

ANTONIO CANALES and AMADOR ROJAS

Dancing: Antonio Canales, Amador Rojas  
Guitar: Jesús del Rosario, Nino Jiménez  
Flamenco Singing: Miguel de la Tolea,  
Antonio Rubio  
Percussion: Lucky Losada

Flute: Eloy Heredia  
Choreography: Antonio Canales, Amador  
Rojas  
Music: Jesús del Rosario  
Concept and script: Lucho Ferruzzo

Dancing

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

SATURDAY, JUNE 19<sup>TH</sup> AT 20:30

ALTERNATIVA (ALTERNATE)

The art of bullfighting is a reflection of life itself, change of direction, presenting an alternate who you trust to stand-in for you, promenading, dragging out the dead, running around the arena, getting caught, back to the pen, being awarded the much-coveted bull's ear... Don't these things happen to everyone in the bullring of life?

Others sit by and watch, wearing their hats, smoking their cigars, sitting in the shade and smelling only of perfume.

Don Antonio Canales is like a top-class bullfighter, he carries a small cape (unlike those impostors who carry large capes) and he aims to confirm his student Amador Rojas as a great flamenco dancer. Just as he did before with Sara Baras and with a whole generation of young dancers. Canales is a generous artist, being, dancing, walking... He'll dance like what he is: one of the greatest... Great dances *por tangos* that will go down in history. He'll also present the great promise and reality that is Amador Rojas at the Canal Theater.

What happens when two outstanding flamenco dancers from two different generations share the same stage? The experience of one of the greatest flamenco dancers the world has ever seen contrasts with the youth and contemporary feel of the new generation. Antonio Canales is known to all and it almost seems superfluous to mention of the quality of his craft on stage. The audience is fond of him, loves him, adores him... Now Canales presents his protégée, just as a great bullfighter would do in the bullring, delegating his authority in a new talent that is leaving audiences around the world dumbfounded: Amador Rojas. The two dancers perform hand-in-hand before an audience anxious to see new versions of flamenco like the one presented in this show: ALTERNATIVA (ALTERNATE).

**Antonio Canales.** The son and grandson of artists, Antonio Canales was born in the district of Triana (Seville) in 1961. He began his studies at the National Ballet, where he danced as a soloist. From that moment on, his career skyrocketed and he quickly became one of our best-known artists. He has taken part in creating over fifty shows as the main dancer for different companies, as well as participating in several international galas featuring star dancers. He has shared the stage with such artists as Rudolf Nureyev, Maya Plisetskaya, and Caria Fracci.

In 1990, Canales received the Best Dancer Award in Mexico, which he shared with Julio Bocca. Later, in 1995, he won the National Dance Award. In 1999 he was honored with the Medal of Andalusia, which is given to artists who help promote the region's name all over the world. He also

obtained two MAX Stage Arts awards, the first in 1998 for the Best Dance Show for *Gitano* (Gypsy) and, in 2001, the prize for the Best Dance Performer.

In January 1992 he founded his own company, debuting in Bilbao with the choreographies *A ti* (For You), *Carmen Amaya* and *Siempre Flamenco* (Always Flamenco). One of his most acclaimed shows has been *Torero* (Bullfighter- 1993) which, to date, has been put on stage over 700 times all over Spain and at several international festivals, having won the silver medal at the FIPA 96 (Biarritz, France). In 1996 he premiered *Gitano* (Gypsy) at the Teatro Central in Seville during the Flamenco Biennial. Two years later, at Madrid's Autumn Festival, Canales premiered *Bengues*, which he created in collaboration with stage director Lluís Pascual. Between these two performances, in 1997, Canales put together *Grito* (Cry) for the Spanish National Ballet. The choreography was presented at the City Center in New York. That same year, Canales represented European dance in the Dance Stars Gala. After *Bengues*, he presented *Raíz* (Root), *Muralla de Ávila* (The Walls of Ávila), *Fuerza latina* (Latin Strength), *A ciegas* (Blind), *La Cenicienta* (Cinderella), *Gitano* (Gypsy), *Variaciones sobre el Guernica de Picasso* (Variations on Picasso's Guernica), *La casa de Bernarda Alba* (The House of Bernarda Alba) and *Raíces* (Roots). He inaugurated Mérida's Classical Theater Festival with *Prometeo* (Prometheus) in 2000. The piece was broadcast by TVE. And, in 2001, he began an important tour around Spain and Latin America with *Bailaor* (Flamenco Dancer).

While continuing to work on his choreographies and performances, in 1999 Canales shot his first film *Vengo* (premiered as "I Come" in the US festival circuit) with director Tony Gatlif. In March 2002, the dancer published his first novel, *Sangre de Albero* (White Blood).

**Amador Rojas.** Born in 1979 in Los Palacios (Seville). Rojas became interested in dance from a very young age and started dancing when he was only seven. His family encouraged him to cultivate this interest and entered him in a dance contest when he was only nine. Rojas is self-taught, the only classes he received were with the legendary Farruco, who undoubtedly became a point of reference and helped him define his style. Rojas and Farruco worked together for several years, until, when Rojas was just sixteen years old, he joined Salvador Távora's company where he danced for four years performing their particular version of *Carmen*. Shortly afterwards, Rojas began a new stage in his career during which he worked under the direction of Manuela Carrasco, Juana Amaya, Pilar Távora, and Eva Yerbabuena, among others.

He has been a soloist at El Patio Sevillano, El Arenal and Los Gallos de Sevilla for years. Also in Barcelona, at El Cordobés, and in Madrid, at El Café de Chinitas, Corral de la Pacheca and Casa Patas, where Antonio Canales invited him to join his company and perform as the lead dancer in *Musical Flamenco Los Grandes* (The Great Ones Flamenco Musical). Since then, Rojas has worked as a guest artist with this company and has toured theaters all over the world alongside Canales.

One of the greatest challenges Rojas has ever faced as a performer is having to represent a woman: Frida Khalo. *Khalo caló* (Khalo Pierced) is the title of a show that first went on stage in 2007 in honor of the deceased Mexican painter's hundredth birthday. Amador Rojas founded his own company for the show, which was put on stage during Seville's 15<sup>th</sup> Flamenco Biennial.