

“One can change their destiny but not their roots “, affirms the voice over in the show. It is one of the transverse concepts of “Neither here nor there”, an original story of wandering souls told with criterion and sincerity by Pepa Molina who undertakes a more personal and committed direction with her career and art form.

More than once we have discussed how interesting and indispensable “Flamenco from another point of view” cycle results in the programme of the Pradillo Theatre in Madrid. This space gives a double opportunity: an opportunity for the Madrid audience to experience a more outmatched unprejudiced flamenco; and an opportunity to take risks with less fear.

Pepa Molina from Granada accepts her artistic maturity with an evocative story. The concept of uprooting, a sea change is full of suggestions as this affects the internal structure of the human being: memories, future, uncertainty, fear, destiny, nostalgia, hope... It is without a doubt a setting where one can search, find and express ideas. Pepa Molina has understood this a journey “without a certain direction, passing days...” “one does not frequent distances per se”... They are other phrases in the voice over that illustrate perfectly the spirit behind the plot.

Pepa Molina dances and interprets. As she moves across the stage with her mind set on infinity with her suitcase in hand - the only property of the wandering soul- as well as changes into dancing a “Seguiriya” with her heart grounded in the earth. With a simple but well chosen scenery Pepa makes us participants in her character's insecurity and unease. The choreographies alternate Jesus Fernandez – guest artist- from Cadiz is a prodigy of resources and his dancing has progression.

He is also an excellent performer who knows how to wrap his dancing in the armour of precise intentions. His “Tanguillos” are memorable. His feet sing and he has all the grace of the world.

On her behalf, a very versatile Pepa Molina underpins the argument with her different interpretations of time while she grows artistically in dances of strength. Strength that she knows how to control and deliver with elegance. She has a true artistic dominion of the “Bata de cola” – long gown- making the difficult appear effortless. As her feature dance she chose the “Seguiriya”, where she knew to express the anguish required by the style and the story. As the culmination she dared nonetheless with “Cry me a river”, a jazz standard which on opening night she had to defend without a microphone. She is no Ella Fitzgerald nor Dina Washington but she interpreted the song bravely and well.

The music contribution is also worth a mention. Luis Miguel Manzano from the saga of “Los Pelao” chose well in building the ambience and transitions in the music.

Outstanding was Roberto Llorente’s singing – as always – and David Vazquez, which I confess as an unknown to me caused a great impression, which makes me think once more about the amount of artists in flamenco that do not have the recognition they deserve or rather haven’t had the opportunity to be seen or found. Also fantastic was Diego Villegas on wind instruments, he played the flute like if it was a percussive instrument. Fantastic.

“To be neither here no there”. “Not to be”, says the voice over... Definitely an interesting proposal by Pepa Molina, made with sincerity and talent... We hope that the company will frequent many airports, but not as wandering souls with the unease that the story reflects but with the thrill of one who displays their talent to the world.

Manuel Moraga -De Flamenco Online Magazine, 2009