YLLANA

PRESENTS

SADLERSWELLS

FLAMENCOH!

A FLAMENCO COMEDY SHOW

WINNER SEOUL ARTS AWARDS 2026

www.yllana.com

SYNOPSIS

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

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
Luis Gallo

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

Thanks to: **Teatro Flamenco Madrid**

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 Comunications
Rosa Arroyo

Marketing
María Crespo

Social networks
Julia Ottone

Graphic design
Daniel Vilaplana

Photo
Javier Naval

Scene photographer
Pablo Lorente

THE CAST

DAVID BASTIDAS

Flamenco singer, musical director, producer and multidisciplinary creator, born in Baza, Granada, in 1982. His career combines traditional flamenco singing with a strong academic background in Flamenco Singing from the Professional Conservatoire of Music in Seville. Regarded as one of the leading voices of new flamenco, he brings to the project a powerful vocal presence, musical rigour and a contemporary, inclusive stage language deeply rooted in tradition.

RAQUELA ORTEGA

Flamenco dancer, choreographer and stage creator born in Madrid. She began her training at the age of 7 at the Amor de Dios school, studying with masters such as La Tati, Ciro and Cristóbal Reyes. Her work stands out for its balance between flamenco tradition and the new visual languages of the contemporary stage.

RAÚL ORTEGA

Flamenco dancer, principal dancer and choreographer born in Alcorcón, Madrid. Internationally recognised as one of the leading figures in contemporary flamenco, he combines a commanding stage presence, outstanding technical precision in his footwork and deep expressive sensitivity. His three-decade career has established him as a benchmark of artistic excellence and performance quality.

ANABEL MORENO

Flamenco dancer, choreographer and stage creator born in Granada in 1979. A graduate in Performing Arts, she combines a strong background in traditional flamenco with studies in Classical Dance, Contemporary Dance, Drama and Solfège. Her work stands out for its personal, elegant and emotionally resonant language, marked by physical virtuosity, creativity and artistic excellence.

LUIS GALLO

Guitarist, composer and music producer born in Madrid in 1980. Trained in Flamenco Guitar at the Higher Conservatoire of Córdoba and specialised in Modern Harmony, Production and Musical Composition, he stands out for his refined technique and versatility across contemporary flamenco, jazz and classical music. He brings to the project performance excellence, musical sensitivity and strong technical expertise.

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.

Internationally, Yllana has enjoyed theatrical runs in New York, Montreal, Mexico City, Rome, London and Paris, and has taken part in prestigious international festivals such as the New York Fringe Festival (USA), where *666* received the Outstanding Unique Theatrical Event Award in 2009; the Edinburgh Festival Fringe (UK), where *Flamenc Oh!!* received the Seoul Arts Award for Best Global Performance in 2026, and *PaGAGnini* was awarded Best Show of the Fringe by the editors of Three Weeks in 2008; the Just for Laughs Festival in Montreal (Canada); the Moers Comedy Arts Festival (Germany), where the company received the Moerser Comedy Preis; and the Printemps des Courges Festival in Toulouse (France), where it was recognised with the Spectacle Étranger award, among others. *The Opera Locos* also received three Hugo Awards for Musical Theatre in Argentina in 2026: Best Music Hall, Café Concert and/or Musical Variety Show, Best Male Performance and Best Female Performance.

In Spain, Yllana performs regularly in all major cities and has been awarded, a host of prizes, worth highlighting here are: the Max Award for Best Children's Production, awarded to *Zoo* in 2010; and the Max Award for Best Musical Theatre Production, awarded to *The Opera Locos* in 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.

More information at www.yllana.com.

TECHNICAL RIDER - FLAMENC OH!!

CONTACT

José Luís Taberna	Stage Manager	+34 658 850 930	stagemanagersound@gmail.com
Luís López de Segovia	Sound	+34 677 672 643	oelsong4@yahoo.es
Ismael García Vinuesa	Lighting	+34 652 535 597	ismaelvinuesa@icloud.com

STAGE

Ideal stage size: 10 m wide x 7 m deep x 6 m high (preferred but not essential).

Black wooden floor (special for flamenco) that can be nailed or screwed in.

2 Fly bars, one approximately 6 meters from the proscenium or behind the third lighting rig, and the second about 30 or 40 cm from the first, both for hanging scenery. (If the second pole is not possible at that distance please have a 6-meter bar available for hanging it.)

Black box with at least three flats per side.

The use of the main curtain is required for the opening of the performance.

The show requires **stairs from the center of the stage** for the actors to access the audience seating area.

12 weights of 11 pounds or heavier -- each one (preferably square)

2 Tables (1 for each side of the stage) 2 meters x 1 meter

SOUND

The FOH sound control position should be located in the auditorium, as centrally as possible.

Sound requirements:

- **PA system** of adequate power, correctly aligned and phase coherent throughout the venue, including subwoofers.
- **SIDEFILL**, one per side, on stands with independent sends.
- **In-ear monitoring system**: 1 × Sennheiser EW IEM G4 Twin Range A (or similar).
- **FOH control system**: Behringer WING Compact + Behringer S32 + CAT6 RJ45 connection.

- **Wireless microphone system** (reference models – please consult the company).
    - 6 x Sennheiser EW D SK SENNHEISER Q1-Q6 (transmitter + receiver set)
    - 1 x Sennheiser EW-DP SKP Q1-6 (transmitter)
    - 1 x Sennheiser EW-D EM Q1-6 (receiver)
    - 1 x Sennheiser EW-D ASA Q-R-S Splitter + cabling
    - 2 x Antennas ADP UHF 470-1075 MHZ with 2x microphone stands for mounting.
    - 2 x BNC 50Ω GZL 8x cables
    - 6 x DPA Microlock to Sennheiser DAD9034 adapters
    - 5 x DPA 4066-Microlock beige
    - 1 x DPA 4060 Microlock beige

- **Microphones** (reference models – please consult the company):
    - 2 x AKG PCC
    - 1 x Beyerdynamic TG D71 for cajon flamenco.

- The venue must provide all required cabling and accessories. All lines must be installed and tested before the sound check. Tables for both the stage equipment and FOH equipment must also be provided. Please confirm the sound set-up and sound check schedule with the company.

LIGHTING

The lighting rig must be fully installed, operational and tested prior to the company's arrival. A venue-specific lighting plan will be supplied in advance.

The lighting control position should preferably be located next to the FOH sound position.

Lighting control system: GrandMA2 (please consult the company regarding availability).

Lighting requirements (indicative only, the design may be adapted to the venue's equipment):
10 x 1 kW PC
10 x 15/30° Profile Spots (front)
05 x 25/50° Profile Spots
04 x 1 kW Asymmetric Floodlights
10 x PAR64 CP62
12 x RGBWA LED PARs (preferably with zoom)
06 x RGBWA LED Bars
04 x Ayrton Mistral (or equivalent)
06 x Robe LEDBeam 150 (or equivalent)

Infrastructure:
Three electrified fly bars plus front bar.
Four side lighting towers (two in smaller venues).
All necessary power and data cabling.

CREW

2 Stage Technicians (load-in / load-out)

2 Lighting Technicians (load-in / load-out)

1 Sound Technician (load-in / load-out)

ADDITIONAL REQUIREMENTS

Five dressing rooms with toilets and hot showers. If not available, a minimum of two dressing rooms and five bath towels are required.

Two rolling wardrobe rails on stage and two in the dressing rooms.

Bottled water for eight people from the beginning of the load-in.

PRESS

THE LIVE REVIEW LONDON
EVENTS ★ THEATRE ★ DINING ★ EXPERIENCES
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DANCE REVIEWS

FLAMENC OH!! REVIEW – PEACOCK THEATRE

03/10/2026

LIFELONG FLAMENCO FAN OR JUST FLAMEN-CURIOUS, THIS BRILLIANTLY ENTERTAINING SHOW HAS SOMETHING FOR EVERYONE

By Emma Carney | Bunny Pudding · Digital Coven · @bunnyscopes ★★★★ | Press Invite

Went into Flamenc Oh!! not really knowing what to expect… Flamenco and comedy? Two of my favourite things… Interesting! For sure, I wasn't prepared for just how brilliantly it would blend the two. From the moment the show kicked off from within the audience and then the full cast took the stage, it was clear this was something special.

The performances were next level. These are genuinely world-class flamenco dancers and musicians, and the skill on display was jaw-dropping and chin-wobbling. It's one thing to be an amazing dancer and performer; it's another, much harder skill to be genuinely funny, and every single person in this cast has fantastic comedic chops. The clowning, the timing, the physical humour, it was all spot on.

It felt like a Spanish pantomime, lovingly sending up the traditions of flamenco while also celebrating them and presenting them in a very polished fashion. This isn't a parody; it's an irreverent tribute, and you can feel the respect for the art form underneath every joke.

What I loved most was how accessible it all was. You genuinely don't need to know anything about flamenco to enjoy this show. The humour is broad and physical, the storytelling is clear, and the emotional beats land no matter where you're from. There were a few moments where a young child in the audience let out genuine squeals of glee and laughter at some of the skits, and the whole audience and even the performers almost let out a collective "aww."

That pretty much sums up the spirit of the evening and the level of audience participation… we were in this together! There are also some really beautiful moments of inclusivity woven into the show that I won't spoil, but trust me, there may be a few emotional tears as the show celebrates all people, and we love them for it.

The story follows a flamenco family as the younger generation starts to challenge the old rules, with unexpected musical mashups, madcap moments, and surprising role reversals. It's bursting with passion, humour, and dazzling dance. The choreography, the costumes, the lighting, and the music were all fabulous. Sadly, the hour flew by, and by the end my hands were sore from clapping along and I was certainly screaming a few Olés!

Whether you're a lifelong flamenco fan or just Flamen-curious, this brilliantly entertaining show has something for everyone. It made me laugh, it made me clap, and it even made me tear up a little. I'd happily sit through it again and again…I can't recommend it enough. Olé!

Flamenc Oh!! is running at Peacock Theatre until Saturday 10 October.

Flamenc Oh! at Sadlers Wells Review

Spanish dance company **Ylana**, who brought the hilarious Opera Locos to our misty shores, has now created a new show titled Flamenc Oh! This show is a beautiful expression of the passions of Flamenco whilst also reflecting on the divides between flamenco purists who despise change and those who wish to push flamenco to new dancing heights. This is also the first of hopefully many collaborations with Sadlers Wells to bring the wonder of Spanish dance to the West End.

Carlos Chamorro's choreography is stunning, warm and full of life. In this show we meet a famous flamenco family where the adult son and daughter are vying for the white cane of flamenco which is passed down through the generations. From the stern papa learning to embrace his inner verity, his mystical wife, the romantic returning cousin of the hapless son and the ambitious daughter, we see them all growing and learning their way through life. The plot meanders and flutters along, with plenty of audience interaction and guitar solos, including not only classic flamenco tunes but also *Flashdance* and *Purple Rain*. Above all we see their sincere love for each other, their respect for the art of flamenco and their joy in the dance. The cast of **David Bastidas**, **Raquel Ortega**, **Raúl Ortega**, **Anabel Moreno** and **Luis Gallo** are all brilliant and dynamic performers. Their group chemistry together was wholesome, hilarious and fabulously captivating.

Tatiana de Sarabia's costumes are beautifully detailed and vivid. They use castanets, polka dots, stunning dresses and sharply stylish suits, brilliantly merging traditional and new flamenco styles. **Carlos Brayda**'s vibrant set wonderfully captures the sultry Spanish air and brings its warmth to the stage. **Juani González Vega**'s lighting was fun but the constant raising of the lights on the mid stalls, followed quickly by blackouts was slightly painful on tired eyes. The show is a brilliant introduction to the world of Flamenco for those who are new to this beautiful dance form but also a hilarious homage to those who already know and love the form. This is a difficult balance to find yet Ylana and the cast showcase it effortlessly. The 80 minutes run time without an interval flows in a gentle pace, with many beautiful examples of different famous flamenco dances and a sweetly gentle storyline which made the audience laugh and aww loudly.

This is a wholesome and fabulous flamenco night out which is the perfect transition from summer heat to autumn coziness. If you enjoy light-hearted, fun and relaxing nights out and wish to learn the magic of flamenco then this is the perfect show for you.

★★★★

REVIEW: Flamenc Oh!!

This production manages to successfully blend the technical brilliance of flamenco with the physical comedy of pantomime and the Spanish passion of telenovela drama. Flamenc Oh!! tells the tale of a family whose story feels as much in keeping thematically with any of Federico García Lorca's masterpieces.

FBALCHIN / OCTOBER 2, 2026

★★★★☆

This production manages to successfully blend the technical brilliance of flamenco with the physical comedy of pantomime and the Spanish passion of telenovela drama. *Flamenc Oh!!* tells the tale of a family whose story feels as much in keeping thematically with any of Federico García Lorca's masterpieces.

We have the patriarch, (played a by David Bastidas), a stoic leader of the clan and singer in the production; the matriarch (played by Raquel Ortega), who is trying to keep her family together. They are followed by their son (played by Raùl Ortega) and daughter (played by Anabel Moreno) who must battle in out through dance to become the new clan leader. Lastly they are accompanied by their new guitarist whose arrival is meant to breathe new life into the clan (played by Luis Gallo).

In many ways, this is a traditional flamenco piece. All three elements are present: the *cante*– provided by Bastidas, adding a sense of severity and mystical foreboding with the use of Arabic inflected singing. The *toque*- music is provided by Gallo on guitar and Ortega on the cajón – a box shaped percussion instrument. Lastly of course, the *baile*- dance is provided by Raùl Ortega, Anabel Moreno and Raquel Ortega.

The modern way they present the family drama with slapstick and magical elements provide a genuinely excellent way to transcend language barrier and convey story through fantastic characterisation. Each family member is given an arc- the father, serious and stoic, learns he wants to dance too and accepts both his children as rightful successors. The mother brings romance to her daughter with the guitarist. The guitarist wants to bring fresh new music into the flamenco realm, and the brother and sister realise they work better as a team than fighting each other for the family crown. Despite the short runtime, each arc is satisfactorily explored clearly and conclusively.

Gallo's guitar playing is nothing short of sensational. His technical brilliance on the almost impenetrable Spanish guitar is magnificent to witness; weaving from lightning-fast fretwork, skilful strumming and evocative use of the instrument as a prop for example, to comically demonstrate a shotgun at one point. In addition to the flamenco music, he also shows himself a master of rock music as he grapples hits such as Prince's Purple Rain.

The flamenco itself is a tour de force. This is important as they have a huge stage to fill for just five people, but the initial steps of the *marjade* lead seamlessly into the emotion of the percussive footwork known as *zapateado,* and eventually the mellifluous arm and hand movements known as *braceo/floreo*. Use of costume including the shawl (*mantón*) and the traditional dress (*bata de cola*) all add to the finesse of traditional elements required of the dance. It is a wonderful experience that lingers long after the show finishes. The cast are all exceptionally talented in their respective crafts.

There is truly a place in Flamenco circles for this type of light-hearted presentation versus the more zealous purists who gatekeep for nostalgia. There is no less traditional skill on display here than say the Corral de la Morería in Madrid or the Peña Flamenca Torres Macarena in Seville. Despite a few technical glitches with sound and narration, and some audience participation dragging on awkwardly, the combination of engrossing storytelling, fabulous physical comedy and dance, and evocative music present the perfect introduction into a Spanish cultural heritage that is equal parts fun, funny and *fantastico*.

Flamenc Oh!! is showing at the Peacock Theatre, London until 10th October 2026.

LondonTheatre1

Flamenc Oh!! | Assembly Rooms

By Chris Omaweng / August 25, 2026

Dance purists would probably find themselves texting the British Transport Police just minutes into Flamenc Oh!! ("If you see something that doesn't look right […] see it, say it, sorted.") – whether they realise it or not, they are portrayed by the Patriarch, who spends much of the first half insisting on maintaining the old order. The opening scene is not unlike the opening number in Fiddler on the Roof, 'Tradition', in which the audience is introduced to the papa, the mama, the son and the daughter. Here, there's also a guitarist, who comes heavily influenced by the United States, to the point of being able to, ahem, use his guitar as a weapon, and whose footsteps are like something out of a Wild West movie. The plot is, frankly, predictable as night follows day: the Patriarch resists, the Matriarch rolls her eyes, the Musician does his thing and the Son and the Daughter, both individually and collectively, embrace the Musician's eclectic range of music. The old man is not happy. Until he is happy because he finally embraces something that isn't strictly flamenco and realises love is love is love, and music is music is music, and dance is dance is dance.

All's well that ends well, then, in a show that begins with a voiceover confirming to the audience that all the music is entirely live (a big reveal at the end shows the band at the rear of the stage, behind a huge backdrop) and there might well be the odd mistake. Not being a flamenco specialist, I wouldn't have known either way. Elements of audience involvement (as ever, not the same as audience participation: nobody is expected to get on stage and attempt to out-flamenco the professionals) help to maintain interest in what becomes a broad mix of tempos and styles. The inclusion of songs like 'Purple Rain' and 'Beautiful' and even a few bars of 'Moon River' more than sufficiently make the point that flamenco is for the many not the few.

If you're after something deep and meaningful, there are takeaway messages here about how one need not be Macho Macho Man to be a real flamenco guy, and how women can take the lead with confidence and assertiveness. Not exactly groundbreaking stuff, but this is light entertainment of the highest quality, with a group of dancers evidently enjoying themselves on stage, which in turn rubs off on the audience's enjoyment of their suitably flamboyant and colourful performances. Joyous escapism of the highest order.

★★★★

Review by Josie Rose

Music Hall at Assembly Rooms

Rating: 4 out of 5.

Drama. Lust. Dance. Heels. These are the elements of true flamenco. And there is a glorious, infectious irreverence stomping at the being of Flamenc Oh!!, a high-energy collaboration between Spanish theatrical provocateurs Yllana and Sadler's Wells. Bringing the fiery, rhythm-driven artistry of Andalusian heritage into collision with the melodramatic tropes of a telenovela, this production delivers an hour that is equal parts technical masterclass and delightfully absurd comedy.

The narrative centres on an unyielding, traditionalist family patriarch attempting to preserve his art form in absolute purity. His tyrannical grip begins to slip with the arrival of a renegade guitarist who boldly weaves rock and pop sensibilities into classic footwork and acoustic arrangements. What follows is a riotous generational clash. The performers continuously parody the hyper-intense postures, seductive hair-flips, and dramatic stomping of traditional flamenco, elevating these iconic gestures into physical comedy without ever trivialising the immense skill required to execute them. And that's the key element here: a respect for the tradition, while examining the future.

Musically and physically, the talent on display inside the Music Hall is extraordinary. The footwork is crisp, the vocalists deliver raw, earth-shattering power, and the live guitar work is so expressive it feels like a character in its own right. Unexpected pop mash-ups and audience singalongs – including a surprisingly tender collective rendition of classic rock ballads – bridge the gap between stage and auditorium, creating a communal atmosphere of pure celebration.

If the show has a vulnerability, it lies in its episodic structure. The overarching narrative occasionally feels like a collection of brilliantly executed sketches rather than a seamlessly integrated, linear play, causing the dramatic momentum to fluctuate slightly between numbers. Yet, these structural hiccups do little to dampen the sheer joy of the evening. Flamenc Oh!! manages to honour heritage while dismantling its rigidity, offering a vibrant, big-hearted, and wildly entertaining spectacle that leaves the room buzzing long after the final bow and with fire in their belly.

pure life plus
ENABLING CHANGE EVERYDAY

Flamenc Oh!! ★★★★☆

Flamenc Oh!!: Spanish tradition finds a fresh rhythm

★★★★

There is something immediately impressive about Flamenc Oh!! It has scale, confidence and an unmistakable Spanish heart and soul, filling the big stage with exceptional dancing, powerhouse vocals and completely live music.

At its centre is, of course, the flamenco itself and the skill level is top-notch. The dancers are exceptional, combining precision, passion and personality while still finding room to have fun. A dance-off gives the performers the chance to really flex their abilities, turning the stage into a showcase of extraordinary talent without ever feeling like a simple technical demonstration.

What makes the production particularly successful is its fusion of classic and contemporary Spanish culture. Flamenco is something many audiences will think they have seen before, but this production manages to give it a fresh flavour. It respects the traditions of the form while confidently playing with them, creating something that feels modern without stripping away its authenticity.

The live musicians are just as integral to the experience. The guitarist, in particular, makes their mark, practically wooing the audience through his instrument. At times, it feels as though he isn't simply playing the guitar, he's making it talk. It sings its own songs, becoming another voice within the production.

The vocals are equally impressive, adding another layer of richness to an already visually stunning show. There is also plenty of humour threaded throughout, preventing the production from ever becoming overly serious or reverential.

Pure, passionate and packed with exceptional talent, Flamenco takes a traditional Spanish art form and reminds us exactly why it continues to evolve. You may think you've seen flamenco before. You haven't seen it quite like this.

★★★★ 4 stars

THE SCOTSMAN

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

one4review

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.

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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.

The Herald

4 out of 5 stars

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.

Entertainment now.

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 afficionado 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.

Qué!

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.

HUFFPOST

Antonio Hernández Nieto – 26 julio 2026

'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 ríete 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.

The SUNDAY POST
12 Julio 2026

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 bailaor o cómico. **Bailan, cantan, tocan con un talento brutal, las palabras se quedan cortas para describirlo, esa voz, los zapateaos 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**.

Diariocrítico cultura

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.

Alianza Hispanica

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

PÌO, me lo agradecerán.

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