

Inuità



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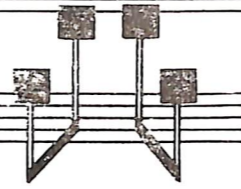


Manoel Theatre

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*Manoel Theatre
Valletta*

Inesita

World Famed Spanish Dancer

Under the patronage of

The Consul General for the United States and Mrs. J. Miles

The Director of Education and Mrs. J.P. Vassallo

Friday 13th, Saturday 14th, and Sunday 15th. October 1961



The Music of Andalusia was Oriental before it became Spanish, and its *Cante jondo* (Deep Song), or Flamenco, as it is popularly known, is still entirely Oriental. There are other forms of Spanish music and dance that show strong Western influence, but the Eastern seed is always there. The Occident-influenced material in Inesita's programme includes dances to the stylized music of composers such as Granados and Albeniz, the Celtic-influenced regional dances of the North in Spain, and the 18th Century School of Spanish Ballet. French and Italian ballet masters had a share in this latter development.

INESITA'S BIOGRAPHY

INESITA is that rare breed of artists — a dancer's dancer — with a reputation so firmly established among fellow professionals and aficionados it already bears the stamp of the living legend.

Inesita was born in New York (Manhattan), but Los Angeles, California was her home from childhood on and it was here that she received all her early training in dance, both ballet and Spanish. Remarkably talented, Inesita was in reality destined for a musical career. Both her parents were musicians, her father a violinist, conductor and composer, and her mother a concert pianist and teacher of music. Having studied first

the violin and then piano, Inesita was able at the age of 14 to accompany her violinist father in recitals.

But dance for Inesita was always her true vocation. At the age of 5 she was composing dances, and she was only a school child in her teens when she secured employment as a professional Spanish dancer in a restaurant on Olvera Street in the Old Spanish Quarter of Los Angeles, a settlement going back to the founding of the Spanish Missions in California.

Although her mother was of Spanish heritage (Sephardic), Inesita attributes her interest in Iberian dance as a child to this Spanish environment of Los Angeles. Inesita's dancing on Olvera Street drew the aficionados and she soon outgrew this locale. Managers for folkloric groups, organized in Mexico, Cuba and Guatemala for tours of the western United States, engaged Inesita as starring Spanish dance soloist for their companies. Her career took her next to Mexico and then inevitably to Spain. In March, 1954 Inesita returned from Madrid for a New York solo concert debut. The recital given at the Kaufmann Concert Hall to enthusiastic audience and critical response was repeated by request in April.

New York's most distinguished dance public witnessed this performance with the result that contracts were signed for Jacob's Pillow, the Brooklyn Academy of Music and several more major dance series in New York. Only in the case of Argentina a generation before had such a thing happened with a Spanish dance soloist. Highly successful recital tours through the United States followed this New York achievement.

Inesita's dances have been presented in films for RKO and Paramount Pictures with Bop Hope and on television in the United States. A record album featuring Inesita's heel-rhythms to guitar accompaniment, and her castanets with piano accompaniment has helped materially to spread her fame among aficionados throughout the world.

PROGRAMME

PACO TORRES *Guitarist*, JUAN MARTIN *Flamenco Singer*, JOHN VERNON *Pianist*

FIRST PART

La Danza No. 9 (Mazurca) *Granados*
 Soleares *Traditional Flamenco*
 Polo *Albeniz*

Regional Suite

(a) Los Cabezudos (Castilla) *Mondor*
 (b) Jota (Aragon) *Larregla*
 (c) Muñeira (Galicia) *Navas*

Feria

(a) Alegrías *Traditional Flamenco*
 (b) Bulerías *Traditional Flamenco*
 (c) Escobilla *Traditional Flamenco*

INTERVAL

SECOND PART

Eighteenth Century Suite

(a) Intermedio de Goyescas *Granados*
 (b) Puerta de Tierra (Bolero) *Albeniz*
 (c) Panaderos *Grant*

Los Peregrinos (The Wanderers)

(a) Zamba Mora *Traditional Flamenco*
 (b) Seguiriyas *Traditional Flamenco*
 (c) Farruca *Traditional Flamenco*

Zapateado del Estampío

Traditional Flamenco

Juan Sanchez "Estampío" is a revered name in the Flamenco world and the *Zapateado* is his masterwork. He died in Madrid at the age of 75 in 1957. He was Inesita's teacher in Spain and the performance of this dance is dedicated to his memory.

*These performances have been organized by Capt. PAUL BUGEJA
 of the Department of Education Malta*



ANALYSES FLAMENCO

BALLET TODAY

There are quite a number of good Spanish dancers, and a very small number of great artists working in this field — artists whose achievements make them rank with the greatest exponents of other classical techniques, such as ballet and the various Indian

classical styles. Inesita, performing Flamenco dances as part of a lecture-demonstration at Morley College on 5th April, proved she is one of these supreme artists, and that the superlatives she has won from the leading American dance-critics are fully justified.

Flamenco is essentially an Oriental classical dance, related to the Kathak dance of North India, and the achievement of this American girl in penetrating to the soul of Flamenco is most extraordinary, notwithstanding the fact that her mother is Spanish: even within Spain, it is highly exceptional when a non-Gypsy Andalusian like Antonio fully masters this ancient Andalusian art which the Gypsies have preserved and developed.

A SUPREME EXPONENT

Like other supreme exponents of Flamenco, Inesita has brought to a high and very individual pitch of perfection each aspect of this art: footbeats in great variety, sinuous hand-movements, strongly contrasted facial expressions, explosive finger-snaps, castanet-playing, bent-back turns (*vuelatas quebradas*) and so on. But — as with all great artists — one quickly takes her technical brilliance for granted. What stands out most of all is her absorption into the particular mood of each dance — in fact this American girl seems to have no problems in calling up what the Gypsies call *duende*, or demon — and the exceptional artistry and understanding with which she constructs her dances, ringing the changes on fast and slow, violence and softness, staccato and legato.

ANALYSES FLAMENCO

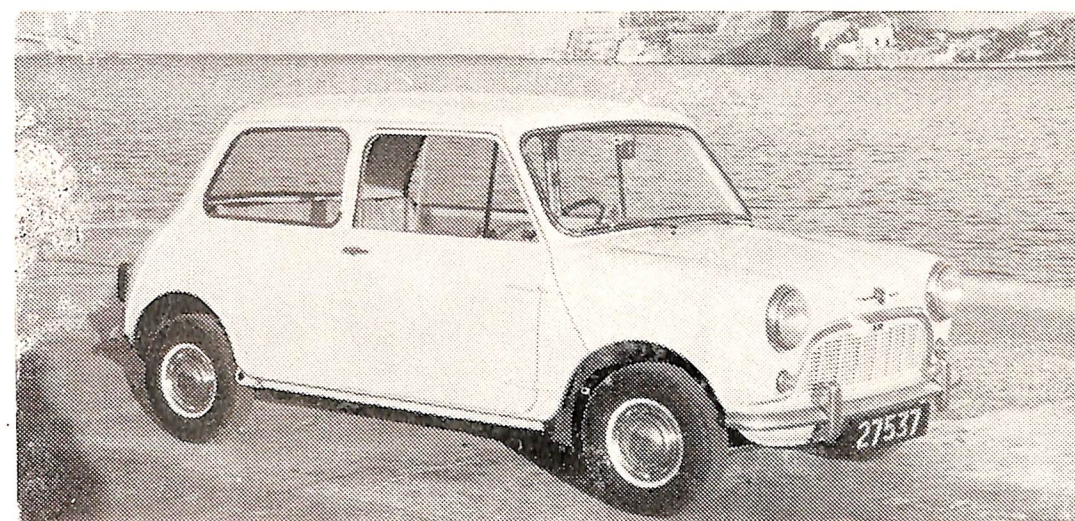
Construction is the most difficult aspect of any Oriental type of music or dance for a Westerner to master — for it is a question of improvisation within strict rules, and the performer is also the composer or choreographer — and Inesita showed by her lecture that she has done important pioneer work in analysing the construction of Flamenco. As part of this work, she has explored the complex relationship between the phrasing, rhythm and mood of the dancing and the corresponding aspects of the guitar-playing and the singing; for she combines two qualities which rarely come together in a dancer; keen analytical intelligence and a capacity for spontaneous creative expression.

ASTOUNDING

Of the dances which she shows — *Algerias* leading into *Bulerias*, *Seguiriyas* and *Soleares* — the last two are the most remarkable: in fact they are the finest of their kind, in composition and execution, that I have ever seen; and this is astounding, for these two dances, with their sombre moods, take us closer to the dark Oriental heart of Flamenco than any other.

FERNAU HALL

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