

RESUME

2008

VERÓNICA PAMOUKAGHLIÁN



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AS PRODUCER & DIRECTOR

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I FILMOGRAPHY

AS DIRECTOR & PRODUCER

SEXTHROUGH 1995

SHORT FILM

STARRING MARCEL FERNÁNDEZ AND SABRINA DE LEÓN
 PRODUCED BY CINEMATECA AND UNION LATINA
 MONTEVIDEO INTERNATIONAL FILM FESTIVAL 1996

EL SORDO CIELO 2000

DOCUMENTARY DIGIBETA

PRODUCED BY NEWMOON FILMS AND ARTS
 HAVANA FILM FESTIVAL 2000

DOCUMENTARY FILM PRIZE MONTEVIDEO INTERNATIONAL FILM FESTIVAL 2001

CIERRA MIS OJOS 2000

SHORT FILM DV FORMAT

STARRING MARCEL FERNÁNDEZ AND VALERIA LEMA
 SCREENED BY NATIONAL TELEVISION SHORTS` PROGRAM

AGUA FIERA 2002

MUSIC CLIP DV FORMAT

DIRECTOR OF PHOTOGRAPHY: HUGO DÍAZ

STARRING MARCEL FERNÁNDEZ , NIEVES PEREYRA, FABIANA PAMOUKAGHLIÁN
 SCREENED BY LOCAL TELEVISION

MONTEVIDEOCLIP CONTEST TOP TEN MUSIC CLIP OF THE YEAR 2003

SIN RED 2002

MUSIC DOCUMENTARY ON THE MAKING OF AGUA ABRAZADA

53 MINUTES, DV FORMAT

STARRING: FERNANDO CABRERA, RUBEN RADA, LIESE LANGE, MARTÍN MUGUERZA,
 ANDRÉS ARNICO, NICO IBARBURU ETC.

PREMIÈRED AT PACHAMAMA

PUBLISHED IN MPEG FORMAT ON THE MUSIC CD

VAM´BORA 2002

MUSIC CLIP DV FORMAT

ARTIST: LIESE LANGE

STARRING: THE BAND PLUS NICOLÁS IBARBURU

SCREENED BY TVCIUDAD AND LOCAL TELEVISION

SCREENED AT MONCOFA FILM FESTIVAL 2004 , SPAIN

CANDOMBE 2002

MUSICAL DOCUMENTARY FORMAT DV, 15 MINUTES

DIRECTOR OF PHOTOGRAPHY HUGO DÍAZ

SOUND ENGINEER FEDERICO LIMA

STARRING: NEGO HAEDO, MARTÍN MUGUERZA, MARTÍN IBARBURU, NOÉ NÚÑEZ,
 FERNANDO NÚÑEZ.

AWARDED A YOUNG VIDEO PRIZE BY INJU AND COCA COLA 2003

Baldomir 2421 ap 207
 Montevideo URUGUAY
 verozone@gmail.com

Phone: 598 95262505
 Fax: 598 2 9007449

FILMOGRAPHY

FRAN NICO & MARTÍN 2002

MUSICAL DOCUMENTARY FORMAT DV, 6 MINUTES
 DIRECTOR OF PHOTOGRAPHY HUGO DÍAZ
 SOUND ENGINEER DANIEL BÁEZ
 STARRING:: FRANCISCO FATTORUSO BASS
 NICO IBARBURU GUITAR
MARTÍN MUGUERZA DRUMS

HELLFLOWER (EL PASILLO) 2004

DOCUMENTARY ON A WOMEN'S MAXIMUM SECURITY
 PSYCHIATRIC WARD
 SCRIPT BY DR- PABLO TRELLES , VOICE OVER: MARGARITA MUSTO
 DIRECTOR OF PHOTOGRAPHY: VERÓNICA PAMOUKAGHLIÁN
 MUSIC BY VERÓNICA PAMOUKAGHLIÁN AND PABLO DAMONTE
 FORMAT DV RUNNING TIME 8MIN
 PREMIERED AT CONRAD PUNTA DEL ESTE HOTEL
 INTERNATIONAL PSYCHIATRIC CONFERENCE NOV. 2004

TRES BALAS 2004

MUSIC CLIP FOR LA SONORA DEL SUR (BIZARRO RECORDS)
 MONCOFA FILM FESTIVAL, SPAIN, AUGUST 2004

MONTEVIDEO/ MODELO PARA ARMAR 2004

AN EXPLORATION OF THE INTERSECTIONS OF THE WORK OF WRITER JULIO
 CORTAZAR WITH THE CITY OF MONTEVIDEO.
 STARRING: NOELIA HOCHBAUM, SANTIAGO GUTIÉRREZ AS CHARLIE PARKER'S ALTER
 EGO "EL PERSEGUIDOR", LIESE LANGE AS LA MAGA, PAULA DELGADO AS "LA
 MADRE", MAURO CLAVIJO AS " OLIVEIRA".
 MUSIC BY VEROZONE-**DAMONTE, SANTIAGO GUTIÉRREZ.**
 PREMIERED AT MONCOFA FILM FESTIVAL, SPAIN, AUGUST 2004
 SCREENED AT TANDIL FILM FESTIVAL, ARGENTINA, OCTOBER 2004
 SCREENED AS PART OF CORTAZAR 2004 EXHIBITION, BUENOS AIRES
 PREMIERED AT SEDE DEL GOBIERNO DEL MERCOSUR, MONTEVIDEO

FRANCISCO FATTORUSO LIVE 2006

STARRING FATTORUSO,IBARBURU,ARNICHO
 RECORDED LIVE AT MEDIO Y MEDIO JAZZ CLUB, PUNTA DEL ESTE

AS PRODUCER

JACINTA Y LA SANGRE 2007

SHORT FILM DIRECTED BY GONZALO LADINES HD
 PRODUCED BY PAMOUKAGHLIAN-ESCALONA-PEÑA
 SAN SEBASTIAN FILM FESTIVAL 2007
 PRODUCED BY FIA-DAMA-IBERMEDIA

PRÓXIMA PARADA 2007

SHORT FILM DIRECTED BY JAVI LLOMBART HD
 PRODUCED BY PAMOUKAGHLIAN-ESCALONA-PEÑA
 SAN SEBASTIAN FILM FESTIVAL 2007
 PRODUCED BY FIA-DAMA-IBERMEDIA

Mercedes 1213 ap 301
 Montevideo URUGUAY
 verozone@gmail.com
www.youtube.com/verozone

Phone: 598 95262505
 Fax: 598 2 9007449

II FILM STUDIES

FILMMAKING WORKSHOP 1994
 BY OSCAR NOMINATED DIRECTOR HUMBERTO SOLÁS (CUBA)
 CINEMATECA URUGUAYA

ACTORS` DIRECTION WORKSHOP 1994
 BY HUMBERTO SOLÁS ENCUADRES

SCREENWRITING WORKSHOP 1994
 BY BEATRIZ FLORES SILVA
 CINEMATECA URUGUAYA

FILMMAKING WORKSHOP 1994
 BY CARLOS TROBO AND BEATRIZ FLORES SILVA
 CINEMATECA URUGUAYA

ACTORS` DIRECTION WORKSHOP 1995
 BY LAUTARO MURÚA (ARG)
 ESCUELA DE CINE DEL URUGUAY

SEMINAR ON FILM AND PSYCHOLOGY 1994
 BY HANS JOACHIM SCHLEGEL
 GOETHE INSTITUT

INTENSIVE ACTORS` DIRECTION WORKSHOP
 1996
 BY VALENTIN TEPLIAKOV (RUSSIA)
 JULY – AUGUST

FILMMAKING WORKSHOP 1996
 BY GIANNI AMELIO
 INSTITUTO ITALIANO DE CULTURA

SEMINAR ON FILM AND ARCHITECTURE 1996
 BY HANS JOACHIM SCHLEGEL
 ARCHITECTURE FACULTY, NATIONAL UNIVERSITY

TV SCRIPT WORKSHOP 1998
 BY MAYTÉ VERA (CUBA)
 CTC PRODUCTORA

SOAP OPERA SCRIPT WORKSHOP 1998
 BY MAYTÉ VERA
 CTC PRODUCTORA

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 Montevideo URUGUAY
 verozone@gmail.com
www.youtube.com/verozone

Phone: 598 95262505
 Fax: 598 2 9007449

II FILM STUDIES

FILM EDITING AND DRAMATIC STRUCTURE 1998
 BY MIGUEL PÉREZ (ARG)
 FONA

FILMMAKING WORKSHOP 1999
 BY PINO SOLANAS (ARG)
 ESCUELA DE CINE

SCREENPLAY WORKSHOP 2000
 BY OSCAR NOMINATED FILM SCREENWRITER
 AND DIRECTOR BEDA DOCAMPO FEIJÓO
 ESCUELA DE CINE

FILM PRODUCTION WORKSHOP 2000
 BY PEPI GONCALVEZ
 ESCUELA DE CINE

CURRICULAR SECOND YEAR COURSES 2000
 URUGUAYAN FILM SCHOOL
 SUBJECTS: RESEARCH, MUSIC CLIP, SOUND,
 EDITING, MUSIC AND SOUND, TV

EXECUTIVE FILM PRODUCTION 2002
 BY FILM PRODUCER FERNANDO EPSTEIN
 ESCUELA DE CINE

MASTER CLASS: VOLKER SCHLÖNDORF 2005
 FESTIVAL DE MAR DEL PLATA

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 Montevideo URUGUAY
 verozone@gmail.com
www.youtube.com/verozone

Phone: 598 95262505
 Fax: 598 2 9007449

III MASTER'S IN FILM

MÁSTER IBEROAMERICANO DE GUIÓN 2006-2007 SCREENWRITING MASTER'S DEGREE

FUNDACIÓN PARA LA INVESTIGACIÓN DEL AUDIOVISUAL
UNIVERSIDAD MENÉNDEZ PELAYO
VALENCIA, SPAIN

LECTURERS: J.L. BORAU, JORGE GOLDEMBERG, FERNANDO CASTETS,
JULIO ROJAS, ALICIA LUNA, LOLA SALVADOR, MICHEL GAZTAMBIDE
MANOLO MATJI, VICENTE PONCE. JOAN ÁLVAREZ
IBERMEDIA SCHOLARSHIP AWARDED

IV DEGREES & COURSES

1980-1991

PRIMARY AND SECONDARY SCHOOL
COLEGIO ARMENIO
ENGINEERING BAC

1989-1991

INTENSIVE FRENCH LANGUAGE COURSES ALLIANCE FRANÇAISE
EQUIVALENT TO FIRST TO SEVENTH YEAR REGULAR COURSES

LITTÉRATURE FRANÇAISE ET TRADUCTION 1992

ALLIANCE FRANÇAISE

1990-1995

INTENSIVE AND REGULAR GERMAN LANGUAGE COURSES
GOETHE INSTITUT
EXAM: ZENTRALE MITTELSTUFEN PRÜFUNG GRADE: GUT

DIPLÔME D'ÉTUDES DE LANGUE FRANÇAISE 1993

TEST D'ÉQUIVALENCE INTERNATIONAL EXAMINATION
ALLIANCE FRANÇAISE, FRENCH EMBASSY

1993-1996

DIPLOMA OF ENGLISH STUDIES (CAMBRIDGE)
FORMERLY CAMBRIDGE UNIVERSITY HIGHEST EFL DEGREE
FULL PROGRAM COMPLETED
LITERATURE A GRADE B
LITERATURE B GRADE A
LITERATURE C GRADE C
LANGUAGE AND APPRECIATION GRADE B

DRAMA WORKSHOP 1995

BY ANTHONY FLETCHER
(ROYAL ACADEMY OF DRAMATIC ART, LONDON)
ANGLO
ACTOR'S TRAINING

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Montevideo URUGUAY
verozone@gmail.com
www.youtube.com/verozone

Phone: 598 95262505
Fax: 598 2 9007449

IV DEGREES & COURSES

SHAKESPEARE WORKSHOP 1995

BY ANTHONY FLETCHER
ANGLO

AN APPROACH TO SHAKESPEARE'S PLAYS FROM THE
POINT OF VIEW OF DRAMATIC ART

THEATERKURS 1996

ACTING WORKSHOP IN GERMAN
GOETHE INSTITUT
TAUGHT BY ACTRESS ANA BAZTERRICA

LAUREL'S INTERNATIONAL CONFERENCE 1996

THREE-DAY WORKSHOPS FOR ENGLISH TEACHERS

TEACHER'S TRAINING COURSE 1998

COURSE COORDINATED BY EXETER SCHOOL UK
SUBJECTS AND PROFESSORS:
METHODOLOGY BY MARIA EMMA MIRA
LANGUAGE BY US MASTER'S DEGREE HOLDER (LANG. EDUCATION)
GRAMMAR BY ANGLO TTC PROF.
PHONOLOGY BY BEATRIZ BATLLE
EXETER SCHOOL EXAMINATION
"ENGLISH TEACHING COURSE" **GRADE B**

ARTS AND CULTURE MANAGEMENT 1999

BANKBOSTON FOUNDATION DIPLOMA
AVERAGE: 88% RANKING FIRST AMONG '99 GRADUATES
SCHOLARSHIP AWARDED FOR TOP SCORE

EXAM RESULTS:

INTRODUCTION TO CULTURAL MANAGEMENT	88%
PLANNING	87%
HUMAN RESOURCES` MANAGEMENT	85%
COMMUNICATION AND MARKETING	92%
FINANCE AND ACCOUNTANCY	79%
FUND-RAISING AND NEGOTIATION	100%
PROJECT WORKSHOP	82%

ARTS` MANGEMENT WORKSHOP 1999

BY JAN HANVIK, PAMAR FOUNDATION NEW YORK
SPONSORED BY FULBRIGHT COMMISSION
BANKBOSTON FOUNDATION

SUPERIOR GERMAN LANGUAGE CERTIFICATE 2001

ZENTRALE OBERSTUFENPRÜFUNG
GRADE: BEFRIEDIGEND
GOETHE INSTITUT
(GERMAN UNIVERSITY ENTRANCE DIPLOMA)

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verozone@gmail.com
www.youtube.com/verozone

Phone: 598 95262505
Fax: 598 2 9007449

V LANGUAGES

NATIVE COMMAND

SPANISH

ENGLISH

FRENCH

EXCELLENT COMMAND

GERMAN

FLUENT

PORTUGUESE

ITALIAN

BASIC COMMAND

ARMENIAN

GREEK

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verozone@gmail.com
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Phone: 598 95262505
Fax: 598 2 9007449

VI FILM FORUMS FESTIVALS & CONFERENCES

THE DEVELOPMENT OF COMPETENCY IN THE MEDIA 1995
UNIVERSIDAD CATÓLICA

FORUM: URUGUAYAN AUDIOVISUAL PRODUCTION 1994
INTENDENCIA MUNICIPAL DE MONTEVIDEO

GRAMADO FILM FESTIVAL AND MARKET 1996

MAR DEL PLATA INTERNATIONAL FILM FESTIVAL 1997

1995-1999
INTERNATIONAL FILM FESTIVAL, MONTEVIDEO

PUNTA DEL ESTE EUROPEAN FILM FESTIVAL 1999

1999-2000
SUNDANCE CONFERENCE MONTEVIDEO

1999-2000
MERCOSUR FILM FESTIVAL PUNTA DEL ESTE

MIDIA IBEROAMERICAN FILM MARKET 1999
MADRID, SPAIN

HAVANA FILM FESTIVAL 2000
CUBA

AL INVEST 2004-2005
BUENOS AIRES
FILM MARKET & BUSINESS MEETINGS

MONCOFA FILM FESTIVAL 2004
VALENCIA, SPAIN
URUGUAYAN MUSIC CLIP SHOWCASE

NATIONAL FILM FESTIVAL TANDIL 2004
ARGENTINA

MAR DEL PLATA INTERNATIONAL FILM FESTIVAL 2005

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Montevideo URUGUAY
verozone@gmail.com
www.youtube.com/verozone

Phone: 598 95262505
Fax: 598 2 9007449

VII AWARDS & NON-FILM ARTISTIC WORKS

- FILM CRITICISM AWARD 1991
COMPAÑIA CENTRAL CINEMATOGRAFICA
- FILM CRITICISM AWARD 1992
CINE UNIVERSITARIO
- HIMMEL ÜBER BUENOS AIRES 1993
SHORT STORY ON A PETER GABRIEL CONCERT,
PUBLISHED BY **SÁBADO SHOW**, DIARIO EL PAIS
- NUEVALUNA, SCREENPLAY 1996
FONDO CAPITAL AWARD
U\$S 2500 FUNDING, FROM INTENDENCIA DE MONTEVIDEO
- LILACSEA, POEM 1998
SELECTED BY PROYECTO CULTURAL SUR
LETRAS URUGUAYAS II ANTHOLOGY,
BIANCHI ED.
- MUJERPARAGUAS ENGLISH POEM 1999
SELECTED IN ITS SPANISH TRANSLATION BY **LA NACIÓN**, BUENOS AIRES
AS A WINNER OF **POESÍA EN EL SUBTE** CONTEST,
POSTED ON ALL BUENOS AIRES SUBWAY STATIONS FOR A WEEK,
LATER PUBLISHED AS POESÍA EN EL SUBTE BY EDICIONES DE LA FLOR, BA.
- FONDO NACIONAL DE LA MÚSICA AWARD 2000
U\$S 2000 AID FOR THE PRODUCTION OF A CD
ARTIST LIESE LANGE
(THE ALBUM WAS PRODUCED AND RELEASED AS
AGUA ABRAZADA IN 2002)
- ZAPATOS ROJOS, POETRY AWARD 2000
BUENOS AIRES
PUBLISHED IN ZAPATOS ROJOS ANTHOLOGY
- SCHWANGER, THE GRAND SLAVE,
BEAUTÉ, DEADBIRD WINGS 2000
FOUR POEMS IN FRENCH, GERMAN AND ENGLISH SELECTED FOR PUBLICATION IN
LETRAS DE BABEL MULTILINGUAL ANTHOLOGY BY
PROYECTO CULTURAL SUR. PUBLISHED BY BIANCHI ED.
- INHUMANSCAPES 2003
SELECTED FOR PUBLICATION IN ANTI-WAR ANTHOLOGY, USA
- ST BRENDAN'S SONG 2003
A SONG WRITTEN FOR THE IB SCHOOL ST. BRENDAN, MONTEVIDEO
- INHUMANSCAPES II & III 2004
PUBLISHED BY TAJ MAHAL REVIEW, INDIA

Mercedes 1213 ap 301
Montevideo URUGUAY
verozone@gmail.com
www.youtube.com/verozone

Phone: 598 95262505
Fax: 598 2 9007449

VII AWARDS &
NON-FILM ARTISTIC
WORKS

- INHUMANSCAPES I 2003
PUBLISHED BY PRISM INTERNATIONAL, CANADA
- SPANISH POETRY 2005
PUBLISHED BY LETRALIA LITERARY MAGAZINE, VENEZUELA
- KRONOS HOURS 2005
PUBLISHED BY THE BIG TIMES NEWS, PUERTO RICO
- SIN MÚSICA 2005
SELECTED FOR
LA RAZA, CHICAGO, USA
- POR ESAS PLAYAS SIN NOMBRE 2006
PUBLISHED BY VINTEN EDITORES , MONTEVIDEO
PUBLISHED BY REVISTA VOCES, SPAIN
- THE WORD 2006
PUBLISHED BY ARABESQUES REVIEW MAGAZINE,
ALGIERS, AFRICA
- INHUMANSCAPES II 2006
PUBLISHED BY INTERNATIONAL MUSEUM OF WOMEN
- LONDON BOMBING 2006
PUBLISHED BY MINDFIRE REVIEW, UK
- THE WORD AND OTHER POEMS 2007
PUBLISHED BY SENTINEL LITERARY QUARTERLY
LONDON
- THREE POEMS 2007
PUBLISHED BY POETRY MAGAZINE
US

Mercedes 1213 ap 301
Montevideo URUGUAY
verozone@gmail.com
www.youtube.com/verozone

Phone: 598 95262505
Fax: 598 2 9007449

VIII EMPLOYMENT

TRANSLATION

PARTENARIAT EU-MERCOSUR 1997
 URUGUAYAN CHAMBER OF INDUSTRY
 ENGLISH, FRENCH AND GERMAN INTERPRETER FOR BUSINESS MEETINGS (LATU)

EUROPEAN UNION MONTEVIDEO 1998
 AND THE URUGUAYAN CHAMBER OF INDUSTRY,
 ENGLISH-SPANISH INTERPRETER

1997-2001
 ARTS CATALOGUES
 FOR NEW YORK AND MONTEVIDEO
 ARTISTS: DANIEL UMPIÉRREZ, MARTÍN SASTRE, DAVID SALAMANOVICH

2000-2006
 MEDIA & COMMUNICATIONS, PRESS RELEASES
 AND GRANTS
 NEWMOON FILMS & ARTS

DE MATOS RODRIGUEZ, LA CUMPARSITA 2004
 BY ROSARIO INFANTOZZI
 A BIOGRAPHY OF THE AUTHOR OF THE MOST FAMOUS TANGO OF ALL TIMES,
 TRANSLATED FROM SPANISH TO ENGLISH
 ED. DOBLECLICK 2004, MONTEVIDEO

MURALS OF POETRY 2006
 ENGLISH POETRY
 TRANSLATED FROM ENGLISH INTO SPANISH
 MUNIR MEZYED, AUTHOR,
 JORDAN

TEACHING

1998-2002
 ST. CATHERINE'S SCHOOL
 BILINGUAL SCHOOL TEACHER
 KINDERGARTEN AND PRIMARY SCHOOL ENGLISH
 ALL LEVELS HIGH SCHOOL AND I.G.C. S. E. LITERATURE
 I.B. A2 HIGHER LEVEL COURSES (LANGUAGE AND LITERATURE)

ST. BRENDAN'S SCHOOL 2003
 SECONDARY SCHOOL ENGLISH LITERATURE TEACHER

Mercedes 1213 ap 301
 Montevideo URUGUAY
 verozone@gmail.com
www.youtube.com/verozone

Phone: 598 95262505
 Fax: 598 2 9007449

VIII EMPLOYMENT

FILMMAKING WORKSHOP COORDINATOR 2003
ST. BRENDAN'S SCHOOL (IB SCHOOL) AGES 17-18

BUSINESS AND LITERATURE TEACHER 2003
IN-COMPANY COURSES AT KPMG MONTEVIDEO

MUSIC AND LITERATURE WORKSHOP 2003
URUGUAYAN MENSA VOLUNTEER PROGRAM
COMEDOR LA CACHILA, PEÑAROL, MONTEVIDEO

2005-2007

YOUTH STAFF & INTERNATIONAL HOSTESS

CELEBRITY CRUISES, MIAMI, USA

YOUTH STAFF FOR CARIBBEAN, ALASKA, HAWAII, AND EUROPEAN CRUISES

RESEARCH & WRITING

THE MONTEVIDEO BOOK FAIR 1999
INDEPENDENT SURVEY & MARKETING ANALYSIS
AUTHORS: PAMOUKAGHLIAN-ÉSQUIVEL

CORRESPONDANT FOR VARIETY, USA 1999
AT PUNTA DEL ESTE EUROPEAN FILM FESTIVAL
INTERVIEWS AND ARTICLES

INTERVIEW OF PATRICE CHÉREAU 1999
PUBLISHED BY **EL PAÍS CULTURAL**,
EL **PAÍS** DAILY NEWSPAPER, MONTEVIDEO

RESEARCH ASSISTANT 2003-2004
FOR CHRISTINE EHRLICK, PH.D.
HISTORY DEPARTMENT
UNIVERSITY OF LOUISVILLE, KENTUCKY

BIKESTATION 2004
LOS ANGELES, USA
GRANT APPLICATION WRITER
EXTERNAL CONSULTANT IN RESEARCH & FUNDRAISING

WATERWARE.COM 2008
USA
PORT ARTICLES AND TRAVEL LOGS FOR WORLD PORT SOURCE WEBSITE

Mercedes 1213 ap 301
Montevideo URUGUAY
verozone@gmail.com
www.youtube.com/verozone

Phone: 598 95262505
Fax: 598 2 9007449

IX MUSIC STUDIES & WORKS

DRUMS & PERCUSSION LESSONS 2002
URUGUAYAN POPULAR MUSIC WORKSHOP

2002 – 2003

DRUMS LESSONS
WITH DRUMMER MARTÍN MUGUERZA

PERCUSSION WORKSHOP 2003
NANA VASCONCELOS (BRAZIL)

CANDOMBE WORKSHOP 2003
DANIEL TATITA MARQUEZ

ELECTRONIC MUSIC WORKSHOP 2003
BY GRAMMY-AWARD WINNERS
JUAN CAMPODÓNICO & LUCIANO SUPERVIELLE

AGUA ABRAZADA 2002
BY LIESE LANGE
PRODUCED BY PAMOUKAGHLIAN-LOSAVIO

DOS PASAJES PARA MARTE 2000
BY SNAKE
MANAGEMENT BY V. PAMOUKAGHLIAN
PRODUCERS: CAMPODONICO/CASACUBERTA

2000-2004

MUSIC MANAGEMENT & SHOW PRODUCTION
FOR: TRIO FATTORUSO
SNAKE
LA SONORA DEL SUR
LIESE LANGE
KATO, SPAIN
COXIS, ARGENTINA
RIGHI-MUGUERZA-LABRADA
IBARBURU-SARSER

PRESENCIAS, CORTÁZAR 2004
INTERNATIONAL EXHIBITION IN MONTEVIDEO
MANAGEMENT
MUSICAL DIRECTOR
CHARLIE PARKER TRIBUTE

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verozone@gmail.com
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Phone: 598 95262505
Fax: 598 2 9007449

PHILIPSBURG, ST MAARTEN

THE PORT OF PHILIPSBURG, ST MAARTEN IS ON THE DUTCH SIDE OF THIS ISLAND, WHICH WAS AMICABLY DIVIDED BETWEEN THE FRENCH AND THE DUTCH IN 1648. ONE OF THE ANTILLES, ST MAARTEN/ST MARTIN LIES SOMEWHERE ALONG THE ELUSIVE BORDER BETWEEN THE CARIBBEAN SEA AND THE ATLANTIC OCEAN.

A PARADISE OF FRENCH SOPHISTICATION, DUTCH-STYLE NIGHT-LIFE, CHEAP ELECTRONICS AND ENDLESS BEAUTIFUL BEACHES, ST MARTIN HAS IT ALL. THE PORT IS SURROUNDED BY A LARGE SHOPPING AREA, WHERE YOU CAN BUY CAMERAS OR IPODS AT REALLY GOOD PRICES, TASTE LOCAL DRINKS AT THE NUMEROUS OUTDOOR BARS AND BUY AFFORDABLE SOUVENIRS. AFTER THAT, IF YOU ARE NOT ADVENTUROUS ENOUGH TO RENT A CAR AND SEE IT ALL AT ON YOUR OWN, YOU CAN TAKE THE 6-DOLLAR (BOTH WAYS) WATER-TAXI WHICH WILL TAKE YOU DOWNTOWN IN TEN MINUTES.

PHILIPSBURG HAS A MAIN STREET THAT RUNS ALONG THE BEACH, SO THAT IT IS VERY EASY TO COMBINE SHOPPING WITH SWIMMING, OR LUNCH AT ONE OF THE BAREFOOT BARS. I SPECIALLY RECOMMEND BOTH FOOD AND DRINK AT THE RELAXED COLORFUL GET WET BAR, A VERY UNPRETENTIOUS STRUCTURE MADE OUT OF PAINTED WOODEN PLANKS, RIGHT ON THE BEACH, WITH FRIENDLY BARTENDERS AND COOL REGGAE MUSIC.

AS FAR AS SHOPPING IS CONCERNED, PHILIPSBURG IS A BARGAINING HEAVEN, AS SALESMAN ARE USED TO IT AND PRICE-TAGS ARE NEVER CARVED IN STONE. LARGE ELECTRONICS' SHOPS WILL HAVE ANY BRAND OF DIGITAL CAMERAS, IPODS, ACCESSORIES, STEREOs, DVD PLAYERS, ETC. A FAVORITE FOR FEMALES IS BEAUTY PALACE, ANY GIRL'S DREAM OF A COSMETICS' STORE, WITH ENDLESS ISLES OF ANYTHING YOU MIGHT DESIRE AT MORE THAN AFFORDABLE PRICES. THIS IS THE PLACE TO GET YOUR SCHWARZKOPF HAIR PRODUCTS, YOUR DESIGNER PERFUME AND YOUR NEUTROGENA MOISTURIZERS.

WHEN YOU GET A LITTLE HUNGRY, AND WEARY OF SHOPPING, YOU CAN CHOOSE TO HAVE LUNCH AT THE SHIVASAGAR, A TRADITIONAL INDIAN RESTAURANT. I DON'T KNOW WHAT ANY OF THE DISHES ARE CALLED THERE, BUT EVERYTHING IS DELICIOUS, AND THE ATMOSPHERE HAS A REAL INDIAN FEEL TO IT. I ACTUALLY WENT THERE WITH INDIAN PEOPLE WHO KNEW WHAT TO ORDER, BUT IF YOU JUST SAMPLE DIFFERENT ITEMS FROM THEIR EXCELLENT MENU, YOU SHALL NOT REGRET IT. THEY ALSO SERVE ALL MANNER OF DELICIOUS DRINKS.

IF TROPICAL DRINKS ARE YOUR THING, YOU WILL LOVE ST MAARTEN; THEY ARE CHEAP AND DELICIOUS ALMOST EVERYWHERE, SPECIALLY AT THE BEACH BARS. THEIR SMOOTHIES, DAIQUIRIS AND MARGARITAS WILL KNOCK YOUR SOCKS OFF, IN CASE YOU ARE WEARING ANY, WHICH, BY THE WAY, YOU SHOULDN'T, ALTHOUGH AN UMBRELLA MIGHT COME IN HANDY, AS LIGHT RAIN COMES RATHER UNEXPECTEDLY SOMETIMES ON THIS VERY TROPICAL PARADISE.

BUT YOUR DAY WON'T BE OVER YET; THE VERY FRENCH ST MARTIN WILL STILL BE WAITING FOR YOU JUST A FEW MINUTES AWAY. BACK AT THE PORT, YOU CAN JOIN SOME FELLOW TRAVELERS FOR A TAXI-TOUR THAT WILL TAKE YOU TO EVERY SINGLE SPOT WORTH VISITING ON THE ISLAND FOR PRICES RANGING FROM 90 TO 15 DOLLARS, DEPENDING ON THE NUMBER OF PASSENGERS. IF YOU ARE A SEASONED MEDITERRANEAN TRAVELER, YOU WON'T SHY AWAY FROM THE ST MARTIN'S FAMOUS NUDIST BEACH. SECLUDED AND UTTERLY GORGEOUS, THIS IS A FAR CRY FROM THE BUSTLING TOWN OF PHILIPSBURG.

A LITTLE NOISIER BUT NONETHELESS GORGEOUS, THE SO-CALLED AIRPORT BEACH WILL PROVIDE A RATHER UNIQUE EXPERIENCE. LYING ON THE SIDE OF A LARGE AIRPORT, THIS BEACH OFFERS SPECTACULAR VIEWS OF LANDING AND TAKING OFF PLANES. MY FRIEND NELLI TOLD ME THAT ONE DAY SHE COULD ACTUALLY SEE THE PILOT'S FACE, AND HE WAS WAVING AT HER, AS SHE LAY ON THE SAND. IF PHOTOGRAPHY IS YOUR THING, THIS WILL DEFINITELY BE THE PLACE FOR YOU.

NEEDLESS TO SAY, WATER-SPORTS ARE AVAILABLE ALL OVER THE ISLAND, AND, LAST BUT NOT LEAST, IF YOU DECIDE TO VISIT MARIGOT, THE FRENCH-SIDE'S CAPITAL, YOU CAN TOP OFF YOUR FANTASTIC DAY WITH A LUXURIOUS FRENCH-STYLE DINNER AND SOME FABULOUS FRENCH WINE, BEFORE YOU SAY GOODBYE TO BEAUTIFUL ST MARTIN, AND HEAD BACK TO THE SHIP TO SET SAIL TOWARDS THE NEXT INVITING SHORE.

LA DOLCE VITA



ITALY, 1960 DIRECTED BY FEDERICO FELLINI
 CAST: MARCELLO MASTROIANNI, ANITA EKBERG, ANOUK AIMÉE

BY VERONICA PAMOUKAGHLIÁN

THE MOST IMPRESSIVE THING ABOUT FELLINI'S MASTERPIECE LA DOLCE VITA IS MOST LIKELY HOW LITTLE EVERYTHING HAS CHANGED IN THE WORLD SINCE THE LATE 1950'S.

THE FILM'S EPISODIC PLOT FOLLOWS A TABLOID JOURNALIST THROUGH NIGHT AFTER NIGHT OF EXCESS, AND MORNING AFTER MORNING OF EXISTENTIAL HANGOVER. THE HANDSOME, ELEGANT MARCELLO (MARCELLO MASTROIANNI) IS ALLOWED INTO THE VILLAS AND PALACES, AS WELL AS INTO THE CONFIDENCES OF THE RICH AND FAMOUS, AND ULTIMATELY, THE BORED .

IN THE OPENING SCENE OF THE FILM, A LIFE-SIZE IMAGE OF CHRIST HOVERS OVER ROME, HIS ARMS WIDE OPEN, AS IF HE WERE TRYING TO ENCOMPASS IT ALL. THE CITY LOOKS MAGNIFICENT FROM THE AIR, AND THE ROMAN RUINS REMIND US OF THE ONCE POWERFUL EMPIRE AND ITS DECADENCE.

THAT PAST DECADENCE IS PARALLEL TO THE CITY'S COSMOPOLITAN NIGHTLIFE, AS IT IS PORTRAYED IN THE FILM, WHICH LACKS NEITHER SEX, NOR CRUELTY, NEITHER PERVERSION, NOR DESPAIR. IN THIS IMPROBABLE SETTING FOR SUCH A QUEST, THE HIGH SOCIETY CHRONICLER IS LOOKING FOR ANSWERS, BUT EVERY TIME HE THINKS HE'S FOUND ONE, HE FINDS HIMSELF IN FRONT OF A MIRAGE: THE REFINED LITERARY MAN (STEINER), WHOSE LIFE SEEMED SO PERFECT, TELLS MARCELLO THAT THE MOST MISERABLE LIFE IS PREFERABLE TO ONE IN WHICH EVERYTHING IS PRE-ORDAINED; THE FOREIGN DIVA (SYLVIA – ANITA EKBERG) HAS NO REAL FRIEND, NO PLACE TO GO, AND IS IN A LOUSY RELATIONSHIP; THE ARISTOCRATIC BEAUTY (MADDALENA – ANOUK AIMÉE) IS SO DEEP IN ENNUI THAT HER MARRIAGE PROPOSAL TO MARCELLO CANNOT BE REAL; THE MADONNA THAT APPEARED IN SOME LITTLE VILLAGE DOESN'T BRING MIRACLES BUT TRAGEDY. IN SHORT, NOTHING IS WHAT IT SEEMS, AND EVERYTHING IS MUCH MORE TERRIBLE THAN THE SURFACE ALLOWS ONE TO FATHOM.

MARCELLO'S FALSE IDOL SYLVIA IS AS EMPTY AS SHE IS HYPNOTIC. A VOLUPTUOUS BLONDE WHO CLAIMS THAT SHE WEARS ONLY CHANEL PERFUME TO BED, AND SMILES FOR THE CAMERA, EVEN WHEN THERE ISN'T ONE, SYLVIA DAZZLES MARCELLO IN SUCH A WAY THAT HE ONCE TELLS HER "YOU ARE EVERYTHING, EVERYTHING". HE IS LOOKING FOR SOMETHING SUPERIOR, SOMETHING HIGHER, AND, ONCE MORE, HE THINKS IT MIGHT BE IN HER SMILE, OR IN THE PROMISE OF HER BODY.

THE FILM HAS A DEEP RELIGIOUS FEELING, IN THE BROAD SENSE OF THE WORD. FOR INSTANCE, WHEN THE CROWD ASSEMBLES AT THE PLACE WHERE TWO KIDS IN SUNDAY CLOTHES, ALL SET FOR THE FRONT PAGE OF THE NEWS, CLAIM TO HAVE SEEN THE MADONNA, AN APPALLED PRIEST CRIES OUT "MIRACLES ARE BORN FROM SILENCE, NOT FROM THIS CONFUSION". THE PRIEST'S IDEA OF FINDING GOD, IS DRAMATICALLY OPPOSED TO THE GOD MARCELLO THINKS HE HAS FOUND IN HIS FALSE IDOL SYLVIA. BUT WHEN HE TURNS TO THE QUIET STEINER FOR ANSWERS, HE IS DISAPPOINTED AGAIN. IN THE SHELTER OF AN EMPTY CHURCH STEINER TRIES TO LURE MARCELLO INTO THE SEEMINGLY BETTER PROFESSION OF A SERIOUS WRITER. BUT MARCELLO CANNOT ESCAPE HIS OWN REALITY, TO BURY HIMSELF INSIDE THE NOVEL HE HAS MOST LIKELY NOT EVEN STARTED WRITING. AND HE WILL LATER FIND OUT THAT A LIFE INSIDE THE SHELTERED WORLD OF LETTERS IS NO GUARANTEE TO HAPPINESS AND THE KIND OF PEACE OF MIND HE SO DESPERATELY NEEDS.

FELLINI ALSO PROVIDES AN INSIGHTFUL EXPLORATION OF THE ROLES OF WOMEN IN THE LIFE OF MAN. SYLVIA IS THE FANTASY, EMMA, MARCELLO'S ETERNAL GIRLFRIEND, IS THE MOTHER, AND MADDALENA WOULD BE THE EQUAL, WHAT BEATRICE IS FOR BENEDICK IN MUCH ADO ABOUT NOTHING, A WOMAN WHO CAN SHARE A DEEPER UNDERSTANDING WITH MARCELLO, WHO WILL BE NEITHER ABOVE HIM, NOR BELOW HIM. BUT PERHAPS IT IS ALREADY TOO LATE WHEN THEY BOTH REALIZE ABOUT THAT POSSIBILITY.

FOR A FILM WITH SUCH A COMPLEX STRUCTURE, SO FULL OF SYMBOLISM AND PHILOSOPHICAL DEPTH, LA DOLCE VITA IS SURPRISINGLY ENTERTAINING AND FUN TO WATCH, AND IT HASN'T DATED ONE BIT. MASTROIANNI DELIVERED A ONCE IN A LIFETIME PERFORMANCE AS A MAN DETACHED FROM HIMSELF, UNABLE TO FEEL, WHO GOES THROUGH THINGS AS IF EVERYTHING WERE HAPPENING TO SOMEBODY ELSE.

IN THE END OF THE FILM, JUST LIKE IN THE BEGINNING, THERE IS ANOTHER EYE WATCHING OVER WITH SILENT WISDOM. IT IS THE EYE OF A DEAD MONSTER THAT WASHES UP ON THE SHORE AFTER MARCELLO'S MOST DESPERATE NIGHT OF EXCESS. ON SEEING THE DEAD OPEN EYE HE COMMENTS "LOOK HOW HE'S STILL WATCHING". IN THIS I SEE A METAPHOR FOR THE EYE OF NATURE, SILENTLY WATCHING OVER THE FUTILITY OF HUMAN EXISTENCE. NEVERTHELESS, FELLINI MANAGES TO END THE FILM WITH A BLINK OF HOPE.

LA DOLCE VITA IS A CLASSIC BECAUSE IT IS A FILM ABOUT WHAT IT MEANS TO BE A HUMAN BEING, ABOUT QUESTIONS THAT HAVEN'T BEEN ANSWERED AND NEVER WILL BE. FOR, WHAT ARE WE BUT A CROWD RUNNING, DAZED AND CONFUSED, IN THE DARKNESS, UNDER THE RAIN, OUR FEET DEEP IN MUD, JUST LIKE THE FILM'S RELIGIOUS MOB, LOOKING FOR SOMETHING SACRED IN ALL THE WORLD'S CONFUSION?

ISTANBUL

I ONCE SAW THE TIP OF AFRICA FAR AWAY BEHIND THE MIST, FROM GIBRALTAR. THE ONLY OTHER TIME I'VE EVER BEEN BETWEEN TWO CONTINENTS, STARING FROM ONE INTO THE OTHER, WAS ONE SUMMER IN THE PORT OF ISTANBUL.

A CITY OF CONTRASTS AND A MEETING POINT FOR ASIAN AND EUROPEAN CULTURES, ISTANBUL'S QUALITY DOESN'T BETRAY IT'S PARTICULAR GEOGRAPHY. AS SOON AS YOU ENTER THE BLUE-GREEN BOSPHORUS, THE DOMES OF ITS GRAND MOSQUES DOMINATE THE SCENE, ENDOWING IT WITH AN ALMOST FAIRY-TALE-LIKE QUALITY; THIS IS A LAND OF PRINCESSES AND RICH PALACES, OF SULTANS AND THEIR WELL-GUARDED HAREMS, OF MAGIC CARPETS AND A THOUSAND FASCINATING TALES. WHEN THE SUN SETS AND THE NIGHT FALLS, THE SOUND OF PRAYER RISES AND FILLS THE AIR WITH DREAMY TONES AND MOURNING SONGS. IT IS JUST SHEER BEAUTY TO SIT OUT OF DOORS AND WATCH THE PURPLE SUNSET WHILE LISTENING TO THE BEAUTIFUL MUSIC OF THE MOSQUE.

WHEN THE SONG IS OVER, YOU CAN DO AS I DID, AND WALK THE COUPLE OF BLOCKS FROM THE CRUISE SHIP TERMINAL TO THE CLOSEST PLACE OF WORSHIP. BUT INSTEAD OF GOING INTO THE MOSQUE (I HAVE ONLY SEEN THESE FROM THE OUTSIDE), I WOULD TAKE A LEFT AND WALK INTO ONE OF ISTANBUL'S MOST FASCINATING AND TRADITIONAL SPOTS: THE NARGILE CAFÉ AREA. NARGILE IS WHATEVER IT IS THAT TURKS SMOKE IN THEIR MAGNIFICENT WATER PIPES (ALWAYS A FAVORITE SOUVENIR). THEY HAVE ALL IT IN ALL KINDS OF FLAVORS, ALL THE FRUITS AND SPICES OF THE WORLD. THE NARGILE'S EFFECT ON THE SMOKER TENDS TO BE ONE OF UTTER RELAXATION. THIS IS WHERE TURKISH MEN WILL COME TO SEE THE SOCCER MATCHES OF THE WORLD CUP IN BIG SCREENS, SITTING COMFORTABLY ON THE LUSH COLOURFUL PILLOWS, GOLD, RED, ORANGE, GREEN, AROUND THE LOW WOODEN TABLES, SMOKING NARGILE, PLAYING BACKGAMMON (OR AS MY ARMENIAN FAMILY WOULD CALL IT: TAVLI), IN THEIR TRADITIONAL HATS, WITH THE LONG BEARDS, AND THE WESTERNIZED CLOTHES. BUT THERE IS ONE BIG DIFFERENCE BETWEEN THE ENDLESS SUCCESSION OF BARS IN THE NARGILE ALLEY AND A PLACE LIKE THIS ANYWHERE ELSE IN THE WORLD; HERE THERE IS NO ALCOHOL DRINKING. TURKISH PEOPLE WILL DRINK YOU UNDER THE TABLE TWO BLOCKS FROM THERE, BUT THEY WILL BE DEAD BEFORE THEY HAVE A BEER BY THE SIDE OF THE MOSQUE: IN MUSLIM CULTURE, "WINE" IS PERCEIVED AS THE ENEMY, AND IN ANCIENT TIMES, IT WAS VERY EASY TO FALL OUT OF GRACE IF ONE WAS PERCEIVED TO HAVE GIVEN IN TO ITS CHARMS.

WHEN YOU HAVE ALREADY DRANK TOO MUCH TEA, AS I DID, OR SMOKED ENOUGH NARGILE, AS MY FRIEND NANCY WOULD, YOU HAVE TWO CHOICES IN MY BOOK; YOU CAN EITHER HEAD TO GALATA TOWER FOR A FABULOUS TURKISH DINNER, TRADITIONAL MUSIC AND A BELLY-DANCING SHOW, WITH THE MOST ENTRANCING VIEW OF ISTANBUL BY NIGHT, OR, IF YOU ARE INTO NIGHT-LIFE, YOU SHOULD TAKE A 5 DOLLAR TAXI TO NEARBY TAKSIM SQUARE, THE LARGE PUB AND NIGHT-CLUB PEDESTRIAN AREA, IF YOU PAY MORE THAN 5 DOLLARS THEY ARE RIPPING YOU OFF, WHICH MOST TURKISH VENDORS WILL TRY TO DO, BY THE WAY. (WHATEVER YOU DO, DON'T BUY AN OVERPRICED CARPET, AND, IF YOU ARE GULLIBLE ENOUGH, STAY CLEAR OF THE BAZAAR ALTOGETHER...) TAKSIM SQUARE IS LIKE NO OTHER PLACE I HAVE EVER SEEN AROUND THE WORLD. IT STRETCHES FOR BLOCKS AND BLOCKS OF LIVE MUSIC BARS, RESTAURANTS AND PUBS WITH MULTICOLORED BEAN BAGS SET ALL OVER THE DOZENS OF PEDESTRIAN STREETS, WHERE ISTANBULIANS AND TOURISTS ALIKE, WALK AROUND EN MASSE FROM ONE LOCALE TO THE OTHER, STOPPING HERE FOR A DRINK, THERE FOR A DANCE IN ONE OF THE TERRACE DISCOS, WHERE YOU CAN DANCE TO THE LATEST WESTERN AND TURKISH HITS, UNTIL THE MORNING.

AFTER YOU HAVE SWEAT IT OUT ON THE DANCEFLOOR, COME SUNRISE, IF YOU HAVE GET HUNGRY, YOU CAN HAVE SOME OF THE DELICIOUS JUMBO MUSSELS AND CORN-ON-THE-COB THAT ARE ALWAYS AVAILABLE, AS YOU WALK AROUND THE STILL LIVELY TAKSIM.

IF YOU TAKE THE SUBWAY TO GO BACK TO TAKSIM THE NEXT MORNING, YOU WILL FIND A BUSY SHOPPING AREA, ABUNDANT IN FANCY CLOTHES, BIG BOOKSTORES WITH ENGLISH SECTIONS, THANK GOD, WHERE YOU CAN FIND LOTS OF TURKISH WRITERS IN TRANSLATION, AND MUSIC STORES TO BUY THE DIVINE TURKISH MUSIC CDS. FAMILIES AND FRIENDS WILL COME HERE FOR LUNCH, AND YOU SHOULD TOO: FAST-FOOD-TYPE TURKISH RESTAURANTS ARE A DELIGHT, AND RATHER INEXPENSIVE: DON'T MISS THE DOLMA (RICE-FILLED VINE LEAVES), THE ZUBEREK (CHEESE PASTRY) AND THE KEFTE (MINCED MEAT AND WHEAT).

DURING MY TIME IN ISTANBUL, I DIDN'T VISIT MOSQUES, PALACES OR MUSEUMS, I ENJOYED THE ATMOSPHERE OF THE CITY AND ITS PEOPLE, I MADE FRIENDS WHO TOOK ME PLACES, PLAYED MINI-GOLF ON THE STREET AT 2 AM, SAW A BEAUTIFUL WEDDING PARTY ON THE TOP FLOOR OF THE ANCIENT GALATA TOWER AND FELL IN LOVE WITH ALL OF IT.

YET TWO THINGS, TWO MOMENTS WILL REMAIN IN MY MEMORY FOREVER. ONE WAS THE MOMENT WHEN I REALIZED THAT, IN SPITE OF THE CONFLICT BETWEEN ARMENIANS AND TURKS, THE TURKS HAD THE SAME FACES AS ARMENIANS, THEY ATE THE SAME FOOD, THEIR MUSIC WAS UNDENIABLY LIKE OURS, AND I REALIZED THAT SOMEHOW I HAD FOUND MORE FAMILIAR THINGS IN TURKEY THAN IN ARMENIA MANY YEARS BEFORE. THE OTHER MOMENT IS MY TREASURE, MY SACRED THING THAT I STOLE FROM THE GENEROUS CITY WHICH HAD GIVEN IT ALL TO ME.

ONE NIGHT I TOOK AN AIMLESS WALK, I WANDERED PAST THE NARGILE ALLEY AND THE MOSQUE, INTO EMPTY INDISTINCT STREETS, AWAY FROM THE SHOPS AND RESTAURANTS. AMONG THE UGLY BUILDINGS AND SOILED SIDEWALKS, I STARTED HEARING TRADITIONAL TURKISH MUSIC, WITH A PERSISTENT BASS DRUM, AND THE UNMISTAKABLE SOUND OF THE TYPICAL WIND AND STRING INSTRUMENTS. I STARTED LOOKING AROUND DARK FRIGHTENING ALLEYS, SEARCHING FOR THE SOURCE OF MY PLEASURE. ALONE IN A STRANGE PLACE, WANDERING THROUGH THE BAD PART OF TOWN, THE LAST THING YOU WANNA DO IS GLIDE INTO A DARK ALLEY. BUT, SO I DID, LURED IN BY THE ENTRANCING MUSIC. AS IT TURNED OUT, I ENDED UP CASUALLY EAVESDROPPING ON A FAMILY CELEBRATION.

MY FRIEND NANCY WHO WAS ALWAYS MAKING FRIENDS WITH OLD MEN IN SQUARE HATS NAMED AHMED, WHO, OF COURSE, TOLD HER STORIES, HAD TOLD ME ABOUT THE TURKISH CIRCUMSITION RITUAL. TURKISH BOYS WERE CIRCUMSIZED AT THE BEGINNING OF PUBERTY, WHEN IT WAS NOT EXACTLY A PAINLESS AFFAIR. TO CELEBRATE THIS, THEY HAD A BIG BASH, WHERE THE BOY IN QUESTION WOULD WEAR A COLORFUL TRADITIONAL OUTFIT. ONE LOOK AT THE ALLEY CROWD, THE BOYS IN TALL HATS AND BLUE-GOLDEN COSTUMES, THE WOMEN WITH JINGLY SCARVES TIED AROUND THEIR WAISTS, THE MUSICIANS WITH THEIR TRADITIONAL INSTRUMENTS, THE GARLANDS AND THE COLOURED LIGHT BULBS AROUND THE YARD, AND I KNEW I WAS AT A CIRCUMSITION FEAST. IN THE MIDDLE OF A BIG CIRCLE OF NEIGHBOURS, RELATIVES AND ONLOOKERS, WOMEN AND CHILDREN WERE DANCING. THE MUSIC, THE JOY OF THE PEOPLE, THE SPONTANEITY AND THE REALITY OF IT ALL WERE SUCH A GIFT TO ME; THE WOMEN WERE NOT SKINNY AND BLONDE LIKE THE BELLY-DANCERS AT GALATA, BUT THEY WERE UNQUESTIONABLY MUCH MORE BEAUTIFUL, AND, EXCEPT FOR MYSELF, THERE WASN'T ONE TOURIST IN SIGHT.

THIS WAS THE LAST I SAW OF THAT MAGNIFICENT CITY BEFORE I SAILED AWAY, THE DARK-HAIRED WOMEN IN VAPOROUS WHITE SKIRTS AND LAVENDER AND SILVER JINGLY SCARVES, SURROUNDED BY THEIR CHILDREN IN RED AND BLUE AND GOLD, GRACEFULLY DANCING INTO THE DEPTHS OF THE COOL ISTANBUL NIGHT.