

# flamenco news



Peña Flamenca de Londres • Autumn/Winter 2019 • £3

december peña  
special



titi flores  
see inside

# december 2019

## Contents

1. About us
2. Editorial
3. Letters
4. Charlie Chaplin
5. Ron's Door
5. Banderas Bld
6. Street Art Plea
7. Benl Lives!
8. Ketama
9. Jalro Barrull
- 10/11. Dancer "Bruno"
- 12/13. Club Azul Memories
- 14./15. Naemi's Inori
16. Camaron Revisited
17. Curator Carole
18. Viva Almería!
19. News from Spain
20. Peña page
21. Listings



la Joaquina  
see page 20 and Listings

# saludos

The Peña Flamenca de Londres is a convivial meeting place for all aficionados. It follows the tradition of a typical Spanish peña in providing good flamenco at a reasonable price in a friendly atmosphere. We stage professional shows several times a year with artists resident in the UK or visiting from abroad.

At Juergas three times a year we provide an opportunity with professional backing for solo or group performance, or with a performer's own music if required. On professional nights a "spot" or a quick burst of sevillanas before the show, can be arranged. It's "a family affair" too: the children of long-time supporters are now taking the stage themselves... The Peña Flamenca de Londres was founded in 1984 and is run by an elected committee of volunteers. It is honoured to have as President world-renowned flamenco guitarist Paco Peña. For monthly updates join our email list: [info@flamenco-london.org.uk](mailto:info@flamenco-london.org.uk)

## location and dates

Church Hall of the Church of the Holy Apostles, Cumberland Street (Lupus Street end) SW1V 4LY. Tube: Victoria or Pimlico. Buses C10, 360, 24. Dates: second Sunday in month but not January, July or August (or the April Feria).

## how to join

Through website [flamenco-london.org.uk](http://flamenco-london.org.uk), pick up a form at Admissions at peña, by post to membership secretary, Steve Carr, 26 Baronsmere Road London N2 or email [info@flamenco-london.org.uk](mailto:info@flamenco-london.org.uk).

## committee

Chair: Clive Crawford. Treasurer: David MacMurray. Publicity: Yumi Whyte, Steve Carr. Membership secretary, website and photos: Steve Carr. Event co-ordinator: Caroline Wolff. Minutes: Ladan Sheybani. Editor Flamenco News: Vera King. Catering: Magdalena Kurantowicz. Also elected: Alan Haigh.

## submission guidelines

Please submit text with all paragraph returns, special characters and accents. Submit scanned images at 300dpi, and digital photographs as maximum-size original files. (JPEG or TIFF).

Please also include photographer credits and Who-Where-When captions.

One full page of type = approximately 550 words.max.

## contact details

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Flamenco News is the magazine of the Peña Flamenca de Londres

## peña membership details

The Membership Fee of £24 pa is payable at the door, or online at:

[www.flamenco-london.org.uk](http://www.flamenco-london.org.uk)

## admission

Members. Special shows £10. Monthly shows/juergas £5. No charge for Juerga performers.

Non Members. Special shows £15. Monthly shows £12. Juergas £10.

Juerga performers £5 (refundable if joining on the night).

# editorial

So What's it Worth? Joining the committee that is. Editorial last issue appealed for new helpers but it was a bad time of year to ask. People were still thinking of summer days.

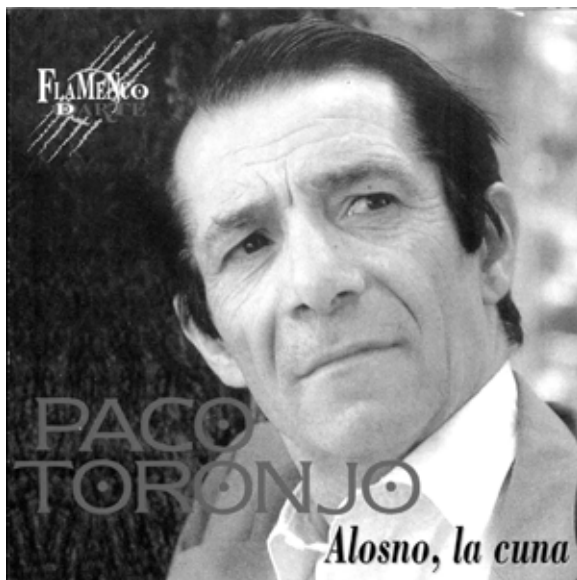
But as the nights draw in thoughts might come to a fruitful conclusion. So what is it worth? The committee is a group of friends, from different parts of London and different parts of the working world.

They have at least one thing in common, a love of flamenco, and a second, a determination to see the Peña flourish into the future, whatever it holds. Our hard-working chairman Clive for instance. As well as chairman duties he takes on the food operation which means the shopping, preparation – with help on this last – and at the end packing-up any not used.

With being a committee member comes free entry, chances to meet the artists (and a free lemonade!).

So What's on the calendar. First Our Christmas show, when we always pull out all the stops. This year brings Flamenco Express, featuring dancers Titi (that's him on the cover), and Jaki Wilford (that's her on the inside cover) see details on Page 20, plus on Page 21 a list of the many shows they will be doing over the next few months. The centre spread carries posters and details of the group's precursor the Club Azul.

Many of the artists, young then, are still with us. Others live on in our memories.



Paco Toronjo - King of Flamenco.

Don't forget that we do not meet in January. It was hard to get artists so close to Christmas, and even harder to get a big enough audience to pay them. February will be Juega, always fun, and the Feria, in April which attracts local people as well as aficionados. The actual date has not yet been agreed with the venue.

Our events coordinator Caroline is already planning for 2020. As well as artists from London, an all-girl group from Granada has made us an approach. We have just had an all-male group, Alvaro Guarnido, from Granada, see Page 20 for a write-up.

The magazine is packed as always, but I will draw attention to one more page. Page 9 announces "Barrull's back", and he is, after several years, to do a show at Chiswick with Anita La Maltesa and Ramón. It was a sell-out says Anita, producing the figures to prove it. The Peña was first to offer him an engagement: at the Costa Dorada then.

Have a look at the picture! If I knew who took it, I'd send him a copy of the magazine!

*Paco Toronjo, born in Alosno in 1928, became known as King of the Fandango. He and his brother did the first recorded sevillanas. He is on You Tube both at the height of his fame and showing the final decline into addiction until his death in 1998. Our correspondent Purita d'Aznar met him as a young man. See her letter, page 3.*

Vera King

# letters

Your Steve Carr *News From Spain* piece about the late Salvador Távora brought to mind criticism of a spectacular show Távora brought to Sadler's Wells. I only wish I could remember what year.

It was, as Steve says, a version of *Carmen* based on Prosper Merimee's original play. Távora himself was originally a bullfighter and it included a bull, though a horse was substituted in London. There was unjustified I thought, criticism here. It was too noisy! (Apart from the horse, the presence of which some found hard to take)) But I went anyway.

It was magnificent! The strident bugle calls rang out at Sadler's Wells reminding us of the great festival processions of Spain, particularly Semana Santa, but also the feria and romeria where the town band will turn out with its drums and bugles, the noisier the better.

Joan White, Islington

Ed

*Salvador Távora was recently posthumously awarded the Literature and Performing Arts prize of the Gypsy Culture Institute. The award was presented to his daughter Pilar by patron of the Institute Luis Adame, who founded the famous Tablao Flamenco de Cordobes in Las Ramblas, Barcelona, 45 years ago.*

...

After reading 'Family Affair' in the summer edition of *Flamenco News* I thought this might amuse you!

Way back in 1979 we decided to holiday in Andalusia, a few days in Sevilla, a few in Jerez



Salvador Távora

and the rest of our time exploring the Costa del Luz, at that time unspoilt by tourism. We found an hostel by the beach not far from Magazon. (They were so pleased to welcome us that they made us "English breakfast" - toast and tea. We asked for what everyone else was having next day - churros and chocolate.)

Each evening we ate at one of the local bar-restaurants. One evening we sat outside sipping wine while our meal was prepared, and two shabby men, one with a guitar case, walking tiredly came and sat at the next table. The guitar was got out of its case, wine was ordered and the music started. The intro to fandangos de heulva, so softly played. Then the other guy started to sing - I was entranced, and the singer knew it. I had heard fandangos so many times, but this was sung for me.

Then he went inside, and the guitarist explained that the singer was Paco Toronjo, and they were walking to Huelva to take part in a fandangos competition. They had worked their way performing in cafes to eat and get enough money to find a bed each night. They had also realised I was a flamenca.

Next day we found out when and where the competition was to be held, sadly it was the day we returned to the UK. Scouring the local music shops we found tapes of Paco Toronjo. And he did win the major prize.

Purita D'Aznar, Perpignan

You can get Paco Toronjo on Google.

It's a sad story.

VK

# who's news



We write a lot about the gypsy origins of flamenco in this magazine. Awareness of the role of gypsies, or more widely of the Roma, Sinti and Kale people, in the development of popular culture around the world remains low.

Many famous people have Romani roots, although the lists of such names you will find on the internet are often contested.

Charles Spencer Chaplin, one of the world's best loved cinema icons, is believed to have been born on the Black Patch traveller caravan site outside Smethwick in the West Midlands (incidentally, that's where some of the original *Peaky Blinders* families came from).

He never spoke of this publicly but now Charlie Chaplin is the subject of a new film produced by his granddaughter, Carmen Chaplin, which traces Charlie's origins from a gypsy caravan near Birmingham through to his glory days in Hollywood.

The Spanish produced film, *Charlie Chaplin, A Man of the World*, was screened at this year's San Sebastian film festival with the backing of the wider Chaplin family. It makes the case that the social commentary in



Charlie with Jackie Coogan  
in *The Kid* (1921)

Chaplin's movies such as *The Kid* and *the Little Tramp* and his playing of the violin owe as much to his gypsy origins as to his hard early life in the workhouse and on the streets.

Steve Carr

# who's news

Two men walked into a BBC Antiques Roadshow at Friern Barnet recently. They were carrying a huge piece of wood? A door maybe? Presenter Mark Hill quizzed the owner, who confessed himself as “the complete scavenger” but he did not know what the object was.

The story was that friends who had renovated their new home did not want the object left in situ by the previous owner, so had telephoned saying come and pick it up now and you can have it for nothing, or it goes on the skip!

Mark Hill examined the object, said it looked like bronze or copper but was lighter, pointed out the motifs, jiggled a panel that turned out to be a letterbox and



Ron with one of his doors - which went to either Switzerland or Glasgow. 1966.

photo: David Bateman

pointed to the letters RH in the bottom corner. And confided that it was obviously a front door, the motifs were those well-known to be credited to a man named Ron Hitchens who Yes, was a flamenco dancer as suggested by the man now owning the item. The artist was also known at one time as “Flash” because of his colourful shirts, Mark added.

And the crunch question: “What’s it worth? But I want to do something with it..” The answer was that it could be a statement piece in a room, or a front door

again. What’s it worth? Some “Oohs” from the audience: “About £1,500, possibly £2,000” said Mark.

## banderas oscar hope

Nearly three years ago *Mask of Zorro* Antonio Banderas had a heart attack at the age of 59. It was one of the best things that happened to him, he said afterwards. “It opened my eyes...to just realise the things that are really important.”

Now, with his eighth film with award-winning director Pedro Almodóvar, *Dolor y Gloria* (Pain and Glory) he is hoping to achieve a so-far elusive Oscar. *Dolor y Gloria* has been chosen by the Spanish Film Academy as the Spanish candidate for Best International Feature Film in the 2020 Academy Awards. It was nominated for the Palme d’Or at the Cannes Film Festival, with Banderas gaining

Best Actor. The final five Academy awards will be announced in January.

He and Almodóvar have known each other for 40 years and the director, now 70, will be going for his third Oscar. Banderas plays in the film what is described as “a slightly fictional version” of his friend, saying “It’s slightly more difficult to play somebody who existed.....It’s a little more difficult if that person is still alive. More difficult if that person is your friend, and still more difficult if that person is directing you.....

This one stands a good chance of more awards.

# street art plea



Carrete Hominaje

Author and journalist Tony Bryant, who told us last issue of changes bringing about a New Torremolinos in Andalucia, is calling on the local council to change its mind about celebrities. The former fishing village became famous in the Fifties and Sixties when celebrities began to visit, including Rita Hayworth, Graham Greene, Ava Gardner, Grace Kelly. Brigitte Bardot used the beaches to top up her all-over tan while filming there in the Fifties - and locals complained to the mayor who called for her to be deported. She returned to film in the Seventies and now has a street named after her.

Jean Cocteau is reported as having been arrested in 1960 though details are sparse. Sixties visitors included Dirk Bogarde, John Mills, and in 1964 Frank Sinatra, filming *Von Ryan's Express* at that great chasm, El Chorro.

The current Mayor, José Ortiz, has just unveiled a mural of Frank Sinatra, painted on the façade of a house in Carihuela. It is part of a project that will use street art to reflect the town's association with movie stars and celebrities, begun with a representation of

Brigitte Bardot.

Tony Bryant, however, a flamenco author with several books to his name, writes in *Sur in English* that most local people would agree that though such notabilities helped forge the town's reputation it also has its own history filled with characters who have been pushed aside by such as Sinatra. El Carrete for instance, who became known as the Gypsy Fred Astaire after touring the US. Born in Antequera in 1941 he has lived in Torremolinos for 50 years and was recently appointed Hijo Adoptivo (Adopted Son) of Torremolinos. This, said Carrete, was the ultimate honour. He is from the famed Losada family. Over the years he has had several casetas, one, on the Benalmadena Road, I remember visiting with Rogelio de Malaga and Mario and Blanca Basilisco. Carrete gave his usual fiery performance – no ballet classes for him! - and the other performers were clearly members of the Losada family.

In May 2018 Carrete was the star at Señoralmente, a show given in his honour at Cervantes Theatre . Of course, he danced!

Vera King/Tony Bryant

# beni lives again!

The flamenco cantaor Beni de Cádiz died and came back to life. Benito Rodríguez Rey started life as a busker on the train between Jerez and Seville. He went on to be part of the legendary flamenco act with Manolo Caracol and Lola Flores in Madrid's Corral de la Morería tabloao in the 1950s.

Although he was "gaditano" to the core his real home when not in the capital city was in Seville.

In 1959 when he was 30 years of age Beni fell ill with a spinal problem and took to his bed at his home in the Alameda de Hércules district of Seville. A Madrid newspaper falsely declared him dead and the news spread.

He was visited on his sick-bed by singing colleagues Pastora Pavón (Niña de los Peines), her husband Pepe Pinto and Antonio Mairena.



Beni in his hospital bed. Visitors: left Antonio Mairena, Pepe Pinto, right La Niña de Los Peines.

They recorded him on a tape machine singing a fandango while lying flat out. At the huge concert that night, organised as homenaje to Beni at the Falla Theatre, Pavón and Mairena played back the fandango to prove to the crowd that their friend was still very much alive.

Beni was out of action with his back for a year and on the return to Madrid joked with audiences that he had been resurrected from the dead. He lived on until 1992, winning numerous prizes for his Cádiz style of light-hearted flamenco "chufra" - and endless sense of good humour and fun despite a lifetime of pain from his bad back.

Steve Carr



El Cabrero at his best  
See Steve Carr's News from Spain, Page 19

# loko no!



*No Estamos Lokos* (We Are Not mad) might by some be regarded as debatable after so many years. But not by those who packed out O2 Shepherd's Bush Empire on Saturday October 5 to see (and hear) once more, flamenco-fusion band Ketama on the last night of their tour by that name..

Ketama is the legendary Eighties Nuevo Flamenco band that took flamenco music international, and the reception showed that the fascination is still there after 15 years.

Belonging to the third generation of the Habichuela's, Ketama are part of a generation of fearless musicians with a deep knowledge of flamenco tradition. Antonio, Juan and Josemi Carmona are sons of the great flamenco guitar players Juan and Pepe Habichuela

The group's first two albums, *Ketama* (1985) produced by the historic label Nuevos Medios, meant the victory of New Flamenco. With their third, *Songhai* (1988), they pioneered the introduction of African roots music to the public, together with Mali's kora master Toumani Diabaté, English bass player Danny Thompson, and producers Joe Boyd and Lucy Duran. The album received numerous awards and was acclaimed internationally, and they would repeat

six years later the experience of uniquely fusing flamenco and mandinga music with *Songhai 2* (1994).

The Shepherd's Bush audience was probably 90 per cent Spanish and in the stalls mostly middle-aged women remembering earlier years, and couples. Younger people were packed in the large standing area.

The show was lively and Antonio Carmona, in particular, was an engaging front man. He made his entrance walking through the crowd in the stalls with security ahead and behind.

Some audience members did not heed Juan Jose's request for "un poco de silencio" before his guitar solo. They also talked through Josemi's solo, shouting as if they were determined to be heard above the music. This was the only real downside.

Ketama sang all their best-known songs, including *No Estamos Lokos*, from which the tour takes its name, *Flor de Lis*, *Vengo de Borrachera*, and the ever-popular *Vente Pa Madrid*. The audience came into their own at this point joining in the singing.

There were 11 musicians on stage: keyboard, sax, bass guitar, drums, percussion, trumpet and two backing singers.

# barrull's back

For the first time since 2017, when he decided that because of the Brexit anxieties he would perform only in Spain, Jairo Barrull put on his dancing shoes to perform in London. He was at the George 1V in Chiswick in October, having been invited by a Peña favourite, Anita la Maltesa.

"Well," says Anita, "I performed with Jairo about five years ago, as they called me to cover for a dancer from Spain and she could not make it. I was very fortunate to have David El Galli singing for me too ... he's amazing! I tried a couple of times to book Jairo to perform at the George 1V where I do two to three shows a year but he was not available. This time he contacted me to let me know he was free and would really like us to work together. I was very happy to receive his call, and the show was a sell-out."

The two dancers were not on their own of course, the guitarist was the prominent player Ramón Ruiz, the singer Carlos Lobo (read



Anita and Jairo

there at 170.

Reaction from the audience for Jairo was phenomenal. He loves to perform to a packed-out audience, mind you, who doesn't! Jairo asked me a few times if there were many people coming ... He was pleasantly surprised... the show had a standing ovation!!

...

Because of the number of requests Anita is beginning a sevillanas course in the New Year.

**contact:** [anitalamaltesa@hotmail.com](mailto:anitalamaltesa@hotmail.com).  
**telephone:** 0208 630 9488

more about him on Page 20, the Peña page), and percussionist Pablo Dominguez, son of world renowned pianist Chano Dominguez.

I am the only one that puts on a dance show at the George 1V and I have been for 15-plus years now, says Anita. The Boston Room there has capacity of up to 180. We were almost

# bruno's

Researching my collection of flamenco books\* [see footnote page 12] I came across the name of Elsa Brunellesci, (1908-1980) one I had heard often in London from the older professionals and teachers. She had taught most of them. Chatting around to see what more I could find out, these are some of the stories I heard.

To prove that London was not the backwater some might have thought, here are some of Jane Luscombe's recollections of her. Elsa ("Bruno" for short) and her sister Lila had been taken from Buenos Aires to Seville by their mother.

Bruno studied classical dance with Enrico Cecchetti when he was with the Diagalev Ballets Russes in London (probably in early 1920's) This was the ballet method she taught in her own studio. I did the syllabus with her too, writes Jane...now of New Zealand.)

Marie Rambert, who later formed the Ballet Rambert also did classes, and Elsa became the Rambert choreographer for the flamenco parts of the wartime ENSA programme. They visited Australia during the war and again soon afterwards.

Several New Zealanders had scholarships after the war to come to train in London (Sadler's



Elsa Brunellesci: dancer, choreographer and critic.

Wells etc) and also did class with Elsa.... including Russell Kerr whom she got into the José Greco company... he was very well-known in New Zealand, also Bryan Ashbridge and Rowena Jackson... who also all danced with the Royal Ballet Company. Beryl Grey, former ballerina with the Royal Ballet, did too.

Elsa was dancer critic for *Dancing Times* and *Times* newspaper.....and reviewed Antonio and Rosario's early performances in London, and others of course. She choreographed the dances for Covent Garden's Carmen.

She had a very big school and often entertained visiting Spanish companies (from my photos Luisillo etc)

Her studio on first floor at 26 Westbourne Grove had a large mirror above the mantelpiece and ballet barres all round..... Big pillars that we had to extend our leg up and stretch (into splits) in ballet class of course...(I did both with her)

She used a long wooden stick to mark time, but also to kick your leg up a little higher (in *grande battement*), and even dug her nails in your thigh ...dancers had to be made of tough stuff!

continued 11 >>

# story

page 10 continued >> Through Elsa I got opportunities to dance with Rafael de Sevilla's London-based company and also with Rafael Aguilar's company based in Paris.....These experiences in the 1960's were unforgettable.

My very first performing opportunity with Rafael was in 1967 when he was the opening concert for the Eisteddford .....with a cast of 35....Elsa came along for the fun (the group included a very young Paco Peña who had recently arrived in the UK). What a lot of backstage divas there were.....

Robert Harrold (dance authority/author) had visited New Zealand in a folkdance capacity doing workshops and it was he who told me of Elsa's death .....through him I was able to make a donation which with others' contributions ensured her name was listed in the *Dancing Times* register of artists.

Elsa had incredible speed on the castanets, recalls René Garcia, now living in Wales and although into his Eighties is still teaching. She was his main teacher for several years and made an arrangement with him that he would take over some of the amateur students and she would take that into account with the fees she charged for his lessons. "She taught me some lovely things, and also taught me how to teach, such subtle things, said Rene last week.

She was highly thought of. She danced in Barcelona, in Italy in opera houses, and Ulanova came over to ask her to dance.

A couple of quotes from her to Rene: Don't try to do things superfast.... You are privileged to be able to dance soleà, so do it properly..and The whole thing about flamenco dancing is to be entertaining, do what pleases...so people give more money!

Another student was dancer Veronica

Brunsdon (nee Fischer) but she was only seven! She moved on to Madame Lalagia the other important teacher at the time(I gather this did sometimes happen...)

Elsa Dolores Alicia Guince was born in Buenos Aires, Argentina in 1908 but the family including her sister Lila and brothers, soon moved to France where she started to learn dance, also taking lessons from Paulita Panices in Barcelona, writes Purita D'Aznar. I think I remember her talking about taking lessons from the great Escudero.

I started as a student with her in 1958. Spanish Dance had been my passion since I was 11 years old and had been fortunate enough to see Antonio and Rosario dance in London.

Elsa Brunelleschi's Spanish Dancing Academy was at that time considered the foremost school, and a number of well-known teachers of ballet and modern dance also taught there, Spanish artists too. Undoubtedly she had an amazing knowledge of every facet of Spanish Dance, regional, classical, period and of course, flamenco. which was what most students wanted. Her playing of castanets was quite amazing.

Many of her students went on to careers in flamenco and Spanish dance. Antonio Vargas (of *Strictly Ballroom* fame) is still teaching and choreographing, based in Singapore. Others joined Spanish companies, or formed their own companies.

...

\* *El Artes del Baile Flamenco*, by Alfonso Puig Claramunt, with technical assistance of Flora Albaicin. Published South Africa in three languages, Spanish, English and German and featuring this picture of Elsa.

Vera King

# 1 9 9 4 - 1 9 9 6

manuel malena  
el despeinado  
fernando reyes  
luisa calero  
el niño leon  
paco perez  
angel el callao  
gabriel lull  
el osito



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maribel la manchega  
felipe de algeciras  
gemma de la cruz  
willy basilisco  
antonio francisco  
manuel de cadiz  
pacqui de la ronda  
manuel de malena  
tito heredia

To begin at the end, **Club Azul** closed on 26 May 1996, not long after nearby Clapham North tube closed for 9 months - which halved our audiences. Since we accidentally set it up in September 1994, the club at **The Cage Theatre** above the Landor pub was a lively venue for Flamenco and world music on alternate Sundays.

Most of the London-based flamenco artists of the time performed there. Peña members will know many of the names above.

The World Music acts included Afroschock, Los del Sur, Comparsa Conga, Quartet O Son, and many others.

The maximum capacity was 76. Ticket prices were £6/£4.50 concessions. Annual membership was 50p. Acts received a 60% cut of the gross box office.

Sharing the space with running productions sometimes meant sharing the same set. Like the night there was a kitchen sink in the corner of the stage. Or when the entire

space was painted a vibrant pink. Or when the stage surface was encrusted with nails. Or when the dressing room was painted purple, turning everyone's makeup on stage distinctly green.

Being cursed by a voodoo priestess because there was not enough toilet paper was an experience. It wasn't even our fault.

Neither were we to blame the night all the snooker cues and balls were stolen from the bar while we got our gear out.

It was that sort of time.

After 25 years away, we were happy to return this year to the well-appointed, up-to-date **Landor Space**. Plus, the building is now said to be haunted by the ghost of Irish John, the amazing landord of our day, who died at his pumps.

We return in the new year to make new memories. (See listings page 21)

**flamenco express**

CLUB AZUL

FILIPPE de ALGECIRAS  
Y  
SU CUADRO FLAMENCO

8pm SUNDAY NOVEMBER 12th

THE LANDOR, 70 LANDOR Rd. CLAPHAM NORTH TUBE, 0171 358 1140. £4.50 & £6

Lo MaS PURO

FLAMENCO

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Manuel De  
MALENA

TITO

Heredia

plus Sevillanas Evening

MEMBERS ONLY: MEMBERSHIP 50p

8 pm. SUNDAY APRIL 28th

THE LANDOR, 70 LANDOR Rd. CLAPHAM NORTH TUBE, 0171 358 1140. Adm. £6, £4.50

posters: rob kenyon • 1994 - 1996

club  
AZUL

FLAMENCO  
EXPRESS

WITH GUESTS  
ANTONIO FRANCISCO & LUISA CALERO

8pm. SUNDAY, JULY 30th.  
Upstairs at The Landor

70 Landor Rd. Clapham North Tube. 0171 732 8493. £6/£4.50 concs.

AZUL  
PRESENTS

SOL NACIENTE

El Despeinado y Su Cuadro  
FLAMENCO

MEMBERSHIP 50p

8 pm. SUNDAY FEBRUARY 11th

THE LANDOR, 70 LANDOR Rd. CLAPHAM NORTH TUBE, 0171 358 1140. £4.50 & £6

# naemi's

Naemi gestures towards the Alhambra on the hill above us.

"Here there is an Islamic castle. Just up the road there are the gypsy caves. We have all cultures here – without conflict." And then, addressing the whole city of Granada, "Thank you for the mixture!"

Naemi Ueta is herself Japanese, and settled in Granada 20 years ago. Her house is in the Albayzin area that retains much of its Moorish character, and is only yards from the start of the Sacromonte quarter where all the buildings become white. It is a tremendous spot on the narrow Paseo del Padre Manjón with the Darro River running parallel and with the statue of dancer Mario Maya close by.

We are sitting outside at a café table just across the road from her house. I had unwisely ordered a cappuccino and had received something that was more like an ice cream. It did not matter; we were well into our conversation.

Three years ago, Naemi converted the garage of her house into a gallery/shop. There are hats for sale (very popular), and local, handcrafted jewellery and gifts, but most importantly for her, it is a showcase for her photography. Originally a graduate in philosophy, she followed the recommendation of her architect father and came to Granada to see the Alhambra. That was 24 years ago. Naemi met and married a Spanish man who introduced her to flamenco. Through the family of a schoolfriend of her daughter she



Courtyard scene with Canales

became friends with Judea Maya, daughter of Manuel Santiago Maya "Manolete" and took a photo of this great flamenco dancer which retains an iconic position in her portfolio. Indeed, it is one of the most remarkable portraits I have ever seen. She had no great knowledge

of photographic technique at the time, but through this image she discovered her love of photography and decided to study to be a photographer.

Almost behind Naemi's shop is the Peña la Plateria, which she tells me is the oldest flamenco peña in Spain – in the world in fact. That evening she took me to see the brothers Antonio (cante) and José (guitar) Carbonell. Somehow, she got me in – not easy, but they know her well there and indeed, Naemi is a flamenco aficionado. But not a dancer. Firstly, she went to dance classes and loved it, but then she began to photograph flamenco artists, and for her it was not possible to devote time to both. She explains that that is her way and that she has to concentrate on just the one thing, and given the emotional intensity which imbues her photography, I can well understand it.

There is some philosophy in this too. She thinks as intensely as she feels and she has clear and formed ideas about her art and how she sees herself as an artist, photographer.

Flamenco performers are her chosen subjects and she loves and respects them for their art form, which carries emotions and honesty

# inori

which for her are principles of life and guiding principles for her own art. She says that she will never rush to make a portrait because flamenco has taught her to wait for the coming moment.

She does not assume she will come to know her subjects well, because she believes that there is an inherent “loneliness” in each individual and that one therefore has to maintain an element of doubt in relation to the other. It is this “will to fight with loneliness” that she aims to capture in her portraits so that she, in that moment, is accompanying the loneliness of the viewer.

I asked Naemi whether it was actually loneliness that she was speaking of, or did she mean aloneness. She was very definite in her answer.

“I say ‘loneliness,’ not ‘aloneness,’ because if you can accept easily and positively your aloneness, then maybe you don’t need many things around you and you can accept yourself.”

She sees life as a continuous struggle with loneliness, with the aim of achieving a peaceful and secure aloneness. If this were more often achieved, society would greatly benefit.

So she strives to capture an essential quality in her subjects, and what better subjects for this than the artists of flamenco who can express in such authentic ways, the very passions of being. And she declares that she is not searching for beauty, or what might be seen as goodness. Anger can be as important as joy and all emotions are part of life and should be part of the dance, the song, the music, and the photograph.

“It must be a two-way process”, says Naemi. “If I am honest with the person, then I will get something honest back. That is the basis of the relationship, even if it is only for that moment

and knowing that we are all good and bad. And I try to capture their will, their solitude, and their fight, without violence but through art.”

As Naemi speaks about flamenco and about her photography, her passion for both is openly expressed. A passion that is mixed with great affection for her subjects and for the culture of the city of Granada that has become her home.

Now she has a project. She calls it “Inori” which in Japanese means “prayer” and it is for her, a flamenco prayer. She aims to find venues internationally, small and large, in which she can show her work and describe the essence of this prayer that contains a profound wish to bring cultures and races together through describing the integrity of the individual. She has photographed over a hundred flamenco artists, but these are not images of performance. Nearly every portrait is taken when she is alone with her subject. Already she has had much critical acclaim for her work, and she has plans as well for a book that will contain the portraits of the artists along with her evocative descriptions of the photographic sessions and her interactions with her subjects. She explains: “INORI is a Japanese word that means ‘Prayer.’ But it is also the will to express with images the most common and profound emotions that inhabit our interior, emotions that do not understand either race or borders. And beyond, INORI is the art of accepting both good and bad sentiments that continually emanate from our soul. It is the manifestation of the major darkness for those who walk in darkness, but also the greatest enlightenment for those who can also walk in the light.”

...

*For more details about her photography and her Inori project visit her website [www.naemiueta.com](http://www.naemiueta.com)*

Lindsay Wells

# cameron revisited

The town of San Fernando, 15 kilometres from Cádiz, is one of the most popular destinations for avid flamenco aficionados. It is the birthplace of several celebrated flamencos, including Chato de la Isla, Niña Pastori and Sara Baras. But it is not they for whom the hordes flock - for San Fernando is also the birthplace of the most worshipped flamenco singer of them all...

Born in Calle del Carmen (29) in 1950, Camarón de la Isla went on to become the first flamenco idol of the masses, and his celebrated partnership with Paco de Lucía created some of the most extraordinary music in the history of flamenco.

His death in 1992 gave the Andalusian Gypsies their first flamenco deity and his birthplace has become a shrine for the thousands of pilgrims who continually flock there.

Since his untimely passing, the gypsy singer has received numerous posthumous awards, including the coveted Golden Key; while his hometown has preserved his legend in a special Camarón Route.

With time on my hands during a recent visit to Cádiz, I decided to head off to San Fernando to see what all the fuss was about. I began my tour at the cemetery and I had no trouble finding the mausoleum. I must admit to feeling somewhat overwhelmed by the sheer size of this tomb, which is adorned with a life-size statue of Camarón seated under a marble arch. The tomb is covered with votive offerings left by his army of fans, many of whom view him as some kind of saint. This quiet corner of the cemetery does emanate a strange, even eerie, ambience, but I suppose one feels this often



when visiting the final resting place of someone of his stature.

My next stop was the small white-washed house in Calle del Carmen where the young Camarón grew up during the 1950s. The house is now a small museum, complete with the bed that the youngster supposedly slept in. The patio was once the scene of nightly juergas and the walls will have absorbed the cante of numerous great singers, including Manolo Caracol. The area around this street, especially the marshland at

the far end, has changed little since Camarón and his best friend Rancapino, lived here. Much can be said of the tiny blacksmith workshop where his father earned a living to support his family. The walls are lined with the tools and equipment that his father used to ply his trade while singing martinets and siguiriyas.

The people of San Fernando seem to have done their utmost to keep the legend of Camarón de la Isla alive, and the Gypsies, most of whom claim to have known him, are keen to discuss his music. The music that is played in the main street, the Calle Real, continuously throughout the day.

The final stop of my tour (I was in need of refreshment), was the Venta de Vargas, the world-famous tavern where the young singer began his career. As might be expected, this place is a shrine to the town's favourite son and the countless other legends that performed here, and although the establishment has seen several alterations since its golden days, one senses the feeling of being in one of the meccas of the flamenco world.

Tony Bryant

# curator carole

Carole Edrich, a former editor of *Flamenco News*, wrote in the summer issue about Sharing, where an artist tries out different ideas before a trusted gathering of creatives and possibly key funders to see what works and what might be the best combination. She shared with

readers her impressions of a session during the Sadler's Wells flamenco gala with dancer Jesús Carmona. Here she writes of a development of her own.



Two editors: Right Carole Edrich, organiser of GRIST, and former editor of *Flamenco News* and *Vera King*, current editor of the magazine

motivation and ability to reach people, people who are cynical or dissatisfied with conventional media, people who are disengaged from or disenfranchised by it. If you want social change, if you want an honest examination of a situation, if you want a stimulation of questions by

people who say that books and papers and news and conventional media just doesn't do it for them, this is where you start."

The audience was also able to see videos by other artists, that had been selected by the Dancer Steering Committee. Decisions made by this informal 25-strong guidance group comprised of dancers, performance artists and others in the sector, are implemented throughout the business after discussion via whatsapp, and anyone wanting to join this group should contact me through the DanceGRiST website.

DanceGRiST at the RSA: *How Dancers Make And Respond To Change* is the second of five pilot projects. The first: beautiful free multi-media magazine on dance, in the Dance Grist App is available free from Amazon Apps, iTunes or Google Play.

DanceGRiST, was started with the support of the Council of Europe's DIV-A programme and of Redbridge Drama Centre, and is a pre-seed social enterprise created to help dancers increase their incomes and establish new audiences. You can find out more by visiting [dancegrist.com](http://dancegrist.com) and about the RSA event by downloading the relevant issue from the DanceGRiST app.

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In June DanceGRiST held the first evening of dance ever to be shown at the RSA. The Royal Society of Arts, Manufactures and Commerce at some 265 years old, is the oldest charity in the UK. Curated by me, the evening comprised Sharings from six movement artists, each at different stages of their career, with different artistic intentions and creative approach and each with very strong social drivers.

"I wanted to introduce the idea of dance and the movement arts as a creative force for good to an audience that might not normally choose to see dance at all. By curating an event of early-stage Sharings, I hoped to introduce this new audience to the idea that it takes a long time and more thought to create good works. This is important; we need to combat the mistaken assumption that everything can be done in a week, like on *Strictly*.

"What is different about this event, apart from the audience, is that in curating this work I want to show people how each has a combined top-down and grass-roots reach. Each has the

# viva almería!

Almería is a highly cultural corner on the flamenco map. This desert outpost of Andalucía has a large gypsy population with a lively flamenco scene, from which guitarists Tomatito and El Niño Josele emerged onto

the world stage. It is also the home of the intense tarantas, a cante-libre “mining” song form, which evolved here due to the province’s long association with the extraction and shipping of minerals.

The bastion of the almeriense flamenco scene is undoubtedly El Niño de las Cuevas, a superb guitarist who has accompanied all the major flamenco artists to have come out of Almería in recent years, including the singers José Sorroche and Rocío Segura and leading flamenco dancers Ana Alonso and Inés de Inés. When the legendary cantaor Chano Lobato came from Cádiz to perform, he naturally picked El Niño de las Cuevas to support him on stage. El Niño was born Antonio Francisco García Rodríguez in the Las Medinas cave area of Almería and largely taught himself the guitar. These days he is appropriately based at the busy El Morato flamenco peña, housed in



Ana Mar and her father El Niño de las Cuevas.  
Poolside flamenco in Almería

a large cave in the north-east of the city. A family affair, Antonio’s wife, Lola de Quero, is the President of the peña and their son, also Antonio, is resident guitarist.

As well as playing guitar, El Niño also

sings - everything from flamenco to Beatles numbers.

His daughter, Ana Mar García de Quero, is a rising star on the flamenco circuit. Ana Mar started on the violin but switched to singing full-time after performing saetas with her

father at Almería’s Semana Santa street procession. She was the first woman from Almería to obtain a degree in flamenco singing and is now studying for a masters in the Almería cante style at the Córdoba music conservatory. Ana Mar is a name to watch for sure.

We spent an afternoon this summer hanging out with El Niño, Ana Mar and Lola at a

poolside soiree hosted by Anglo-Australian expats Chrissie and Carlos Willgoss and their friend Phil, who are also leading lights in the Peña El Morato. Our lovely and hospitable flamenco friends. Viva Almería!



Steve Carr

# news from spain



Tomatito and his son José Mercé performing from Pamplona town hall balcony.

Football and flamenco. What can they possibly have in common? Camarón de la Isla and his guitarist pal Paco de Lucía were long term collaborators but supported different teams, San Fernando and Algeciras in Cádiz. The two teams have now adopted the long-deceased couple as artistic mascots. The poster for a local derby between recently depicted the pair to show that friendly rivalry can also equate to collaboration and great art. The match began with a burst over the tannoy of the famous flamenco couple in full flight. Not sure Spurs vs Arsenal will get ever be so cultural.

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The annual Latin Grammy awards are due to be awarded in Las Vegas in November. But for the first year since a flamenco category was introduced the judging panel felt that there were not enough quality flamenco recordings submitted, so did not award a prize. Not even the ubiquitous Rosalía was good enough for them. But having picked up an MTV music award for her hip-pop bulerías maybe she stands a good chance of bagging the main prize without coming through the flamenco route.

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The Flamenco on Fire Festival in Pamplona every August must be the most democratic

of all festivals. Many of the events are open air and several are performed from balconies overlooking the city's lovely squares. This year's star act Tomatito and his son José Mercé performing from the town hall balcony pulled a huge crowd. This year the festival attracted 63,000 people, the biggest yet.

...

Forty years on since his *Spanish Heart* album put flamenco front stage on the jazz circuit Chic Corea has assembled a new fusion band with current day flamenco artists. The keyboard wizard's new group includes flamenco guitarist Niño Josele, dancer Niño de los Reyes and flamenco sax player Jorge Pardo. The group has recorded a new version of Paco de Lucía's composition *Zyryab*, which Corea collaborated on back in 1982 on the original recording.

...

Farewell José Domínguez Muñoz, El Cabrero, who retired from the stage aged 75 this summer due to ill health. The former goat herd, anarchist and singer of sad and angry songs departed the scene at a huge concert in Madrid, ending with his famous fandango, full of fury against oppression and social injustice. (See picture page 7)

Steve Carr

# four de force

If there's one thing that is tough to pull off, it is a flamenco performance by four guys, without a frill in sight. Alvaro Guarnido, bringing his group *Flamenco: Flamenco* over from Granada to open our new season for us achieved it with ease. This group was with us earlier in the year and caused such an impression that the Peña invited it back as soon as possible. There was one difference, singer Gema Cointreras was not able to be present this time as she is a finalist in Spain's *The Voice* TV programme. In her place came Carlos Lobo from Seville. He could have sung all night and we would still have listened!

How brave it was to open a show with Taranto, with its unmistakable and deep-felt rhythm, recalling the suffering of the enduring miners. This is not an opportunity for a show-off



Alvaro Guarnido.  
phot: Jessica Arneback

performance, nor did Alvaro give it one. Instead he, and the singer gave us heart, soul and compás, supported by the guitarist Lolo de la Encarna, Granada, who has performed with major names such as Marina Heredia, Nuria Fergo, José de la Tomasa, and percussionist Diego Garzón, Granada, who has supported artists such as Jerónimo Maya and Manuel Monge, nephew of Camarón de la Isla.

Alvaro himself, born in Granada, began dancing at three years old and studied with Cristobal Reyes, La

Tati and Jairo Barrull.

But me, had I been in a big expensive theatre and able to stay for only that Taranto, I would have gone away happily thinking I had had my money's worth....

Vera King

## december peña guest artists

Joining La Joaquina and Chris Clavo on December 8th are the volatile combination of: Titi Flores.

From a formidable flamenco family of Arcos de la Frontera, El Titi has worked with artists such as Camarón de la Isla, Paco Toronjo, Aurora Vargas, Chiquetete, Turronero and Chano Lobato from the age of 15. After relocating to Madrid he worked with La Tati, Rafael Amargo, Cristóbal Reyes and Juan Andrés Maya and has recently founded his own dance company – Compañía Titi Flores. and:

**Antonio el Pola.**

Born in the small village of Cañada Rosal in Ecija, by age 10, el Pola was playing guitar and singing in local penas. Later, he toured

with Concha Vargas, Antonio Moya, and Inéz Bacan and sang in La Carbonería in Sevilla with Gaspar Utrera and Juan Castor. He has also worked with Juana Amaya, Javier Cruz, Joselito Fernandez, Miguel "El Funi," Manuel de Anustias, José de la Buena, and many other legends of flamenco.

In 2003, he wrote and recorded "*Tierra de Esperanza*," with Antonio Moya, and toured Andalucía with Ines Bacan and Gaspar de Utrera.

Since then, he has toured internationally, and works frequently with Juan del Gastor in Sevilla, and in Madrid with artists such as Gabriel de la Tomasa, Carlos Jacoba and Antonio Sánchez.

# national listings

## performances

### FLAMENCO EXPRESS

**December** with El Titi Flores & Antonio El Pola.

- **7 Orzu Theatre Bar** • 58 Camberwell Rd. SE5 0EE  
box: 0207 732 8493 • [www.flamencoexpress.co.uk](http://www.flamencoexpress.co.uk)
- **8 Peña Flamenca de Londres** • Holy Apostles Church Hall • Cumberland Street • SW1V 4LY • [www.flamenco-london.org.uk](http://www.flamenco-london.org.uk)

**February** with Juan Suárez & Emilio Ochando

- **28 The Brunswick** • 1 Holland Road. Hove BN3 1JF  
box: 0127 373 3984 • [www.brunswick.net](http://www.brunswick.net)
- **29 Chapel Arts Centre** • St James Memorial Hall Avon • Lower Borough Walls • Bath BA1 1QR  
[www.chapelarts.org/events](http://www.chapelarts.org/events)

**March** with Juan Suárez & Emilio Ochando

- **1 Landor Space** • 70 Landor Road. SW9 9PH • box: 0207 732 8493 • [www.landorspace.com](http://www.landorspace.com)

**March** with Antonio el Pola & Víctor Fernández

- **12 Upstairs at The Ritzy** • Brixton Oval, Coldharbour Ln, SW2 1JG. • Phone: 0871 902 5747  
[www.picturehouses.com](http://www.picturehouses.com)
- **14 Stables Theatre** • The Bourne, Hastings TN34 3BD.  
Box: 01424 423221 • [www.stablestheatre.co.uk](http://www.stablestheatre.co.uk)
- **15 Clif Art Lounge** • 4a Station Way, London SE15 4RX. [www.flamencoexpress.co.uk](http://www.flamencoexpress.co.uk)

**April** with Juan Jose Suárez & Emilio Ochando

- **24 Landor Space**. • 70 Landor Road. SW9 9PH • box: 0207 732 8493 • [www.landorspace.com](http://www.landorspace.com)

- **25 The Roses Theatre** • Sun Street, Tewkesbury, GL20 5NX • box: 01684 295074 • [www.roses theatre.org](http://www.roses theatre.org)

- **26 Devonshire Park Theatre** • 8-10 Compton St, Eastbourne BN21 4BW Box: 01323 412000  
[www.eastbournetheatres.co.uk](http://www.eastbournetheatres.co.uk).

### June

with Antonio el Pola & Emilio Ochando

- **26 Kenton Theatre**  
19 New Street • Henley-on-Thames • RG9 2BP  
box: 01491 575698 • [www.kentontheatre.co.uk](http://www.kentontheatre.co.uk).

- **27 Astor Community Theatre**  
Stanhope Rd, Deal CT14 6AB  
box: 01304 370220 • [www.theastor.org](http://www.theastor.org)

- **28 The Brunswick**  
1 Holland Road. Hove BN3 1JF  
box: 0127 373 3984 [www.brunswick.net](http://www.brunswick.net)

### JUAN MARTIN

- **February 7, 2020** • New Brighton Floral Pavilion and Blue Lounge

### PEÑA FLAMENCA DE LONDRES

- **November 10** • Juerga plus Ron Hitchins Bursary Presentation.
- **December 8** • Flamenco Express with Titi Flores and El Pola.  
Plus presentation of Ron Hitchins Bursary Award.

## courses

### CARMELA ROMERO

Flamenco Intermediate/ Advanced. Thursdays 7.30 /9.30 pm from September 5. 1 hour general technique and buleria. 1 hour new choreography.

Beginners 6.30pm From October 3. 1 hour of introduction to technique and sevillanas  
Jackson's Lane, 269A Archway Road, N65AA • [carmelabesso@gmail.com](mailto:carmelabesso@gmail.com) and 0781 6 896 678.

### ESCUELA DE BAILE

December 28–30 Intensive Christmas Workshop with Ana Morales. All levels choreography, technique, bulerias and singing. Escuela de Baile, 13D Amwell Street, Angel, London EC1R 1UL

(Enter through green door next to 13b Amwell Street).

[wwledb.co.uk](http://wwledb.co.uk) or [info@ledb.co.uk](mailto:info@ledb.co.uk), 07795166590

# • classes • london

**ANITA LA MALTESA** • Wednesdays 11.30am-3.30pm all levels. Quad Club, Crowne Plaza, Marlow. 078757 68608. • 0208 630 9488 • anitalamaltesa@hotmail.com. [www.fiestaflamenca.com](http://www.fiestaflamenca.com)

**BARRACA** (SAM QUY) • Tuesday, Wednesday, Friday and Saturday Central London: Monday Harrow, Thursday Amersham, Bucks. [iinfo@flamencoshow](mailto:iinfo@flamencoshow)

**BETTY CID** • Flamenco, Spanish Classical, ballet. Rivercourt Methodist Church, Hammersmith W6 078331 95361. [www.bettycidflamenco.co.uk](http://www.bettycidflamenco.co.uk)

**CARLOS OTERO** • Wednesdays City Academy, Lupus Street, Pimlico, SW1 4LY. [City-academy.com](http://City-academy.com) or 0207 042 8833.

New class Mondays Husky Studios 29A Amelia Street, SE17 3PY. (Elephant and Castle) 07706 333 056

**CARMELA ROMERO** • Tuesdays, Jackson's Lane, 289a Archway Road, Highgate N5 5AA. Fridays, Expressions Studio, 39/51 Highgate Road, Kentish Town NW5 1RS. Also private tuition and children's classes. [Carmelabesso@gmail.com](mailto:Carmelabesso@gmail.com). 07816 896678

**CONCHITA DEL CAMPO** • Sundays Spanish Dance Society syllabus and teacher's certification classes. Dance Attic, 368 North End Rd. SW6. 0207 722 1563

**EMMA LA GRIZADA** • Tuesdays, preceded by children's class. West Greenwich Community Centre, 141 Greenwich High Road, Greenwich SE10 0208 305 6888 • [ritmoflamenco@gmail.com](mailto:ritmoflamenco@gmail.com) [www.ritmoflamenco.co.uk](http://www.ritmoflamenco.co.uk)

**ESCUELA DE BAILE** • Classes weekdays and Saturdays at Escuela de Baile Studios, 13 Amwell Street, Clerkenwell, EC1R 4RB (Angel Tube) and Pineapple. [info@ledb.co.uk](mailto:info@ledb.co.uk), Nuria 0208 905 4554.

**FENELLA JUANITA** - Flamenco and Spanish Dance, Morley College, Waterloo. Wednesdays and Saturdays, Ealing. Private lessons. Workshops. Performances. 07711 262771. [fenellajuanita@me.com](mailto:fenellajuanita@me.com) [www.facebook.com/InfoFenellaJuanita](http://www.facebook.com/InfoFenellaJuanita)

**FLAMENCO CON GUSTO** • Tuesdays and Thursdays daytime. City Lit, Holborn. [www.DanielleAllan.com](http://www.DanielleAllan.com), [www.citylit.ac.uk](http://www.citylit.ac.uk) Wednesdays, Expressions Studios, 39-51 Highgate Road, NW5. Thursdays, Neal's Yard, Covent Garden.

Saturdays, The Sun, 21 Drury Lane, WC2. 07765 261 477. [danielleallan@yahoo.co.uk](mailto:danielleallan@yahoo.co.uk).

**JACQUELINE CHRISTIE** • McAlpine Dance Studio, Longfield Hall, 50 Knatchbull Road, London SE5 9QY Jackie 0208 690 7248.

**ILUSION FLAMENCA** • Mondays The Place, Euston; Tuesdays Fitness First, High Holborn. Thursdays and Saturdays. The Gym, Covent Garden. 07931 341 754. [www.ilusionflamenca.co.uk](http://www.ilusionflamenca.co.uk) [ilusionflamenca@hotmail.com](mailto:ilusionflamenca@hotmail.com)

**JUANI GARCÍA** • Beckenham and Wimbledon, all levels. 0208 944 8790

**LA FUMI** • Fumie Akiya de Mena. Thursdays, Kentish Town. 07833554380. [lafumi.london@yahoo.co.uk](mailto:lafumi.london@yahoo.co.uk) • [www.freewebs.com/lafumi](http://www.freewebs.com/lafumi)

**LA JOAQUINA** • Private classes. Intermediate and Experienced level. [jaki@flamencoexpress.co.uk](mailto:jaki@flamencoexpress.co.uk). [www.flamencoexpress.co.uk](http://www.flamencoexpress.co.uk)

**LA MORENITA FLAMENCA** • Small World Dance and Wellness Centre, Unit 11, Eurolink Centre, 49 Effra Road, Brixton SW2 1BZ (bell 011) [www.lamorenitaflamenca.co.uk](http://www.lamorenitaflamenca.co.uk) [michellectcarrier2003@yahoo.co.uk](mailto:michellectcarrier2003@yahoo.co.uk)

**LOLA RUEDA** • Mondays and Tuesdays Dance Attic, 368 North End Road, SW6. [Mlola@btworld.com](mailto:Mlola@btworld.com). 07931 578 950

**ROWENA**: Tower Hamlets Ideas Store, Whitechapel, tel. 020 7364 5665. Course codes: beginners A4346, improvers A3722, intermediate A3197.

**SABOR FLAMENCO** • Classes for beginners and not complete beginners with Gabriela. Fridays from 10am. Walthamstow E17. 07757 644841 [www.saborflamenco.webeden.co.uk](http://www.saborflamenco.webeden.co.uk)

**SARA OLIVAR** • Flamenco Olivar Studio, 6 Village Way SE21 7AW, Grafton Regal Dance Centre, 7 Village Way, SE21 7AW Thursdays, 0797 210 9801

**THEO DANTES** • Saturdays. Arts Educational School, 14 Bath Road, Chiswick. choreography and SDS syllabus. 0208 390 4088, 07786667832 [theodantes@yahoo.co.uk](mailto:theodantes@yahoo.co.uk)

**VERENA FLAMENCO** • Gloucester Road, Earls Court and Hammersmith. [verenafiamenco@hotmail.com](mailto:verenafiamenco@hotmail.com) [info@luzflamenca.com](mailto:info@luzflamenca.com) 07910 022 628

# • classes • around britain

## BERKSHIRE

**Ángela Alonso.** Martin's Herons Community Centre, Bracknell.  
Wednesdays. 07931 341 754. [illusionflamenca@hotmail.com](mailto:illusionflamenca@hotmail.com)

## BIRMINGHAM and DERBY

**Ana García.** 0121 240 7828. 0705 004 1628

## BRIGHTON, HOVE and HORSHAM

**Ana Dueñas Leon.** 01273 506681. [info@flamencodance.co.uk](mailto:info@flamencodance.co.uk).  
Lola Rueda. Rox Studios, Hove. 07931 578950

The Flamenco Dance Academy, Brighton and Hove,  
[infobh@flamencodanceacademy.com](mailto:infobh@flamencodanceacademy.com). 07531 104 301.  
[www.flamencodanceacademy.com](http://www.flamencodanceacademy.com). Also children's class.

## BRISTOL and CARDIFF

**José García.** 01633 865 325

## BUCKINGHAMSHIRE

**Camino del Flamenco.** Mondays, High Wycombe.

Abingdon. Rosi Reed 01295 738869  
[production@caminodelflamenco.co.uk](mailto:production@caminodelflamenco.co.uk)

## CAMBRIDGE

**Thurid Gspann.** Tuesdays, St Augustine's Church, Richmond  
Road. Plus Felipe Algeciras once per month.  
[info@danceflamencocambridge.co.uk](mailto:info@danceflamencocambridge.co.uk)

## DUBLIN

**Felipe de Algeciras** 0207 511 8264. [feliflam@hotmail.com](mailto:feliflam@hotmail.com)  
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