

flamenco news



Peña Flamenca de Londres • Spring 2019 • £3



G A L L A

flamenco fizz



Felipe de Algeciras



Gema la Milana



Olayo Jiménez

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

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, 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.

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: Madalena Kurantowicz. Also elected: Mauricio Piga, 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

Vera King, londonpena@gmail.com, 0207 703 6893
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

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

This is our special Sadler's Wells Flamenco Gala issue, with news and pictures of the artists, and a diary of what's on each day as well...A particular pleasure is to report the meeting of one of the leading stars, singer Miguel Poveda. Coverage of his meeting with Pope Francis starts Page 10 and runs through to Page 14.

After the sunshine comes the clouds, in this case the deaths of two of our most faithful members, John Ward, whom all will remember doing the tickets on the door since Union Chapel days, Page 4. And David Bateman, Page 17, a member since the year Dot and always present until recently taking "happy snaps" at Peña, and Ron Hitchins events. This page features one of his pictures of the famous, Lord Snowdon (left) chats with David Bailey, photographers both.

The Ron Hitchins Bursary, a biennial event, will again be on the programme and will see candidates performing at Juerga on November 10 and presentation of the winner's certificate



David Bateman captures famous photographers Lord Snowdon and David Bailey chatting together.

at the December 10 Christmas show. There is now no upper age limit, so keep an eye on our website for information on how to enter: flamenco-london.org.uk.

We've made a big thing about the

fact that all members got a free gift every time they attended. It was part of a recruitment drive which has now run its course. So sorry everyone, no more free gifts!

Talking of members, we really do need a new committee member, or two would be even better. Duties are not onerous: committee meetings take place on Peña day, with an occasional extra when we want to get down to more serious talk. Then generally give a hand generally to those members who have jobs. It's the easiest way I know to get to know people. My new email address:

vera.lpenaz@gmail.com.

Keep those letters coming for the Letters Page and keep the magazine up-to-date on flamenco matters.

Vera King

escuela de baile

Two dance stars from Jerez, Adela Campallo and Beatriz Morales, will feature in Passion Fuego, the annual show of Escuela de Baile on Easter Monday (April 22). They will be accompanied by guitarists David Vargas and Tito Heredia, plus singer Jasmine Villalobos and Demi García Sabat, percussion.

The performance will be at The Tabernacle Theatre, Powis Square, Notting Hill, a Grade II listed building, and follows Escuela de Baile's annual Easter Course (April 19-22) at Dance Attic, 368 Northend Road, Fulham SW6 1LY. (ledb.co.uk).

letters

After reading the detailed feature on the career and influence of La Argentina (in the autumn/winter issue) by Samantha Quay, Purita d'Aznar, former professional dancer in the UK but now living in Perpignan, writes to say that she still has a medal issued in tribute to La Argentina.

She writes:

An organisation called Les Amis d'Argentina came into being in 1937 soon after the death of La Argentina in 1936. At the time I joined there were many well-known names on the Committee/Administration though to my knowledge only one Spanish dancer – Mariemma – but quite a few classical ballet dancers and musicians. I found mention of the Association on Google, but nothing more.

Antonia Mercé was born in Buenos Aires, the daughter of a Castillian father and an Andalusian mother. From the country of her birth, the silver republic, she chose her name La Argentina. Her father was connected with the Royal Opera House in Madrid, and she herself was trained in the ballet at that institution before devoting herself entirely to the many aspects of Spanish dancing. Her art is built on a solid foundation of technique which never obtrudes itself. Her dancing has a quality of being at once spontaneous and inevitable.

La Argentina has stylised and adapted the national dances. She avoids the occasional garishness and crudity of the unsophisticated flamenco performers, in the same way that she does not share their frequent enthusiasm for shawls of such wildly emphatic colouring. Carl van Vechten wrote that: "Against these rude gypsies the refined grace and Goyaesque elegance of La Argentina stand forth in high relief." The work of the gitana is a living marvel, but Argentina reaches another plane.

As with Pavlova "steps" do not play an

inordinately large part of her work. Naturally she uses them, but she has many other means of externalising the music. Her arms move with a velvety softness in which there is no suspicion of weakness. Her finger tips invite and repel, but there is always a latent strength in the slow snake-like convolutions, which, when combined with that disturbing taconeos, seem to suggest something unutterable by other means. A movement of the chin, the relaxation of a knee, a sudden glance, all serve to add significance to the music. Devoid of theatricality or blatant showmanship, these nuances seldom pass unnoticed by her audience.

From *DANCING IN SPAIN (ARGENTINA and ESCUDERO)* by Cyril Rice

Published 1931 by British-Continental Press
Ltd. London

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I taught Kayuki a little Japanese girl to dance many years ago when the family lived in London. They moved back to Japan but show how the influence of dance spreads through generations. Kayuki's mother Kagura has sent me Christmas greetings every year since they left.

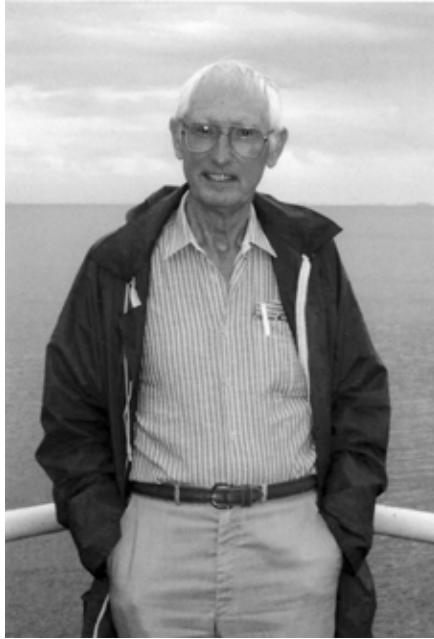
In the most recent message Kagura says that not only her daughter's daughter, who is 4, has taken up dancing and loves it, but so has she herself. Three generations!

Maria Rosa, London NW

our man john

Our quiet man John. Not so quiet, as it turns out. He was into chess, backgammon, bowls, golf, bridge (tournaments no less), interpreting as a volunteer at a local college, literature, humour - and Spain.

We've never had a decent picture of John, that's John Ward, whose tenure on the Door at peñas goes back to Union Chapel days. Any suggestion of getting a photo for the website and magazine would gently be pushed aside. But here he is....in relaxed mood.



John Ward

When he took the door at the Christmas peña it was for the last time. He confided in committee members that night but we hoped he would be with us for longer. Four of us represented the Peña - our chairman Clive Crawford, Ladan Shebani, Lindsey Purchall, and me - at the Croydon Crematorium on February 12, the chapel almost full with family and friends from different parts of his life.

For such a quiet man, he knew so many people. The principal oration was given by "Number One Son" Keith followed by Phil and Mike, who echoed his sentiments. Their mother Margaret - she and John divorced some years ago -- was present plus other family members. John's own choice of music included Dave Brubeck's *Take Five*.

Keith told us that John was sociable and funny in company, but also immensely private and independent. A keen reader, he maintained a habit of reading three or four books a week - "There's a rumour that Wallington library may have to close down now..." (He was also not

unknown at the British Library in St Pancras). He never lost his love of Spain engendered when visiting son Keith who was teaching English there at the time.

John's private nature might be explained in part by his childhood and adolescence. Born in 1932 (at the end of the Great Depression) he was evacuated as a child to a probably quite solitary wartime existence; his mother died when he was 15, and in late teens he spent two years in a TB sanatorium, during the first year receiving few visits and in the second being too far away.

In the sanatorium John, later a noted bridge player, developed his love of cards and made two mates named Alan Simpson and Ray Galton, Yes, the godfathers of British Comedy, Galton and Simpson who in later years invited John and Margaret to many broadcasts such as *Hancock's Half-Hour*. If we listen to old recordings it may be their laughter that we hear, said Keith.

A cash and carry business begun in a small way by his wife blossomed and John eventually joined it. When it was finally sold it meant that John retired in his mid-fifties.

Keith recalled watching TV's *Fawlty Towers* as a family. "Basil's idea of customer care was only a slight exaggeration of Dad's idea of customer care at the warehouse. We used to watch through our fingers!" he said.

End game: Typical of John. No flowers. No hymn-singing.

VK

mario's memorial

The home of the famous dancer Mario Maya is opening as a boutique hotel in his memory, says Donatella Bernstein, who recently visited his daughter Mariana in Seville. Donatella was the impresario responsible for bringing Mario Maya to London in the Eighties with his company and *Ay Jondo!* a show-stopper performance that told the story of the injustices borne by the gypsies, so far as we knew, for the first time.

Mario Maya, born in 1937, died in 2008 and a statue has been raised in his honour near Sacromonte where he grew up. Mariana has written to us about the statue, thanking us for our contribution towards it. She says:

Dear Vera and friends from the London Peña, the statue was commissioned from Miguel Moreno, a renowned sculptor from Granada, to which the local council contributed Euros 10,000, while the rest of the cost of Euros 50,000 came from friends and family and individual contributions such as yours. We could not have completed the project without your help. We would like to reiterate our gratitude to each and every member of the London Peña.

The statue is placed in Paseo de los Tristes, one of the most emblematic landmarks of Granada, at the base of the Alhambra, and at the entrance to Sacromonte.



The statue is lowered
into place

I am sending more details with Donatella, including the programme of the opening, and a copy of Patricio Hidalgo's sound paintings to Mario's dance steps, and original records of his compositions, for your archive.

Heartfelt thanks for your support and sympathy at the time, and we will keep you posted of anything that happens this end in Mario's memory.

*With our warmest
Regards,
Mariana Ovalle Maya.
Presidenta Fundación
Mario Maya.*

...

Ay Jondo! dramatised the verses of Juan de Loxa in support of the gipsy people. His first show had been *Camelamos Naquerar* ("We want to speak".) There was also *El Amargo*, *Ceremonial* and *El Amor Brujo*.

Mario Maya received the Giralillo Dance Prize at the Seville Bienal in 1980. He is also in the Carlos Saura film *Flamenco*.

The Company on its first visits to London, at the Bloomsbury and then Sadler's Wells, included guitarist Gerardo Nuñez and dancer Carmen Cortés, who featured in the London Guitar Festival last October, and singer Manuel de Paula. This was before they were married and we used to tease them in the bar after the show about when they were going to "name the day".

VK

jane's dancing years

Jane Luscombe, a dancer in the United Kingdom and Europe in the Sixties and Seventies, recalls those years in a letter from New Zealand. Jane met some of us in Córdoba at a course run by Paco Peña and his wife Karin and taught by Carmen Cortés no less. It was the first time that Carmen had taught. Jane, who is a Peña member, still teaches but has recently given up concerts and performances after 30 years. The family was originally from England but went to New Zealand in 1949.

They returned to England in 1962/3, where she saw her first flamenco performance, a company including Manuela Vargas, El Guito and Enrique el Cojo. - which set off her love affair with all things Spanish. Back in New Zealand she joined Spanish dance activities run by an old vaudeville husband and wife, who ran a rather sedate Spanish Club - "celebrations were with cups of tea" ..

Jane returned to London in 1967 and began dance studies with Elsa Brunellesci, which led to working several seasons with the Paris-based Rafael Aguilar and his wife Manolita. Their company toured many parts of France, Switzerland, Belgium and The Pyrenees on the Spanish border. Singer El Nino Leon (Leo) who worked in London for a number of years and prominent London guitarist El Tito, whom we all know, also joined the company for one season.

"And of course I got involved with Rafael de Sevilla (a close neighbour of Elsa's) and what a



Jane Luscombe

time it was for the next five years! I performed under the name of Juanita Flores and was probably the most frequent non-Spaniard in the company.....Mostly one-night concerts in places like Birmingham, Wakefield, Bradford, Cheltenham... returning in the early hours. Sometimes there was a week-long booking in Bath, York and on one occasion Sheffield.

My parents visited in 1969, they came along on tour to the Playhouse in Sheffield, staying in the usual b&b digs. They thoroughly enjoyed their showbiz experience.

"In 1972 I returned to NZ with Leo in tow...we started our own Spanish cafe/restaurant...Marcelo Lorca came out from London to

play guitar and later his wife Marianella, and also later Leo's sister Margot. We did nightly flamenco shows as well as running kitchen, waiting etc....busy days/nights.....

"I started teaching dance and my experiences of theatre work from Rafael Aguilar and Rafael de Sevilla gave me a lot of ideas of how to put a show together. I organised concerts for 30 years too..We finished with concerts in 2013 although we still do some performing when requested, plus "talks" on Spanish things., I have only one class weekly now.

"It's always so good to reflect on my UK/ Europe days and of course reading the Peña articles. some of which are about many who are familiar to me from those 60/70's years." We are planning a feature on Elsa Brunellesci. Information, recollection, welcomed.

VK

la vida de vidal

I have just finished another season of *La Traviata* at the Royal Opera House directed by Sir Richard Eyre, where I have played the acting role of the Gypsy King. This is my fourth season and it is always an honour to perform on such a beautiful stage.

The Gypsy King supports the principals and helps to narrate the story when in Act 2 Scene II he brings his gypsy girls to the dance table at the party organised by Gaston. The Gypsy King's mission is to collect the money from Gaston and to protect his girls from the barons, as they are not prostitutes like the other women at that party.

This last session of *La Traviata* has been really special to me as I have had the chance to share the wonderful ROH stage with a living legend, Plácido Domingo. However, what has made it really special is to see that it is possible to become one of the biggest stars ever while still being kind and considerate to everyone around you. Gracias, Plácido, for one of the most magical experiences in my acting career, and also in my personal life!

Acting

I am an English-trained actor, originally from Spain (Bilbao), with extensive experience in Film, TV, Theatre. I have participated in a number of feature films, including *Elizabeth: The Golden Age* or *Seachd: The Inaccessible Pinnacle* (first feature film ever made in Gaelic). My television work includes appearances in TV shows like BBC's *Holby*



Vidal Sancho

City, Doctors, Dalziel & Pascoe... or Telecinco's *Angel or Deamon* in Spain. My theatre credits include Park Theatre, Old Red Lion Theatre, Cervantes Theatre in London or Crucible Theatre in Sheffield.

What excites me about being an actor is always the story and the discovery of the character's reaction and emotional dialogue/challenge. In the Spanish background, we have a great tradition in storytelling and performance and it is exciting to explore and

expand this medium in the UK.

Flamenco

I have always been very passionate about flamenco since very young and I have always felt very connected to it. When I became a professional actor I decided to learn the craft of flamenco both dancing and singing as a way to express myself and further my career as an actor.

My various performances have been noted for a lucid introspective quality. Lots of aspects of life are changing and Art including flamenco combines the cultural individuality with a global language. I can honestly say that Art freed me and continues to free me. And it is the desire to not just act but experience different aspects of life that makes me open to everything.

In the picture I am in makeup for Lola Rueda's end of year show. I'd like to add my thanks too, to Angela Alonso for choreographies.

Vidal Sancho

la manada

the wolf pack



Dani Allan, Elena Miloradovskaya, Brendan Larvor

Shocked silence greeted the words “She didn’t say ‘No!’”, the denouement of a performance at the Chelsea Theatre in World’s End, London, last May. It was followed by a storm of applause.

The occasion was a performance of Flamenco Con Gusto’s third musical drama, this one called *La Manada - The Wolfpack*, created by Dani Allan, about an occurrence during the bull run in Pamplona that resulted in gang rape court proceedings involving five men, public demonstrations and appeals. And acres of Press coverage. The accused were cleared of gang rape but found guilty of sexual abuse. Appeals continue.

The good news is that the Chelsea Theatre was a preview and there is going to be a full two-act version May 16-18 as part of Wandsworth Arts Festival. Besides Dani herself it will include Brendan Larvor, as before, as principal guitarist. Assistant choreographer is Jackie Christie.

The story is told with power and vivacity in a unique combination of physical theatre and flamenco dance, music and song. There will also be two bookable flamenco dance workshops, open to the general public, onstage on Friday 17 and Saturday 18 May at 6.30pm. Contact Flamenco Con Gusto.

Audience feedback from last year’s preview:

“Speechless!!!! Brutal, provocative, powerful and original storytelling.”

“Mesmerising. Flamenco with a twist. A moving story told from the very soul.”

“Wow! This made me cry! A memorable and evocative way of telling an important story”

“Great concept. I really admired the ambition and multi-genre uniqueness”.

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La Manada

Wandsworth Arts Festival

2019, Balham Bowling Club Ballroom, 7-9 Ramsden Road SW12 8QX.

Thursday, Friday May 16/17 8pm, Saturday May 18 4.30pm + 8pm.

Tickets: 07765 261 477 • info@FlamencoConGusto.co.uk

three days in jerez

Finally I made it to the Festival de Jerez this year (albeit only for three days). But what a wonderful three days. The festival normally doesn't coincide with our UK half-terms but this year it more or less did, and there was a weekend course I could attend, so finally I made it. And it was worth the wait!

I stayed in a small hotel just a stone's throw from Teatro Villamarta and I arrived on the first day of the festival. I managed to see three amazing shows at the theatre (Joaquin Grilo, Maria Pagés and Eva Yerbabuena), complete a totally inspiring and highly informative two-day intensive flamenco technique course with Adela Campallo at Victoria Ramos' *Centro de Baile Jerez*, go flamenco shopping and meet up with flamenco friends whom I haven't seen for years.

Firstly, I'd like to thank Vicki (sister to Nuria of the Escuela de Baile de Londres) and Adela so much for the wonderful intensive weekend.

by Fenella Juanita Barker



Fenella Juanita (right)
with Adele Campallo

It is so lovely to just be able to spend six hours focusing on flamenco technique, without having to worry about remembering a choreography. It was a time to put aside our personal styles and to really focus on how to improve and develop our body mechanics. Adela emphasised the need for a strong core or centre from which to control our movements. This underlined the need for fitness training (eg Pilates) alongside our specific dance genre training.

The three shows I saw at Teatro Villamarta were all memorable in different ways. What linked them all was the

use of flamenco and other Spanish dance and music as a vehicle for theatrical expression, along with a desire to collaborate with other musical styles and dance genres. The result was sometimes eclectic, sometimes magical, always emotional but above all they were examples of superb theatre. So many memories were created during those three days.

'dance marketplace'

There has been a February day of dance taster workshops and tutor / student dance performances at Morley College in London nearly every year of the 21 years I have been the flamenco and Spanish dance teacher there

This year it was renamed **Dance Marketplace** and offered four hours of free dance classes in the college's beautiful Emma Cons Hall, followed by an hour's performance of works in progress by students and tutors from the college's dance department covering a wide range of styles

I taught a short taster workshop of tangos to a

room full of enthusiastic dancers, accompanied by Morley's resident flamenco guitarist/singer, Juan Giraldo.

Then we filled the stage with more than 20 dancers drawn from various classes plus Morley's own flamenco performance group, Morley Flamenco Dance Ensemble, to dance martinete/seguiriyas, alegrías, and tientos/tanguillos. A fin de fiesta of bulerías and sevillanas followed in our dance studio.

A performance of flamenco Latin cabaret took place in the refectory at the college followed on March 28. www.morleycollege.ac.uk/courses

a papal audience

It was easy getting in touch with Miguel Poveda when I interviewed him for this magazine in 2011. But this time he was elusive. If he wasn't at the Lincoln Centre in New York he was at the Vatican being introduced to the Pope. He really has come a very long way since his electrifying show at the Peña Flamenca de Londres with guitarist Chicuelo way back in 2001. Now 45 years old, he has just issued a compilation

of songs to celebrate thirty years in the flamenco limelight, *El Tiempo Paso Volando*. Indeed, how time flies!

Poveda has won nearly every award going, including the coveted National Music Award and the chair of flamenco studies at the University of Jerez. He has been honoured as a 'favourite son' of both the town of his birth of Badalona in Barcelona, and also in Seville, his home for the past decade. His huge stadium gigs around Spain and Latin America have made him into a global pop-star, singing coplas, fado, Latin tangos and rumbas, often supported by orchestras and big bands. But he comes back to pure flamenco in every concert and gives it all he has got: "flamenco has been, is and will be my musical centre" he says.

On stage Poveda is a fun-loving guy. But he is a naturally shy and modest person, a trait he attributes to the difficult atmosphere growing up gay in a challenging neighbourhood. He turned to music "because it gave me courage" he recently told *El Pais* newspaper. Today, he confides, "the years of searching and fighting with myself have



Meeting Pope Francis.

Looking forward to Miguel Poveda's show at the London Flamenco Festival, STEVE CARR profiles the most famous flamenco singer on the planet.

passed...right now I have a very strong sense of freedom, a sense of family, achieved with my partner and my son (three year old Ángel)".

Miguel's passion for the poet Federico García Lorca culminated in the hit album *EnLorquecido*, and world tour last year. For Poveda, Lorca is about justice and freedom, not just in the ideological sense but also in terms of love. In the highly

febrile political atmosphere in Spain, where the far-right Vox party has been stirring up nationalist and racist sentiment, he is always clear that he stands for human rights and equality.

Poveda's nostalgic new record goes back to the songs that inspired him at flamenco peñas in Barcelona back in the 1980s. As a teenager he amassed a huge collection of petrol station cassette tapes by figures such as Los Chungitos, Marifé de Triana and Los Chicos, artists of yesteryear to which he pays homage on the new recording. Poveda says that he lives by Enrique Morente's flamenco dictum "we owe everything to our teachers".

Poveda is optimistic about flamenco. He praises young singers such as Rancapino Chico, Alba Heredia, Rafael de Utera, María Terromoto and Argentina. "I think flamenco is living in a new golden age" he says. His positivity is infectious, a quality we could do with more of in such difficult times.

Miguel Poveda: *Recital de Cante* is at Sadler's Wells Flamenco Festival on 8th July

diversity and dynamism



Rocío Molina . July 9.

Sadler's Wells welcomes the 16th Annual Gala in July, celebrating the diversity and dynamism of flamenco with a programme including London's two favourite stars, dancer Sara Baras, and singer Miguel Poveda. It runs from Friday, July 2 to Sunday July 14, later in the year than usual. Manuel Liñan returns as director of the popular weekend gala.

But to keep us going until then Israel Galvan, a student of the great Mario Maya, is there April 27/28 with a large company and his new show *La Fiesta*.

This year's gala line-up up also features dancers Mercedes Ruiz, Eduardo Guerrero and María Moreno, joined on stage by singer María Terremoto – the youngest ever recipient of the Giralillo award for a new artist at the Seville Biennial.

The festival closes with a crescendo on Sunday July 14 when Patricia Guerrero is onstage in *Catedral* with three dancers, a guitarist, two percussionists, two opera singers and a flamenco singer. The rising star steps into a

shadowy world of repression and sacrifice as she draws on the binding constraints of religion and society. *Catedral* won her the Critics' Choice Award for Best Performance at Seville's Bienal.

Patricia Guerrero's piece *Proceso Eterno* was seen in February at Sadler's Wells Sampled.

Revolutionary dancer and flamenco legend Sara Baras opens the festival with *Sombras* (Shadows). Celebrating the 20th anniversary of her company, she draws on Farruca the dance form she has woven throughout her career. Farruca, renowned for its dramatic fast-footwork is usually reserved for men, but here she performs it alongside six dancers to claim the form as her own.

She has received two awards since her last appearance in London. She was accredited honorary ambassador for Spain by King Felipe, an honour given to those judged to contribute to a positive image of Spain abroad. And presented with a Person of the Year award by the newspaper group publishing *El Mundo*.

continued 14 >>



Wells Gala



dynamism and diversity



11 continued >> Miguel Poveda returns on Monday July 8 for the first time since 2014 with *Recital de Cante*. He takes the audience on a tour of the traditional forms, from the cantiñas of Cadiz to the demanding soleá repertoire, while sharing his personal connection to the music with a spontaneity that ensures a completely unique performance.

Acclaimed Iraqi-American musician Amir ElSaffar brings together on Saturday 6 July an ensemble of flamenco including vocalist Gema Caballero, dancer Vanesa Aibar, percussionist Pablo Martin Jones and mastermind electronic musician Lorenzo Bianchi Hoesch. Using elegant, melodic arabesques to connect traditions, this special line- up merges East and West into a unique evening of soulful dance and music takes place in the Lilian Baylis studio.

On Tuesday July 9, Rocío Molina presents *Fallen From Heaven*. She shakes up the traditional guitar, cajón and clapping hands combination with a drum kit and electric guitar which draws on both male and

animalistic movement to explore gender, sex and flamenco itself.

Bringing together three exceptional artists who have been prominent in breaking barriers in music: pianist Dorantes known as “the jewel of the flamenco piano”, double bass phenomenon and multi- instrumentalist, Adam Ben Ezra, and master of tenor and soprano saxophones who tours with the Rolling Stones, Tim Ries, together present *Flamenco meets Jazz* on Tuesday July 10. Dancer Jesús Carmona, who was at last year’s Festival with his own show *Ímpetus*, will be with them. “He will take part in three or four songs,” says Sadler’s Wells, “but they will not be from *Ímpetus*”.

Olga Pericet, known for creating a world full of evocative imagery through a combination of theatre and dance presents *The Thorn That Dreamed of Being a Flower or The Flower That Dreamed of Being a Dancer* on Thursday July 11. She won the Spanish National Dance Prize in 2018.

VK

gala diary

Ballet Flamenco Sara Baras: *Sombras*

Tuesday July 2 • 7:30pm

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Shubbak & Flamenco Festival

Amir ElSaffar Ensemble: *Luminisencia* (UK Premiere)

Lilian Baylis Studio

Saturday July 6 • 8pm

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Miguel Poveda: *Recital de Cante*

Monday July 8 • 7:30pm

...

Rocío Molina: *Fallen From Heaven*

Tuesday July 9 • 7:30pm

...

Dorantes, Adam Ben Ezra and Tim Ries: (guest star Jesús Carmona)

Flamenco Meets Jazz

Wednesday July 10 • 7:30pm

...

Olga Pericet:

The Thorn That Wanted to Be a Flower, or The Flower That Dreamed of Being a Dancer.

Thursday July 11 • 7.30pm

...

Mercedes Ruiz, Eduardo Guerrero, María Moreno, guest singer María Terremoto

Gala Flamenca

Friday July 12 to Saturday July 13 • 7:30pm • Saturday matinee 3.30pm.

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Patricia Guerrero: *Catedral*

(Critics Choice award for best performance at Seville Bienal)

Lilian Baylis Studio

Sunday July 14 • 4pm / 7.30pm

...

news from spain

The radical theatre director **Salvador Távora** died in February in his home city of Seville, aged 88. He broke new ground with his social justice play of 1977, *Quejío*, featuring flamenco as a metaphor for the persecution of the working class. He went on to stage a lavish production of Prosper Mérimée's original *Carmen* play, complete with Semana Santa bands, flamenco groups and a "real" bullfight. A scaled-down version was put on at London's Sadler's Wells, featuring a horse but no bulls.

...

Flamenco dancer **Rafaela Carrasco** has been a popular teacher at London's Escuela de Baile, and her shows at Sadler's Wells Flamenco Festival well received. She has now taken the critics prize at the Jerez Flamenco Festival for her innovative *Nacida Sombra* show. Enhorabuena Rafaela!

...

Madrid's flamenco venues go from strength to strength. The **Coral de la Morería** tablao has been awarded a Michelin Star for its "Spanish cuisine with a flamenco twist". A new venue in the Chueca district, **Centro Cultural Flamenco**, has recently opened, presenting flamenco theatre, art and education.

...

Chiquetete (Antonion Cortés Pantoja) died in December, aged 70. A multiple Grammy award-winner, this popular cantaor was a star of the flamenco revival of the 1970s and was recording right up to last year.

...

Eclectic flamenco singer, **Manuel Lombo**, from Seville, has cornered the market for singing in art galleries. His gigs include the Palace of Versailles in Paris and The Metropolitan Museum in New York and now London's National Gallery where he recently sang at the gala dinner to open the Sorolla exhibition.

...

The **Spanish Government** has announced a 24million euro fund, *Un País Para Volver*, to help its nationals return to Spain. It was launched in London on March 29. Meanwhile, the UK government has launched its settled status scheme. Spanish and other EU nationals, many of whom have lived for years in the UK, have until June 30, 2021 to apply or December 2020 if there is a no-deal Brexit. An excellent guide to this tricky process and where to get legal help is available at

www.freemovement.org.uk

We wish our Spanish friends all the best during these difficult times.

Steve Carr

palmero dies

One of the most respected palmeros of recent decades, Antonio, Heredia Maldonado, better known as **El Yaya**, whose limitless knowledge of the compás was sought by some of the top singers in flamenco, has died at the age of 59. He continued performing until his death.

El Yaya began his career in The Taberna Gitana in Málaga during the early 1970s and went on to keep the rhythm for countless artists including Camarón de la Isla, Remedios Amaya, El Farruco,

El Chocolate - and Paco de Lucía, with whom he appeared in the video for Brian Adams's hit record, *Have you Ever Really Loved a Woman*.

He was patriarch of a well-established Gypsy saga with roots embedded in the streets of La Trinidad in Málaga. His legacy will be continued by his two sons, Fali and Joselito Heredia, and also by his nephew, Juani Heredia, drummer of the celebrated flamenco fusion band, Chambao.

peckham phenomenon



L-R: La Joaquina, Antonio el Pola, Emilio Ochando, Chris Clavo

Picture it! A cold, cold night in a deserted Peckham Rye Lane in South London, an historic building (used to be a cricket bat factory said one) on the edge of a whole new Arts and Eats complex. And what happened was a houseful of **Flamenco Express** in a warm venue with a dancer from Madrid who has been described as a phenomenon, Emilio Ochando.

Emilio is a former soloist with the Ballet Nacional de España and Ballet Nacional de Cuba. He has toured in all parts of the world, including appearing at the London Flamenco Festival, both as a soloist and with important Spanish companies.

He continues his career as a soloist in Spain, United States and Canada with his show *Mi Razón*, and recently won first prize at the III International Dance Festival in Almería.

Flamenco Express is currently halfway through a half-year of 19 productions, ending

in July, again in South London. Each one features artists especially over from Spain. May, June and July shows star Alejandro Molinero, and La Nati García, from the Barrio Madrileño de Vallecas in Madrid.

Emilio and Flamenco Express principal La Joaquina enjoyed Antonio el Pola from Madrid singing for them. So did the audience, particularly *caña* and *tarantas*. All very ably supported by guitarist Chris Clavo.

La Joaquina visits Madrid often and each time brings back something new in her own performance, this time *caña* and *alegría*, and a great touch: a partner *bulerías*, as *fin de fiesta*, the two dancers facing each other.

The audience loved the flamenco feel of it all. As they did Emilio, the *vuelta*s (so many one-after-another), the castanets, the so-confident footwork, the happy-to-be-here smiles....

A phenomenon indeed!

VK

man with a camera

It is with great sadness that we announce the passing of David Bateman, the man with a camera. He attended every event until recently, when he confessed that the journey from Pinner where he lived, to Pimlico where the Peña meets, had become too tiring. He had been a member since the beginning and his interest in flamenco began before that. Though he had made his living in photography he did not see parties and special events as photo opportunities, but as chances to take pictures so that there were lasting memories of the occasion. The results were given away with great generosity.

Family and friends were at Golders Green Crematorium on March 19 and send their thanks that the Peña was represented.

At the age of 10 David and sister Judy were evacuated to the United States as “Kodakids” a scheme run by Kodak to send children of employees to live with Kodak families in America until the war was over. There he rode the neighbour's horses, played basketball -



David Bateman

and discovered Hershey chocolate.

After National Service he returned to Kodak following his father and grandfather (an original employee from the 1890s). His lifelong love of photography had begun when he was about eight and an aunt gave him a Box Brownie.

He joined the Kodak Works Photographic Society and later the Royal Photographic Society, becoming Life Members of both and President of the former. He also became a

member of the Royal Society of Arts and the Royal Academy.

He exhibited in competitions and art galleries around the world, was published in books and magazines, and gave talks and judged competitions.

The service was attended by Alex and Sasha, the two surviving children of him and his wife Anne, their elder son having died a teenager. David was 89 in January.

Donations to the British Heart Foundation or the Royal British Legion.

Brian Moss

News has come through from Spain of the death London flamenco pioneer, **Brian Moss**, who lived near Estepona. Brian was a favourite singer in the days of the *Sultan Ahmet*, the Turkish restaurant where both amateurs and professionals performed together at monthly fiestas.

Brian might be found accompanied by **Alan Ward**, member of Swinging 60's pop group *The Honeycombs*, and one of the best British flamenco guitarists in the country at that time.

Rogelio de Malaga, probably the best-known professional singer, remarked that Brian's singing reminded him of a street seller in Madrid. And why not? Two of the groups at the 2017 gala at Sadler's Wells made a feature of the *pregon*, which is just that, sung in both cases from the front of the stage to huge applause.

things to come

Yes it's only Springtime but there are some exciting prospects lined up for the summer "term", read on for details but First: there will not be Juerga! in June (We were offered a show we couldn't refuse). Further Juerga details page 20.

This issue of the magazine will not be out in time to feature our now well-established Feria de Londres – no connection with any other event with a similar name! – but the next issue will have report and pictures. The event is organised by the Peña and Angela Alonso, of *Ilusion Flamenca*.

May 12 Peña

Álvaro Guarnido's *Flamenco-Flamenco*.

Born in Granada, dancing flamenco has been his way of life since he was three. He studied with great flamenco dancers including Cristobal Reyes, La Tati and Jairo Barrull. Having won the national Spanish Sevillanas dance competition for four consecutive years he went on to be a finalist on the Canal Sur TV dance competition, *Veo Veo*. He has performed all over Spain and abroad. This is his second appearance at the Peña Flamenca de Londres.

A passionate teacher he says: "I live for dancing, I love dancing and it is wonderful to have the chance to pass on my passion to others".

He is accompanied by famed flamenco guitarist **Manuel Carvajal**, also from Granada. During the past 40 years Manuel has performed in well-known Spanish theatres with many major flamenco singers, including



La Perlite de Huelva, Chano Lobato, José de la Tomasa and Ana Reverte. Flamenco singer Gema Contreras "La Canela" will be with them. She was born in Granada too and has appeared with major flamenco talent such as David Heredia, Enrique Amaya and Fernando Rodríguez.

June 9

Jorge Bravo Quartet, with Jesús Olmedo (dancer), Rut Santamaría (cante) and Demi García (percussion).

Jorge's talents were internationally recognised when he won a first prize at

the 2006 Nino Ricardo International Guitar Competition held in Murcia. He is currently performing music from his third album *Imposturas* with his band – which includes percussionist Demi García and jazz vocalist Emily Dankworth.

Jesus often pops into the Peña when he is not performing himself, and joins in the fin de fiesta..

Demi García is from Barcelona and studied at the London College of Music. He plays and teaches percussion, drums and the cajón. Current projects include work with Alec Dankworth and Spanish Accents, Nova Trio, Mel C, The Budapest Cafe Orchestra and Los Amigos Latin band.

Singer **Rut Santamaría** is from Madrid. She has sung with the Flamenco del Mar group, touring Australia with the dancer Marina Tamayo, including performances at the Sydney Opera House. She currently sings with Flamenco Soul accompanying Jesús Olmedo and other artists in performances around London including at the Bafta Awards Ceremony.

peña reviews

What a great start to the year! There had been a time of drought: the December show (Felipe, see inside cover) was early in the month, we have no January show because of the proximity of Christmas/New year. Then along came Nanako, in a much anticipated return visit.



Nanako: *Furamenko Flamenco*

This was one of those shows where whatever their length they are too short. The three members of *Furamenko Flamenco* had been touring Japan and melded so well that they brought their percussionist, Masasaki Otawa home with them. This was his first appearance in London.

Seldom can a group of only three artists so have filled a stage. Masasaki with his cahon, and accoutrements, was not just setting down

the beat and the contra, he was setting up a whole whirlwind world of his own. Except when accompanying Nanako and guitarist Ricardo Garcia of course. A feature of the programme was *Asturias* by Albeniz, with Ricardo's guitar

reproducing the tone of the piano for which it was originally written.

Great though the music was the audience eagerly awaited the return of Nanako to the stage. Her performance is not overburdened with footwork. But it is immaculate and leaves an opportunity for us to admire the suppleness and artistry of her bodyline. Shows are usually more about the dancer. With these guys it was equal parts, dancer, guitarist and percussion. The musicians created amazing sounds between them.

irresistible juerga

Juerga, too, got off to a great start, the first in the year being February (pictures inside back). As one couple said as they left: "We always come to Juerga! because we see different things."

In this case it was **Luilli Gonzalez**, a man with a manton, which he used as an accessory as he danced, mostly winding it round his body to make different silhouettes. Interesting for those of us who do no more than pin a manton to our bodices! He is a Spanish Dance teacher and performer from Palos de la Frontera. One of his former students, Anita Urbano, now working in London and a member of Morley Flamenco Dance Ensemble, told him about

her performance in November and he asked if he could perform in the February Juerga when he would be in London. He and Anita also did sevillanas.

Students of **La Barraca** (Sam Quy) stepped down to the floor of the hall to feel part of a party crowd for a castanet recital. Professional artists were Fernando (singer) and Angus (guitar), and the programme also included Yumi (cajon), Brendan Larvor (guitar) and Jesus Chavero (singer).

The next Juerga will be in November (see Listings, Page 21) and will encompass The Ron Hitchins Bursary.

national listings

performances

ESCUELA de BAILE. *Passion Fuego*

April 22 Tabernacle Theatre

Powis Square, Notting Hill, London W11.

with: Adela Campallo, Beatriz Morales, David

Vargas, Tito Heredia, Jasmine Villalobos, Demi

Garcia Sabat. Escuela de Baile, info@ledb.co.uk

...

FLAMENCO CON GUSTO *La Manada.*

May 16-18. Wandsworth Arts Festival 2019

Balham Bowling Club Ballroom, 7-9 Ramsden

Road SW12 8QX. box: 07765 261 477

www.FlamencoConGusto.co.uk

...

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May with Alejandro Molinero & Jasmine Villalobos

17. Pasha's Restaurant. 158 Camberwell Rd. SE5 0EE

box: 0207 732 8493 • www.flamencoexpress.co.uk

18. Cornerstone Arts. 25 Station Rd, Didcot OX11 7NE

June with Nati García & Alejandro Molinero

12. CLF Arts Cafe. 133 Rye Lane. SE15 4ST

box: 0207 732 8493 • www.clfartcafe.org

13. The Brunswick. 1 Holland Road. Hove BN3 1JF

box: 0127 373 3984 • www.brunswick.net

14. Astor Theatre. Stanhope Rd, Deal CT14 6AB

box: 01304 370220 • www.theastor.org

15. Deda. 19 Chapel St, Derby DE1 3GU

box: 01332 370911 • www.deda.uk.com

July with Nati García & Alejandro Molinero

25. Courtyard Theatre. 40 Pitfield St, London N1 6EU

0844 477 1000 • www.thecourtyard.org

26. Pasha's Restaurant. 158 Camberwell Rd. SE5 0EE

box: 0207 732 8493 • www.flamencoexpress.co.uk

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JUAN MARTIN

April 13. Artsdepot.

5 Nether St. North Finchley, N12 0GA

box: 020 8369 5454 • www.artsdepot.co.uk

May 24. Leeds Flamenco Festival,

Mill Hill Chapel, Leeds

www.flamencovision.com31.

July 6-13. Annual Course,

Hotel Catalonia Reina, Ronda, Andalucia

...

PEÑA FLAMENCA DE LONDRES

May 12. Flamenco-Flamenco

with Álvaro Guarnido, Manuel Carvajal and 'La Canela'.

June 9. Jorge Bravo and company

with Jesus Olmedo & Ruf Santamaria

September and October TBA

November 10. Juerga

with Ron Hitchens Bursary Decider

December 8. Bursary Presentation

All Peña Flamenca de Londres performances at

Holy Apostles Church Hall

Cumberland Street, SW1V 4LY (Lupus Street end)

www.flamenco-london.org.uk

courses

ESCUELA DE BALLET

April

19-22 Easter Course, Adella Campallo, Beatriz Morales, Nuria Garcia, Demi Garcia Sabat, Jasmine Villalobos.

Dance Attic, 368 North End Road, London SW6 1LY
Escuela de Baile, info@ledb.co.uk

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31 Jewry Street, London EC3N 2ET

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CARLOS OTERO • Wednesdays City Academy, Lupus Street, Pimlico, SW1 4LY. City-academy.com or 0207 042 8833.

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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 www.ritmoflamenco.co.uk

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