

Franco and Spanish music of resistance: the role of Spanish singers and popular songs for musical films before and after our civil war (1936-39)

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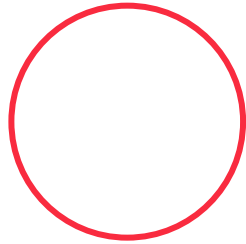
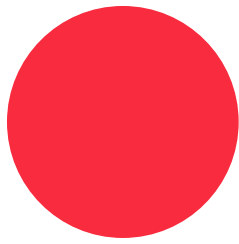
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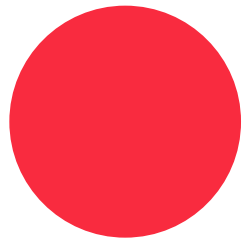
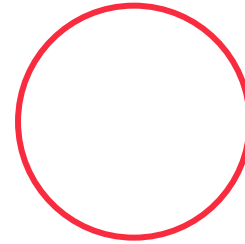


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1) Spanish popular songs in Spanish films in the 30s and 40s (Franco's dictatorship): the era of *folklóricas*

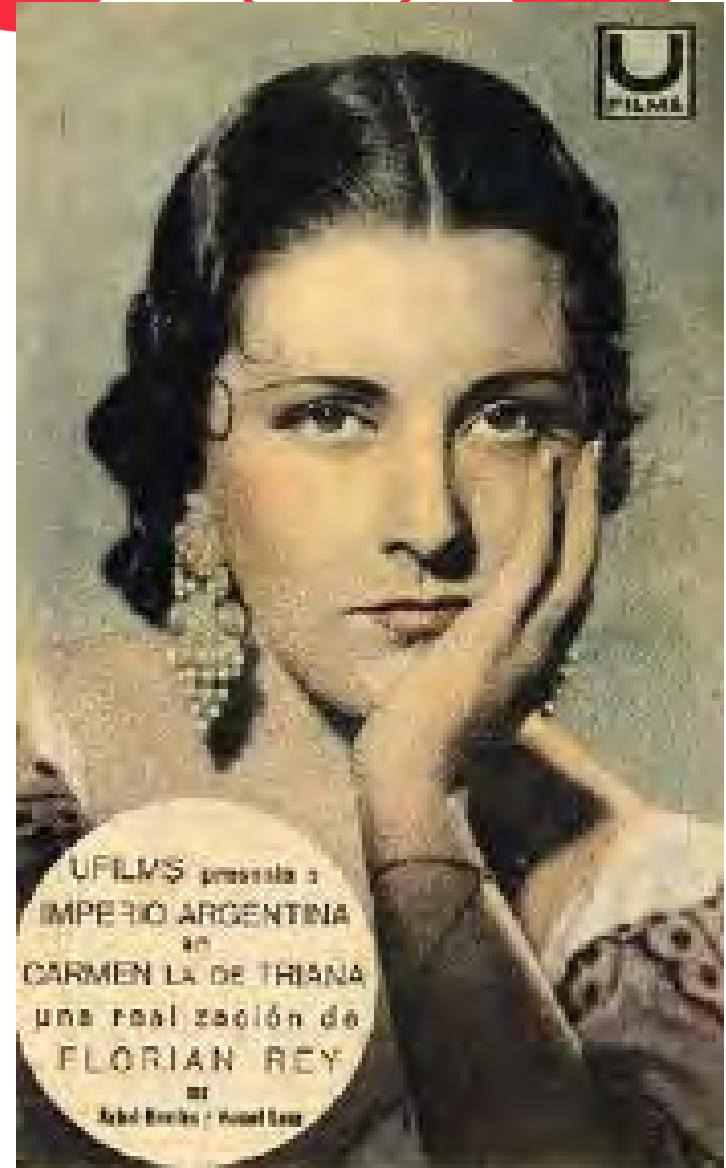
- What is the concept of a *folklórica* singer in the Spanish films of the 30s?
- Is the *folklórica* popular song anonymous or is composed by famous musicians?
- Is there a musical number in these films?
- Why the same *folklórica* song is on films of 30s and 40s (before and after Spanish Civil War, 1936-1939)

1.1. What is the concept of a *folklórica* singer in the Spanish films of the 30s?

- A singer who performs a folk song closer to *flamenco* style, with Andalusian accent and words
- There are several Spanish films of these characteristics in the 30s:
 - Directed by Florián Rey and Benito Perojo
 - Main roles by: Imperio Argentina, Miguel Ligeró, Estrellita Castro o Concha Piquer

Examples of Imperio Argentina (1906-2003):

- *La hermana San Sulpicio* (1927)
- *Los claveles de la Virgen* (1929)
- *Su noche de bodas* (1931)
- *Melodías de Arrabal* (1933)
- *Morena clara* (1936)
 - Sequence of Coplas by Imperio Argentina in *La hermana San Sulpicio* (1927) and “Échale guindas al pavo” with Manuel ligero in *Morena clara* (1936)



1.2. Is the *folklórica* popular song anonymous or is composed by famous musicians?

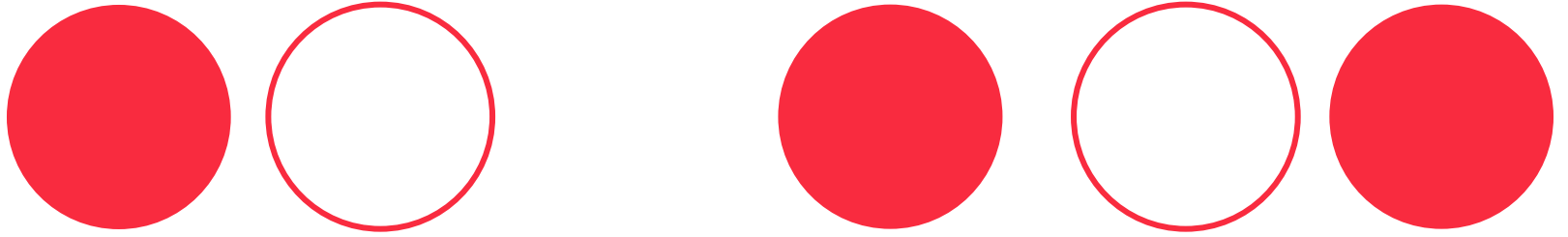
- In Spanish film music, with the name of *folklórica* popular song is denominated different kinds of popular tunes: tonadilla, copla, pasodoble
- Usually the composers of music and texts are anonymous (comparing with the American composers Porter, Berlin, Kern o Gershwin)

1.3. Is there a musical number in these films?

- The musical number is usually the type “show musical”: the performances by the protagonists in the script are justified because the performance is meta-narrative and musical numbers are argumentative
- The singers implement their alterity in and out of the stage and give maximum credibility to the musical number
- This Spanish show musical number has its roots in popular forms as zarzuela, copla, etc.



- The melodic construction folk song is the centerpiece on which turns the the metatextual musical number, which is directly involved in the audibility of the viewer about the feelings of the protagonists
- This expressive music moves from merely descriptive to narrative, the audience interacts with the protagonists of the musical number, hoping to resolve the internal or external conflicts of the singers



- The essential elements which define the genre is not the glamour of the costumes or the tap dancing of the choreography (as in the USA musical numbers), but the solidity of a musical number which subsist with a popular songs that help to the audience to believe the argument of the film

1.4. Why the same *folklórica* song is on films of 30s and 40s (before and after Spanish Civil War)

- There are two commercial elements which determinate the continuity of *folklórica* songs for films after the Spanish civil war:
 - The German-Spanish film studios “Hispano Film-Produktion”
 - The Latin American audience

a) The German-Spanish film studios “Hispano Film-Produktion”

- During the Civil War the main Spanish producers outside Madrid, Barcelona and Valencia, without technical means to make good films, looked for help outside Spain. They found in Germany a partner
- In March 1937 it was registered in Berlin the Hispanic Film Produktion, directed by Johann Wenzel Ther (who belonged to the Nazi Party and worked for film activities in Spain from the 30s).
- In July 1937, it established the National Film distributor SA, on whose board of directors is Florian Rey; it focused on war films and documentaries and fiction films, especially where they act musical stars of the moment:
 - *Carmen la de Triana* (1938, Imperio Argentina) and *La canción de Aixa* (1939, Imperio Argentina) by Florián Rey
 - *El barbero de Sevilla* (1938, Estrellita Castro), *Suspiros de España* (idem) and *Mariquilla Terremoto* (idem) by Benito Perojo

Examples of Imperio Argentina and Estrellita Castro (1914-1983) after the Spanish Civil War

- *Carmen la de Triana* (1938)
- *Suspiros de España* (1939)
 - Sequence of pasodoble in *Suspiros de España*



b) The Latin American audience

- An important element of Spanish musical characterization of the 40s was its diffusion in Latin America, road necessary to prevent the economic collapse of Spain in the postwar
- Due to course which they opened at the early 40s the musical films by Imperio Argentina and Estrellita Castro in Spanish speaking countries, singers as Sara Montiel, Paquita Rico and Lola Flores were a succes with their songs in films and with tours of their performances in major cities of these countries

Examples of Paquita Rico and Lola Flores in the 50s

- Sequence of *Aeropuerto* (1953) by Juanita Reina
- Sequence of *La niña de la Venta* (1951) by Lola Flores



2. Spanish popular songs in musical numbers of Spanish films in the 60s and 70s: girls prodigy as the bridge between *folklóricas* and pop singers

- How is the integrated musical number of these films?
- Are the girls prodigy a fashionable element for musical films in those days?
- Do Spanish prodigy girls sing the same kind of repertoire as the *folklóricas*?

2.1. How is the integrated musical number of these films?

- “An integrated musical has musical and non-musical sequences that share an internal narrative logic and such dissolve the distinction between narrative and number. Songs appear to arise “naturally”, with or without the demand for plausible justification, and often serve a central purpose in the evolution of the plot”.
- *Cfr. HERZOG, Amy (2010). Dreams of Difference. Songs of the Same. The Musical Moment in Film (205). Minneapolis: University of Minnesota Press, pp. 5-11.*

Musical form for the song in these musical numbers

- Refrain+strophes
- Musically ABA and variations
- Expressive orchestrations adapting the ethos of the instruments to the demanding of the musical film
- Texts songs for making integrated musical numbers
- Popularization of these songs in Europe with the Spanish emigration to Germany, France and Switzerland (from 50s to 70s)

2.2. Are the girls prodigy a fashionable element for musical films in those days?

- In the 60s the economic interests of the production companies necessarily turn to Spanish-speaking countries, due to the forced isolation allied bloc countries submitted to the Spain of the Franco dictatorship
- The Spanish films directors of the 60s found young girls singing in Spanish television programs and promoted them to films, as it was done with American girls prodigy as Deanna Durbin, Judy Garland or Shirley Temple

Deanna Durbin (1921-2013)

- Discovered in 1936 by the MGM singing in the radio program of Eddie Cantor
- She acts in 22 films from 1936 to 1949: *Three Smart Girls* (1936), *Mad About Music* (1938), *Three Smart Girls Grow Up* (1939), *First Love* (1939), *That Certain Age* (1939), *Spring Parade* (1940), *It Started with Eve* (1941), *His Butler's Sister* (1943), *Christmas Holiday* (1944), *Up in Central Park* (1948)



Judy Garland (1922-69)

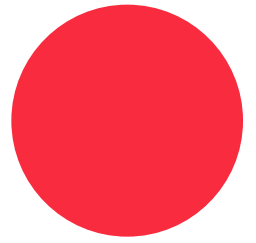
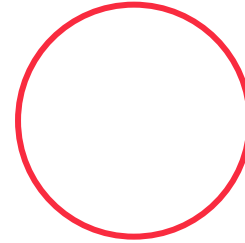
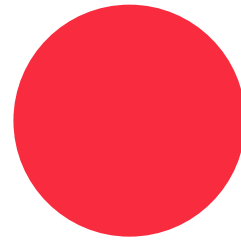
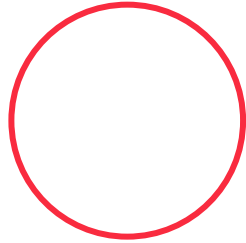
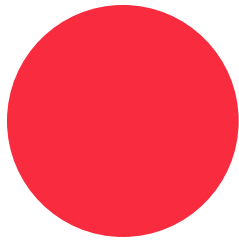


- Discovered in 1936 by the MGM
- She acts in 19 films from 1936 to 1950: *Broadway Melody of 1938* (1938), *The Wizard of Oz* (Oscar especial, 1939), *Three Smart Girls Grow Up* (1939), *For Me and My Gal* (1942), *Meet Me in Saint Louis* (1944), *Easter Parade* (1948), *The Pirate* (1948)
- At 14 years old she is the best paid actress
- Muse of directors as Busby Berkeley and Vicente Minelly

Shirley Temple (1928)



- Discovered in 1932 by Charles Lamont
- She acts in 29 films from 1933 to 1942: *Now and Forever* (1934), *Our Little Girl* (1935), *The Little Colonel* (1935), *Captain January* (1936), *Poor Little Rich Girl* (1936), *Heidi* (1937)
- She finished her career at 21 years old. former U.S. ambassador to Ghana and Czechoslovakia



- In the 60's the triumph of Spanish prodigy girls movies and hit movies success as is explained by the road opened by the *folklóricas* singers, mainly in America (Mexico, Argentina, Venezuela, Colombia)
- With the arrival of openness we Marisol acting in the popular American television program *The Ed Sullivan Show*, and the sisters Pili and Mili imitating the choreography of *West Side Story* in their huge box office hits in Mexico



Marisol (1948)

She is discovered by the producer Goyanes dancing in a festival of “Coros y Danzas” in TVÉ (Francoism’s Union)

- She acts in 16 films from 1960 to 1977: *Un rayo de luz* (1960), *Ha llegado un ángel* (1961), *Tómbola* (1962), *Marisol, rumbo a Río* (1963), *La nueva cenicienta* (1964), *Búsqueme a esa chica* (1964), *Cabriola* (1965), *Las 4 bodas de Marisol* (1967), *Sólo los dos* (1968)
- Her directors are Luis Lucia, Fernando Palacios, George Sherman, Mel Ferrer.
- After giving up as actress, she performed as pop singer

Example of *folklórica* musical numbers in Marisol's filmographies

- *Un rayo de luz* (1960)
- *Ha llegado un ángel* (1961)
- *La nueva cenicienta* (1964)

Rocío Durcal (1922-2006)

- She is discovered by the producer Luis Sanz singing in the tv program *Primer Aplauso*
- She acts in 13 films from 1962 to 1974: *Canción de juventud* (1962), *Rocío de la Mancha* (1963), *Tengo 17 años* (1964), *La chica del trébol* (1964), *Más bonita que ninguna* (1965), *Acompáñame* (1966), *Buenos días condesita* (1967), *Amor en el aire* (1967), *Cristina Guzmán* (1968), *Las Leandras* (1969), *La novicia rebelde* (1971), *Marianela* (1972)
- Her film costumes are made by Pertegaz, Balenciaga and Elio Berhayer
- Her coreographers are: Alberto Lorca, Sandra Le Brog and Victoria Eugenia
- She became a famous singer in Mexico with rancheras



Example of folklorica musical numbers in Rocio Durcal's filmographies

- *Rocío de la Mancha* (1963)
- *Acompáñame* (1966)

2.3. Do Spanish prodigy girls sing the same kind of repertoire as the *folklóricas*?

- In the earlier 60s the musical numbers used to incorporate flamenco music, especially by Marisol
- But the musical film of the 60s already incorporates a considerable repertoire of pop songs, which will be in increasing development over the next two decades, in accordance with the international tastes of the period
- The composers of pop songs for these films became famous musicians as Augustó Algueró

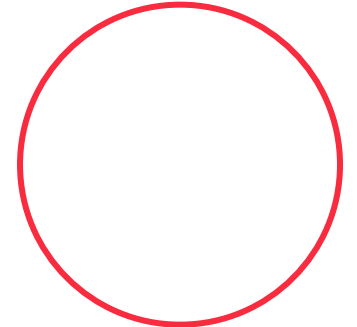
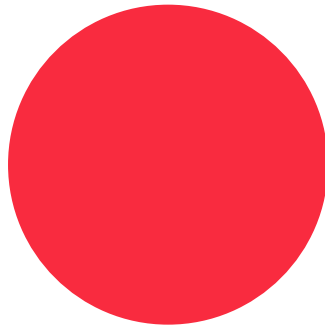
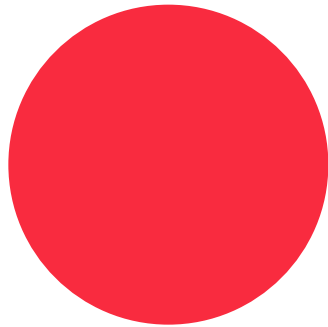
Examples of pop musical numbers in Marisol's and Rocio Durcal's filmographies

- *La nueva cenicienta* (1964)
- *Las 4 bodas de Marisol* (1967)
- *El taxi de los conflictos* (1969)
- *La chica del trébol* (1964)
- *Más bonita que ninguna* (1965)
- *Amor en el aire* (1967)



● “I always worked the originals, which are the small ones. Each of these means at least one month or two of hard work. I wrote with pencil, all the originals, with the blocks, and made observations for the orchestra. (...) At the time of making all the orchestration I did it for myself and recorded all data at that time I could think of, because of when goes for six months to America and don't see them again, you can not even remember” (interviews of Dr. Sofia López in *Las composiciones cinematográficas de Augusto Alguero: Análisis musical y estilo compositivo*)

**Just an example of pop
girls prodigy but not
*folklóricas...***



The Catalan twins Pili and Mili



Pili y Mili (1947)

- They were discovered by the director Benito Perojo in 1963
- They acted in 9 films from 1963 to 1970 in Spain, Italy and Mexico: *Como dos gotas de agua* (1963), *Dos chicas locas, locas* (1964), *Whisky y vodka* (1965), *Dos pistolas gemelas* (1965), *Escándalo en familia* (1966), *Un novio para dos gemelas* (1967), *Dos gemelas estupendas* (1967), *Agáchate, que disparan* (1968), *Princesa y vagabunda* (1970)
- Their directors are Luis César Amadori, Pedro Lazaga, Fernando Palacios, Rafael Romero Marchent, Julio Porter, Miguel Morayta and Manuel Esteba.
- Pilar Bayona is still an actress in Spain and Mexico



Examples of Pili y Mili

- *Como dos gotas de agua* (1963)
- *Dos chicas locas, locas* (1964),

3) Pop aesthetic in musical numbers for Spanish films and tv of the 70s

- The television collaboration between the Romanian producer Valerio Lazarov and the Spanish composer Augusto Algueró
- The creation of the television Ballet Zoom to perform pop musical numbers
- The creation of an identity for Spanish musical numbers of nowadays

3.1. The TV collaboration between Valerio Lazarov (1935-2009) and Augusto Algueró Dasca (1934-2011)

- In 1968 the director of the Spanish television, Juan José Rosón, invited Lazarov to work for TVE
- An pop aesthetic started in musical numbers with new choreographies, belonged to artistic and musical television productions based on the Romanian director Valerio Lazarov and his ballet Zoom TVE, which had the musical direction of renowned composer and arranger Augusto Algueró

The firsts four main musical programs directed by Lazarov with music by Algueró

- *El irreal Madrid* (1968)
- *La última moda* (1969)
- *Pasaporte a Dublin* (1970)
- *Señoras y señores* (1971)

○ 4 examples

3. 2. The creation of the television Ballet Zoom to perform pop musical numbers

- It was created by Valerio Lazarov in 1973
- The choreographer was Donald Benjamin Lurio (Don Lurio, 1929- 2003), an American-born Italian dancer, who used to conduct a dance studio on Broadway with Bob Fosse and Jack Cole. In 1970 he choreographed the interval act for the Eurovision Song Contest (The Don Lurio Dancers).
- The costumes were made by Edith Ryker.
- Several dancers came from The New Generation Ballet of London



Examples of Zoom Ballet

- Zoom and Don Lurio
- Zoom and ovnis
- Zoon in Brasil

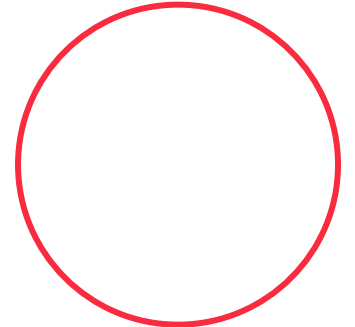
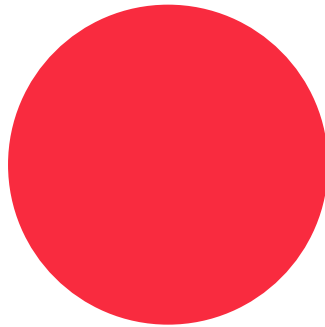
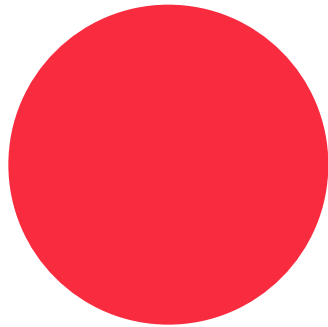
3.3. The creation of an identity for Spanish musical numbers nowadays

- Recently, because of the new television shows about new singers, we have met young performers who have become famous through the commercial interests of record companies, going from complete anonymity to occupying much of television prime time and filling the pages of fan magazines
- In shows as *Bravo Bravissimo* and *Gente menuda [Little people]* unknown little girls like Maria Isabel were promoted to sing in the Eurojunio Festival 2004 with her popular song "Antes muerta que sencilla", one of the hits of its decade

The *españolísima* female identity

- After 2 decades, a new Spanish female identity, the *españolísima* (the older stereotype of Spanish singer with Andalusian style) is created, copying the *folklórica* style of the girl prodigy in their first Spanish films of the 60s
- This *españolísima* style was developed under the pop prisms of 70s Spanish television, giving to the musical numbers a new and peculiar own identity and allowed them to be studied as an artistic-musical reference of today's popular culture.

CONCLUSIONS



nowadays Mixing musical numbers and popular songs on the 60s and 70s

- Nowadays a new aesthetic brings together two intrinsically distinct realities representing the social and cultural change that took place at the end of the Franco dictatorship, where films and television had a clear leading role: the *foklorica* and the pop singer.
- The most reactionary element to any change, a feature of Spanish cultural identity, is the song in flamenco style by girl-prodigies
- The image of openness and innovation is the *lazarovrian* musical number, characteristic of the first shows on Spanish television, with strong rhythms and contemporary choreographers who opened a new field to composers of incidental music and that would develop in depth over the next few years.

Thank you

