

## Flamenco Music and Dance Program Best Seen Here

By BOB FOSTER

Let them say what they will, but Friday night, October 25, at Dana Auditorium was the occasion for one of the most receptive audiences this reporter has seen at Guilford. The reason for this unanimous enthusiasm was a good one: Laura Toledo's Iberian Dance Troupe. Friday morning, during her lecture *con* music, Miss Toledo expressed her hope that people would come not for intellectual reasons, but simply "to have a good time." After the concert, the dorms echoed with crude, yet enthusiastic attempts at *taconeo*, heel-work, and guitars that had long laid covered with dust suddenly found themselves being subjected to unfamiliar flamenco chords.

The troupe was composed of Miss Toledo who has danced with such world renowned companies as José Greco and Pílas Lopez; Antonio Sanataella, a most versatile dancer from Granada; guitarist José Rubio, a pupil of the great Pepe Martínez; and a very intense *cantaor*-guitarist from Seville, David Serva.

The program was composed of varied Spanish musical forms and presented an interesting glance into the complex musical work of Spain where one may hear everything from bagpipes to operas.

The concert opened with an "18th Century Suite." The harpsichord accompaniment gave the "Malagueña y el Torero" a very delicate sound which made Toledo and Sanataella seem like colorful figurines twirling on a music box. In the second number, "Ole de la Curra," castanets were used effectively to accent each movement.

"Fiesta Gitana" is a festive favorite and a member of the Bulerios (to make fun of) family. It is probably the most technically intricate and difficult flamenco form for the guitarist. A typical accompanying lyric is: In my house I have a garden in order to sell flowers for you if bad times come. Rubio played the basic piece with all the verve it requires and improvised skillfully.

"Verdiales con Solea" was, in this reporter's opinion, one of the high points of the evening. The Verdiales is a gay, lively version of the Malagueñas; this *Cante Chico* is deceptively difficult and was sung well by Serva. The Solea (loneliness), a *cante jondo*, has exerted a great influence on flamenco. A sample verse is: Death came to my bedside but did not wish to take me, as my destiny was not complete: on its departure I began to weep. In this rendition, Serva was at his best, showing the wailing Moorish element splendidly, and Rubio's accompaniment left nothing to be desired. Toledo and Sanataella danced with fiery passion and grace. The use of the hands at the end was very flashy, but, as Solea is traditionally ended with a slow mood, this commercial aspect tended to reduce the purity.

Colorful costumes and intricate steps marked the "Basque Suite." The sound of flute and drum played simultaneously by one person made "Cortege" appealing. In "Dance du Verre" Sanataella rode a blue horse

(or vice versa). A piercing Basque yell, which has much the same meaning as the Rebel yell, ended "Arin Arin" and thus the suite.

The "Granadina" guitar solo by Rubio demonstrated the strong influence of the Moors, rulers of Granada for eight centuries. This discordant, Oriental quality is characteristic of the resignation in Gypsy philosophy. Rubio improvised very beautifully and showed the fine subtlety which makes this form, in the hands of a virtuoso, a joy for the listener.

The comical number, "Tonadilla Sefardi," by Natile Salvador, saw a amid, flower-bearing Sanataella become somewhat less innocent as Toledo twirled. It brought laughs to all.

The "Cuadro Flamenco," composed of a Sevillanas, a Tangos de Granada, an Algrias, and a Bulerias brought the entire troupe on stage. It represented a *juerga*, or celebration where the traditional costumes are donned and work forgotten during hours of dancing. Toledo did a comic routine about the day of a bull fight with the shoving crowd, the noble bull, the victorious matador, and the frenzied celebration. Sanataella and Toledo let the audience know what magnificent artists they are by their flawless, breathtaking footwork. This was true flamenco!

The audience was so moved by the performance that they gave a lengthy standing ovation. It must certainly rank as one of the best musical groups to come to this campus. To the Association of American Colleges' Arts Program and our Convocation Committee, we owe our deepest thanks for a wonderful evening of entertainment.

### Hootennanny Planned

A Hootennanny, sponsored by the Student Legislature and Social Committee, will be held in chapel on Monday, November 18. Those interested in participating will please contact Jane Simpson by Tuesday, November 12, the deadline for entries.

It is hoped that a Hootennanny can be given every Friday night that a lecture is not scheduled. The first of these Friday night Hootennannys is scheduled for December 6, in the Union Lounge, from 8 to 10 o'clock. The Early Timers will be guest artists for the first Friday night performance.

#### NOTICE!

The Revelers Club will present Jean Anouilh's *Antigone* on November 22 and 23 in Dana Auditorium. This play will also be involved in an exchange program with Pfeiffer College. The Revelers Club will visit Pfeiffer December 5th and Pfeiffer, in turn, will bring its play here on February 7, 1964. Mr. Deagon hopes that the club will be able to set up a similar exchange program with A and T College in the near future.

## The Literary Society Plans Program

If you are interested in literature in the very broad sense of the word, in ideas, and are concerned with the meaning of life, you might be interested in the stimulating talk that the Literary Society has planned for November and December.

Though the main theme of these informal discussions is literature, the approaches are quite varied. The Literary Society has attempted to present many points of view, thus the speakers are intended to represent a cross-section of the "areas of learning" at Guilford. Dr. Furnas is Professor Emeritus of the English Department. Mr. Reid teaches Political Science. Press Waddington and Barry Griever are graduate students in the Religion Department. Mrs. Milner is head of the Psychology Department. Aside from having speakers from various walks of campus life, the speakers themselves are not specialized. Their interests extend far beyond their academic labels. Above all, they have a deep interest in literature and its relation to their other fields of endeavor.

The Literary Society has tried to have something of interest for everyone, and hopes that the programs will give one a deeper appreciation of literature and its meaning to life. We of the society are looking forward to seeing you at our Tuesday night meetings, 8:00 o'clock, in the Union Lounge. Come, enjoy, learn, and contribute.

### Government Sheet

A new means of communication has been introduced on campus in the form of the Student Government Sheet. It is circulated throughout the general campus area on alternate Fridays in order to explain actions taken by the Student Legislature, M.S.C., W.S.C., and the Honor Board. (The *Guilfordian* will continue its special reports on Government actions.)

Anyone having news items from Government organizations is requested to give that information to Jane Simpson by Wednesday before the Friday issue. The next S. G. Sheet will be published on November 15.

The loud laugh that speaks the vacant mind.—*Goldsmith*.



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