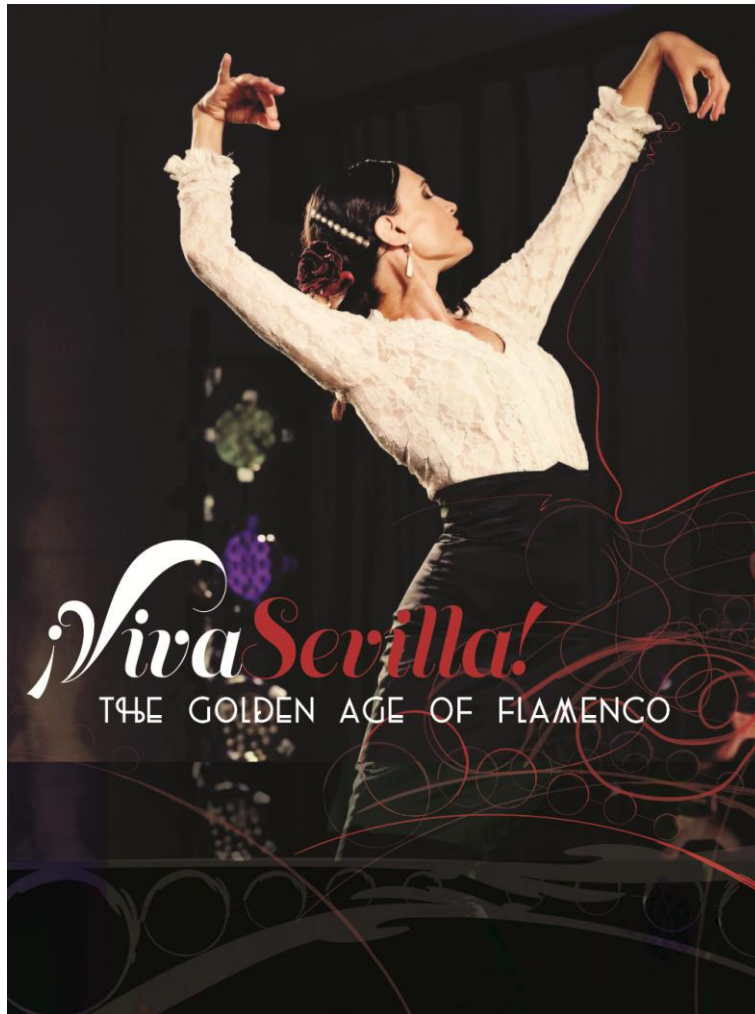


Flamenco Fire – Viva Sevilla

By Red Chair



PRESENTER INFORMATION



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COMPANY PROFILE

Red Chair is a Queensland-based performing arts and event management company. Recognised nationally as a major producing and touring body for culturally diverse works, our current touring productions include Flamenco Fire, The People's Orchestra, Acoustic Guitar Spectacular, Women in Voice and the SOULO music series. Red Chair was the winner of the 2014 Premier's Cultural Diversity Award - Small Business.

Since 1999, *Flamenco Fire* has been recognized as Queensland's most successful cultural arts export, and Australia's only national flamenco company. Using original content, the performances are a fully choreographed and orchestrated presentation of this unique contribution to contemporary Australian dance and music.

Recent successes of the company include -

- * 2008 Flamenco Fire *Sol de Otoño* (Autumn Sun) showcased over 2 nights at QPAC's Playhouse before embarking on an 11 week Australian tour. With 39 performances across 34 venues, *Sol de Otoño* made history as the most extensive flamenco tour (domestic or international) ever undertaken within Australia. The production also presented internationally for the first time with a 10-day tour of New Caledonia.
- * 2009 Flamenco Fire *Primavera Mia* (My Spring) was launched at QPAC's Playhouse (3 night season) growing our audience by over 50% from the previous year (despite the global economic crisis). *Primavera Mia* was then toured through arTour over a 4 week period in August 2011.
- * 2010 QPAC co-presented *Al-Andaluz* (4 nights) and again the audience grew by another 30%
- * *Gypsy Pathways* premiered at QPAC in February 2012 to rave reviews and a further audience increase of 22%.
- * 2013 saw *Gypsy Pathways* tour to 19 venues over 6 weeks through arTour and *Al-Andaluz* independently presented by the Merrigong Theatre Company for a 4 performance season at the Illawarra Performing Arts Centre.

ABOUT THE SHOW

SHOW SYNOPSIS

Viva Sevilla is the third instalment of a historically based flamenco trilogy that explores the cultural, geopolitical, and religious influences that, combined over a period of almost two thousand years, produce the various elements of the art form of flamenco.

Featuring Australia's finest flamenco performers - **Simone Pope** (dance), **Andrew Veivers** (guitar) and **Shenton Gregory** (Violin) along with visiting international guests direct from Spain - **Olayo Jimenez** (singer), **Francesca Grima** (dance) and **Andrej Vujicic** (percussion) - *Viva Sevilla* will be premiered at the Woodford Folk Festival 2014/15.

Viva Sevilla follows the success of Flamenco Fire's productions - *Al-Andaluz* (2010) and *Gypsy Pathways* (2012) - both premiered at QPAC and ultimately toured regionally and nationally. These works explored the historical origins of flamenco and the influence of the sacred and secular music of the Moors, the Sephardic Jews, the Gypsies, the Kathaks and the Northern Europeans tracing the evolution of

flamenco from the last Moorish King (1492) to its golden age in Seville in the 19th century.

The years known as the Golden Age of Flamenco, approx. 1850 - 1920, saw all of the elements that we now distinguish as flamenco come together in Seville and flourish. Seville had been the unofficial capital of Andalucia, in Southern Spain, for many hundreds of years and by the nineteenth century it had already been a relatively large and extremely cosmopolitan city for centuries. Flamenco, on the other hand, had been a private expression amongst farmers, peasants, miners etc. and those close to them. From the 1850's to the 1920's flamenco was introduced to the wider public for the first time in the environment of The Cafe Cantantes. Performers of flamenco became 'artists'. Performing in cafe's, tablaos and eventually theatres and concert halls initially throughout Spain and then the rest of the world, these artists continued the flamenco tradition of absorbing the influences they encountered.

As with the other major periods of development in the flamenco story, explored in the previous two Flamenco Fire shows in this trilogy (Al-Andaluz and Gypsy Pathways), this Golden Age didn't blossom unaided. A fertile new ground of changing attitudes to political and religious authority, unprecedented economic, industrial, and population growth as well as challenges to long held social structures, empowered practitioners of an art form, who had been marginalised and persecuted for two millennia, to consolidate centuries of folk lore, influenced from cultures and stories from around the world, into what would quickly, but unexpectedly, become a Spanish national treasure.

Many challenges that exist in Australian society today were present in 19th century Spain. The concepts of nationhood, sovereign territory, the balancing of political and religious powers, cultural tolerance, the influences and difficulties in balancing the growth and decline of industries, the impact of migration on farming, mining and urban communities. Using the aesthetic of traditional flamenco combined with contemporary dance choreography, original composition and supporting visual and staging design, Viva Sevilla examines the examples of these cultural challenges within the Spanish historical cultural context and works to connect them to the contemporary Australian experience.

Flamenco Fire's *Viva Sevilla* is new contemporary dance and music work that, through collaboration with national and international artists, investigates the many conflicting issues, priorities and notions of cultural diversity and what can be learnt from the historic precedence of 19th century Spain.

ACKNOWLEDGEMENTS

Andrew Veivers – Director / Composer

Simone Pope & Francesca Grima – Choreographers

Red Chair – Producer

BIOGRAPHIES



Andrew Veivers (Guitarist / Director / Composer) – well known as a composer and guitarist, Andrew Veivers created the Flamenco Fire concept in 1999 and has continued to focus on the creative development of the production since its inception. Andrew’s vision for Flamenco Fire has been instrumental in the creative growth of the production and he has directed / co-directed every production. With the support of the

Australia Council for the Arts, Flamenco Fire’s 2010 production – *Al-Andaluz* – was his first commissioned work.

Andrew's recent commissioned compositional credits include - 'Al-Andaluz' (Flamenco Fire 2010), a new translation of Garcia Lorca's 'Blood Wedding' (Sydney Theatre Company 2011), major orchestral works for the Woodford Folk Festival (2001/12, 2012/13, 2013/14, 2014/15), Gypsy Pathways' (Flamenco Fire 2012), Cairns Festival (2014) and the Floating Land Festival (2013).



Francesca “La Chica” Grima (Dancer) - Francesca began her professional career as a flamenco dancer in Seville (Spain) at the tablao Las Brujas and later at the reputable tablao of Curro Velez “El Arenal”, performing alongside renowned artists such as Carmen Montoya, Loli Flores and El Jarillo.

Apart from running her own flamenco studio in Seville, where she gives courses in flamenco dance technique, Francesca is the lead dancer and choreographer in the Spanish based flamenco company Puerto Flamenco, and lead dancer of the Eduardo Trassierra Flamenco Project. With these groups she has toured extensively, performing in prestigious festivals such as Womad in Adelaide and

New Zealand, the Pittsburgh Arts Centre in the USA, Sziget Festival in Budapest, the Sodra Teatren in Stockholm, the Larachi Flamenco festival “Festival de Nuevos Valores” in Seville, the Brosella Jazz Festival in Brussels, Montreuz Jazz Festival in Switzerland, Muzique Publique in Brussels, Rudolstadt Folk Festival, Etnifest in Italy, Leonfest in Spain, and the Magi d'un Soir Abbaye de Neumunster, Luxembourg.

“The highlight for me was “La Chica”, this truly was an intimate display of artistry. As one the audience erupted in cheers and “OLE!”, and a standing ovation.” DANCEHUB AUSTRALIA 2012



Simone Pope (Dancer) - Guided by some of Spain's finest dancers - including Belen Fernandez, La China, Carmela Greco and Ciro – Simone Pope's contemporary choreographies transfix the audience with their energy and passion.

Founding member of Brisbane based groups *Jaleos Flamenco* and *The Saruzu Quartet*, Simone has performed at major festivals, theatres and concert halls from Tokyo to Adelaide, and almost

everywhere in between.

Simone annually returns to Spain to immerse herself in the technical and artistic directions of flamenco.

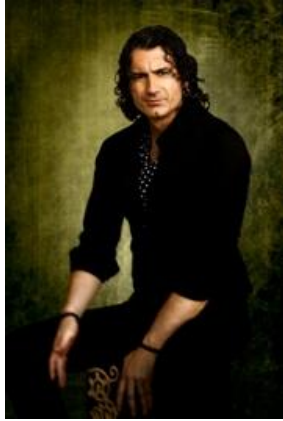
Simone helped coach and choreograph performers in "Wicked Bodies" in 2004 - a co-production between Zen Zen Zo Theatre Company and La Boite Theatre Company. Since 2010 Simone has been engaged to teach flamenco for the Raw Dance Full-Time Professional Training Program. Simone has choreographed and performed in all previous productions of *Flamenco Fire*. *Al-Andaluz*, which premiered at QPAC's Playhouse over 4 nights in 2010 was Simone's first concert length commissioned dance work. Simone was Dance Captain during Queensland Opera's 2012 production of *Carmen* receiving rave reviews.



Olayo Jiménez (Singer) - was born in Northern Spain into a Gypsy family of flamenco singers, dancers and basket (canasteros) makers. His Grandmother – "La Milia" – was a flamenco singer and friend of the great Carmen Amaya, with whom she shared the stage when together they made their debut in Barcelona. Complimenting an upbringing surrounded by flamenco, Olayo immersed himself in the serious study of the flamenco art form. Focusing on Madrid and Seville, two great centres of flamenco, Olayo studied intensively at Amor de Dios (Madrid) and Foundation Cristina Heeren (Seville) with highly respected singers such as Naranjito de Triana and Jose de la Tomasa.

For many years Olayo's highly personal vocal style and deep understanding of flamenco have combined to ensure that his talents are constantly in demand. Highlight performances include: The Royal Albert Hall (London), The Conservatorium of Music (Rotterdam, Holland), performances on Dutch television, film scores and acting appearances (*El Punto Sobre la I*), and many other performances in prestigious concert halls in Holland, Denmark and the United Kingdom. Olayo is currently based in Andalucía and joined the cast of *Flamenco Fire* in 2008.

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Andrej Vujcic (Percussionist) – Born in Belgrade in 1971, Andrej began his international career in 1999, performing at the Sydney Opera House in the show “Rajasthan, the journey continues”. After moving to Seville in the year 2000, Andrej has gone on to study with, and perform alongside, Manolo Soler, Lole Montoya, Manuel Molina, Familia Montoya, Carmelilla Montoya, Carmen Montoya and La negra, Alba Molina, Maria Serrano, Juan Jose Amador, Enrique El Extremeño, Lalo Tejada, Eduardo Trasierra, “La Tremendita”, Ana Salazar, Encarnita Anillo and Amador Rojas. Andrej has toured extensively over five continents, participating at important festivals such as Festival de

Dusseldorf (2006) and The Montreux Jazz Festival (2004), Aichi Arts Centre in Nagoya (Japan) as well as participating alongside Las Montoyas and Tomasa la Macanita on TV channel Canal Sur, and recording five CDs of the Solo Compas series with Carmelilla Montoya, Manuela Rios and Manolo Herrera at the OFS studios in Seville.

Andrej has given workshops and master classes in Seville, Prague, Germany, Vienna, Holland, Estonia Latvia, Malta. He has also toured and given workshops in Australia, appearing at WOMADELAIDE, Woodford Folk Festival, Melbourne Recital Centre, Sydney Festival, as well as a collaboration with The Cat Empire at their shows in Sydney and Myer Music Bowl, Melbourne - also featuring in their Live at the Bowl DVD.



Shenton Gregory (Violin) - has carved a reputation as one of this country’s most innovative and in demand musicians and composers. A virtuoso and improviser on 5 instruments (violin, viola, 6 string electric bass, guitar and cajon) sees him performing at festivals around Australia and overseas ranging in styles from Flamenco, Indian, Celtic, Jazz, Rock, Gypsy Jazz and Classical. His compositions include two 30 minute operas for Opera Australia; a 70 minute underscore collaboratively composed with 4play String Quartet for Neil Gaiman narrated story *A Cave in the Black Mountains*; Bollywood spectacular on Sydney Harbour as part of the Sydney 'Vivid' Festival;

Music director/composer for *Charters Towers: The Musical* as part of the 2005 QLD Music Festival and music director/composer for *Coorparoo Skate* - a musical set in a skate park for the 2008 Brisbane Festival.

Shenton has been awarded an Aria for his work with world music group Monsieur Camembert, a Golden Fiddle award for best band with 4play String Quartet and 'Best of the Adelaide Fringe' award for his performance and composition in the The Secret Death of Salvador Dali, which was also a finalist for 'Best of the Edinburgh Fringe'. Currently the only stunt violinist in the world, Shenton has performed his unusual and daring act across Australia, Asia, India, the Middle East and Europe. Shenton has collaborated in a supporting role with such artists as the recent Oscar winning animator Shaun Tan in live film score performances of *The Lost Thing* and *The Arrival*. Shenton has recorded on a diverse range of CD's including two albums with 4play String Quartet, and the Stunt Orchestra. He is a youtube internet sensation with over half a million hits on various instructional/live videos in alternative violin and viola technique. Shenton first performed with Flamenco Fire in 2001.

PERFORMANCE SPECIFICS

DURATION

Act 1 –45mins

Interval – 20mins

Act 2 – 50mins

SUITABLE VENUES

Flexible indoor theatre

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

6 performances

MINIMUM BREAK BETWEEN PERFORMANCES

360 minutes

LICENCING AGREEMENTS

N/A

APRA OBLIGATIONS

Presenters require APRA license

TOURING PERSONNEL

The touring party consists of 9 people (6 performers / 3 crew)

Name	Role
Simone Pope	Dancer
Francesca Grima	Dancer
Olayo Jimenez	Singer
Andrew Veivers	Guitarist
Andrej Vujcic	Percussion
Shenton Gregory	Violin / Mandolin
Philip Dunbavan	Tour/Stage Manager
Harrison Mortimer	Sound Technician
Simon Hourigan	Lighting Technician

VIVA SEVILLA PERFORMANCE SCHEDULE

Year	Venue	Number of performances
2015	Woodford Folk Festival	4
2016	Cremorne Theatre, QPAC	11
2016	Bleach* Festival	1
2016	Port Fairy Folk Festival	2
2016	Brisbane City Hall	1
2016	The Events Centre (Caloundra)	1
2016	Gympie Civic Centre	1
2016	Redcliffe Cultural Centre	1
2016	Redland Performing Arts Centre	1
2016	Empire Theatre (Toowoomba)	1
2016	Millmerran Arts Council	1

2016	Miles Arts Council	1
2016	Charleville Town Hall	1
2016	Quilpie Shire Hall	1
2016	Our Lady of the Southern Cross College (Dalby)	1
2016	Moncrief Entertainment Centre (Bundaberg)	1
2016	Sarina Arts Council	1
2016	Proserpine & Whitsunday Entertainment Centre	1
2016	Barcaldine Shire Hall	1
2016	QANTAS Founders Museum	1
2016	Cloncurry Shire Council	1
2016	Diggers Entertainment Centre (Hughenden)	1
2016	Pilbeam Theatre (Rockhampton)	1
2016	Normanton	1
2016	Burke Shire Hall	1
2016	The Tanks (Cairns)	1

AUDIENCE ENGAGEMENT

OVERVIEW

1 or 2 hour workshops (depending on community needs/requirements) – flamenco dance, guitar, singing and rhythm workshops

DESCRIPTION / DETAILS

Flamenco Fire can provide a range of workshops that will contribute to the development of communities and arts practice in Queensland including flamenco dance, guitar, singing and rhythm workshops. The workshops are suitable for beginners and experienced participants alike and provide an avenue for engagement within communities as well as an opportunity to build audiences for both the concert performances and other touring groups that draw on Spanish inspired music and dance. All of Flamenco Fire artists are experienced in teaching and workshop delivery including workshops in regional and remote communities.

Workshops (particularly dance) have proved very popular on past tours and there is an opportunity to include participants in the performance (provided workshops occur prior to the performance).

Flamenco is an interactive artform and audiences are encouraged and supported to participate in performances through palmas (handclapping), jaleos (shouts of encouragement) and dance.

COST

One workshop included with each performance. Additional workshops can be negotiated for a small fee.

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Dance/Music lovers. All ages. Spanish communities

MARKETING SUMMARY

Key Market Segments: Dance/Music lovers. All ages. Spanish communities

Presenters have shown overwhelming support for Flamenco Fire due to: Strong interest in flamenco music and dance; Quality, diversity and uniqueness of the product; World music aspect of the product; desire to program works for people from diverse backgrounds including the Spanish/Latin community; and, Ease of touring and cost effectiveness for a large and lively dance performance.

MEDIA QUOTES

Each moment in this performance was a spectacle, each song a triumph and all of the dances were superb and electrifying. It is not in my habit to completely praise every aspect and element of something that I view and it surprises me with the degree to which this show was outside my comfort zone to be giving it a well deserved and highly enthusiastic five stars and faultless review.

(Brent Downes, Theatre People, Monday 6 February 2012).

The artistic excellence brought to patrons through this show is proof that our global relationships are to be celebrated and admired. 4.5 out of 5 stars

(Sally Peters ArtsHub | Wednesday, February 08, 2012)

This truly was an intimate display of artistry. As one, the audience erupted in cheers and "Ole!", and a standing ovation. 4 out of 5 stars

(Phil Reece, DanceHub, Friday 3 February 2012)

COLLEAGUE RECOMMENDATIONS

Venue: Queensland Performing Arts Centre

Contact: Jenny Hodgson (Senior Producer)

Tel: 07 3842 9134

Email: Jenny.Hodgson@qpac.com.au

VIDEO LINKS

<http://vimeo.com/38074176>

MARKETING MATERIALS

- 30 sec TVC (tour specific TVC to be produced 2015)
- 30sec TVC (Produced 2008)
- 2min Showreel (Produced 2009)
- CD: *Flamenco Fire – Sol de Otoño (2008)*
Flamenco Fire – Live at the Judy (2005)
- *Gypsy Pathways* Programs
- Broadcast quality raw video footage
- Press kits – Media releases, Company & Individual biographies, Testimonials, Publicity photographs / press clippings
- Artist availability for interviews
- Raw artwork for handbills & posters with images for venue's own use
- High resolution proofs for art work for press ads
- Bannerup

Red Chair will also provide marketing and promotion support for the tour including advertising through Red Chair's website (approx 30,000 hits per month), Facebook and e-news (4,500 active readers), support with the creation and distribution of tour specific media releases, coordination of interviews and other media requests.

CONTENT WARNINGS / AUDIENCES TO AVOID

N/A

SPONSOR OR OTHER ACKNOWLEDGEMENTS

Red Chair logo to feature on all promotional material.

PRODUCTION DETAILS

TECHNICAL SUMMARY

Formats: Theatre, festivals, community venues

Bump in time: 3-4 hours

Bump out time: 1 hour

EXAMPLE SCHEDULE

13:00	Bumpin – Lighting Plot & Sound
15:00	Sound Check
17:30	Meal Break
18:30	Crew return
19:10	Doors
19:30	Act 1
20:15	Interval
20:35	Act 2
21:25	Perf. Finish
22:30	Crew finish

CREW REQUIRED FROM VENUE

Duty technicians only. Full crew touring with the company.

STAGE

Min. 6m x 4m

Wooden flooring or equivalent suitable for flamenco dance

Red Chair to supply

Performer props

5 x armless chairs + covers

Flown backdrop (to be used where venue permits)

Venue to supply

Nil

LIGHTING

Venue to supply inhouse rig only – full lighting plan will be supplied

SOUND

Red Chair to supply all necessary sound equipment

AV
N/A

WARDROBE

Red Chair to supply - all performance costumes

Venue to supply - 2 x dressing rooms

FREIGHT NOTES

It is not anticipated that there will be any significant stage elements requiring additional freight

CRITICAL ISSUES

N/A

CONTACTS

Philip Dunbavan

Tour Manager

Red Chair

P: 07 5473 9498 / 0448 646 792

E: ontour@redchair.com.au

M: PO Box 297, Coolum Beach Q.4573