

FLAMENCO FLAMENCO

- 01. SYNOPSIS**
- 02. DIRECTOR'S NOTES**
- 03. CARLOS SAURA**
- 04. VITTORIO STORARO**
- 05. CAST & CREW**
- 06. FILM DETAILS**
- 07. THE PRODUCTION COMPANY**

01. SYNOPSIS

Considered the greatest exponent of the particular way of making musical films of Carlos Saura, Flamenco, flamenco arises, through a journey of light and life, the evolution of the songs, dances and music of this art that, in the director own words, would be heritage of the universe.

With the experience and knowledge that Carlos Saura's films have gained over time, we enter in the roads of the existing talents of this art so alive and dynamic that flamenco is it, to present his new film which uses innovative elements, in the technical field as in the narrative, becoming a unique production.

The film shows that there is a powerful new flamenco, of young talents finding their way in our country and beyond our borders, but the reality of this art can not be reflected in the right way without some of the great living masters that we are fortunate to have in Spain.

02. DIRECTOR'S NOTES

Carlos Saura

It is always difficult to write about the ideas that lead me to create my musical films.

It is difficult because the actual scripts I use are barely three or four pages long, where the different dances that have been chosen are in order, with the artist's name and the space in which the dance might develop. It is even more difficult because part of the stimulus, the fun that always comes with the filming is based – let's face it – on the possibility of improvising in this type of cinema.

The first job was to look for the artists who would star in the film. I obviously do not believe I am so much an expert (or a fool) as to take on this responsibility and important decision regarding the film without the help of a magnificent adviser: in this case, Isidro Muñoz, Manolo Sanlúcar's brother.

We both agree that there is a new and incredibly powerful flamenco; flamenco by young talents who are trying to make it in our country and abroad. They have so much to offer – both

FLAMENCO FLAMENCO

in orthodox flamenco and in fusion flamenco, with other music styles with which they are experimenting.

We also believe that the reality of this art cannot be conveyed as such without some of the great masters we are so lucky to have in Spain. So, our first mission was to start 'placing' the different artists we already know in the history of flamenco in the different areas (Paco de Lucía, Manolo Sanlúcar, José Mercé...); we talked with each one of them personally. First we listened to their suggestions, and then we suggested alternatives that they might have not decided to try yet, and that could prove interesting to them.

These important names have become part of the 'core' of the musical structure of the film; a kind of tree trunk on which to support the rest: what the younger artists and those who did not appear in the first film have to offer.

In this sense, the list is extremely interesting: Estrella Morente, Sara Baras, Miguel Poveda, Israel Galván, Eva la Yerbabuena... Such talent!

As I said at the beginning, I like to keep the 'final script' open; at least until I, together with my collaborators, have seen the rehearsal of the dances proposed by the artists, or until I have listened to the demos we get sent.

But experience tells me that it is folly simply to organise the dances in an impressionistic way, alternating 'fast' and 'slow' dances, or in blocks of singing, dancing and just music, or any other didactic way. This solution always ends up bringing down the show, for some reason.

But for this film we decided not to have a fiction story on which to base the drama, in order to look for a possible solution for this 'downfall'. The problem is that I believe that if we include anything else but the beauty of this music and dancing in front of the cameras we will betray the pureness of this art!

So, I suggested to Isidro that we could maintain two narrative elements that were different to the usual ones, that would support the performances and that would enable us to communicate with the audience in a subliminal way while the show unfolds.

These elements are:

A life journey and... light.

The first one, a life journey, goes through the entire life cycle of a man, through music. In order to achieve this, we used the different flamenco styles creatively: it begins with birth (flamenco lullaby), childhood (influences: Moorish-Andalusian, Pakistani music, blending and enriching), adolescence (the most solid and lively styles), adulthood (solemn singing), 'death' (the deep area, pure sentiment). And it finishes off with rebirth based on the proposals for the future by the young interpreters.

The great masters (Paco de Lucía, Manolo Sanlúcar...) accompany the new talents in this journey, presenting or 'giving an alternative', with ongoing creativity that keeps the fire of future alive.

FLAMENCO

FLAMENCO

The second element, light (interwoven with the first element, without a doubt) supports the first element with a journey through the range of basic colours.

Thus, birth is surrounded by white tones from the strong afternoon light; childhood is lit up with yellow tones of the low sun; with long shadows and the moments of life out on the street. Adolescence brings us to the hours of sunset (soft orange and blue tones), lights and hours of life, of gatherings, in the patios... And we gradually move to adulthood, where we find deep blue, indigo and violet. The 'death' area (understood not as the actual act of dying, but as a serious space of meditation which cannot be disturbed) is basically black and white, with touches of green, which symbolises hope. This green takes us to rebirth, to the area of the spirit, splashed with emerald tones, pale blue and the range of orange tones which almost turn red. We finish with a reddish-orange sunset.

These two narrative elements are the base of the musical script. Although the audience might not take it in directly, I am certain that it will penetrate them and will help them to follow the musical journey we are offering.

03. CARLOS SAURA

Studies

He studied high school in Madrid. He developed an interest in photography at the age of 15, became a professional and took part in several exhibitions. In 1953 he collaborated with the First International Exhibition of Abstract Art in Santander. He studied in the Spanish Cinema Institute and completed his degree with LA TARDE DEL DOMINGO (Sunday Afternoon) in 1957. Not long after he became the chairman of the Institute, but resigned in 1964 for political reasons.

Filmography

1957	LA TARDE DEL DOMINGO (Sunday Afternoon)
1958	CUENCA (Short)
1959	LOS GOLFOS (The Hooligans) (Cannes Film Festival 1960)
1963	LLANTO POR UN BANDIDO (Weeping for a Bandit) (Berlin International Film Festival 1964)
1965	LA CAZA (The Hunt) (London, New York Festivals...)
1967	PEPPERMINT FRAPPÉ
1968	STRESS ES TRES, TRES (Stress is Three)
1969	LA MADRIGUERA (Honeycomb) (Cannes Film Festival 1970)
1970	EL JARDIN DE LAS DELICIAS (The Garden of Delights) (New York Festival 1971)
1972	ANA Y LOS LOBOS (Ana and the Wolves) (Cannes Film Festival)
1973	LA PRIMA ANGÉLICA (Cousin Angelica)
1975	CRÍA CUERVOS (Raise Ravens) (Nominated for a Golden Globe Award)
1977	ELISA, VIDA MÍA (Elisa, My Love)
1978	LOS OJOS VENDADOS (Blindfolded Eyes) (Cannes Film Festival)
1979	MAMÁ CUMPLE 100 AÑOS (Mama Turns 100) (Nominated for an Oscar)
1980	DEPRISA, DEPRISA (Faster, Faster)
1981	BODAS DE SANGRE (Blood Wedding)

FLAMENCO FLAMENCO

	DULCES HORAS (Sweet Hours)
1982	ANTONIETA
1983	CARMEN
1984	LOS ZANCOS (The Stilts) (Venice Film Festival)
1985	EL AMOR BRUJO (A Love Bewitched) (Cannes Film Festival)
1988	EL DORADO (Cannes Film Festival Official Selection)
	LA NOCHE OSCURA (The Dark Night of the Soul) (Berlin International Film Festival Official Selection)
1990	¡AY CARMELA!
1992	SEVILLANAS (Venice Film Festival)
	MARATÓN (Marathon)
1993	¡DISPARA! (Outrage)
1994	FLAMENCO
1995	TAXI
1996	PAJARICO (Little Bird)
1997	TANGO (Nominated for an Oscar)
1998	GOYA EN BURDEOS (Goya in Bordeaux)
2000	BUÑUEL Y LA MESA DEL REY SALOMÓN (Buñuel and King Solomon's Table)
2001	SALOMÉ
2003	EL SÉPTIMO DÍA (The Seventh Day)
2005	IBERIA
2007	FADOS
2008	SINFONIA DE ARAGÓN (Expo Zaragoza 08 Documentary)
2008	IO DON GIOVANNI (I, Don Giovanni)

Awards

- Silver Bear for LA CAZA at the Berlin International Film Festival.
- Silver Bear for PEPPERMINT FRAPPÉ at the Berlin International Film Festival.
- Jury Prize for LA PRIMA ANGELICA at Cannes Film Festival.
- Jury Prize for CRIA CUERVOS at Cannes Film Festival. Nominated for a Golden Globe Award.
- Golden Bear for DEPRISA, DEPRISA at the Berlin International Film Festival.
- Best Actor Award for ELISA VIDA MIA at Cannes Film Festival.
- Jury Prize for MAMA CUMPLE 100 AÑOS at the San Sebastian International Film Festival. Nominated for an Oscar.
- New York Film Critics' Circle Award for BODAS DE SANGRE. Jury Award at the Montreal World Film Festival.
- Best Actor Award for DULCES HORAS by the New York Film Critics Circle.
- His film CARMEN was awarded the following prizes and nominations:

FLAMENCO FLAMENCO

- * Grand Prix of the C.S.T. at Cannes.
 - * International Critic's Prize by the F.I.P.R.E.S.C.I. at Cannes.
 - * Nominated for a Hollywood Academy Oscar.
 - * Nominated for a Golden Globe Award.
 - * Nominated for a César Award in France.
 - * BAFTA Foreign Language Film Award, UK.
 - * Best Foreign Language Film Award in Japan.
 - * Best Foreign Language Film Award in Germany.
 - * Jury Award at the Montreal World Film Festival.
-
- Best Actor Award for LOS ZANCOS at the Venice Film Festival.

 - Two Goya Awards for EL AMOR BRUJO. Jury Award at the Montreal World Film Festival.

 - Best Actor Award at the European Film Awards and Montreal for ¡AY CARMELA! 13 Goya Awards, including Best Director and Film.

 - In 1994 he won the Best Director and Best Film Awards for DISPARA at the 3rd Punta del Este Spanish Film Week (Uruguay).

 - In 1994 he was awarded the Golden Rose for SEVILLANAS in Montreux (Switzerland).

 - In 1995 he received a Special Mention for FLAMENCO at the Ondas Awards in Spain.

 - Best Director Award for PAJARICO at the Montreal World Film Festival. Jules Verne Award in Nantes.

 - TANGO was nominated for a Golden Globe Award and an Oscar. The film won a Goya award. Best Foreign Language Film at the San Diego Film Critics Society Awards.

 - In 1999 he received the Ecumenical Jury Award and the Best Artistic Contribution Award for GOYA EN BURDEOS at the Montreal World Film Festival. Five Goya awards.

 - BUÑUEL Y LA MESA DEL REY SALOMÓN won a Goya award.

 - Best Artistic Contribution Award for SALOMÉ in Montreal. One Goya award.

 - Best Director Award for EL SÉPTIMO DÍA in Montreal. Four Goya awards.

 - IBERIA won one Goya award.

 - FADOS won one Goya award.

 - In 2007 he was awarded the Honourable Golden Shell for his career, at the San Sebastián International Film Festival.

04. VITTORIO STORARO

FLAMENCO FLAMENCO

Studies

He studied cinema at the 'Duca D'Aosta' Technical Photography Institute from 1951 to 1956. He later specialised in the Experimental Film Centre in Rome.

Filmography

1968	GIOVINEZZA GIOVINEZZA (Youth March)
1969	DELITTO AL CIRCOLO DEL TENNIS (The Rage Within)
1969	LA STRATEGIA DEL RAGNO (The Spider's Stratagem)
1969	L'UCCELLO PIUME DE CRISTILLO (The Bird with the Crystal Plumage)
1970	IL CONFORMISTA (The Conformist)
1970	L'ENEIDE
1971	ADDIO FRATELLO CRUDELE ('Tis a Pity She's a Whore)
1971	GIORNATA NERA PER L'ARIETE (Evil Fingers)
1971	CORPO D'AMORE (Body of Love)
1972	ORLANDO FURIOSO
1972	ÚLTIMO TANGO EN PARÍS (Last Tango in Paris)
1972	BLEU GANG (Brothers Blue)
1973	MALIZIA (Malicious)
1973	GIORDANO BRUNO
1973	IDENTIKIT
1974	LE ORME (Footprints on the Moon)
1974-75	NOVECENTO (1900)
1975	SCANDALO (Scandal)
1976-77	APOCALYPSE NOW
1977	AGATHA
1978	LA LUNA (Luna)
1979-80	REDS
1981	UN SOGNO LONGO UN GIORNO (One from the Heart)
1982	WAGNER
1983	LADYHAWKE
1984-85	PEDRO EL GRANDE (Peter the Great)
1985	CAPITÁN EO
1985-86	ISHTAR
1986-87	EL ÚLTIMO EMPERADOR (The Last Emperor)
1987	TUCKER
1988	NEW YORK STORIES
1989	DICK TRACY
1989	EL CIELO PROTECTOR (The Sheltering Sky)
1991	TOSCA
1991	PEQUEÑO BUDA (Little Buddha)
1990-94	ROMA: IMAGO URBIS
1995	FLAMENCO
1996	TAXI
1997	BULLWORTH
1998	TANGO
1998	MIRKA
1998	GOYA EN BURDEOS (Goya in Bordeaux)

FLAMENCO FLAMENCO

1999	PICKING UP THE PIECES
1999-00	FRANK HERBERT'S DUNE
2000	LA TRAVISTA A PARIGI (La Traviata)
2001-02	PERSONAGGI DELL'ARTE ITALIANA
2003	DOMINUM, SECUELA DE EL EXORCISTA (Dominion: Prequel to the Exorcist)
2003	ZAPATA
2004	EL EXORCISTA, EL COMIENZO (Exorcist: The Beginning)
2004	L'ARMATA RUSSA IN VATICANO
2005	ALL THE INVISIBLE CHILDREN
2007	CARAVAGGIO
2009	IO DON GIOVANNI (I, Don Giovanni)

Awards

Oscars:

1980 APOCALYPSE NOW
1982 REDS
1988 THE LAST EMPEROR

Cannes Film Festival:

1998 TANGO

Los Angeles Film Critics Association:

1981 REDS
1987 THE LAST EMPEROR

New York Film Critics Circle:

1971 IL CONFORMISTA
1987 THE LAST EMPEROR
1990 THE SHELTERING SKY

European Film Awards:

2000 GOYA EN BURDEOS

BAFTA Awards, UK:

1991 THE SHELTERING SKY

Goya Awards:

2000 GOYA EN BURDEOS

David di Donatello Awards:

1988 THE LAST EMPEROR

EMMI Awards:

2001 DUNE

National Society of Film Critics:

1988 THE LAST EMPEROR
1990 THE SHELTERING SKY

FLAMENCO FLAMENCO

1994 LITTLE BUDDHA
1999 TANGO

05. CAST & CREW

RUMBA

Carlos García, Flamenco Singer.
M^a Ángeles Fernández, Flamenco Singer.
Josemi Carmona, Guitarist.
Manolo Nieto, Double Bass.
Rafael Hermoso, Percussion.

ALEGRÍA

Sara Baras, Flamenco Dancer.
Miguel de “La Tolea”, Flamenco Singer.
Saul Quirós, Flamenco Singer.
Emilio Florido, Flamenco Singer.
José Carbonell Serrano, Guitarist.
David Cerreruela, Guitarist.
Mario Montoya, Guitarist.
Antonio Suárez Salazar, Percussion.
José Amador Pablo Goñi, Violin.

SOLEÁ POR BULERÍAS

Diego ‘EL Morao’, Guitarist.
Montse Cortés, Flamenco Singer.
Carlos Grilo, Accompanying Claps.
Luis Peña, Accompanying Claps.

CARTAGENERA Y BULERÍAS

Dorantes, Piano.
Diego Amador, Piano.

GARROTÍN

Rocío Molina, Flamenco Dancer.
Paco Cruz, Guitarist.
Juan Antonio Suárez ‘Cano’, Guitarist.
Rosario ‘La Tremendita’, Flamenco Singer.

COPLA POR BULERÍA

Miguel Poveda, Flamenco Singer.
Carlos Grilo, Accompanying Claps.
Luis Peña, Accompanying Claps.

‘LLANTO’ - SOLEÁ

Eva ‘Yerbabuena’, Flamenco Dancer.
Paco Jarana, Guitarist.

FLAMENCO FLAMENCO

José Valencia, Flamenco Singer.
Enrique 'El Extremeño', Flamenco Singer.
José Luis de la Cruz, Flamenco Singer.
Manuel José Muñoz, Percussion.

SAETA

María Bala, Flamenco Singer.

HOLY WEEK

José Enrique de la Vega, compositor de la
marcha "Oración a la Virgen Macarena".

Javier Latorre, Choreography.
Marta Nogal, Flamenco Dancer.
Mayte Beltrán, Flamenco Dancer.
Estefanía Ruiz, Flamenco Dancer.
Olga Aznar, Flamenco Dancer.
Verónica Llaveró, Flamenco Dancer.
Berta Temiño, Flamenco Dancer.

MARTINETE AND TONÁ

José Mercé, Flamenco Singer.
César Moreno 'El Güito', Percussion.

BULERÍA

Manuel Fernández 'El Carpeta', Flamenco Dancer.
Antonio Zuñiga, Flamenco Singer.
Jesús Guerrero, Guitarist.
Mariano Heredia, Accompanying Claps.
Antonio Moreno, Accompanying Claps.
Luis Peña, Accompanying Claps.

SILENCIO

Israel Galván, Flamenco Dancer.

GUAJIRA

Arcángel, Flamenco Singer.
Miguel Angel Cortés, Guitarist.
Dani 'de Morón', Guitarist.
Rafael Estévez, Flamenco Dancer.
Nani Paños, Flamenco Dancer.
Patricia Guerrero, Flamenco Dancer.

ALEGRÍA

Manolo Sanlúcar, Guitarist.
David Carmona, Guitarist.
Agustín Diassera, Percussion.
Tete Peña, Percussion.
Carmen Molina, Backing Vocals.
Olivia Molina, Backing Vocals.
Macarena, Backing Vocals.

FLAMENCO FLAMENCO

TANGOS

Estrella Morente, Flamenco Singer.
José Carbonell Muñoz 'Montoyita', Guitarist.
José Carbonell Serrano, Guitarist.
Antonio Carbonell Muñoz, Accompanying Claps.
Ángel Gabarre Barrull, Accompanying Claps.
Pedro Gabarre Carbonell 'Popo', Percussion.
Enrique Morente Carbonell 'Kiki', Accompanying Claps.
Aurora Carbonell Muñoz, Backing Vocals.
Soleá Morente, Backing Vocals.
Victoria Carbonell, Backing Vocals.

EL TIEMPO

Javier Latorre, Choreography.
Karen Rubio, Flamenco Dancer.
Marta Nogal, Flamenco Dancer.
Mayte Beltrán, Flamenco Dancer.
Estefanía Ruiz, Flamenco Dancer.
Olga Aznar, Flamenco Dancer.
Verónica Llaveró, Flamenco Dancer.

LA LEYENDA DEL TIEMPO

Tomatito, Guitarist.
Niña Pastori, Flamenco Singer.
Josemi Carmona, Guitarist.
Paquito González, Percussion.
Yelsy Heredia, Double Bass.
Ángela Bautista, Backing Vocals.
Tere Bautista, Backing Vocals.
Toñi, Backing Vocals.

(a partir de aquí lo han quitado)

BULERÍA OF JEREZ

Luis Fernández 'El Zambo', Flamenco Singer.
Jesús Méndez, Flamenco Singer.
Manuel 'El Morao', Guitar.
Carlos Grilo, Accompanying Claps.
Luis Peña, Accompanying Claps.
'Bobote', Accompanying Claps.
'Bo', Accompanying Claps.
'Chícharo', Accompanying Claps.
'Yoya', Flamenco Dancer.
'Curra', Flamenco Dancer.
'La Junquerita', Flamenco Dancer.
'Tío José de Pablo' Flamenco Club.

'NANA Y CAFÉ' - LULLABY

Eva 'Yerbabuena', Flamenco Dancer.
Miguel Poveda, Flamenco Singer.

FLAMENCO FLAMENCO

Paco Jarana, Guitarist.

Manuel José Muñoz, Accompanying Claps.

'ANTONIA' – BULERÍA POR SOLEÁ

Paco de Lucía, Guitarist.

'La Tana', Flamenco Singer.

Quique Maya, Percussion.

'La Juli', Backing Vocals.

'El Nano', Backing Vocals.

Amalia Alvero, Backing Vocals.

José Silva, Backing Vocals.

'LLUVIA DE ILUSIÓN'

Farruquito, Flamenco Dancer.

Román Vicenti, Guitarist.

Antonio Rey, Guitarist.

Juan Requena, Guitarist.

Isidro Suárez, Percussion.

Pedro Heredia, Backing Vocals.

Antonio Flores Cortés, Backing Vocals.

Juan José Amador, Backing Vocals.

Antonio Zuñiga, Backing Vocals.

Encarnita Anilla, Backing Vocals.

Mara Rey, Backing Vocals.

Ana M^a Vizárraga, Backing Vocals.

Bernardo Parrilla, Violin.

Jaime Calabuig 'Yumitus', Keyboard.

06. FILM DETAILS

Title: Flamenco, Flamenco

Genre: Musical

Director and Writer: Carlos Saura

Director of Photography: Vittorio Storaro

Musical Director: Isidro Muñoz

Production company: General de Producciones y Diseño (GPD)

Producers: Juan Jesús Caballero and Javier Sánchez García

Executive Producers: Carlos Saura Medrano and Leslie Calvo

Production Manager: Leslie Calvo

Make-up: Carolina Madera

Hairdressing: Yolanda Piña

Costume design: Equipo Austen Junior

Editing: **Vanesa L. Marimbert**

Sound Director: Jorge Marín

Set decoration: Laura Martínez

Still photography: Federico C. Gutiérrez

Filming start date: 5 October 2009

Duration: 7 weeks

FLAMENCO FLAMENCO

Location: Seville

Color - 35 mm

Recording format: digital. 1080 24p. HD

Sound: Dolby Digital 5.1

Footage: 2.580 m

Year of production: 2010

Nationality: Spanish

Duration: 1 h 30 min

Original version in spanish

A GENERAL DE PRODUCCIONES Y DISEÑO (GPD) production, an ACCIONA company, co-produced by Canal Sur Television and with the support of ICAA, Institute of Cinematography and Audiovisual Arts (Ministry of Culture).

Promotion:

Alta Classics Press Department

prensa@altafilms.es

Tel.: (+34) 915 422 702

Distributed in Spain by:

ALTA CLASSICS

Cuesta de San Vicente, 4

28008 Madrid

Tel.: (+34) 915 422 702

Fax: (+34) 915 428 777

altaclassics@altafilms.es

www.altafilms.com

07. THE PRODUCTION COMPANY

GENERAL DE PRODUCCIONES Y DISEÑO (GPD)

GPD is a single-member company established in March 1990, which specialised in entertainment and exhibition contents during EXPO'92. Its production capacity and experience managing human and technical resources enable it to take on large projects.

Its main activities are:

- Design, production and assembly of museums and exhibitions.
- Production of films, audiovisual productions and multimedia shows.
- Design, construction, assembly and operation of all types of events for companies and for entertainment and leisure.

Since it was established, GPD has worked in several countries, has gained experience and is highly qualified to carry out international projects.

FLAMENCO FLAMENCO

GPD has about 150 people on staff, including designers, architects, set designers, producers and technicians who are qualified to develop and carry out any type of project, with full guarantee.

Registered and main offices:

Avda. de la Borbolla, nº 57, 41013, Seville.

Telephone: (+34) 955 464 000

Madrid office:

Avda. del Partenón, nº 10, 1ª planta.

Campo de las Naciones, 28042, Madrid.

Telephone: (+34) 917 212 760

Web site: www.gpdsa.es