

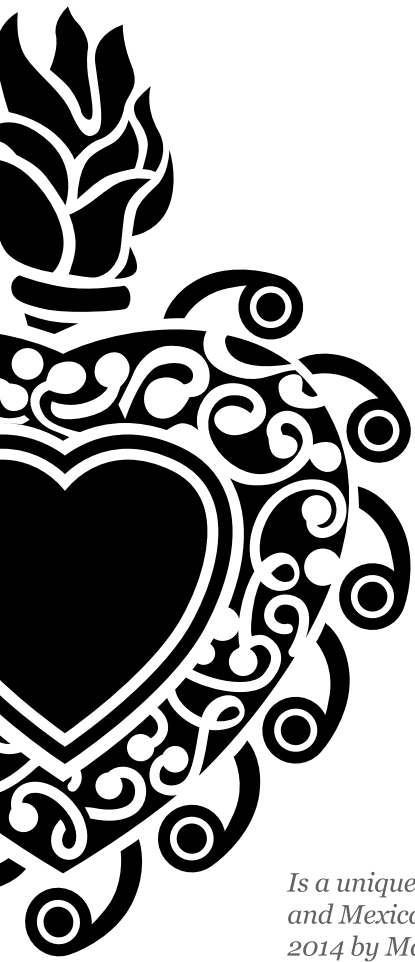


FLAMENCO *a la* MEXICANA

MEXICAN STYLE FLAMENCO



MARÍA ALIAGA



María Aliaga's
FLAMENCO
a la **MEXICANA**
MEXICAN STYLE FLAMENCO
Dance Company

Is a unique dance company featuring Flamenco and Mexican folkloric dance numbers, created in 2014 by María Aliaga, coreographer and bailaora (Flamenco dancer). The company is composed of Flamenco musicians, dancers and singers, as well as traditional Mexican performers.

The Mexican Style Flamenco Dance Company has created a particular space in which Flamenco artistic expressions have been skilfully interwoven with Mexican folkloric performance arts, thus creating a fusion of artistic expressions, drawn from both traditions, in its intention to "Mexicanize Flamenco and Flamenco-ize the Mexican" in a resourceful manner. This dance company has made several shows based on this concept.



*MEXICAN STYLE FLAMENCO WAS BORN AS
AN EXPRESSION **OF LOVE FOR MEXICO.***

***Its mission is** to promote both cultures through a unique experience: that of creating a mise en scène in which both traditions have been gracefully blended.*






A close-up portrait of a young woman with long, wavy, light brown hair, looking directly at the camera with a slight smile. She is wearing a white, strapless top and a necklace with a heart-shaped pendant. The background is a blurred, rocky landscape under bright, natural light.

MARÍA ALIAGA

Director, coreographer and dancer (bailaora) of the Mexican Style Flamenco Dance Company.

María was born in Mexico City on September 15. She was only 5 years old when she began dancing Flamenco at the Araceli Galván-Duque Dance Academy. At 12, she completed the first course of Flamenco at the prestigious Cristina Heeren Foundation in Seville, Spain.

She then continued her dance studies with renowned Flamenco masters and grand dames, such as La Winy Amaya, Gabriel Blanco and Patricia Linares, Concha Jareño, La Truco and La Tati, Alfonso Losa, El Farru, Olga Pericet, Úrsula López, Rafaela Carrasco, Antonio Canales and Fuensanta La Moneta, both in Mexico City as well as in the Flamenco Art and Spanish Dance “Amor de Dios” Center, an emblematic Flamenco venue in Madrid.



Though still quite young, María Aliaga worked in the *Compañía Aire Flamenco*. Ever since she was 16, María has danced Flamenco professionally and has performed in “tablaos” (Flamenco stages) in Stuttgart, Germany, and New York City, USA. In Mexico, she worked with the Spanish “Adonays Flamenco Company” (2006) in different Mexican states, as well as with Isaac and Nino de los Reyes (2007) in the prestigious “Gitanerías” tablao.

María next decided to create her own dance company, *Compañía Suspiros del Mar*, where she coreographed, directed and presented several shows: *Poseídas* (Possessed), in 2009; *Mestizaje* (Melting Pot of Traditions), in 2010; and *Jaleos*, in 2011.

In 2013, through Fondeadora, the first crowdfunding platform in Mexico, she put together the necessary funds to present her new show: *Flamenco a la Mexicana*, seeking to continue honoring her country, an objective she began to express since 2010 with her show *Mestizaje* (Melting Pot of Traditions). This show has been presented on three different occasions in one of Mexico City’s most prestigious venues, the *Lunario del Auditorio Nacional* (in May 2014, April 2015 and June 2015). It has also been featured in the culturally acclaimed *Teatro de la Ciudad de México*, within the framework of *The First International Flamenco Week “El Conjuró”, opening Alfonso Losa’s Tendencias show. In 2015, María opened Farruquito’s Improvisao show, with a scene from her very own Flamenco a la Mexicana show.*

In 2015, *Flamenco a la Mexicana* participated in the IX Sao Carlos International Videodance Festival in the Benito Prado Junior Theatre, in the Sao Carlos University in Brazil, with a video photographed, directed and edited by Nur Rubio Sherwell. During February 2016, *Flamenco a la Mexicana* achieved great success when it was shown on the stage of *Voilà*, an exclusive restaurant in the high-fashion Antara Shopping Mall in Mexico City.

Flamenco a la Mexicana has been in different international festivals, namely: IX Sao Carlos International Video Dance (Sao Carlos, Brasil), Transilvania Shorts (Transilvania, Rumania), 12 Months Film Festival (Rumania), Roma Cinema Doc (Roma, Italia), Hollywood Independent Documentary Awards (Hollywood, USA), Miami Independent Film Festival (Miami, USA), Master of Art Film Festival (Sofia, Bulgaria), Festival Parachute Light Zero Paris (Paris, France), Braga International Video Dance Festival (Braga, Portugal), Move Me Productions (Belgium). They have participated with two videos that are played on the show: “La catrina” and “La llorona”, both directed by Nur Rubio.

María has also worked full-heartedly as a teacher of Flamenco, giving classes in juvenile detention centres, such as *Centros de Reinserción Social para Menores y Reclusorios*. At present, she is the teacher and coreographer of the *Compañía Representativa de Academia Triana*, where she also had the original idea of creating the *Flamenco International Week in Triana “El Conjuró”, which, since 2014, has taken place every year on the month of October and has brought to Mexico many famous Flamenco performers, such as Alfonso Losa, Jesús Carmona, Nino de los Reyes, María Juncal, “La Moneta” and “El Junco”.*

María Aliaga has complemented her artistic training and development by taking different complimentary courses: Film script-writing (Lumière Academy and SOGEM (General Society of Mexican Writers) and also Photography (Lumière Academy); acting classes (Casa Azul, in Mexico City and the New York Acting School for Film and TV, in NYC); as well as Art History courses in the Ibero University in Mexico City and Casa Lamm, a prestigious cultural center.



FLAMENCO a la MEXICANA SHOW

It is the vision of a Mexican dancer taking us on a journey through different artistic expressions in which the Flamenco tradition is nourished by Mexican colors, music, costumes, and even by some of its ancient legends, in order to "Mexicanize Flamenco and Flamenco-ize the Mexican".

Flamenco a la Mexicana is a joyful, nostalgic, and entertaining show; it offers a space where two different cultures and traditions, Flamenco and Mexican folklore, meet and mingle in a joyous burst of emotions and passion.

Throughout the different numbers that make up the Flamenco a la Mexicana show, we, as spectators, experience the mirthful marriage between Mexican traditional dances and Flamenco.

The show features many numbers that take us from a purely Flamenco siriguiya to the traditional Dance of the Old Men, from the State of Michoacán, who are influenced by the Flamenco tradition. The show also contrasts bolero songs by Agustín Lara, Álvaro Carrillo and Armando Manzanero with gypsy Flamenco songs and rhythms. The reason for this: to love and honor the racial and cultural blend of which we Mexicans are a product and of which the Flamenco tradition is also a product.



Programme

Flamenco a la Mexicana Show

1. Videos “La Llorona y La Catrina”

Directed by Nur Rubio/Music: Blazko Scaniglia/ Guitar: El Carrizo

2. From the State of Chiapas:

“Piensa en Mí” (Flamenco: Tango/Siguiriya)

“Danzón” (Flamenco/Folklore)

3. A “Cante” Solo:

“Júrame”

4. “Contigo en la Distancia”, “Sabor a Mí”

(Flamenco: Tangos/Tarantos)

5. From the State of Oaxaca:

“Dios Nunca Muere” (Traditional dance from Tehuantepec)

“Peteneras” (Flamenco: Petenera/ Mexican Folkloric Dance: Petenera Istmeña)

6. “Un mundo raro”

7. From the State of Campeche:

“La Gloria eres Tú” (Flamenco- Guajira)

“Fandango de Sarao” (Flamenco/Folklore)

8. Music Solo:

“Sobre las olas”, a Mexican waltz by Juventino Rosas

9. From the State of Michoacán:

Danza de los Viejos (“The Dance of the Old Men”)

(a blend of Flamenco and a traditional Mexican dance)

10. From the State of Veracruz:

“Veracruz”

“Morena” (a blend of Flamenco and a traditional Mexican dance)

“Bamba” (a traditional dance from Veracruz)

“Tarima y Tablao” (Fandango Jarocho/Bulería Flamenca)

11. “María Bonita”/”Por debajo de la Mesa”

(Flamenco: Alegrías)

12. From the State of Jalisco:

“Jarabe Tapatío” (a blend of Flamenco and a typical dance)

“Son de la Negra” (Traditional dance from Jalisco)

13. “Amorcito Corazón”

(Flamenco: Rumba)



Flamenco a la Mexicana's talent for a show outside of Mexico City

Original idea by María Aliaga, director and solo dancer

Musical director and guitar player: Gerardo Amézquita, "El Carrizo"

Singer: Elizabeth Aguilar / Cachito Díaz

Percussion instruments: Edgar Rubio

4 Dancers

Violin: Javier Guillén / Gerardo Amézquita

1 Assistant to the Producer

10 people make up the "Flamenco a la Mexicana" Dance Company.

Flamenco a la Mexicana's talent for a show in Mexico City

Original idea by María Aliaga, director and solo dancer

Musical director and guitar player: Gerardo Amézquita, "El Carrizo"

Singer: Elizabeth Aguilar / Cachito Díaz

Guitar: Ricardo Sánchez

Percussion instruments: Edgar Rubio

10 Dancers

Violin: Javier Guillén

Folklore group of musicians "Cantores del Alba"

Production team:

- Producer

- Assistant to the Producer

- Sound engineer and bass guitarrist: Gerardo Amézquita

- Lighting engineer

The following lighting and sound riders are optimal for the show's requirements. Nevertheless, both can be adapted to the technical characteristics of each particular theater or venue.

Lighting | ***Rider*** |

Luminaires

11 Vari Lite 3500 spot Robotics

21 ETC S4 19° 750w Leekos

52 Par 64 MFL 1kw

NOTE: All spotlights must include safety clamps and filter holders.

AC Control and feeding

Chamsys MQ 100 Console

DMX splitter with at least 6 outlets

Charging center for robotics

Dimmer rack, 48 channels, each one 2,4 kw

Dimmer rack, 12 channels, each one 2,4 kw

Power Plant, 150 amperes per phase, with spider and electrical grounding

Accessories

2 haze machines, controllable by dmx

2 ventilators or fans for haze machines

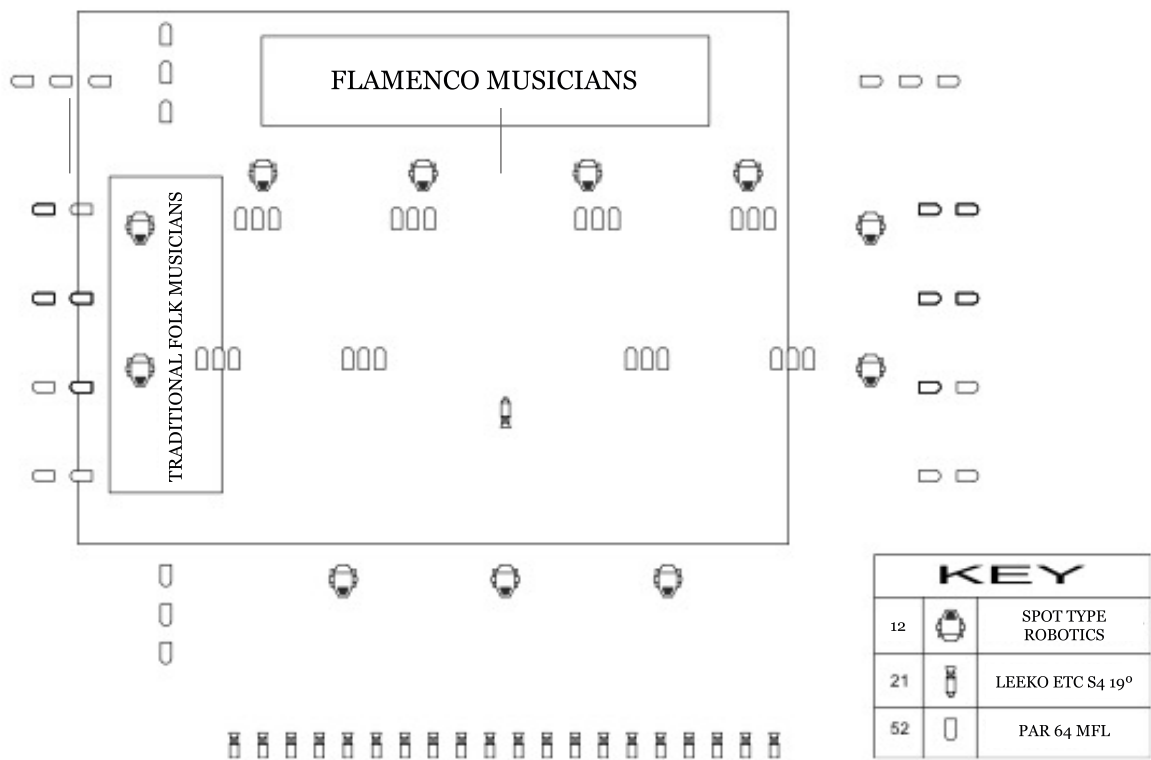
Cables

Current cables and signal needed for installing and setting up all the equipment.

NOTE: The amount of feet of cables that are needed vary according to each particular venue and depending on the different distances

Cannon for projecting videos

FLAMENCO A LA MEXICANA
MEXICAN STYLE FLAMENCO
Lighting design by Carlos Atienza



Audio

Rider

P.A.

THE PA SYSTEM MUST OPERATE IN STEREO MODE AND COMPLY WITH THE ORIGINAL CONFIGURATION AND THE MANUFACTURER'S SPECIFICATIONS.

Options:

	Marca	Modelo	Cantidad
Opcion 1 Full range	d&b	Q1	According to coverage
Opcion 1 subwoofer	d&b	B2 Sub	According to coverage
Opcion 1 Front Fills	d&b	Q7	According to coverage
Opcion 2 Full range	L Acoustics	Kara	According to coverage
Opcion 2 subwoofer	L Acoustics	SB28	According to coverage
Opcion 2 Front Fills	L Acoustics	Arcs	According to coverage
Opcion 3 Full range	Meyer sound	Milo 120	According to coverage
Opcion 3 subwoofer	Meyer sound	M3D-Sub	According to coverage
Opcion 3 Front Fills	Meyer sound	Up1	According to coverage

NOTE: THE EQUIPMENT MUST BE HUNG AND MUST DEVELOP A SOUND PRESSURE LEVEL OF 120 dB, PONDERATION C, AT DEEP END OF VENUE; SUFFICIENT DISPERSION ANGLE ACCORDING TO THE VENUE AND WITH A FREQUENCY RESPONSE BETWEEN 35 HZ AND 16 KHZ +/-3

F.O.H.

F.O.H MIXING CONSOLE

Options:

Amount	Trademark	Model
01	DIGIDESIGN	SC48
01	YAMAHA	PM5D-RH
01	YAMAHA	CL5

MONITOR SYSTEM

FLOOR MONITORS

<i>Options</i>	<i>Trademark</i>	<i>Model</i>	<i>Amount</i>
<i>Opcion 1</i>	<i>d&b</i>	<i>M4</i>	<i>o8</i>
<i>Opcion 2</i>	<i>Meyer sound</i>	<i>MJF212</i>	<i>o8</i>
<i>Opcion 3</i>	<i>NEXO</i>	<i>PS15</i>	<i>o8</i>

SIDE FILL

<i>Options</i>	<i>Trademark</i>	<i>Model</i>	<i>Amount</i>
<i>Opción 1</i>	<i>d&b</i>	<i>Q7</i>	<i>+ B2 SUB</i>
<i>Opción 2</i>	<i>Meyer sound</i>	<i>MSL4</i>	<i>+ 65OP</i>
<i>Opción 3</i>	<i>NEXO</i>	<i>PS15</i>	<i>+ RS15</i>

MIX OUT

<i>Mix Number</i>	<i>Zone</i>	<i>Amount</i>
<i>Mix 1</i>	<i>Clapping</i>	<i>1 monitor</i>
<i>Mix 2</i>	<i>Voice 1</i>	<i>1 monitor</i>
<i>Mix 3</i>	<i>Voice 2</i>	<i>1 monitor</i>
<i>Mix 1</i>	<i>Guitar 1</i>	<i>1 monitor</i>
<i>Mix 2</i>	<i>Guitar 2</i>	<i>1 monitor</i>
<i>Mix 3</i>	<i>Violin</i>	<i>N/A</i>
<i>Mix 1</i>	<i>Bass guitar</i>	
<i>Mix 2</i>	<i>Percussion/ drums</i>	
<i>Mix 3</i>	<i>Side Fill L</i>	<i>1 system per side</i>
<i>Mix 1</i>	<i>Side Fill R</i>	<i>1 system per side</i>

TALL MONITORS MUST BE IDENTICAL AND MUST COMPLY WITH THE MANUFACTURER'S SPECIFICATIONS. WE DO NOT ACCEPT IMITATIONS.

Audio

Rider

ELECTRIC LIGHT GENERATOR

The venue in question must have an electric light generator for exclusive use of audio and lighting equipment, as well as for the artist's musical instruments. The generator must have a minimum capacity of 250 KVA and 2 current distributors with 3 phases and one neutral Earth electrical grounding.

THE ELECTRIC LIGHT GENERATOR MUST BE PLACED AT A DISTANCE OF AT LEAST 60 METERS AWAY FROM THE STAGE.

Electric current distributors should be placed at the foot of the stage. 2 sets of lines (3 phases and one neutral) must be routed from the generator. One will be for sound and the other for lighting.

WE WILL REQUIRE AN AC NETWORK, DISTRIBUTED TO ALL NECESSARY POINTS, TAKING INTO ACCOUNT THAT THE TOTAL ELECTRICAL CHARGE MUST BE DIVIDED INTO THREE 125V PHASES (EACH PHASE MUST PROVIDE 150 AMPERES), +1 NEUTRAL LINE + ELECTRICAL/EARTH GROUNDING.

MICROPHONES & DIR BOX

<i>Amount</i>	<i>Trademark</i>	<i>Model</i>
<i>07</i>	<i>Shure</i>	<i>1 monitor</i>
<i>02</i>	<i>Shure</i>	<i>1 monitor</i>
<i>02</i>	<i>DPA</i>	<i>1 monitor</i>
<i>02</i>	<i>Shure</i>	<i>1 monitor</i>
<i>02</i>	<i>Shure</i>	<i>1 monitor</i>
<i>03</i>	<i>Whirlwind</i>	<i>N/A</i>

1 snake with 32 channels

4 bases with boom

2 straight bases

8 lecterns (music stands) for reading music

8 LED lamps for music stands

7 chairs without armrests

Audio

Rider

Input list (flamenco)

INPUT LIST

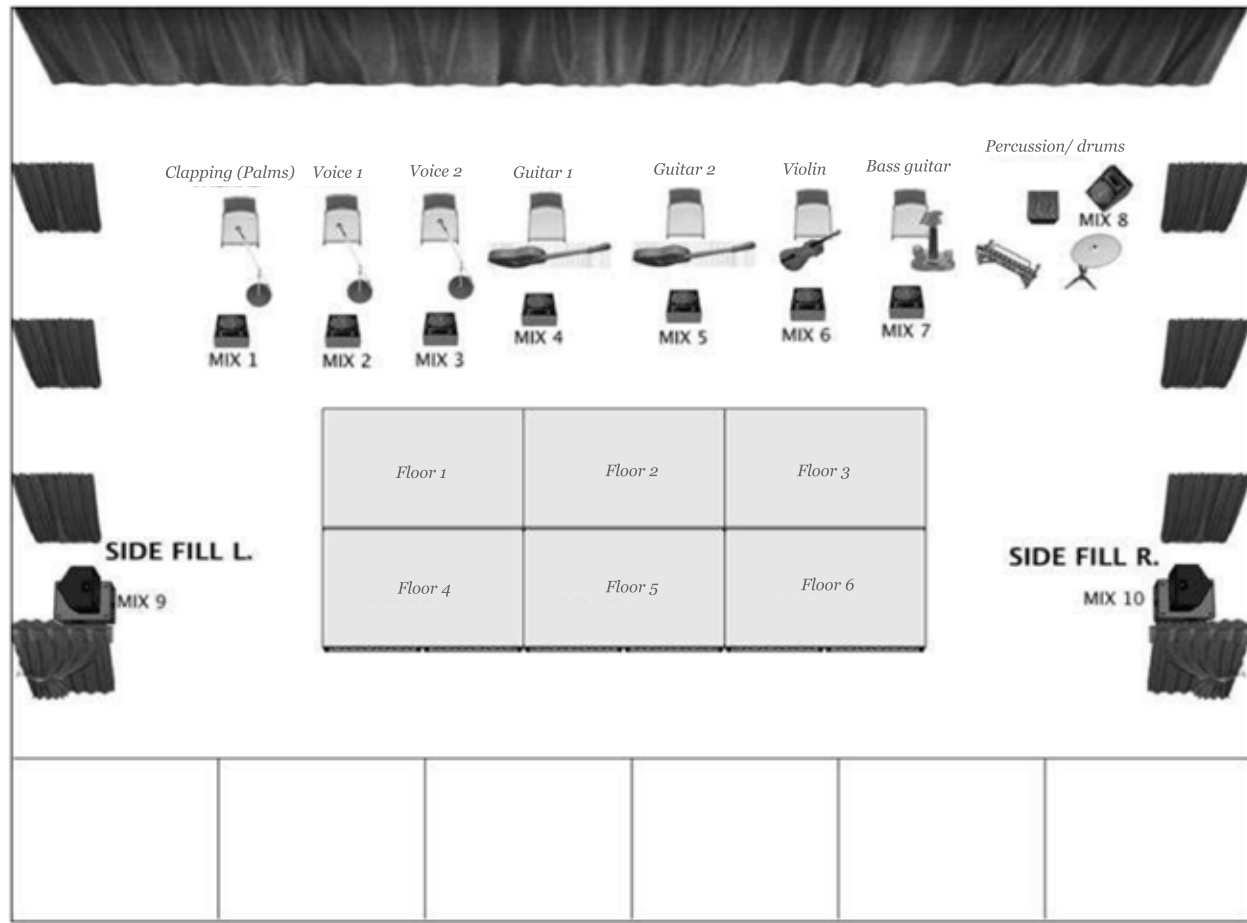
<i>Ch</i>	<i>Instrument</i>	<i>Microphones</i>	<i>Base</i>	<i>Musician</i>
<i>1</i>	<i>Box</i>	<i>Beta 91</i>		
<i>2</i>	<i>Over H.L</i>	<i>SM 81</i>	<i>Boom</i>	
<i>3</i>	<i>Over H.R</i>	<i>SM 81</i>	<i>Boom</i>	
<i>4</i>	<i>Bass guitar</i>	<i>D.I.</i>		
<i>5</i>	<i>Violin</i>	<i>D.I.</i>		
<i>6</i>	<i>Guitar 1</i>	<i>DPA 4099</i>		
<i>7</i>	<i>Guitar 2</i>	<i>DPA 4099</i>		
<i>8</i>	<i>Voice 1</i>	<i>SM 58</i>	<i>Boom</i>	
<i>9</i>	<i>Voice 2</i>	<i>SM 58</i>		
<i>10</i>	<i>Clapping (Palms)</i>	<i>Beta 57</i>	<i>Boom</i>	
<i>11</i>	<i>Floor 1</i>	<i>Beta 91</i>		
<i>12</i>	<i>Floor 2</i>	<i>Beta 91</i>		
<i>13</i>	<i>Floor 3</i>	<i>Beta 91</i>		
<i>14</i>	<i>Floor 4</i>	<i>Beta 91</i>		
<i>15</i>	<i>Floor 5</i>	<i>Beta 91</i>		
<i>16</i>	<i>Floor 6</i>	<i>Beta 91</i>		

Audio

Rider

Input list (flamenco)

STAGE PLOT



BACK LINE

DRUMS – PERCUSSION INSTRUMENTS

01 SPANISH BOX

01 Table of toys: Cabaza, Güüiro, shaker and curtain

02 Cymbal stands

02 Percussion cymbals, one 10" splash and one 14" crash

- SCREENS WITH SYSTEM TO REPRODUCE THE CONCERT (TWO SIDE SCREENS)

