

YLLANA

PRESENTS

SADLER
ERSWELL

FLAMENC OH!!!



A FLAMENCO COMEDY SHOW

SUZANNA
ROSENTHAL
PRODUCTIONS



www.yllana.com



THE SHOW

Flamenco Oh!! is a new creation by the Yllana company in co-production with Sadler's Wells in London.

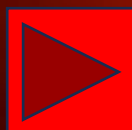
The show will run from July 1st to 27th at the Gran Teatro CaixaBank Príncipe Pío, in Madrid, kicking off a national and international tour. The first international stop will be the prestigious Edinburgh Fringe Festival, where it will be presented from August 6th to 30th, 2026, bringing its fusion of flamenco, physical comedy, and live music to one of the world's largest performing arts festivals. The tour will continue from September 29th to October 10th at Sadler's Wells Theatre, the iconic London theatre and co-producer of the show.

SYNOPSIS

World-class flamenco with a wild twist, this brand-new dance comedy sees physical theatre collide with the passion and power of flamenco. However, this is not a parody of flamenco, it's an irreverent tribute. The traditional art form is respected, while the rigidity surrounding it is questioned. It combines cultural authenticity with broad physical humour, making it accessible to audiences with or without prior knowledge of flamenco. The show is delivered with Yllana's signature visual humour and fast-paced theatricality.

A strict flamenco patriarch rules his traditional family with an iron hand, where customs and tradition are the law. But the arrival of a new guitarist, bringing fresh musical influences, shakes the very foundations of the clan, leading to hilarious situations and unexpected consequences.

WATCH TEASER



ARTISTIC AND TECHNICAL CREW

Yllana are: Marcos Ottone, Juan F. Ramos, Joe O'Curneen, Fidel Fernández and David Ottone

Created and Directed

Yllana

Executive Director

Marcos Ottone

Artistic direction

David Ottone

Juan Ramos

Performers

David Bastidas

Raquel Ortega

Raúl Ortega

Anabel Moreno

Luis Gallo

Musical direction

Juan Cañas

Daniel Rovalher

Miguel Magdalena

Choreography

Carlos Chamorro

Set design

Carlos Brayda

Costume design

Tatiana de Sarabia

Makeup design

Sixto Valdés Scull

Light design

Juani González Vega

Sound design

Luis López Segovia

Stage Tech / Backstage

José Luis Taberna

Magic consultant

Willy Monroe

Executive Producer

Mabel Caínzos

Senior Producer

Daniela Scarabino

Asistant Producer

Fran Álvarez

Jara Ramos

Touring

Erika Carballedo

Head of Media and Communications

Rosa Arroyo

Marketing

María Crespo

Social networks

Julia Ottone

Graphic design

Daniel Vilaplana

Photo

Javier Naval



Thanks to: **Teatro Flamenco Madrid**

THE CAST

DAVID BASTIDAS



Flamenco singer, musical director, producer, and a leading multidisciplinary creator within the contemporary flamenco and performing arts scene in Spain. Born in Baza (Granada, 1982), his professional profile exceptionally combines the orthodoxy of traditional flamenco singing with a solid academic background, as he was a member of the first official graduating class specializing in Flamenco Singing at the Professional Conservatory of Music in Seville. Considered one of the leading exponents and most outspoken voices of the new international flamenco, he brings to the project a magnetic vocal power, impeccable

directing technique, and an inclusive, cutting-edge stage language that breaks down institutional molds with truth and absolute respect for its roots.

RAQUELA ORTEGA



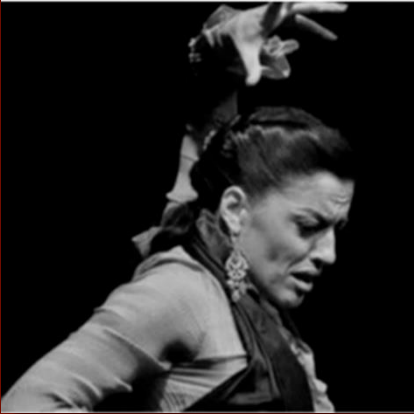
A leading flamenco dancer, choreographer, and stage creator within the current flamenco and contemporary performing arts scene. Born in Madrid, she knew her artistic calling from childhood, beginning her training at age 7 at the legendary Amor de Dios school under the tutelage of masters such as La Tati, Ciro, and Cristóbal Reyes, the latter being a fundamental pillar in the great impetus of her first performances in the capital. Her profile stands out for its impeccable balance between the orthodoxy of traditional flamenco and the new visual narratives of the contemporary scene.

RAÚL ORTEGA



Flamenco dancer, principal dancer, and choreographer born in Alcorcón, Madrid. Internationally recognized as one of the leading figures in contemporary flamenco dance, his style is characterized by an imposing stage presence, refined technical precision in his footwork, and extraordinary expressive sensitivity. With three decades of impeccable professional experience, he has been sought after as a central figure by award-winning directors and choreographers worldwide, providing casts with unquestionable technical leadership and an absolute guarantee of performance excellence.

ANABEL MORENO



A leading flamenco dancer, choreographer, and stage creator within the current flamenco and repertory dance scene in Spain. Born in Granada (1979) and a graduate in performing arts, her professional profile combines extensive training in traditional flamenco, instructed by masters such as Mario Maya, Manolete, and Cristóbal. Reyes or Belén Maya, with advanced studies in Classical Dance, Contemporary. Dance, Dramatic Arts, and Solfège. This methodological diversity allows her to develop a profoundly personal, elegant, and emotionally resonant dance language, contributing rigorous physical virtuosity, refined creative capacity, and absolute artistic excellence to the project.

LUIS GALLO



A leading guitarist, composer, and music producer within the international scene of contemporary flamenco, jazz, and classical music. Born in Madrid (1980), his career is distinguished by his highly refined instrumental technique and extraordinary versatility in weaving together traditional and avant-garde musical genres. He received advanced training in Flamenco Guitar from the Higher Conservatory of Córdoba and specialized in Modern Harmony and Production, Composition, and Music Production at the Casa Patas Flamenco Art Center in Madrid. His profile combines excellence in live performance with acoustic sound engineering, bringing to the project a level of artistic quality and expertise of the highest institutional standard.

THE COMPANY

Yllana was founded in 1991 as a theatre company that found its voice through visual comedy and non-verbal humour. Over time, its creative universe has expanded, exploring new ways of storytelling and connecting with audiences through the performing arts and audiovisual media.

Creative, versatile and innovative, Yllana is dedicated, on the one hand, to the creation, production and distribution of stage productions, events and audiovisual formats and, on the other, to the management of theatre venues and the development of a wide range of cultural projects, including teaching and artistic training. Yllana's members are Juan Francisco Ramos, Marcos Ottone, David Ottone, Joseph O'Curneen and Fidel Fernández.

Over the past 35 years, Yllana has produced 42 theatre shows: These productions have been performed more than 16,000 times in 48 countries and seen by nearly 6 million spectators.



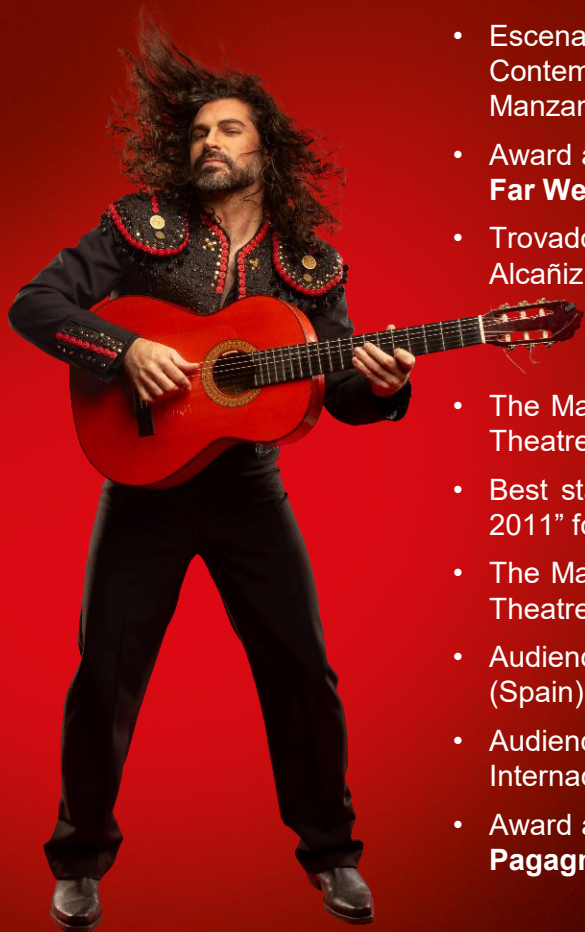
International highlights include theatre runs in New York, Montreal, Mexico City, Rome, London and Paris, as well as appearances at prestigious international festivals such as the New York Fringe Festival (USA), where 666 received the Outstanding Unique Theatrical Event Award in 2009; the Edinburgh Fringe Festival (UK), where PaGAGnini won the Best Show of the Fringe Award from the editors of Three Weeks in 2008; the Juste pour Rire Festival in Montreal (Canada); the Comedy Arts Festival in Moers (Germany), where the company received the Moerser Comedy Preis; and the Printemps des Courges Festival in Toulouse (France), where it was honoured with the Spectacle Étranger award, among others.

In Spain, Yllana has enjoyed theatre runs in all major cities and has received numerous awards, including the Max Awards for Best Children's Show for Zoo (2010) and Best Musical for Avenue Q (2012) and The Opera Locos (2019).

Yllana is a dynamic and cutting-edge creative powerhouse, recognised nationally and internationally within the cultural sector. Its commitment to innovation and artistic excellence has established it as a benchmark in stage production and cultural management.

COMPANY AWARDS

- 2026 Seoul Arts Awards for Global Performance, Flamenc Oh!! (Edinburgh) 2026.
- EventoPlus Silver Award for Best Cultural Event for Salta Connigo. 2025.
- City of Tres Cantos Award. Culture Award for the management of the Tres Cantos Municipal Theatre School. (Madrid) 2025.
- Careé Award Festival de Teatro de Molina del Segura (Murcia) 2023.
- Jury's Award at the Festivalului International New Wave Theatre of Rumania for **Trash!** 2023
- Career Award at the XV Edición del Premio Teatral Duende Zahorí (Torrelavega). 2023
- Nit de les Guineuetes, Teatre Zorrilla de Badalona 2022. Audience Award for **The Ópera Locos**.
- Mostra de Teatre de L'Alfàs del Pi 2022. Pi D'Honor de Teatre for Yllana's trajectory.
- Award for the Best Show at XXVII Edition of Premios de Teatro de Rojas for **Ben-Hur**. 2020.
- Audience Award at Mostra de Teatro de Cangas for **The Primitives**. 2020.
- Estruch Award for the Best Show for **The Opera Locos**. 2019.
- Award for the Best Musical Show at the Festival d'Avignon (France) for **The Primitives**. 2019.
- The Max Awards for the Performing Arts, Best Musical Theatre Production for **The Opera Locos**. 2019.
- Best Production at The Guangzhou International Family Theater Festival (China) for **¡Muu!2** in 2018.
- Key to the City of Caracas for **The Primitives**. 2017.
- Award at the 20th Festival de Teatro de Humor "El Perol" for **The Gagfather**. 2015.
 - Escena Award for **Yllana's career** at the 39th "Lazarillo", Contemporary Theater International Festival (FITC), Manzanares (Spain). 2013.
 - Award at the 18th Festival de Teatro de Humor "El Perol" for **Far West** in 2013.
 - Trovador Award for **Yllana's career** at the 19th Castillo Alcañiz Festival in 2012.
 - Award at the 17th Festival de Teatro de Humor "El Perol" for **¡Muu!2** in 2012.
- The Max Awards for the Performing Arts 2012 Best Musical Theatre Production award for **Avenue Q**.
- Best stage direction award at the "Premios Teatro Musical 2011" for **Avenue Q**.
- The Max Awards for the Performing Arts 2012 Best Musical Theatre Production award for **Zoo**.
- Audience Award at the Festival de Teatro de Chiclana (Spain) for **Zoo** in 2010.
- Audience award for the best production at the "Muestra Internacional de Teatro 2010 de Ribadavia" (Spain) for **Zoo**.
- Award at the 15th Festival de Teatro de Humor "El Perol" for **Pagnini** in 2010.



- “Outstanding Unique Theatrical Event” award at the Fringe Festival in New York (USA) for **666** in 2009.
- “Millor Espectacle per votació popular de la 11a Mostra de Teatre” award in Santa Eugènia, Palma de Mallorca (Spain) for **Brokers** in 2009.
- Audience Award at the Festival de Teatro de Chiclana (Spain) for **Brokers** in 2009.
- Moerser Comedy Award at the Moers International ComedyArts Festival (Germany) for **Pagagnini** in 2009.
- Award “Mejor Espectáculo de Ópera, Zarzuela y Comedia Musical” from the Teatro de Rojas, Toledo for **Pagagnini** in 2009.
- Award for the Best Production at the Edinburgh Festival Fringe (UK), issued by the editors of ThreeWeeks for **Pagagnini** in 2008.
- Audience award “Premio do Público” at the Festival Internacional Outono de Teatro (FIOT) in Carballo (Spain) for **Brokers** in 2008.
- 2008 National Theatre Award “Antero Guardia” from the city hall of Úbeda for **the company’s career**.
- Award for **the company’s career** from the Compañía de la Muestra Nacional de Teatro de Alfaro in 2008.
- **Theater Initiative** Award “Telón de Chivas” in 2004.
- Audience Award at the Badajoz International Street Theatre Festival (Spain) for **Brokers** in 2008.
- Audience Award at the Festival de Teatro de Chiclana (Spain) for **Olimplaff** in 2007.
- Award for the best production at the Festival de Fundao (Portugal) for **Olimplaff** in 2006.
- Moerser Comedy Award at the Moers International ComedyArts Festival (Germany) for the **Yllana group and their creativity**.
- Special award for the **best theatrical idea and creativity** at the International Laughter Festival in Casablanca (Morocco) in 2004.
- Award for the best production at the Casablanca International Laughter Festival (Morocco) for **Splash** in 2004.
- Audience award “Premio do Público” at the Festival Internacional Outono de Teatro (FIOT) in Carballo (Spain) for **Glub Glub** in 1997.
- Award at the 2nd Festival de Teatro de Humor “El Perol” for **Yllana** in 1997.
- Audience award “Premio do Público” at the Festival Internacional Outono de Teatro (FIOT) in Carballo (Spain) for **Glub Glub** in 1997.
- 2nd United Slapstick Prize at the European Comedy Festival in Frankfurt (Germany) for **Glub Glub** in 1995.
- “Cource D’Or” Award in Toulouse (France) for **¡Muu!** in 1995.



PRESS



Flamenc Oh!!



Assembly Rooms (Venue 20) until 30 August

This show may be a comedy, but the talented artists delivering it are deadly serious about their craft. Created by Madrid-based company Yllana (responsible for 2023's witty, but also brilliantly executed, *A Comedy of Operas*) *Flamenc Oh!!* is built on a solid bedrock of authentic flamenco dance, music and song.

From the moment David Bastidas walks through the audience towards the stage, his plaintive vocals soaring, it's clear this is the real deal. Bastidas plays the father, a man so wrapped up in his own machismo, he can't see what his adult children really need. Raquela Ortega, a highly skilled dancer, brings wit and wisdom to the role of his more tolerant wife, while Raúl Ortega as their hapless son is great at playing the fool, but nobody's laughing once he starts to dance.

The family is rounded out by Anabel Moreno, a daughter with flamenco in her very soul, whose lightning-fast feet draw you in, and keep you there. Her life is thrown into chaos by the arrival of guitarist Luis Gallo, a house guest determined to add some rock and pop to the family's strictly Spanish musical repertoire. Moreno only has eyes for Gallo, while he can't keep his off various audience members.

The show's familial storyline is lively and fun, but it's in the unexpected moments that *Flamenc Oh!!* really shines. The father looking for, finding and celebrating his more feminine side for instance, or when a flamenco 'battle' plays out in a make-shift boxing ring. A playful approach to music (pitching the likes of *Purple Rain* and *Summertime* alongside more traditional flamenco sounds) also leads to a fast *Flashdance*-style solo to Michael Sembello's *Maniac* which is just inspired.

Kelly Apter



Flamenc Oh!! 4**** - One4Review

Flamenc Oh!! takes the passion, precision and traditions of flamenco and throws them into a colourful, exuberant piece of dance theatre that is as much about family as it is about the art form itself.

At the centre is a fiercely traditional flamenco family, headed by a patriarch whose entrance immediately establishes his authority. He strides onto the stage, staring down the audience while singing, before the rest of the family gradually join him. There is a clear hierarchy: the daughter is utterly committed to the flamenco tradition, while the son is something of a disappointment to his parents.

The arrival of a new guitarist begins to disturb that carefully maintained world. Having travelled widely, he has absorbed musical influences from beyond flamenco, including rock and roll, introducing the possibility that the family's cherished traditions might have to change. The conflict between preserving the past and embracing something new provides the production with its central theme.

The performances are excellent, combining highly accomplished flamenco dancing with physical comedy and a wonderfully varied musical score. The production is also a visual treat, with the choreography and staging creating a genuine sense of spectacle.

The narrative is less successful. Once the inevitable clash between tradition and modernity arrives, the story loses its way a little. Fortunately, the sheer quality of the performances and music more than compensate, and the production never loses its ability to entertain.

A fantastic ovation from the audience at the end demonstrated just how much it had been enjoyed.

This is pure escapism: colourful, energetic and great fun, with outstanding performances and music.

If you're looking for an hour of entertainment that will transport you somewhere completely different, Flamenc Oh!! is well worth seeing.

Reviewed by Howard



THE STAGE

Yllana: Flamenc Oh!! Review



“Atmospheric”

REVIEWS AUG 14, 2026 14:43 - BY JAMIE BODY - ASSEMBLY ROOMS, EDINBURGH

The Edinburgh Fringe is the perfect place for international theatre to charm a wider audience, and Spanish company Yllana, in co-commission with Sadler’s WELLS does that effortlessly with Flamenc Oh!!.

A family in crisis over identity and inheritance, and a dark-haired stranger who arrives with a guitar and complicates everything, Flamenc Oh!! uses flamenco’s own traditions and strong family ties as the engine for its drama, cleverly merging humour with conventional flamenco dance, music, song and slapstick comedy, pulling real warmth and buy-in from the audience rather than feeling like a novelty accessory.

Lighting and sound do their own dance, drawing us into the siblings’ power struggle, while the mysterious stranger’s entrances are underscored by an ominous undertow and atmospheric guitar work that sets him apart from the family the moment he steps on stage.

The staging is where the show really stands out: the timing between raw technical talent and comedy is crisp, with dance breaks landing at exactly the right beat to pull the audience back in. Some of the humour is broad, some is far more nuanced and mischievous. The cast is skilled enough that ‘mistakes’ read as deliberate, which is an achievement in itself.

Raquela Ortega’s mother – all fortune, magic and humour, often activated by human spit – is matched by her onstage daughter Anabel Moreno, whose comic command of her body language and fiery dance moves are equally striking. Raúl Ortega, as the son, proves equally accomplished, combining sharp comic timing with impressive flamenco dancing. David Bastidas and Luis Gallo deliver flawless vocals, weaving in pop covers of Christina Aguilera’s Beautiful and the Platters’ Only You, much to the crowd’s delight.

Could there be more flamenco dancing? Yes, but Flamenc Oh!! is a flamboyant and funny display of talent and direction.



By **Julia Braun Raven** - [August 13, 2026](#)

Fringe Review: Flamenc Oh!!, Assembly Rooms, four stars

Spanish theatre company Yllana's co-commission with Sadler's Wells returns to the Edinburgh Festival for its UK premiere, bringing audiences the passion and emotional charge of flamenco.

Flamenc Oh!! throws the passion and precision of flamenco's dance and music into a family drama where generations collide. Like a heightened Andalusian soap opera, it keeps the audience entertained with a fight for power, a battle over inheritance and, of course, love.

At its centre is a fiercely traditional patriarch determined to control his family and keep things unchanged. His dominance begins to crumble with the arrival of a new guitarist, whose rock and pop influences gradually mix with flamenco, challenging the world so carefully preserved. With time, the power of rhythm proves capable of moving even the most stubborn hearts, inspiring change where resistance once stood. The conflict between generations slowly begins to give way to understanding.

The story of passionate love is one the audience can root for, too. We are invited to lend our voices to Purple Rain, joining the music and making the already-beating heart of the Music Hall feel even more powerful. It is a wonderfully unexpected moment, bringing the audience directly into the story and making us part of the romance unfolding on stage.

There is plenty of humour, too. The performers deliberately exaggerate familiar flamenco gestures, from almost overly seductive hair-shaking to dramatic poses, turning them into something wonderfully absurd. The melodramatic intensity of the family story is played for laughs, without losing the emotion underneath it.

Yet beneath the comedy is a more subtle story. Flamenc Oh!! challenges established standards and offers hope that even in an environment where old traditions and habits seem impossible to break, deeply rooted attitudes can be softened with persistence. Characters learn that accepting differences does not mean abandoning who they are. Instead, there is courage in accepting yourself and learning to love without conditions.

The production creates a compelling example of what tradition can become. Its beauty and importance remain because tradition is at the heart of identity, but it can coexist with change. New influences are not necessarily a threat; they can build something fresh and create a space for others to belong.

The flamenco itself is performed with exceptional skill, passion, and precision. The physicality of the dancers, the rhythmic footwork, the force of the guitar, and the voices filling the Music Hall make the emotion almost tangible. Music becomes the leading character, carrying frustration, desire, resistance, and, ultimately, acceptance.

The story pulls you in, while the sound and dance create an energy that is difficult to resist. At times, however, the themes the production touches on can feel slightly disconnected, more like separate episodes of a series than one fully cohesive, full-length performance. Each has its own energy and emotional pull, but the transitions can make the bigger story feel less unified than it could be.

Nevertheless, it is a thoroughly enjoyable experience, passionate, playful and surprisingly tender. Most importantly, its energy carries beyond the stage and spreads into the audience, leaving you entertained, touched and humming the music long after leaving the theatre.

By Alan Shaw - August 11, 2026 in Comedy, Dance, Physical Theatre & Circus, Edinburgh Festivals



WITHIN SECONDS the hairs were standing up on the back of my neck, and barely a couple of minutes into this show I realised I had tears running down my face.

That sounds a bit odd when you think that this is a brand-new dance comedy, and believe me it is very funny.

It's even stranger when you realise I'm a middle-aged Scotsman who, if it wasn't one of the traditional Scottish dances taught by Mr McEwan during social dancing in PE, can't dance to save his life.

OK, I was the paper's Strictly correspondent for almost a decade (don't start me on the interview with Craig Revell Horwood that was kaiboshed by the Beast From The East, I'll well up again) but I'm still no dance aficionado and can't tell my paso from a plié.

I looked those up.

So I can only put my unexpected lachrymosity down to the sheer emotional power of what was happening on stage.

Oh, I thought I knew all about flamenco. It's just women in frills stamping, shouting and clicking castanets, yeah? No.

It's only when it's being performed live, right in front of you by absolute masters of their craft that you can fully appreciate the forceful genius of flamenco dancing and guitar playing.

Crikey, that last paragraph could get me into Pseud's Corner.

But I don't care. I loved this spectacular hour, and found myself dewy-eyed more than once during this unexpectedly moving show.

But it's billed as a dance comedy, I hear you say, and you're right, it's bloody funny, too.

From the unexpected twist of the patriarch's emotional awakening to the new guitar-slinger's attempts to crowbar rock and roll into the strict traditions of flamenco, there are laughs aplenty and some superbly-done audience participation, too.

Oh, yes, you'll be singing along a fair few times to the surprising musical mash-ups.

The show is described as respecting the traditions of flamenco while questioning its rigidity, and explores themes of generational clash, identity and artistic evolution (Pseud's Corner is guaranteed now, I fear).

Now, all of that is undoubtedly true but all I can add is that I was utterly blown away by this. So much so that I'm taking the memsahib – who can't believe I loved a danc show so much – to see it next week.



Antonio Olalla – 23 julio 2026

FlamencOh! conquista Madrid con el humor inconfundible de Yllana y un flamenco sorprendente en escena.

La compañía **Yllana** vuelve a demostrar por qué lleva más de tres décadas ocupando un lugar privilegiado dentro del teatro gestual con **FlamencOh!**, una producción que este caluroso mes puede verse en el **Gran Teatro CaixaBank Príncipe Pío de Madrid**. Lejos de limitarse a un espectáculo de flamenco convencional, la propuesta mezcla **danza, música en directo, comedia visual y teatro físico** para construir una experiencia escénica que entretiene tanto a los aficionados al arte jondo como al público que simplemente busca pasar una noche divertida.

Desde el primer minuto queda claro que **Yllana no pretende parodiar el flamenco**, sino rendirle homenaje desde su particular lenguaje escénico. La compañía mantiene intacta la esencia de un género profundamente arraigado en la cultura española mientras lo envuelve en su sello más reconocible: un humor visual universal capaz de traspasar idiomas y fronteras. La historia sirve únicamente como hilo conductor. Un patriarca dirige con firmeza una familia de artistas flamencos hasta que la llegada de un guitarrista dispuesto a romper las normas tradicionales provoca un choque entre tradición y modernidad. Ese conflicto permite enlazar números musicales, escenas cómicas y coreografías que avanzan con un ritmo vertiginoso.

Un homenaje al flamenco desde el humor inteligente

Uno de los grandes aciertos de **FlamencOh!** reside precisamente en su equilibrio. El espectáculo evita caer en la caricatura fácil del flamenco y apuesta por un tratamiento respetuoso que juega con los estereotipos sin ridiculizar nunca una manifestación artística reconocida como Patrimonio Cultural Inmaterial de la Humanidad.

El humor nace de las situaciones, de la expresividad corporal y del extraordinario dominio del lenguaje gestual que ha convertido a **Yllana** en una referencia internacional. Apenas hacen falta palabras para provocar la risa. Una mirada, un silencio perfectamente medido o una coreografía llevada hasta el absurdo bastan para que el público responda con carcajadas casi continuas.

Pero la comedia nunca eclipsa el verdadero protagonista: **el flamenco**. El espectáculo está construido sobre un sólido trabajo musical y coreográfico que permite disfrutar del baile, la guitarra y el cante con autenticidad. Esa combinación convierte la representación en un ejercicio de equilibrio poco habitual, donde la calidad artística convive con un entretenimiento accesible para espectadores de cualquier edad.

Visualmente, la puesta en escena mantiene la elegancia habitual de la compañía. No necesita grandes artificios tecnológicos para sostener la función. La iluminación, el vestuario y la escenografía trabajan siempre al servicio del movimiento, permitiendo que cada número fluya con naturalidad.

La producción encuentra además un ritmo muy difícil de mantener durante hora y media de representación. Apenas existen tiempos muertos y las transiciones entre escenas resultan tan ágiles que el espectáculo avanza sin perder intensidad.

Qué!

Una producción internacional que confirma el excelente momento creativo de Yllana

Con **FlamencOh!**, Yllana vuelve a demostrar que continúa explorando nuevos caminos sin abandonar la identidad que ha construido durante más de treinta años sobre los escenarios. La producción, coproducida junto al prestigioso **Sadler's Wells de Londres**, nace con una clara vocación internacional y busca acercar el flamenco a espectadores de todo el mundo mediante un lenguaje escénico comprensible para cualquier cultura.

Ese carácter universal se aprecia durante toda la función. Los gags funcionan independientemente del idioma y las emociones transmitidas por la música y el baile conectan con el espectador sin necesidad de explicaciones.

Especialmente destacable resulta la entrega del elenco artístico. Los intérpretes alternan baile, interpretación, humor físico y música en directo con una naturalidad que exige una preparación técnica extraordinaria. La precisión de los movimientos y el impecable trabajo coral permiten que cada escena mantenga un alto nivel de exigencia.

La representación también consigue algo poco frecuente: atraer a públicos muy distintos. Los seguidores habituales de Yllana encuentran el humor gestual que esperan, mientras que quienes acuden buscando un espectáculo de flamenco descubren una propuesta fresca que respeta profundamente este arte.

En un momento en el que muchas producciones apuestan por grandes despliegues audiovisuales para impresionar al espectador, FlamencOh! demuestra que el talento interpretativo sigue siendo el mejor efecto especial posible. La complicidad entre los artistas y la conexión constante con el público convierten cada función en una celebración compartida.

Su paso por el Gran Teatro CaixaBank Príncipe Pío confirma que la obra posee todos los ingredientes para convertirse en uno de los espectáculos más atractivos de la cartelera madrileña del verano. Divertida, dinámica, técnicamente impecable y profundamente respetuosa con el flamenco, esta nueva creación de Yllana no solo hace reír: también recuerda que la tradición puede reinventarse sin perder su esencia. Es precisamente esa combinación de humor, música y excelencia escénica la que convierte a FlamencOh! en una propuesta altamente recomendable para quienes buscan disfrutar de un teatro capaz de emocionar y divertir al mismo tiempo.



'FlamencOH!!', ¿la familia flamenca? Bien, gracias

La nueva comedia gestual y musical de Yllana toca uno de los pocos palos musicales que le quedaban por tocar, el flamenco.

Yllana, (...) se multiplica con éxito en Madrid en distintos espacios con sus espectáculos de siempre durante todo el año, presenta una nueva producción en el Gran Teatro de la Estación-CaixaBank-Príncipe Pío: Flamenc OH!!. Esta vez, sus cariñosos dardos humorísticos con un lacito queer van dirigidos al flamenco y sus tradiciones.

Lo hacen, o al menos eso parece desde la butaca, **con respeto, aunque trabajen los estereotipos y planteen cierta crítica con la rigidez de los roles de género que se asocia al mundo que rodea al flamenco**. Algo que ya han hecho artistas como Israel Galván o Manuel Liñán, y este último, haber recibido ataques, por ahora verbales, por haberlos roto.

Esta vez se lo pide una familia de gitanos flamencos formada por el patriarca, con su bastón, la madre, el hijo (¡ay que pena, mi arma!), la hija, y un sobrino guitarrista con un pelazo que riéte tú de Jason Momoa en *Aquaman*. El primero defensor de la tradición flamenca, el último de una tradición que sabe hibridar con el blues, el rock y el pop, que para eso ha viajado. Y, entre medias, una mujer y unos hijos que hacen lo que pueden entre uno y otro.

Es ese conflicto el que usan los Yllana para crear situaciones cómicas que alternan con números de flamenco de altura. Solo hay que buscar los nombres de los artistas que interpretan los personajes para darse cuenta que, aunque no sean tan conocidos como otras figuras del flamenco, forman parte de esos profesionales de calidad que se pueden encontrar en tablaos y espectáculos de este género musical y dancístico.

Desde Luis Gallo, que hace de guitarrista sexy al que le gustan todas, y que como se descuide algún espectador le quita a la mujer que le acompaña, hasta Raúl Ortega, ese hijo que da pena por lo torpe que es, que deja la torpeza cuando se pone a bailar y cuando se pone a tocar el cajón.

Lo mismo que las dos bailaoras. Raquela Ortega, que hace de madre, ha estado en el cuerpo de baile la Compañía de Antonio Gades y en tablaos como Casa Patas o Cardamomo, y que despliega en escena una energía como la que tenía Lola Flores, tanta que el día al que pertenece esta crítica hasta se le cayó un pendiente mientras lo daba todo bailando.

Y Anabel Moreno, que por eso que hace de hija enamorada de su primo el guitarrista donjuán, es la que le toca hibridar el flamenco tradicional con las formas y las músicas más contemporáneas.

Y, por último, David Bastidas que representa el patriarca defensor de la ortodoxia, que aquí flamenco, hasta que la heterodoxia le pilla en uno de los momentos quizás más sensibles y emotivos de la función, que se evita contar para no hacer spoiler.

Esta particular familia, además de tocar, cantar y bailar, mostrará alguno de los tópicos que hay sobre las familias flamencas. Como su relación con lo esotérico y los embrujos amorosos. Como la transmisión del patriarcado a través del bastón de mando, y el deseo de la descendencia por heredarlo.

Con todo esto se monta una pequeña fiesta flamenca en la que el público ríe, palmea, canta y disfruta. Como suele suceder cuando se va a un tablao y a los espectáculos de Yllana, en los que el respetable se convierte en un elemento más del espectáculo y su participación en parte del disfrute.



By Stevie Gallacher sgallacher@sundaypost.com

Flamenco with a twist, so get in step

Spanish performers bring dance thriller to the Fringe.

For most of us, flamenco is a holiday memory: a female dancer stomping her heels in a red dress, a strummed guitar, and perhaps a pair of castanets bought in a tourist shop in Benidorm.

But a troupe of Spanish artists heading to the Edinburgh Fringe wants to change that perception. Their show, **Flamenc Oh!**, blends the authentic essence—serious, rigorous flamenco that gives you goosebumps—with comedy, blues, classical music, and even a touch of gender politics.

I traveled to Madrid last week to see it for myself and attend the show's world premiere at the Gran Teatro Príncipe Pío, an imposing old train station converted into a theater. And nothing prepares you for the moment when the show's patriarch pours his soul into a visceral flamenco lament, only to spin around on his four-inch leather heels and belt out a song by pop diva Christina Aguilera at the top of his lungs.

It shouldn't work, but the result is absolutely brilliant.

As with most traditional art forms, flamenco has its purists—people who might raise an eyebrow at this sort of thing. However, the creators of the show have a message for them: flamenco was never pure to begin with.

Flamenco emerged in Andalusia among the Roma people—who had arrived in Spain from India—and absorbed music from the region's Moorish and Jewish communities as it evolved. It was a fusion of cultures long before it was considered an exclusively Spanish art form. That "postcard" version of flamenco you remember from holiday bars on the Costa del Sol wasn't an accident, either.

Many Spaniards used to view all that with a certain disdain, but now a new generation—led by Catalan pop star Rosalía—is making flamenco trendy again. Even the vocal expressions of encouragement are part of the art. Those shouts from the audience are known as **jaleo**; in addition to the famous "olé," there are calls like "arsa" and even "¡agua!"—used when the intensity of the performance becomes scorching.

"A show that opens flamenco up to a wider audience is good for everyone. When it comes to music, flamenco has no owner."

Alejandra Marín– 10/7/2026

Acudí a ver *Flamenc Oh!* en Madrid con expectativas contradictorias: por un lado la fama que precede a la compañía Yllana en sus montajes me decía que lo iba a disfrutar, y por otro lado, mis conocimientos de flamenco son limitados, no soy una experta en el flamenco más puro y no sabía si iba a ser capaz de apreciarlo.

Todas las dudas se disiparon desde el minuto uno, **es un espectáculo accesible para todos, expertos, aficionados o novatos en la materia**, siempre que tengan ganas de pasar un rato divertido.

La propuesta gira en torno al mundo del flamenco, retratando a una familia por cuyas venas corre el flamenco más puro, la tradición más estricta, con ese patriarca imponente en su voz y autoridad, esa madre salerosa, ese hijo que intenta demostrar que se puede ganar el favor del padre y esa hija que lo consigue sin casi proponérselo con su gracia y arte natural. Todo ese castillo tan bien construido, empieza a tener grietas en sus muros cuando un nuevo guitarrista irrumpe en sus vidas y trae influencias de otros estilos, y a través del humor, la música y un ritmo escénico trepidante, la historia desvela la apertura de esa tradición cerrada a lo nuevo, a la fusión, al cambio.

No se puede hacer este espectáculo sin el excelente casting que han hecho: ¿esta gente (mis disculpas por la expresión) de dónde la sacan? David Bastidas, espectacular voz, espectacular todo él, Raquel Ortega, divertidísima e increíble dominio de las castañuelas, Luis Gallo, músico alucinante, Anabel Moreno, derrocha arte y fuerza en todo lo que hace y de Raúl Ortega es sorprendente no poder decir si es mejor bailar o cómico. **Bailan, cantan, tocan con un talento brutal, las palabras se quedan cortas para describirlo, esa voz, los zapateos excelentes, las manos flamencas, el movimiento de la bata de cola...** Y encima, **dominan el teatro más gestual**, la interacción con el público, ofreciendo momentos de auténtica brillantez cómica. En definitiva, impresionantes los 5, disfruté muchísimo y estuve todo el rato aplaudiendo con ganas y con la boca abierta de admiración y asombro.



***Flamenc Oh!* consigue rendir homenaje al flamenco a través de una parodia respetuosa y divertidísima, arrancando al público palmas, risas y baile con un final de fiesta maravilloso (que no desvelaré). Súper recomendable.**

Emilio Martínez – 11/7/2026

Los geniales Yllana transforman el baile y el cante jondo en 'Flamenc Oh!!', un espectáculo tan atractivo como vibrante y lleno de humor.

Únicos e irrepetibles. Con sello y vitola propios en sus ya infinitas y variadas creaciones abarcando casi todos los temas. Les faltaba el flamenco en su doble versión de cante y baile. Y con 'Flamenc Oh!!' -en co-producción con el Sadler's Wells de Londres- elevan este arte al máximo en calidad, vibración, disfrute y, claro, humor. Pongamos que se habla y escribe de los geniales Yllana. De quién, si no, con semejantes credenciales. Ahora casi hasta final de este mes de julio, concretamente hasta el lunes 27, en el madrileño Gran Teatro CaixaBank Príncipe Pío. Seguro que mejor, imposible. Seguro.

"Convertimos el flamenco en el motor de una historia llena de ritmo, humor y emoción, **en la que la tradición dialoga con la escena contemporánea sin perder su esencia. Desplegamos un imaginario familiar, festivo y reconocible, donde el compás, la música en directo, el baile** y la comedia se mezclan para construir una experiencia escénica tan cercana como sorprendente", cual ellos mismos adelantan.

Para añadir que, claro, sobre el escenario del CaixaBank cuentan, como siempre en sus producciones y creaciones, **con un elenco de artistas con más que sólidas trayectorias en el mundo del flamenco, que se adentra en un viaje lleno de energía, teatralidad y juego. "El resultado", que no podría ser de otra manera, "es un espectáculo vibrante, accesible y universal, capaz de emocionar y hacer reír sin barreras idiomáticas".**

PuroYllana.

Con esta nueva obra, se reafirman en su más que demostrada **vocación internacional y nuestra capacidad para transformar géneros reconocibles en experiencias escénicas únicas. Con 'Flamenc Oh!!' se celebra el flamenco desde el respeto, la imaginación y el humor.** Por lo que invitan al público a descubrir una forma distinta, sorprendente y muy Yllana de vivir este arte". Lo escrito: seguro que mejor, imposible. Seguro.



Eduardo Jaudenes de Salazar – 10/7/2026

El espectáculo estará en cartel hasta el 27 de julio en el Gran Teatro CaixaBank Príncipe Pío, en una temporada que supone el punto de partida de una gira nacional e internacional. La primera parada internacional será en el prestigioso Edinburgh Festival Fringe, donde el espectáculo podrá verse del 5 al 31 de agosto de 2026, llevando su mezcla de flamenco, humor gestual y música en directo a uno de los mayores escaparates internacionales de las artes escénicas. La gira continuará en septiembre en Sadler's Wells Theatre, en el emblemático teatro Londinense, coproductor del espectáculo.

Flamenc Oh!! es una creación original que acerca el arte flamenco a públicos de todas las edades a través de una mirada contemporánea, visual y profundamente teatral. Música en directo, baile, cante y humor se mezclan en una propuesta que tocando los palos más emblemáticos del flamenco, dialoga además con estilos como el rock, el pop, el country y el house.

La obra cuenta la historia de una familia de artistas flamencos enfrentada entre tradición y modernidad. Mientras el patriarca defiende la pureza del género, las nuevas generaciones experimentan con nuevas formas y fusiones musicales para conectar con públicos contemporáneos. Este choque generacional da lugar a situaciones delirantes, coreografías imposibles y escenas cargadas de humor, emoción y espectacularidad.

Sobre el escenario grandes artistas con consolidadas trayectorias en el mundo flamenco, nos llevarán por este viaje de comedia, música y muchas sorpresas.

En esta nueva producción, Yllana vuelve a apostar por un lenguaje universal capaz de emocionar y hacer reír sin barreras idiomáticas, reafirmando su proyección internacional y su capacidad para reinventar los géneros escénicos desde una mirada innovadora.

FLAMENC OH es un espectáculo de asistencia obligada para todos los amantes del teatro. Rigurosa dirección. Una impecable producción.

Todos los actores están magistrales en sus respectivos personajes.

Mereció la pena, sin lugar a dudas, montar y ver esta función.

Una obra que no te puedes perder bajo ningún concepto.

Sin reiteraciones innecesarias, una gran construcción escénica.

No dejen de ir al GRAN TEATRO LA ESTACIÓN PRÍNCIPE

PÍO, me lo agradecerán.



YLLANA

Producciones Yllana

Booking

infoyllana@yllana.com

+34 971 719 446

Press and Media

comunicacion@yllana.com

+34 91 523 33 01 | 652 79 18 13

