



ni aquí ni allí

{ NORE HERE NORE THERE }

Pepa Molina
c o m p a ñ í a

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ni aquí ni allí



Without a certain path, passing days, routes, upsets. Restlessness, like dust that is left behind in the buckle of hunger. Knowing where and what you have come from, and although it is from a poor land, never changing it for another.

The immigrant is the same not matter where they may be. The journey one embarks on is not always the one achieved. Working with other's spare parts such as foreign language and timetables. Removing thorn after thorn and finding ones own ...

Not being here or there. Not to be. Not doing or stopping to think, learning to suffer in a foreign language, even if the pain is without principle or sold for forty cents worth. Walking, working, returning, tucking in, restless sleepers, awakening awake, walking, working, returning... the same yesterday as tomorrow, in Tokyo and in Buenos Aires, in New York and in Madrid.

One does not frequent distances for the sake of it. Necessity and resignation are inseparable; they have stale bread and moist pride. To migrate is to leave behind, save losses, portraits, not liking one, being in all places and in none, meeting the endorsement of mystery, the boy who plays without joy and all the variables of exile.

From here to there, one who immigrates with hunger and dreams knows that they will do it again if necessary, for one can change their destiny but not their heritage.

{ USE LAHOZ }

{ SINOPSIS }

"Ni aquí ni allí" is a new production by Pepa Molina debuted on the 12th of August, 2009 at the Teatro Pradillo in Madrid in the series of "La otra mirada del Flamenco" in the programme of the summer festival of the city of Madrid.

The show narrates a story of immigration. Two individuals in 1960's Spain. Paco embarks on a journey to Japan to process tuna and Lola goes to New York to forge a career as a singer. These two characters with parallel stories and identities cross paths on a plane, on the journey they experience a myriad of feelings of fear, melancholy and anxiety.



They each express their journey through a conceptual contemporary flamenco with the most traditional "palos" in hand, the experiences that aid the characters to understand and live with the decisions that in some way mark their lives toward the self-assertion of their identities.

Script and original idea by Pepa Molina.

Duration: 80 minutes.
No intermission.

{ PROGRAME }



COMPANY: Pepa Molina

GUEST STAR: Jesús Fernández

TRANSICIÓN

Artists: Jesús Fernández and Pepa Molina

Music and guitar: Luis Miguel Manzano

Voice: Roberto Llorente and David Vázquez

Choreography: Jesús Fernández and Pepa Molina

Palmas: Alejandra Hernández

EL VIAJE {PASO A DOS}

Artists: Jesús Fernández and Pepa Molina

Music: Manuel Barco

Choreography: Jesús Fernández and Pepa Molina

EN BLANCO

Artist: Jesús Fernández

Music and guitar: Luis Miguel Manzano

Voice: Roberto Llorente and David Vázquez

Choreography: Jesús Fernández

Palmas: Alejandra Hernández

HOMENAJE AL EMIGRANTE

Artist: Pepa Molina

Music and guitar: Luis Miguel Manzano

Cante: Roberto Llorente and David Vázquez

Voice: Diego Villegas

Choreography: Pepa Molina

Palmas: Alejandra Hernández

CHOTOMATE KUDASAI

Artist: Jesús Fernández

Palmas: Alejandra Hernández

Music and guitar: Luis Miguel Manzano

Voice: Roberto Llorente and David Vázquez

SIGUIENDO

Artist: Pepa Molina

Music and guitar: Luis Miguel Manzano

Voice: Roberto Llorente and David Vázquez

Choreography: Pepa Molina

Palmas: Alejandra Hernández

RECORDÁNDOTE

Flute: Diego Villegas

Voice: Roberto Llorente and David Vázquez

NI AQUÍ NI ALLÍ

Artists: Jesús Fernández and Pepa Molina.

Music and guitar: Luis Miguel Manzano

Voice: Roberto Llorente and David Vázquez

Choreography: Jesús Fernández and Pepa Molina

Palmas: Alejandra Hernández

EXCUSE ME

Voice: Pepa Molina

Saxophone: Diego Villegas

Guitar: Luis Miguel Manzano

Palmas and choruss: Alejandra Hernández,

Roberto Llorente and David Vázquez



{ ARTISTIC SUMMARY }

Voice David Vázquez / Roberto Lorente

Guitar Luis Miguel Manzano

Saxophone, flute, armonica Diego Villegas

Palmas Alejandra Hernández

Dancers Pepa Molina / Jesús Fernández

Light technician José Montero

Music Luis Miguel Manzano

Music and scenography Manuel Barco

Poem Use Lahoz

Conversations José Pérez / Isabel Molina

Voice in scripts Esperanza de la Vega / Paco Barco

Art direction Pepa Molina / Pato Pascual

Scenography Manuel Barco

Production assistant Manuel Barco / Ana Campos

Wardrobe Carmen Granell

Play bill Luis Pérez

IMAGES PARTLY ASSIGNED BY FUNDACIÓN 1º DE MAYO



{ TECHNICAL NEEDS }

TECHNICAL SOUND RIDER

INSTRUMENT	MICROPHONE	INS. F.O.H	INS. MON	STAND
Singer 1	SHURE SM58			Large
Singer 2	SHURE SM58			Large
Saxophone / flute	SHURE SM57			Large
Guitar 1	NEUMANN KM 184	COMP	COMP	Large
Flamenco singer 1	SHURE SM58	COMP	COMP	Large
Flamenco singer 2	SHURE SM58	COMP	COMP	Large
Floor 1	CROWN PCC 160			None
Floor 2	CROWN PCC 160			None
Floor 3	CROWN PCC 160			None
Floor 4	CROWN PCC 160			None

STAGE

OPTIMUM DIMENSIONS

Lengths	10 m de wide x 6 m tall
Ftage dimensions	10 m
Floor	Wooden Sprung floor 8mm width minimum c/ Black

NOTE: this can be ajusted to the dimensions of the theatre

LIGHTING

- 14 PC 1.000 W with covers
- 18 recortes 22/50 tipo Etc

- 8 Par 64 no
- 2 Par 64 no
- 6 fresnel 1.000 W with covers
- 4 Soports of cable 3 m tall
- 5 Soports peana of floor.
- 1 porta filters.
- 48 Channels of Dimmer
- 1 Programable lights table
- All the spotlights need to cabled with security and portafilters
- Necessary cabling

NOTE: this can be ajusted to the dimensions of the theatre

VIDEO

- Video proyector with obturador of at least 2.000 lumens
- DVD reproducer

SOUND

- 5 Microphones Shure 58
- 2 Microphones Shure 57
- 1 Microphones Shure 55 sw
- 4 Monitors for musitians
- 2 Monitors for dancers
- 1 16 channel sound table.
- 1 Effects processor.
- 1 CD reproducer.
- 7 Microphone legs
- Necesarry Cabling



TECHNICAL PERSONNEL REQUIRED FOR THE SHOW

- 1 Lighting technician
- 1 Sound technician
- 2 Stage staff to position the scenography

TECHNICAL PERSONNEL REQUIRED FOR ENABLING MONTAGE & DESMONTAGE

- 2 Personnel to enable and disable scenography
- 1 Sound technician
- 2 Electrical staff

DRESSING ROOMS

- 2 are necessary for the dancers, 5 for the musicians and technicians
- Dressing rooms must have tables and chairs, hot water, mirrors, towels, power and mineral water

PA & F.O.H.

The selection of the P.A. system has to be done according to the necessities of the venue, in order to get a total coverage and a total dispersion of the whole frequencies range for all the audience.

F.O.H. should be located in an open space, with a good acoustic reference. It should never be located in closed booths or prosceniums.

MONITORS

The monitor system consists of six NEXO PS-10, one NEXO PS-15 or similar and a Side Fill system.

The Side Fill should have 4 MEYER SOUND CQ 1P, covering the whole dance area.

Monitor sends are needed:

- Clapping 1 (1 x NEXO PS-10)
- Flamenco Singer 1 (1 x NEXO PS-10)
- Flamenco Singer 2 (1 x NEXO PS-10)
- Guitar 1 (1 x NEXO PS-10)
- Flute / saxophone (1 x NEXO PS-10)

IMPORTANT DATA

For the sound set-up, it is essential to have the following:

- 1 microphone technician
- 1 assistant in F.O.H

The whole sound system should be mounted, adjusted and tested before the sound check.

We need intercom in all the light and sound controls and two more in stage.

All the microphone and monitor stands must be black.

We need two talkback microphones.

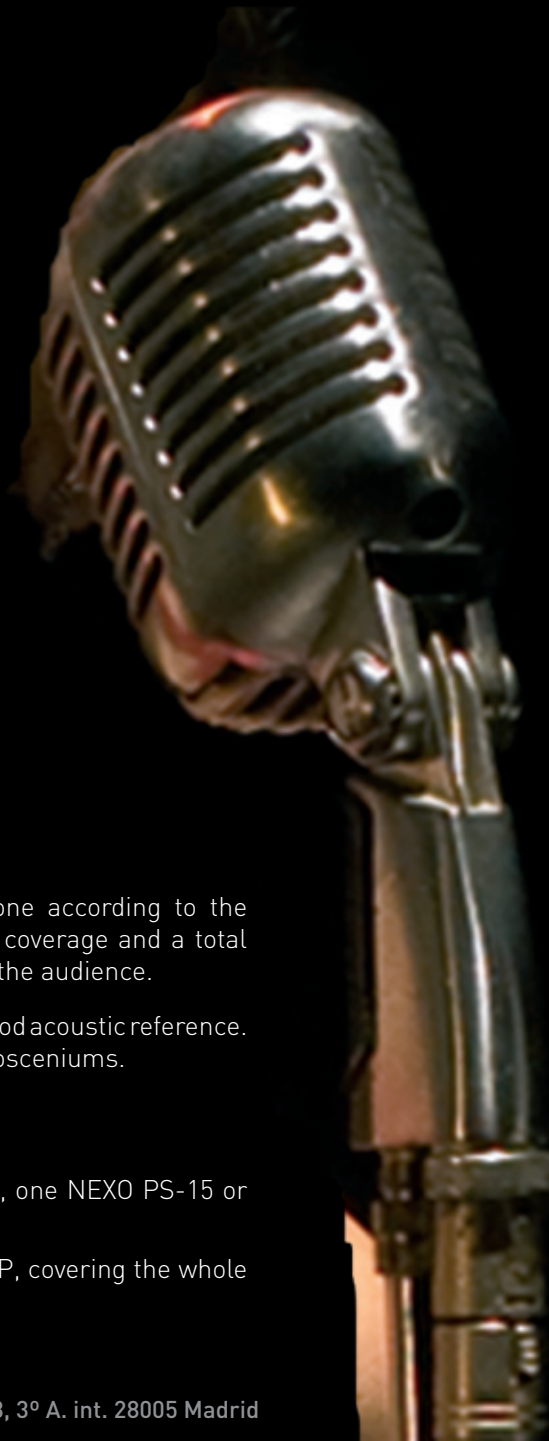
The electric source used for the whole sound system must be independent of that used for the lights system. The earth should also be used exclusive for the sound system.

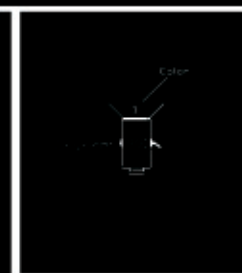
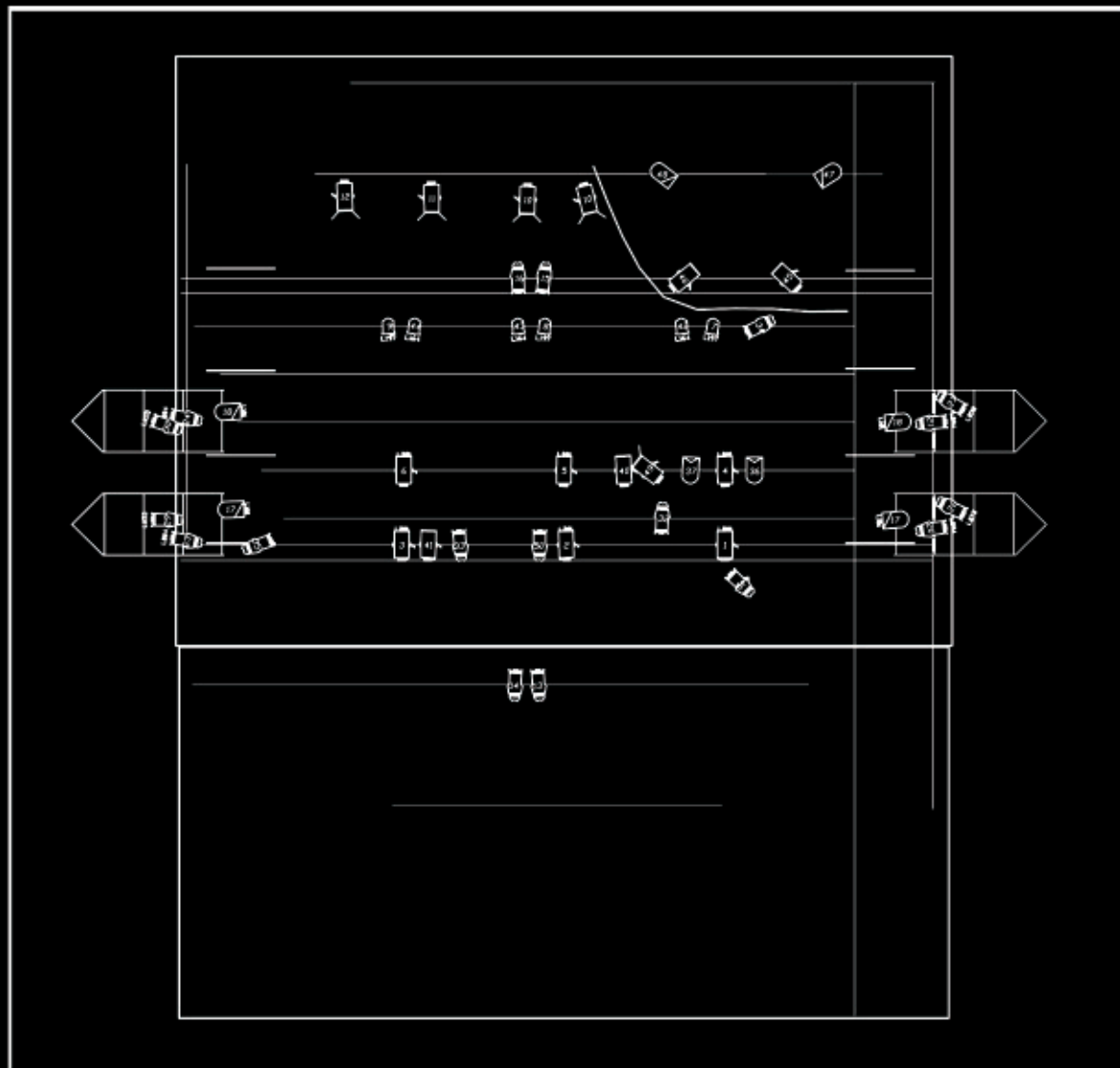
ACOUSTIC FLOOR

An acoustic floor will be necessary to cover the whole dance area.

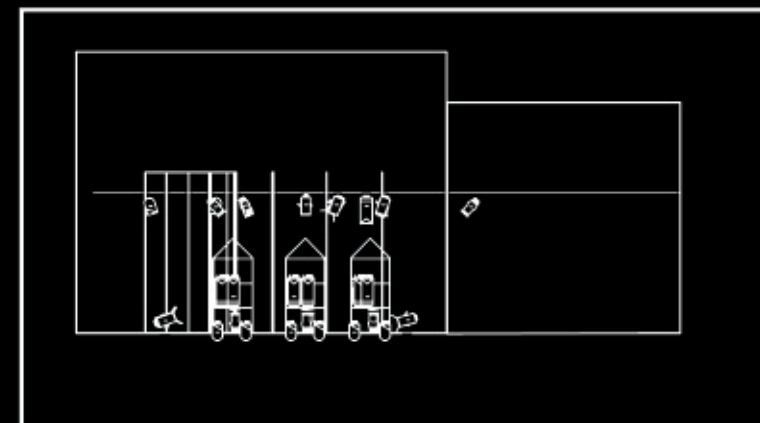
This floor should have a high mechanical resistance and a small air chamber in which the necessary acoustic labyrinth is located, for the transmission of the pounding of the heels to the microphones PCC's, located under this floor.

This floor should be perfectly assembled and fixed with a slope of 0%. The floor has to be made of wood and black not reflective.





Symbol	Name	Count
	ADB Europe C101 plan	15
	USITT Par 64 MFL	6
	USITT Par 64 VN5P	2
	Source 4jr 25/50	18
	Optique 15/42	0
	USITT 6 inch Fresnel	6



{ LIGHTING }

NI AKI NI ALLI	
Lighting Design:	JOSE MONTERO
Assistant:	
Director:	
Scenic Design:	
Venue:	SALA PRADILLO
Zero Date:	
Printed:	4/9/2009 14:23
Printed By:	Jose Montero
File:	NI AKI NI ALLI

{ REVIEWS }

De flamenco.com by MANUEL MORAGA

"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 nor 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.



{ PUBLIC } atrapalo.com

"Excellent. A very original proposal"

"A musical luxury"

"Spectacular different"

"Great show. The Pepa Molina dance co is excellent"

"Highly recommended ... intelligent fusion ... fantastic dancers"

"Great passion"

"I especially loved the contemporary flamenco dance piece ... I have seen the female dancer on various occasions and she always leaves you with a great sensation"

"Exceptional dancers and the music modern and fresh"

"Don't miss it"