In California, for example, although many of my peers were in support of the tenets displayed by *El Plan,* I came up against a Chicano vanguard imposing judgment of any modifications to the above parameters of Chicanidad. In my experience, Azteca kalpullis in California and their respective leadership position themselves as the source of

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[57] Please see Rodolfo Acuña's *Occupied America: A History of Chicanos* and George J. Sánchez' *Becoming Mexican-American: Ethnicity, Culture and Identity in Chicano Los Angeles, 1900-1945* for starters. Yolanda Broyles-González also discusses this with a critical analysis in *El Teatro Campesino: Theater in the Chicano Movement*.

[58] The role that theatre played in the Chicanx movement is well documented in many books, the aforementioned Broyles-González book and of course the seminal work of Jorge Huerta, *Chicano Theatre: Themes and Forms*

first knowledge of Chicanx history and Chicanx future. I have come to refer to such self-proclaimed experts as Chicanosauruses.[59] They use the weight of the *palabra*[60] of First Nations as a tool to regulate behavior and to adhere to the *Chicanidad* guidelines from the late 1960s/early 70s. A Chicanosaurus resists change and reminds everyone how they cannot forget the history (as told by them) and although in *El Plan* there is talk of "the possibility of coalition," in actuality the Chicanosaurus finds fault in most alliances,[61] thus always guaranteeing their own position as the gatekeeper of *Chicanidad*.

When I spent time with Patricio A. Zamora, the *jefe* of Kalpulli Ehecatl I was struck by his lack of ego,[62] which I had never experienced in a male *Chicanidad* gatekeeper. In Kalpulli Ehectal I became close friends with Erin Mares, an undergraduate UNM student who was a fellow Azteca dancer. She had just taken a flamenco class and encouraged me to enroll. Her encouragement was reverberated by the wife of the *jefe*, Rita Zamora and her daughter Crystal Clara Xochitl Zamora. With the encouragement of

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[59] Mary Stephens in my TPOA PhD cohort, used this word in casual conversation and gives credit to Los Angeles based Arts and Cultural Manager Evonne Gallardo for the term.

[60] In Azteca/Mexika culture a *palabra* means word to lead. A recognized leader within the Mexika community has to formally give you a *palabra* for the *gente* to recognize your kalpulli.

[61] The stories that come to mind the strongest are of the underlying anti-Semitism by Chicanosaurus leaders and the historiographic ignorance amongst the younger generation when exposed to the racial coupling of white and Jewish people and their cultural collapse as arbiters of white supremacist control.

[62] I am a 10+ year member of Kalpulli Ehecatl and have since located Zamora's ego, but I still stand by my initial impression of him and would not categorize him as a Chicanosaurus although he is in close proximity to the species.

three Azteca dancers in the spring of 2004 and armed with a tuition waiver[63] I took my first[64] flamenco class with Marisol Enciñias.

In Flamenco 169[65] with Marisol Enciñias we learned four *coplas*[66] de *sevillanas*[67] and a small *patada por tangos*. I had been living in Albuquerque for approximately four years and I consistently heard people make assertions how the UNM flamenco class had changed their lives, but I could not glean any details. Because I worked full-time at UNM I took the 5pm flamenco class. I had to miss class twice due to Azteca performances.[68] Class policy dictated how you could make up the absence by taking one of the other three flamenco 169 classes. I made up the absence by taking class with Eva Enciñias, Marisol's mother and the founder of the Flamenco program at UNM. In those two classes I found

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[63] I worked full time as an Administrative Assistant in the Front desk of the Computer Science department at Farris School of Engineering at the University of New Mexico from 2000 to 2004 and took advantage of their tuition remission for full time staff benefit on multiple occasions.

[64] I took a week-long flamenco workshop at a Mexican folklórico conference (Asociación Nacional de Grupos Folklóricos, ANGF) in Corpus Christi, Texas with a Spanish instructor (also named Marisol) who was living in Yucatán, México. I learned Sevillanas for the first time at ANGF. The course at UNM was my first full-length flamenco class.

[65] The flamenco curriculum in 2009 was organized as Flamenco 169, 269, 369: Introduction, Intermediate, and Advanced.

[66] A *copla* is a verse. Sevillanas are typically organized in four different *coplas* that are independent from each other but when strung together create a complete set.

[67] Sevillanas is a dance form that most beginning flamenco students learn. There are an infinite amount of Sevillana steps and combinations, it is a rhythm pattern that I feel I am constantly learning and re-learning.

[68] There is a whole mini-dissertation that can be written on Azteca performances and how all Azteca dance is ceremony therefore not a performance in the Western sense. Other Aztecas however consider that it is possible to have Azteca performances without sacrificing cultural integrity. Ask a California Azteca dancer for clarification and pull up a chair, because it will be a long (fairly one-sided) conversation.

her charisma, command of the classroom and unforgettable teaching style. She inspired me to want to devote my studies and my life to flamenco. I too became one of those people pontificating on how flamenco changed my life and encouraged others to take a class. It was only much later I began to consider how flamenco might relate to the specific nature of Chicanx identity in New Mexico, and that it was because of its *Gitano* rather than Spanish roots, a matter I will take up in more detail in Chapter Two. For now, I will briefly point to an obvious parallel observable in the fact that both cultural formations (Chicanx and *Gitano*) are marked by socially marginal and politically resistant subjectivities.

### *Parum parum pom: intro to análisis*

"…Our psyches resemble the bordertowns and are populated by the same people. The struggle has always been inner, and is played out in the outer terrains" (Anzaldúa 109). Anzaldúa's quote does not refer to *Gitanos,* however I see connections with flamenco as it plays out in New Mexico. The exploration of *Chicanidad* and *Gitanidad* through dance and the body offers a different avenue of insight to a political and cultural diaspora. I identify Chicanidad as a political alignment predominantly followed by people of Mexican descent who want to subvert dominant ideology through political and cultural means, with the italicized *Chicanidad* as its peculiarly New Mexican flamenco-inflected variety. Chicanidad has some precedence and a wide berth of scholarship devoted to its nuances, mostly found in Chicanx history and Raza studies. *Gitanidad* however does not have the same academic genealogy. I identify *Gitanidad* as the cultural identification of the Romani people from Spain who may include, but are not exclusive to flamenco culture, but have in common an ancestry based in the diaspora originating in

India and traversing through Europe, ending in Andalusía. It is an allegiance and recognizance of a political discourse taking into consideration an imposed diaspora and a trajectory of subjugation and oppression through legislative means, a matter I discuss in more detail in Chapter Two.

### *Chicanx Clima en Nuevo Mexico*

> Rodolfo F. Acuña in *Occupied America* defines "Chicano" as:
>
> an experience, a historical memory of growing up Mexican in the United States and experiencing racism…[The term] Chicano acknowledges a history of oppression and a trajectory that has uplifted Mexican-origin people in the United States. (325)

Chicanos became Chicanos after the Treaty of Guadalupe Hidalgo in 1848 marked the end of the Mexican-American War. There Chicanos became "landed" to the United States Southwest when they first attempted to live their lives under a government which did not speak their language, know their customs, or care about their well-being. As the Southwest was divided into territories, then states by the US, the fate of the majority Mexican population was in jeopardy as they attempted to adapt to the laws imposed by the US government. The gross flouting of the stipulations in the treaty of Guadalupe Hidalgo of maintaining the cultural integrity of Mexicans living in the United States contributed to the inferior status Mexicans experienced in the newly annexed lands of the Southwest. As territories moved into statehood, New Mexico found itself in a precarious position.

In California, the majority of the Mexican population called themselves either Chicano or Latino if they were of Mexican heritage or of Latin American heritage. In New Mexico this was not the case. New Mexico Hispanics claim direct patronage with Spain and align themselves culturally with a Spanish sensibility. Oñate's[69] exploits feature prominently in New Mexico's historical narratives sponsored by the self-described Hispanic population of New Mexico (Acuña 27). When I moved from California to New Mexico in the fall of 2000, I was struck by how frequently the New Mexican population referred to themselves as "Hispanic." In California, my heavy involvement in protests in favor of affirmative action and bilingual education informed my understanding of the word Hispanic as a term reserved for use during direct engagements with the federal government.[70] However, in New Mexico the term Hispanic is used widely while the term Chicano is used sparingly. One of the locations the term Chicano is used as a self-descriptor is in flamenco culture.

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[69] Juan de Oñate was an explorer and governor of the province of New Mexico. He is a contentious figure in New Mexico history. He was exiled from New Mexico by Spain for excessive cruelty toward the Acoma people. However, statues are still erected of him by the Hispanic majority, but he is publicly decried by the Native American, particularly the Pueblo people for his cruelty and harsh behavior towards the Native peoples of New Mexico. For more information on the Native American viewpoint of Oñate please see Michael L. Trujillo's article "Oñate's Foot: Remembering and Dismembering in Northern New Mexico."

[70] I was in college in California when Propositions 187, 209 and 227 were passed. Proposition 187 in 1994 sought to prevent illegal immigrants from using non-emergency public services like education and preventative health care. Proposition 209 in 1996 repealed affirmative action in public education, contracting, and employment. Proposition 227 in 1998 effectively repealed bilingual education for non-English speakers in public education, imposing an "English only" curriculum. The rhetoric on college campuses was that these propositions were backed by conservative Hispanic groups. True or not, it made the gap between Hispanics and Chicanos and immigrants wider.

I landed in Albuquerque, New Mexico in this cultural climate in the fall of 2000. The Californians I knew who had spent time in New Mexico all described how New Mexicans did not call themselves Chicano, but rather referred to themselves as Hispanic. At UCSC in the late 1990s this term had been relegated for when you applied for state funds to support your project. It was a term used to show your alliance to a state or federal agenda, sometimes with a wink and a nod, saying we will use this jargon because it facilitates funding, but it was not what we called ourselves to anyone other than the funding agent. It was what you heard on the evening news, when they were describing a suspect. Even in the 1990s the term Hispanic was being largely supplanted with the term Latino.

In contrast, Eva Enciñias and her children politically identify as Chicanos.[71]The gross inconsistencies of power within the political structures in New Mexico had favored old money Anglo and Hispanic families with a long lineage of settlement in New Mexico and fueled the phenomenon of looking back towards a previous age, like Chicanos to Mexico. This was not an uncommon phenomenon during the Chicano movement in the 1960s, especially in the Southwest. The political climate in New Mexico encouraged Chicano activism as it was also brewing around La Raza Unida Party in Texas and the student walkouts in California (Acuña 263). According to Acuña in *Occupied America*:

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[71] I took class with Eva for two years at UNM and spent a lot of time with her during the Flamenco Festival. I also took class with Marisol for two years and with Joaquín for three years and consistently would hear mention from all three, typically in light banter that they were Chicanos. My memories are backed up by Nevarez "Navy" Enciñias, Joaquín's eldest son, in his interview in Chapter Three.

> Simply said, New Mexicans lacked education, a key factor in the new labor market. Illiteracy was 16.6 percent for Mexicans compared with 3.1 percent for others […] In 1965, New Mexico had the highest percentage of draftees failing the intelligence exam of any southwestern state-- 25.4 percent. (231)

Acuña's representation of New Mexico displays a population wanting in basic skills of education. Advancement in the political climate in New Mexico favored cultivated individuals, typically from established land grant families. Enciñia's family did not fit the mold of a politically successful family and her disenfranchisement led her towards political activism.[72]The base of much of the Chicano political activism in the Southwest in the 1960s surrounded grassroots movements. These grassroots movements inspired a renewal of heritage cultures (Broyles González 3). Although the Chicano movement is known for promoting a renewal of Mexican identity demonstrated in *El Teatro Campesino* and in the popularization of *Ballet Folklórico* groups, the New Mexican sensibility pursued a Spanish history. Eva's mother Clarita taught flamenco out of a studio in her home in Albuquerque.[73]Eva soon continued the work of Clarita, the initiator of a four-generation legacy of flamenco in New Mexico.

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[72] These are my words and my reading off of Eva's family's history. I impose a political agenda on dance and performance. A strong case is made for the reading of political acts on Mexican/Chicano bodies through their dances and performances in the book *Dancing Across Borders: Danzas y Bailes Mexicanos* edited by Olga Nájera-Ramírez, Norma E. Cantú, and Brenda M. Romero. Full disclosure: Photographic images of me appear in this book in Nájera-Ramírez' Chapter 16, "Staging Authenticity: Theorizing the Development of Mexican Folklórico Dance"

[73] For further information on Eva's mother Clarita and the Enciñias' family legacy in Albuquerque please see the documentary, *Flamenco School* (2011), directed by Brent Morris and Reinhard Lorenz

The impetus as to why Clarita taught flamenco could be traced to the history of Spanish colonization in New Mexico. Inquiring with New Mexicans as to why Spanish culture is important elicits a typical response placing Spanish culture at the center of what makes New Mexico unique from the rest of the Southwest. "The racial attitudes of New Mexicans are deeply rooted in the Spanish conquest and colonization" (Acuña 77). New Mexico highly regards the influence and colonization, which Spain oversaw by the self-proclaiming Hispanic population. In short, New Mexicans claim Spain for the source of their cultural heritage, not Mexico. The power of this affiliation between New Mexico and Spain colors how New Mexicans perceive Spanish culture and perhaps is a reason for New Mexicans specific zeal for flamenco culture. *Pero lo que es seguro es que ahí hay algo.* There is something there.

## *O sí,[74] Nuevomejicanos*

From the moment I told people that I was moving to New Mexico the response was consistently one of cautioned warnings. All the warnings were directed to how New Mexicans are different, they are their own *cosa*, but no one could offer substantive linguistic, cultural, or physical differences, besides saying that they identify as being Hispanic. On Saturday, May 19, 2018 at Lux Central in Phoenix, Leonard Madrid and I met for breakfast. Leonard is a native of Portales, NM,[75] and is currently the Theatre

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[74] O sí…popular in Northern New Mexico, like Santa Fe and further north. It is typically used to express disbelief at what someone is saying. Typically used playfully between friends.

[75] A small town, approximately 230 miles southeast of Albuquerque near the Texas border

department head at Central New Mexico community college in Albuquerque, NM and a talented active playwright.[76] We met at the University of New Mexico while he was pursuing an MFA in Playwriting and I was pursuing a BA in Theatre and Dance with an emphasis on Flamenco. Leonard has been my go-to person for discussing many New Mexican *culturismos.*[77] Perhaps he is my go-to because we have worked multiple times together[78] or because we are the same age[79] or because he is one of the brightest minds of not popular playwrights. When posed the question: Is there such a thing as a *Nuevomejicano*? And if so what differentiates them from a *Tejano*, or a *Californio*? The first thing Leonard said, "Well…our tortillas are different!" From my brief research, New Mexican tortillas are indeed different from other tortillas of the Southwest. New Mexican tortillas are almost always flour, rich and thick with a buttery flavor.[80]

Leonard thought about it a bit more and shared a couple of remarkable thoughts. He said there is a cultural shyness or what some may call aloofness permeating how people approach each other in New Mexico. Where people are hesitant to invest in people

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[76] Leonard had recently returned from a playwright residency at Berkeley Repertory Theatre.

[77] Cultural traditions specific to New Mexico

[78] He was my Intro to Playwriting instructor. He was the lighting designer for a play I acted in, *Marisol*, by José Rivera in October 2006 at UNM. I starred in one of his plays, *Perla y Estrella* at the Words Afire Festival in November 2006 and appeared in his play *Aurora* at the Words Afire Festival in April 2008.

[79] Leonard brought this to my attention abruptly while having lunch during a tech day for *Marisol*. We had not officially met, but it was clear by the conversation that we were both ten years older than anyone else at the table. We have been friends ever since.

[80] Many people swear by the flour tortillas from Frontier/Golden Pride restaurant. They deliver all over the world. I highly recommend taste testing for yourself.

they have just met unless they have spent a significant amount of time with them. Leonard commented on another phenomenon he notes influences people's hesitation to be inclusive. Leonard talked about *Nuevomejicanos* having a "lack of ambition" in the traditional sense. There is an expected humility you must consistently keep to yourself. Do not show off. Do not let people know about any awards or accolades. You do not want to make other people feel bad if they have not achieved those things, especially in your own family. I find Leonard's use of cultural shyness/aloofness to be a helpful analytical tool in making connections between *Nuevomejicanos* and *Gitano* flamenco communities.

The desire for *Nuevomejicano* flamencos to not "show off" in front of *Gitanos* may come from a lack of ambition in the Leonard Madridean sense in that they do not believe in centering themselves at the expense of their guests. Also, in my experience, Chicanx gatekeepers have told *Nuevomejicanos* who they are supposed to be. What their relationship to Spain should be and how they should speak Spanish. Perhaps not wanting to perform a *patada* for *Gitanos* during their *juergas* is about not being invited by the *Gitanos* and actively resisting the possibility of being told they are not doing it right. In the next chapter I will take a further look at *Gitanos*, their history, and how they have come to New Mexico.

## Chapter Two: *Remate to the letra*: *Gitano* identity and their relationship to dance, specifically Flamenco

*Pam pa pam*

*Pa pa pa pa*

*Ta-ta Ta-ta*

*Pam pam pam*

*Ya estás ahí a medio piso, ya saliste...ya caminaste y te pusiste y ahora todos están esperando a ver que hace. Pues ya es hora pa la llamada. Pero no cualquier llamada…la llamada que llama la letra.* You're in the middle of the dance floor, you've made your entrance…you've walked out and now everyone is waiting for you to do something. It is time to place the call and bring in the *letra*. This *llamada* lets everyone know what type of dancer and really what type of person you are. Are you going to give them a four *compás llamada* with intricate footwork no one can replicate? Are you going to offer a two *compás llamada* driving on the six, the eight, and ends on ten?[81] *Pues a esta llamada le dicen la llamada de Alejandro (Granados),*[82] *empieza regular pero entonces en medio tiene mucho flair y termina con certeza* on the ten. This is the *llamada de Alejandro*, it starts like most *bulerías llamadas* start but then ends with a lot of flair and on the ten.

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[81] The flamenco *palo* or rhythmic pattern *bulerías* is popularly counted as starting on twelve and ending on ten. It's a *palo de fiesta*. The first chapter is *por tangos y ahora por bulerías.*

[82] Alejandro Granados is a professional flamenco dancer from Madrid, mostly known for being classically trained in *Ballet Español* and for being a well-respected flamenco dancer.

*Para muchos es obvio el baile empieza con la llamada. La llamada que llama la letra. La letra que ofrece el cantaor al que baila con fuerza.* For many people it's obvious that the *baile* starts with the *llamada.* The *llamada* that calls in the *letra.* The *letra* that the *cantaor* offers to the *bailaor. El cantaor* has to carry the *música* and the *cuadro* so the dancer has something to hold them up as they offer to illustrate the *clave* parts of the *cante* with their *baile*. This exchange has the *músicos* looking at each other for backe,[83] for keeping each other accountable throughout the *letra*. *Pero antes de la letra es la llamada. La primera llamada…el grito en el aire.* But before the *letra* is the *llamada*. The first *llamada*…the cry in the dark.[84] In this chapter, I will offer a brief history of Gitanos in Spain and their relationship to flamenco. I will also discuss the flamenco curriculum in New Mexico and how it is partial to *Gitanos* and will end the diasporic journey in this chapter by discussing the *Flamenco Festival Internacional de Albuquerque*.

## ***Embodied Inequality***

*Gitanos* and *Payos* have had a tumultuous past, which informs a complicated present in Andalusía, Spain. Michelle Heffner Hayes in *Flamenco: Conflicting Histories of the Dance* states, "The term *payo* is often but not always used negatively in flamenco circles. Literally it defines an outsider or non-Gypsy" (187). From the 1500s re-conquest of Spain from the Moors, *Payos* have systematically marginalized *Gitano* populations in

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[83] Backe is a word that I heard a lot in Burque from Burqueños. It means back-up, people who have your back no matter what, in other words, your ride or die crew.

[84] Technically I said cry in the air, but the spirit of what I am saying makes more sense translated as the cry in the dark.

Andalusía through laws and de facto segregation. Leblon describes forced servitude, ghettoization, and slavery for lack of compliance. Spain continued to pass forced assimilation laws banning *Gitanos* from living together in large groups and effectively trying to separate families.

How *Gitano* bodies are "seen" and manipulated has been regulated by *Payos*. I interpret this confining choreography on *Gitano* as it plays out outside of Sevilla and onstage. In the days of Carmen Amaya (1950s to early 1960s), *Gitanos* and *Payos* toured simultaneously, but not necessarily together. Troupes like José Greco's, an Italian immigrant who learned flamenco in New York, toured with his *Payo* dancers and with a smattering of *Gitano músicos*. *Gitano* groups toured solely with *Gitano músicos* and *bailaores*. There was a bit of crossover, but it was the exception and not the norm. *Payos* benefit from the limited choreography of how *Gitano* bodies shift and establish the dominance of the *Payo* over the *Gitano*, both on and off stage.

Heffner Hayes states, "Flamenco has a long history of upper-class patronage and exploitation, as well as the perhaps inescapable accommodation of and, at times, shrewdly transgressive complicity in the arrangement by flamencos, gypsy and payo alike" (90). An example of this is how *Payos* benefit from *Gitano* labor in the flamenco world. The collaboration of the most famous *Gitano/Payo* union, between Camarón de la Isla and Paco de Lucía, brought flamenco music into the 21st century. This union brought flamenco jazz as a "new" genre of marketable music introducing flamenco rhythms to a wider audience. This union prompted a surge of flamenco into large venues, which toured throughout the US. A byproduct of the massive amounts of touring was the expectation of flamenco professionalism in a formal theatrical setting. However, as Michel de

Certeau in *The Practice of Everyday Life* points out, "power relationships define the network in which they are inscribed and delimit the circumstances from which they profit" (34). Paco de Lucía was able to come to prominence through the Gitano credibility of Camarón and enjoyed economic success long after Camarón's premature death at 44 from lung cancer. After Camarón and Paco, prominent mixing between the traditional method of *Gitano* flamenco families performing together and *Payos* became a wider accepted norm. Given the popularity of flamenco and the numerous flamenco festivals which emerged throughout the world the demand for touring flamencos has steadily increased. Due to the touring schedules and the demand for a steady ensemble, flamenco groups which have performed at festivals are many times both *Gitano* and *Payo*.

As I have already suggested a number of times above, the history of the *Gitano* people who bought flamenco to the world is a complex and contentious one, depending on who tells it. In Spain *Gitanos* is what the Romani descendents call themselves. It is more than just the Spanish translation for Gypsy, which is mired with pejorative references. It is a name said proudly in mixed company in order to mark difference between those who claim it and those who cannot. In Spain there are *Gitanos* and then *Payos*, basically those who are not *Gitano*, us versus them. The first flamenco show I stage-managed was the FFI headlining show, Manuela Carrasco.[85] She performed with

[85] This show was on June 11, 2004 in Rodey Theatre at the University of New Mexico., during FFI 18.

her *tocaor* husband, *fiestera*[86] daughter, her *cajón* playing brother, José Carrasco, and her other *músicos*, *tocaor* Miguel Iglesias, *cantaor* Enrique el Extremeño, and *bailaores* Rafael el Carmen and Torombo. It was this first company that brought to my attention the difference between *Gitanos* and *Payos*. And of the origins of the Romani people.

I was ignorant of the history of the Romani people and knew only common misconceptions about the Romani, like their alleged propensity for nomadic journeys. It was from José Carrasco that I first heard that the Romani originated from India. He said it like he was telling me the sky was blue. It was *obvio.*[87] His assurance of this fact and my surprise at this "well known" fact led me to amplify my thoughts around the Roma people. According to many Romani scholars the Roma people originated in India.[88] One scholar, Bernard Leblon in *Gypsies and Flamenco: the Emergence of the Art of Flamenco in Andalusía* states the Romani people originated in Northern India; a series of war, forced removals, and legislative acts led to the Roma diaspora, which took place over the course of about 1000 years. Although there remains a Roma presence in India the diasporic "wanderings" of the Roma are subject to mythology and prejudice.

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[86] A *fiestera* is someone who can do a little bit of singing, a little bit of *palmas*, and a little bit of *baile*.

[87] *Obvio* means obvious. It is used by Andalusían *Gitanos* with a downward lilt, a sideward cock of the head, a lifting of the eyebrows and a knowing stare that expresses that this has been common knowledge for generations. It is less about making someone feel bad for not knowing and more about not allowing any room for doubt in their statement.

[88] There are numerous Indian fusion performances that point to this genealogy. See the film *When the Road Bends…Tales of a Gypsy Caravan* (2006) directed by Jasmine Dellal for an example of Indian based Maharaja and Andaluz Antonio el Pipa performing together.

### *How does migration read on the body (a brief overview of flamenco history)?*[89]

In order to understand relation of *Gitanos* to Chicanx in New Mexico, we need to look back at *Gitanos* in Spain. Connecting *Gitano* history with an economic situation has formed the backbone of many preconceived ideas about *Gitanos*. Stereotypes abound of *Gitanos* as horse thieves, pickpockets, fortune-tellers, caravan nomads, and other types of inconsistent and fringe laborers. When the Roma people left India under the stress of political persecution in the 800s (Kostic Cisneros 22), they walked from India westwards. They stopped in a variety of places in Europe, some people staying and others feeling the larger societal pressure to continue the migration, finally coming into present day Spain around the early 1400s (Leblon 14). They coexisted with Muslim rule relatively easily and concentrated most of their settlements in the south of Spain. In the southernmost part of Spain, Andalusía, was the stronghold of Islam. When Spain reverted back to Catholic rule with Isabel *la Católica* in the late 1400s an upsurge of laws against *Gitanos* were passed. Washabaugh defines *Gitano* culture as "momentarily constructed practices of people who are struggling to enhance their economic situation" (75). The consistent displacement of Roma people in the world and in particular in Andalusía offered little financial stability and contributed to an insular cultural bond. The results of these bonds created unity within the *Gitano* groups, and coupled with the unwillingness of host countries to intermingle with *Gitanos* facilitated anti-*Gitano* legislation. Bernard Leblon

[89] This is quick and dirty—for more extensive information I encourage you to engage in the work of Ian Hancock for work on Romani history; Rosamaría Kostic Cisneros for Roma movement practices; and William Washabaugh, Cristina Cruces Roldán and Bernard Leblon for flamenco history.

in *Gypsies and Flamenco* provides an extensive history of anti-*Gitano* Spanish laws, like this one in 1499:

> The Gypsies were given a sixty-day period in which to settle down and take up a trade or hire themselves out as servants. Those who refused the proposal were given a further sixty days in which to quit the country permanently, on pain of one hundred lashes and condemnation to perpetual exile. In case of recidivism, they were to have their ears slit (the contemporary equivalent of 'having a record'), be incarcerated in chains for a period of sixty days, then re-expelled. Finally, if they persisted in disobeying, they were to become the slaves for life of whoever captured them. (17)

This law was the first of many others similar in tone and intent requiring *Gitanos* to settle down, blend in or leave. Further laws throughout the years extended upon this original statute targeting *Gitanos*, outlawing their language of Caló, their style of dress, and their common jobs of horse trading and trading at fairs (21). Spain continued to pass forced assimilation laws banning *Gitanos* from living together in large groups and effectively trying to separate families. In 1783 there was a small reprieve in the laws allowing for *Gitano* families to stay together as long as they were not involved in criminal activity. In spite of this slew of laws, *Gitano* families did form strong neighborhoods and enclaves, which later create the backbone for future *Gitano* flamenco families in Andalusía.

The 1800s and early 1900s saw flamenco flourish within Spain. This continued through Federico García Lorca's work in the 1930s. Lorca published *Romancero Gitano* in 1928, a collection of poems from his *Canción* series, and was a vocal supporter of the

*Cante Jondo* competitions in Spain. The reasons for his assassination in the beginning of the Spanish Civil War and the subsequent ban on his work in Spain by Franco until 1958 has largely been contributed to his sexuality, his socialist views and his public admiration for *Gitanos*. When Francisco Franco formalized power after the Second World War he continued the precedent of oppression. There were two hundred years of laws in the books against *Gitanos*. Although Franco supported a national dance form, in the form of, *Sevillanas*, a common dance performed by *Gitanos* and non-*Gitanos* alike, Franco did not support *Gitanos* as a culturally viable people (Kostic Cisneros 230). He further ghettoized *Gitanos* and encouraged walls surrounding *Gitano* neighborhoods in southern Spain, particularly in Sevilla. These walls took on a different role of incubation through exclusion, which aided the advancement of flamenco in *Gitano* neighborhoods through different flamenco clans.

After Franco's death in 1975, the beginning of Spanish democracy coincided with a flourish of *Nuevo Flamenco*[90] led by *Gitano cantaor* Camarón de la Isla and *tocaor* Paco de Lucía. In the 1960s and fully into the 1970s and early 1980s flamenco experienced a radical shift from performances in bars and taverns to the theatre (Leblon 91). Camarón and Paco popularized flamenco fusion and incorporated a wider breadth of instruments to flamenco, like flutes, electric bass, and various percussive instruments from South America. Camarón became one of the most famous and recognizable

[90] *Nuevo Flamenco* means New Flamenco, not to be confused with Ottmar Leibert's *Nouveau Flamenco*.

flamenco *cantaores* of all time.[91] Paco de Lucía went on to become the most famous flamenco *tocaor* of all time, continuing to tour up until the time of his death in 2014.[92] Flamenco stars descended from the *Gitano* flamenco families of hundreds of years earlier began to experience commercial success in flamenco initiating and broadening their global appeal with world tours in large theatres.

Thirty-two years ago in Albuquerque, New Mexico the first *Flamenco Festival Internacional* took place at the University of New Mexico. Now in its thirty-first[93] year (one year it did not take place due to lack of funds) the festival boasts international artists, the majority from Spain and in any given year half of the artists are *Gitano*, many from historic *Gitano* families from Andalusía.

### *Un poquito más de historia*

In order to understand the identity shifts experienced by flamenco practitioners (the focus of the dissertation), I need to revisit the principal contours of a contested relationship between flamenco and *Gitano* history. There are two main camps of flamenco history. There is the theory that flamenco began in the south of Spain in Andalusía and it is a coincidence *Gitanos* are the best at performing flamenco, mostly due to their lack of traditional employment which offers them the opportunity to practice

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[91] His funeral in 1992 attracted approximately 100,000 people. He was 41 at the time of his death from lung cancer.

[92] I saw Paco de Lucía perform at Mesa Arts Center in Mesa, AZ in 2012 with Duquende (who was mentored by Camarón) *al cante* and Farru (middle son of the Farruco family) *como bailaor.* Afterwards I hung out with the *músicos* at a local bar, it was the first time I saw famous *Gitano* performers speak with the utmost respect and reverence about a *Payo* flamenco performer.

[93] Check out the line-up this year.

flamenco so they have become highly skilled in it. In this theory, flamenco emerges from the Jewish, Moorish, *Gitano*, and native Andaluz cultures, all cultures offering equal parts and needing each other in order to create flamenco. The other theory is that *Gitanos* brought the musical and dance roots of flamenco with them from India, through the diaspora and into Andalusía, where the collision of cultures offered the cultural context which allowed sufficient incubation in order to create flamenco using mostly *Gitano* adopted cultures, thus explaining why *Gitanos* are the most accomplished in performing flamenco. In Spain the most popular view amongst *flamencólogos* is the former. In Albuquerque, New Mexico it is the latter. Amongst the *Gitano* performers I met in my years stage-managing the festival they were quite confident in stating how flamenco originates with them and they originate from India, *obvio*.

According to *Gitano* performers, William Washabaugh, and *Gitano* flamenco scholars[94] *Gitanos* and the roots of flamenco originated in Northern India in the 700s. Washabaugh has written extensively on flamenco and the Roma. In *Flamenco Music and National Identity in Spain* he talks about how flamenco has become a tool used by politicians and is now used by Andaluzes as a symbol of their exclusion from larger Spanish culture. Washabaugh states "Flamenco started in the context of new and distinctly modern social institutions that influenced both the grassroots and the marketplace between 1880 and 1980" (9). He refers to the era of the café cantantes and the opera flamenca where flamenco emerged and "survived" from extinction. The

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[94] There are not as many scholars of *Gitano* flamenco compared to those, say, of Shakespeare, however there is a healthy group, though most are historians and not critical flamenco theorists. Much of the literature found in Spain commented on history, looking towards the past. The main scholar I cite is Rosamaría Kostic Cisneros.

specifics of the café cantantes are debated amongst *flamencólogos* but it is widely held they are the reason for the proliferation of flamenco and presented the flamenco *cuadro* in the form we know it today, a *cantaor*, a *tocaor* and a *bailaor*. These cafes popped up around Sevilla in the mid to late 1800s and were popular with a variety of people in the Spanish social strata.

By the early 1900s they were no longer as popular and the ópera flamenca took over. The ópera flamenca were elaborate presentations of music and dancing placing more emphasis on flashy dance representations than on the intimacy and closeness of the *café cantantes*. The ópera flamenca has been criticized for portraying more of a caricaturization of the art form, however, others claim it kept the art form in the public eye until the 1930s with the onset of the Spanish Civil War.

The Spanish Civil War caused a lot of complications to the art form, especially as *Gitanos* were being persecuted and executed by *Franquistas*. Theresa Goldbach in her article "Fandango in the Franco era: the Politics of Classification" examines the influence and effects of the Spanish Civil war on flamenco and *Gitanos*. For those who survived the *Franquista* era, which lasted from the Spanish Civil War through to Franco's death in 1975, it was a time of quiet resistance or non-active resistance.[95] Franco valued cultural expression as far as it advanced a national agenda and instilled national pride. There are many works written on how Franco wanted to present a "sanitized" version of Spanish national identity to the world and utilized flamenco iconography as a symbol of Spanish

[95] I encourage interested parties to look at Rosamaría Kostic Cisnero's and Bernard Leblon's work on different styles of resistance *Gitanos* have practiced in Spain in response to Franco's authoritative rule over Spanish culture.

identity. A common saying during the Franco era was that Franco loved flamenco but hated the *Gitano*. Consequently, his regime spent a significant amount of time and resources in excising the influence which flamenco and *Gitanos* have on each other. His regime's often cited magnum opus was the 99[96] half hour episodes of *Rito y Geografía del Cante Flamenco*. Filmed from 1971-1973 this series continues to be lauded as thorough and definitive in the explanation of flamenco art and culture to Spain and flamenco aficionados. Many featured artists are *Gitano,* which runs counter to what Franco's regime espoused during his rule. Centering *Gitano* performance in a positive light reveals how much Franco, in his late 70s, had loosened his grip and his power was slipping. Others think it is an example of the undeniable contribution of flamenco artistry by *Gitanos*. It seems both sides of the debate, those who think *Gitanos* are the best at performing flamenco because they brought it with them from India and those who think flamenco initiated in Andalusía with *Gitanos* being coincidentally the best, view *Rito y Geografía* as a place for vindication. The series does not make any claims as to the origins of flamenco, but rather takes flamenco at face value in the early 1970s. Who are the key players and performers and how has their *arte* influenced flamenco culture? What role if any do *Gitanos* play in flamenco culture? In this way, the series has had longevity and continues to be lauded as an important and definitive piece of state sponsored documentation of a valuable Spanish national symbol.

After the transfer of power from the Franco ruled regime to a parliamentary monarchy there was less pressure on the *Gitano* population to conform or desist in Spanish culture. The advancement of flamenco with the rise of Camarón de la Isla and

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[96] Yep, 99.

Paco de Lucía coincides with the fall of Franco. Once Franco died in 1975 flamenco was well established as an art form and was moving into the realm of *Nuevo Flamenco*.

In the spring of 2005, La Tati[97] was a guest artist teaching flamenco classes at UNM and told us the story of *la sigiriya. La sigiriya* is considered the first flamenco *palo*. And La Tati told us how it came to be. She said in the beginning there was darkness. And amidst the darkness God made man. And man wondered if he was alone in the darkness. So, he cried out in the darkness to see if he was indeed alone. And *sigiriyas* was born. She then proceeded to tell us how the *cante* was sacred because it was man's way of trying to ascertain his place in the world, to cry in the dark and reach out with your voice in order to see if you are truly alone in the world. And we were stomping all over it! You need to cry out in the darkness para *que retumba tu voz* so that your voice can echo back at you, like reverb.

In my ten years of stage managing professional flamenco there is always an expectation and a downright demand for reverb. Reverb is when a singer or a musical instrument plays a note and the sound is echoed or reverberated back at them. Similar to the type of sound you would get in a cathedral.[98]Reverb and the snake[99] necessitated by

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[97] In flamenco La Tati is a well-respected *bailaora* based in Madrid.

[98] Antonio Canales was not pleased on how the reverb sounded at the National Hispanic Cultural Center. He spoke directly to the sound engineer who did not speak Spanish. He slammed his foot down on the sprung dance floor and closed his eyes and said "boom", softly and made gestures with his hand like a quiet bomb had just exploded. The only other word he said was "*catedral*". The sound engineer understood and was able to get the reverb exactly to his liking. Canales liked it so much he tore a hole through the floor, much to his delight during FFI 28.

[99] An audio snake, commonly referred to as simply the snake, is a thick cable with multiple audio cables housed inside of it that typically travels from the stage to the sound

the sound crew in order to replicate the cathedral sound is one of the sound challenges for flamenco. Reverb tends to increase the possibility of feedback and excessive feedback tends to grate on the performers of a flamenco show, which typically means the audience receives a poor performance.

José Valle "Chuscales" the *Gitano* flamenco *tocaor* who lives in Santa Fe, NM and works a lot with NIF talks about the importance of reverb. Strumming his guitar during sound check and trying to get the sound right for his ear. He shared a story of what he wanted the guitar to sound like. What it was he was trying to have the guitar do. Playing the guitar so the sound comes back to him and it sounds as if he is in his mother's womb, the first reverb, a circular auditory connection, a loop of energy. This is the education I received about flamenco music, how it should sound and how it should feel in your bones as you are listening to it in a theatre, but what captures many people's attention are the lyrics to flamenco *letra*. I will introduce some brief lyric analysis here and will connect it to New Mexico examples of flamenco expressions in Chapter Four.

### ***No vale nada la vida…la vida no vale nada***[100]

Washabaugh states:

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console in the back of the theatre. The audio cables are bundled together in a snake to make it easier for the sound engineer to connect multiple instruments and sound effects into the console, one of the effects being able to mix reverb, which is critical in a flamenco show. As explained to me by Angel Olalla, a flamenco sound engineer who I thought was going to faint when the sound rental company arrived to load in at an out of town show and there was no snake in the sound package and we could not proceed with the sound check until it arrived causing a scramble to be able to start the show on time. He was there to mix sound for Farruca and her family during FFI 20.

[100] The beginning circular lyrics of José Alfredo Jiménez' famous ranchera, "Caminos de Guanajuato". Jiménez work plays a role in flamenco fusions in Chapter Four.

> Listeners cannot easily predict when and how a song will end. That is because the themes of the verses are usually unrelated; they are strung together in a song to form a poetic collage rather than a gradually developing poetic theme. So, unlike conventional ballads, these flamenco lyrics do not lead to any conclusion. (21)

Although I agree with Washabaugh's statement I also think conclusions imply a linear trajectory, which is misplaced to describe flamenco *letra*. Camarón sings in "*Na más que'r día*":

*Caminando solo voy por los caminos*
*Y en la orilla de un río está mi destino.*
*Quiero volar por el mundo, y poder alcanzar*
*Lo que mi mente dice que es la realidad.*
*Caminando solo voy por los caminos*
*Y en la orilla de un río está mi destino.*
*Caminando solo quiero volar por el mundo*
*Quiero vivir y soñar y encontrar la libertad.*

He repeats the beginning parts of the *letra* bending it to his will and to his *metal de voz*[101] as if he is in control not only of the *compás,* but of the words themselves. As he is on the edge of the river looking at his destiny trying to focus his mind on reality he walks again alone along the river looking for a destiny which allows him to fly all over the world and live, dream and find liberty. He does not sing it. He demands it, of his *músicos*, of the

[101] This is a popular way to describe and compliment a particular voice quality that is well accepted in flamenco singers, it has to do with how well their voice travels, hangs in the air, and manipulates space and time.

*compás*, and of the listeners. He demands it as if in a circular novel loop. James Joyce in *A Portrait of the Artist as a Young Man*[102] starts as it begins, with the moocow coming down the road. Camarón manipulates the lyrics of "*Na Más Que'r Un Día*" to serve the *compás* and to act as the bridge in the song, *otro puente. Estos puentes,* which like a Bhabhian stairwell[103] start in one place and end up somewhere else. In the spirit of reverb and Camarón's unique *metal de voz* and the common association of *puentes* as bridges bringing ideas together, flamenco reaches Nuevo México.

There is no academic agreement as to when flamenco arrived in New Mexico but according to Eva Enciñias by the 1950s there were flamenco teachers in Albuquerque (Roybal). Flamenco was taught in small home studios until the early 1980s when it became a part of the curriculum at the University of New Mexico (UNM) Dance program, ultimately becoming a focus (like Ballet and Modern). UNM is the only four-year institution in the United States that offers a degree concentration in Flamenco. There are two tracks of emphasis in the UNM Dance program: Contemporary Dance and Flamenco. Available to students are courses in hip-hop, African, Mexican folklórico, jazz, and tap to supplement dance instructions as possible minors.[104] However, only the two main concentrations offer courses in beginning, intermediate, and advanced levels. Courses offered apart from the three levels of dance are Flamenco Cante, Flamenco

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[102] I do not know if Camarón ever read Joyce's novel, however the artistic impulse to create circular work precedes Joyce and Camarón. I chose Joyce's work because it is the first time I was introduced to a circular novel, my senior year in high school.

[103] This is from Homi K Bhabha's *Location of Culture*. It will be further explained in Chapter Three.

[104] *dance.unm.edu*

Improvisation, Flamenco History, and Flamenco Choreography. Flamenco Guitar is also offered through the Music department.

Under Enciñias' leadership the Flamenco curriculum has steadily grown and in the late 1980s Enciñias produced the first Flamenco Festival.[105] Three decades later the festival has grown in scope and professionalism and anchors the Flamenco dance community in Albuquerque and has helped make UNM the Flamenco dance epicenter of the United States, attracting students from all over the country.

### *Festival Flamenco Internacional in Albuquerque, Nuevo México*

The *Festival Flamenco Internacional* (FFI) in Albuquerque New Mexico was founded in 1987. FFI brings accomplished *Gitano* acts such as Manuela Carrasco, Antonio Canales, and the Farrucos as well as famous *Payo* acts such as Rocío Molina, Carmen la Talegona, and Olga Pericet. I stage-managed the festival for ten years in which time, I have seen numerous acts and have had a plethora of memorable experiences. The festival tends to invite an even distribution between *Gitano* and *Payo* acts. Many times there are a combination of *Payo* bailaores with *Gitano músicos* specifically *Gitano cantaores* or singers. During the 2010 FFI there were more *Payo bailaores* or dancers and the majority had *Gitano músicos* or musicians. Andrés Peña and his wife Pilar Ogalla brought their show, "A Fuego Lento" to Albuquerque for the first time and brought with them five *músicos*...all *Gitanos*, a common occurrence.

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[105] A lot of this information is found in the documentary film *Flamenco School* directed by Reihard Lorenz and Brent Morris, starring Eva Enciñias centering the NIF curriculum.

When stage-managing the festival most of my time is utilized in supervising sound and lighting, and assuring all needs are met for the numerous companies that come and perform in Albuquerque. This can prove challenging due to the time, monetary, and geographical constraints that putting on an internationally famous professional flamenco festival entails. There are also dynamics within the companies, which run far deeper than can be revealed in a week-long festival. However, over the course of my tenure I am able to notice outlying issues or garner snapshots of these dynamics. I witnessed many times first-hand the disparity in work relationships and communication between *Payos* and *Gitanos*. This relationship is more strained between *Gitano músicos* and *Payo bailores*, which is a common occurrence. I have seen predominantly *Gitano músicos* blow off sound check for the *Payo bailaora*.[106]

Andrés Peña, the *bailaor*, was in the middle of his tech rehearsal. He had already finished with the light and sound designers, both of which were familiar with his piece. Peña's piece was approximately two years old. Of the *músicos* who came, most had toured with the piece, however it had been a few months since the last time they performed it. Peña expressed to the tech crew and his *músicos* he wanted to run a full dress rehearsal as if it were the "real" show, with full lights and sound. *A Fuego Lento* has many entrances and exits; sometimes the *músicos* enter with props, sometimes they leave the props there, sometimes they take the props with them. Because of all of the moving all of the *músicos* are on wireless microphones and they enter and exit from different parts of the stage. There are no monitors or stationary microphones and no

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[106] This embarrassing event occurred to Rocío Molina at FFI 22 when her *músicos* stood her up for sound check for the final flamenco gala performance.

chairs “live” onstage. For the audience member as they enter the theatre the stage is presented as a blank slate.

I was in the first row of the theatre watching the show with my stage crew as we took note of entrances and exits in order to track quick changes and to anticipate possible altitude sickness.[107] During the dress rehearsal there was a lot of jostling around and frayed nerves. Typical behavior as the performance time gets closer and the physical reality of a seven-hour time difference and a 5000-foot altitude begins to set in. Peña seemed particularly snippy and nervous. Ogalla, his wife, could not ease his nerves. He wanted to start at top of show, but the *músicos* kept on not being ready. Either the guitars were ready but the singers were missing or vice versa.[108] Or the lights were not fully out, with the work lights still on or sound was not ready with muted microphones, all of these issues were working exponentially to aggravate Peña.

Once all the components were in place, he called out the start of show and the *músicos* came out and took their position, but Peña was not satisfied. He claimed the *músicos* took too long to take their position. He also expressed they were too slow and they could not behave this way during the performance and they had to act like this was the real thing and then bid everyone get back into place and do it again. Since the stage at Rodey theatre where the majority of flamenco shows during the festival take place is in thrust, I got to see the looks on the faces of the *Gitanos* as they left the stage to go into

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[107] In my years of stage managing it is common to come across performers that are not used to the high altitude conditions in Albuquerque and come off stage winded, so I track entrances and exits so we can best prepare with oxygen and with a Spanish speaker that would greet them as they get offstage.

[108] I have often said that wrangling musicians is a lot like herding cats.

the wing to begin again. They all had looks of irritation and annoyance on their faces, demonstrated by how they would roll their eyes and they continued to move slowly and heavily sigh as they moved from onstage to offstage. They came out again and this time they moved maybe a hair faster. The *Gitanos* rolled their eyes as Peña stopped the run-through again. This time Peña showed them exactly how he wanted them to come out onstage. He came from offstage, the *Gitano músicos* watched in barely-veiled boredom and then attempted to do it one more time, again not to the liking of Peña. He went through a mini-tirade of how it was imperative they move much faster as it will inhibit and alter the flow of the show immeasurably if they do not move with more speed and grace and hit their marks faster. He did not stop the run-through again, but he consistently gave this note as he shouted after his performers unashamedly. Whenever they brought out a chair, finished a *letra*, cut to black and the lights came up and they still had not left the stage Peña kept claiming they had to move faster and treat this as the "real" thing. I did not notice a single *músicos'* pace ever go faster or slower, they maintained their pace from how it had been at the top of dress rehearsal.

Stage managing for flamenco and working closely with *Gitano* performers has taught me patience and trust. Another lesson I learned was flamencos, particularly *Gitanos* never perform "full out" ever, during rehearsal, no matter what the show is, no matter who the performer is and no matter how many times they have performed.[109] Most *Gitanos* who perform flamenco professionally come from flamenco families who have been dancing and performing for generations. The idea of a strict rehearsal process,

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[109] The exception to this rule was Manuela Carrasco's *músicos*. She did not dance full out while they were singing for her, but she demanded that her *músicos* perform full out for her during rehearsal.

which imitates what is performed onstage is not something I have ever seen in my years of stage managing flamenco. Quite the opposite, I have heard from flamenco performers they do not ever want to go "all out" on a rehearsal. They want to save something for the performance. They do not want to give "everything away." However, although it makes the tech crews nervous, it does not take away from the professionalism of the piece. As was evidenced in *A Fuego Lento*, Peña's huffing and puffing about his *músicos* did not translate to their performance. *A Fuego Lento* came off without a hitch. Each *músico* hit their mark with no hesitation and it was a choreographically seamless show. Something I have heard during rehearsals is that you have to "save something" for the public, for the actual show. You cannot "give everything away" during rehearsal, if you do, then there will be nothing left for the paying public. What you give away and what you keep for yourself until the moment arrives to share it with the *gente* is similar to the *patadas* conversation in Chapter Five. Holding back until the precise moment of when everyone should be aware of what you are capable of.

To better understand the purpose of the Peña anecdote another anecdote is needed. Albuquerque was the site of a Mexican folklórico dance conference in 2014. A few members from a Phoenix-based folklórico dance group that I occasionally practice with were in attendance. After we were back in Phoenix, I asked one of the participants how she had found the experience. She stated that she greatly disliked her interactions with Burqueños. She found them to be rude and standoffish. When going to lunch the service people did not smile and she felt like the whole restaurant was hostile towards her and her companions because they stared and did not smile or greet them.

The folklórico dancer was a self-identified Chicana born and raised in South Phoenix. I listened intently to her story and then asked her a series of questions. I inquired if they were served their food and attended to all their basic needs. She said yes, but reiterated the lack of amiable attitude from New Mexicans. I attempted to ground the conversation in her South Phoenix experience. I asked her if strangers walked into a local restaurant in South Phoenix would they be treated warmly? If she knew nothing about them? What if they were a bit loud? She later admitted that her and her colleagues were a bit boisterous for the small establishment. She agreed that she would probably not smile and not be warm.

This anecdote reminds me of the historic tension between *Nuevomejicanos* and Califas Chicanx. When I first moved to New Mexico I was told in no uncertain terms that *Nuevomejicanos* did not like Califas Chicanx. The reasons given were because Califas Chicanx were loud, bombastic, spoke highly about all of the things they were going to do but did not follow through. Many Califas Chicanx moved to New Mexico talk about their big plans, complain about how New Mexico was not like California and abruptly leave, typically to move back to California. Many Chicanx in New Mexico have lived in the same neighborhoods for generations. I met a lot of *gente* who had left the state once in their lives, typically to go to Texas to visit a relative. This level of geographic stasis does not reflect the reality of many Califas Chicanx. Many Chicanx like me are first or second generation from Mexico. We are much closer to the diaspora, whereas *Nuevomejicanos* do not remember when they were not living in their same two-mile radius. Due to this attachment to the land, many *Nuevomejicanos* have a deep distrust of strangers and do not move to impress outsiders. They hold back, they wait to see who will blink first. Will

you invest in New Mexico? Lay down roots? Or will you leave in a few years, which means you were barely there at all. In this way, the story of Peña and his *Gitano músicos* is reminiscent of how *Gitanos* are similar to *Nuevomejicanos* and that Peña is similar to Califas Chicanx. Many flamenco *Payos* may have studied flamenco for many years, but typically it has been in a studio setting. Conversely, most *Gitano* professional flamencos learn their *arte*, especially *músicos* from their families, both immediate and extended.

Madrid in Chapter One talks about the insular nature of *Nuevomejicanos*, their insistence to not show off. This apprehension to reveal themselves is similar to the *Gitanos* who refuse to perform on demand for a theatre rehearsal for someone who is with them, but not of them. *Igual Nuevomejicanos* are not going to be inviting and warm because it is a Western socially accepted norm. In turn Califas Chicanx[110] are similar to the *Payos* in this instance. They come into these spaces imposing their assumptions, assertions, and personal agendas on those that are from there because they think they are speaking a common language for a common purpose. But ultimately, all needs are met for all involved, on the timeline of the *Nuevomejicanos*, of the *Gitanos*. Also, the societal assumption that people should be warm and inviting does not take into account New Mexico's colonial past and Chicanx trauma with strangers. These experiences help to shape and re-shape the newest diasporic landing place for *Gitanos*, New Mexico *por medio del festival*.

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[110] Because I found out early that *Nuevomejicanos* did not care for Califas Chicanx I was able to fly under the radar. I did not lie about where I had moved, but I did not volunteer it either.

### *Flamenco Diaspora Pega en Burque*

Albuquerque, New Mexico possesses an established flamenco culture, started in the larger Bernalillo county[111] community and now sponsored through the University of New Mexico. Flamenco culture in New Mexico flourished for the past four generations with the Enciñias family as a large catalyst of its establishment in Albuquerque. In 1999, the Conservatory for Flamenco Arts opened its doors in Albuquerque. The National Institute of Flamenco formed shortly thereafter as the larger umbrella non-profit affiliated with the Conservatory and numerous flamenco performing groups in Albuquerque. Currently there exist three flamenco dance companies housed under the NIF: Yjastros American Flamenco Repertory Company, Alma Flamenca, Teeños, and Niños Flamencos. The companies are professional, pre-professional, and children's repertory companies, respectively. The NIF also spearheads the organization of the Flamenco Festival Internacional and Kids Camp, which teaches children flamenco in the summer concurrently with the Festival. Eva Enciñias runs the NIF with her twin children Marisol and Joaquín Enciñias. Each family member is the head of a performing dance group and each of them provide critical support to the different arms of the NIF. Joaquín Enciñias with the help of Omayra Amaya,[112] a *Gitana*, developed the curriculum taught at the

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[111] Albuquerque is in Bernalillo County. Bernalillo the town is about 20 miles north of Albuquerque.

[112] Omayra Amaya is the star of the documentary *Gypsy Heart*, for more information. It is a biography that ends with her moving to Albuquerque, New Mexico to continue her flamenco career.

Conservatory. Omayra contends she is a descendent of Carmen Amaya,[113] arguably the most famous flamenca dancer in the twentieth century. The joint endeavor of NIF with a *Gitana* and the way the annual Festival concentrates on bringing in *Gitano* flamenco artists help set the stage for a largely *Gitano* influenced flamenco scene in Albuquerque.[114]

There are not many flamenco festivals outside of Spain that have had the longevity or have maintained the high reputation of excellence in terms of artists and attendance of the Albuquerque festival. In 2009, the Albuquerque Flamenco Festival was honored as one of the three most important flamenco festivals held outside of Spain. The Festival de Jerez bestowed the honor, a prominent flamenco festival annually held in the city of Jerez. The other flamenco festivals honored were Flamenco USA[115] in New York and Festival Arte Flamenco Mont-de-Marsan in France. Internationally recognized by the flamenco community in Spain, *Flamenco Festival Internacional* holds a serious place in the annals of festivals and has set the mood for a *Gitano*-based curriculum in teaching and presenting flamenco in Albuquerque.

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[113] The enduring image of Carmen Amaya in her waist-high pants and hitting the floor with as much strength and accuracy as a man was a turning point for female dancers expectations in flamenco history. For further information on Carmen Amaya please read "Carmen Amaya, 1947" by Montse Madridejos in *Flamenco on the Global Stage: Historical, Critical and Theoretical Persepctives* or watch her last film *Los Tarantos* (1963).

[114] There are more non-*Gitano* flamenco performers in Spain, but the Festival concentrates on bringing in majority *Gitano* flamenco artists. When asked does FFI bring more *Gitanos* than *Payos* – FFI brings whoever is at the top of their flamenco game and is of name, teaches class, and has not come to Albuquerque – regardless of headliner – the *músicos* are typically overwhelmingly *Gitano*.

[115] Flamenco USA based in New York is now defunct.

Many movements are spearheaded by charismatic leaders and the *Flamenco Festival Internacional de Albuquerque* is no exception. In Joseph Roach's *It,* he focuses on what makes people stars and the public fascination we have with interesting people (1). I did not know it in the summer of 2004, but I was about to embark on meeting a series of charismatic leaders, each one seemingly more amazing than the next. I knew nothing about the Flamenco festival. I wanted to be closer to flamenco and the festival seemed like a wonderful opportunity to continue with flamenco in the summer. In addition to wanting to center flamenco in my life, I was also looking for a graceful way out of my administrative assistant position at Computer Science. I had always wanted to pursue a career in dance but thought it was not financially viable. My boyfriend at the time, a recently tenured Computer Science professor[116] encouraged me to follow my dreams, regardless of the income. I did not have much faith in my professional dancing abilities and thought I would go back to school and receive my MFA in Dance with a focus on Flamenco and specialize in *cante.*[117]I naively believed one could learn how to be a professional flamenco singer in a few years. I thought it was possible to obtain the skills necessary through the UNM Flamenco program. I was wrong. I stepped into Marisol's Flamenco 169 class with a set of pre-conceived romanticized notions of artistic expression and left with a different understanding of a complex culture.

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[116] We had an acrimonious break-up that coincided with my career devotion to flamenco and never spoke to each other again.

[117] Dramatic pause for Professor Heffner Hayes to laugh uproariously. Most professional (and even some amateur) *cante* performers come from *cante* families and have been training their entire lives.

***How I came to stage manage the festival***

Close to the end of the semester, I had quit my full time job and had committed to go back to school to study dance, as an undergraduate student in preparation to applying for an MFA in Dance.[118] Marisol started announcing the *Flamenco Festival Internacional* was coming in June 2004 and they were looking for work-studies to work the festival. I signed up and listed my theatre experience.[119] I received two phone calls, one from the head of the poster committee and the second phone call was from Eva Enciñias. She wanted to meet with me to discuss the possibility of stage-managing the entire festival. The festival was a mere three weeks away. I met with her, we discussed what stage managing would entail and because I did not fully comprehend what I was getting into, I agreed. The festival included Kelián Jiménez, Belén Martínez, Mercedes "la Wini" y su hija Karime Amaya, brother and sister duo Israel y Pastora Galván, and the opener making her first Albuquerque festival appearance was Manuela Carrasco.[120] Needless to say I was in over my head. I made a myriad of mistakes and was surprisingly asked back; and a one-off engagement turned into a ten-year roller coaster ride.

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[118] My complete misunderstanding of the MFA degree abounds in my early considerations for it. My journey through the differences between the MFA and the PhD in Performance Studies would make a humorous although perhaps pedantic one woman show.

[119] I had extensive theatre experience from my years organizing, choreographing, and dancing Mexican folklórico in Los Mejicas.

[120] Manuela Carrasco deserves a whole dissertation. A footnote cannot capture her esteemed place in flamenco history as a model of *Gitana* soloists who surrounds herself strictly with *Gitanos* and dances in a way that transforms the theatre space into a pulsating volcano, both awesome and destructive in its wake. She is commanding, fast, striking, and scary.

One of the first things I learned in stage-managing for Manuela Carrasco at the festival was the depth of my flamenco ignorance.[121] She shattered whatever pre-conceived notions I still had from taking Marisol's class. When I saw her dancing while Enrique "el Extremeño"[122] sang for her I realized how little I understood flamenco *cante* and how it was probably going to be impossible to learn *cante* in a couple of years. I also realized how my oversimplified Chicanx interpretation of the role Spanish culture has had on Chicanx identity was insufficient and based on misinformation. It was clear after watching Manuela rehearse[123] that the relationship that flamenco has with Spanish identity was a complex one. That perhaps what makes up a Chicana, at least in New Mexico, is a little more complicated than one part Aztec, one part Spanish, and a smattering of African. Perhaps what was needed was a little more understanding of what flamenco identity was about.

### *Flamenco Cultural Practices and a Pro-Gitano Curriculum*

*I believe that New Mexicans can relate to flamenco in a very basic kind of way. They don't see it as strictly a form of entertainment. And flamenco was never created as a form*

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[121] This was FFI 18.

[122] Manuela and Extremeño have performed together so much over the years that many people assume they are a couple. They are married, but not to each other. Extremeño is a large and imposing man, the only time I have ever seen him cower is in rehearsal with Manuela, when after belting out a beautiful strong *letra por Soleá de Bulería* exasperated says he is sorry but he's doing the best he can.

[123] *Gitanos* are infamous for not rehearsing in the Western theatrical way. By rehearse I mean she was present for sound check and danced a bit with her *músicos* to make sure she could hear herself.

*of entertainment. Flamenco was created as a social expression, and I really believe that New Mexicans see it that way.* -Eva Enciñias in *The Spanish Room*

Diversity in the UNM Dance program is in the first paragraph of their webpage, "Welcome to the Department of Theatre and Dance in the College of Fine Arts at the University of New Mexico. Nestled between the Rio Grande and the scenic Sandia mountains, the UNM campus sprawls with the culture and diversity characteristic of the southwest" (dance.unm.edu). The commitment to diversity is outlined vaguely. The interpretation of the vague statement on diversity I interpret "on the ground" as a cultural shift in the approach of how Flamenco is taught at UNM.

Chela Sandoval in *Methodology of the Oppressed* discusses seven ways to counter ideology, borrowed from Roland Barthes. Her sixth way discusses meta-ideologizing or what Barthes calls exnomination. This is a strategy that operates both within and against ideology, which I argue is how the Flamenco program at UNM works. The Dance program at UNM fits within a strict academic structure in terms of the coursework available and the mimicking of technique courses to the Contemporary Dance model of beginning, intermediate, and advanced. However, the Flamenco program also exists outside of this ideology in its approach to how it situates Flamenco culture. By presenting a *Gitano*-centered Flamenco experience it brings what has been traditionally marginalized into the center. But there are also other strategies and tactics, which contribute to the UNM Flamenco program existing at the nexus of possibly subverting hierarchical power structures. In order to better understand the theorization of strategies and tactics it is helpful to go back to De Certeau's *The Practice of Everyday Life*.

De Certeau offers his theory utilizing strategies and tactics as tools to instigate a possible aperture within ideology. He states how strategies have a place and tactics have a time. Tactics, according to de Certeau, are a "calculated action determined by the absence of a proper locus" (37). He also states, "tactics can only use, manipulate, and divert these spaces" (30). De Certeau's tactics offer opportunities for change. His assertions on strategies are "the calculation (or manipulation) of power relationships as soon as institutions become isolated" (36). The examples he offers include academic institutions. If we take the formation of the UNM Theatre and Dance department as part of a strategy, an isolated power relationship, then the Flamenco curriculum can be seen as a tactic which serves to "crack the particular conjunctions open in the surveillance of the propriety owners" (37). Flamenco advances the discourse around strategies and tactics because of the philosophical grounding and the presentation of a *Gitano*-centered curriculum in Albuquerque, New Mexico, backed up by an international festival, which invites and succeeds in bringing many *Gitano* performers to meet, mingle, and perform in Albuquerque. It is their interactions helping to provide a framework of diversity which expands the vague conversation around how the "UNM campus crawls with the culture and diversity characteristic in the southwest"[124] By training in flamenco from a *Gitano* historical perspective, the UNM dance curriculum is altering how students approach their self-identity expressions, as will be seen in Jesús Muñoz' piece, "Excerpts from a Chicano Diary" which I will discuss in Chapter Four. This is possible due not only to the deep history of flamenco in the region of New Mexico, but also because of the international teaching of *Gitanos* as the originators of flamenco.

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[124] https://finearts.unm.edu/academics/departments/theatre-dance/

Examples of this *Gitano*-centered curriculum are how *Gitano* experiences are central to the teachings of flamenco history and not just in Flamenco History class, but also in the technique classes at both UNM and NIF. Students are taught to embody the different gestures in the *baile*, hand expressions, the *remates* with a *Gitano* aesthetic. A common refrain in flamenco classes is, if you want to learn more about flamenco you need to watch live professional flamenco from Spain. An implicit but important part of the curriculum is the way *Gitano músicos*[125] are highlighted in class as well thought of, and consistently praised, in class, and included on playlists students are encouraged to listen to in warm up music as well as to enhance our respective flamenco educations. Also the headlining stars from the festival and the consistent conversation on the cultural difference and accommodations of *Gitano* performers for the festival.[126]All of these reasons contribute to how flamenco students in Albuquerque are offered the message that central to flamenco is *Gitano* culture.

The translation of a *Gitano*-centered curriculum produces students who possess a desire for inquiry towards the cultural ramifications involved in learning an art form, which has persevered through an imposed diaspora. The complexities of power and the

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[125] For example, Montse Cortés, Jesus del Rosario, Emilio Florida, and José Angel Carmona

[126] This came to the forefront during FFI 25 when the festival appeared to have a cloud of bad luck when one of the *Gitano* singers fell and busted his lip open during rehearsal and broke someone else's guitar in the process. Later on the source for this bad luck was said but to be because Fuensanta la Moneta, a *Paya bailaora*, was performing a *Petenera*, a taboo *palo* that is not supposed to be performed or bad luck will follow. Due to her *cantaor* being in the emergency room and out for the rest of the festival she took out the *Petenera* from her set that evening. *Gitanos* came up to me and made it a point to tell me that they did not believe in the superstition but had to admit that they were spooked by the degree of bad luck that seemed to have befallen the festival.

body as a vessel of these power struggles offers a rare opportunity for dance exploration, one which has not been historically addressed in the Contemporary Dance curriculum. The curriculum at UNM appears as an organized and technically advanced offering of Flamenco technique, but enmeshed in the curriculum is ideology, as it is enmeshed in all curricula. Sandoval's idea of meta-ideologizing and ideologizing ideology offers the necessary cracks or tactics in the guise of a strategy, which allows for a shift in ideology. Cracks and crevices of this ideological shift can be seen in different venues.

> *That place in downtown Albuquerque was a sort of laboratory for creating a very specific way of studying flamenco and creating a methodology to get a goal for myself and for my family, not necessarily for the country at large.*- Joaquín Enciñias in *The Spanish Room*

A shift in ideology is difficult to measure. The expectations of a perceived diversity at UNM's Dance program allows for flexibility of perception. The popular interpretation of diversity is what public institutions strive to attain but here offers room to deconstruct institutional racism. I explored diversity through Sandoval's writings on meta-ideologizing and de Certeau's strategies and tactics in an attempt to re-frame the power structures within the UNM Dance program. The success of this re-framing is in its nascent stages, but re-presenting is an attempt to have a different type of discourse which will hopefully lead to different results and a curriculum which lends itself to a wide breadth of strata of society and asks different questions in order to receive different answers. I will explore some of these questions and answers in the next chapter, which focuses on *Flamenco Festival Internacional de Albuquerque*.

**Chapter Three: *Letra*: *Culturas* come together during the *Festival Flamenco Internacional de Albuquerque***

*El que quiera madroño vaya la sierra*

*Ay olé morena, vaya la sierra*

*Porque se está secando su madroñera*

*Ay olé morena su madroñera*

*Triana, Triana*

*Que bonita está Triana*

*Que bonita está Triana, Que bonita está Triana*

*Cuando le ponen al Puente la banderita Gitana*

*Cuando le ponen al Puente la banderita Gitana*

2010 was my first year back to the festival since I moved to Phoenix, Arizona to pursue a PhD in Theatre Performance of the Americas. The first year of the PhD had been grueling and I had not yet recovered from my loneliness of leaving the dance community in Albuquerque. I was greeted by a huge banner at the airport announcing the *Flamenco Festival Internacional de Albuquerque* with images in full color of the headlining artists. I had been stage-managing the festival for five years[127] before I ever saw the airport sign. I felt like the professional flamenco performers hired by the National Institute of Flamenco (NIF). I walked into NIF in downtown Albuquerque and was greeted by Nevarez "Navy" Enciñias, eldest son of Joaquín Enciñias, Eva Enciñias' grandson and one of the main organizers of the festival. I told Navy about the airport sign

[127] I started stage-managing the flamenco festival the summer of 2004 and it was the summer of 2010 when I saw the sign at the Albuquerque Sunport.

and he responded by telling me, "Welcome home." His words reached the sentimental soft spot of an always LA Chicana and made me catch my breath and tremble a little in my throat as I allowed the implication of home to fill me. I was just welcomed home by a native *Nuevomejicano*. I felt like I had crossed an *acequia*[128] threshold full of Hatch green chile and carne adovada. And all I needed to get my *letra* was to leave and come back into the *cuadro* at the appropriate time.[129] In this chapter, I will frame the woman-led festival by how I came to stage-manage. I will share many excerpts from the interviews I conducted with different members from NIF about how FFI affects perceptions of flamenco/Albuquerque/and Chicanx relationships with flamenco and *Gitanos*.

***El Famoso Festival***

My first exposure to the *Flamenco Festival Internacional de Albuquerque* was as a novice flamenco student. I had taken the beginning flamenco course and like so many before me was head over heels convinced if I continued taking class I would be a good flamenco dancer.[130] During my first flamenco course at UNM my instructor Marisol Enciñias encouraged us to participate in the Flamenco Festival by applying for Work

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[128] *Acequias* are small aqueducts all around Northern New Mexico. They are a source of water for irrigation to rural communities and the inspiration of many La Llorona stories.

[129] Entering the *cuadro*, Vicente Griego talks about it in terms of a merry-go-round or waiting for a bus or waiting to jump in for Double Dutch. If you miss the first one just wait around and another opportunity will present itself. This is important to remember so that you enter in *compás* at the right time.

[130] I am not saying you cannot be a good flamenco dancer if you take a lot of classes, but I think as novices we all underestimate the incredibly difficult task it is to be a mere competent flamenco dancer, let alone a "good" one.

Study. After submitting my application I received a phone call from Eva Enciñias, director of the festival, inviting me to stage-manage the ten-day festival. I agreed to stage-manage.[131] And thus began my ten year relationship with the Flamenco Festival de Albuquerque.

A typical day in the festival was 8am stretching and the first classes, taught by NIF advanced dancers including Joaquín Enciñias. As the day goes on classes are taught by the Spanish special guests, both dancers and *músicos*, all of whom will perform at least once during the festival. There are dance and music classes for people of all levels. Classes typically end at around 5:30/6pm. Every night there is a show at 8pm in one of the theaters around Albuquerque and then a late night *tablao* at Hotel Albuquerque in Old Town Albuquerque also featuring Spanish guest artists. The Spanish guests typically attend all the performances whether they perform or not.[132] This pace continues for eight days.[133] The culminating performance is a gala incorporating all of the headliners and

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[131] My egregious naiveté allowed me to say yes to stage-manage the festival and put me on an awesome roller coaster that I hesitate to exit. I want to formally thank my ignorance for allowing me to be placed in the center of a vortex of Technicolor. Had I known what I was getting into my natural proclivities would have prevented me from saying yes and I would not be able to write this dissertation.

[132] There is not a whole lot to do in Albuquerque if you are a Spaniard with no transportation and limited English skills in June. Also, the festival always comps the artists show tickets for the entire festival.

[133] The flamenco festival has changed length through the years, depending on funding. In 2004 it was ten days. By 2010 it had reduced to five days. In 2018 there were eight nights of shows, with some nights having multiple shows a night. Eva told me that at one time the festival was 2 weeks, but with shows only during the weekends. Kids Camp has been continuously been 2 weeks since 2004 until the present.

some prominent dancers, all Spanish performers. Regardless of how long the festival is, it typically ends on the weekend leading up to Father's Day.[134]

As witnessed by me firsthand over the years, the organization of the festival is top-down. At the top is Eva Enciñias,[135] the matriarch of the Enciñias family and the heiress of a flamenco legacy started with her mother Clarita in Albuquerque New Mexico and passed down to Eva's children and grandchildren.[136]Adjacent to Eva's leadership are her twin children, Marisol and Joaquín Enciñias. Joaquín is the director of Yjastros, a flamenco repertory company. Yjastros used to consistently perform in the festival and Joaquín was typically pre-occupied with the performance and was also my go-to person in the theatre for sound issues, especially if I had difficult artists. Eva always had a very hands-on approach to managing the artists during the festival and I would go to her often when I had a difficult artist. These following women I worked with extensively when I stage managed between 2004-2014. On any given day in the festival office you will see Eva, Marisol, Ana de la Peza, Carolina "Caro" Acuña, Marisa "Mari" Magallanez and Susan Anderson.[137]

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[134] This year's festival dates make me a liar. The dates are June 15-22, 2019.

[135] Stories about Eva are colorful and plentiful. An entire dissertation can be written on the enigma and cult of personality that is Eva Enciñias, and I will be the first in line to read it. For the purposes of this dissertation I will keep my stories of Eva to a minimum, but please know that there is a treasure trove of *cuentos* that need to be shared, cross-referenced and expanded upon.

[136] For more information on this watch the documentary *Flamenco School* (2011) directed by Brent Morris and Reinhard Lorenz.

[137] When I attended the festival in June 2018 I still saw all of these women (except for Susan Anderson) still executing all of their roles better than I remember them.

Ana de la Peza is in charge of all the invited artists and their itineraries, in particular, when they were teaching class. She is in charge of their contracts and visas. If I needed an artist at the theatre, she was my go to scheduler. She could make it happen with very little notice. If Ana was unavailable I would seek out Marisol and she was always aware of their schedule and had the ability to make artists apparate[138] if needed. Marisol's other tasks were organizing and keeping charge of the flamenco classes offered during the festival, which is no small feat.[139] Mari was in charge of the ticket packages for all of the shows. She took care of the VIPs and seated the endless stream of performers who would arrive at the last minutes to view the evening show and was House Manager when needed. Susan Anderson was in charge of the work-study crew and was the person who I would call if I needed extra bodies for any other kind of labor in the theatre. And lastly, Caro is who I go to for everything else. Caro is a Juana-of-all-trades during the festival. Her superpower is she always shows up, ready, and with a positive attitude. Her sense of humor is comparable to mine and it allows for us to take our jobs seriously while still remembering we are not curing cancer, however we are facilitating beauty in the world which we both value.[140] Other tentacles of the festival include the

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[138] This is from JK Rowling's *Harry Potter* series. It means to make appear out of thin air. Of course this is not physically true, but both Marisol and Ana appeared to have the gift of creating artists out of thin air, especially when I needed them most in the theatre for sound check and the artists were nowhere to be found.

[139] Appendix E is the 31st annual Festival Flamenco Internacional de Albuquerque's program. The program includes both the schedule of the classes and the performances.

[140] I chose to not interview the three primary Enciñias family members of the Flamenco Festival because I am more interested in hearing from people who have been affected by it generationally or have been attracted to it for reasons that do not include familial obligation.

Retail shop, the Tablaos; every two years there is a Flamenco History conference attached to the festival; and probably the largest tentacle I had very little exposure to during my ten years working for the festival was Kids Camp.

Each one of these positions could be its own extended project, however the group of folks I gathered to include in my modest questionnaire and interview had a variety of festival experience, but all worked at least once "behind the scenes." This was important because flamenco inspires romanticized notions of performance and exoticism,[141] common in many beginner flamenco dance courses.[142] I wanted to interview people who had experience as participants and as workers of the festival to hopefully provide a fuller picture of the impact of the festival onto the Albuquerque flamenco community. If I am to make any assertions about the systemic influence of the festival I wanted the varied perspective from different people who all work behind the scenes in helping create this system.

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[141] The exoticization of flamenco as a byproduct of Franco's regime and imposing worldview of flamenco as a commodity for consumption has been well-documented. Please look at colleague Theresa Goldbach's upcoming dissertation in Spring 2019 from UC Riverside's Dance department, where she discusses the intersection of Franco, flamenco, and the politics of placement.

[142] Capitalizing on the romanticization of flamenco by many beginning students my cheeky friends and I threw a Flamenco 169 party on April 26, 2009 at my house. The requirement was that you had to come to the party wearing "169 clothes" attire that is not conducive to taking a dance class but embodies romantic and exotic ideas of what one thinks flamenco dancers look like. There were a lot of large fake flowers in loose hair and halter-tops. Everyone invited was an intermediate to advanced level dancer. There are pictures posted on my personal Facebook page if you would like further proof.

### *Triana, Triana: The NIF interviewees*

This is a breakdown of the NIF people I interviewed for this dissertation. Full transcripts of their interviews are available under Appendix A: Carolina "Caro" Acuña-Olvera, Nevarez "Navy" Enciñias, Giovanna Hinojosa, Elena Osuna Carr, Carlos Menchaca, Kayla Lyall, and Haley Licha. Each interview was conducted at the Flamenco Festival Internacional de Albuquerque 2018. Six of the interviewees participated in the festival as dancers. Four of the interviewees have worked backstage in some capacity although not under my supervision, two of them spearheading costumes. Not all of the interviewees identify as Chicanx. This was important because I wanted to stress how flamenco in Albuquerque alters ideas around *Chicanidad* for everyone, not just for those who identify as Chicanx but also for the interpretation of what the parameters of what *Chicanidad* encompass. Also, as noted in Chapter One, *Chicanidad* means something different in New Mexico than it does in the rest of the Southwest and is substantiated even by those who do not identify as Chicanx.

I interviewed people I thought offered a creative cross section of ideas, thoughts, and practice in the Albuquerque flamenco festival. I did not have a minimum or maximum number of interviewees. I was not interested in collecting a critical mass. I embrace my insider status in the Albuquerque flamenco community, which has allowed me access to unprecedented numbers of internationally recognized Flamenco artists. Although all of the interviewees from NIF I have varying friendships with, I purposefully

did not interview members of the flamenco community I consider my "best friends"[143] and who others would consider to have more allegiance to me than to the questions posed by this work. I did not interview anyone who worked for me in my ten years of stage-managing the festival.[144]

Early in the dissertation journey I thought I would need to interview *Gitano*/Spanish flamenco community members in order to write my dissertation, but it was decided during the process with my dissertation chair, Dr. Tamara Underiner my research questions focused on Chicanx experiences and not on *Gitano* or Spanish experiences. Although *Gitano* performers are considered the anointers of authenticity I am less interested in their approval. The question of how *Gitano* contact is affected after their contact with Albuquerque through the Flamenco Festival as a source of reflexive contact although initially a question of interest was dropped from my line of inquiry. The main reason being how the focus on Chicanx identity and the effects flamenco has or not on it was considered the crux of my inquiry and how a study which would center *Gitanos* in their reactive experience with Chicanx in Albuquerque was beyond the scope of this project.

I have spent a lot of time with Spanish flamenco performers, working, hanging out, having dinner, drinks and chauffeuring them around Albuquerque as well as

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[143] I mean "best friends" as a common social construct that typically aligns one with another person of a similar cultural context where you share an intimate bond of friendship.

[144] The closest to breaking that guideline is Giovanna Hinojosa, who although she worked backstage was under the direct supervision of Barbara Dekins for the majority of her time in the festival. Giovanna moved to head of costuming and she had her own crew backstage where I worked alongside her, but not as a direct supervisor.

spending time with them in Spain. Although I dropped it as a line of inquiry –- the conversations I had with artists over the years influenced my work, how can it not. This is a breakdown of the international performers who I spoke specifically with about their opinions on Albuquerque and the Festival. Those field note transcripts are available under Appendix C: José Valencia *cantaor*, Miguel Rodríguez Fernández "El Cheyenne" a master percussionist, José Carrasco percussionist, Vanesa Coloma *bailaora*, Davíd Vargas *tocaor*, Amador Losada percussionist, José Angel Carmona *cantaor*. Six of the performers were *Gitanos* and there was only one woman, a *bailaora*. I interviewed some of them in Spain and others during the festival in Albuquerque[145] and still others while they had performances in the United States, in Los Angeles, CA, Scottsdale, AZ, and New York, NY.

### *Entre Dos Mundos*

Ana de la Peza is a key Festival Flamenco Organizer. While Ana's husband was pursuing an advanced degree in Engineering at UNM she studied flamenco at UNM and began to work as a work-study at the Conservatory for Flamenco. She gradually began to be allotted more responsibility at NIF with her penchant for organizing and take-charge attitude. Both being from Mexico City, they were looking to return. Her husband got a

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[145] Over the course of stage-managing FFI the list of professional Spanish flamenco performers is extensive. The following is a list of the marquee artists I have worked with: Manuela Carrasco, Israel y Pastora Galván, Antonio Canales, Rafael y Adela Campallo, Juana Amaya, Fuensanta la Moneta, Farruquito, Farruca, Farru, Rocío Molina, Manuel Liñan, Marcos Flores, Carmen la Talegona, José Valencia, El Bobote, El Cheyenne, José Maya, Karime and Mercedes la Winy Amaya, Javier Barón, Vero la India, Concha Jareño, Olga Pericet, Andrés Marín, Andrés Peña, Pilar Ogalla, María José Franco, Montse Cortés, Nino de los Reyes, Amador Rojas, Eva la Yerbabuena, and all of their respective músicos and stage technicians.

job in Guadalajara, Jalisco and they subsequently left Albuquerque in 2006. She had three children in succession and once the youngest was out of diapers she returned to work at the festival. She is now the person in charge of the artist's schedules during the festival, both teaching and performing. She flies in from Guadalajara every year to spend a few weeks taking class and organizing the artists. Perhaps this is what makes the Festival Flamenco de Albuquerque stand out from other festivals of its magnitude. Everyone involved in running the festival is a committed aficionado[146] and almost everyone involved in it's planning take classes from the Spanish guest artists.

In Appendix B is the interview with Erica Acevedo-Ontiveros; I interviewed myself utilizing the same questions posed to the NIF interviewees in Appendix A. Utilizing the techniques learned in the Research Methodologies course under the Four Seasons Ethnography section pioneered and taught by Dr. Sarah Amira de la Garza at ASU I conducted my own interview. I asked myself the questions and changed positions as if I was being interviewed by another person and responded, moving back and forth physically in order to answer the questions and instigate a different perspective.

I asked myself the questions after the NIF interviewees. I am interested in being influenced by my flamenco peers. The topic of Chicano identity and flamenco culture as it develops in Albuquerque are topics, which are in constant flux. Although I have been

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[146] The advantage of having hard working aficionados work the festival is that you can be more creative in their compensation. I was paid to stage manage the festival the first year I did it. The subsequent years I was paid in trade. I was allowed to take as many classes as I wanted throughout the year at the Conservatory of Flamenco. After I moved from Albuquerque to Tempe to pursue a doctorate degree I started getting paid again, $150 per evening. I was not the only person that was paid in trade; it was quite common to have most of the staff be paid in trade.

thinking about these topics for years, my thoughts have morphed over the years and are in symbiotic flux as I reflect upon my time in Albuquerque and now in Phoenix.[147]

### *Que Bonita Está Triana: Unas Preguntitas*

I asked five questions of each of my interviewees. I will present the question, why I asked it, and some responses. *When did you start with flamenco and where?* Everyone I interviewed had a relationship with the National Institute of Flamenco, but some already had flamenco experience. I wanted to see how Albuquerque served as the central location of flamenco knowledge. A few people discussed specifically starting their flamenco training with Sevillanas; for example:

> …my grandmother and my father and my aunt are all flamenco teachers, I grew up like my earliest memories of studying flamenco is from watching them teach other people. So, before, you know. And before I feel like I was really exposed to it, like in our own home. Does that make sense? So, I think, um like I think for a lot of flamenco's that grew up around flamenco, their first experiences of flamenco were in like family settings and mine was in a family setting, but like going with my grandmother to work. You know what I mean? I remember specifically learning Sevillanas at one point, at home, and then from there I remember starting to take dance classes, um, as a kid. (Acuña)

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[147] It has become obvious to me upon reflection of the numerous stories during my tenure as stage manager of the *Flamenco Festival Internacional de Albuquerque* that it requires its own separate platform. *Las Invisibles: Behind the Telón,* working title for my memoir after the completion of the dissertation.

> I started dancing flamenco, um, for the first time at an ANGF[148] conference. Um, I registered late, so the only thing left was flamenco. I was a Mexican folklórico dancer at the time, but the only classes left were the ones people didn't want, and one of them was flamenco. So, that was, um, in Corpus Christi the summer of 1995 and, uh, my teacher's name was Marisol and she taught Sevillanas, cuatro coplas por Sevillanas, and that was the first time I ever. (Acevedo-Ontiveros)

> I started, um, in flamenco at the University of New Mexico in the fall of 2004, I believe. Yes, fall of 2004, and I took Eva's 169 class. Um, I was a dance major and had to take flamenco, and so it was kinda, like, to fulfill the requirement. I took a flamenco class. (Licha)

The responses implied that the first time many were engaged with flamenco was through classes. Regardless of where they take class, at UNM learning Sevillanas is the main focus of the curriculum in the intro level flamenco course, Flamenco 169.[149] You also learn *un poquito por tangos, una patadita* using the letra de "Madroño" and "Triana" and the estribillo[150] "Cachito de pan."[151] These *letras* are chosen because they are sung

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[148] Asociación Nacional de Grupos Folklóricos, a Mexican folklórico dance conference

[149] When I was a student in the Dance program at UNM with a flamenco focus, the courses were listed as Flamenco 169, 269, 369 (introduction, intermediate, and advanced).169 and 269 met twice a week for an hour and 15 minutes each session, 369 three times a week for 2 hours each session. While I was a student at UNM they separated 269 into two separate sections, beginning intermediate and advanced intermediate. Also, there were three 169 courses offered and they all had approximately 30-40 students in each. The 269 and 369 courses offered were once a semester and it was customary to spend a year in each level before advancing to the next level.

[150] *Estribillo* is what is typically sung at the end of flamenco solo as the person is finishing their solo and leaving the *cuadro*.

*cuadrado*.[152] These *letras* then become the basis of the *cuadro* class in the UNM and NIF curriculum when teaching flamenco students *cante* and are taught so students can learn flamenco structure. Everyone interviewed has studied under the NIF curriculum either at UNM or at NIF. The following question helps frame where a lot of their flamenco education takes place. I purposefully asked the interviewees if they had moved to Burque and not Albuquerque.

*Did you move to Burque,[153] and if so, why?* This question was to establish location. I was interested particularly in probing for how location informed subjectivity in the sense that Bhabha explores it when he discusses institutional location and geopolitical locale in his book, *The Location of Culture*:

> What is the theoretically innovative, and politically crucial, is the need to think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences. These 'in-between' spaces provide the terrain for elaborating strategies of selfhood–singular or communal–that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. (2)

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[151] For an example of how "Madroño" is sang in Albuquerque please listen to Indio Gitano's version.

[152] Meaning they all end at a natural resolution with the music, as opposed to ending on the offbeat.

[153] Common nickname for Albuquerque

You do not have to be in the flamenco Albuquerque community for long to find out that "Burque" is how most everyone refers to the city. In my avid communication with the Computer Science faculty,[154] undergraduate and graduate student body, I had never heard anyone refer to Albuquerque as Burque while I worked there. In the evenings I was a member of Ehecatl Community of the Wind Aztec dancers, and it was here where Burque[155] was commonly used. In the Spring of 2004, I took my first flamenco course at UNM, and subsequently heard Burque used to refer to Albuquerque on a consistent basis in my flamenco studies. The socially acceptable pronunciation of Burque versus Albuquerque in predominantly Chicano spaces versus the predominant white spaces brings using the word Burque into a Chicano aesthetic and serves as a Personal Identification Number (PIN) to engage when you embark on a transaction of identity information. I was socialized in Albuquerque to use Burque in certain circles and although I could have used Burque in CS circles, I do not know what types of results those pronunciations would have offered me. I asked them all using Burque, they all used Albuquerque in their responses.[156] I highlight Kayla Lyall, Carlos Menchaca, and

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[154] I dated that CS professor for four of those five years and he had already been living in Albuquerque for three to four years prior to dating me. Nor he nor any of his UNM CS friends ever used Burque to describe Albuquerque.

[155] I first heard Albuquerque referred to this way in the first few moments that I was picked up from the Albuquerque airport the first time I visited to see if I was going to move there in the summer of 2000. Jorge García and his friend (now my friend) Tlakwilo Gutiérrez, both members of Ehecatl, picked me up from the airport and it was Tlakwilo, an El Paso native, and Albuquerque transplant, who was the first person I heard refer to Albuquerque as Burque.

[156] This made me chuckle. Throughout the interview they say Burque, but when asked this question they almost unilaterally responded by saying Albuquerque. Perhaps it was the formalism of the interview? I do not know.

Giovanna Hinojosa's responses in this question. They all unite the location of Albuquerque with flamenco culture.

> I'm from here and because, um, everybody in Albuquerque seems to have some connection with Enciñias family, Of course so did I and my mom works as a waitress at the The Quarters Barbecue and Eva and Joaquin were in high school and she was a waitress, pregnant with me. (Lyall)

> I moved to, Albuquerque specifically to study with Joaquin, is really why. I mean, I ... Joaquin was my first sort of ... Joaquin and Yjastros.I believe the name of the show was "A Nuestro Aire." It was in the spring of 2006 at the Guadalupe theater. He um, explained things and broke things down in a way that was just so accessible, accessible and um, made so much sense to me that it was-, it was uh, it was a complete a-ha moment. (Menchaca)

> I moved to Albuquerque in 2007- For flamenco to uh, to come and, and explore and research and investigate it and see if it was something that I was really, truly wanting to um, to uh, dwell in further. (Hinojosa)

Both Menchaca and Hinojosa moved from Texas to pursue their flamenco education in Albuquerque. Next, I asked participants about the *Flamenco Festival Internacional de Albuquerque*. I wanted to establish in this small sample that there are varying jobs and capacities within the festival exemplified through my sample, and although these experiences intersected with mine they did not replicate my festival engagement.

*Have you participated in the festival, and if so, in what capacity?* This question is to center the flamenco festival and to offer a common point of intersection for all of the

interviewees. It is in the spaces of complexity and communitas in which the magic happens. I am again reminded of something Bhabha states in the *Location of Culture*:

> The borderline engagements of cultural difference may as often be consensual as conflictual: they may confound our definitions of tradition and modernity; realign the customary boundaries between the private and the public, high and low; and challenge normative expectations of development and progress. (3)

I wanted to see where the two words would meet. To propose Chicanx and *Gitanos* influence each other requires a site. Most of the interviewees had attended the festival as class participants, became involved in teaching Kids Camp and worked a series of odd jobs as supplementary help for the festival typically in exchange for trade to take classes. I focus on Nevarez "Navy" Enciñias, Caro Acuña, Elena Osuna, and Haley Licha's responses to this question because they offered the most complex and diverse response and expressed the all-consuming daily schedules that the festival demands on those involved in it.

> …the festival, because it started in 1987 and I was born in '91, I don't ever remember there not being a festival in my life. So, every summer, as a student, um, and because my family organizes it, helping, in terms of helping them with things they need help with. Throughout the years it's been different things. Recently, my job has been to coordinate the drivers. Yeah. In the past I've helped, I've helped backstage with things before. I've, um, one year they asked me to help, like, organize a, putting together a survey. I was like, probably, twelve. I'm teaching beginning technique. (Enciñias)

…as a participant, um, I would say in terms of organizing festival...You know, it's very female fo- female driven. A lot of strong women run it and I would say there's, uh, probably four, uh, eight ... twelve of us that move the festival forward. Currently, right now, I'm doing a lot of grassroots fundraising so that, um, young people can en- enjoy the shows as well as the workshops. I do a lot of like fundraising events. You know, during Festival Flamenco we did a Feria this year. Last year, we put on a big gala, you know, we unload water from cars and we go to Costco, I get to drive the artists wherever they wanna go after festi- after they're done performing and for me that's like one of the richest parts of Festival Flamenco to be kind of with them when they're more relaxed, when they're just chilling. There was a few years where I took a lot of *baile* and *cajón* um, but m- mostly right now I'm more focused on studying *cante*. (Acuña)

I have participated in a variety of capacities um you know, participating and going to the shows, teaching kids camp, uh teaching other classes, taking classes, performing, helping with guest artists uh, being part of the stage crew and, and in the beginning and in the earlier years when there weren't enough people, pick up, and clean up. And now in the later years, more just by taking classes and uh, performing. (Osuna)

So the first year I participated was 2005, […] I did an intermediate workshop with Vero la India. I got a ticket package to the shows. Then the next year, I think I was asked to start helping with Kids Camp, so, um, Kids Camp starts like a week before festival. It runs for two weeks, so the second week of Kids Camps overlaps with the festival, so for the next five years I was doing flamenco Kids Camp. So

> the first year, I was, like, the assistant for the guitar class […] I want to do it all. So, um, so I did guitar first, and then I, I was a dance teacher for flamenco Kids Camp for the next three or four years. […] Some of the years that I did Kids Camp, I also helped backstage. I would finish Kids Camp, I would go take my workshop, and then I would go straight to the theater. I would steam and iron costumes, do ... I've done some sewing, so I did some, like, basic mending sometimes or whatever, um, but I helped Barbara backstage, um, and then watched the show. Then, I'd help load everything out, and so it was just, like, kind of all-consuming for several years. I actually taught a costuming workshop during the festival, uh, and then I would take classes and go to the shows, um, and maybe still volunteer backstage sometimes. I've worked in the retail store. There was one year that April and I spent the weeks leading up to the festival making as many skirts as possible and I think we made like 75 skirts in like a month or something. (Licha)

Licha's lengthy response reiterates the all-consuming nature of the festival on its Burque participants, especially the difficulty in relaying its all-consuming nature to those outside of the flamenco community. Expressed by family members and partners who would comment on how I would "disappear" for ten days in June every year. The next question presents the concept and relationship of identity to the conversation with my interviewees and the responses vary from a self-identification to a cultural conversation.

*What does Chicano mean to you?* This question is perhaps the most complex and difficult to answer. Those who do not identify as Chicano were quick to say so at the beginning of this question. The rest of the interviewees launched into their definitions by

centering themselves in the definition, thus taking on the moniker by implication. This question did not bring up as many complications as I thought it might. I found the responses to be similar whether the interviewees defined themselves as a Chicano or not. The majority of the interviewees grounded their responses in some sort of Mexican-American-ness. I focused my analysis on Caro Acuña, Navy Enciñias, and Kayla Lyall:

> Chicano means to me, um, somebody who carries the Mexika tradition which is understanding our ancestry as, as Chicanos, the roots of Mexico and even Mexico without the border between the United States and, and, and what we know as Mexico now, African, Spanish, and so to me when I think about Spanish I don't think about northern Spain, I think more about Andalucía as well, so I think about Moorish people, I think about Jewish culture when I think about Spanish…Yeah, it means African, it means Spanish, and it means Indigenous. (Acuña)

Acuña refers to a California Chicanx sensibility that I am familiar with, an identification rooted in capturing our indigeneity.

> This is a question I think about a lot of the time, mainly because these days I, I, I really identify as a Mexican. Um, and like Chicanismo and um, that history, and people who really solidly identify as Chicanos, uh, I under, I, it, I understand that history, but it is not how I was raised thinking about myself for some reason, and I don't know what that is. My grandmother always used to talk about us as Chicanos too, but even that was more in my childhood and I think it's more adapted to being this idea that we are New Mexican. That difference, whatever it is, feels like a difference. The history of the Chicano people is a bigger history

> that is not New Mexico specific. Right? And New Mexico is a specific place. (Enciñias)

I think it is important to remember that Enciñias grandmother is Eva Enciñias, the director of FFI.

> Well, I am not a Chicano. But I am in a community full of mostly Chicanos/Chicanas, so, um, I definitely feel a connection also with that culture-just being from New Mexico and feeling such a connection with New Mexican culture-but a lot of the people who I associate with, um, identify as Chicano or Chicana, and so that New Mexican culture and the Chicano culture kind of are symbiotic in a way. I don't know, they're not the same, but they're similar. They go on kinda the same wavelength. (Lyall)

Lyall refers to the ubiquitous ideas around *Nuevomejicanos*. How it is an extension of Chicanidad that speaks specifically to New Mexicans. The next and final question frames Chicanos directly with flamenco.

*How do you see the relationship between Chicano and flamenco?* It feels my entire dissertation hinges on the responses to this question. Each interviewee offered an original response to this question. I had not discussed my dissertation topic with any of the interviewees prior to being interviewed. I told them I was writing about flamenco in Burque and how it plays out with Chicanos. Beyond which I did not discuss the topic with my interviewees, which is part of the reason they were specifically chosen, instead of my best friends who were also heavily involved in the flamenco community in

Albuquerque and in organizing the festival. I focus on Navy Enciñias, Haley Licha, Carlos Menchaca, and Elena Osuna's responses to this question.

> The music for me comes from, has, has a history that can be tied to a place. Yeah. And that place is Spain. But, it's music is music, you know, like Michael, you know, Michael Jackson, you know? It's ... music is music. Music is meant to travel. Music is meant to be shared. Music isn't something that's kept. It's not jewelry, flamenco is, um, it's not an ancient mystical thing that bubbled up from the middle of the earth that the Gypsies bottled and kept. There's ways of practicing flamenco that are have been protected in Gypsy families, and you can't, that's hard to say that that's not Gypsy flamenco, you know what I mean? Just like it's hard to say that Eva la Yerbabuena doesn't make theater flamenco. That's what she does. She hasn't danced in a tablao in maybe twenty/thirty years. So, there's these ways of practicing that over time you can't call it anything but what it is. So, Gypsy flamenco is real. (Enciñias)

This idea that Gypsy families have kept a part of flamenco for themselves is a common belief in New Mexico. It is not necessarily talked about often, but it is a romanticized idea that *Gitanos* have access to a secret flamenco only accessible to those who have the *Gitano* key. When you are relegated to certain corners of society in order to survive then over generations it becomes what you are known for: *Gitanos* and their access to flamenco, like their propensity for horse-trading, because it was one of the few trades they were allowed to pursue. Their unconventional employments allowing for disciplined rehearsals from young ages to take place on a daily basis. It is not a hobby, but rather a way of life. Something that constant discipline could afford.

> I think of it as New Mexican culture, but I think Chicano and New Mexican culture, certainly there's, like, significant overlap, um, but, um, the importance of, like, community and, um, family and, um, taking care of one another, looking out for each other, um, helping in whatever way possible, being happy to see each other, physical contact, hugging, I don't know what it is, but there's, like, a deeper, more outwardly expressed kind of connection between people, and then when we talk about flamenco, which is so ... Like, it's not subtle at all. I mean, it's cool, but it's not like 'I'm too cool for this'. It's like, "I'm gonna go there. Like, I'm not too cool to, like- And reservation is not really part of it, so I think that maybe that that, that connection kind of helps flamenco be fostered here, um, in this culture, which is informed by *Chicanidad.* Partly because we're artists and we're just kind of exposing, like, our shit all the time, like our emotions, our vulnerabilities a lot of the time, so that connection, again, becomes, like, deeper faster, but, uh, I think you can't really separate it here from, like, New Mexican flamenco and Chicano flamenco. (Licha)

Licha's comments on New Mexican and Chicano flamenco are compelling. She unites two ideas that conflate and reveal their strong interconnectivity. If we are talking about New Mexico flamenco and Chicanx flamenco then we are also talking about *Gitano* influences in that flamenco. Menchaca frames the Chicano and flamenco relationship in terms of conquest.

> I'm also not native New Mexican. I, I almost feel like it, it, it can almost be amazingly so a reversed conquistation. There's a pretty strong Chicano scene in, in um Texas for example. That's the definitely the lens I'm seeing this through.

> The Chicanos in New Mexico I think have a little bit of a different identity because they are much more connected to the Native American population. My second phase of growing up, 18 plus, here in Albuquerque was really my eyes opening to that. Conquering this art form that was once of the people who you know, of a land, native to a land of the people who came to conquest here. Mind you in New Mexico the history is very interesting because it was like an attempted colonization, wasn't it? It was, it was in and out. It was in and out. It, you know, sometimes yes, but also they—the Spanish themselves were also exiled from here, so I find it fascinating that, you know, Chicanos who clearly identify themselves as partially Native American—have found so much success in the, the, in, in being proprietors of the form. Actually I'm just thinking of that now, so it's like—that's why I call it a reverse conquistation. (Menchaca)

Menchaca's proposition of a reverse conquistation is one of the most intriguing proposals that emerged from the interviews. He frames the dominant Native American presence in New Mexico along with a combination of a possible Texan Chicano and colonial lens that would be needed in order to examine Menchaca's assertion. However, Osuna's comments on the blend of *Gitanos* and Chicanos comes the closest to the thesis of this dissertation.

> The similarities between the two cultures. I mean, we're really a similar *raza*. And we come from a very, very similar history too in some ways of just this kind of *siendo conquistado* and being oppressed, and being kicked out of our lands, and having to unite together. And kind of ... Chicano to me is a mixed group of people who had to come together. And the *Gitanos* are a mixed group of cast of people

> who had to come together and band together. And nobody wanted them anywhere. And so we historically I think, have a path that is very similar, that maybe has you know, been part of what allows I think, the Chicano identity to identify so deeply with the *Gitano* um, *Arte*. (Osuna)

Osuna refers to the commonalities of oppressions where there are similarities in how they are experienced with their relationships to *Gitanos* being driven to a nomadic lifestyle and for Chicanos to being treated as strangers in the Southwest, a land that in New Mexico many Chicanos have been attached to generationally.[157]

### *Las Respuestas*

What resonated with me most was the overall breadth of responses. All of the interviewees had thought about the question prior to me bringing it up on their own. They had all pondered the possibilities of Chicano culture with flamenco. Acuña's and Enciñias' responses talked about flamenco as a language. Specifically the music, comparing the diasporas of other music/dance genres like hip-hop and their travels in the world. The *cante/letra* of flamenco has also traveled and cannot be contained. The clearest example of this was from Enciñias' interview where he talked about Michael Jackson. Once MJ makes his music and puts it out into the world it cannot be contained. Although it is his, and is from a particular time and place as it moves through the world it is not everyone's and everyone alters it a bit as they embrace it. He goes on to state music

[157] In 2001, as a representative of Re-Thinking New Mexico I attended a conference for the National Park Service held in Santa Fe, NM. I witnessed a presentation by Chicanos from Northern New Mexico referring to themselves as Chicanindios. They claimed they had been on their lands in the Norte for generations. They considered themselves indigenous to the land because of their unique attachment to the land on an agricultural, spiritual, and generational, specifically in their creation of chicos, dried corn.

is not like jewelry, it is not meant to be kept hidden in a box. Although *Gitanos* guarded ways of practicing flamenco in their own families no one can contain flamenco, they did not bottle it.

Enciñias ends his interview talking about flamenco for trade, which is a fascinating take on dancing in order to be paid versus dancing to keep the tradition alive in a familial setting. For all intents and purposes it is the type of flamenco this dissertation discusses. It de-romanticizes what type of flamenco we are talking about, which appears to dominate how most people are introduced to flamenco, typically in a theatre or tablao setting. Theatre flamenco of course is different than tablao flamenco. He uses Eva la Yerbabuena as an example of Theatre flamenco. From the previous example I extrapolate theatre flamenco as the execution of a large abstract concept, which incorporates flamenco and theatrical tools, such as the fly house, props, lighting, and other theatrical conventions. Whereas tablao flamenco is how many people consume flamenco regularly throughout the US and Spain. It is typically a small group of *músicos*, one *tocaor*, a *cantaor*, and a *palmero*, and a dancer (maybe two). The space is relatively small, typically a small raised stage and is usually at a bar or restaurant, with multiple sets throughout the evening.[158]

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[158] The smallest tablao I ever witnessed was at a bar called Ñ in 2011 in SoHo, New York City. There was no stage, the *cajón* player fit underneath the bar, there was a guitar player jammed next to the *cajón* player, a singer stood and the dancers (there were two) danced in the hallway between the bar and the bathroom. While the performance was happening you could not walk from the front of the bar to the back which also meant you could not enter or leave the bathroom. Someone should write an article about it and call it, "Where there's a will there's an *olé*".

Hinojosa talked about the effects of being Chicano in New Mexico as being similar to architecture. The effects of the architecture being like a seed which has been planted in Albuquerque and its effects, its growths and its influences /causes like the intrinsic relationship between the flamenco performers who train in Albuquerque and the buildings surrounding it. Albuquerque structure is varied, but the city is lauded for Pueblo Revival. The buildings of the university are under a similar unified architectural style,[159] reminiscent of what DeCerteau in *The Practice of Everyday Life* describes:

> Beneath the discourses that ideologize the city, the ruses and combinations of powers that have no readable identity proliferate; without points where one can take hold of them, without rational transparency, they are impossible to administer. (95)

De Certeau would agree with Hinojosa at least as to the premise of architecture influencing how a city is interpreted culturally. And perhaps how the specific architecture of UNM influences and creates pockets where cultures can collude and influence each other. I further use Bhabha's metaphor of the stairwell[160] to help analyze the larger ramifications of what *Gitano* influences in the New Mexico flamenco culture means.

### ***Bhabha's Power of Tradition***

Bhabha talks about hybridity, ambivalence, cultural difference, enunciation, mimicry, and third space in *The Location of Culture*. At different points in this process I

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[159] Examples of Pueblo Revival are Hodgin Hall on the UNM Main campus, characterized by flat roofs and Earth or adobe colored walls with wooden beams.

[160] Bhabha, Homi K. *The Location of Culture* (5)

felt attached to one of these lenses to help explain or to offer legitimacy or weight to what I observed in Burque flamenco culture. However, his stairwell metaphor captures the relationships of the road of in-between time and space. Bhabha describes the stairwell as connecting the upper and lower levels of the museum. Where you begin in one spot and the stairwell curves and you arrive on a different plane and level. But there are some key components to consider that I discovered at the U2 360 concert.

There were two circular stages, the center stage and a larger circle surrounding the smaller circle. The circles were joined by two bridges that would always be in motion, rotating around to different parts of the stage. Bono would start crossing from the inner circle and would look across the bridge and end up on the outer circle in a completely different place from where he was aiming for. In other words, even though you are mapping your trajectory you still end up in a different place because the bridge or stairwell that you are on is moving, but it is moving so slowly that you cannot tell it is moving, in fact you think you are headed straight for the destination that you have in your sights.

While walking on the stairwell you look towards where you are going but you end up somewhere else. Somewhere you did not see. The complex diaspora of *Gitanos* and the landedness of *Nuevomejicanos* makes for an inner circle and an outer circle and flamenco is the *puente* that connects the two. In Bhabha's work in *The Location of Culture* he discusses a complex diasporic and rooted cultural reality:

> The "right" to signify from the periphery of authorized power and privilege does not depend on the persistence of tradition; it is resourced by the power of tradition

> to be reinscribed through the conditions of contingency and contradictoriness that attend upon the lives of those who are "in the minority"...In restaging the past it introduces other, incommensurable cultural temporalities into the invention of tradition…The borderline engagements of cultural difference may as often be consensual as conflictual; they may confound our definitions of tradition and modernity; realign the customary boundaries between the private and the public, high and low; and challenge normative expectations of development and progress (3).

Bhabha in this passage critiques the position of tradition on a linear trajectory as it demarcates progress and invention. Instead, he proposes how restaging the past brings a different present into existence. We are identified by our signifiers to tradition, but does not replace or replicate the past but rather lies in the interstices of the present and the future. In the flamenco *cuadro* we come together to create our *patadas* and to re-fold space to our dynamic needs and our communal agreement. By restaging a cultural origin like *Gitano*-inspired flamenco Chicanos can redesign their future in a space they construct out of their cultural realities. The spaces where the influence of a *Gitano* cultural influence on the *Nuevomejicano* flamenco experience will be further explored in the next chapter.

**Chapter Four: *Llamada* to the corner: Chicanx/*Gitano* moments where these cultures complement, flow, and stick**

In this chapter I will share various examples where *Gitano* and Chicanx flamenco culture come together sometimes awkwardly and occasionally seamlessly. The examples I will focus on are linguistic examples like *letras* and *jaleo*; choreographies; and lastly I will discuss Roach's surrogation and how that can be a lens to describe the phenomena in New Mexican flamenco culture, specifically with *patadas*.

*Chicana, ay Chicana*

*Que bonita esta Chicana*

*Cuando le ponen al puente la banderita Chicana*- courtesy of Vicente "el Cartucho" Griego[161]

Vicente "el Cartucho" Griego is the main *cantaor* for Yjastros, the professional flamenco repertory company based in Albuquerque, and also performs at numerous out of town gigs. Griego was born and raised in Dixon, NM, two and a half hours north of Albuquerque. He learned the *cante* craft from *Gitano cantaor* El Veneno[162] when Griego

[161] I first heard this while performing some *patadas por tangos* at the end of the semester UNM Flamenco dance recital in Carlisle Gym at the UNM Main campus. Griego sang this for my best friend Diana Victoria García, née López (a self-described Chicana/Nuevomejicana/Tejana) as she performed her *patada*. I have since heard him sing it many times at Alma Flamenca shows.

[162] Alfonso "El Veneno" Gabarre, founding member of *Gitano* flamenco singing group Los Chorbos- His nickname's literal translation means poison. This refers to his voice, because from my personal experience he is the kindest, warmest, and most generous *cantaor* I ever had the privilege of working with.

worked as a road manager for the José Greco[163] company. Griego at University of New Mexico flamenco presentations repeatedly alters the lyrics of *letras* to include Chicano influenced material. A popular tangos *letra*, Triana refers to a bridge separating the *Gitano* barrio of Triana in Sevilla from the main city center. Although bridges are typically seen as connecting two entities, the Triana bridge was used historically as a safety valve protecting against invaders. During the event of an invasion the central city of Sevilla would close the bridge and sacrifice the *Gitano* neighborhood of Triana to the invaders in hopes that by giving up Triana invaders would be appeased and not attack the inner city.[164] According to Leblon this strategy worked successfully over many generations. The traditional lyrics for the Triana *letra* are:

*Triana, ay Triana*

*Que bonita está Triana*

*Cuando le ponen al puente la banderita Gitana*[165]

Griego changes the sung lyrics to:

*Chicana, ay Chicana*

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[163] José Greco- Flamenco dancer popular in the 1940s and 50s, came out of retirement and continued dancing until the mid-1990s. Vicente worked with José Greco's son, José Greco II.

[164] I read this on the plaque of the Triana bridge in Sevilla.

[165] In New Mexico I had only ever heard the lyric "banderita Gitana," however outside of Burque I have since heard the popular lyric "bandera republicana". According to Goldbach, *Republicana* refers to the original popularized during the *Guerra Civil* as a shout out to the resistance in Triana to Franco's invading forces. *Cantaores* began changing it to *banderita Gitana* after the war so they wouldn't go to jail. There technically wasn't a "banderita Gitana" or Roma flag until the 1970s.

*Que bonita esta Chicana*

*Cuando le ponen al puente la banderita Chicana*

In the form taught at NIF, the *letra* is about the beauty of the Triana bridge when the Roma flag[166] hangs over the side of the bridge and blows in the wind. Griego transformed the song into an ode to Chicanas. Chicana takes on the embodiment of both a person and of a fictional Chicana flag, akin perhaps to the United Farm Workers (UFW) eagle.[167] Griego, like Anzaldúa in *Borderlands*, foregrounds the importance of women in the Chicano movement, an importance overshadowed in traditional narratives of the movement (109). By invoking *Chicanidad* in the lyrics of traditional *Gitano letra,* he appropriates flamenco culture to further a Chicano nationalist agenda. The imaginary Chicana flag resonates with Chicanos reifying their "landedness," concurrently reminding them how they do not possess national signifiers like a flag. The site of contention discusses the prominence of a flag, which is typically associated with a "landed" reality. Griego attempts to align himself and pushes Chicanos with a *Gitano* sensibility utilizing the nationalistic metaphor of a flag and the ideas a flag invokes. The Anzalduan struggle played out on Chicana dancing bodies in New Mexico falls into a *Gitanidad* construction. Offering a Chicano-centric *letra* for a *patada* is one way to intertwine a Chicano identity with a *Gitano* practice.

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[166] The Romani flag is blue and green with a red wheel in the center.

[167] The UFW eagle is an iconic symbol from its flag in the Chicano movement. The eagle is in the center of a red or black background with wings like stair steps.

### *Olé you guys*

At a protest in 2009 when there were not enough funds to hold FFI we held class publicly on the mall as students walked to class. People held signs to support the flamenco festival and the flamenco curriculum at UNM. As the Niños Flamencos performance group was entertaining the crowds that waned but never completely dissipated Eva offered *jaleo* to the little ones. In an exuberant moment she yelled out, "Olé you guys!" And there it was, the combination of *Gitano* and *Nuevomejicano* culture in one phrase. *Olé* you guys as a verbal confirmation of the *Gitano* flamenco influence. At the festival I have heard *olé* many times, and not always in reference to what was happening onstage. Many times artists would say *olé* to confirm their approval or pleasure for a variety of quotidian events. Nice tattoo, olé. That steak was tasty and inexpensive, *olé*. I knocked my exam out of the park *olé* me! In contrast to the popularity of olé affirmations there is *feo. Feo* means ugly, and specifically it is used in Burque flamenco culture to mean ugly in spirit, someone who has mean or ugly intentions. If you are deemed *feo* it does not mean you are physically unpleasant, but rather that you are ugly in your heart, that your intentions are not nice. Examples of *feo* are when you run into an unpopular ex who has wronged you and you act *feo* towards them. Osuna once called a local MC of the popular bar game Geeks who Drink *feo*. Approximately six flamencos had gone to a local bar that they frequent often and stayed for approximately three hours. In that time the Geeks who Drink crew set up around them. The flamencos did not participate in the competition and were telling stories and laughing. The Geeks who Drink MC started to insult them over the PA system and telling them to be quiet, causing the other patrons to laugh at them. The flamencos retaliated by yelling out the

answers to the questions. The hostility escalated and insults started flying back and forth. The flamencos finally got up and left but before leaving Osuna went up to the MC and told him, "I just want you to know that what you did was super feo." Licha, who was also there, responded with, "I don't think he knows what that means." Implying it is a term commonly used within the flamenco circles, but little known outside of it.[168] Perhaps Geeks who Drink and flamenco do not mix well, but the following are some unlikely pairings that do seem to work.

### *Flamenco Fusion*

Flamenco has propelled forward out of necessity to survive. In order to survive well and expand its audience and influence, performers have integrated flamenco rhythms and fused them with others. Washabaugh states, "I propose that, instead of thinking of flamenco rooted in the past, one might instead consider it to be persistently forward-leaning, less clearly sprung from a past root than springing towards the unknown that lies ahead" (17). There are many examples of how flamenco moves forward. A few popular examples are of Barcelona based, self-proclaimed *jip-jop flamenkillo*[169] Ojos de Brujo (1998-2011). Professional tap dancer Savion Glover[170] combined flamenco rhythms with

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[168] The management of the bar apologized to the flamencos profusely, admonishing the MC for his rude behavior towards them and offered free food and drinks to the aggrieved flamencos on multiple visits afterwards.

[169] Hip-Hop with a bit of flamenco, although I think you can make a strong argument that it is flamenco with a sizable amount of hip-hop.

[170] Flamenco and Tap fusions were popular for a time. I saw a performance in 2012 Bienal in Sevilla, *Flamenco Hoofers*, a performance between bailaor Juan de Juan and tap artist Jason Samuel Smith.

tap and partnered for some performances with José Greco[171] from 2008-2011. The most recent fusion I witnessed was flamenco with Mexican rancheras. Flamenco *cantaor* José Valencia was the headliner in 2013 for the closing ceremony[172] at *El Cervantino*[173] singing José Alfredo Jiménez[174] rancheras. The performance consisted of a strictly flamenco portion, a mariachi portion, and a combination. At the end of the performance Valencia dons the iconic mariachi sombrero as he belts out "Caminos de Guanajuato" fusing flamenco and ranchera bravado.[175]These fusions will continue to happen as flamenco's popularity continues to reach multiple audiences. In Albuquerque there have been two significant pairings of Chicanx and flamenco cultures on stage.

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[171] José Greco is the son of flamenco legend José Greco (who passed in 2000). Greco senior is widely known for promoting flamenco in film in the 1950s and 1960s. Please see his autobiography *Gypsy in my Soul: the Autobiography of José Greco* for Greco relaying in his own words his importance to flamenco.

[172] October 27, 2013 at 8pm local time. This performance was live streamed and I was able to watch it online in Las Vegas, NV.

[173] The *Festival Internacional Cervantino* commonly referred to as *El Cervantino* is a yearly festival that takes place in Guanajuato, México. Since the festival's modern inception in 1972, it lasts for three weeks every October. It takes over the city and the surrounding area with international artists, performances, installations, and live music throughout the night. The emphasis of the festival is performances that center the Spanish language.

[174] José Alfredo Jiménez is arguably México's most famous ranchera writer/composer. He wrote most of the iconic Mexican rancheras like "El Rey," "Corazón, Corazón," "Caminos de Guanajuato," "Ella" and many more (approximately 1,000 songs). He was born and raised in Dolores Hidalgo, Guanajuato.

[175] There is another significant flamenco/ranchera live fusion with Diego el Cigala and Alejandro Fernández for Fernández's hit song "Como quien pierde una estrella" in 2010.

***Chicanx flamenco performances***

An example of the merging of flamenco and Chicanx identity are in two dance pieces I analyze here: the first is "Excerpt from a Chicano Diary" by Jesús Muñoz, for a University of New Mexico (UNM) student dance concert in 2006; the second is "Xicano Power" choreographed by Israel Galván for the Yjastros American Repertory Company in 2001.

Muñoz, a self-identified Chicano, was a UNM undergraduate student of Spanish and a member of Yjastros when he choreographed "Excerpt from a Chicano Diary." The piece began with Muñoz thanking his *músicos* and then reciting a poem from his own diary, which he claims inspired the piece, after which the flamenco guitar begins in black lighting. The dance portion is structured starting with *bulerías*[176] and segues into *sigiriyas*[177] and ends with *tangos.*[178] The dance piece employed five female dancers and three male dancers. The live musicians included a pianist, a *cantaor*, a *tocaor,* and a cajón player who also sang, and one *palmera.* The piece's direct link to Chicano culture was the beginning poem recited by the choreographer and self-declared Chicano, Muñoz. The following are some excerpts from his poem. He describes his definition for a Chicano: " They ground themselves in fundamental values and traditions that are in our country every day, this is Chicano." A vague definition and it is not until Muñoz

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[176] *Bulerías*- Twelve-count flamenco rhythmic pattern popular in improvisation one of the two flamenco party *palos* or patterns, the second being *tangos* a four-count pattern

[177] *Sigiriyas*- Twelve-count rhythm pattern, much slower than *bulerías* and considered a heavier dance style. Largely believed to be the first flamenco rhythm.

[178] *Tangos*- Four-count rhythm pattern along with *bulerías* is performed during parties. *Tangos* is not related to the Argentinean variety.

describes what Chicanos do in society does his definition become clear. He implies in his poem how it is possible to choose to be Chicano, expressing Chicano as a political term. Muñoz then offers broad strokes of the place Chicanos occupy in society:

> We are the pioneers of the free world, occupational pluralists...proving to our persona anything is possible through hard work…Chicanos are united via Raza. We are strangers in our own birthplace. We are what Mexico left behind and what the US never wanted…each second of every day that exists in this external world fight for our right to be recognized…for what we will become what we will be and what our children will be…Chicano. (Muñoz)

Muñoz' declarations of the place Chicanos hold in society is reminiscent of Anzaldúa's definition of the mestiza from *Borderlands*. "The dominant white culture is killing us slowly with its ignorance. By taking away our self-determination, it has made us weak and empty" (108). Anzaldúa's words continue Muñoz' thoughts of being "what the US never wanted." At the conclusion of his poem, the lights dim and the flamenco guitar begins with a long musical interlude before the dancers take their places and perform. All eight of his dancers (save for three) and two *músicos* identify as Chicano. The flamenco piece was reminiscent of the types of choreographies already employed by Yjastros. Yjastros' style creates elaborate bird's eye view choreographies and does not follow *Gitano* tradition as it employs group choreography instead of specializing in solos. This piece had no solos, only a large group and smaller groups. The smaller groups were denoted by their costumes and by gender, the men dancing with the men, and the women

with the women. Muñoz is a self-described Chicano from Minnesota[179] and flamenco is his art medium. He wanted to create a flamenco performance indicative of his identity and chose to use the art form he is the most familiar with, flamenco. As I hope is evident the energy already present in New Mexico allows and even encourages this type of expression. The use of his poem as an introduction to the dance piece situates the flamenco performance in Chicanx terms. The movement in the ending *tangos* piece and the *fin de fiesta*[180] set the tone for a strong finish with Muñoz leading the group back to the wings and the *cantaor* Vicente Griego singing a *letra*[181] especially composed for him.

The piece is entitled "Excerpt from a Chicano Diary." From watching the piece I would gather that Chicanx dance flamenco like *Gitanos*. But that is because of his dancer's training. All of his *bailaores* were trained in Albuquerque from the Enciñias family both at UNM and at NIF. Most of the dancers in Muñoz' piece also participated in the following piece I describe, another example of a hybrid aesthetic and cultural identification, with different results.

Yjastros, the American Flamenco Repertory Company had a dance piece choreographed on them by *Gitano bailaor* Israel Galván, entitled "Xicano Power." This was a commissioned piece and Galván is the son of famous *Gitano* bailaor, José

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[179] He comes from a prominent family of Mexican wrestlers based in Minnesota. True story.

[180] *Fin de fiesta*- Typically, the encore at a flamenco show performed without mics dancing *por bulerías* downstage center with the *músicos* and dancers. Usually the *músicos* dance as well.

[181] *Letra*- Flamenco verse of a song you dance to

Galván.[182] Israel Galván's piece for Yjastros utilized his infamous aesthetics based on odd and quirky movements. Galván uses spontaneous, jerky movements, with a combination of disjointed flamenco steps assembled in an unexpected order to present a different flamenco aesthetic. Galván is considered a post-modern flamenco *bailaor* by flamenco aficionados and his choreographies are poked fun of for their abstractness.[183] Galván has been known to play his teeth with his fingers to create rhythm and juxtapose pedestrian walking and rhythm with flamenco steps. "Xicano Power" consists of these Galván conventions over a *sigiriya* rhythm. The dancers perform the piece wearing the same attire regardless of their gender, a yellow Adidas sports jacket and black pants.

The connection to *Chicanidad* of "Xicano Power" is evident from the name of the piece to the clothing, to even some of the abstract movement. In the beginning of the piece the dancers dance in duets then come together meandering about the stage. Each person performs individual steps, exposing their individuality although they are dressed identically. The piece accompanied by only percussion, evokes a beat generation cool with emotionless dancers performing disjointed steps in random order. In the middle of the piece the pace picks up and the group moves in unison from stage left to right reminiscent of marches, such as the student walkouts, and the phrase culminates with the performers in a straight line downstage pointing to the ground in a rare moment of unison. Galván's dance piece provides an example of how New Mexican Chicanx incorporate into flamenco, supported by the costumes, the instrumentation, and the

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[182] José Galván is a prominent flamenco *Gitano bailaor* and the father of Pastora and Israel.

[183] There are many examples of Galván's esoteric work on YouTube.

choreographic choices. The following example has a flamenco and Chicanx genealogy presented with the cooperation of the Albuquerque Mexika and Hip-Hop communities.

### *Flamencas y Aguilas Blancas*

On January 31, 2003 at the National Hispanic Cultural Center in Albuquerque, New Mexico I attended the opening night celebration of Cheech Marín's historic art exhibit *Chicano Visions: American Painters on the Verge.* The exhibit of Marin's personal collection of Chicanx *arte* had just closed at the Smithsonian earlier that month and Albuquerque was abuzz. I was able to get into the sold-out event because I knew some of the performers that evening from my kalpulli, Ehecatl, Community of the Wind. I heard the *atecocoli*[184] and the *huehue*[185] and I knew it was about to start. I saw the beginnings of the *danza* that I had seen a few times before. It is a trilogy[186] of *Guerreros*,[187] *Muerte*,[188] and *Aguila Blanca*.[189] In *Guerreros* two Mexika warriors fight each other through *danza* until one strikes the other one on the head, symbolically killing him. The triumphant Mexika leaves the other and continues on his journey. The dead Mexika lies there until Mictlantecuhtli comes in a *calavera*[190] mask and with more *danza*

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[184] Concha…seashell

[185] Huehuetilitzlin…huehue for short. Huehue is the name for the large Azteca drum. In Nahuatl the literal translation is grandfather.

[186] This trilogy is unique to Kalpulli Ehecatl in Albuquerque.

[187] Teyacaniliztli…Guerrero…Warrior

[188] Mictlantecuhtli…the ruler of Mictlan…the ruler of Death.

[189] Ixtacuautli…Aguila Blanca…White Eagle

[190] skull

and a song[191] takes him to dance with the Aguila Blanca, she offers the dead Mexika a place to live with other dead warriors in splendor for all eternity, but the warrior must prove his worth by deftly dancing with her. When the huehue started I expected two dancers to step out onstage, but what I witnessed was a synergy of dance forms that left me in awe.

One Mexika *danzante* and one B-Boy[192] emerged onto the stage. The Mexika dancing like an Azteca, the B-Boy dancing to his rhythms and to a DJ scratching with the *huehue*, performing his freezes and his head spins. The two warriors dance and fight until only one remains victorious. With a large blow the Mexika symbolically kills the B-Boy. At this the audience erupted in applause and hoots and hollers. The B-Boy lay there until *Muerte* came in a mask and with a song takes the B-Boy to see if he is worthy of crossing to the other side and take his place with other warriors. The B-Boy follows *Muerte* by popping and locking his way to meet two representatives that he must duel and dance with. Vicente Griego the Burque *cantaor* pierces the air with his cry and silences the *huehue*. As he does this a flamenca appears upstage right. She begins to dance *libre* with the *cante libre* and she engages the young Chicanx B-Boy warrior to see if he is fit to cross; she dances to the four directions[193] with her flamenca *pasos*. After her duet the

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[191] The song is "Maheo", announcing the arrival and departure of Death.

[192] Breakdancer, the young performer was a professional breakdancer and pop and locker

[193] The four cardinal directions is the foundation of Mexika/Azteca *danza*. They symbolize not only the directions of the wind, but also acknowledges how we are interconnected with the sky and the earth. All *danzas* open and close with an acknowledgement to the four directions.

*huehue* comes back in and the *Aguila Blanca* appears upstage left. She wears feathers on her arms and from a kneeling position slowly rises and engages the B-boy; they dance together and then la flamenca joins in. All three dance around each other moving in a circle to the rhythm of the *huehue*, the *danza* builds to a frenzy as the rhythm to *Aguila Blanca*[194] gets faster and faster, forcing the dancers to dance bigger, stronger, and to become vulnerable with each other, each dancing in their respective genres to the *huehue* rhythm. For the dramatic end each warrior finishes facing the audience in their largest power position from their respective dance genres. La flamenca ends with a triumphant hand in the air. The B-Boy with a powerful freeze suspended with one hand and la Aguila Blanca mirroring la flamenca with one wing in the air.

The audience exploded in applause, or perhaps I could only hear myself, because I was in awe, crying and clapping enthusiastically. I felt like I had witnessed the history of Chicanx through *danza*.[195] When I watched this *baile* I had not started my flamenco studies in Albuquerque, but I was already an accomplished Azteca *danzante*. I would later learn that the flamenca *bailaora* was Osuna and that the *cantaor* was Vicente Griego. I also would come to learn that the Azteca *danzante*[196] had taken flamenco from the Enciñias family for most of her life and was very familiar with the timing and the *compás*. This performance took place in the main tent of the event. It was opening night to Cheech Marín's *Chicano!* exhibit. The exhibit was in Albuquerque before it was in LA

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[194] Aguila Blanca is both a persona and the name of this *danza*.

[195] Mike360, a Burque native graffiti artist and poet, initiated the inclusion of hip-hop and flamenco into this piece and recruited the hip-hop performer.

[196] Rita Zamora, who was also the partner of the jefe of Kalpulli Ehecatl.

making the event a hot ticket for the Chicano bourgeoisie in Burque. To have a dance piece that overtly blends Mexika and flamenco culture in one performance is consistent with the unique relationship that Chicanx in New Mexico have with these two dance forms that in Califas or Tejas would be on the opposite ends of the cultural performance spectrum. A theory that helps unpack cross-cultural relationships is Joseph Roach's surrogation. In the following section I examine how this lens can be useful to examine flamenco in New Mexico, specifically the *patada*.

### *Surrogation and Roach*

In *Cities of the Dead* Joseph Roach presents how cross-cultural solidarity is possible through the example of the Mardi Gras Indians. "[T]he Mardi Gras Indians—'gangs' of African-Americans who identify with Native American tribes and parade on unannounced routes costumed in heart-stoppingly beautiful hand-sewn 'suits' –proudly transform their neighborhoods into autonomous places of embodied memory" (Roach 14). Roach describes the experience as an example of the surrogation of culture. Roach defines surrogation as the manner in which a society fills in vacancies in collective memory, but how it takes from other cultures, which may not necessarily fit the vacancy it is trying to fill (2). My experience with NIF and my interviews for this project lead me to argue that Chicanx in New Mexico surrogate flamenco culture to *Chicanidad*. Roach claims performance through surrogation as a substitution of what we want to evoke. In the case of *Chicanidad,* flamenco is used to act as a symbol of *Chicanidad*.

Roach uses genealogies of performance as a method to expose power structures and provides a base to which analyze interpersonal relations "…genealogies of

performance document—and suspect—the historical transmission and dissemination of cultural practices through collective representations" (25). The power structure of *patadas* will be examined further in the following chapter. For Roach, surrogation relies on three elements for its efficacy: kinesthetic imagination (e.g., the embodied storytelling and elaborate dance costumes of the Mardi Gras Indians); vortices of behavior (the overall context of the krewes, competition and festival context in which they prepare and perform each year); and displaced transmission (the amalgamation of traditions, cultures, histories, and performances of which the Mardi Gras Indians are a product, performing a past that is not, strictly speaking, their own).

Applied to *patadas,* the kinesthetic imagination comes from the deep arsenal of *letra* that tell of the past and that re-claims the present. The vortices of behavior are the different roles each *músico* and *bailaor* plays in the *fin de fiesta/juerga* and in the performance of the *patadas* and how all of those roles come together to create a unified body of performance and *compás*. Lastly, displaced transmission plays on this idea of repetition with revision within a literal history of cultural displacement over centuries. Roach claims, "Much more happens through transmission by surrogacy than the reproduction of tradition" (28). In the Mardi Gras Indians example through their applied syncretism, they are able to create a social memory of an Indian past which they evoke as they prepare their costumes and march in their parades. This creates a new type of relationship with this constructed Indian past. Chicanx' appropriation of flamenco share a history with the Mardi Gras Indians in terms of taking other cultures with deep rooted political histories and using them as a catalyst for their own cultures and agendas. Filtering Chicanx appropriation of flamenco through kinesthetic imagination, vortices of

behavior, and displaced transmission envelops how Chicanx create solidarity with *Gitano* subjugation and present their *Chicanidad* in tandem with the struggles of *Gitanos*.

Chicanx form bonds with *Gitano* culture through their practice of flamenco in New Mexico. One pitfall of taking on flamenco through a *Gitano* perspective is the possibility of acting as potential "colonizers" or adopters of *Gitano* culture as if it were a new fad. However, the depth in which *Gitanidad* is taught in New Mexico thanks to the efforts of NIF combats the possible adoption of *Gitanidad* and instead what occurs is a reinterpretation of *Gitanidad* through a Chicanx lens. Chicanx do not purport "to be" *Gitanos*. They use *Gitanidad* as a lens for identity expression. Roach offers a reason for the pursuit of surrogation: "…the so-called legitimate theater enacts what the community imagines to be most important to its survival: the connections between its collective memory and its possible fates" (198). What does that do for the future understanding of flamenco culture, *Gitano* people and *Chicanidad*? Join me as I attempt to wrap up this discussion like a well-proportioned breakfast burrito.

**Chapter Five: *Salida*: What did I find and how does it change *lo que hay*…in other words…*que es lo que hay ahora*.**

*Y dije adios, el que no tenga pecado tire la primera piedra*
*Todas las flores son bonitas*
*Los corazones estan llorando no hay pañuelito pa tanto llanto*
*Ay caminando yo te vi brillar ay caminando yo llegue a la tierra la verdad*
*Cuando me senté con él mi Corazon yo le entregue*- "*En la Casa Del Herrero*"[197]

And I said goodbye, whoever has no sin throw the first stone
All flowers are pretty
Hearts are crying, there is not enough handkerchief to soak up so many tears
Walking I saw you shine, walking I arrived to the land of truth
When I sat down with him I gave him my heart- In the House of the Blacksmith

Leaving, sometimes the hardest thing to do when you have been having a good time sharing with others who you are, the message you have to share for the world. In a *patada* after showing all of your big *remate* moves in your *llamada* to the corner, you are there *en la esquina* and now it is time to leave. But you do not leave right away. You take your time. All eyes are on you as you make a draw focus through energetic gestures to get to the corner and now that you are here, this is your moment. Your moment where you gather all of the things that you brought out with you on stage and you gather them in with you and take them and the audience's gaze with you. You carry it all with you as you strut your *salida* in *compás*.

[197] "En Casa Del Herrero" is from Tomatito's 2005 Latin Grammy winning recording for best Flamenco album, *Aguadulce*.

In this chapter I will use quotes and draw inspiration from Roybal's film *The Spanish Room* to assist in framing the New Mexico flamenco culture and to bring back the voices of the flamenco New Mexico community. I also discuss how the NM flamenco curriculum expands out to Arizona in two flamenco companies whose director's are trained in the NIF flamenco curriculum. Each company takes their *Gitano*-centered *baile* and adds a pachuco asesthetic. Lastly, I offer tools on how to discuss New Mexicans unique contributions to flamenco and what it can offer future cultural analysis.

In 2010 Christopher Michael Roybal created a documentary about *The Spanish Room* (2010),[198] a theatrical flamenco production of the Yjastros Repertory Company. In this final chapter, I bring my study back to my new home state of Arizona and consider how flamenco informs *Chicanidad* here, mostly from people I interviewed for this project. My intention is that the quotes assist in contextualizing the role that *Gitano* culture plays in *Chicanidad* in New Mexico, something that has been occurring over many years.

*I just feel that we have such a unique perspective here, and we're culturally tied to Spain and culturally tied to the to the Gypsy tradition, but we've really been able to raise up what we have here on our own terms, observing what happens across the Atlantic but also really formulating what we feel is ours and our own means of expression through flamenco. So it's very much our own creation, I think, but very tied to what goes on in Spain and what's true*.- Nevarez "Navy" Enciñias in *The Spanish Room*

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[198] The documentary is available for streaming on AmazonPrime. I translated the film into Spanish and therefore have a full transcript of the film.

*We're not here to reinvent it. We're here to learn what's been done and then make it our own in whatever way that is. Here we have the teachers and programs in place to allow us to do that, and to allow us to really, really train and understand and study the art form with a lot of integrity*.- Elena Osuna in *The Spanish Room*

### *We are Chicano because we do Flamenco*

The Albuquerque *cantaor* Vicente Griego said, "We are Chicano because we do flamenco" at a small local performance in the barrio of Barelas in 2008, in order to explain what I saw at the Marín *Chicano!* exhibit. In Albuquerque performing your *Chicanidad* is measured by your flamenco performance and not your Azteca or Mexican folklórico dance prowess, like in California. How strong you dance, how long you have been dancing, how well you can convey your message or your personality through your dance is what matters in how well you represent your identity. Flamenco dancing is typically solo dancing, whereas Azteca is a group performance. Of course, flamenco can be presented as group performance, but the flamenco *bailaora* is typically the conduit of the art form. She is the intermediary between the public and the *música*. When that *bailaora* presents her flamenco prowess through a *pachuco* aesthetic then we get the blending of Chicano culture with flamenco skill.

The *pachuco*[199] style of Chicanx with an emphasis on made-up faces for women and sharp suits for men is similar to the attire sported by *Gitanos* when performing

[199] Pachuco- Young Mexican-Americans in the 1940s who wore zoot suits and were considered gang members by the general population. Their legacy is honored in Chicano plays like *Zoot Suit*.

flamenco. Both groups prioritize a sharp, clean look that is eye-catchy. The intermingling between the artists of the festival and the New Mexican Chicanx is minimal due to most Chicanx's limited Spanish speaking skills, so everyone relies instead mostly on visual cues of connection, and of course on what the Chicanx see on stage.

When I moved to Arizona, I witnessed New Mexico trained Arizonan flamencos performing utilizing a *pachuco* look. Mele Martínez and Angelina Ramírez are Tucson born and raised but I met both of them in Albuquerque as flamenco dancers training with NIF. Mele's husband, Jasón Martínez is from Burque and flamenco trained from NIF, but now makes his home in Tucson with his wife and children. They all moved to Arizona a few years before I moved to Tempe. These Chicano bodies don *pachuco* aesthetics and perform at tattoo and low rider shows, giving rise to a *pachuco* flamenco culture. Through examining *Flamenco del Pueblo Viejo* in Tucson and *Flamenco por la Vida* in Phoenix I take a peek at how Chicano flamencos embrace *pachuco* culture to advance their notion of "we are Chicanos because we do flamenco."

Luis Álvarez in *The Power of the Zoot: Youth Culture and Resistance During World War II* states, "The struggle for dignity by zoot suiters was thus a politics of refusal; a refusal to accept humiliation, a refusal to quietly endure dehumanization, and refusal to conform" (8). My refusal to conform to the traditional ideas of a Chicanosaurus led me to Albuquerque, New Mexico. After receiving undergrad and grad degrees in flamenco I was poised to take the next step in my academic career.

***Flamenco por la vida and dancing "all hard"***

I applied to PhD programs and through another interesting series of *buena onda* circumstance ended up at Arizona State University. *Aunque estaba* excited to move to Tempe and start my PhD program I had grown attached to my lifestyle in Albuquerque: the dancing, the friends, and the camaraderie. I begrudgingly moved to Tempe the weekend before school started with a posse of five assistants: close friends who had insisted on driving out with me from Burque and settling me in. I was enthusiastic to have them not only because it would prolong the inevitable goodbye, but also because I was moving out on Friday starting school Monday and the Saturday in between was my birthday.

*Mi cumpleaños* is a holiday in the sense in which it is a large affair with tons of food, libations, and a piñata. For the past ten years I have thrown a party for myself where I invite everyone I know. I was not looking forward to having a party of one in my new home. So, I imported my party from Burque. Since I had been in Tempe all but one day, I did not know what to do to celebrate, but since all my *compañeras* aiding my move were flamencas I looked for some flamenco Phoenix entertainment. *Afortunadamente* I knew Mele la flamenca from Tucson. I called her for tips on what to do on my birthday and she informed me she performed at La Firme Tattoo & Car Show[200] in downtown Phoenix later that evening. En mi *nuevo cuartucho*[201] we climbed over each other to

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[200] La Firme's show only lasted a couple of years before folding. An ex of Angelina's was the organizer and therefore invited her to perform that first year.

[201] I literally only had a room in an apartment with other roommates.

flamenquify. *Entre nosotras* means clothes, which call attention to our femininity, eye make-up, heels, and big earrings. After a few wrong turns we made it to the sparsely attended show.

The flamencos were on a stage in what appeared to be a converted bar, however they had only a five by three-foot *tarima*[202] to perform on. It was significantly smaller than the larger stage they were sitting on. *Eran cuatro* performers *sentados, había un tocaor,* someone on *cajón*, a singer, and a *bailaora*. All of the performers dressed in what I call Vata Chic.[203]Mele's husband Jasón was on the cajón in a white open shirt with rolled up sleeves and a white ribbed tank top underneath along with a pair of khakis, Mele was the singer in a white Panamanian hat, and Angelina was the other dancer who also performed *palmas* in a more traditional flamenco *traje*. She wore a white button down shirt with a *falda con varios olanes en café*. Jasón performed a dance solo first. My friends and I had seen him perform many times. We were all excited to witness the infamous Angelina Ramírez perform. Rumors about her abounded in Burque and we were anxious to see for ourselves how much truth there was to all the *plática* about her. She closed the set with a solo *por Tientos*. I understood *porque* there was so much *plática* about her once I saw her perform. She manipulated time and space on the *tarima*. *Muchos críticos dicen que esa es la meta de baile. Necesita manipular el espacio para que sea* perfomance. The confinement of the stage racked up the intensity of her performance. She was fierce *o como se dice en flamenco ella baila sin miedo. Era grande, pequeña,*

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[202] A *tarima* is an acoustic wooden dance area, typically like a box.

[203] Vata Chic is a term that was popular at UCSC MEChA while I was there from 1995-2000. We would have an annual event called Vata Chic that encouraged Queer representations of *pachuco* culture.

*despacia, rápida, firme, y en control, pero a la vez estaba a punto de estallar en cualquier momento. En realidad ella representaba con su cuerpo, con su arte la habilidad de cambiar el peso y la temperatura del aire en el cuarto.*[204] She was big, small, slow, fast, firm, in control, but at the same time on the verge of falling apart at any moment. She represented with her body, with her art the ability to shift her weight and the temperature of the air in the room.

At the end of her arduous performance for the dozen or so spectators, which applauded her enthusiastically there was one *carnal,* in particular, in the audience who appeared to be especially moved by the performance. He was applauding emphatically and whistling in appreciation. In true flamenco form, my friends and I were all invited onstage to dance *patadas* for the *fin de fiesta*. As we left the stage so the performers could take their final bow, I was approached by the enthusiastic *carnal*. He approached me talking in Spanish and we talked a bit about flamenco dance and he shared this was his first time seeing flamenco in person. He told me he was originally a Chicano from LA, but he was trying to make a go of it in Phoenix. After a few minutes he asked,

*" Eh…so de donde en España son?*

*Yo le respondí,*

*"No somos de España somos de Nuevo México."*

*Él no me creyó.*

*"De veras?"*

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[204] Olé Angelina.

My friend Haley responded in English how she was indeed from New Mexico and how we all knew each other through flamenco class in Burque. I took him over to meet the rest of the performers. In particular he wanted *la oportunidad* to gush over Angelina in person. As I led him over to her *él dijo,*

> "Pues I shoulda known she was Chicana cuz she dances all hard."

This off the cuff remark from a stranger watching flamenco for the first time reminds me of Maylei Blackwell's concept of the retrofitted memory:

> Retrofitted memory is a form of countermemory that uses fragments of older histories that have been disjunctured by colonial practices of organizing historical knowledge or by masculinist renderings of history that disappear women's political involvement in order to create space for women in historical traditions that erase them. (2)

The retrofitted memory, perhaps not of how a Chicana should carry herself, but more of what is not said out loud, how Spaniards or implicitly *Gitanos* are supposed to be "all hard." Although it appears this contradicts the point of the dissertation of revealing Spain not as soft, but authentic, I think it proves a point about *Chicanidad* from the perspective of another Califas Chicanx. In this exchange, Spain is still seen as the most authentic, but only against the "hardness" of what it is to be Chicano. In other words, this man believed Angie and the group of Albuquerque trained dancers were from Spain because we brought to the performance some convincing markers of authenticity locating us as Spaniards. When it was revealed none of us were Spaniards and how Angelina was a Chicana who fit in with the preconceived ideas where Chicanos can look like authentic

Spaniards because of our ability to be "all hard." Hard referring to tough, with an "all" in front of it for emphasis of its maximum inflection. All hard implies a designation of toughness that is born from a communal cultural struggle of *Chicanidad* that carries over into flamenco performance.

Afterwards, Mele and the rest of the performers invited us out to dinner at El Gallo Blanco in Phoenix. I was engrossed talking to Mele most of the night and in the midst of our conversation I shared with her how this was only my second time seeing Angelina dance and her reputation of being an extraordinary performer was not exaggerated. I was curious to meet her due to her reputation and see what was fact, what was fiction, and what was myth.

I had approached Angelina after her performance at the Tattoo Conference. I was interested in taking class from her, to which she replied how she thought I was better suited to teach class as opposed to take class. As I spoke to Mele and praised Angelina's intensity as a performer Mele shared how Angelina was starting a company and why she was interested in having me teach for her. As I shared with Mele my hesitancy in teaching I asked Mele what the name of Angie's group was. Mele responded by yelling over to Angelina,

> "Eh! Erica wants to know what the name of your grupo is. Are you gonna show her?"

Angelina turned down her bottom lip and exposed the inside of it to me. In full capital letters the inside of her lip read, "POR LA VIDA." Angelina's tattoo has to be revealed to you in order to know it exists. Before I could respond, Mele chimed in with,

"Oye Angie, why don't you tell Erica how many times you had to get it done so it would show?"

Angie showed me with her fingers…three times.[205] Perhaps it is my squeamish sensibility, but three times to go over a tattoo which is in the inside of your lip seemed more hardcore than any tattoo my cousins ever sported on their necks.[206]

Angelina had received this tattoo just before I met her in 2009 from a boyfriend who was a tattoo artist, and facilitated the gig at the Tattoo & Car Show. Angie *dijo que* the first time she got the tattoo it did not take at all, it just disappeared. So she got it again, and then she got it a third time so it could be easily legible. *Le pregunté,*

"What's the tattoo doing now."

*Ella respondió.*

"It's disappearing bit by bit. It will eventually completely fade away."

"What will you do then?" *le pregunté.*

"Get it done again. Probably another three times."

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[205] In my friendship with Mele she has always had a flair for build-up, both in her *baile* and in her storytelling. She is a Writing professor at the University of Arizona.

[206] 90% of my mother's family lives in México with no criminal affiliation. Of the 10% here almost all of them are or have been gang members and sport a variety of tattoos on necks and fingers.

### *Tenacidad encarnada*

Tattoos and car shows[207] like El Firme offer a connection to a rich and expansive part of Chicano culture. The history of *Lowrider*[208] magazine and serving as a go-to point for Chicano car culture and by implication tattoos and prison culture.[209] Their proliferation and acceptance in mainstream culture has now surpassed prison culture and is celebrated as an art form where cultural pride and politics can be displayed on your body. This is evident in Ramírez' tattoo and in the tattoos of other flamenco culture members. Ricardo Anglada has a replica of Camarón de la Isla's *Gitano* symbol of the crescent moon and star on his hand.[210] Ileana Gómez, a self-proclaimed Chicana from Laredo, Texas has a flamenca *calaca*[211] on her back. Ileana married a flamenco *tocaor* and currently performs throughout Spain in tablaos.[212] Although Ileana's tattoo is of a famous Chicano/Mexican/Indigenous symbol, the fact she got it while she was professionalizing her flamenco career speaks to one of my previous assertions. I am Chicano because I do flamenco.

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[207] This is a part of the dissertation where I am very tempted to perform an in depth analysis of tattoo and car shows and their role in Chicano culture.

[208] *Lowrider* magazine has been publishing since 1976 until the present.

[209] It is a widely held belief that the widespread use of Chicano-style tattoos originated on the West coast, due to it's heavy influence from prison culture. Norteños/Sureños.

[210] His tattoo is of a crescent moon and star.

[211] A skeleton. Her tattoo reminds me of a Catrina, the female symbol for the Day of the Dead, Lady Death.

[212] I met Ileana at UNM in the Flamenco program. Her and two other women had moved from Laredo to be in the program. We called them the Laredo girls, Giovanna Hinojosa and Bianca Rodríguez who performs flamenco professionally in the California Bay area rounded out the Laredo girls.

*Joaquin said something interesting the other day in rehearsal that really stuck with me. It's that a lot of times in dance and art you're taking something emotionally to a level beyond the norm. A level beyond what the observer is comfortable with. So we're expressing something in a lot of ways that the observer feels completely uncomfortable expressing.* Carlos Menchaca in *The Spanish Room*

*I wish that more people had the opportunity to have first-hand experience with music and dance and the arts in general. I think that there's something on a molecular level that changes in us.* Eva Enciñias in *The Spanish Room*

Watching flamenco first-hand and experiencing a fin de fiesta was an experience that I witnessed multiple times in Phoenix by NIF trained flamencos. On Wednesday nights at Gallo Blanco in uptown Phoenix was a weekly free performance by Ramírez's Flamenco Por La Vida (FPLV). FPLV performs two sets starting at 7pm, typical of *tablaos.*[213] Over the course of many visits over three years I witnessed her call out or sometimes physically pull up people on stage to perform *patadas* at the end of FPLV's sets for a *fin de fiesta*. She is discriminating about who she invites, only pulling up people she knows can perform *patadas*. I attended these shows with different flamencos and have been pulled up on stage repeatedly, many times with visiting flamencos.

*Fin de fiestas* are also a way to recognize the other flamencos in the audience, by offering them an opportunity to be publicly recognized by their dancing. The *fin de fiesta patadas* also serve as a way to extend the community not only from the stage, but into the audience. In *tablao* settings where a performer can easily move on and off stage and

[213] *tablao*- An intimate setting where Flamenco performers dance in close proximity with the audience, typically held at a bar or restaurant.

where the audience is clearly visible from the performers' perspective, *patadas* connect with the audience and with other flamencos in a unique way strengthening the Flamenco community by making it appear to be cohesive. These *patadas* by the audience members usually contrast in style and in attitude from the performers onstage. In a *tablao* setting how one is called up onstage is typically done by the performers gesturing to you or by calling you by name on the microphone. It is rude and offensive to decline.

A few times after being asked to dance in this fashion at *Gallo Blanco* audience members have come up to compliment me, or others on their dance skills. I assume it is the strangeness of seeing people in "regular" clothes dancing flamenco marking the experience as striking for the audience. Unlike the main attraction, a *patada* typically lasts a few minutes allowing the guest performer who usually has been sitting comfortably all show long to get up and give a rousing three to four minute performance, whereas the headlining performer has had to carry the show and is much more tired.

Michel Foucault's description of heterotopias as "othered spaces" applies to the FPLV's *patadas* as liminal space. "But among all these sites, I am interested in certain ones that have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect" (3). The heterotopia[214] formed by the special guests who go up onstage in their street clothes, whether they are in sneakers, or teetering heels, the *patadas* usually have a spontaneity to them that introduces unexpectedness to all parties onstage. The

[214] Foucault designates six principles for heterotopias: crisis heterotopia, heterotopias of deviation, heterotopias of time, heterotopias of ritual or purification, heterotopia of illusion, and finally heterotopia of compensation which creates a space that is other.

unexpectedness raises the temperature of the room up a bit, depending on the dynamism of the guests, since no one knows exactly what is going to happen, and perhaps this is why the audience thinks the audience's *patadas* are better than the staged show.[215] I am working off the heterotopic premise because unlike utopias, which are "no real place," heterotopias are "[a]s a sort of simultaneously mythic and real contestation of the space in which we live, this description could be called heterotopology" (3). The contestation of the space comes from the guests, called on by FPLV to blur the lines between audience and performer; and with their "regular" clothes and their unique unexpected movements they carve a space of imminent surprise. It balances power from inviting those that are witnesses to the event in seeing "one of their own" be on equal footing as the performer. Since it is typical in Phoenix to have few flamencos in attendance the audience treats the impromptu performance from the selected audience member as a code breaker.

There are many examples of performance groups inviting audience members up on stage to participate in the performance. Typically, these are basic movements that can be taught in a few minutes and require little school but lots of gumption. They usually come in the middle to end part of a performance and many times are used for comedic effect. Flamenco is a very difficult art form and it takes most students many years of ardent study before they can perform solo in a tablao setting. Even for novice flamenco fans it is clear early on that the skills required to dance flamenco are beyond the abilities of the majority of the audience (at least not without a few intense lessons). Witnessing a

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[215] A woman from Texas once came up to me at Gallo Blanco and said, "I liked you the best, I thought you were better than the other dancers. You should dance here more often." I wonder if she would have felt the same if I was in my Flamenca clothes and incorporated into the show as opposed to my street clothes.

flamenco performance one sees the synergy of the *bailaor* and their *músicos*. Therefore to see during a *fin de fiesta*, an audience member who perhaps you have sat next to for an hour get called up onstage and dance a *patada* may feel like you are one step closer to performing.

This surprise can also be interpreted as an opportunity for the expansion of the space, recognized by the performers and possibly even by the audience. In post-performance *patadas* there is spontaneity in a controlled environment allowing for a re-imagining of who is a performer and obscures the lines between performer and audience. And perhaps for the few minutes during and after the *patada* space was re-folded to accommodate and bridge together audience and performers.

*It's our own stew*. Joaquín Enciñias in *Siempre Flamenco*

### *Fin de Fiesta: Patadas That Subvert*

*Caldo* as a metaphor of goodness…*mi mamá me dijo que los asientos del caldo es lo mejor. Es lo que se queda abajo en la olla que es lo más nutritivo.* There is no clear translation for caldo. A *caldo* is not a soup, it is not a stew, it is the broth of your dreams, it is the perfect medley of meat, vegetables and space. But the *asientos,* the bottom of the *caldo* pot where the nutrients are, not what floats to the top (which is usually fat so you skim that off) but what sinks to the bottom. The NIF *caldo* offers the perfect blend of flamenco nutrients, with the festival, the UNM curriculum, the NIF courses and the performance groups.

In the Flamenco Festival de Albuquerque, Burque—bound *Gitanos* and Spaniards create a unique concoction of *órale, quihúbole y no sé que. Órale* is the affirmation when

we enter into a communal gathering in New Mexico, which is embraced eagerly. For example, "Are you staying for dinner? We bought Blake's."[216] Response "*Órale*!" Where else does órale exist in the community? *Gitano* judges, like when Mele almost won the Flamenco Expo and Galli told me why she didn't.

*Quihúbole* is the "What's up." How are you doing? How is this relationship we have now embraced working out? What is the situation? How about now? How about now? How about now?[217] Learning flamenco in Albuquerque being submerged with so many flamencos in classes at the University as well as at NIF, there is a sense of driving and moving forward. Do I have the step? What do I look like? Do I look like I know what I'm doing? How about now? How about now? How about now? "*Quihúbole cómo están*?" "*Quihúbole, que pasó*?"[218] Said with less about concern and more to establish your identity of being calm and collected and already establishing a rapport of sly confidence. Inquiring in the re-ification of the actions as we perform them and re-perform them for each other.

And the *no sé que* is the mystery. The "I don't even know."[219] When I witnessed Manuela Carrasco performing, acting as the conduit/interpreter between flamenco music and the audience I remembered Eva describing why she brings artists like Manuela

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[216] Blake's Lottaburger is a local chain restaurant in Albuquerque, famous for their Lottaburger which is basically a green chile cheeseburger.

[217] Must say it in the taunt of a six-year old on the playground.

[218] Mariachi singer Beatriz Adriana has a song called "*El Quihúbole*" from her album *Ora Pues*! Which offers many more examples of how *Quihúbole* is used.

[219] Said in your thickest LA Chicano you can muster.

Carrasco to Burque. She would say the people of Albuquerque need to see artists like Carrasco. She was performing her famous *Soleá*, the one she has danced her whole life and because she has danced the same *Soleá* her entire life she and her *músicos* are in perfect synergy. But I cannot describe her performance. I can describe what I felt, how I remember it, but I am hard-pressed to offer details about specific body movements. The only proof I have is that I, and the others in the theatre, witnessed it together. We all breathed in the resolve at the end of the *remate* together. The only thing we agree on is that it happened because we were all witnesses to it. And that is largely how I feel about my dissertation.

This dissertation illustrates how New Mexicans understand themselves that deserve a better explanation than being the remnants of colonialism. That *Nuevomejicanos* have been active participants in shaping their *Chicanidad.* They are not passive, they are not what California and Texas Chicanx who have dominated the conversation around Chicanidad assume of them. This dissertation in many ways has felt like defining magic, describing something you feel in your gut and know is true but are hard-pressed to locate evidence that one can point to. In other ways it feels like vocalizing and writing down the importance that Albuqurque flamencos have in the dialogue over how do they best represent themselves and how is their *Chicanidad* their own and ultimately how in Albuquerque to dance flamenco is to be Chicano.

The *no sé que* is the place where we sit in visceral uncomfortableness and undecipherability. It exemplifies the limit of language where we do not know how to describe what we are witnessing. We are literally without words. For example, what do Chicanx embracing flamenco through a *Gitano* aesthetic do for our liberation and our

subjectivity in white supremacist spaces? A complicated question to answer that requires delineating the parameters of white supremacy, *Gitano* aesthetic *y no sé que*. *No sé qué* allows us to not know, but still be on the precipice of full engagement. Just because we do not know does not mean we do not care. It means we currently do not have language for it, but give us a minute and I can dance it for you, or make up a nickname for it, or a fun pun. As *Chicanidad* morphs and changes, embracing *Gitano* struggles as a cartography on the body and allows for deeper resonance for all *Nuevomejicanos* who practice flamenco and who are affected by the expansive flamenco culture in *Nuevo México*.

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# APPENDIX A

# NATIONAL INSTITUTE OF FLAMNENCO (NIF) INTERVIEWS

These are the full transcripts of each of the interviews I conducted over the course of the Festival Flamenco Internacional de Albuquerque in June 2018. They are listed in alphabetical order: Carolina "Caro" Acuña-Olvera, Nevarez "Navy" Enciñias, Giovanna Hinojosa, Haley Licha, Kayla Lyall, Carlos Menchaca, and Elena Osuna Carr. Each interview is approximately between 8-12 pages long. Rev.com transcribed the interviews. After their transcription I went over the interviews closely to make sure they were accurate and to fill in the Spanglish translations and the flamenco specific terminology. I want to thank the ASU Completion Fellowship whose funds were used to assist in the transcription.

Interview with Carolina "Caro" Acuña-Olvera on June 17, 2018 at Satellite Coffee Shop on Central Avenue across from the University of New Mexico in Albuquerque, New Mexico.

Erica Acevedo-Ontiveros: 00:00 (laughs) Um, thank you so much for doing this interview.

Carolina "Caro" Acuña-Olvera: 00:06 Yes.

Erica Acevedo-Ontiveros: 00:07 My first question is when did you start with flamenco and where?

Carolina "Caro" Acuña-Olvera: 00:12 Um, well I started in California when I was about seven.

Erica Acevedo-Ontiveros: 00:17 Really?

Carolina "Caro" Acuña-Olvera: 00:17 Yes.

Erica Acevedo-Ontiveros: 00:18 Woo-hoo.

Carolina “Caro” Acuña-Olvera: 00:18 Because, uh, my grandmother and my mother had a, a studio Ballet Folklórico de México, but, um ... they both came from Denver. And in Denver, my great-grandmother and all my aunties, they had a restaurant there.

Carolina “Caro” Acuña-Olvera: 00:34 And it's a landmark now in Denver, called The Casa Maya and so when Latino performers would come to perform in Denver, they would all end up at the Casa Maya.

Carolina “Caro” Acuña-Olvera: 00:43 So, um and then, that included flamencos that would come through Denver. And so, they learned a lot of ... You know, they learned a lot of things from the flamencos that would come through. And they also, my grandmother and my family would also pick the brain of some of the company members of, you know, um of José Greco and things like that.

Carolina “Caro” Acuña-Olvera: 01:07 So, they had ... Flamenco had come through culturally through, through Denver in that way and they affected my family, so then, when my mother and my grandmother, my tías moved to California where I was born ...

Erica Acevedo-Ontiveros: 01:18 Uh-huh (affirmative)

Carolina “Caro” Acuña-Olvera: 01:19 They started a dance company and a dance school there and they had hired ... I don't even know who it is at this point, but they had hired somebody to teach me a Farruca when I was ... Like seven.

Erica Acevedo-Ontiveros: 01:30 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 01:31 So, that was my first introduction there. And we didn't do a lot of flamenco.

Erica Acevedo-Ontiveros: 01:36 Right.

Carolina “Caro” Acuña-Olvera: 01:36 You know, it was [crosstalk 00:01:38] my grandmother was a historian. So, we did, you know, some ... We had Danza Azteca

Carolina “Caro” Acuña-Olvera: 01:42 In some of the shows. So, she liked to get a well rounded, um, view of um, Mexicano, Chicano culture.

Erica Acevedo-Ontiveros: 01:51 Awesome.

Carolina “Caro” Acuña-Olvera: 01:51 So, that's how ... That's how I first knew about flamenco.

Erica Acevedo-Ontiveros: 01:53 Oh, and then um, did you move to Burque and if so, why?

Carolina “Caro” Acuña-Olvera: 02:01 I moved to Burque, yes.

Erica Acevedo-Ontiveros: 02:02 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 02:03 Um, I moved here because at the time, my grandmother was still alive and I had also recently met my father's side of the family. I didn't know my father growing up. He didn't know he had a daughter and they were all in, um ... I have a brother and sister in Mexico City and then I have four sisters in El Paso and Juárez.

Erica Acevedo-Ontiveros: 02:22 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 02:23 So, my grandmother being in Denver, and then being in El Paso.

Erica Acevedo-Ontiveros: 02:27 Makes sense.

Carolina “Caro” Acuña-Olvera: 02:27 Makes sense.

Erica Acevedo-Ontiveros: 02:28 Burque makes sense that-

Carolina “Caro” Acuña-Olvera: 02:29 [crosstalk 00:02:29] To be like in the middle.

Erica Acevedo-Ontiveros: 02:29 Geographically.

Carolina “Caro” Acuña-Olvera: 02:28 Yeah.

Erica Acevedo-Ontiveros: 02:30 Yeah. [crosstalk 00:02:31]

Carolina “Caro” Acuña-Olvera: 02:31 And then also we bought some s- um, a group of us women bought some, uh, Sun Dance Ceremony land up here.

Erica Acevedo-Ontiveros: 02:36 Oh, okay.

Carolina “Caro” Acuña-Olvera: 02:37 It was sold to us cheap, so we all pitched in and I wanted to be closer to our ceremonial land.

Erica Acevedo-Ontiveros: 02:42 Oh, yeah.

Erica Acevedo-Ontiveros: 02:44 Sure. Yeah. Um, uh, when did you move here?

Carolina “Caro” Acuña-Olvera: 02:47 2009.

Erica Acevedo-Ontiveros: 02:47 Really?

Carolina “Caro” Acuña-Olvera: 02:53 But then I was gone for two years.

Erica Acevedo-Ontiveros: 02:55 Okay.

Carolina “Caro” Acuña-Olvera: 02:55 Yeah.

Erica Acevedo-Ontiveros: 02:55 Okay.

Carolina “Caro” Acuña-Olvera: 02:56 Yeah.

Erica Acevedo-Ontiveros: 02:56 Alright este, Um ... Uh, have you participated in the festival ... Festival Flamenco Internacional de Alburquerque? And if so in what capacity?

Carolina “Caro” Acuña-Olvera: 03:10 Yes, so many capacities.

Erica Acevedo-Ontiveros: 03:14 So ...

Carolina “Caro” Acuña-Olvera: 03:14 Oh my gosh, as a participant, um, I would say in terms of organizing festival...

Erica Acevedo-Ontiveros: 03:21 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 03:22 At the end of the day it's very female driven.

Erica Acevedo-Ontiveros: 03:25 Yes, it's-

Carolina “Caro” Acuña-Olvera: 03:25 You know, it's very female fo- female driven. A lot of strong women run it and I would say there's, uh, probably four, uh, eight ... twelve of us that move the festival forward.

Erica Acevedo-Ontiveros: 03:39 Okay.

Carolina “Caro” Acuña-Olvera: 03:40 Um, before it happens.

Erica Acevedo-Ontiveros: 03:44 Right.

Carolina “Caro” Acuña-Olvera: 03:44 And then we get volunteers and things like that. So, I have been a participant in Festival Flamenco, um, but I also work on the staff, you know-

Erica Acevedo-Ontiveros: 03:53 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 03:53 And some of ... You know, I do uh ... Currently, right now, I'm doing a lot of grassroots fundraising so that, um, young people can en- enjoy the shows as well as the workshops. 'Cause, uh, in ... At, at the National Institute of Flamenco we give partial scholarships to students.

Erica Acevedo-Ontiveros: 04:12 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 04:14 And then they can work the rest of it off.

Erica Acevedo-Ontiveros: 04:15 Right.

Carolina “Caro” Acuña-Olvera: 04:16 But that's just for workshops, they don't ... We don't have enough money to offer kids to see the shows and we really want kids to see the shows.

Erica Acevedo-Ontiveros: 04:22 Sure.

Carolina “Caro” Acuña-Olvera: 04:23 So, um, we, um ... So, I led a program and put together a bunch of youth in Burque, uh, to fundraise for their own ticket packages to see Festival, to see all the shows. And so, right now I'm working as a, as a grassroots fundraiser, um, both with donors and with, um, The Youth Fundraising Council, currently.

Erica Acevedo-Ontiveros: 04:44 [crosstalk 00:04:44] So, how many students were you able to get ticket packages this year?

Carolina “Caro” Acuña-Olvera: 04:47 13. 13, plus, they made enough money to also see the tablaos. So, last year they only saw one tablao and this year they saw all four. Um, last year they also gifted other students tickets.

Carolina “Caro” Acuña-Olvera: 05:00 They just gave tickets away themselves, so they became philanthropists and this year they did the same thing. So, um, right now I play a large role. Yeah, f- ... grassroots fundraising and I have a grassroots fundraising background. So, it's very easy for me to-

Erica Acevedo-Ontiveros: 05:13 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 05:14 Get these kids fired up and going to the communities, you know.

Erica Acevedo-Ontiveros: 05:19 What kind of things do you end up doing during the festival?

Carolina “Caro” Acuña-Olvera: 05:22 Everything. Like, there's ... So, you know, there's a marketing department, well department, two people in marketing, two people in development.

Erica Acevedo-Ontiveros: 05:30 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 05:31 You know, four people in production and you know, we have our development things that we do. So, I do a lot of like fundraising events. You know, during Festival Flamenco we did a Feria this year. Last year, we put on a big gala, you know, it's a, you know, way to bring in income to-

Erica Acevedo-Ontiveros: 05:45 Sure.

Carolina “Caro” Acuña-Olvera: 05:45 To, to Burque and to the festival. Um, so we had the Feria this year. We have a lot of, um, events for donors that we do during festival. Um, but we also just do everything. Like, we unload water from cars and we go to Costco.

Carolina “Caro” Acuña-Olvera: 06:01 We make runs for people who are running the café Olé to feed everybody or-

Erica Acevedo-Ontiveros: 06:06 You drive people to the airport.

Carolina “Caro” Acuña-Olvera: 06:08 Drive people to the airport.

Erica Acevedo-Ontiveros: 06:08 (laughs)

Carolina “Caro” Acuña-Olvera: 06:11 You know, m' ... The, the job that I like the most is the evening driving job which is, you know, I get to drive the artists wherever they wanna go after festi- after they're done performing and for me that's like one of the richest parts of Festival Flamenco to be kind of with them when they're more relaxed, when they're just chilling, when they're-

Erica Acevedo-Ontiveros: 06:29 Mm-hmm (affirmative) mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 06:29 You know, in the vans together and we're at a party or whatever it is. That's, that's a very rich part Festival Flamenco, so. I do a little bit of everything. I make signs, um, you know, it's just-

Erica Acevedo-Ontiveros: 06:40 Yeah.

Carolina “Caro” Acuña-Olvera: 06:40 When you're on staff you just gotta just show up.

Erica Acevedo-Ontiveros: 06:43 Right.

Carolina “Caro” Acuña-Olvera: 06:43 And leave your post and you know there's a woman who faints at this year's, so myself and another staff member ran into the room and dealt with her, picked her up, called the ambulance, so. You know.

Erica Acevedo-Ontiveros: 06:55 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 06:55 We do everything.

Erica Acevedo-Ontiveros: 06:57 Um, do you ever take class?

Carolina “Caro” Acuña-Olvera: 06:58 Yeah.

Erica Acevedo-Ontiveros: 07:02 Um, what type of class do you usually take or v- uh, various?

Carolina “Caro” Acuña-Olvera: 07:06 Uh, yeah. There was a few years where I took a lot of baile and cajón um, but m- mostly right now I'm more focused on studying cante. So, um ... So, cajón and cante is mostly what I like to study.

Erica Acevedo-Ontiveros: 07:19 Awesome. Thank you. Um, changing gears a bit: what does Chicano mean to you?

Carolina “Caro” Acuña-Olvera: 07:26 Chicano means to me, um, somebody who carries the Mexika tradition which is understanding our ancestry as, as Chicanos, you know?

Erica Acevedo-Ontiveros: 07:42 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 07:42 And the ancestry as far as I see it, you know, um ... Like the, the roots of Mexico and even Mexico without the border between the United States and, and, and what we know as Mexico now.

Erica Acevedo-Ontiveros: 07:56 Right.

Carolina “Caro” Acuña-Olvera: 07:57 So it's, you know, first African-

Erica Acevedo-Ontiveros: 07:59 Yes.

Carolina “Caro” Acuña-Olvera: 07:59 Um, African, Spanish, and so to me when I think about Spanish I don't think about northern Spain, I think more about Andalucía as well, so I think about Moorish people, I think about Jewish culture when I think about Spanish. Th- the Spanish that I know that is my lineage comes from Anaducía. Um, we're Je- ... We're Spanish Jews, um, but I wasn't raised that way but we found out later.

Erica Acevedo-Ontiveros: 08:26 Yeah.

Carolina “Caro” Acuña-Olvera: 08:26 So, it means, it means ... Yeah, it means African, it means Spanish, and it means Indigenous. You know, so-

Erica Acevedo-Ontiveros: 08:33 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 08:33 Coming from where, you know, where my family is, is more of the ... The Aztec Empire.

Erica Acevedo-Ontiveros: 08:39 Yeah.

Carolina “Caro” Acuña-Olvera: 08:39 But, but ... It is an empire and so I don't really know what tribe exactly ...

Erica Acevedo-Ontiveros: 08:45 Sure.

Carolina “Caro” Acuña-Olvera: 08:45 Within the empire that, that, that I have lineage in but I, I kinda carry that.

Erica Acevedo-Ontiveros: 08:50 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 08:51 That lineage in my, in my blood. Yeah.

Erica Acevedo-Ontiveros: 08:54 And then, lastly, how do you see the relationship between Chicano and Flamenco?

Carolina “Caro” Acuña-Olvera: 09:05 Well, flamenco is, um ... It is a- a- an evolved art form.

Erica Acevedo-Ontiveros: 09:13 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 09:13 From India and, um ... It has it's, It has it's ancestry ...

Erica Acevedo-Ontiveros: 09:22 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 09:24 Um, that's traveled through southern Europe and north Africa.

Erica Acevedo-Ontiveros: 09:27 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 09:29 And so through, through that travel and, and it becoming Flamenco, of course, you know Flamenco is ... has Arabic, you know, background and it has, you know, Moorish background, it has Jewish background.

Erica Acevedo-Ontiveros: 09:40 Right.

Carolina “Caro” Acuña-Olvera: 09:41 But, the similarity that I know and that I see is that it's music of the people.

Erica Acevedo-Ontiveros: 09:46 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 09:47 People, traveling people, and ... and, and the arte is ... Is about the mixture and the evolution of a people.

Erica Acevedo-Ontiveros: 09:56 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 09:57 You know, just like Chicanos. You know-

Erica Acevedo-Ontiveros: 09:58 Yeah.

Carolina “Caro” Acuña-Olvera: 09:59 We're a mixture and an evolution of, of different indigenous cultures-

Erica Acevedo-Ontiveros: 10:04 Uh-huh (affirmative)

Carolina “Caro” Acuña-Olvera: 10:04 And different African cultures and-

Erica Acevedo-Ontiveros: 10:06 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 10:07 So, that's the similarity that I see. Um, you know, and I also see it in ... Th- th- the way ... You know, l- looking at music in a way that is not about entertainment or a commodity but, you know, it is essential to ... Is it essential to culture to express it's experience.

Erica Acevedo-Ontiveros: 10:35 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 10:35 And so, I see that in, in Chicano culture.

Erica Acevedo-Ontiveros: 10:39 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 10:41 Everywhere from like whatever's happening now in Hip-Hop, you know, in Chicano culture all the way to, you know, just, you know, the songs of the wars, you know, the corridos and, you know, all those-

Erica Acevedo-Ontiveros: 10:55 Yeah.

Carolina “Caro” Acuña-Olvera 10:55 Pieces in ways in which we were able to tell what was happening ... in, in those particular time periods from the people that were mostly struggling.

Erica Acevedo-Ontiveros: 11:06 Right.

Carolina “Caro” Acuña-Olvera: 11:06 You know, not from the uh, you know the, the wealthy. So-

Erica Acevedo-Ontiveros: 11:10 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 11:10 For me it is about all of those things. It's about those, the stories and it's about the mix of culture.

Erica Acevedo-Ontiveros: 11:17 Mm-hmm (affirmative)

Carolina “Caro” Acuña-Olvera: 11:17 You know, in that way.

Erica Acevedo-Ontiveros: 11:18 That's wonderful, thank you. Thank you so much.

Carolina “Caro” Acuña-Olvera: 11:23 That's it.

Erica Acevedo-Ontiveros: 11:23 That's it.

Carolina “Caro” Acuña-Olvera: 11:24 So easy.

Erica Acevedo-Ontiveros: 11:24 Awesome.

Interview with Nevarez “Navy” Enciñias on June 12, 2018 at Satellite Coffee Shop on Central Avenue, across the street from the University of New Mexico in Albuquerque, New Mexico.

Erica Acevedo-Ontiveros: 00:00 Hello, Navy

Nevarez Enciñias: 00:02 Hello.

Erica Acevedo-Ontiveros: 00:04 (laughs) I know, kinda like talking to it like that. Um.

Nevarez Enciñias: 00:06 These things are good at recording, so ...

Erica Acevedo-Ontiveros: 00:08 Dude. They are so good. They are so good. So, I have a series of about five questions. Let me take some notes as I'm doing it.

Nevarez Enciñias: 00:14 Totally.

Erica Acevedo-Ontiveros: 00:14 When did you start with flamenco, and where?

Nevarez Enciñias: 00:18 When and where did I start with dancing fla- studying flamenco?

Erica Acevedo-Ontiveros: 00:22 flamenco. Dancing or studying flamenco. Yeah.

Nevarez Enciñias: 00:24 Um. So I grew up ... Um. Ah because my grandmother and my father and my aunt are all flamenco teachers, I grew up like my earliest memories of studying flamenco is from watching them teach other people. So, before, you know. And before I feel like I was really exposed to it, like in our own home. Does that make sense? So, I think, um like I think for a lot of flamenco's that grew up around flamenco, their first experiences of flamenco were in like family settings and mine was in a family setting, but like going with my grandmother to work. You know what I mean?

Erica Acevedo-Ontiveros: 01:07 Yes.

Nevarez Enciñias: 01:07 So, it's like an, it was like an American. I mean, I don't want to, but it was going to, you know, going with my dad to watch him, because I was with my dad and he was going to go teach.

Erica Acevedo-Ontiveros: 01:18 Mm-hmm (affirmative)

Nevarez Enciñias: 01:18 Okay.

Erica Acevedo-Ontiveros 01:22 (referring to someone else unidentified, sounds of kisses) Te quiero.

Nevarez Enciñias: 01:24 So that started when I was probably really little. I mean, those are my earliest memories of that. I started studying, I remember specifically learning sevillanas at one point, at home, and then from there I remember starting to take dance classes, um, as a kid. Um, the conservatory didn't start, the National Conservatory of Flamenco Arts didn't open I think until like '98.

Erica Acevedo-Ontiveros: 01:50 Mm-hmm (affirmative)

Nevarez Enciñias: 01:52 Um, so I was already seven.

Erica Acevedo-Ontiveros: 01:54 Okay.

Nevarez Enciñias: 01:57 So, but I think my first formal flamenco classes were at the conservatory. So, anything I learned before then, I must have learned at home.

Erica Acevedo-Ontiveros: 02:08 Okay.

Nevarez Enciñias: 02:08 Okay.

Erica Acevedo-Ontiveros: 02:09 Yeah, great. Um. And, uh, did you move to Burque if so, why?

Nevarez Enciñias: 02:16 I didn't move to Burque. I grew up in Burque.

Erica Acevedo-Ontiveros: 02:19 You were born here?

Nevarez Enciñias: 02:20 I was born here. Um, I was born here. I grew up here. I lived out of, I lived out of state for four

years for my undergrad degree, and then I moved back. Yeah. I've been here since then.

Erica Acevedo-Ontiveros: 02:32 Okay. Um, I just (inaudible) some of these, but, have you participated in the flamenco festival Internacional? And if so, in what capacity?

Nevarez Enciñias: 02:41 So, I, uh, the festival, because it started in 1987 and I was born in '91, I don't ever remember there not being a festival in my life. So, every summer, as a student, um, and because my family organizes it, helping, in terms of helping them with things they need help with.

Erica Acevedo-Ontiveros: 03:05 Like what?

Nevarez Enciñias: 03:05 Like, yeah. Throughout the years it's been different things. Recently, my job has been to coordinate the drivers. Yeah. In the past I've helped, I've helped backstage with things before. I've, um, one year they asked me to help, like, organize a, putting together a survey.

Erica Acevedo-Ontiveros: 03:26 Mm-hmm (affirmative)

Nevarez Enciñias: 03:26 I was like, probably, twelve. Yeah. They just like little responsibilities.

Erica Acevedo-Ontiveros: 3:31 Y enseñando? Teaching?

Nevarez Enciñias: 03:33 This is, oh yeah, this is the, this year I'm teaching. This is the first year that I'm teaching in the Festival. So, yeah.

Erica Acevedo-Ontiveros: 03:37 What are you teaching?

Nevarez Enciñias: 03:39 I'm teaching beginning technique. Yeah. Yeah. It's been fun.

Erica Acevedo-Ontiveros: 03:44 That's awesome. Um, and uh, what does, switching gears a little bit to something else, what does Chicano mean to you?

Nevarez Enciñias: 03:53 Yeah. This is a question I think about a lot of the time, mainly because these days I, I, I really identify as a Mexican. Um, and like Chicanismo

and um, that history, and people who really solidly identify as Chicanos, uh, I under, I, it, I understand that history, but it is not how I was raised thinking about myself for some reason, and I don't know what that is. I think, like, that is something I am curious about in a bigger way, you know? Certainly, like New Mexican, Nuevo Mexicano, right? My family is New Mexican, we are not, that is what we are. Chi- my grandmother always used to talk about us as Chicanos too, but even that was more in my childhood and I think it's more adapted to being this idea that we are New Mexican. That difference, whatever it is, feels like a difference.

Erica Acevedo-Ontiveros: 04:55 Yeah.

Nevarez Enciñias: 04:56 And I don't know what it is. Besides that, the Chicano, the history of the Chicano people is a bigger history that is not New Mexico specific. Right? And New Mexico is a specific place.

Erica Acevedo-Ontiveros: 05:07 Very much.

Nevarez Enciñias: 05:07 Yeah.

Erica Acevedo-Ontiveros: 05:08 I agree.

Nevarez Enciñias: 05:09 So, I think that's the answer to that. Simple.

Erica Acevedo-Ontiveros: 05:11 And then my last question is how do you see the relationship between Chicano or Nuevo Mexicano, if you prefer, and flamenco.

Nevarez Enciñias: 05:21 And flamenco? Yeah, I think I'll have to answer it like a Nuevo Mexicano, basically.

Erica Acevedo-Ontiveros: 05:28 Perfecto.

Nevarez Enciñias: 05:29 I think, well first- I think one of the big things is that my grandmother has always, um, expressed a very strong belief that the New Mexican people have a tie to Spain that is still very real even if it's imaginary. Is it? I don't know.

Erica Acevedo-Ontiveros: 05:49 Yeah, that makes sense.

Nevarez Enciñias: 05:49 Yeah, so ... and the extent to which I personally agree with that or disagree with that or what my feelings are with that is I feel like always changing, because sometimes I'm like, you know, there, obviously, you know this more than most New Mexicans, especially older New Mexicans think of themselves as Spanish.

Erica Acevedo-Ontiveros: 06:13 Si ...

Nevarez Enciñias: 06:14 Even if they don't speak Spanish. Even if they never been-

Erica Acevedo-Ontiveros: 06:17 Outside of New Mexico.

Nevarez Enciñias: 06:18 Or never met a Spaniard.

Erica Acevedo-Ontiveros: 06:19 Si. Es cierto. Yeah.

Nevarez Enciñias: 06:21 You know what I mean? Or have seen like even a smaller sub genre of Spaniardness, which is flamenco, right? So, there's that, then there's the whole, um, the possibility, like the Vicente, like, who ...

Erica Acevedo-Ontiveros: 06:39 Griego.

Nevarez Enciñias: 06:39 Yeah, like Vicente Griego, like the tie between Gypsy people and, um, and New Mexican people. Yeah, whether that's real or imagined.

Erica Acevedo-Ontiveros: 06:51 That there is a tie.

Nevarez Enciñias: 06:52 That there is a tie. That it might be like linguistic, right? That he's, that he, things like that. That whole, that whole, which I also like, I believe or, but again it's not quite part of my life, you know? So, it's kind of like something that I know about and have feelings about from a distance but it is not true to my experience. What I think is true is that as a New Mexican, I think that I feel myself to be Hispanic and to belong to a group of people who are Hispanic in like a very big way and that that, what we share is a connection to Spain and that the idea of flamenco is a very particular Spanish idea instead of feelings and a very particular source of

Spanish pride. Source of Spanish identity that because I am a Mexican, and have this feeling of being Hispanic, it's something that I identify with on some level, and so, studying flamenco is always in some way a sort of investigation into what it is that I am identifying with, you know?

Erica Acevedo-Ontiveros: 08:08 Do you see that we are thinking on that track? Do you see as a follow up question, do you see flamenco as a strictly Spanish, um, form of expression, or how do you see it?

Nevarez Enciñias: 08:22 Yeah. I think, so, for me the way I organize it in my own brain, and this is just to keep things simple for myself, right? The music for me comes from, has, has a history that can be tied to a place. Yeah. And that place is Spain. But, it's music is music, you know, like Michael, you know, Michael Jackson, you know? It's ... music is music. Music is meant to travel. Music is meant to be shared. Music isn't something that's kept. It's not jewelry, it's not in like.

Erica Acevedo-Ontiveros: 8:58 That only one person has…

Nevarez Enciñias: 08:59 Yeah. And I think anybody who, my stance is that anybody who believes and loves music loves that and believes in that about music. So, yeah the music is Spanish. It's in Spanish, I mean the lyrics are in Spanish. These people are from Spain, but it's music. So, I think like and it's had a many centuries of history traveling around the globe. So, flamenco, the music, yeah, the dance? You know. What ... yeah. There are Spanish things about, about it, but I would say most of that comes from the relationship with the music, which is Spanish.

Erica Acevedo-Ontiveros: 09:40 Absolutely.

Nevarez Enciñias: 09:40 Yeah. Yeah. I think so. Yeah.

Erica Acevedo-Ontiveros: 09:59 No. No. Thank you. Is there, do you think is there, um, at all a, uh, a Gitano connection to flamenco that is separate from the Spanish connection, because I think it's all, so, like, envuelto?

Nevarez Enciñias: 10:01 Yeah, I think, and like, so, this is another tricky one, obviously. I think that ... I think that, that because flamenco is, um, it's not an ancient mystical thing that bubbled up from the middle of the earth that the Gypsies bottled and kept. You know? The, the Gypsy people, which are a real people with a real specific history, like, were always somewhere on the planet interacting with other people. That was like what they were up to as nomadic people. So, inevitable, their, their cultural expressions, I think, developed always in reaction to and in relation to other people and for a lot of that history that happened in Spain. So, the music is, as much as it's Gypsy and it comes from the Gypsy people in a real way, that was happening in Spain, where they were hearing Spanish music. Where there were other people dancing who were Spanish people and so the influence is so, so, um, like fundamental, like from the beginning of flamenco, I think, there was mutual influence between one ethnic group and another ethnic group, but it is hard to say they are separate.

Erica Acevedo-Ontiveros: 11:37 Right? Right, because once you mix it together, like, the ingredients together, you can't have ...

Nevarez Enciñias: 11:41 You can't, you can't tease it apart, really. That being said, like, there's, there's ways of practicing flamenco that are have been protected in Gypsy families, and you can't, that's hard to say that that's not Gypsy flamenco, you know what I mean? Just like it's hard to say that Eva la Yerbabuena doesn't make theater flamenco. That's what she does. She hasn't danced in a tablao in maybe twenty/thirty years. So, there's these ways of practicing that over time you can't call it anything but what it is. So, Gypsy flamenco is real. It's not and it's, it exists separately from like maybe Spanish ways, or like more, uh ... European ways of practicing flamenco that are just like concert dance. It's for theater audiences. Uh.

Erica Acevedo-Ontiveros: 12:38 Yeah, that are designed for a person on stage.

Nevarez Enciñias: 12:41 Things like that. You know, there are people like the first time, this is maybe, not a tangent, but it, this is a thing that's always helped me is one time when my Manuela Ríos who is a Gypsy, was talking about when she decided to be a dancer, her dad was, her father didn't want her to because he didn't want his daughter to be an artist, because he was like, "Well, why do you ... Why would you?" And that, I don't know, it's not speaking directly to the question, but it's this, like, that very, very flamenco practice wasn't, uh, he didn't want his daughter being like, uh, a professional performer in clubs.

Erica Acevedo-Ontiveros: 13:21 Yeah. Yeah.

Nevarez Enciñias: 13:21 You know what I mean?

Erica Acevedo-Ontiveros: 13:21 I do.

Nevarez Enciñias: 13:23 Yeah. He was like, but that's not the point. Yeah.

Erica Acevedo-Ontiveros: 13:26 Yeah. It is not the point.

Nevarez Enciñias: 13:27 You know what I mean, and so, when you feel, hear those stories, you realize yeah there's a difference. Yeah. You know?

Erica Acevedo-Ontiveros: 13:35 Yes, I do.

Nevarez Enciñias: 13:36 And some people have named it flamenco for you, instead of flamenco for trade or whatever. There's that, that's a person. Um. Yeah.

Erica Acevedo-Ontiveros: 13:45 Thank you for reminding me about that one.

Nevarez Enciñias: 13:45 Yeah.

Erica Acevedo-Ontiveros: 13:45 It is a trade. Yeah, that's, that's a really awesome point. Thanks so much for bringing that up.

Nevarez Enciñias: 13:53 Yeah. Yeah.

| | |
|---|---|
| Erica Acevedo-Ontiveros: | 13:53 That, um, that's it for the interview part of things. You did a wonderful job! |
| Nevarez Enciñias: | 13:58 Yeah. Where I (inaudible) always been and get you thinking. |
| Erica Acevedo-Ontiveros: | 14:01 I thank you and him, and I give you a thanks so much |
| Nevarez Enciñias: | 14:01 Perfect. |

Interview with Giovanna Hinojosa on June June 14, 2018 at Satellite Coffee Shop on Central Avenue across the street from the University of New Mexico, Albuquerque, New Mexico.

Erica Acevedo-Ontiveros: 00:01 Hola, Gio.

Giovanna Hinojosa: 00:02 Hi. (laughs)

Erica Acevedo-Ontiveros: 00:03 Thank you so much for doing this. Okay, my first question is, when did you start with flamenco and where?

Giovanna Hinojosa: 00:11 Um, I started with flamenco in Laredo, Texas.

Erica Acevedo-Ontiveros: 00:16 Mm-hmm (affirmative)

Giovanna Hinojosa: 00:17 I can't remember the exact year, but I was in my early 20s, um, and I studied for a year with Cristina Greco.

Erica Acevedo-Ontiveros: 00:27 Mm-hmm (affirmative)

Giovanna Hinojosa: 00:30 And, actually, that was probably ... that was actually, probably either 2004 or 2005.

Erica Acevedo-Ontiveros: 00:36 Mm-hmm (affirmative)

Giovanna Hinojosa: 00:37 And then I attended my first festival summer of 2006.

Erica Acevedo-Ontiveros: 00:41 I remember.

Giovanna Hinojosa: 00:42 And after 2006 festival um, that year lapsed and I applied to UNM and moved to Albuquerque by fall of 2007 and have been here ever since then studying flamenco.

Erica Acevedo-Ontiveros: 00:58 (spanish). Eleven years. Flamenco. Which leads to my next question. Did you move to 'Burque?

Giovanna Hinojosa: 01:08 I moved ...

Erica Acevedo-Ontiveros: 01:08 And, if so, why?

Giovanna Hinojosa: 01:09 I moved to Albuquerque in 2007-

Erica Acevedo-Ontiveros: 01:13 Mm-hmm (affirmative)

Giovanna Hinojosa: 01:15 For flamenco to uh, to come and, and explore and research and investigate it and see if it was something that I was really, truly wanting to um, to uh, dwell in further.

Erica Acevedo-Ontiveros: 01:29 Mm-hmm (affirmative)

Giovanna Hinojosa: 01:30 Uh, and I did. So, I came here for flamenco.

Erica Acevedo-Ontiveros: 01:33 Perfecto. Yeah. Um, have you participated in the festival? And, if so, in what capacity?

Giovanna Hinojosa: 01:41 Ooh, yes. I've come, participated in the festival. Like I said before, my first festival was, um, 2006-

Erica Acevedo-Ontiveros: 01:50 Mm-hmm (affirmative)

Giovanna Hinojosa: 01:51 And then um, after that, I-

Erica Acevedo-Ontiveros: 01:54 What did you do at that festival? Did you just-

Giovanna Hinojosa: 01:55 2006, I just, I-

Erica Acevedo-Ontiveros: 01:58 Did you just attend class?

Giovanna Hinojosa: 01:59 I just attended class. I took two classes. I took, uh, an intermediate level class with Marco Flores and he taught an alegría and it was fantastic. And I took, and I took Torombo's class.

Erica Acevedo-Ontiveros: 02:13 Oh, there you go.

Giovanna Hinojosa: 02:16 Yes, Torombo's. I think I actually took Joaquín Enciñias' class too which is the big-. I do remember taking that class. I remember, I remember taking ... maybe Marco Flores was the following-, the year after that. But anyways, point

being first, first semes-, first festival I was here I just attended the shows and I took class.

Erica Acevedo-Ontiveros: 02:35 Mm-hmm (affirmative).

Giovanna Hinojosa: 02:36 Semester, I mean festivals after that, I attended class. I um, I helped uh, backstage crewing um, with the whole production aspect of it.

Erica Acevedo-Ontiveros: 02:50 Costumes?

Giovanna Hinojosa: 02:51 Costumes, everything. Um, and uh, and attended- ... oh I couldn't really see the shows, you know what I mean? Just hearing little tidbits here and there and stuff like that. And then um, and then for like a year or two I started um, being more uh, took on more of a leadership role in helping with uh, asking companies, working more directly with their managers and asking for their hospitality riders and their costumes-

Erica Acevedo-Ontiveros: 03:26 Mm-hmm (affirmative).

Giovanna Hinojosa: 03:28 -requirements and stuff like that, so I was kind of heading that for like-, for a few years or something like that. And then um, and then after that actually I went back to just participating in the festival in taking classes and, and attended the shows and that was it. So I got [crosstalk 00:03:47]-

Erica Acevedo-Ontiveros: 03:46 Did you ever teach?

Giovanna Hinojosa: 03:47 -I did a whole full circle.

Erica Acevedo-Ontiveros: 03:48 Did you ever teach?

Giovanna Hinojosa: 03:50 Ay, no.

Erica Acevedo-Ontiveros: 03:50 In the festival?

Giovanna Hinojosa: 03:50 I have not.

Erica Acevedo-Ontiveros: 03:50 Not kids camp?

Giovanna Hinojosa: 03:52 No, no not kids camp. Cuz I was usually there, I was usually backstage.

Erica Acevedo-Ontiveros: 03:55 On stage.

Giovanna Hinojosa: 03:56 On stage, yeah.

Erica Acevedo-Ontiveros: 03:57 I remember.

Giovanna Hinojosa: 03:59 Yes.

Erica Acevedo-Ontiveros: 04:00 Este ok um. You did do a whole full circle now back to acá.

Giovanna Hinojosa: 04:03 Yeah.

Erica Acevedo-Ontiveros: 04:03 Um, alright, so switching gears un poquito.

Giovanna Hinojosa: 04:06 Uh huh.

Erica Acevedo-Ontiveros: 04:08 What does Chicano mean to you?

Giovanna Hinojosa: 04:11 Chicano, let me see ... to me, Chicano ... ah there's so much like ...

Erica Acevedo-Ontiveros: 04:25 Mm-hmm (affirmative).

Giovanna Hinojosa: 04:25 Attached to that. I mean-

Erica Acevedo-Ontiveros: 04:27 Mm-hmm (affirmative).

Giovanna Hinojosa: 04:27 I, I, it's, it's definitely something um, that's ... it's, it's serves in my ... from my perspective it's serves, serves as a form of identification for um, for some people.

Erica Acevedo-Ontiveros: 04:42 Mm-hmm (affirmative).

Giovanna Hinojosa: 04:44 Um, some people identify, identify as a Chicano or a Chicana.

Erica Acevedo-Ontiveros: 04:49 Mm-hmm (affirmative).

Giovanna Hinojosa: 04:50 Or Latino or Latina or, or Hispanic and I think those are ... it's very hard to differentiate um, between those things and ... I feel like I can relate a little bit more to like Chicano or Chicana because to me that's something more that ... like a Mexican-American as opposed to just somebody like in

Mexico or somebody like ... I don't know if I'm explaining myself very clearly.

Erica Acevedo-Ontiveros: 05:29 Mm-hmm (affirmative).

Giovanna Hinojosa: 05:30 But somebody, like for example myself, like I, you know, my family's Mexican but I was born in the States and raised with Mexican culture in the States. Um, so you know, identify-, I feel like people with that type of upbringing and that type of background can relate to, to um, to that um identify as a Chicano or Chicana.

Erica Acevedo-Ontiveros: 05:55 Mm-hmm (affirmative). Mm-hmm (affirmative). Thank you. Um, and my last question is how do you see the relationship, or do you see a relationship between Chicanos and flamenco?

Giovanna Hinojosa: 06:08 Do I see a relationship?

Erica Acevedo-Ontiveros: 06:09 Mm-hmm (affirmative).

Giovanna Hinojosa: 06:10 Um ... I mean I do see a relationship. I um, I'm not exactly ... I don't have it very clear in my head or in my mind like what-

Erica Acevedo-Ontiveros: 06:28 Mm-hmm (affirmative).

Giovanna Hinojosa: 06:30 - that relationship is.

Erica Acevedo-Ontiveros: 06:32 Mm-hmm (affirmative).

Giovanna Hinojosa: 06:34 You know? 'Cause (pause) relationships are bound by different things. People come together or, or people and, and, and things you know, come together um, and form a relationship through something. There's something that holds these two things or these two people together to create that relationship and I'm still trying to figure out like what that is.

Erica Acevedo-Ontiveros: 07:04 Mm-hmm (affirmative).

Giovanna Hinojosa: 07:04 For example, between myself and flamenco.

Erica Acevedo-Ontiveros: 07:07 Mm-hmm (affirmative).

Giovanna Hinojosa: 07:08 You know, it's too broad or vague for me to say I just, I love it. You know what mean? I can't. But I can tell you that, I mean since I was a little girl I knew that I wanted to dance. It's just ... you know, but in my family, you know, it wasn't something that, you know, that was encouraged or um, could be even afforded.

Erica Acevedo-Ontiveros: 07:34 Sure.

Giovanna Hinojosa: 07:34 Um, so um, but I knew I wanted to dance and I didn't even know what flamenco was but I always ... and like envisioned or, or daydreamed about going to Spain when I was a little girl and dancing. It's so weird because I had never been exposed to flamenco until I was in high school. I didn't even know what it was.

Erica Acevedo-Ontiveros: 07:59 Mm-hmm (affirmative).

Giovanna Hinojosa: 08:00 Like at all. So um, so there's something there and I don't know if that's like roots or, or if it's something in the blood.

Erica Acevedo-Ontiveros: 08:08 Mm-hmm (affirmative).

Giovanna Hinojosa: 08:09 I'm not sure what it is but I definitely do think there is a relationship.

Erica Acevedo-Ontiveros: 08:13 Mm-hmm (affirmative). Mm-hmm (affirmative). In terms, as a follow-up question, um how-, how do I ask this? Here in New Mexico, since you've studied now for almost 11 years I think, do you feel in Albuquerque the flamenco education you've gotten, is it ... do you see any ties with being Chicano and doing flamenco or is it just about baile or just about the flamenco culture. You know, the steps the cante, this and that?

Giovanna Hinojosa: 08:48 Mm-hmm (affirmative). Can you say it?

Erica Acevedo-Ontiveros: 08:50 Yeah, so like do you feel here in New Mexico where you studied flamenco ...

Giovanna Hinojosa: 08:56 Mm-hmm (affirmative).

Erica Acevedo-Ontiveros: 08:58 Do you feel there's also a connection with it somehow with Chicanos or do you-, or is it doesn't really have anything to do with it? It's just flamenco just ... it's just a coincidence here in New Mexico that they do flamenco?

Giovanna Hinojosa: 09:12 No I don't think it's a coincidence here in, in, in Albuquerque or New Mexico um, at all. You know there was a Spanish settlement here for such a long time that um, you know, they left there little part of their culture, part of their you know, heritage, you know, their, their sangre, their lineage, they left it behind. I mean, you could see it also in the architecture here, some of the older parts where there's um, uh, um, a mixture of, of cultures.

Erica Acevedo-Ontiveros: 09:48 Mm-hmm (affirmative).

Giovanna Hinojosa: 09:49 And it's a beautiful thing. I don't think it was um, something that's just, that's just you know ...

Erica Acevedo-Ontiveros: 09:57 Coincidental.

Giovanna Hinojosa: 10:01 Yeah. Something that just came up by itself. It was, it was planted. It was seeded and planted and it's grown and you know, and then the Spanish left and it was left here to be cultivated by the people here and they've done with they've, what they have been doing and will continue to do for a long time I'm sure.

Erica Acevedo-Ontiveros: 10:20 31 years just about.

Giovanna Hinojosa: 10:24 Yeah and [crosstalk 00:10:25] and they'll continue to do it.

Erica Acevedo-Ontiveros: 10:24 Yeah.

Giovanna Hinojosa: 10:24 Yeah, it's gonna-

Erica Acevedo-Ontiveros: 10:25 It doesn't seem like it's getting smaller.

Giovanna Hinojosa: 10:26 No.

Erica Acevedo-Ontiveros: 10:26 (laughs).

Giovanna Hinojosa: 10:28 It has really big roots.

Erica Acevedo-Ontiveros: 10:30 Mm-hmm (affirmative).

Giovanna Hinojosa: 10:30 Real deep roots, so it's not going anywhere regardless of who does it, it's not going anywhere.

Erica Acevedo-Ontiveros: 10:36 No.

Giovanna Hinojosa: 10:37 Yeah.

Erica Acevedo-Ontiveros: 10:38 Thank you.

Giovanna Hinojosa: 10:39 Yeah, thank you.

Erica Acevedo-Ontiveros: 10:44 Thank you Gio.

Giovanna Hinojosa: 10:44 Yeah.

Erica Acevedo-Ontiveros: 10:44 Thank you so much [crosstalk 00:10:44] for coming. So thank you Gio for.

Haley Licha interview was conducted on June 17, 2018 at Satellite Coffee Shop on Central Avenue across from the University of New Mexico in Albuquerque, New Mexico.

Erica Acevedo-Ontiveros: 00:00 Hi, Haley.

Haley Licha: 00:01 Hey.

Erica Acevedo-Ontiveros: 00:02 Thank you so much for agreeing to be interviewed.

Haley Licha: 00:03 I'm honored to be part of it.

Erica Acevedo-Ontiveros: 00:07 Aw, you're so sweet. Here, we'll put y- We'll put that right there.

Haley Licha: 00:08 Okay.

Erica Acevedo-Ontiveros: 00:09 Um, when did you start with flamenco and where?

Haley Licha: 00:12 I started, um, in flamenco at the University of New Mexico in the fall of 2004, I believe.

Erica Acevedo-Ontiveros: 00:23 Mm-hmm (affirmative).

Haley Licha: 00:23 Yes, fall of 2004, and I took Eva's 169 class. Um, I was a dance major and had to take flamenco, and so it was kinda, like, to fulfill the requirement. I took a flamenco class.

Erica Acevedo-Ontiveros: 00:38 I was in that class, yeah.

Haley Licha: 00:40 Yeah, I remember.

Erica Acevedo-Ontiveros: 00:51 (laughs) Yeah, I remember you, too. It really sticks out. (laughs) Um, and [inaudible 00:00:52] my questions. Um, did you move to Albuquerque and, if so, why?

Haley Licha: 00:56 Uh, I ... Well, yeah, I guess technically I did move to Albuquerque. I grew up in Socorro, New Mexico-

Erica Acevedo-Ontiveros: 01:01 Mm-hmm (affirmative).

Haley Licha: 01:02 -which is about an hour away. So when I graduated high school, I came to Albuquerque to go to UNM-

Erica Acevedo-Ontiveros: 01:07 Mm-hmm (affirmative).

Haley Licha: 01:07 -but I didn't know anything about flamenco at the time.

Erica Acevedo-Ontiveros: 01:08 Okay, awesome. Um, have you participated in the Flamenco Festival Internacional and, if so, in what capacity?

Haley Licha: 01:20 All right. So, yes, I have. Um, so the first year I participated was 2005, and so I had been ... You know, I had taken two semesters of, uh, classes and I did, I did an intermediate workshop with Vero la India.

Erica Acevedo-Ontiveros: 01:39 Oh, wow.

Haley Licha: 01:40 That was my first flamenco class.

Erica Acevedo-Ontiveros: 01:41 Oh, shit.

Haley Licha: 01:41 My Spanish wasn't great. I mean, it wasn't anything. It's still not great, but ... Um, so that was kinda my first experience taking a flamenco class in Spanish, but I took the one workshop and I, um, took classes, or I mean went to all the shows. I got a ticket package to the shows.

Erica Acevedo-Ontiveros: 01:56 Mm-hmm (affirmative).

Haley Licha: 01:57 Um, then the next year, I think I was asked to start helping with kids camp, so, um, kids camp starts like a week before festival. It runs for two weeks, so the second week of kids camps overlaps with the festival, so for the next five years I was doing flamenco kids camp and ...

Erica Acevedo-Ontiveros: 02:16 Five years?

Haley Licha: 02:18 I did it five years. I've got five of those t-shirts with the sun on it.

Erica Acevedo-Ontiveros: 02:21 (laughs)

Haley Licha: 02:21 Um, two of them are like this bright lime green. Anyway, um, so I did flamenco kids camp. So the first year, I was, like, the assistant for the guitar class because I've actually taken some guitar classes and I, you know, I want to do it all. So, um, so I did guitar first, and then I, I was a dance teacher for flamenco kids camp for the next three or four years. I don't remember if I did guitar two years or one. Um, and that overlapped, so I would still take workshops when I was doing kids camp, but it w- You could only do like the very last workshop at 4:30 because you had to wait 'til kids camp was over, and I've always tried to go to all the shows. Um, then sometimes ... Some of the years that I did kids camp, I also helped backstage.

Erica Acevedo-Ontiveros: 03:06 Okay.

Haley Licha: 03:07 So, I would finish kids camp, I would go take my workshop, and then I would go straight to the theater. I would steam and iron costumes, do ... I've done some sewing, so I did some, like, basic mending sometimes or whatever, um, but I helped Barbara backstage, um, and then watched the show. Then, I'd help load everything out, and so it was just, like, kind of all-consuming for several years. Um, and then I stopped doing kids camp at some point and I ... I think it was maybe after I started law school, and there were two years where I actually taught a costuming workshop during the festival, uh, and then I would take classes and go to the shows, um, and maybe still volunteer backstage sometimes. I don't remember the timeline of all of that. Um, and now I come back as kind of just a spectator and I, um, and I still try to go to as many shows as possible, even though I don't have time to do all the volunteer work for them.

Erica Acevedo-Ontiveros: 04:15 Mm-hmm (affirmative).

Haley Licha: 04:16 I've worked in the retail store. There was one year that April and I spent the weeks leading up to the festival making as many skirts as possible and I think we made like 75 skirts in like a month or something. (laughs)

Erica Acevedo-Ontiveros: 04:30 Oh, wow.

Haley Liicha: 04:30 And we sold them during the festival, so I worked retail with her in between taking classes.

Erica Acevedo-Ontiveros: 04:35 Did you sell them?

Haley Licha: 04:37 Yeah, we sold them in the, in the shop.

Erica Acevedo-Ontiveros: 04:38 But I mean, did you ...

Haley Licha: 04:38 We sold almost all of them. I think there were only probably a couple left at the end, and there were years in the past, too, where I would make skirts at my house and Eva would sell them. Before that retail thing was actually set up, I would do like 10 or 12 skirts and they would all sell.

Erica Acevedo-Ontiveros: 04:51 Yeah.

Haley Licha: 04:52 And then, you would see them the next years. You would see those skirts, like, still around-

Erica Acevedo-Ontiveros: 04:56 Yeah.

Haley Licha: 04:57 -and that was ... I mean, five ... Even five/seven years ago, I think was ... And, and April and I did it. Ten years ago, you couldn't buy a flamenco skirt anywhere.

Erica Acevedo-Ontiveros: 05:04 I know.

Haley Licha: 05:04 You could just get those big ones, those big cheap polyester ones-

Erica Acevedo-Ontiveros: 05:08 Yeah.

Haley Licha: 05:08 -with the two ruffles-

Erica Acevedo-Ontiveros: 05:09 Yeah.

Haley Licha: 05:09 -at, like ...

Erica Acevedo-Ontiveros: 05:10 I remember.

Haley Licha: 05:10 You know, the ... And they're, like, lyrical skirts or, like, liturgical dance skirts or whatever ...

Erica Acevedo-Ontiveros: 05:16 Liturgical.

Haley Licha: 05:16 Made by, like, the dance companies.

Erica Acevedo-Ontiveros: 05:18 Yeah.

Haley Licha: 05:18 They're not necessarily even done for flamenco-

Erica Acevedo-Ontiveros: 05:20 Right.

Haley Licha: 05:20 -and that was all you could get.

Erica Acevedo-Ontiveros: 05:21 And they were all gathered up top-

Haley Licha: 05:22 Yes.

Erica Acevedo-Ontiveros: 05:22 -so they didn't really even fit.

Haley Licha: 05:22 Yes, they were unflattering and they were ...

Erica Acevedo-Ontiveros: 05:25 Yeah.

Haley Licha: 05:25 You felt icky...

Erica Acevedo-Ontiveros: 05:26 Icky.

Haley Licha: 05:27 So, you know, I think Festival Flamenco and, and just the work that we've done to start making costumes and stuff, that's new.

Erica Acevedo-Ontiveros: 05:35 Oh, yeah. No, I think Hailey Licha recognize the flamenco ski- Practice skirt.

Haley Licha: 05:40 I had the institute, like, pushing me to do it because we saw, like ... You know, I took a costuming class at UNM and made one skirt and then it was like Alexa and Elena and everybody, like-

Erica Acevedo-Ontiveros: 05:51 Yeah.

Haley Licha: 05:51 -"Make me a skirt. Could you make me a skirt? Will you make me a skirt?"

Erica Acevedo-Ontiveros: 05:53 Yeah.

Haley Licha: 05:53 So, I had this little side gig, like $30 a skirt.

Erica Acevedo-Ontiveros: 05:56 I remember. I ...

Haley Licha: 05:57 Yeah.

Erica Acevedo-Ontiveros: 05:57 We all have Hailey originals.

Haley Licha: 05:59 Right. Um, I've streamlined the process. They're a lot cuter now, but, um ...

Erica Acevedo-Ontiveros: 06:03 (laughs)

Haley Licha: 06:03 Yeah, so anyway, that festival kind of, like, pushed that and every year we tried to do a little more and a little more and a little more, so my role shifted from, like, kids camp teacher to, like, costumer and, like, I helped with retail, and then I kinda have been phased out of my, my involvement in the festival just because of [inaudible 00:06:20] life.

Erica Acevedo-Ontiveros: 06:20 Nice. Of course. Um, okay, so just switching gears a bit, um, what does, uh, 'Chicano' mean to you?

Haley Licha: 06:32 Oh, I don't even really know how to answer this question because I know, like, there are, like, technically really specific, um, meanings. Um, is it someone who is the first generation, um-

Erica Acevedo-Ontiveros: 06:45 That's a common one.

Haley Licha: 06:45 -to be bor- To be born as a United States citizen-

Erica Acevedo-Ontiveros: 06:49 That's a common one.

Haley Licha: 06:50 -of Mexican ... Whatever.

Erica Acevedo-Ontiveros: 06:52 Yeah.

Haley Licha: 06:52 You know, it would be like indigenous-

Erica Acevedo-Ontiveros: 06:53 Mm-hmm (affirmative).

Haley Licha: 06:54 and Spanish combo, uh, descent is my understanding, but there's also people who maybe would technically qualify under that definition that don't identify as that. They're, they're like 'I'm not Mexican; I'm Spanish' folks, like ...

Erica Acevedo-Ontiveros: 07:05 Right. (laughs)

Haley Licha: 07:06 You know? Um, so I think part of it is, like, there may be ... Here's, like, one definition, but then there's also, like ... I think you also have to identify as that, like choose to participate in that culture to really be it.

Erica Acevedo-Ontiveros: 07:18 Mm-hmm (affirmative).

Haley Licha: 07:18 So, that's my understanding of it. I, you know, I don't have the, um-

Erica Acevedo-Ontiveros: 07:23 Mm-hmm (affirmative).

Haley Licha: 07:24 -I guess racial and, like, technical, um, historical, genealogical connection to that, but culturally a lot of my friends do, so I feel comfortable in that-

Erica Acevedo-Ontiveros: 07:35 Right.

Haley Licha: 07:35 -like, space, but, um, I think it's an important culture that ... Uh, or, like, cultural identity that, that affects the way that we study flamenco here in New Mexico.

Erica Acevedo-Ontiveros: 07:48 I am glad to hear you say that because that leads into my next question. Um, holy shit, where is the next question? There it is. [inaudible 00:07:56].

Haley Licha: 07:56 Come on, get it together.

Erica Acevedo-Ontiveros: 07:56 (laughs) How do you see, how do you see the relationship between Chicano and flamenco?

Haley Licha: 08:02 Um ... Yeah, it's, it's ... I have to think about it for a second.

Erica Acevedo-Ontiveros: 08:08 Sure. Sure, sure, sure.

Haley Licha: 08:09 Um, I think one thing that's really unique about New Mexico, and something that maybe I see even especially more clearly now that I don't live here, is, um ... There's, like, a culture of connection here and how, and how, like ... I'm not really sure how to articulate it, so I'll just kinda stumble through and see if I come across something. Um, but there's, like, a, a certain, like, familial or, like, just a way that, um ... I think of it as New Mexican culture, but I think Chicano and New Mexican culture, certainly there's, like, significant overlap, um, but, um, the importance of, like, community and, um, family and, um, taking care of one another, looking out for each other, um, helping in whatever way possible, being happy to see each other, physical contact, hugging, like ...

Erica Acevedo-Ontiveros: 09:07 Mm-hmm (affirmative).

Haley Licha: 09:07 Um, all of that stuff I think is really important and something that happens in New Mexico and not so much in other parts of the United States. Like, I've noticed in Maryland, my new friends, like, we don't hug. I come back here, my friends, we're hugging, we're kissing, we hold hands, we're, like, very tactile-

Erica Acevedo-Ontiveros: 09:24 Uh-huh.

Haley Licha: 09:24 -and, um, and so I think part of that ... Like when you go to Europe, people greet each other with a kiss, with a hug, all of that.

Erica Acevedo-Ontiveros: 09:30 Same.

Haley Licha: 09:31 Like, strangers even.

Erica Acevedo-Ontiveros: 09:32 Yeah.

Haley Licha: 09:32 So, I think maybe whatever that is has remained, maybe because it's coming from the Spaniards versus, um, other parts ... In other parts of the country, where we're coming from the English who don't do that, um, but I think there's this whole other ... The connections feel more, um, obvious or stable or ... I don't know what it is, but there's, like, a deeper, more outwardly expressed kind of connection between people, and then when we talk about flamenco, which is so ... Like, it's not subtle at all.

Erica Acevedo-Ontiveros: 10:04 Yeah.

Haley Licha: 10:04 It's not, like, cool. I mean, it's cool, but it's not like 'I'm too cool for this'. It's like, "I'm gonna go there. Like, I'm not too cool to, like-

Erica Acevedo-Ontiveros: 10:14 Mm-hmm (affirmative).

Haley Licha: 10:14 -um, make a crazy face or make a crazy sound or-

Erica Acevedo-Ontiveros: 10:19 Mm-hmm (affirmative).

Haley Licha: 10:19 -a shape that's, like, sorta weird." Like-

Erica Acevedo-Ontiveros: 10:21 Uh-huh.

Haley Licha: 10:22 -you just go there because it, like, takes you there and you don't ... And reservation is not really part of it, so I think that maybe that that, that connection kind of helps flamenco be fostered here, um, in this culture, which is informed by Chicanidad (laughs) Like, um, in ways that maybe it wouldn't work in other parts of the country. So, I don't know, that was kinda rambling. I'm not sure if I answered-

Erica Acevedo-Ontiveros: 10:46 No, no, no.

Haley Licha: 10:46 -the question.

Erica Acevedo-Ontiveros: 10:46 Yeah, yeah. (laughs)

Haley Licha: 10:48 But, but yeah, the contrast now is, like, a lot more obvious to me living somewhere else and, and, again, like, not being actually-

Erica Acevedo-Ontiveros: 10:56 Chicana.

Haley Licha: 10:57 -part of either. I'm not Spanish, so, like, when they talk about, like, who's entitled to do flamenco, like I'm not a Gicano, I'm not, I'm not whatever. I'm also not Chicano and, and that's kind of ... Um, some of ... I think that some of the artists who ... That we, that we have connections with from Spain recognize this as, like, a Chicano flamenco co- Community. I'm not that either-

Erica Acevedo-Ontiveros: 11:21 Mm-hmm (affirmative).

Haley Licha: 11:21 -but it feels comfortable to me because I have immersed myself in it and I, I am happier here with all the touching, with all the, like, 'I love you'. Like, I don't say 'I love you' to my friends. Like ...

Erica Acevedo-Ontiveros: 11:34 (laughs)

Haley Licha: 11:34 You know, maybe because we're ... I mean, we're new friends but, like-

Erica Acevedo-Ontiveros: 11:36 Yeah.

Haley Licha: 11:37 -it's just not the same and-

Erica Acevedo-Ontiveros: 11:40 Uh-huh.

Haley Licha: 11:40 -I don't know if it's, it's also, like, s- Partly because we're artists and we're just kind of exposing, like, our shit all the time, like our emotions, our vulnerabilities a lot of the time, so that connection, again, becomes, like, deeper faster, but, uh, I think you can't really separate it here from, like, New Mexican flamenco and Chicano flamenco. That ... Those roots are deep and, like, you can see the Spanish influence versus the other European influences that you see in other parts of the country.

Erica Acevedo-Ontiveros: 12:12 Wow, that's a great answer. Thank you.

| | | |
|---|---|---|
| Haley Licha: | 12:12 | It's ... No, I ... (laughs) |
| Erica Acevedo-Ontiveros: | 12:15 | Yeah. |
| Haley Licha: | 12:15 | I just came up with that. (laughs) |
| Erica Acevedo-Ontiveros: | 12:18 | [inaudible 00:12:18]. I know, very funny. |
| Haiey Licha: | 12:20 | Great questions. |
| Erica Acevedo-Ontiveros: | 12:20 | Si- (laughs) Thank you. Thank you so much. |
| Haley Licha: | 12:24 | That's it? |
| Erica Acevedo-Ontiveros: | 12:24 | I really appre- Yeah, it is. Yeah. |
| Haley Licha: | 12:27 | [inaudible 00:12:27]. |

Interview with Kayla Lyall on June 13, 2018 at Satellite Coffee Shop on Central Avenue across the street from the University of New Mexico in Albuquerque, New Mexico.

Erica Acevedo-Ontiveros: 00:00 Hello, Kayla.

Kayla Lyall: 00:02 Hello.

Erica Acevedo-Ontiveros: 00:03 Thank you for allowing me to interview you. My first question is: when did you start with flamenco and where?

Kayla Lyall: 00:12 I started when I was 12 years old, dancing flamenco with, uh, Eva Enciñias at the National Institute of Flamenco in downtown Albuquerque, and it didn't take me long to figure out how much I, uh, loved it and felt a connection with it and just kept doing it more and more right away.

Erica Acevedo-Ontiveros: 00:35 Awesome, and have you ever stopped?

Kayla Lyall: 00:38 Um, no. I have left, I've traveled to Spain a couple times and taken a break from dancing here, but I've never stopped my study of flamenco. Yeah.

Erica Acevedo-Ontiveros: 00:52 Did you move to Albuquerque and, if so, why?

Kayla Lyall: 00:56 No. (laughs) I'm from here and because, um, everybody in Albuquerque seems to have some connection with Enciñias family, Of course so did I and my mom works as a waitress at the The Quarters Barbecue and Eva and Joaquin were in high school and she was a waitress, pregnant with me-

Erica Acevedo-Ontiveros: 01:17 Uh-huh.

Kayla Lyall: 01:17 -and they were busboy and busgirl, and so she knew them that way, and then in college she had taken a flamenco class with Eva, so we kind of had this ... My mom, you know, knew the family, had probably gone to a party Eva's house at some point because that's what ... Everybody also has been to a party at Eva's house-

Erica Acevedo-Ontiveros: 01:36 (laughs)

Kayla Lyall: 01:36 -and, um ... So when I wanted to start trying to do ... I wanted to start trying dancing. My mom was a dancer. I tried tap. I thought it was way too cheesy. I hated it. I didn't want to do ballet because I didn't have the body for it and I was self- Really self-conscious, so she's like, "Why don't you try flamenco? I think they have a place downtown." And that was it. I did not have to move anywhere. (laughs)

Erica Acevedo-Ontiveros: 02:03 Awesome. Um, have you participated in the Flamenco Festival here and, if so, in what capacity?

Kayla Lyall: 02:11 Many different capacities.

Erica Acevedo-Ontiveros: 02:12 (laughs)

Kayla Lyall: 02:12 Um, the festival started the year I was born. I ...

Erica Acevedo-Ontiveros: 02:17 1987?

Kayla Lyall: 02:19 1987. I didn't go to the festival that year.

Erica Acevedo-Ontiveros: 02:21 Uh-huh.

Kayla Lyall: 02:22 I think I started ... I was going, uh ... I didn't really realize what the festival was, even when I started, uh, dancing, so it wasn't until like maybe 2000, 1999/2000-

Erica Acevedo-Ontiveros: 02:31 Okay.

Kayla Lyall: 02:34 -that I started attending the festival, and I started by doing work study and, um, taking class and coming to see a ... You know, I would usher for the shows, just to be there. I didn't really understand still what I was seeing or really what I was doing or why, but I ...

Erica Acevedo-Ontiveros: 02:53 Mm-hmm (affirmative).

Kayla Lyall: 02:54 You know, I knew I had a connection to it, so I just started attending in that way and every year

kind of adding onto that. The, the ... Eha- The company Yjastros used to do a no- An evening in the festival, so I would perform in that evening, um, and just recently I've started teaching also in the festival, a beginning technique class, which I enjoy. I've taught, uh, the kids camp-

Erica Acevedo-Ontiveros: 03:19 Oh, yeah?

Kayla Lyall: 03:19 -the festival kids camp. Um ... And that's about it. Yeah.

Erica Acevedo-Ontiveros: 03:29 Thank you. Um, shifting gears a bit-

Kayla Lyall: 03:30 Sure.

Erica Acevedo-Ontiveros: 03:30 -what does, uh, 'Chicano', the word 'Chicano', mean to you?

Kayla Lyall: 03:32 Well, I am not a Chicano.

Erica Acevedo-Ontiveros: 03:32 (laughs) Uh-huh.

Kayla Lyall: 03:32 (laughs) Um, but I am in a community full of mostly Chicanos/Chicanas, so, um, I definitely feel a connection also with that culture-

Erica Acevedo-Ontiveros: 03:50 Uh-huh.

Kayla Lyall: 03:50 -just being from New Mexico and feeling such a connection with New Mexican culture-

Erica Acevedo-Ontiveros: 03:54 Mm-hmm (affirmative).

Kayla Lyall: 03:54 -which is different-

Erica Acevedo-Ontiveros: 03:54 Mm-hmm (affirmative).

Kayla Lyall: 03:54 -than Chicano or Chicana, but a lot of the people who I associate with, um, identify as Chicano or Chicana, and so that New Mexican culture and the Chicano culture kind of are symbiotic in a way. I don't know, they're not the same, but they're similar. They go on kinda the same wavelength, and so, um ... But, yeah, that's ... I can't really say much more than that-

Erica Acevedo-Ontiveros: 04:24 Yeah. No, that's fine.

Kayla Lyall: 04:25 -because that's really my ...

Erica Acevedo-Ontiveros: 04:26 Mm-hmm (affirmative).

Kayla Lyall: 04:27 It's not me. (laughs)

Erica Acevedo-Ontiveros: 04:29 Yeah. Yeah. No, no, no, that's fine. That's great. Um, do you see, or how do you see, a relationship between these, like, Chicano or Chicana or N- Or New Mexican if you prefer, and flamenco?

Kayla Lyall: 04:44 I think that ... I'm not sure if it's necessarily just, um, because someone's Chicano or Chicana or Mexican or whatnot, that they relate with flamenco. I think that how flamenco has been built here-

Erica Acevedo-Ontiveros: 05:04 Mm-hmm (affirmative).

Kayla Lyall: 05:06 -with such a familiar structure and these, you know, generations of family that have continued to build and continued to expand and share. Most people have seen flamenco, most people have been exposed in some way when they were young or growing up in New Mexico.

Erica Acevedo-Ontiveros: 05:22 Mm-hmm (affirmative).

Kayla Lyall: 05:22 I think that that way of passing on a tra- You know, passing on tradition is what relates, what makes flamenco so strong here, as, as it is in Spain-

Erica Acevedo-Ontiveros: 05:33 Mm-hmm (affirmative).

Kayla Lyall: 05:33 -rather than just because ... I think more of it is that, that way that it's grown-

Erica Acevedo-Ontiveros: 05:42 Yeah, and the ...

Kayla Lyall: 05:42 -than the culture that it's coming from.

Erica Acevedo-Ontiveros: 05:45 The systemic structure that's already kind of here that I've spoken to?

Kayla Lyall: 05:47 Yes. Yes.

Erica Acevedo-Ontiveros: 05:48 Mm-hmm (affirmative).

Kayla Lyall: 05:50 So, I think that that's more how they relate and how flamenco is able to be so, um, successful here, because it kind of grows and transitions in a similar way to how it has for years and years and years and years and years and years and years in Spain, and we don't see that in other parts of the country or the world, so that's something that's special about here.

Erica Acevedo-Ontiveros: 06:15 Yeah, that's a really good point. I didn't think about it in those terms, but that's really ...

Kayla Lyall: 06:19 And I think we just happen to be New Mexican and Chicano and Chicana and speak Spanish-

Erica Acevedo-Ontiveros: 06:23 Uh-huh.

Kayla Lyall: 06:23 -which helps and-

Erica Acevedo-Ontiveros: 06:25 Yeah, yeah.

Kayla Lyall: 06:25 -you know, have ... Share certain things just because of the language, too.

Erica Acevedo-Ontiveros: 06:30 Claro.

Kayla Lyall: 06:30 So ...

Erica Acevedo-Ontiveros: 06:30 Do you see any kinds of, um, difference or connection between, like, the Gitano or the payo part of it? Does that ... Do you see that have any effect or is it the larger language of flamenco?

Kayla Lyall: 06:44 The larger language of flamenco, yeah. I ... You know, I think that most, most flamencos now, especially the younger ones, once you see, like, at the festival now, the 30s, 30s/40s, 20s/30s/40s.

Erica Acevedo-Ontiveros: 06:59 Yeah.

Kayla Lyall: 07:00 You know, that kind of generation generally are pretty open-

Erica Acevedo-Ontiveros: 07:05 Mm-hmm (affirmative).

Kayla Lyall: 07:05 -to everybody doing flamenco. I don't think that they're as closed off as they once were.

Erica Acevedo-Ontiveros: 07:11 Mm-hmm (affirmative).

Kayla Lyall: 07:15 Uh, and so similarly here, you know ... I mean, obviously we're not Gitanos here-

Erica Acevedo-Ontiveros: 07:23 Right.

Kayla Lyall: 07:23 -but there still has ... Sometimes, there is the, you know, the look that, that ... The flamenco look that a Chicana is gonna have more of than I am, and so that same thing exists here in a certain way, that-

Erica Acevedo-Ontiveros: 07:39 Interesting.

Kayla Lyall: 07:39 -you know, there's, there's the right look and the right, like, attitude and the right this-

Erica Acevedo-Ontiveros: 07:44 Mm-hmm (affirmative).

Kayla Lyall: 07:44 -and sometimes being white is, like, you're, you're more out of the, out of the circle.

Erica Acevedo-Ontiveros: 07:53 Out of that [inaudible 00:07:54].

Kayla Lyall: 07:54 Uh, yeah.

Erica Acevedo-Ontiveros: 07:54 What ... Uh, can you describe that look?

Kayla Lyall: 07:55 The look?

Erica Acevedo-Ontiveros: 07:55 Yeah.

Kayla Lyall: 07:56 Oh, yeah. Um, dark-

Erica Acevedo-Ontiveros: 07:59 Uh-huh.

Kayla Lyall: 07:59 -short-

Erica Acevedo-Ontiveros: 08:00 Mm-hmm (affirmative).

Kayla Lyall: 08:03 -dark, dark, dark hair-

Erica Acevedo-Ontiveros: 08:04 Mm-hmm (affirmative).

Kayla Lyall: 08:05 Muy guapa.

Erica Acevedo-Ontiveros: 08:04 Mm-hmm (affirmative).

Kayla Lyall: 08:04 (laughs)

Erica Acevedo-Ontiveros: 08:04 Uh-huh.

Kayla Lyall: 08:07 You know, little, little ... Not, like, skinny, skinny, skinny, but, like, a little body with hips and a butt and-

Erica Acevedo-Ontiveros: 08:12 Mm-hmm (affirmative).

Kayla Lyall: 08:14 -all of that, but that's it. (laughs)

Erica Acevedo-Ontiveros: 08:17 That's great. That's great.

Kayla Lyall: 08:18 Not tall and blonde and me.

Erica Acevedo-Ontiveros: 08:19 But, you do have curves. (laughs)

Kayla Lyall: 08:21 Yes, I do have that. Yeah. (laughs)

Erica Acevedo-Ontiveros: 08:24 You do, you do. You do, and I, I don't know, and then there's also, like, attitude. I think, I think you do.

Kayla Lyall: 08:30 Uh-huh. Yeah, but it's ... Yeah, it's different.

Erica Acevedo-Ontiveros: 08:33 Si.

Kayla Lyall: 08:33 Definitely the, the Chicano attitude is-

Erica Acevedo-Ontiveros: 08:39 Is diferente?

Kayla Lyall: 08:39 -is, is very different than, yeah-

Erica Acevedo-Ontiveros: 08:40 Uh-huh.

Kayla Lyall: 08:40 -than, than me-

Erica Acevedo-Ontiveros: 08:42 Uh-huh.

Kayla Lyall: 08:43 -and it matches a lot more the Gitano attitude. (laughs)

Erica Acevedo-Ontiveros: 08:47 (laughs) Yeah. Yeah, I could see that. I could see that. Um, is there, um ... Thank you. Thank you so much for, for your thoughts. Is there, do you think, a, um ... I mean, do you s- Or I guess let me rephrase that question. Do you see it continuing in this way, like this connection of New Mexico and flamenco? Like, is, is this ... Is the system in place of how it shares flamenco? Do you fe- Find it to be quite sturdy?

Kayla Lyall: 09:18 Yes, definitely. Yeah, and it's growing. I mean, even in New Mexico, there's other groups now who are here. It's not just one group, but there's other groups, but they're migrating here. They're s- Setting roots down here because there's already such that system in place of appreciation-

Erica Acevedo-Ontiveros: 09:38 Right.

Kayla Lyall: 09:38 -for flamenco and, you know, ar- Artists from all over the world want to come here and-

Erica Acevedo-Ontiveros: 09:45 Right.

Kayla Lyall: 09:45 -share their, their, their art here because people appreciate it, know how to appreciate it-

Erica Acevedo-Ontiveros: 09:51 Mm-hmm (affirmative).

Kayla Lyall: 09:51 -more than other places. So, it's growing in that there's not just one, yeah, group anymore; there's many of them.

Erica Acevedo-Ontiveros: 10:00 Yeah.

Kayla Lyall: 10:00 On any given night, there's five or six flamenco shows happening in-

Erica Acevedo-Ontiveros: 10:04 Albuquerque, New Mexico.

Kayla Lyall: 10:06 -New Mexico. (laughs)

Erica Acevedo-Ontiveros: 10:06 Yeah. Isn't that crazy?

Kayla Lyall: 10:07 So, it's crazy [inaudible 00:10:07] between Santa Fe and Albuquerque over the summer, there was like five shows happening a night. It's crazy.

Erica Acevedo-Ontiveros: 10:11 Yeah.

Kayla Lyall: 10:11 (laughs)

Erica Acevedo-Ontiveros: 10:11 Where are all these musicians? (laughs)

Kayla Lyall: 10:14 I don't ... Uh, yeah. (laughs)

Erica Acevedo-Ontiveros: 10:16 Awesome. That's it. That's it. Oh, thank you.

Kayla Lyall: 10:16 Sure.

Erica Acevedo-Ontiveros: 10:19 Thank you so much for your wonderful thoughts.

Kayla Lyall: 10:21 I hope that was good.

Erica Acevedo-Ontiveros: 10:21 Absolutely.

Interview with Carlos Menchaca on June 14, 2018 at the University of New Mexico Duck Pond in Albuquerque, New Mexico.

Erica Acevedo-Ontiveros: 00:00 Hola, Carlos.

Carlos Menchaca: 00:02 Hola, Erica.

Erica Acevedo-Ontiveros: 00:02 (laughs) Um, okay. Thank you so much for doing this.

Carlos Menchaca: 00:07 I'm thrilled to.

Erica Acevedo-Ontiveros: 00:08 Okay, uh so when did you start with flamenco and where?

Carlos Menchaca: 00:11 I started dancing flamenco in San Antonio, Texas um in between ... I was in between nine and 10 years old.

Erica Acevedo-Ontiveros: 00:21 Mm-hmm (affirmative).

Carlos Menchaca: 00:21 Um, well no I take that back actually. I think like my aunt's sort of policy in learning flamenco that she didn't want to have to teach anyone flamenco if they were younger than 10, so I take that back.

Erica Acevedo-Ontiveros: 00:33 Really?

Carlos Menchaca: 00:34 Yeah, I, I started dancing flamenco, studying under my aunt, Belinda Menchaca, in San Antonio. [crosstalk 00:00:41] Yeah, who you know well.

Erica Acevedo-Ontiveros: 00:42 Uh-huh, yeah.

Carlos Menchaca: 00:43 Belinda Menchaca at 10 years old.

Erica Acevedo-Ontiveros: 00:45 Beautiful dancer.

Carlos Menchaca: 00:45 At the Guadalupe Dance Academy in [crosstalk 00:00:48] San Antonio, Texas. Yeah. (laughs)

Erica Acevedo-Ontiveros: 00:50 Yes. Still in the same building?

Carlos Menchaca: 00:52 No, no. Oh, wait. Well, did you see like that annex of the Guadalupe Culture Arts Center that was old HEB?

Erica Acevedo-Ontiveros: 00:58 No, no.

Carlos Menchaca: 00:59 No? So it was, I mean this is off-topic, sorry. Sorry recording, but it started in the Instituto de México, that museum in the Hemisphere plaza, then moved to Crossroads Mall, then we moved back to the Instituto.

Erica Acevedo-Ontiveros: 01:12 Yeah.

Carlos Menchaca: 01:12 Then we moved to the Guadalupe Theater and did classes there for a while and finally, they built dance studios in this old HEB down the street on Brazos.

Erica Acevedo-Ontiveros: 01:20 Okay (laughs).

Carlos Menchaca: 01:20 I, yeah. So that's where their studio is now. Yeah, yeah.

Erica Acevedo-Ontiveros: 01:23 Did you move to 'Burque, and if so why?

Carlos Menchaca: 01:27 I moved to, Albuquerque specifically to study with Joaquin, is really why. I mean, I ... Joaquin was my first sort of ... Joaquin and Yjastros.I believe the name of the show was A Nuestro Aire.

Erica Acevedo-Ontiveros: 01:40 I remember, mm-hmm (affirmative).

Erica Acevedo-Ontiveros: 01:42 Was my first-, yeah I believe you were stage manager.

Erica Acevedo-Ontiveros: 01:45 I did. I called those light cues [crosstalk 00:01:46].

Carlos Menchaca: 01:46 Yeah. You were stage managing.

Erica Acevedo-Ontiveros: 01:46 Yes.

Carlos Menchaca: 01:47 At the Guadalupe theater.

Erica Acevedo-Ontiveros: 01:48 I don't remember when that was.

Carlos Menchaca: 01:50 It was in the spring of 2006.

Erica Acevedo-Ontiveros: 01:54 Thank you.

Carlos Menchaca: 01:55 At the Guadalupe theater.

Erica Acevedo-Ontiveros: 01:56 Okay.

Carlos Menchaca: 01:56 Um, and-

Erica Acevedo-Ontiveros: 01:58 You and Gio were both at that show?

Carlos Menchaca: 02:01 We were both at that show.

Erica Acevedo-Ontiveros: 02:01 (laughs).

Carlos Menchaca: 02:01 We were both at that show and I took the, the workshops with Joaquin.

Erica Acevedo-Ontiveros: 02:05 Mm-hmm (affirmative).

Carlos Menchaca: 02:07 Um, and just, he um, explained things and broke things down in a way that was just so accessible, accessible and um, made so much sense to me that it was-, it was uh, it was a complete a-ha moment.

Erica Acevedo-Ontiveros: 02:33 Mm-hmm (affirmative).

Carlos Menchaca: 02:33 And just knew, knew I needed to go there.

Erica Acevedo-Ontiveros: 02:38 Mm-hmm (affirmative)..

Carlos Menchaca: 02:38 I just knew. I didn't know why. And good thing too. Yeah so that was um, why I decided to move here.

Erica Acevedo-Ontiveros: 02:47 Mm-hmm (affirmative).

Carlos Menchaca: 02:48 And I moved here that next fall. I met Joaquin, studied with him, saw Yjastros perform in the spring of 2006.

Erica Acevedo-Ontiveros: 02:56 Mm-hmm (affirmative).

Carlos Menchaca: 02:56 And then moved to Albuquerque in the fall of 2006.

Erica Acevedo-Ontiveros: 02:59 Alright. I remember.

Carlos Menchaca: 03:01 Specifically to study with Joaquin. I didn't know Eva then or Marisol. I didn't know the project. I believe actually before moving here I did attend the festival.

Erica Acevedo-Ontiveros: 03:11 Mm-hmm (affirmative).

Carlos Menchaca: 03:13 But in all honestly I didn't know that [crosstalk 00:03:16] the scope-

Erica Acevedo-Ontiveros: 03:15 How it was all connected.

Carlos Menchaca: 03:17 Or yeah. I didn't recognize the, the, how big the monster was.

Erica Acevedo-Ontiveros: 03:22 (laughs). Right.

Carlos Menchaca: 03:23 I just knew Joaquin and knew I wanted to study with him.

Erica Acevedo-Ontiveros: 03:26 Have you participated in the flamenco festival? And if so, in what capacity?

Carlos Menchaca: 03:31 Well, so was just as a super, super thrilled student for many, many years, I think starting ... oh god, in 2012 or 13 ... later, later, like 2014 I think I started giving a castanet class. And now I'm partially in charge of a new program they're starting to introduce. Um youth, you know, youth, it's quite intimidating the festival. It's quite, you know, it can be jarring, the language barrier. All of a sudden other students from other places who have other sort of rapport with the teachers or with each other. Of different behaviors and class that perhaps we're not used to no matter where were from. It's a huge mixing pot, you know? So it's ... I kind of now am working as you know, as sort of a camp counselor and just sort of a little bit of added support to this

group of tweens, young adolescents um, to transition them um, from sort of ...

Erica Acevedo-Ontiveros: 04:36 Kids Camp.

Carlos Menchaca: 04:37 Kids Camp to Festival Flamenco.

Erica Acevedo-Ontiveros: 04:39 Cool, and what's that called?

Carlos Menchaca: 04:40 Uh, Flamenco Juvenil.

Erica Acevedo-Ontiveros: 04:41 Que sabroso.

Carlos Menchaca: 04:41 Yeah.

Erica Acevedo-Ontiveros: 04:44 Is it-, how new is it?

Carlos Menchaca: 04:45 This year.

Erica Acevedo-Ontiveros: 04:45 This year?

Carlos Menchaca: 04:46 This is the first year.

Erica Acevedo-Ontiveros: 04:47 At Festival.

Carlos Menchaca: 04:47 Yeah, I think it's great, yeah. They're all there.

Erica Acevedo-Ontiveros: 04:49 Oh yeah, I mean, the one class I'm taking [crosstalk 00:04:52].

Carlos Menchaca: 04:53 They're so cute. I mean they can't do all the pasos yet, I mean they're kids. But they need to be ... there's no way to grow.

Erica Acevedo-Ontiveros: 04:58 They're learning how to classes that-

Carlos Menchaca: 04:58 They're learning to take class, that dynamic.

Erica Acevedo-Ontiveros: 05:02 Huge.

Carlos Menchaca: 05:02 It's huge, so I'm really happy to be involved-

Erica Acevedo-Ontiveros: 05:04 Muy bien.

Carlos Menchaca: 05:04 -in that little program, yeah.

Erica Acevedo-Ontiveros: 05:07 O que bien. Um, okay, shifting gears a little bit.

Carlos Menchaca: 05:09 Sure.

Erica Acevedo-Ontiveros: 05:10 What does Chicano mean to you?

Carlos Menchaca: 05:13 Right, Chicano definitely means to me um ... uh, well a couple of things. I feel that um ... it, it, uh, oh, (laughs).

Erica Acevedo-Ontiveros: 05:31 Yeah, it's okay.

Carlos Menchaca: 05:31 I, I, I do think it, it's really Mexican-American to me.

Erica Acevedo-Ontiveros: 05:35 Mm-hmm (affirmative).

Carlos Menchaca: 05:36 Chicano. I, I don't really see other, others from Latin America are struggling, certainly not European, you know, it's certainly not European Latins. I don't feel Latinos identify with the term Chicano. I think it's distinct from Latino and Chicano. Am I Latino? Uh, perhaps. Am I Hispanic? Does that term even exist? You know? Am I Mexican? I'm half Mexican. I'm half Mexican and I'm, I'm half American. I think Chicano is very appropriate for me in that it's, it's a Mestizo culture. I am American. I am Mexican. Uh, and, and my, my, identity and what I like and what I admire, I do admire the Mexicano puro aspects of my culture as well. I also love flamenco dancing.

Erica Acevedo-Ontiveros 06:31 Yeah.

Carlos Menchaca: 06:32 Now I don't identify with the things of the-, I, I, i know, don't say this in your paper but I'm like turned off by certain things of like the typical Spanish culture or Chicano culture. You know, I, I love the art form and you know, recognize as you know, it's an art form that came out of an oppression and I recognize that it also ... the letra and the poetry of flamenco you know, describes daily scenes of their life, so I don't deny-, I don't deny that.

Erica Acevedo-Ontiveros: 07:05 Mm-hmm (affirmative).

Carlos Menchaca: 07:05 But that's not my culture. That's not my culture.

Erica Acevedo-Ontiveros: 07:08 Sure.

Carlos Menchaca: 07:08 My culture is, is, is Mexican-American.

Erica Acevedo-Ontiveros: 07:11 Mm-hmm (affirmative).

Carlos Menchaca: 07:12 My mother is Mexican. Um, but of course I'm Mexican, but growing up in the United States I feel Chicano is a very appropriate way to describe me, which is a Mexican-American, so that's what it means to me.

Erica Acevedo-Ontiveros: 07:31 (Spanish). And the last question-

Carlos Menchaca: 07:34 What? It's over?

Erica Acevedo-Ontiveros: 07:35 Hold no.

Carlos Menchaca: 07:37 No.

Erica Acevedo-Ontiveros: 07:37 I know, I said it's not gonna take very long, perhaps, I don't know. I may have follow up questions.

Carlos Menchaca: 07:41 Yeah, yeah, yeah.

Erica Acevedo-Ontiveros: 07:42 How do you see the relationship between Chicano and flamenco?

Carlos Menchaca: 07:46 Well ... I think flamenco can relate to any culture.

Erica Acevedo-Ontiveros: 07:55 Uh huh.

Carlos Menchaca: 07:56 Uh, I think it's convenient that we share a language.

Erica Acevedo-Ontiveros: 08:01 Hm. Mm-hmm (affirmative).

Carlos Menchaca: 08:01 I think it's convenient that we share a language. Um, I think that ... (laughs) we share a

language but you know there's also many people who identify as Chicanos who don't prioritize as much as others the language.

Erica Acevedo-Ontiveros: 08:20 Yeah.

Carlos Menchaca: 08:22 Um, so that's a thing.

Erica Acevedo-Ontiveros: 08:24 Mm-hmm (affirmative).

Carlos Menchaca: 08:25 I honestly can't say I see too many relating factors-

Erica Acevedo-Ontiveros: 08:36 Mm-hmm (affirmative).

Carlos Menchaca: 08:36 -besides that. Besides the language. You know what I mean? I don't think necessarily that, that Latino, Hispanic or Chicanos are like more passionate.

Erica Acevedo-Ontiveros: 08:46 (laughs). No, no, no.

Carlos Menchaca: 08:48 Yeah, no I don't. You know? I don't really.

Erica Acevedo-Ontiveros: 08:50 Mm-hmm (affirmative).

Carlos Menchaca: 08:52 Feel that. I think that ... yeah, that's it.

Erica Acevedo-Ontiveros: 09:01 No, that's fine. If it-, you mentioned earlier, you were talking about um, Chicanos and like oppression and all this other stuff.

Carlos Menchaca: 09:09 Yeah.

Erica Acevedo-Ontiveros: 09:09 Is there, do you see any relationship with that kind of history to Chicanos performing flamenco?

Carlos Menchaca: 09:17 Chicanos performing flamenco.

Erica Acevedo-Ontiveros: 09:18 Yeah, Chicanos in the U.S. who have also-

Carlos Menchaca: 09:22 You know ...

Erica Acevedo-Ontiveros: 09:23 -excelled in some ways, maybe not in some other ways.

Carlos Menchaca: 09:26 Yeah. I, I think like that ...

Erica Acevedo-Ontiveros: 09:29 Mm-hmm (affirmative).

Carlos Menchaca: 09:32 Actually and perhaps I'm just making this connection right now, but also ... you know, I'm also not native New Mexican.

Erica Acevedo-Ontiveros: 09:39 Right.

Carlos Menchaca: 09:39 I'm also not native New Mexican. I, I almost feel like it, it, it can almost be amazingly so a reversed conquistation.

Erica Acevedo-Ontiveros: 09:50 Oh yeah?

Carlos Menchaca: 09:50 If we understand what I mean in that these, these ... there's a pretty strong Chicano scene in, in um Texas for example. That's the definitely the lens I'm seeing this through.

Erica Acevedo-Ontiveros: 10:09 Oh yeah, absolutely.

Carlos Menchaca: 10:09 The Chicanos in New Mexico I think have a little bit of a different identity because they are much more connected to the Native American population.

Erica Acevedo-Ontiveros: 10:20 Mm-hmm (affirmative).

Carlos Menchaca: 10:20 To northern Mexico, and obviously there are natives in Texas and California as well, but I, I didn't grow up-

Erica Acevedo-Ontiveros: 10:27 Mm-hmm (affirmative).

Carlos Menchaca: 10:28 -seeing that, but you know, my second phase of growing up, 18 plus, here in Albuquerque was really my eyes opening to that.

Erica Acevedo-Ontiveros: 10:38 Mm-hmm (affirmative).

Carlos Menchaca: 10:39 Relating to one's ancestors in that way, relating to Native people here. So I find it fascinating that you know, people with such a, with

a heritage that is um ... what's-, the Enciñias family for example-

Erica Acevedo-Ontiveros: 10:56 Yes.

Carlos Menchaca: 10:56 For example, among others whose heritage-, they recognize and are so proud of their Native heritage.

Erica Acevedo-Ontiveros: 11:03 Mm-hmm (affirmative) .

Carlos Menchaca: 11:03 Also, taking on-

Erica Acevedo-Ontiveros: 11:06 Mm-hmm (affirmative).

Carlos Menchaca: 11:07 -and in a sense, conquering this art form that was once of the people who you know, of a land, native to a land of the people who came to conquest here.

Erica Acevedo-Ontiveros: 11:25 Mm-hmm (affirmative). Mm-hmm (affirmative).

Carlos Menchaca: 11:26 Mind you in New Mexico the history's very interesting because it was like an attempted colonization, wasn't it?

Erica Acevedo-Ontiveros: 11:31 Right.

Carlos Menchaca: 11:31 You know what I mean?

Erica Acevedo-Ontiveros: 11:31 Yeah, yeah.

Carlos Menchaca: 11:33 It was, it was in and out. It was in and out. It, you know, sometimes yes, but also they-, the Spanish themselves were also exiled from here, so I find it fascinating that, you know, Chicanos who clearly identify themselves as partially Native American-

Erica Acevedo-Ontiveros: 11:51 Mm-hmm (affirmative).

Carlos Menchaca: 11:52 -have found so much success in the, the, in, in being proprietors of the form. Actually I'm just thinking of that now, so it's like-, that's why I call it a reverse conquistation.

Erica Acevedo-Ontiveros: 12:06 (laughs). I love it.

Carlos Menchaca: 12:08 (laughs).

Erica Acevedo-Ontiveros: 12:11 I love it. That sounds awesome.

Carlos Menchaca: 12:12 Yeah. (laughs).

Erica Acevedo-Ontiveros: 12:12 That sounds dope.

Carlos Menchaca: 12:12 (laughs).

Erica Acevedo-Ontiveros: 12:16 That sounds freakin' great. I mean that sounds freakin', I never thought of it that way. That's a really cool way.

Carlos Menchaca: 12:21 Yeah, I just thought of it just now [crosstalk 00:12:24].

Erica Acevedo-Ontiveros: 12:25 Ahorita! Perfecto! No it's freakin' great. Um, thank you.

Carlos Menchaca: 12:29 Yeah.

Erica Acevedo-Ontiveros: 12:29 Thank you so much.

Carlos Menchaca: 12:29 That's it? Oh boo.

Erica Acevedo-Ontiveros: 12:29 Yeah.

Carlos Menchaca: 12:29 I wanna talk more.

Erica Acevedo-Ontiveros: 12:34 You're so funny. You're so sweet.

Carlos Menchaca 12:36 I love talking to Erica.

Erica Acevedo-Ontiveros 12:37 Oh well we can. Thank you very much Carlos.

Carlos Menchaca: 12:39 Yeah.

Erica Acevedo-Ontiveros: 12:40 (laughs).

Interview with Elena Osuna Carr on June 11, 2018 at her father's home near the University of New Mexico in Albuquerque, New Mexico in Albuquerque, New Mexico.

Erica Acevedo-Ontiveros: 00:00 Okay, so let us start with our interview with Elena Osuna on June, today June 11th. Um, in her father's house. When did you start with uh, Flamenco, and where?

Elena Osuna: 00:13 Uh, so I started here in New Mexico. I think I um, my first you know serious introduction was uh, I think Eva was having a meeting at UNM. And uh, Gabriel my brother was playing with, for her and Joaquín and Omayra at the time. And uh, he encouraged me to go to this meeting she was having with the University students. And I went and I met her. And she invited me to take a class at the university. And I wasn't registered at the university, I wasn't signed up for classes. And she said, "Just come. Just take the class. Heard you like to dance." And I came, and I took the class. And the next semester, I signed up at UNM.

Erica Acevedo-Ontiveros: 01:02 [inaudible 00:01:02] when was that?

Elena Osuna: 01:04 That was-

Erica Acevedo-Ontiveros: 01:05 más o menos (Laughs).

Elena Osuna: 01:07 Like 20 years ago.

Erica Acevedo-Ontiveros: 01:09 Shut up, wow. 20 years, I know. Okay. Bien. Did um, an official question. Did you move to Burque and if so, why?

Elena Osuna: 01:21 No. Well I mean, I guess yes I did. I moved from Northern New Mexico, from Dixon New Mexico to Albuquerque. Because my parents got divorced when I was 12.

Erica Acevedo-Ontiveros: 01:31 Okay. Um, have you participated in the Flamenco festival International and if so, in what capacity?

Elena Osuna: 01:38 Um yes I have participated in a variety of capacities um you know, participating and going to the shows, teaching kids camp, uh teaching other classes, taking classes, performing, helping with guest artists uh, being part of the stage crew and, and in the beginning and in the earlier years when there weren't enough people, pick up, and clean up. And now in the later years, more just by taking classes and uh, performing.

Erica Acevedo-Ontiveros: 02:12 Mm-hmm (affirmative). Yeah. Um, and in fact, if I can interject um, the first festival I ever was gonna do before I was asked to stage manage before that festival, I was on your poster committee.

Elena Osuna: 02:27 Oh yeah, well that's right. We had all these zones that's right. We helped a lot with promotion. God, we would poster for hours, and hours, and hours. We had all these zones, and everybody was like-

Erica Acevedo-Ontiveros: 02:39 And that was in 2004. (Laughs).

Elena Osuna: 02:43 Oh god. Oh I hated that job.

Erica Acevedo-Ontiveros: 02:44 (Laughs), you were the head of the poster committee. And I was assigned to yours (Laughs).

Elena Osuna: 02:50 Right (Laughs). So I've yeah, I'm sure in ways I can't even remember, I've been a part of the festival (Laughs).

Erica Acevedo-Ontiveros: 02:55 (Laughs). Um, okay now we're kinda switching gears un poquito um, to uh, switching gears a little bit is, what does Chicano mean to you?

Elena Osuna: 03:05 Well that's always hard.

Erica Acevedo-Ontiveros: 03:06 I know it's I'm-

Elena Osuna: 03:08 Hard, hard question.

Erica Acevedo-Ontiveros: 03:09 Hard (Laughs).

Elena Osuna: 03:10 I think really honestly when, when I think about it, because I do refer to myself as a Chicano,

and sometimes I wonder like, what you know, and I've questioned, and I think my definition for myself has possibly changed um, throughout the years. But for me, I would have to say that it is a cultural identity, and it has to do with culturally, how you choose to identify yourself.

Erica Acevedo-Ontiveros: 03:32 Mm-hmm (affirmative).

Elena Osuna: 03:33 Um, I, I would say it's less about race, and more about culture.

Erica Acevedo-Ontiveros: 03:40 Mm-hmm (affirmative).

Elena Osuna: 03:41 Uh for me.

Erica Acevedo-Ontiveros: 03:43 Mm-hmm (affirmative). And the last question, how do you see the relationship between Chicano and Flamenco?

Elena Osuna: 03:52 Well I think in my experience, on like historically you know, I'm, I could be not as accurate historically cause I'm not a historian. So, but in my personal experience, the traditional Chicano Northern New Mexican for sure. And maybe just general Chicano, I'm not sure. Culture is very similar to the Gitano culture.

Erica Acevedo-Ontiveros: 04:17 Mm-hmm (affirmative). In what way?

Elena Osuna: 04:20 In, in var- in many, many ways. Especially for women. I think more for women than for men actually.

Erica Acevedo-Ontiveros: 04:27 Mm-hmm (affirmative).

Elena Osuna: 04:28 Um, I could be wrong about that, because I'm not a man you know. So I-

Erica Acevedo-Ontiveros: 04:31 (Laughs).

Elena Osuna: 04:32 ... have my own experience to, to say that on. But um, the kind of traditional roles that a woman plays in her place. And, and really wear her power, and where that comes from. Even though seemingly sometimes women in the Chicano and

the Gitano, Gitano culture are seemingly you know, behind the scenes um, that's really not the case in both cultures. Um, and that I think the lot of the strength of the family, and a lot of the really serious family decisions including financial, but also so many other decisions um, many times come from the women.

Erica Acevedo-Ontiveros: 05:14 Mm-hmm (affirmative).

Elena Osuna: 05:15 In those cultures.

Erica Acevedo-Ontiveros: 05:16 Mm-hmm (affirmative).

Elena Osuna: 05:16 Um, I also think the rules regarding women and how they need to behave in social settings, and behave towards men and their relationships with men, and their relationships with children is very similar.

Erica Acevedo-Ontiveros: 05:28 Mm. And what, can you give an example?

Elena Osuna: 05:30 Um, cause it's so-

Erica Acevedo-Ontiveros: 05:36 I think I know what you mean, but-

Elena Osuna: 05:36 Yeah.

Erica Acevedo-Ontiveros: 05:37 Just kinda curious.

Elena Osuna: 05:37 I'm just trying to think of like, something a little more concrete that I can give you that's a really good example.

Erica Acevedo-Ontiveros: 05:41 Mm-hmm (affirmative).

Elena Osuna: 05:42 Um, so an example of how ... have to think about it for a second.

Erica Acevedo-Ontiveros: 05:56 Um I ... Something that happened to me that reminded me of, this is how I'm interpreting what you're saying. So let me share the example and you can tell me if it's in this vein. Um, this happened actually last week. We threw Macías a birthday party in Phoenix. I invited some people, I invited this guy who I knew was secretly dating a girl that

was invited to the party. So by coincidence, he was Facebook messaging me that day about something else, which he never does. And I said, "Oh hey, today my little boy's having a party. You know, if you wanted to come by." And he'd already met my son through just ... So he's a, a distant friend. But, we had already had some exchange with my son. Y todo so it wasn't that weird that I was inviting him to this party. He shows up, he was fine. He's a musician. Shows up, he was great. He met Matthew for the first time.

Erica Acevedo-Ontiveros: 06:43 Goes to help on the piñata, he was involved. And he's Chicano también. Half uh, near the end of the party, it was uh, there was a splash pad. So I was in uh, a bathing suit top and, and pants that could get wet. And at one point I'm, my husband's right behind me, and I feel somebody tuck in the tag of my swimsuit. And I come look around, and it's this guy. And my husband is standing over there, and it was very, very awkward. And then we, no one said anything, and we all just kind of continued.

Erica Acevedo-Ontiveros: 07:15 Later on that evening when I was talking with my husband, he was like, "And what the hell was up with this guy tucking in your thing on your swimsuit?" He said, "My first thought was to tell him, 'What the fuck man?' Like, what the hell." Like es mi mujer que es lo que tu estás haciendo. And he says, "But I, I wanted to kinda give it some space, cause I didn't really know the." Cause the first thing he asked me was if I had ever been in a relationship with this person. And I said, "No." Which was true. Never. Which was also true.

Erica Acevedo-Ontiveros: 07:44 Um, and I knew exactly what where, what the next thing was gonna be. And it was because of that swimsuit tag. Like there were cosas que Ud. nomás no hace porque es mi esposa y mi mujer. Is that kind of what you were referring to, un poquito por ahí.

Elena Osuna: 07:56 Kind of yeah, yeah. I mean listen, tell me again. Let's go back and say, what, what was the question again? The very-

Erica Acevedo-Ontiveros: 08:03 How do you see the relationship between Chicano and Flamenco.

Elena Osuna: 08:06 So, I think yeah. I think the rules are very similar. You know, the rules for, for men and women. And I, now I think everybody is moving more into like a more modern time. And so, those rules are bending more.

Erica Acevedo-Ontiveros: 08:21 Mm-hmm (affirmative).

Elena Osuna: 08:21 But you know, the fact that you know, as a women, you know the, the idea of what loyalty is, is very similar to the two roles versus a man and his maybe needs.

Erica Acevedo-Ontiveros: 08:32 Mm-hmm (affirmative).

Elena Osuna: 08:33 That he might have, and how that might be socially more acceptable.

Erica Acevedo-Ontiveros: 08:35 Mm-hmm (affirmative).

Elena Osuna: 08:36 I think that's very similar in both cultures.

Erica Acevedo-Ontiveros: 08:38 Mm-hmm (affirmative).

Elena Osuna: 08:39 Um, I think the role of what a woman, a woman does raising the children, cooking the food, making the home um, is very similar in both cultures.

Erica Acevedo-Ontiveros: 08:49 Mm-hmm (affirmative), mm-hmm (affirmative).

Elena Osuna: 08:49 I think the relationship between the man and the woman, whereas the role of the woman and the role of the man is very defined. But then when you're in the home alone, those roles are actually changed quite dramatically sometimes. And where the woman is the one who really makes a lot of the choices.

Erica Acevedo-Ontiveros: 09:03 Mm-hmm (affirmative).

Elena Osuna: 09:04 Um, I think that is very similar in both cultures.

Erica Acevedo-Ontiveros: 09:07 Mm-hmm (affirmative).

Elena Osuna: 09:09 Um, I think the uh, you know like I can remember being in Spain and we you know, it was me and a bunch of other women. And we were like you know, I don't know, hiding in the bathroom, having a drink and smoking cigarettes. And this idea that you just didn't do that in public. And I think that, that's kind of similar to some things that happen here in our culture. Where as a woman, you just, you don't, you're, you're a little bit more shy about that. You don't look at you know ... It means something if you look at a man in his eyes. You know? Uh, and that is very similar in both cultures.

Erica Acevedo-Ontiveros: 09:41 Mm-hmm (affirmative).

Elena Osuna: 09:42 It's like those are-

Erica Acevedo-Ontiveros: 09:42 If you're not related to them.

Elena Osuna: 09:44 The yeah, if you're not related to them. And so, those are all things that I felt like were, were really, really similar.

Erica Acevedo-Ontiveros: 09:50 Mm-hmm (affirmative)

Elena Osuna: 09:50 Um, there's a better way to express it, I just can't come up with-

Erica Acevedo-Ontiveros: 09:54 Oh no, no, no. You're very expressive. Was this from your experience when you were in ... Did you, did you see that mostly ... I guess my next, my follow up question to that is, did you see that playing out again at festival or did you see it mostly in España and then-

Elena Osuna: 10:09 Both, both. I mean I would ... Here in the festival, it's se desarrola de una manera diferente because everybody's like on vacation.

Erica Acevedo-Ontiveros: 10:16 Right. (Laughs).

Elena Osuna: 10:17 Right? So as you get to-

Erica Acevedo-Ontiveros: 10:18 Typically away from [crosstalk 00:10:19]-

Elena Osuna: 10:19 ... watch everybody's really naughty behavior here.

Erica Acevedo-Ontiveros: 10:21 Uh-huh(affirmative).

Elena Osuna: 10:21 And then you go to Spain, and you hang out with them and you're like, "Oh." Or like, you know, I, I know that some people have had interactions with people here. And then they go to Spain, and those people don't even wanna see them or talk to them because of the interactions they've had here, because of their naughty behavior.

Erica Acevedo-Ontiveros: 10:34 Correct.

Elena Osuna: 10:35 So um, but I, I do, I did see it, and experience it both here-

Erica Acevedo-Ontiveros: 10:40 Mm-hmm (affirmative).

Elena Osuna: 10:41 ... during the festival. Especially because I was able to for whatever reason, create really close relationships with a lot of the women. Farruca, Talegona Spanish a lot of the women who came. Karime um, and then I really experienced it when I was living there.

Erica Acevedo-Ontiveros: 10:56 Mm-hmm (affirmative).

Elena Osuna: 10:56 But yeah.

Erica Acevedo-Ontiveros: 10:57 Saw those, those differences in those like [inaudible 00:11:00].

Elena Osuna: 11:00 Well just saw the, the very, they actually saw-

Erica Acevedo-Ontiveros: 11:02 Saw the similarities I'm sorry. Mm-hmm (affirmative). [crosstalk 00:11:04]-

Elena Osuna: 11:04 The similarities between the two cultures. I mean, we're really a similar raza.

Erica Acevedo-Ontiveros: 11:08 Mm-hmm (affirmative).

Elena Osuna: 11:09 I think. Very, very similar. And we come from a very, very similar history too in some ways of just this kind of siendo conquistado and being oppressed, and being kicked out of our lands, and having to unite together. And kind of ... Chicano to me is a mixed group of people who had to come together.

Erica Acevedo-Ontiveros: 11:26 Mm-hmm (affirmative).

Elena Osuna: 11:27 You know? And the Gitanos are a mixed group of cast of people who had to come together and band together. And nobody wanted them anywhere.

Erica Acevedo-Ontiveros: 11:33 No.

Elena Osuna: 11:34 You know? And nobody really wanted us anywhere either.

Erica Acevedo-Ontiveros: 11:37 Uh-huh(negative).

Elena Osuna: 11:37 And so we historically I think, have a path that is very similar, that maybe has you know, been part of what allows I think, the Chicano identity to identify so deeply with the Gitano um, Arte.

Erica Acevedo-Ontiveros: 11:56 Mm-hmm (affirmative).

Elena Osuna: 11:58 So.

Erica Acevedo-Ontiveros: 12:00 Wonderful. Thank you so much. Thank you, that's fantastic. Yeah? Yeah?

Elena Osuna: 12:06 Is that it?

Erica Acevedo-Ontiveros: 12:06 Gracias.

Elena Osuna: 12:06 Si.

# APPENDIX B

## ERICA ACEVEDO-ONTIVEROS INTERVIEW BY ERICA ACEVEDO-ONTIVEROS

The interview was conducted on December 21, 2018 at my residence in Phoenix, Arizona. I had the interview transcribed by Rev.com and I went through the interview closely to correct Spanglish and flamenco terminology.

| | |
|---|---|
| Erica Acevedo-Ontiveros: | 00:01 When did you start with flamenco and where? |
| Erica Acevedo-Ontiveros: | 00:07 I started dancing flamenco, um, for the first time at an ANGF conference. Um, I registered late, so the only thing left was flamenco. I was a Mexican folklórico dancer at the time, but the only classes left were the ones people didn't want, and one of them was flamenco. So, that was, um, in Corpus Christi the summer of 1995 and, uh, my teacher's name was Marisol and she taught Sevillanas, cuatro coplas por Sevillanas, and that was the first time I ever ... (laughs) Took or tried or attempted flamenco, and then again, the first class, flamenco class, I took was spring of 2004 with Marisol Enciñias at UNM. |
| Erica Acevedo-Ontiveros: | 01:15 Um, I had moved to Albuquerque in 2001 and, um, everyone kept telling me ... 2000/2001, and everybody kept telling me to take a flamenco class and that I needed to do that and that was ... It was really awesome and the program was awesome, but I was like, "Yeah, yeah, yeah. I'll do it eventually." But, it kept coming up a lot. A lot of people told me, and so I finally did. One semester, I was working full-time in the Computer Science department at UNM and I, um, used my tuition remission to take one class and that was the flamenco class, um, after, after work, um, Tuesday/Thursday after work, and I was ... Just like everybody said, I was hooked, hook, line and sinker, and I stage managed the festival that, that summer. |
| Erica Acevedo-Ontiveros: | 02:19 Okay. Um, did you move to Burque and, if so, why? |

Erica Acevedo-Ontiveros: 02:28 I did move to Albuquerque. Um, not for flamenco. I, um, was living in California and, um, I had graduated from UC Santa Cruz and I, um, didn't really know what I was gonna do. I wanted to apply for graduate school. Um, it was, uh, 2000, the year 2000, um, wasn't sure what direction to go in. I had been working, like, retail jobs and just not really happy with what I was doing in life, and so I, um, thought that I wanted to become a professor and that I should apply for graduate school. So, I, um, was thinking about going to UT Austin because they had a really good, um, uh, Mexican American, uh, Studies Library. Um, it was where my mentor had gotten her PhD in anthropology, and so I thought I would pursue Latin American studies there, um, like I had as an undergrad, but I didn't want to move to Texas, so ... And I never been to Austin, so I thought ...

Erica Acevedo-Ontiveros: 03:50 I met, um, I met this guy at a, uh, conference that I was working. Um, gosh, what was the name of that conference? Anyway, it was about ... It targeted, um, grassroots organizations for social change, um, and, um ... Throughout the border and in the southwest, um, and this guy was from, uh, Albuquerque and he, um ... We talked briefly. I told him I was interested in going to grad school. He said, "You should really go to UNM. You should really go, um, to the Latin American Studies program there." And I remember the last thing he told me, he goes, "You need to go to UNM because UNM needs you." And something about it really struck me.

Erica Acevedo-Ontiveros: 04:45 Um, I started to look into it, um, and it looked appealing. It didn't seem as scary as Texas. I felt like I was, like, inching my way over slowly, um, and so I saw how much it was and saw that it would be expensive because I was an out of state student, so I thought, "Well, hey, since I'm not in a rush, why don't I just move there for a year and then apply, so that way I can apply as an in-state tuition person?" So, that was my big, fat plan, and so I, um, I wanted to get out of California. I didn't want to be one of those people that never left Cali, like a lot of my friends were, um, and I figured that if I didn't

like it I could always move back to Cali. Cali wasn't going anywhere. Um, so yeah, that was in 2000, and now it's 2018 and I've ... I have yet to move back to California.

Erica Acevedo-Ontiveros: 05:50 Let's see. Have you participated in the festival and, if so, in what capacity?

Erica Acevedo-Ontiveros: 05:58 After taking the flamenco 169 class, the Intro to Flamenco, um, at UNM, um, I was hooked, and so they kept talking about this Flamenco Festival and that there were all these opportunities for work study and I had quit my ... Around that time, a lot of things had happened and I had decided to go back to school. Um, I had never applied to that Master's in Latin American Studies at UNM, but ... I got kinda sidetracked, but I decided to ... It was time to go back to school and I wanted to do an MFA in Dance or, um, study dance, and so I looked into that and I was told that, um, they would not accept me because I had no formal dance training and I didn't have a, you know, a degree in dance, and so I looked into the possibility of getting a second Bachelor's in Dance and decided to do it.

Erica Acevedo-Ontiveros: 07:01 You know, I had always loved dance. It's what I ... My heart was always so happy in it and, um, I was very unhappy in my life at that time. Um, I was working full-time in Computer Science Department as an Administrative Assistant. Um, I had a boyfriend that I didn't necessarily see a future, and, um, I lived with my mother and that wasn't going fantastic either at that time. So, I really wanted to make some big major changes. My mother encouraged me actually to study dance and said, "You know, maybe you should go for it, you know, if that's what you love to do." You know, I had felt that my first degree was more about, um, getting a degree where I thought I could land a job, but didn't really pursue my, my interests, and so my mother encouraged me to do what I loved and so I decided to go for it. So, I quit my job, applied to UNM as ... For a second Bachelor's, was accepted, and, um, it was summer, so I w- Uh, applied for financial aid and, uh ...

Erica Acevedo-Ontiveros: 08:15 Yeah, I, I took a s- One, one dance summer class, uh, Stretch and Strength, um, and then I filled out a work study application, and I wanted to study dance full-time so I quit my job, and so I filled out a s- This, uh, work study application to work for the festival because I had all this time, I didn't have a job, and so under experience, it asked if I had any theatrical experience, and I did. I had ... I had danced folklórico for five years and I was the director of the group for a time and I had, um, organized and helped and even stage managed the, um ... Our big folklórico performances, so I was familiar with backstage. Um, so I wrote all that down and then I got a phone call from Eva Enciñias, Sandoval, uh, at that time, and she said, um, "Yeah." Uh, you know, I had been put on the poster committee, um, and was all psyched to do that. (laughs)

Erica Acevedo-Ontiveros: 09:21 And then, in the same answering machine message was a message from my boss saying, oh, that she wanted to talk to me about the possibility of stage managing the festival and all the performances and I was blown away. (laughs) And so, that's what I did. I ... Because I didn't know what I was saying 'yes' to, I, I said 'yes' and, and I stage managed the festival for ten years. Um, that first festival in 2004 was ... My very first show was Manuela Carrasco. Um, that festival was Manuela, then it was Israe- And then Israel Galvan. (laughs) Manuela for two nights; Israel Galvan f- And Pastora for two nights. Um, Kelián Jiménez, Belen Fernández, Karime y Winy Amaya. Um, but yeah, it was trial by fire with Manuela Carrasco for sure. Um, and yeah.

Erica Acevedo-Ontiveros: 10:19 Uh, I took one class that first year, Braceo at ... (laughs) At 9:00 AM, I had Stretch and Strength at 10:00 AM, and then I was in the theater every night 'til like midnight/1:00 in the morning. (laughs) It was a crazy hectic pace and it took me a month to recover, um, but when the following year came around I was willing to do it again and, yeah, I, I stage managed for ten years and, um, I was never able to take class again, um, because the demands of stage managing are just too great, um, but I was

able to take class all year, uh, at the National Institute of Flamenco because I stage managed the festival, so that's ... I didn't get paid for it, but I got paid in trade, in class- In classes, which at that time was more important for me, um, and then this last year, I ...

Erica Acevedo-Ontiveros: 11:15 Since I got funding to do research and I've had a baby, I did not stage manage. I just attended class, one class, and had a ticket package and went to see all the shows from the front of the house, which was the first time I've ever done that. I've always been, uh, backstage or calling cues, in the front but calling cues and stressed out and, and, um, panicking. (laughs)

Erica Acevedo-Ontiveros: 11:41 What does 'Chicano' mean to you?

Erica Acevedo-Ontiveros: 11:47 Oh, wow. Um (big sigh)... I mean, it's, it's changed over the years obviously for me. When I was a kid, it meant, like, Mexican-American, um, but now I, I definitely see it as a more, um, political assignation, um, something that one chooses for themselves if they wish, um, something that comes and goes, ebbs and flows. Um, it aligns me with, uh, a group of people that, um, are from a land but at the same time foreign to the land and definitely made to feel like foreigners in their own land, um, and it's a ... Definitely a cultural, uh, community of, um, of people who refuse, um, to be erased.

Erica Acevedo-Ontiveros: 12:50 How do you see the relationship between Chicano and flamenco?

Erica Acevedo-Ontiveros: 12:57 Um, you know, when I first, uh, was taking flamenco, I, I felt like it was, like, por derecho, or something. You know, I, I started off dancing in Mexican folklórico dance at UC Santa Cruz, and then I had always dreamed of doing Aztec dance, and then when I moved to Albuquerque at first I did y- Um, I, uh, I knew ... The guy who had told me to move to UNM, he was an Aztec dancer, and then I met his jefe, which turns out I had already met at a folklórico conference. So, um, I already felt very connected to Aztec dance and the Aztec dance

community in, um, Albuquerque, and so I was doing Azteca, and then, um, I ...

Erica Acevedo-Ontiveros: 13:49 When I chose to do flamenco, I felt like, "Oh, well as a, as a Mexicana, as a Chicana, um, this is all part of my heritage from my colonial heritage. You know, I, I should do flamenco because it's a part of me somewhere, you know, some kind of colonial past." But when I did my first festival and I saw Manuela Carrasco perform, you know, I was, I was taken aback and I was also slapped upside the head with the fact that this was nothing ... (laughs) This wasn't some colonial legacy Spanish classical dance, prancing about. You know, this was something that I did not understand, that was bigger than me, and that wasn't ... I wasn't just like, "Oh, yeah. There are trace elements of me in that." Like, no. No. I mean, in some ways Manuela Carrasco speaks for all of us, but in other ways she, she doesn't. She's doing her own thing at her own pace in her own world and it has absolutely nothing to do with me. Um, and another, she's translating, you know, a diaspora through her body, um, and we're all privileged enough to witness it as she stops time, changes the temperature in a room, you know, just by walking into it.

Erica Acevedo-Ontiveros: 15:33 Um, so I was, I was blown away by my naivete of thinking that, you know, um, "Oh, you know, like Mexican folklorico is, like, indigenous and there's, like, Spanish and there's, like, African and if I just study all those then I'll know me better." You know, um, I was like, "This is a whole world. This is a whole culture. This is a whole people and it has nothing to do with me." As I continued my training in Albuquerque and I, I did my second Bachelor's in Flamenco and then I pursued a ... An MA in Dance History and Criticism, um, and now my PhD and continued doing flamenco, um, I, I s- And dancing with so many Chicanos, right? The, the curriculum in Burque, um, both at NIF and at UNM, um, my fellow dancers, um, then here in Arizona, where I am now, um, both in Phoenix and in Tucson, Mele, Angelina. Like, the influence of the, um ... The influence of the ... Of Chicano-ness is ... Feels thick,

you know, feels fuer- Fuerte, and I, I just feel the, um ... Uh ... The vines, the intensity, the ... The braid of culture that it is now. Perhaps it's because of how it is taught at UNM through a Gitano lens, um, and, uh, and I, uh ... Um, and then facilitated through the festival that way.

Erica Acevedo-Ontiveros: 17:32 Um, but, you know, there's a rancia, there's ... There are so much ... Uh, like the pulse feels similar, you know, feels similar, um, if the history is not. You know, perhaps it is an alignment of oppressions, um, but now it just feels like they say in España, obvio, you know? Natural, normal. Um, it's obvious, normal, natural, um, of course, Chicanos to flamenco. (laughs) Um, which, you know, I'm a Chicana from LA. That is not how I grew up. Flamenco was, like, all Spanish and nada que ver. Like, you wouldn't consider even doing that and call yourself a, a real Chicana and admit in public that you danced flamenco, but once you're in it and in it this deep and in it this grueso, it's, it's just obvious that it's so much more than some ... Than anything Franco tried to make flamenco, you know, try to be. Um, so yeah, es obvio, es normal. It's, um ... ser Chicano ... es, of course you dance flamenco. (laughs) At least, you do in Burque. (laughs)

# APPENDIX C

## FIELD NOTES WITH GITANO/SPANISH FLAMENCO PERFORMERS

This small smattering of field notes are from conversations with people who know that I am writing a dissertation about flamenco and Chicanos in Albuquerque. They were at the Flamenco Festival Internacional de Albuquerque this June 2018. The notes refer to conversations with Ana de la Peza, José Carrasco, and Vanesa Coloma.

Ana de la Peza

June 10th, 2018

Mientras estaba entrevistando a Vanesa Coloma nos encontramos en una oficina en Carlisle Gym en UNM con Ana de la Peza y Marisol Enciñias. Después que terminé con Vanesa Coloma entonces entrevisté brevemente a Ana de la Peza, la coordinadora de los artistas.

Tiene 14 años bailando flamenco es como un iman que te atrae. Vengo desde Guadalajara, dejando mis 3 hijos y mi esposo cada verano porque siento que valoran mi trabajo. Tomando clases en la Universidad Autónoma de Guadalajara (UAG) no es igual. Las clases que puedo tomar aquí a la vez trabajar el festival es una oportunidad única que reconoce mi esposo y el cual yo aprecio mucho.

Me nutre mucho venir aquí es mucho sacrifico pero siempre voy a tener ganas de venir…hasta más que a Madrid.

José Carrasco

June 14th, 2018

Tablao en Hotel Albuquerque

Albu no es igual como antes.

Antes nos hacían mucho.

No hay tanta niña – Las que hay son muy jóvenes.

No nos chiquean como antes.

Pero siempre regresaré a Albu – porque es trabajo. Pero no borro mi vida para venir.

Cuando yo vi a Isabel Bayón lo que me daba era bastante risa.

Ya me quiero ir a mi casa en Sevilla (faltan 3 días más)

El festival ahora es más organizado pero con menos toque.

Sobre el personal – antes nos llevaban a más lados.

Entonces charlamos por un rato sobre Pedro Córdova y su pelo que José me confirmó es porque Pedro tuvo "hair implants" y por eso se ve como se ve.

Vanesa Coloma

Sunday, June 10th, 2018

La primera vez que vino Ud a Albu fue en el 2008 como parte de la compañía de Rocío Molina. Ese año vino Antonio Canales, Rocío Molina, Manuel Liñan, y Marcos Flores. Regresó con Alfonso Losa en el 2012 y también en el 2014 para la Gala (Fiesta Flamenca) donde presentó "La Banderilla" y ahora en el 2018 con su propio espectáculo, Flamenklórica.

Por que te gusta venir a Albu?

Porque la gente aquí te trata como si uno está en casa. La gente ama el flamenco. Hay un sentido de convivencia que se genera desde la familia Enciñias union en la producción y el respeto a uno como una persona.

La sensación de hacer buen trabajo, te vas sabiendo que has dejado.

# APPENDIX D

## ALL OF THE RESPONSES FROM THE NIF INTERVIEWEES ORGANIZED BY QUESTION

I brought together the interview responses without the names of the interviewees. Placing all of their responses (including my own) next to each other.

Here is the key to the responses: Carolina “Caro” Acuña-Olvera (1), Nevarez “Navy” Enciñias (2), Giovanna Hinojosa (3), Haley Licha (4), Kayla Lyall (5), Carlos Menchaca (6), Elena Osuna Carr (7), Erica Acevedo-Ontiveros (8)

When did you start with flamenco? Where?

1) I started in California when I was about seven.
2) Ah because my grandmother and my father and my aunt are all flamenco teachers, I grew up like my earliest memories of studying flamenco is from watching them teach other people. So, before, you know. And before I feel like I was really exposed to it, like in our own home. Does that make sense? So, I think, um like I think for a lot of flamenco's that grew up around flamenco, their first experiences of flamenco were in like family settings and mine was in a family setting, but like going with my grandmother to work. You know what I mean? I remember specifically learning sevillanas at one point, at home, and then from there I remember starting to take dance classes, um, as a kid
3) I started with flamenco in Laredo, Texas. I can't remember the exact year, but I was in my early 20s, um, and I studied for a year with Cristina Greco. probably either 2004 or 2005. And then I attended my first festival summer of 2006.
4) I started, um, in flamenco at the University of New Mexico in the fall of 2004, I believe. Yes, fall of 2004, and I took Eva's 169 class. Um, I was a dance major and had to take flamenco, and so it was kinda, like, to fulfill the requirement. I took a flamenco class.
5) I started when I was 12 years old, dancing flamenco with, uh, Eva Enciñias at the National Institute of Flamenco in downtown Albuquerque,
6) I started dancing flamenco, studying under my aunt, Belinda Menchaca, in San Antonio. Belinda Menchaca at 10 years old. At the Guadalupe Dance Academy in San Antonio, Texas.
7) Uh, so I started here in New Mexico. I think I um, my first you know serious introduction was uh, I think Eva was having a meeting at UNM. And uh, Gabriel my brother was playing with, for her and Joaquín and Omayra at the time. And uh, he encouraged me to go to this meeting she was having with the University students. And I went and I met her. And she invited me to take a class at the university. And I wasn't registered at the university, I wasn't signed up for classes. And she said, "Just come. Just take the class. Heard you like to dance." And I came, and I took the class. And the next semester, I signed up at UNM. Like 20 years ago.
8) I started dancing flamenco, um, for the first time at an ANGF conference. Um, I registered late, so the only thing left was flamenco. I was a Mexican folklórico dancer at the time, but the only classes left were the ones people didn't want, and one of them was flamenco. So, that was, um, in Corpus Christi the summer of

1995 and, uh, my teacher's name was Marisol and she taught Sevillanas, cuatro coplas por Sevillanas, and that was the first time I ever ... (laughs) Took or tried or attempted flamenco, and then again, the first class, flamenco class, I took was spring of 2004 with Marisol Enciñias at UNM.

Did you move to Burque? If so, why?

1) So, my grandmother being in Denver, and then being in El Paso. It was sold to us cheap, so we all pitched in and I wanted to be closer to our ceremonial land.

2) I was born here. I grew up here. I lived out of, I lived out of state for four years for my undergrad degree, and then I moved back. Yeah. I've been here since then.

3) I moved to Albuquerque in 2007- For flamenco to uh, to come and, and explore and research and investigate it and see if it was something that I was really, truly wanting to um, to uh, dwell in further.

4) I guess technically I did move to Albuquerque. I grew up in Socorro, New Mexico- which is about an hour away. So when I graduated high school, I came to Albuquerque to go to UNM-

5) I'm from here and because, um, everybody in Albuquerque seems to have some connection with Enciñias family, Of course so did I and my mom works as a waitress at the The Quarters Barbecue and Eva and Joaquin were in high school and she was a waitress, pregnant with me-

6) I moved to, Albuquerque specifically to study with Joaquin, is really why. I mean, I ... Joaquin was my first sort of ... Joaquin and Yjastros.I believe the name of the show was A Nuestro Aire.It was in the spring of 2006. At the Guadalupe theater. he um, explained things and broke things down in a way that was just so accessible, accessible and um, made so much sense to me that it was-, it was uh, it was a complete a-ha moment. And then moved to Albuquerque in the fall of 2006.

7) I moved from Northern New Mexico, from Dixon New Mexico to Albuquerque. Because my parents got divorced when I was 12.

8) I did move to Albuquerque. Um, not for flamenco. I, um, was living in California and, um, I had graduated from UC Santa Cruz and I, um, didn't really know what I was gonna do. I wanted to apply for graduate school. Um, it was, uh, 2000, the year 2000, um, wasn't sure what direction to go in. I had been working, like, retail jobs and just not really happy with what I was doing in life, and so I, um, thought that I wanted to become a professor and that I should apply for graduate school. So, I, um, was thinking about going to UT Austin because they had a really good, um, uh, Mexican American, uh, Studies Library. Um, it was where my mentor had gotten her PhD in anthropology, and so I thought I would pursue Latin American studies there, um, like I had as an undergrad, but I didn't want to move to Texas, so ... And I never been to Austin, so I thought ...I met, um, I met this

guy at a, uh, conference that I was working. Um, gosh, what was the name of that conference? Anyway, it was about ... It targeted, um, grassroots organizations for social change, um, and, um ... Throughout the border and in the southwest, um, and this guy was from, uh, Albuquerque and he, um ... We talked briefly. I told him I was interested in going to grad school. He said, "You should really go to UNM. You should really go, um, to the Latin American Studies program there." And I remember the last thing he told me, he goes, "You need to go to UNM because UNM needs you." And something about it really struck me. Um, I started to look into it, um, and it looked appealing. It didn't seem as scary as Texas. I felt like I was, like, inching my way over slowly, um, and so I saw how much it was and saw that it would be expensive because I was an out of state student, so I thought, "Well, hey, since I'm not in a rush, why don't I just move there for a year and then apply, so that way I can apply as an in-state tuition person?" So, that was my big, fat plan, and so I, um, I wanted to get out of California. I didn't want to be one of those people that never left Cali, like a lot of my friends were, um, and I figured that if I didn't like it I could always move back to Cali. Cali wasn't going anywhere. Um, so yeah, that was in 2000, and now it's 2018 and I've ... I have yet to move back to California.

Have you participated in the festival? If so, in what capacity?

1) Oh my gosh, as a participant, um, I would say in terms of organizing festival...You know, it's very female fo- female driven. A lot of strong women run it and I would say there's, uh, probably four, uh, eight ... twelve of us that move the festival forward. Currently, right now, I'm doing a lot of grassroots fundraising so that, um, young people can en- enjoy the shows as well as the workshops. I do a lot of like fundraising events. You know, during Festival Flamenco we did a Feria this year. Last year, we put on a big gala, you know, we unload water from cars and we go to Costco, I get to drive the artists wherever they wanna go after festi- after they're done performing and for me that's like one of the richest parts of Festival Flamenco to be kind of with them when they're more relaxed, when they're just chilling. There was a few years where I took a lot of baile and cajón um, but m- mostly right now I'm more focused on studying cante.
2) the festival, because it started in 1987 and I was born in '91, I don't ever remember there not being a festival in my life. So, every summer, as a student, um, and because my family organizes it, helping, in terms of helping them with things they need help with. Throughout the years it's been different things. Recently, my job has been to coordinate the drivers. Yeah. In the past I've helped, I've helped backstage with things before. I've, um, one year they asked me to help, like, organize a, putting together a survey. I was like, probably, twelve. I'm teaching beginning technique.
3) I just attended class. I took two classes. I took, uh, an intermediate level class with Marco Flores and he taught an alegría and it was fantastic. And I took, and I took Torombo's class. I attended class. I um, I helped uh, backstage crewing um, with

the whole production aspect of it. Costumes, everything. Um, and uh, and attended- ... oh I couldn't really see the shows, you know what I mean? Just hearing little tidbits here and there and stuff like that. And then um, and then for like a year or two I started um, being more uh, took on more of a leadership role in helping with uh, asking companies, working more directly with their managers and asking for their hospitality riders and their costumes- I was kind of heading that for like-, for a few years or something like that. And then um, and then after that actually I went back to just participating in the festival in taking classes and, and attended the shows and that was it.

4) so the first year I participated was 2005, and so I had been ... You know, I had taken two semesters of, uh, classes and I did, I did an intermediate workshop with Vero la India. I got a ticket package to the shows. then the next year, I think I was asked to start helping with kids camp, so, um, kids camp starts like a week before festival. It runs for two weeks, so the second week of kids camps overlaps with the festival, so for the next five years I was doing flamenco kids camp So the first year, I was, like, the assistant for the guitar class because I've actually taken some guitar classes and I, you know, I want to do it all. So, um, so I did guitar first, and then I, I was a dance teacher for flamenco kids camp for the next three or four years. I don't remember if I did guitar two years or one. Um, and that overlapped, so I would still take workshops when I was doing kids camp, but it w- You could only do like the very last workshop at 4:30 because you had to wait 'til kids camp was over, and I've always tried to go to all the shows. Um, then sometimes ... Some of the years that I did kids camp, I also helped backstage. I would finish kids camp, I would go take my workshop, and then I would go straight to the theater. I would steam and iron costumes, do ... I've done some sewing, so I did some, like, basic mending sometimes or whatever, um, but I helped Barbara backstage, um, and then watched the show. Then, I'd help load everything out, and so it was just, like, kind of all-consuming for several years. I actually taught a costuming workshop during the festival, uh, and then I would take classes and go to the shows, um, and maybe still volunteer backstage sometimes. I've worked in the retail store. There was one year that April and I spent the weeks leading up to the festival making as many skirts as possible and I think we made like 75 skirts in like a month or something.
5) I started attending the festival, and I started by doing work study and, um, taking class and coming to see a ... You know, I would usher for the shows, just to be there. The company Yjastros used to do a no- An evening in the festival, so I would perform in that evening, um, and just recently I've started teaching also in the festival, a beginning technique class, which I enjoy. I've taught, uh, the kids camp-
6) Well, so was just as a super, super thrilled student for many, many years, I think starting ... oh god, in 2012 or 13 ... later, later, like 2014 I think I started giving a castanet class. And now I'm partially in charge of a new program they’re starting to introduce. Flamenco Juvenil.
7) I have participated in a variety of capacities um you know, participating and going to the shows, teaching kids camp, uh teaching other classes, taking classes, performing, helping with guest artists uh, being part of the stage crew and, and in

the beginning and in the earlier years when there weren't enough people, pick up, and clean up. And now in the later years, more just by taking classes and uh, performing.

8) After taking the flamenco 169 class, the Intro to Flamenco, um, at UNM, um, I was hooked, and so they kept talking about this Flamenco Festival and that there were all these opportunities for work study and I had quit my ... Around that time, a lot of things had happened and I had decided to go back to school. Um, I had never applied to that Master's in Latin American Studies at UNM, but ... I got kinda sidetracked, but I decided to ... It was time to go back to school and I wanted to do an MFA in Dance or, um, study dance, and so I looked into that and I was told that, um, they would not accept me because I had no formal dance training and I didn't have a, you know, a degree in dance, and so I looked into the possibility of getting a second Bachelor's in Dance and decided to do it. Yeah, I, I took a s- One, one dance summer class, uh, Stretch and Strength, um, and then I filled out a work study application, and I wanted to study dance full-time so I quit my job, and so I filled out a s- This, uh, work study application to work for the festival because I had all this time, I didn't have a job, and so under experience, it asked if I had any theatrical experience, and I did. I had ... I had danced folklórico for five years and I was the director of the group for a time and I had, um, organized and helped and even stage managed the, um ... Our big folklórico performances, so I was familiar with backstage. Um, so I wrote all that down and then I got a phone call from Eva Enciñias, Sandoval, uh, at that time, and she said, um, "Yeah." Uh, you know, I had been put on the poster committee, um, and was all psyched to do that. (laughs) And then, in the same answering machine message was a message from my boss saying, oh, that she wanted to talk to me about the possibility of stage managing the festival and all the performances and I was blown away. (laughs) And so, that's what I did. I ... Because I didn't know what I was saying 'yes' to, I, I said 'yes' and, and I stage managed the festival for ten years. Um, that first festival in 2004 was ... My very first show was Manuela Carrasco. Um, that festival was Manuela, then it was Israe- And then Israel Galvan. (laughs) Manuela for two nights; Israel Galvan f- And Pastora for two nights. Um, Kelián Jiménez, Belen Fernández, Karime y Winy Amaya. Um, but yeah, it was trial by fire with Manuela Carrasco for sure. Um, and yeah. Uh, I took one class that first year, Braceo at ... (laughs) At 9:00 AM, I had Stretch and Strength at 10:00 AM, and then I was in the theater every night 'til like midnight/1:00 in the morning. (laughs) It was a crazy hectic pace and it took me a month to recover, um, but when the following year came around I was willing to do it again and, yeah, I, I stage managed for ten years and, um, I was never able to take class again, um, because the demands of stage managing are just too great, um, but I was able to take class all year, uh, at the National Institute of Flamenco because I stage managed the festival, so that's ... I didn't get paid for it, but I got paid in trade, in class- In classes, which at that time was more important for me, um, and then this last year, I ...Since I got funding to do research and I've had a baby, I did not stage manage. I just attended class, one class, and had a ticket package and went to see all the shows from the front of the house, which was the

first time I've ever done that. I've always been, uh, backstage or calling cues, in the front but calling cues and stressed out and, and, um, panicking. (laughs)

What does Chicano mean to you?

1) Chicano means to me, um, somebody who carries the Mexika tradition which is understanding our ancestry as, as Chicanos, the roots of Mexico and even Mexico without the border between the United States and, and, and what we know as Mexico now, African, Spanish, and so to me when I think about Spanish I don't think about northern Spain, I think more about Andalucía as well, so I think about Moorish people, I think about Jewish culture when I think about Spanish…Yeah, it means African, it means Spanish, and it means Indigenous.
2) This is a question I think about a lot of the time, mainly because these days I, I, I really identify as a Mexican. Um, and like Chicanismo and um, that history, and people who really solidly identify as Chicanos, uh, I under, I, it, I understand that history, but it is not how I was raised thinking about myself for some reason, and I don't know what that is. my grandmother always used to talk about us as Chicanos too, but even that was more in my childhood and I think it's more adapted to being this idea that we are New Mexican. That difference, whatever it is, feels like a difference. the history of the Chicano people is a bigger history that is not New Mexico specific. Right? And New Mexico is a specific place.
3) from my perspective it's serves, serves as a form of identification for um, for some people. I feel like I can relate a little bit more to like Chicano or Chicana because to me that's something more that ... like a Mexican-American as opposed to just somebody like in Mexico you know, my family's Mexican but I was born in the States and raised with Mexican culture in the States. Um, so you know, identify-, I feel like people with that type of upbringing and that type of background can relate to, to um, to that um identify as a Chicano or Chicana.
4) Oh, I don't even really know how to answer this question because I know, like, there are, like, technically really specific, um, meanings. Um, is it someone who is the first generation, um- is it someone who is the first generation, To be born as a United States citizen of Mexican it would be like indigenous- and Spanish combo but there's also people who maybe would technically qualify under that definition that don't identify as that. I think you also have to identify as that, like choose to participate in that culture to really be it. I think it's an important cultural identity that, that affects the way that we study flamenco here in New Mexico.
5) Well, I am not a Chicano. but I am in a community full of mostly Chicanos/Chicanas, so, um, I definitely feel a connection also with that culture-just being from New Mexico and feeling such a connection with New Mexican culture-but a lot of the people who I associate with, um, identify as Chicano or Chicana, and so that New Mexican culture and the Chicano culture kind of are symbiotic in a way. I don't know, they're not the same, but they're similar. They go on kinda the same wavelength,

6) it's really Mexican-American to me. I don't feel Latinos identify with the term Chicano. I think Chicano is very appropriate for me in that it's, it's a Mestizo culture. I am American. I am Mexican. growing up in the United States I feel Chicano is a very appropriate way to describe me, which is a Mexican-American, so that's what it means to me.
7) I do refer to myself as a Chicano, and sometimes I wonder like, what you know, and I've questioned, and I think my definition for myself has possibly changed um, throughout the years. But for me, I would have to say that it is a cultural identity, and it has to do with culturally, how you choose to identify yourself. I would say it's less about race, and more about culture.
8) Oh, wow. Um (big sigh)... I mean, it's, it's changed over the years obviously for me. When I was a kid, it meant, like, Mexican-American, um, but now I, I definitely see it as a more, um, political assignation, um, something that one chooses for themselves if they wish, um, something that comes and goes, ebbs and flows. Um, it aligns me with, uh, a group of people that, um, are from a land but at the same time foreign to the land and definitely made to feel like foreigners in their own land, um, and it's a ... Definitely a cultural, uh, community of, um, of people who refuse, um, to be erased.

How do you see the relationship between Chicano and flamenco?

1) flamenco is, um ... It is a- a- an evolved art form. Flamenco is ... has Arabic, you know, background and it has, you know, Moorish background, it has Jewish background. But, the similarity that I know and that I see is that it's music of the people. You know, l- looking at music in a way that is not about entertainment or a commodity but, you know, it is essential to ... Is it essential to culture to express it's experience. Everywhere from like whatever's happening now in Hip-Hop, you know, in Chicano culture all the way to, you know, just, you know, the songs of the wars, you know, the corridos Pieces in ways in which we were able to tell what was happening ... in, in those particular time periods from the people that were mostly struggling. For me it is about all of those things. It's about those, the stories and it's about the mix of culture.
2) you know this more than most New Mexicans, especially older New Mexicans think of themselves as Spanish. Even if they don't speak Spanish. What I think is true is that as a New Mexican, I think that I feel myself to be Hispanic and to belong to a group of people who are Hispanic in like a very big way and that that, what we share is a connection to Spain and that the idea of flamenco is a very particular Spanish idea instead of feelings and a very particular source of Spanish pride. Source of Spanish identity that because I am a Mexican, and have this feeling of being Hispanic, it's something that I identify with on some level, and so, studying flamenco is always in some way a sort of investigation into what it is that I am identifying with, you know? The music for me comes from, has, has a history that can be tied to a place. Yeah. And that place is Spain. But, it's music is music, you know, like Michael, you know, Michael Jackson, you know? It's ... music is music. Music is meant to travel. Music is meant to be shared. Music isn't

something that's kept. It's not jewelry, flamenco is, um, it's not an ancient mystical thing that bubbled up from the middle of the earth that the Gypsies bottled and kept. there's ways of practicing flamenco that are have been protected in Gypsy families, and you can't, that's hard to say that that's not Gypsy flamenco, you know what I mean? Just like it's hard to say that Eva la Yerbabuena doesn't make theater flamenco. That's what she does. She hasn't danced in a tablao in maybe twenty/thirty years. So, there's these ways of practicing that over time you can't call it anything but what it is. So, Gypsy flamenco is real. It's not and it's, it exists separately from like maybe Spanish ways, or like more, uh ... European ways of practicing flamenco that are just like concert dance. It's for theater audiences. And some people have named it flamenco for you, instead of flamenco for trade or whatever. There's that, that's a person.

3) I mean I do see a relationship. I um, I'm not exactly ... I don't have it very clear in my head or in my mind like what- 'Cause (pause) relationships are bound by different things. People come together or, or people and, and, and things you know, come together um, and form a relationship through something. There's something that holds these two things or these two people together to create that relationship and I'm still trying to figure out like what that is. it's too broad or vague for me to say I just, I love it. You know what mean? I can't. But I can tell you that, I mean since I was a little girl I knew that I wanted to dance. It's just ... you know, but in my family, you know, it wasn't something that, you know, that was encouraged or um, could be even afforded. I knew I wanted to dance and I didn't even know what flamenco was but I always ... and like envisioned or, or daydreamed about going to Spain when I was a little girl and dancing. It's so weird because I had never been exposed to flamenco until I was in high school. I didn't even know what it was. so there's something there and I don't know if that's like roots or, or if it's something in the blood. You know there was a Spanish settlement here for such a long time that um, you know, they left there little part of their culture, part of their you know, heritage, you know, their, their sangre, their lineage, they left it behind. I mean, you could see it also in the architecture here, some of the older parts where there's um, uh, um, a mixture of, of cultures. Something that just came up by itself. It was, it was planted. It was seeded and planted and it's grown and you know, and then the Spanish left and it was left here to be cultivated by the people here and they've done with they've, what they have been doing and will continue to do for a long time I'm sure.

4) I think of it as New Mexican culture, but I think Chicano and New Mexican culture, certainly there's, like, significant overlap, um, but, um, the importance of, like, community and, um, family and, um, taking care of one another, looking out for each other, um, helping in whatever way possible, being happy to see each other, physical contact, hugging, I don't know what it is, but there's, like, a deeper, more outwardly expressed kind of connection between people, and then when we talk about flamenco, which is so ... Like, it's not subtle at all. I mean, it's cool, but it's not like 'I'm too cool for this'. It's like, "I'm gonna go there. Like, I'm not too cool to, like- And reservation is not really part of it, so I think that maybe that that, that connection kind of helps flamenco be fostered here, um, in this culture, which is informed by Chicanidad Partly because we're artists and we're just kind

of exposing, like, our shit all the time, like our emotions, our vulnerabilities a lot of the time, so that connection, again, becomes, like, deeper faster, but, uh, I think you can't really separate it here from, like, New Mexican flamenco and Chicano flamenco. That ... Those roots are deep and, like, you can see the Spanish influence versus the other European influences that you see in other parts of the country.

5) I think that how flamenco has been built here--with such a familiar structure and these, you know, generations of family that have continued to build and continued to expand and share. Most people have seen flamenco, most people have been exposed in some way when they were young or growing up in New Mexico. I think that that way of passing on a tra- You know, passing on tradition is what relates, what makes flamenco so strong here, as, as it is in Spain-I think that that's more how they relate and how flamenco is able to be so, um, successful here, because it kind of grows and transitions in a similar way to how it has for years and years and years and years and years and years and years and years in Spain, and we don't see that in other parts of the country or the world, so that's something that's special about here. And I think we just happen to be New Mexican and Chicano and Chicana and speak Spanish- The flamenco look that a Chicana is gonna have more of than I am, and so that same thing exists here in a certain way, that- -you know, there's, there's the right look and the right, like, attitude and the right this- -and sometimes being white is, like, you're, you're more out of the, out of the circle. dark- -short- -dark, dark, dark hair- Muy guapa. Not, like, skinny, skinny, skinny, but, like, a little body with hips and a butt and- all of that, but that's it. Not tall and blonde and me. the Chicano attitude is- is very different than, than me- and it matches a lot more the Gitano attitude. even in New Mexico, there's other groups now who are here. It's not just one group, but there's other groups, but they're migrating here. They're s- Setting roots down here because there's already such that system in place of appreciation- for flamenco and, you know, ar- Artists from all over the world want to come here -share their, their, their art here because people appreciate it, know how to appreciate it- it's growing in that there's not just one, yeah, group anymore; there's many of them. On any given night, there's five or six flamenco shows happening in--New Mexico between Santa Fe and Albuquerque over the summer, there was like five shows happening a night. It's crazy.

6) I'm also not native New Mexican. I, I almost feel like it, it, it can almost be amazingly so a reversed conquistation. there's a pretty strong Chicano scene in, in um Texas for example. That's the definitely the lens I'm seeing this through. The Chicanos in New Mexico I think have a little bit of a different identity because they are much more connected to the Native American population. my second phase of growing up, 18 plus, here in Albuquerque was really my eyes opening to that. conquering this art form that was once of the people who you know, of a land, native to a land of the people who came to conquest here. Mind you in New Mexico the history's very interesting because it was like an attempted colonization, wasn't it? It was, it was in and out. It was in and out. It, you know, sometimes yes, but also they-, the Spanish themselves were also exiled from here, so I find it fascinating that, you know, Chicanos who clearly identify themselves

as partially Native American--have found so much success in the, the, in, in being proprietors of the form. Actually I'm just thinking of that now, so it's like-, that's why I call it a reverse conquistation.

7) thern New Mexican for sure. And maybe just general Chicano, I'm not sure. Culture is very similar to the Gitano culture. Especially for women. I think more for women than for men actually. the kind of traditional roles that a woman plays in her place. And, and really wear her power, and where that comes from. Even though seemingly sometimes women in the Chicano and the Gitano, Gitano culture are seemingly you know, behind the scenes um, that's really not the case in both cultures. Um, and that I think the lot of the strength of the family, and a lot of the really serious family decisions including financial, but also so many other decisions um, many times come from the women. I also think the rules regarding women and how they need to behave in social settings, and behave towards men and their relationships with men, and their relationships with children is very similar. I think the rules are very similar. You know, the rules for, for men and women. And I, now I think everybody is moving more into like a more modern time. And so, those rules are bending more. the fact that you know, as a women, you know the, the idea of what loyalty is, is very similar to the two roles versus a man and his maybe needs. That he might have, and how that might be socially more acceptable. I think that's very similar in both cultures. I think the role of what a woman, a woman does raising the children, cooking the food, making the home um, is very similar in both cultures. I think the relationship between the man and the woman, whereas the role of the woman and the role of the man is very defined. But then when you're in the home alone, those roles are actually changed quite dramatically sometimes. And where the woman is the one who really makes a lot of the choices. I can remember being in Spain and we you know, it was me and a bunch of other women. And we were like you know, I don't know, hiding in the bathroom, having a drink and smoking cigarettes. And this idea that you just didn't do that in public. And I think that, that's kind of similar to some things that happen here in our culture. Where as a woman, you just, you don't, you're, you're a little bit more shy about that. You don't look at you know ... It means something if you look at a man in his eyes. You know? Uh, and that is very similar in both cultures. Here in the festival, it's se desarrola de una manera diferente because everybody's like on vacation. I know that some people have had interactions with people here. And then they go to Spain, and those people don't even wanna see them or talk to them because of the interactions they've had here, because of their naughty behavior. Especially because I was able to for whatever reason, create really close relationships with a lot of the women. Farruca, Talegona Spanish a lot of the women who came. Karime um, and then I really experienced it when I was living there. The similarities between the two cultures. I mean, we're really a similar raza. And we come from a very, very similar history too in some ways of just this kind of siendo conquistado and being oppressed, and being kicked out of our lands, and having to unite together. And kind of ... Chicano to me is a mixed group of people who had to come together. And the Gitanos are a mixed group of cast of people who had to come together and band together. And nobody wanted them anywhere. And so we historically I

think, have a path that is very similar, that maybe has you know, been part of what allows I think, the Chicano identity to identify so deeply with the Gitano um, Arte.

8) Um, you know, when I first, uh, was taking flamenco, I, I felt like it was, like, por derecho, or something. You know, I, I started off dancing in Mexican folklórico dance at UC Santa Cruz, and then I had always dreamed of doing Aztec dance, and then when I moved to Albuquerque at first I did y- Um, I, uh, I knew ... The guy who had told me to move to UNM, he was an Aztec dancer, and then I met his jefe, which turns out I had already met at a folklórico conference. So, um, I already felt very connected to Aztec dance and the Aztec dance community in, um, Albuquerque, and so I was doing Azteca, and then, um, I ...When I chose to do flamenco, I felt like, "Oh, well as a, as a Mexicana, as a Chicana, um, this is all part of my heritage from my colonial heritage. You know, I, I should do flamenco because it's a part of me somewhere, you know, some kind of colonial past." But when I did my first festival and I saw Manuela Carrasco perform, you know, I was, I was taken aback and I was also slapped upside the head with the fact that this was nothing ... (laughs) This wasn't some colonial legacy Spanish classical dance, prancing about. You know, this was something that I did not understand, that was bigger than me, and that wasn't ... I wasn't just like, "Oh, yeah. There are trace elements of me in that." Like, no. No. I mean, in some ways Manuela Carrasco speaks for all of us, but in other ways she, she doesn't. She's doing her own thing at her own pace in her own world and it has absolutely nothing to do with me. Um, and another, she's translating, you know, a diaspora through her body, um, and we're all privileged enough to witness it as she stops time, changes the temperature in a room, you know, just by walking into it. Um, so I was, I was blown away by my naivete of thinking that, you know, um, "Oh, you know, like Mexican folklorico is, like, indigenous and there's, like, Spanish and there's, like, African and if I just study all those then I'll know me better." You know, um, I was like, "This is a whole world. This is a whole culture. This is a whole people and it has nothing to do with me." As I continued my training in Albuquerque and I, I did my second Bachelor's in Flamenco and then I pursued a ... An MA in Dance History and Criticism, um, and now my PhD and continued doing flamenco, um, I, I s- And dancing with so many Chicanos, right? The, the curriculum in Burque, um, both at NIF and at UNM, um, my fellow dancers, um, then here in Arizona, where I am now, um, both in Phoenix and in Tucson, Mele, Angelina. Like, the influence of the, um ... The influence of the ... Of Chicano-ness is ... Feels thick, you know, feels fuer- Fuerte, and I, I just feel the, um ... Uh ... The vines, the intensity, the ... The braid of culture that it is now. Perhaps it's because of how it is taught at UNM through a Gitano lens, um, and, uh, and I, uh ... Um, and then facilitated through the festival that way. Um, but, you know, there's a rancia, there's ... There are so much ... Uh, like the pulse feels similar, you know, feels similar, um, if the history is not. You know, perhaps it is an alignment of oppressions, um, but now it just feels like they say in España, obvio, you know? Natural, normal. Um, it's obvious, normal, natural, um, of course, Chicanos to flamenco. (laughs) Um, which, you know, I'm a Chicana from LA. That is not how I grew up. Flamenco was, like, all Spanish and nada que ver.

Like, you wouldn't consider even doing that and call yourself a, a real Chicana and admit in public that you danced flamenco, but once you're in it and in it this deep and in it this grueso, it's, it's just obvious that it's so much more than some ... Than anything Franco tried to make flamenco, you know, try to be. Um, so yeah, es obvio, es normal. It's, um ... ser Chicano ... es, of course you dance flamenco. (laughs) At least, you do in Burque. (laughs)

# APPENDIX E

# FESTIVAL FLAMENCO INTERNACIONAL 31 PROGRAM

# FFI 31 PROGRAMMING OVERVIEW Saturday, June 9th – Saturday, June 16th

*Schedules, artists, and pricing on ALL FFI 31 PROGRAMMING subject to change*
*Complete policy guide and current schedule available at ffiabq.org*

**FESTIVAL ORIENTATION & REGISTRATION OFFICE HOURS**
Elizabeth Waters Center for the Arts (Carlisle Gym)
Festival Student Orientation: Saturday, June 9th – 1:00-2:30PM
All Access & VIP Orientation: Saturday, June 9th – 12:00-1:00PM and 4:00-5:00PM
Festival Registration Office OPEN: Saturday, June 9th – 2:30PM-5:00PM
Regular Registration Office Hours: Open daily at 8:00AM, June 9 – June 15, 2018

**FESTIVAL *MAIN STAGE* PERFORMANCE SERIES** Saturday, June 9th – Saturday, June 16th
See performance schedule for complete details
Single tickets and discounted ticket packages available

**FESTIVAL *LATE NIGHT* PERFORMANCE SERIES**
Sunday, June 10th – Thursday, June 14th
Includes late night *Tablao*, *Cante*, and *Late Night at the X* performances See performance schedule for complete details
Single tickets must be purchased separately

**FESTIVAL WORKSHOPS**
Sunday, June 10th – Friday, June 15th
6 days, 35+ unique workshops for the absolute beginner to professional
Single workshops, VIP and All Access Packages, and discounts available

***FIESTA FLAMENCA* PRE-PERFORMANCE LECTURE SERIES *FREE PROGRAMMING***
National Hispanic Cultural Center – Bank of America Theater Friday, June 15th at 7:00PM
*Festival Flamenco retrospective with NIF Founder, Professor of Dance, Univ. of NM, Eva Encinias*
Saturday, June 16th at 7:00PM
*Panel Discussion with invited Spanish guest artists from FFI 31, moderated by Eva Encinias*

***FESTIVAL FLAMENCO 31 CLOSING CELEBRATION - Exposición Flamenca FREE PROGRAMMING***
National Hispanic Cultural Center – Bank of America Theater
Saturday, June 16th - 4:00-6:45PM
*A family-friendly afternoon of live entertainment featuring performances by national and international flamenco schools and performance companies,*

*school information tables, flamenco merchandise, refreshments, and food trucks!*

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# FESTIVAL MAIN STAGE PERFORMANCE SERIES

## Saturday, June 9th – Saturday, June 16th

*Single Ticket Sales Available at the Box Offices listed below Schedules, artists, and pricing on ALL FFI 31 PROGRAMMING subject to change*

**Compañía Vanesa Coloma: *FLAMENKLÓRICA*** Saturday, June 9th at 8:00PM
Rodey Theater, University of New Mexico
$30, $40, $60, $75
Tickets available at UNM Ticket Office: 1-877-664-8661 or 505-925-5858; Online at unmtickets.com

**Compañía Pedro Córdoba featuring Javier Latorre & Gema Moneo: *Otros Genios***
Sunday, June 10th at 8:00PM
Rodey Theater, University of New Mexico
$30, $40, $60, $75
Tickets available at UNM Ticket Office: 1-877-664-8661 or 505-925-5858; Online at unmtickets.com

**Compañía Guadalupe Torres: *Roble*** Monday, June 11th at 8:00PM
Rodey Theater, University of New Mexico $30, $40, $60, $75
Tickets available at UNM Ticket Office: 1-877-664-8661 or 505-925-5858; Online at unmtickets.com

**Compañía Alfonso Losa: *con-secuenciA*** Tuesday, June 12th at 8:00PM
Rodey Theater, University of New Mexico
$30, $40, $60, $75
Tickets available at UNM Ticket Office: 1-877-664-8661 or 505-925-5858; Online at unmtickets.com

**Compañía Isabel Bayón: *Dju Dju*** Wednesday, June 13th at 8:00PM National Hispanic Cultural Center (NHCC) $40, $50, $70, $85
Tickets available at the NHCC Box Office: 505-724-4771; Online at nhccnm.org

**Compañía de los Reyes: *La Familia de los Reyes*** Thursday, June 14th at 8:00PM
Rodey Theater, University of New Mexico
$30, $40, $60, $75
Tickets available at UNM Ticket Office: 1-877-664-8661 or 505-925-5858; Online at unmtickets.com

***Fiesta Flamenca Gala Performance & Pre-Performance Lectures***
Friday & Saturday, June 15th & 16th at 8:00PM FREE Pre-Performance Lectures at 7:00PM National Hispanic Cultural Center (NHCC) $50, $60, $80, $95
Tickets available at the NHCC Box Office: 505-724-4771; Online at nhccnm.org

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# MAIN STAGE SERIES – TICKETING OPTIONS

*Ticket Packages and NM Passes available for sale through May 25, 2018*

## Single Ticket Purchases

Single tickets may be purchased in advance by contacting the performance venue Box Office. The Festival Flamenco staff does not handle any single ticket purchases or requests.
The National Institute of Flamenco will not grant refunds (full or partial) or Festival Credits for purchases made through Festival Partner Venues or 3rd Party Vendors. Please see Cash Refund Policy above.

## Ticket Packages & NM Passes

Ticket packages and NM Passes will be sold exclusively through the Festival Flamenco office at 505- 242-7600 or online at *ffiabq.org*

- Ticket Packages will only be sold through **Friday, May 25, 2018** based on availability.
- Ticket Package quantities are limited and may sell out.
- Tickets are non-refundable/non-transferable and will be assigned on a first purchased, first reserved basis.
- Ticket packages may be shared with one (1) immediate family member or spouse. Please contact Festival staff to request sharing accommodations.
- Seating is assigned by Festival staff and may change for each performance.
- *Individual seating requests cannot be accommodated.*
- Accessible seating for individuals with disabilities is available. Please notify our staff at the time of purchase.
- Ticket Packages and NM Passes do not include tickets to *Tablao* performances, *Late Night at the X*, special programming or VIP events.
- Ticket packages include one ticket to Friday's performance of *Fiesta Flamenca*. *Fiesta Flamenca* tickets for Saturday, June 16th must be purchased separately.
- Schedules, artists, and pricing on ALL FFI 31 PROGRAMMING subject to change.

| Day | Date | Performance | Gold Ticket Package | Platinum Ticket Package | Standard NM Pass | Premium NM Pass |
|---|---|---|---|---|---|---|
| Saturday | 9-Jun Rodey | Cía. Vanesa Coloma | $40.00 | $60.00 | $40.00 | $60.00 |
| Sunday | 10-Jun Rodey | Cía. Pedro Córdoba | $40.00 | $60.00 | $40.00 | $60.00 |
| Monday | 11-Jun Rodey | Cía. Guadalupe Torres | $40.00 | $60.00 | $40.00 | $60.00 |
| Tuesday | 12-Jun Rodey | Cía. Alfonso Losa | $40.00 | $60.00 | $40.00 | $60.00 |
| Wednesday | 13-Jun NHCC | Cía Isabel Bayón | $50.00 | $70.00 | $50.00 | $70.00 |
| Thursday | 14-Jun Rodey | Familia de los Reyes | $40.00 | $60.00 | $40.00 | $60.00 |
| Friday | 15-Jun NHCC | *Fiesta Flamenca** | $60.00 | $80.00 | $60.00 | $80.00 |
| Total | | | $310.00 | $450.00 | $310.00 | $450.00 |
| Discount | | | 20% | 20% | 30% | 30% |
| **You Pay** | | | **$248.00** | **$360.00** | **$217.00** | **$315.00** |
| Savings | | | $62.00 | $90.00 | $93.00 | $135.00 |

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# FESTIVAL LATE NIGHT PERFORMANCE SERIES

## Sunday, June 10th – Thursday, June 14th

*Single Ticket Sales Available at the Box Offices listed below*
*Late Night Series Tickets are NOT included in Ticket Packages or NM Passes*
*Schedules, artists, and pricing on ALL FFI 31 PROGRAMMING subject to change*

### *Tablao Edición Especial #1*
### *Featuring Festival Flamenco Guest Artists: TBD*

***SPECIAL TIME!!*** Sunday, June 10th - Doors open approx. 9PM; Show begins approx. 10PM Tablao Flamenco Albuquerque – located in Hotel Albuquerque
800 Rio Grande Blvd. NW Albuquerque, NM 87104
$25 - $55
Tickets available at Festival Office: 505-242-7600; Online at tablaoflamenco.org

### *Tablao Edición Especial #2*
### *Featuring Festival Flamenco Guest Artists: TBD*

Monday, June 11th – Doors open approx. 10PM; Show begins approx. 11PM Tablao Flamenco Albuquerque – located in Hotel Albuquerque
800 Rio Grande Blvd. NW Albuquerque, NM 87104
$25 - $55
Tickets available at Festival Office: 505-242-7600; Online at tablaoflamenco.org

### *NEW! Late Night at the X (Baile)*
### *Featuring Compañía Sara Calero: Petisa Loca*

Tuesday, June 12th – Doors open approx. 9:30PM; Show begins approx. 10PM
Experimental Theatre, University of New Mexico
General Admission: $50
Tickets available at UNM Ticket Office: 1-877-664-8661 or 505-925-5858; Online at unmtickets.com

### *Tablao Edición Especial #3*
### *Featuring Festival Flamenco Guest Artists: TBD*

Wednesday, June 13th – Doors open approx. 10PM; Show begins approx. 11PM Tablao Flamenco Albuquerque – located in Hotel Albuquerque
800 Rio Grande Blvd. NW Albuquerque, NM 87104
$25 - $55
Tickets available at Festival Office: 505-242-7600; Online at tablaoflamenco.org

### *Tablao Edición Especial #4*
### *Featuring Festival Flamenco Guest Artists: TBD*

Thursday, June 14th – Doors open approx. 10PM; Show begins approx. 11PM Tablao Flamenco Albuquerque – located in Hotel Albuquerque
800 Rio Grande Blvd. NW Albuquerque, NM 87104
$25 - $55
Tickets available at Festival Office: 505-242-7600; Online at tablaoflamenco.org

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# WORKSHOP SCHEDULE

## Sunday, June 10th – Friday, June 15th Festival Student Orientation: Saturday, June 9th

All workshops are 1-hour in length and take place on the main campus of the University of New Mexico, unless otherwise noted*.
*Workshop registration available by phone at 505-242-7600 or online at ffiabq.org*
*Schedules, artists, and pricing on ALL FFI 31 PROGRAMMING subject to change*
Advanced Repertory $230 (9:00-10:30AM, Sun-Wed)
Adv. Technique w/ Castanets $115 (9:00-10:30AM, Thurs-Fri)
Advanced Repertory - Siguiriya $230 Adv. Repertory – Soleá por Bulería $230 Soleá with Bata de Cola $230 Adv. Repertory - Tangos $230 Advanced Repertory - Tangos $230 Advanced Repertory - Bulerías $230

## AVANZADO (ADVANCED)

9:00 AM* 9:00 AM*
10:30 AM 11:45 AM 1:00 PM 2:15 PM 3:30 PM 4:45 PM
Isabel Bayón Sara Calero
Pedro Córdoba Gema Moneo Vanesa Coloma Guadalupe Torres Saray de los Reyes Alfonso Losa

## MEDIO/AVANZADO (INTERMEDIATE/ADVANCED)

9:00 AM*
10:30 AM 11:45 AM 1:00 PM 2:15 PM 3:30 PM 4:45 PM*
Alicia Márquez
Sara Calero Javier Latorre Sara Calero
"La Popi" Guadalupe Torres José Maldonado
Int/Adv Repertory - Siguiriya $230 (9:00-10:30AM, Sun-Wed)
Escuela Bolera $230 Int/Adv Repertory - Farruca $230 Danza Española w/ Castañuelas $230 Taller de Tablao $230 Cantiñas w/ Bata de Cola y Mantón $230 Int/Adv Repertory - Martinete $230 (4:45-6:00PM, Sun-Thurs)
Intermediate Technique $200 Intermediate Repertory - Tientos $230 Jaleo with Abanico $230 Improv. por Bulerías y Tangos $200 Intermediate Repertory - Bulerías $230 Intermediate Repertory - Alegrías $230
Beg Intensive for Absolute Beginners $500 (9:00-11:15AM, Sun-Fri)
Beg/Int Repertory - Fandangos $230 (10:00-11:30AM, Sun-Wed)
Beginning Technique $180 Beg/Int Bamberas with Bata de Cola $230 Flamenco Appreciation $200 Beginning Castanets $180 Beginning Repertory - Alegrías $200
Guitar I $180 Guitar II $200 Palmas II/Clase de Compás $230 Cante I $200 Palmas I $200 Guitar III $230

## MEDIO (INTERMEDIATE)

9:00 AM 10:30 AM 11:45 AM 1:00 PM 2:15 PM 3:30 PM
Marisol Encinias Vanesa Coloma "La Popi"
Joaquin Encinias Juan de los Reyes Lole de los Reyes

## INICIO (BEGINNING)

9:00 AM* 10:00 AM*
11:45 AM 1:00 PM 2:15 PM 3:30 PM 4:45 PM
Joaquin Encinias Nieves Casablanca
Nevarez Encinias "La Popi"
Eva Encinias Carlos Menchaca Eva Encinias

## MÚSICA (MUSIC)
10:30 AM 11:45 AM 1:00 PM 2:15 PM 3:30 PM 3:30 PM
Mario Febres Calvin Hazen Guest TBD Vicente Griego Joaquin Encinias Manuel Castilla

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## MÚSICA (MUSIC), CONT.
3:30 PM*
4:45 PM 4:45 PM
Jesús Corbacho
José Carrasco Miguel Iglesias
Cante II $230 (3:30-4:45PM, Mon-Fri)
Cajón $230 Guitar III $230
Stretch & Warm-Up FREE (8:00-8:50am, Sun-Fri)

## AUXILIARY WORKSHOPS
8:00 AM* Deanna Encinias

# PARTIAL WEEK REGISTRATION
Daily rate pricing is available for students who are not able to attend the full Festival. Students enrolling for *partial week registration* (2 or more days) must contact the Festival Office at 505-242-7600 to register and pay for classes. Partial week registration will be determined based on the open/closed status of each workshop.
Single classes may be purchased at the appropriate daily rate starting **Tuesday, May 29, 2018**. Students must call the Festival Office at 505-242-7600 for daily rate registration. Daily rate registration will be determined based on the open/closed status of each workshop.

# CASH REFUNDS & TUITION CREDIT INFORMATION
COMPLETE PAYMENT POLICY GUIDE AT FFIABQ.ORG

- NO cash refunds will be given on *any* Festival purchases (excluding retail items) after **May 9, 2018 at 5:00PM MDT**.
- ALL cancellations and schedule changes must be made by directly contacting the Festival Office by phone at 505-242-7600. **The deadline to receive cash refunds for cancellation or class changes is May 9, 2018 at 5:00PM MDT.**
- If a class/workshop change is requested *after* May 9, 2018 at 5:00PM MDT, students will receive a Festival Credit toward another Festival class/workshop or applicable festival item. Festival Credits may not be applied to retail items.
- All cash refunds, minus a **$20** processing fee per transaction will be returned if cancellation notice is received by the stated deadline.

- Class changes are allowed through the **second day** of classes,Monday, 11 .

June th

During the Festival, workshops may be *added* but not switched after Monday, June 11th. Students may continue to add classes until the end of FFI 2018.

- Students who purchase the FFI 2018 ALL ACCESS or VIP packages are exempt from this rule, and may switch classes for the duration of the Festival.
- When workshops have reached capacity, online registration will close automatically. At this point, Wait Lists will be created.

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Wait Lists are managed online through MindBody and students are added in the order requests are received. For assistance adding your name to the online Wait List, please call 505-242-7600.

# WORKSHOP DISCOUNT CODES

**Only ONE (1) discount code may be applied per registrant.**
**Discount codes must be entered *manually* online during checkout.**
****Workshop Discount Codes only apply to FULL, 6-day, Festival Workshop registration.****

## Early Bird Discount – 10% OFF

*Students registering through April 20, 2018 CODE EXPIRES April 20, 2018 at 5:00PM MDT* ***Enter code: early2018***

## Multiple Enrollment Discount – 10% OFF

*Students enrolling in THREE (3) or more workshops Valid through June 15, 2018*
***Enter code: multiple2018***

## Combo Discount – 20% OFF

*Students registering during the Early Bird dates (Students registering through April 20, 2018 AND enrolling in THREE (3) or more workshops) CODE EXPIRES April 20, 2018 at 5:00PM MDT*
***Enter code: combo2018***

**Student Discount – 20% OFF**
*Students currently enrolled in flamenco classes at the University of New Mexico, Tierra Adentro of NM Charter School, and the Conservatory of Flamenco Arts Valid through June 15, 2018*
***Enter code: student2018***

**Teacher Incentive Credit – (call 505-242-7600 for more info)**
*Local and National Teachers earn a $50 FFI 31 Credit* per registered student. International Teachers earn a $100 FFI 31 Credit* per registered student. *Please see payment policies for full FFI 31 Credit details and expiration dates. Teachers and students must be verified through our Festival Office.*
***Closing Celebration – Exposicíon Flamenca***

**Performance Incentive Credit – (call 505-242-7600 for more info)**
*Available for all dancers performing in the Festival Flamenco Closing Celebration. Participants received an additional 5% discount on all regular full-week workshops and may purchase ticket packages at the local price.*
***PLEASE NOTE:*** *Workshop Discount Codes only apply to FULL, 6-day Festival Workshop registration. Workshop Discount Codes may NOT be applied to any other Festival purchases. Workshop Discount Codes are posted*

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*prominently with each class description in MindBody online, on ffiabq.org, and in the 2018 Workshop and Performance Guide. Discount Codes and/or partial refunds will not be issued retroactively for unapplied discount codes for any reason. Registrants MUST enter the appropriate discount code at checkout at the time of purchase. If your Discount Code is not applying properly, please do not complete your transaction and contact the Festival Office at 505-242-7600. Discount codes may NOT be applied to single tickets, ticket packages or passes, Festival products or retail items, Special Experience Packages, Late Night Special Series, or single-day workshop classes.*

# FESTIVAL FLAMENCO SPECIAL EXPERIENCES

*Special Experience registration available by phone at 505-242-7600 or online at ffiabq.org Schedules, artists, and pricing on ALL FFI 31 PROGRAMMING subject to change*

***All Access Workshop Package - $1050***
This package is geared toward the serious flamenco student who wants to take advantage of the workshop experience to the fullest. If you plan to take 4-6 workshops a day and desire the freedom to

change your schedule at any time, this is the package for you! The All-Access Workshop Package provides a 30% discount off of regular workshop prices when purchased individually, the option to take UNLIMITED workshops during the Festival, and the freedom to move between workshops throughout the week. Schedule changes are based on class capacity. However, All Access students will be placed at the top of all Wait Lists.

- Unlimited FFI Workshops
- Choose from 35+ different workshops
- We offer eight, 1-hour scheduling blocks. Classes run from 8:00am – 5:45pm daily
- Workshops meet every day from **Sunday, June 10th – Friday, June 15th**
- Ability to change workshops any time during the Festival
- Placement at the top of the Wait List for closed classes - ahead of regular registrants and in the order received by other All Access participants
- One (1) FFI 31 T-Shirt
- One (1) FFI 31 Poster
- Advance access to Grand Opening of FFI 31 Retail Store – 2 hours before the general public!
- Option to add Ticket Packages or Single Tickets purchased from the box office
- All Access Workshop Package quantities are limited and may sell out

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# FESTIVAL FLAMENCO SPECIAL EXPERIENCES, CONT.

*Special Experience registration available by phone at 505-242-7600 or online at ffiabq.org Schedules, artists, and pricing on ALL FFI 31 PROGRAMMING subject to change*

### *Festival Flamenco VIP Experience - $1900*

The Festival Flamenco VIP Experience package is the premier way to participate in Festival Flamenco with exclusive privileges and upgrades at every turn. If you plan to catch every moment of Festival Flamenco, from workshops to performances, and you desire a truly unique experience, ultimate convenience, and deluxe perks this is the

package for you! The Festival Flamenco VIP Experience provides a 30% discount off of regular workshop prices when purchased individually, the option to take UNLIMITED workshops during the festival, the freedom to move between workshops throughout the week, access to closed classes, a Platinum Ticket Package and much, much more! **Only 7 VIP Experience packages will be sold during FFI 2018**!

- All the benefits of the All Access Workshop Package, plus...
- One Platinum Ticket Package, one ticket to Saturday *Fiesta Flamenca,*
  and one general admission ticket to *"Late Night at the X."*
- Ability to change workshops any time during the Festival without pre-
  registration and entry into closed classes without Wait Listing
- Express Line entry into workshops
- Special invitation for you and a guest to attend our formal *Festival*
  *Soiree* on Thursday, June 7th
- VIP Brunch & Retail Shopping Party on Sat., June 9th
- Special Invitation for you and a guest to attend a private tapas party
- One (1) FFI 31 T-Shirt
- One (1) FFI 31 Poster
- Special relaxation perks at FFI 31
- Special reserved seating at all pre-show lectures, including the FFI 31
  Guest Artist Panel, and *Exposición Flamenca*
- Festival Flamenco VIP Experience package quantities are limited and
  may sell out

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