



Modern flamenco originated in Andalusia. Each hand movement and foot stomp has meaning.

courtesy of the Hult Center and Lois Greenfield

By Sara Jarrett  
Oregon Daily Emerald

Gypsies say flamenco dancing is in the blood.

To both the dance enthusiast and the occasional observer, however, flamenco seems to have a deeper driving force. It's said that flamenco arose from the sufferings of the gypsy people.

They were not born with flamenco inclinations, but rather used dramatic movements to deal with raw human emotions as a way of dealing with tyranny.

"In much of the more serious flamenco, there is a release of pent-up hatred of persecution and often an evocation of death," a web page titled Spanish Dance said.

Flamenco definitely has attitude. The blend of song, dance and guitar creates a passionate whirlwind of emotional energy and triumph. The Spanish poet and writer Federico Garcia Lorca called flamenco "one of the most gigantic inventions of the Spanish people."

While there remains an effort to preserve the traditional art form, Spanish dancers are also willing to experiment to create a modern flamenco dance vocabulary and choreography adapted from many influences, including the Hispanic-American impact.

# F Feel the Flamenco

'Flamenco Vivo-Carlota Santana' brings the flair of modern flamenco dance to Eugene

One such group, The Carlota Santana Spanish Dance Company, will perform "Flamenco Vivo-Carlota Santana," on Nov. 13 in the Silva Concert Hall at the Hult Center for the Performing Arts at 8 p.m.

Originating in Andalusia, a region of southern Spain, flamenco is believed to have been cultivated by gypsies who traveled to the area from India and Pakistan. Apart from the Indian and , it's thought that flamenco's present form was molded in part through Arabic influence during Arabia's 700-year rule of Spain. Flamenco in its present state is only two hundred years old.

Though each subtle movement of the hand and stomping of the feet means something in a traditional flamenco dance, one does not have to be versed in such intricacies to make meaning of a performance. Santana, in particular, strives to create a synthesis of traditional and

modern ideologies to create movement understood by a wide population.

"Anyone remotely pleased by the seductive and addictive performance art of the flamenco ... will be entranced by this authentic, skilled troupe," wrote the Herald & News in New Jersey.

Carlota Santana co-founded the company with Roberto Lorca in 1983. After Lorca's death from AIDS-related complications in 1987, Santana took over as artistic director of the company. Santana began her career in the U.S. but received a grant from the Spain Joint Committee for Educational and Cultural Exchange that enabled her to study in Seville. The company is now based in New York.

With the popularization of Latin music by Ricky Martin and Enrique Iglesias, and an influx of tango and salsa dance classes and films, it is evident that America has embraced Spanish art — even if it is just a trend. Television and radio, however, can't compete with a live performance of the vivid, addictive cultural art that is flamenco dance.

Tickets are available at the Hult Center ticket office, the EMU, or charge-by-phone at 682-5000.

## Captive at the Arena

■ The cynical black comedy 'Raised in Captivity' opens Nov. 10

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The characters teeter on the edge of reality, preparing to topple into the pit of self-discovery. It's the perfect subject to tackle at a University where the educational setting seems to embrace all sorts of exploration.

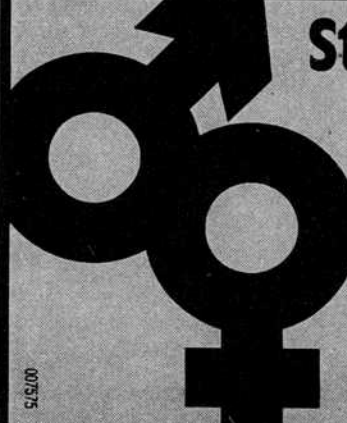
"Raised in Captivity" opens on Nov. 10 in the Arena Theatre at Villard Hall, marking this season's second production at the small intimate theater where the audience sits in a semi-circle around the actors. The black comedy is a concoction of guilt, redemption, and self-punishment, with a cynical, humorous element running throughout.

"On one level, the [play] is a fairly traditional tale of romantic and familial relation-

ships which address a number of common themes: guilt, spirituality, death, loss, yearning, forgiveness, punishment, redemption and love," Don LaPlant, the play's director and a second-year doctorate student in theater arts, said. "The cast and I are aiming for a style which supports and reinforces the direct emotional and intellectual engagement with relevant issues and themes."

"Raised in Captivity" is written in the style of Joe Orton, Christopher Durang and John Guare.

Tickets are available now at the Hult Center, the EMU, and the Robinson Theatre Box Office. The cost is \$6 for the general public; \$5 for senior citizens, University faculty and staff, and non-University students; and \$4 for University students. A \$1 discount is available to University students for Wednesday and Thursday performances.



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