



- We looked for the emperor's tomb **for** five months. **During** those five months we learned a lot about Chinese culture. (Buscamos la tumba del emperador **durante** cinco meses. **Durante** aquellos meses aprendimos mucho de la cultura china).

Common mistakes:

- I've taught the Queen's English **during** 3 years = X (incorrect).
- I was sitting at the bar in the hotel **during a while** = X (incorrect).

**DURING AND WHILE**

SECTION THREE

1. While = Mientras

1A. **During + While** have the same meaning but are grammatically different. (**Durante + mientras** tienen el mismo significado pero son diferentes gramaticalmente).

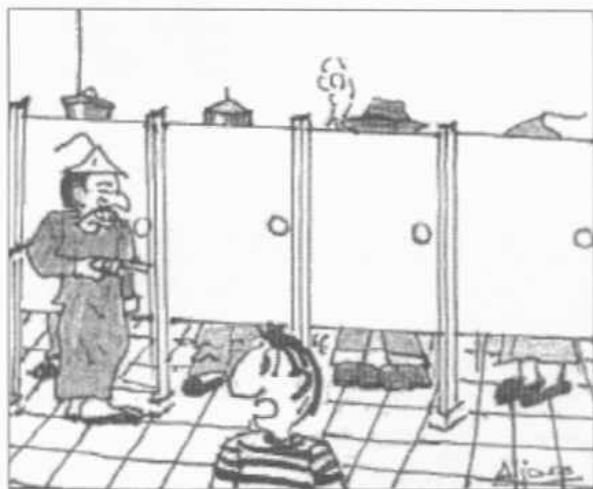
2. **During + noun = Durante + sustantivo**

**While + subject + verb = mientras + sujeto + verbo**

- I read «Notes about Mount Lishan» **during lunch**.  
(Leí «Apuntes sobre Mount Lishan» **durante la comida**).
- I read «Notes about Mount Lishan» **while I had lunch**.  
(Leí «Apuntes sobre Mount Lishan» **mientras tomaba la comida**).

3. When talking about the future, we use **while + present simple = mientras + presente simple**

- We are going to China. **While** we **are** there, we'll be careful to avoid Colonel Chu.  
(Vamos a china. **Mientras** **estémos** allí tendremos cuidado de no encontrarnos con el Coronel Chu.)



## A WHILE

### SECTION FOUR

1. A while = un rato o un tiempo

1A. A while can be for a **short time** or a **long time**, depending on the situation.

1B. A **while** in English is much more flexible than **un rato** in Spanish and has to be considered depending on the **context** of the sentence.

- Tito has been digging for **a while**.  
(Tito ha estado cavando por **un rato**).
- Lester has been working with Canterbury English for **a long while** (or **a long time**).  
(Lester ha estado trabajando con Canterbury English durante **mucho tiempo**).

# LOLA

## DONA JUANA

# FLORES

### PART ONE: «LERELE»

Whirlwind of colors.  
There is no flower in the world  
that the wind moves better  
than Lola Flores moves.

Torbellino de colores.  
No hay en el mundo una flor  
que el viento mueva mejor  
que se mueva Lola Flores.

Don Pedro Flores and Doña Rosario Puig were the parents<sup>1</sup> of three children in Jerez de la Frontera, where today there is a Lola Flores Street. Don Pedro kept<sup>2</sup> a bar. On January 21, 1928, Lola Flores was born<sup>3</sup>. The child danced since she was small. She was waiting in her neighborhood<sup>4</sup> in Jerez for the transcendental moment when Cesareo Gonzalez would write<sup>5</sup> her up a fabulous contract in the Wine<sup>6</sup> Museum of Perico Chicote in Madrid. Children know everything<sup>7</sup> that is going to happen to them in life. But they pretend<sup>8</sup> to be ignorant and play<sup>9</sup> at bullfighting<sup>10</sup> or dance in the middle<sup>11</sup> of the street, waiting for the future to come looking<sup>12</sup> for them.

We could define<sup>13</sup> Lola Flo-

res as a «movable<sup>14</sup> creature<sup>15</sup>». Andalusia has been, and is, rich in personalities who have no other virtue<sup>16</sup> than this; movement or mobility. In poetry<sup>17</sup>, in dance, in bullfighting and in life, there is an Andalusian propensity to substitute<sup>18</sup> quality for movement. This is true of Manuel Machado in poetry, the «School of Seville» in bullfighting, and Sevillanas, in dance. Mobility is more than a quality in itself. It is a dynamization<sup>19</sup> of qualities. This movable creature is Lola Flores: Black Mercury<sup>20</sup> of the South.

At five years of age, the child Lola dressed up for the first time as an Andalusian, with short hair<sup>21</sup>, a basket<sup>22</sup> on her shoulder<sup>23</sup>, and a long necklace<sup>24</sup> down to her navel<sup>25</sup>.



At fourteen, she sent the producers' agencies in Madrid a photograph with a very painted<sup>26</sup> mouth, a double-layered<sup>27</sup> necklace, red nails<sup>28</sup>, a skirt<sup>29</sup>, which we would call «midi» today, and white shoes<sup>30</sup> with red toes<sup>31</sup>. Shortly afterwards, the famous Tebib Arrumi would discover her. At fifteen, she performed<sup>32</sup> for an audience for the first time. She wore<sup>33</sup> coat-tails<sup>34</sup>. They made her repeat the song «Lerele» three times. Since then, Lola Flores hasn't done anything else but repeat «Lerele» over<sup>35</sup> and over again, in everything that she has sung or danced. Dolores Flores, daughter of Jerez, victim of Madrid-of-the-40's adventure, soon finds<sup>36</sup> the opportunity to let<sup>37</sup> loose all her Andalusian mobility in her «Lerele,» which we can define as

mobility and improvisation<sup>38</sup>. In the dancing school of the famous Realito, they had already given<sup>39</sup> her up as impossible. She learned<sup>40</sup> the steps<sup>41</sup> that they taught<sup>42</sup> her, but in the end<sup>43</sup>, she danced just as she pleased<sup>44</sup>. She belongs<sup>45</sup> to that race<sup>46</sup> of improvisers or inventors, of the totally heterodox. This is the race of Dali and Lola Flores, of the bullfighter El Cordobés, of Ortega y Gasset and Garcia Lorca: The race of the «Lerele.»

## PART TWO: THE FEMININE DON JUAN OR PETE- NERA

Lola Flores is the feminine Don Juan, so desired<sup>47</sup> by the Spanish Don Juan. The myth<sup>48</sup> of Spain is Don Juan, the immortal seducer of women. But the myth of Don Juan is Doña Juana. In this country of distant, proud<sup>49</sup> women, the traumatized Spanish Don Juan lives his life desiring to be seduced and devoured<sup>50</sup> by a Doña Juana.



Thank you Petenera mine. (Gracias, Petenera mía.)

In your eyes myself I've lost. (En tus ojos me he perdido.)

It was what I desired. (Era lo que yo quería.)

The myth of Petenera is the Andalusian incarnation of Doña Juana. This Petenera or Doña Juana, is the frustration of the impure, rejected<sup>51</sup> and unsatisfied<sup>52</sup> solitary male, who has never been sexually fulfilled<sup>53</sup>. And Lola Flores is Doña Juana or Petenera, because of her volcanic<sup>54</sup> personality and passionate life.

Before arriving in Madrid in 1942, Lola, the child artist, had to choose<sup>55</sup> between the good and the bad. The bad was the Sevillian cabaret, which paid<sup>56</sup> the dancers according<sup>57</sup> to how many bottles<sup>58</sup> the clients consumed. The good was a singer's<sup>59</sup> Café Popular in Bilbao, La Coruña. She chose the good. In the Café Arrieta, in Gijón, they extended her contract for five months more and she earned<sup>60</sup> two hundred pesetas a day. There, she performed for the first time the «Lerele of Montreal», which was still a rehearsal<sup>61</sup>, a sketch, but at the same time a marvelous work<sup>62</sup> of art.

The myth of Petenera then began to take shape<sup>63</sup>; the strong female in a land of strong males. Lola recently said on television, «I am Samson and Delilah.» That is to say, the physically strong male combined with the potent charms<sup>64</sup> of the female. In one word, Petenera, the feminine myth of Andalusia.

In the course<sup>65</sup> of time, Lola Flores sang with Manolo Caracol, and some writer has said that this relationship meant<sup>66</sup> «institutionalization» equally for the two of them.» In effect<sup>67</sup>, this is one of Petenera's forms, the mythification of the strong woman, the equal of man. Caracol and Lola create «Zambra,» a show that became famous and that had its posters<sup>68</sup> up for months on the neomudejar brick<sup>69</sup> walls of Spanish markets. They were together for six years. Manolo Caracol, a great singer, a voice that was to flamenco what Armstrong was to jazz, meant the cleansing<sup>70</sup> of Lerele. Manolo Caracol created<sup>71</sup> for Lola, «La Niña de Fuego», like Zarzamora, which is a minor variation on the myth of Petenera.

The Myth of Petenera is an Andalusian gypsy<sup>72</sup> myth that incarnates, as we have seen, the desire of the Spanish male to be seduced





by the voracious<sup>73</sup> woman. Don Juan is born as a reaction to centuries of coexistence with Arab and Christian women. These women are protected<sup>74</sup> erotic property. They are secularized frigidity<sup>75</sup> with difficult access. The manly<sup>76</sup> man, the Spanish Don Juan, has to constantly attack and seduce women. He often destroys<sup>77</sup> himself for a woman. The Spanish male, tired<sup>78</sup> of attacking and laying<sup>79</sup> siege to these women for centuries<sup>80</sup>, dreams<sup>81</sup> of the attacking, besieging<sup>82</sup> woman. This would be the repose and the well-deserved<sup>83</sup> rest<sup>84</sup> of the warrior<sup>85</sup>.



The artistic incarnation of that woman is always well-received amongst<sup>86</sup> us. This explains the cinematic success of Gilda, Marilyn Monroe or Brigitte Bardot.

The female aggressor<sup>87</sup> is an image that fascinates the Spaniard (at the same time that it secretly indignant<sup>88</sup> his prudishness<sup>88</sup>). Lola Flores achieves<sup>89</sup> the incarnation of the mythical Petenera, the female aggressor in folklore.



### PART THREE: THE DEATH OF PETENERA

After Caracol would come Cesareo Gonzalez. But we believe that the mythical period of this artist, the period in which she took form as the national Petenera, as the Child of Fire, is the period of «Zambra» and Manolo Caracol. There are those<sup>90</sup> who say that she likes to ignore those years. This is possible. But the impeccable image of the Andalusian myth was then in all its pureness<sup>91</sup>, and only later was it complicated by travel<sup>92</sup>, by cosmopolitanism, by aristocracy, by money and official honors.

For six and a half million pesetas Cesareo Gonzalez acquired<sup>93</sup> the myth of Petenera. Lola had made some films of little success<sup>94</sup>, such as «Bewitchment<sup>95</sup>», with Caracol. Now she filmed «Pena, Penita», «Fair Dark Beauty<sup>96</sup>», «Sister Joy<sup>97</sup>» (her best film, in her own opinion), «Lola the Whirlwind<sup>98</sup>» in Mexico, «The Three Loves of Lola<sup>99</sup>», «Mari Cruz», «Maria de la O», etc... She was to triumph in Spanish-speaking America. Once, she asked the Spanish exiles<sup>100</sup> from the Civil War to come back home to Spain. She told them that life was very good in Spain. Lola lent<sup>101</sup> herself

to proclaiming Spain, to «españolear», which is a national and nationalist sport.

But one must not confuse<sup>102</sup> her artistic legend<sup>103</sup> with her life. Lola Flores, Spanish citizen born in Jerez de la Frontera, one day married Antonio Gonzalez, «Pescaila», a guitar-player in her company. They got married in the Monastery of El Escorial, with only their parents, brothers and sisters, close relatives<sup>104</sup> and intimate friends present. Lola got married without a great celebration, without orange<sup>105</sup> blossoms<sup>106</sup>, without noise<sup>107</sup>. Her first child was called Lolita, and of Lolita, she announced, «I want to make a perfect little lady<sup>108</sup> of my little girl.»

She began by imposing<sup>109</sup> her Lerele on the whole world, and she ended<sup>110</sup> with a quiet, traditional wedding in El Escorial. Said the wise<sup>111</sup> old toad<sup>112</sup>, «One always begins as a firebrand<sup>113</sup> and ends up a fireman<sup>114</sup>». Petenera was buried that morning of the wedding<sup>115</sup>. Petenera of the thousand names is a folkloric fantasy that does not exist. She died<sup>116</sup> to give birth<sup>117</sup> to Lola Flores, Mrs. Antonio Gonzalez, wife<sup>118</sup> of the guitar-player.





## THE ADVENTURES OF LESTER GEOGRAPHIC **FACT OR FICTION**

### THE WHISKEY SHACK

'The Whiskey Shack' is a true story that occurred in 1992, when Lester Moores was living with the Sea Gypsies for six months on the island of Koh-lepe.

### THE TAMBOURS OF THAIPUSAM

'The Tambours of Thaipusam' is based on a true story that Lester Moores was told about during the festival of Thaipusam by one of the participants. He was living at the time in Malaysia, and was writing a booklet about the festival of Thaipusam, and the personal experiences of some of the participants.

### THE SEARCH FOR A MOROCCAN WIFE

'The Search for a Moroccan Wife' is a true story that occurred when Lester Moores was a tour guide in Morocco in 1993.

### THE HEADHUNTERS OF BORNEO

'The Headhunters of Borneo' is the result of the combination of two different, true adventures of Lester Moores. The first is the experience Lester had as a U.N. employee, responsible for the construction of a Rural Training Center in the Dusun tribe (former headhunters) in Borneo. The process for the shrinking (reducción) of heads by the Dusun tribe is described correctly in the story. The second is an experience Lester had working for the U.N. on the Pacific island of Kiri-bati. A native of that island fell in love with Lester's wife and tried to kill Lester with a machete. According to (según) an ancient tribal custom on that island, if a man kills another man and abducts his wife and keeps her



hidden for a month, he has the legal right to marry the woman.

#### IN THE BELLY OF BUDDHA

'In the Belly of Buddha' is fiction. Tito is also a fictional character (personaje). However (Sin Embargo), when Lester Moores was traveling through Asia, he was recommended by a Buddhist monk (see photo) to visit the ancient city of Bagan in Burma. To achieve (conseguir) this, Lester had to spend many days travelling over very difficult terrain and had to take a three day river journey on an old river boat to arrive in Bagan. He arrived not long after (poco después) a large earthquake (terremoto) had badly damaged (dañado) many of the temples.

#### THE REVENGE OF THE TERRACOTTA WARRIOR

'The Revenge of the Terracotta Warrior' is based on a true story, to which the fictional involvement (participación) of Lester Moores has been added (añadido). Lester spent many months exploring China, and went to Mount Lishan to see the Terracotta Warriors in 1992. In 1974, two workers were digging (cavando) a well (pozo) when they found a Terracotta Warrior. This was the beginning of one of the most important archeological finds of this century. Since then (Desde entonces), 7,000 Terracotta Warriors have been found. All the details in the story are true according to «Notes (apuntes) on Mount Lishan,» written in the first century B.C. However, Mount Lishan (see photo) has not yet been excavated and although the palace is supposed (deberia estar) to be under the hill (colina), according to the author of «Notes on Mount Lishan,» it has not yet (todavía no) been opened. Until now, all the details concerning the location of Mount Lishan, the circumference of the palace, and the position of the inner and outer gates have proven to be true. Digging (excavando) at the archeological site still continues, and the emperor's tomb under Mount Lishan is being studied with ultraviolet and X-rays because it is full of death (trampas). It will probably be opened sometime during the first decade of the next century.