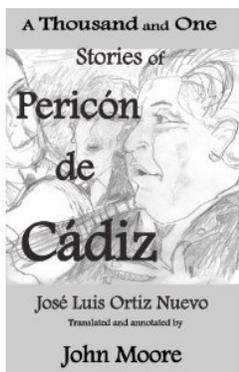




The Center for Iberian & Latin American Studies, UCSD



Book Presentation

Translator: John C Moore, Professor, Department of Linguistics; Provost, John Muir College
Title: A Thousand and One Stories of Pericón de Cádiz (José Luis Ortiz Nuevo)
Inverted-A Press, 2012

Thursday, October 24, 2013, 3-4:30 pm

Deutz Room in the Copley International Conference Center,
Institute of the Americas Complex, UCSD

This book is Moore's annotated translation of one of José Luis Ortiz Nuevo's classic collections of oral history by the famed flamenco singer and story-teller, Pericón de Cádiz. Out of print since the 1970s, the Spanish version was reprinted in 2008, when it won DeFlamenco.com's award for best book on flamenco. This collection of witty stories takes the reader to the streets of Cádiz during the early 20th century, where it chronicles the *gracia*, *fiestas*, hunger, and terror of a period that spanned the end of Alfonso XIII's reign, the Second Republic, the Spanish Civil War, and the Franco dictatorship - all through the eyes of a street-wise, but virtually illiterate, flamenco singer. The stories were collected and arranged by José Luis Ortiz Nuevo - then a young political science student in Madrid, now a well-known author of numerous works on flamenco.

The work can be read on several levels. The wit and grace of the stories stand on their own, although some of the humor will be foreign and a bit coarse for American audiences and many of the stories are fanciful and metaphorical - thus, this is a prime example of *gracia gaditana* ('the humor of Cádiz'). There is a good deal of flamenco history; many stories chronicle the transformation of flamenco from an art sponsored and exploited by a class of rich gentleman to a more stable club-based profession, fueled by foreign tourism. There is an excellent description of the climate and cultural practices in early 20th century Cádiz, including Carnival and other festivals. There is also some description of the terror of the onset of the Spanish Civil War, from the point of view of an apolitical member of the underclass. A unifying theme is a desperate hunger (*canina*) and the use of humor in the face of adversity - again, the essence of the *gracia gaditana*.

As a linguist, **John Moore** has specialized in syntactic theory, particularly as it pertains to Spanish. He has also played flamenco guitar professionally for over 40 years. For the past six years, he has participated in UCSD's Global Seminar Program, taking students to Cádiz for courses on Spanish dialectology and the culture and history of flamenco.