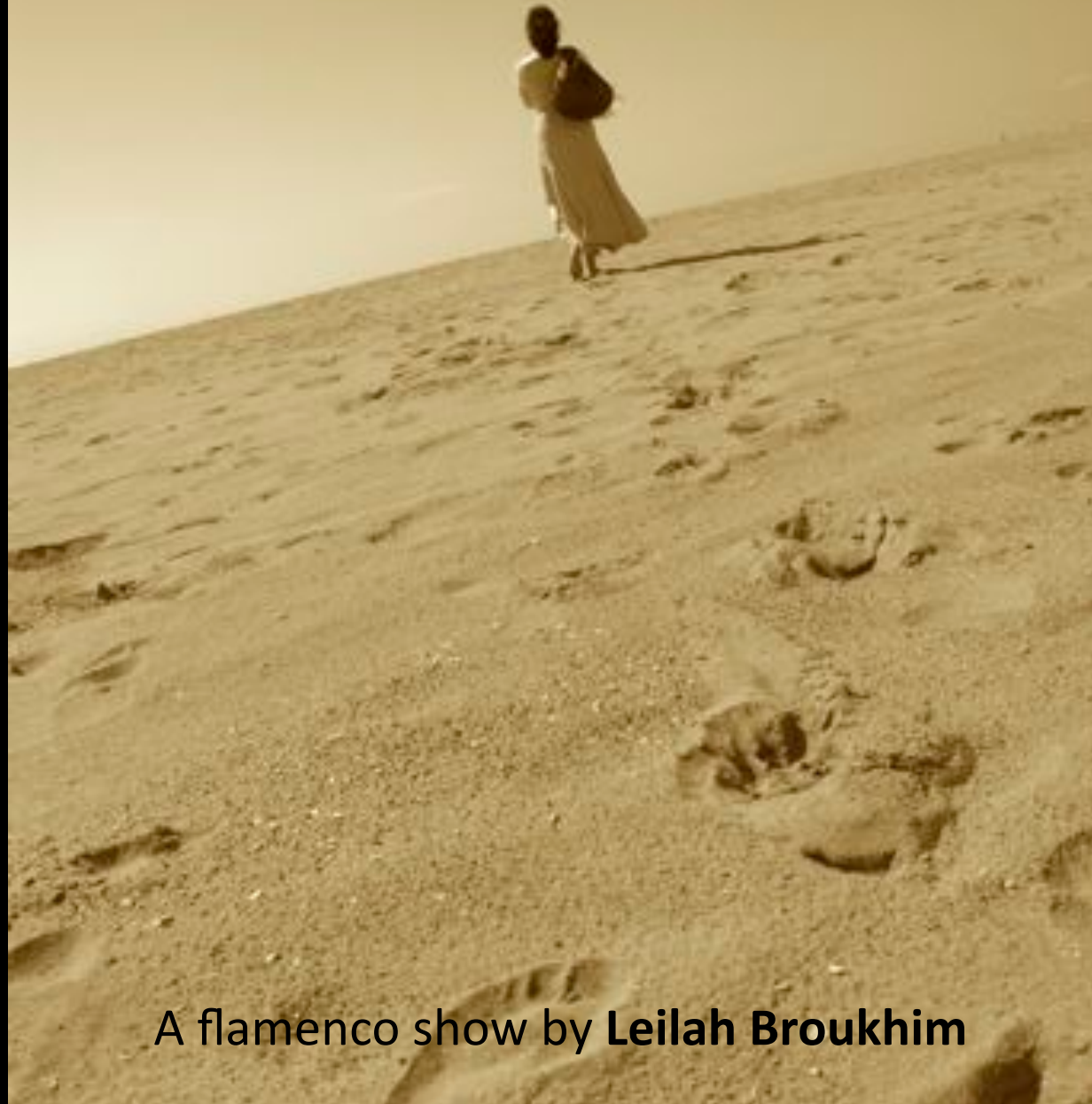


DEJANDO HUELLAS

(TRACES)



A flamenco show by **Leilah Broukhim**

INTRODUCTION



DEJANDO HUELLAS (TRACES) follows the personal and historic voyage of a Sephardic woman through flamenco dance. Inspired by the story of her Jewish and Persian ancestors and by her experience with the flamenco art form, acclaimed flamenco dancer **LEILAH BROUKHIM** has created **DEJANDO HUELLAS**: an intimate and original expression of Ms. Broukhim's roots, her personal journey and the history of her people. The result is a moving and unforgettable work of music, dance and art, which reminds us that the **TRACES** of our past define our present and our future.

THE DANCER



“For those of us who have seen her work and grow over the years, what **LEILAH BROUKHIM** best symbolizes today is the effort which people from other whereabouts make to soak up flamenco and become a part of it. She, in particular, came from New York, where she was born in the bosom of a family of Iranian [Sephardic] immigrants and where she discovered that art form which contained a part of her own roots. Now she is a part of it.”

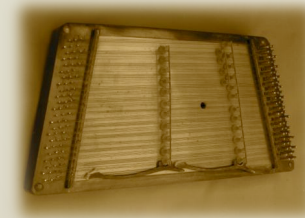
Silvia Calado (Flamenco-world.com)

THE MUSIC

DEJANDO HUELLAS (TRACES) fuses flamenco with Sephardic and Persian music, three musical forms which are stylistically and historically connected. Song, string and percussion instruments from all three cultures come together to create a rich and fresh musical texture which crosses geographic and historic boundaries and inspires the audience. The story unravels through this original music and through flamenco dance, the protagonist's main form of expression.



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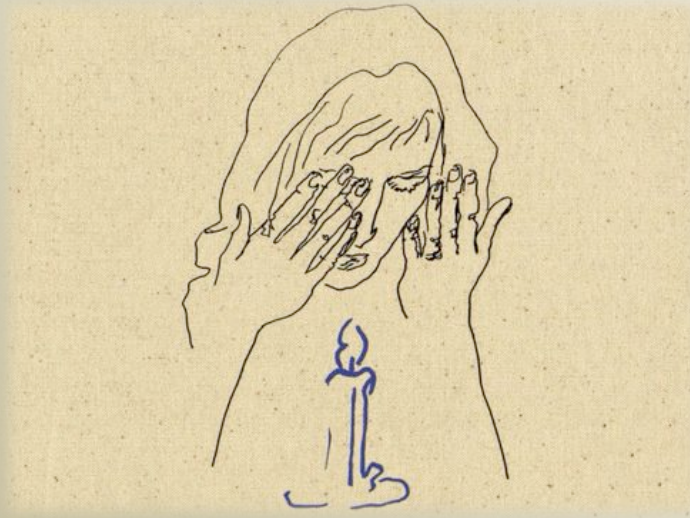


santur



daf

VISUAL MATERIAL



The story is completed with English, Hebrew and Farsi text projected onto a canvas, defining the outline of the historical voyage. The narrative is also accompanied by original works of art by the well-known and respected Persian Sephardic painter **ELISABETH LOUY**, which illustrate the emotions and struggle of the main character and her people. Both the text and the images appear gradually on the canvas, as if they were being written and painted by the artist in the moment, thus accentuating the sensation of the passage of time.

THE BLUE CLOTH



A sapphire-colored **CLOTH** appears in all three parts of the show as a family heirloom which has been passed down from generation to generation, a narrative thread stringing together the show's events. In the first part, the Sephardic woman uses the cloth as a sack to carry her belongings. In the second part, the cloth turns into the Persian woman's headscarf. Lastly, the woman wears the cloth as a *mantón* or flamenco shawl. In each part the cloth carries a distinct yet symbolic function, linking the life and the story of all three women.

THE STORY



DEJANDO HUELLAS (TRACES) is told in three parts and in each one the female protagonist moves the story forward. The dancer we see on stage embodies three women from different generations. They are part of the same woman, connected by the same past and the same path. Part one recalls the Jews' exile from Spanish soil during the Inquisition. Part two narrates how years later a group of those Sephardic Jews migrated to Persia. In part three, we return to present day Spain to discover the main character's destiny. Each part begins with a short descriptive text and continues with a painting, which slowly appears line by line as the action unravels.

I. FAREWELL TO THE HOMELAND



TEXT: At the end of the 15th Century, Spanish Jews were forced to abandon their homeland.

IMAGE: A Jewish woman praying in front of a candle

The scene opens in a bedroom where a woman is sadly collecting her personal belongings, taking only what is essential and placing it on a blue cloth. Meanwhile, we listen to a **SEPHARDIC SONG** in Ladino (female singer, oud), which reflects the woman's suffering as she is forced to leave her home. We soon realize that the blue cloth is actually a sack that the woman will carry along with her on her voyage. The percussion begins to mark the rhythm. The male singer expresses words of pain and loss which move the woman to dance a **SEGUIRIYA**. She then disappears into the darkness with her sac on her shoulder, on the road to a new life.

II. TAKING ROOTS

TEXT: Later, a group of those Sephardic Jews migrated to ancient Persia.

IMAGE: A veiled Persian woman .



Leilah's family in Iran, circa 1880 (photo: Antoin Sevruguin)

A santur and Persian song indicate that we have changed places and cultures. The rhythm of **TANGUILLOS** begins as daf, cajón and *palmas* (hand-clapping) join in to create a vibrant musical solo. Close to the end of the number, the woman appears with the same blue cloth, now covering her hair. She is in her new home, surrounded by her loved-ones, however the nostalgia for her distant homeland remains. She removes her headscarf, carefully hangs it and begins to dance a **TIENTOS/TANGOS**, accompanied by flamenco and Persian music.

III. THE RETURN

TEXT: Flamenco captivated me and I return to my ancestors' land.

IMAGE: A Flamenco dancer moving a *mantón*.

The scene begins with an intimate flamenco *juerga* to the rhythm of **BULERÍAS** with two singers. The atmosphere is fun and relaxed. A woman discretely observes the gathering from behind, remaining unnoticed by the others. This time the blue cloth appears in the form of a *mantón* on her shoulders. She hears a song that particularly moves her, gets together the strength and courage to join the *juerga* and executes a *pata* (a quick burst of dance). She remains on stage with a new-found self-confidence and begins to dance a **SOLEÁ** accompanied by all the musicians and with the power of her ancestors' past.



Running time: 1h20min.

ARTISTIC AND TECHNICAL TEAM

Flamenco Dancer: **Leilah Broukhim** (artistic director/choreographer)

Flamenco Singers: **Saray Muñoz**
Roberto Lorente

Guitarists: **Amir John Haddad** (oud/saz/flamenco)
Juan Jiménez (flamenco)

Santur/Persian Singer: **Bahram Ji**

Percussion: **Bandolero**

Lighting Technician: **Agnethe Tellefsen**

Total Team: 8 people



BIOGRAPHY

Flamenco dancer **LEILAH BROUKHIM** was born in New York of Sephardic Iranian parents, although she has been based in Spain since 2000. She began her flamenco dance formation with respected New York-based professors who gave her the necessary foundation to follow her growth in Spain. In Madrid, she continued her studies at the renowned dance academy Amor de Dios under great masters of flamenco, including Maria Magdalena, Manuel Reyes, Rafaela Carrasco and José Maya. At the same time, she completed her knowledge of flamenco in Seville with the "Farrucos."

Her professional career took off with the two most important flamenco dance companies of the USA: **Flamenco Vivo Carlota Santana** and **María Benítez Teatro Flamenco**. Leilah has performed in the principal tablaos of Spain, including Casa Patas, El Corral de la Morería, El Corral de la Pacheca, El Café de Chinitas, Las Carboneras, Las Brujas and El Cordobés. She formed part of such companies as Rafael Amargo, Paco Peña and Javier Barón. In 2006 she traveled to Japan where she taught classes and danced in the esteemed Sala Andaluza in Tokyo. Leilah is also the protagonist of **Centro Sefarad-Israel's** official promotional video. In 2009, she performed in Gomaespuma's 10th Festival Flamenco Pa'tos, sharing the stage with Marina Heredia, Carmen Linares and Eva la Yerbabuena.

In 2011, Leilah premiered her show **DEJANDO HUELLAS (TRACES)** at the **Jewish Culture Festival in Krakow** and presented it again in Paris at the **Museum of Art and History of Judaism**, in New York as part of the **Flamenco Festival USA 2012** and in Madrid at the 2014 **Suma Flamenca Festival**.

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PROMOTIONAL VIDEO

<http://vimeo.com/33536138>