

flamenco news



Peña Flamenca de Londres • Autumn 2017 • £3



isabel bayon

october peña



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Compañía Nanako Aramaki



saludos

The **Peña Flamenca de Londres** provides a convivial meeting place for anyone interested in flamenco – dancers, singers, guitarists, aficionados and our many visitors.

It follows the tradition of a typical Spanish *peña flamenca* in providing good flamenco at a reasonable price in a friendly atmosphere. We stage monthly professional shows eight times per year with artists resident in the UK and those visiting from Spain.

At our Members' Nights (Juergas) three times a year anyone can perform with professional backing if required (or take the stage before a professional show)

The **Peña Flamenca de Londres** was founded in 1984 and is run by an elected committee of volunteers. It is honoured to have as joint Presidents world-renowned flamenco guitarist *Paco Peña*, and *Maribel la Manchega*, a favourite performer both in Spain and the UK. It has never been grant-aided or sponsored, resting solely on the hard work of the committee and its dedicated officers, and the support of members. 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 August.

how to join

Through the website, pick up a form at Admissions at *peña*, by post through our membership secretary, Piers Johnson, 57 Yarmouth Crescent, London N17 9PQ
or email info@flamenco-london.org.uk

committee

Clive Crawford, chair; Lindsey Purchall, treasurer; Piers Johnson, membership; Ladan Sheybani, minutes; Caroline Wolff, event co-ordinator; Yumi Whyte, publicity; Steve Carr, photography; Vera King, editor *Flamenco News*; Alan Haigh, website and emails; John Ward, entrance; Maurizio Piga, Rita Volante, Sarah Coleman. Ex-officio translation Shelagh Kavanagh.

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 unedited files. (JPEG or TIFF). Please also include photographer credits and Who-Where-When captions.

contact details

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Flamenco News is the magazine of the Peña Flamenca de Londres.

Opinions expressed therein are not necessarily those of the Peña.

www.flamenco-london.org.uk

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editorial

I can't remember an issue of Flamenco News with as many words in it as this one has. The longest piece is probably the one on Manitas de Plata, a co-operative effort by David Bateman, guitarist Mauricio, Tony Tonks and our correspondent in Perpignan, Purita d'Aznar (Page 8)

Next would be Steve Carr's look at Barcelona, where Miguel Poveda, and others, come from (Page 14)

Steve also wrote the centre spread, and News from Spain. Carole Edrich deals with a subject most of us know little about: sound stages (Page 18)

But we haven't got to our happiest piece of news yet: the picture of Alba Heredia Villalobos on this page. Alba was making her debut as a solo dancer, at the age of 13. It was appropriate that her debut should be at the peña said her mother, singer Jasmine Villalobos. Alba is also studying the SDS syllabus and ballet as well as flamenco. She danced tangos, sevillanas and bulerías.

She was a runner-up last year in the Ron Hitchins bursary, and was also given a scholarship by Manuel Liñan - teaching for



Alba Heredia Villalobos

Nuria at the time, to a course he was teaching in Jerez.

Members who were at the October peña saw a different layout than usual. The dancefloor was laid on the floor of the hall (as it is on feria day), so audience could sit on three sides of the performance area, on the floor if they wished, or at a table on the gallery. Chair Clive considers that such a layout would encourage a club atmosphere. We were certainly nearer the artists. So come on folks, feedback please! (Juerga would always be on the stage).

Membership and admission prices have come under the microscope. In the past we would probably have charged £20 and £15 for the Christmas show because of the cost of bringing a group from Spain, putting them up etc. But it is staying at the usual price for a special show, £15 and £10.

Membership though is changing for some. Current Over Sixties will stay at the same £12 a year as long as they pay by direct debit. New Over-Sixties will be asked for the £24 paid by younger members.

Vera King, londonpena@gmail.com

membership details

Membership £24 Free gift every attendance.

Associate membership – seniors/pensioners £12. Membership is now renewable online at www.flamenco-london.org.uk via Paypal

This involves a Paypal admin fee of £1. It is not necessary to have a Paypal account.

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).

letters

Dorrie Orchard has added a second poem

I just wanted to say how grateful I am to you for allowing me to pay tribute to Fernando Reyes by publishing my poem(summer issue). He never saw it, nor even knew that I had written it, so it meant a lot to me that you were able to use it in this way.

You asked me some emails ago what had first attracted me to flamenco. All I can say is that the very first time I heard it, the rhythms touched something very deep within me. I have been studying dance for about 15 years now and am presently a student of Fenella Barker at Morley college in London. Flamenco seems to have permeated so much of my life now in writing and art. I paint Spanish icons and mantilla paintings.

Savage Siguiiriya

*A wolf howls
In the lonely night,
And the moon weeps
A pieta of grief.*

*Heaven cracks
Like a dark egg,
And the sky streams
A yolk of stars.*

*From your lips
Springs the wolf's cry,
A haunted song
Hunting the heart.*

*To the precipice edge
The wolf is driven,
With the howling rhythm
Into the ravine.*

Dorrie Orchard 22nd June 2010

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dorrieorchard.wixsite.com/art-duende

It was in our Film Festival in Auckland with three showings only so I got to just one of them....and really enjoyed it.

Being from Barcelona I am wondering if she was related to Carmen Amaya ...but I thought there were definite moves she did that reminded me of Carmen especially the little arm moves close to her head at end of bulerias etc. and the very abrupt endings and toss of head just like Carmen used to do... Even sitting down performing in her Sixties she still had so much strength in those feet...

I'm pretty sure I saw her in Cumbre Flamenco (at Sadler's Wells) but who else was performing?

Jane Luscombe, Parnell, New Zealand.

Two members of Cumbre were Antonio Canales and Cristobal Reyes. (Ed.)

Jane Luscombe. Auckland. New Zealand.

...

I came across your website when I was Google searching for more information about the colombiana form; which led me to 123Flamenco.com, which led me to elmundoflamenco.co.uk, and to you. Wonders of the worldwide web!

I have been a guitarist for a long time, playing different kinds of music. About three years ago I started studies with a local guitarist, Humberto Sales, from Salvador, Brazil, but now lives in Charlottesville.

I started out interested mainly in learning some RH technique from flamenco, but have since become more and more captivated. Right now I am playing out of the Paco Peña student repertoire (Toques Flamenco), which includes the colombiana composition El Nuevo Dia that started the search above. Full circle!

There is not really a flamenco scene here, but there is in Richmond VA (an hour away) and in Washington DC. For me right now it's recordings and videos and time in the practice shed that fuels my interest.

I've been to London twice (once recently when my daughter was a semester abroad theatre student there) and hope to be back again.

Yours in friendship and flamenco,

John Freeman. Charlottesville, Virginia. USA

sadler's wells

It begins on Wednesday February 14 with the jondo notes of Carmen Linares and concludes on Sunday, February 25 with the Ballet Flamenco Jesús Carmona. It includes María Pagés, a favourite since we first saw her with Michael Flatley in *Riverdance*.

• February 14

Carmen Linares, Arcángel, Marina Heredia
Tempo of Light

Carmen Linares, known for jondo interpretations, and guitar star Arcángel contrast with the lighter style of Marina Heredia's Tangos de Grana'a, with Miguel A. Cortés, Bolita and Paquito González, demonstrating the passion of flamenco from its gypsy roots through to modern innovations. They are accompanied by dancer Ana Morales.

• February 15-17

María Pagés Compañía
Yo Carmen

María Pagés searches for the woman behind the femme fatale of Prosper Mérimée's novel, a character appropriated by so many generations of men. Alongside 14 flamenco artists she delves into the feelings of real women. "It turned the physically towering, tremendously high-spirited Pagés into a feminist heroine", said a review in The Times.

• February 18

Úrsula López, Tamara López and Leonor Leal
Painter and Flamenco: J.R.T.

The Symbolist painter Julio Romero de Torres is famous for his portrayals of the archetypal "Spanish woman". With dramatist Pedro G. Romero, Úrsula López, Tamara López and Leonor Leal aim to break clichés and stereotypes. The paintings of Cordoban Julio Romero are used as a backdrop by Paco Peña in his show *Musa Flamenca*, previously seen at Sadler's Wells.

• February 20

Isabel Bayón Compañía
Dju-Dju

In what the theatre describes as an extraordinary collaboration, avant-garde choreographer and dancer Israel Galván directs classical dancer Isabel Bayón as she

reinvents herself, exploring the demons and superstitions of the flamenco world, alongside dancers Alicia Márquez and Nieves Casablanca.

• February 21 -23

Gala Flamenca La Chana
Goddess of Compás

Publicity describes one of the guest artists as "A. Canales", known to all of us of course as Antonio Canales. It is by no means his first appearance at Sadler's Wells. Some of us saw him there with Cumbre Flamenca – when one of the other artists was La Chana herself, then at the top of the career that was to end so suddenly. Farru – Antonio Fernandez Montoya, a Farruco of course, impressed with his dignity when seen recently. Gema Moneo, dancer and Ángel Rojas directing, complete the star artist quartet paying flamenco puro tribute. With La Chana.

• February 24

Jesús Carmona
Ímpetus

Former dancer with Ballet Nacional de España, Jesús Carmona, is a pioneer in flamenco's evolution. His flawless footwork and ballet-infused moves translate masterfully to the work he creates for his own company, which performs an interpretation of famous scores from Spain's most beloved composers.

• February 25

Compañía Rafaela Carrasco
Born a Shadow

Flamenco and the lives of female artists from the Spanish Golden Age combine in a show inspired by the hidden voices of Teresa de Jesús, María de Zayas, María Calderón and Sor Juana Inés de la Cruz. Using flamenco rhythms, Rafaela Carrasco finds a way for these women to speak through the centuries.

15th annual gala

Plus the ever-popular Gala Flamenca with the title this year *Gala Flamenca La Chana Goddess of Compás*. La Chana herself will be onstage in a rare appearance as Antonio Canales, Farru and Gema Moneo pay her homage.



La Chana



Yo Carmen • photo David Ruano

The Festival searches beyond the classic image of the flamenco dancer, rediscovering forgotten spirits and reclaiming women's stories by unearthing the true characters behind the dramatic façade, says Sadler's Wells.

who's news

Talented singer, songwriter and dancer Lola Rueda is launching her second album on December 2 and 3 at Toulouse Lautrec, 140 Newton Butts, Kennington, SE11 4RN.

Titled CubaLondonLola it is flamenco and Latin fusion, with some pop too, and traces a sound scene, as its title suggests, from Cuba to London. She achieves a unique sound “elegantly garnished with thoughtful lyrics”, she says,



based on both artistic and personal experiences in the most recent years of her life.

Live backing at the launch will come from Jorge Bravo, guitar; Demi Garcia, percussion, Kinacho Suarez, bass and Juan Mora, piano, trombone.

Door 7.30, show 8pm, Jazz Room, Toulouse Lautrec, Kennington, £17 on the door, online £14.

www.tlvenue.live/cubalondonlola

fernando's song

An artist who has sung many times at the Peña as Fernando de Sevilla has a new release online drawing on his earlier life in Seville. He has released it as Fernan de Tottenham, though he was born in Triana where he grew up immersed in the songs of the streets. As an adult, his life circumstances made him leave Seville, but he was inspired to composition by a documentary on the old style sevillanas that he loved as a child.

He picked up his guitar and composed *Sevilla Universal* anticipating his return. It was recorded at studios in Seville, where he, as composer/ lyricist/singer was accompanied by musician friends.

It's on iTunes and Amazon.

banderas

Spanish actor Antonio Banderas has signed on to star as fellow Andalusian Pablo Picasso in National Geographic's Genius Season 2, says the international magazine Variety. Picasso was born in Malaga, and Banderas a few miles away in Benalmadena

The first season of Genius, which starred Geoffrey Rush as Einstein, was recently nominated for 10 Emmys, a network record. It also became the network's best performing new series launch in network history, watched by more than 45 million viewers globally.

Picasso's career spanned more than 80 years, probably the most-known of an estimated 50,000 works being Guernica, recalling the Nazi bombing of the small Spanish town of that name.

Although Antonio Banderas has made a number of popular films and has just been presented with Spain's highest film honour, the National Film Award, he is probably best-known for *The Mask of Zorro*. He was to play Picasso in the film *33 Días* back in 2012, but it failed to come to fruition.

juan martín

is running his **Annual Course in Ronda June 23-30** at the Hotel Catalonia Reina Victoria, six days of teaching and a discounted hotel rate for students. Partners can attend a beginners dance course if they wish. helen@flamencovision.co.uk

sam's swan

Sam Quay is a freelance flamenco dancer who has worked at the Royal Opera House and is a BBC *Strictly Come Dancing* flamenco



dancer. Her latest installation *Plastic Swan*, highlights plastic pollution through the story of a swan dying from mistaking plastic in the river as food. We caught up with Sam to find out more.

What was the Inspiration for *Plastic Swan*?

'As a dancer/choreographer, I love to experience human movement,' says Sam. And so, as a new London boat- woman – she has recently acquired a 23ft narrow boat – she finds herself observing the beautiful movements of our wildlife. In this case the Swan.

Seeing these marvellous creatures nest on faded carrier bags and crushed plastic bottles really concerns me, she says. So *Plastic Swan* is a dancer's way of exploring this.

And explore it she did, on a bright summer's day, at Crossrail Place roof garden E14, presented by Totally Thames Festival Trust.

Why Totally Thames?

I wanted to be part of all the exciting river-based activities and bring dance to the festival. Totally Thames' theme of plastic pollution enabled me to bring a nagging concern into the foreground through my choreography, and hopefully reach others.

Why Plastic Pollution?

Wildlife eat our plastic rubbish as they think it's food. Birds can die of starvation this way. They are vulnerable. They cannot detect plastic or control pollution. We can, however, so we must do it for them! That's what I want to say through dance in *Plastic Swan*.

What are your influences?

My influences for this piece are mainly the swans and seeing the dance in their movements. My own dance style has many influences due to my background in ballet,

musical theatre, contemporary and flamenco dance.

A strong grounding in Classical Ballet training from June Mitchell at the Royal

Academy has given me longevity in my career and guarded me against injury.

Working with choreographer Gillian Gregory as a child has had a deep impact on my theatricality and musicality. Also, working with contemporary choreographer Jane Dudley as a child helped me look further than the obvious inside choreography and narrative. Working with Arthur Pitta at the Royal Opera House taught me radical new choreographic approaches. Milagros Menjibar's training in the Sevillian school of flamenco gave me a traditional base from which to develop, and Javier Latorre's musicality inspired me further.

Such a diverse background has given me a highly unusual perspective on the world around us. I see dance in everything, everywhere. While this makes for terrible pies, it also makes for innovative choreography. Were any other artists involved in this production?

Plastic Swan is a solo piece which owes big thanks to Willow Witch of Pendle who made my unusual costume idea a reality; GarageBand App for enabling me to actually produce the impossible musical mix inside my head! The Space and Canary Wharf for their wonderful roof garden arts facility, Ursula Sampson for sharing her Dance Double Bill with me and Totally Thames Festival for their interest and support in my project. But really the swan - in this case a Beatrix Potter type invention - is the star

Over 90% of our seabirds have plastic in their stomachs. They mistake it for food. Animals can climb inside plastic bags and suffocate, or eat them and choke. Birds can eat plastic and starve. Plastic pollution affects us all, worldwide. One plastic bottle can take 400 years to decompose!

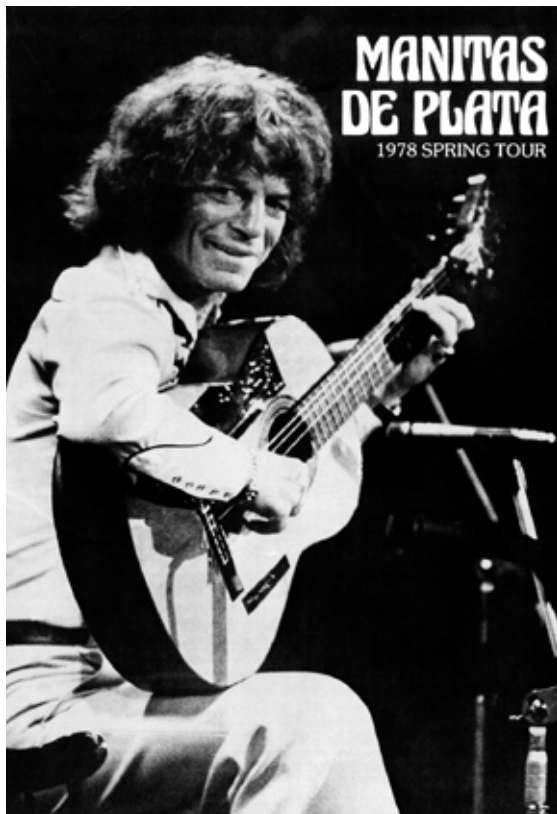
Controversial he may be still but Manitas de Plata was accorded this summer an honour given to few gypsy artists, a statue. It is in the town square at Montpellier in the South of France.

Born Ricardo Baliardo, in a caravan at Sète, France in 1921, Manitas de Plata (Little Hands of Silver) died at Montpellier in 2014. In his time his guitar took the world by storm, though flamenco musicians were not so sure. His style was not quite anything that was understood at the time. However, says former London dancer Purita D'Aznar, who now lives in Perpignan, in the Camargue area of France, he is still a legend and his music is all around you.

When he died he had been living in La Grand Motte, Montpellier, popular with the sailing community, in some style. Contrary to the gypsy encampment it was put about that he lived in!

There is, in that part of France/Spain, a whole community of gypsies whose migrations had not followed the same route as those who settled in Spain proper and who therefore did not come into contact with the same influences. In Montpellier there is a road named after him, and now the statue.

When he visited London, TV appearances



were accorded gushing introductions for performances that sounded more like a clashing of notes than anything else. There was a tour, too. And the Royal Albert Hall, where the programme does not use the word flamenco. Each of the four solos of Manitas is listed as "Improvisation". .

Long-time Peña member David Bateman supplied the Royal Albert Hall programme from which the picture opposite is taken. It was for a show in 1968 and David and his wife Anne were there. David told her

that he was sure Manitas would give her a kiss, he says.

Manitas used to walk along the front of the stage playing his guitar, and, spotting an attractive woman, and looking into her eyes, would kiss her. David made a point of getting front - row tickets! "He stopped in front of my wife, played to her for about half-a -minute and delivered the kiss. The RAH was packed, the spotlight focused on them both, and there was a warm response from the crowd with a lot of "Olés" thrown in for good measure. •

Guitarist Tony el Despeinao takes up the story.

• I myself never saw him play live, but one of my first flamenco records was by him. Aged 15 or so, I was carried away with the music and

r manitas

the blurb on the disc, which I purchased at a store called Folkways in Paddington, Sydney. The store's "authenticity" (as I perceived it at the time) gave it even more credibility to an avid young aficionado.

What most fascinated me in the liner notes were the references to Manitas's gypsy heritage, and the fact that his uncle, Jose Reyes, a carpet seller, sang flamenco. I was particularly blown away at the time by their tarantas. I was also inspired by his interpretation of soleá por medio, and his jotás, which I remember performing at a school concert, with a tea towel wrapped around my head. I so wanted to be a Gypsy!

Many people have asserted that Manitas could not play in compás. At that time I found his playing gritty, full of energy and passion. I preferred it to that of another renowned flamenco concertista of the era, Carlos Montoya. All ligado and worse compás than Manitas De Plata's music was more communal than that of his rival Montoya, who played alone on a piano stool, and was adored by the blue rinse brigade.

Another memory I have of Manitas is his appearance in the film *Puppet on a Chain*, based on a novel by Alistair Maclean, one of the most popular writers of that era. Manitas's cameo follows typical gypsy stereotypes; dodgy characters caught up with the Marseilles heroin trade, nomadic fairground existences, fortune tellers and of course the inevitable flamenco guitar music and fiesta around the campfire with atavistic barefoot dancers. In the tradition of Bizet's *Carmen*, this image of "gypsy flamenco" is ironically often still more readily accepted in the worldwide popular imagination than that of the truer image of flamenco being performed in the patios, ventas and tablaos of Andalucía.

Manitas' career was certainly helped along by his association with the south of France artistic

set and he is said to have garnered praise from Cocteau and Picasso. His first recording was for the Phillips label in 1963, and he performed at New York's Carnegie Hall in 1965.

De Plata at least knew the value of taking a band along with him, and in doing so laid down the foundations of what was later to become one of the most successful faux - flamenco bands of the modern era, The Gipsy Kings. His sons Jacques, Maurice and Tonino Baliardo, and nephews Paul, Canut, Nicolas and Andre Reyes are all members of the Gipsy Kings, who only recently performed yet another sold-out performance at the Royal Albert Hall.

Of course as flamenco cognoscenti we all discovered before long that Manitas was not the real deal. In my own case first of all I discovered Sabicas. My first important flamenco guitar teacher, Tony Morrison, who had studied with Niño Ricardo, was keen to impress on me the importance of Sabas and kept Paco de Lucía out of sight for a while.

I read Gerald Howson's wonderful book *The Flamencos of Cadiz Bay*. Then friends gave me tapes of Paco, Lebrijano, Mairena, Lole y Manuel, Fosforito and Camarón, and thanks to them I became initiated into a more realistic perception of flamenco. Don Pohren's books impressed upon me the fact that "COMPAS IS EVERYTHING".

It is amazing to see how much the art of flamenco has evolved and continued to thrive since those times, and also to see how much more knowledgeable audiences have become.

Here in the UK, this is in no short measure due to the wonderful seasons of flamenco held each year at Sadler's Wells and also thanks to the work of London-based artists such as Paco Peña.

But that early Manitas de Plata record was certainly an important contributive factor that set me off on a journey that continues.

window fame

Former Dover businessman Terry Clear was discovered looking through the windows at the local peña to see what was going on. He was invited in and subsequently became its only English member. Mind you, it took him nine years: the pena Pepe de la Isla in Coin, Andalucia, has a membership limit of 200 and he had to wait for a vacancy...

Pepe de la Isla (José Rico Jimenez) was a well-respected singer born in Coin in 1926. He moved to La Isla in the neighbourhood of Huelin (Malaga) and took his name from there. He toured with Paco de Lucia including South Africa and Australia.

Pepe died in 1987 after a short illness, and it was decided to honour him in Coin, so the peña, set up in 1991, was named after him.

Terry was born in Colchester, but grew up in Dover and ran a small group of transport companies and shipping agents in the late 1970s and 1980s.

"I developed a love of music during the 1950s and 1960s and at the age of 14 I fell in love with blues music after listening to AFN on the radio - it became a passion over the years," he says.

"In 1984 I bought a holiday property in Marbella, fell in love with Spain and the Spanish people and their traditions - and in 1989 I decided that it was time for a change. I sold my business, house and car, and my wife Katie and I moved to Spain - more or less on a whim.

"I bumped into a friend from the past who was working on a Spanish radio station and he



Terry Clear

asked to borrow some blues records from my collection - this resulted in me being offered a job presenting a blues radio programme and I ended up working for the radio station for 17 years!

They found a small village house in the white village of Monda (about 12 miles inland). There was only one other foreigner there.

"We were well accepted by the local people, mainly because we joined in with local celebrations and fell into the way of life.

"As foreigners started to drift up from the coast, we moved a few kilometres away to Coin, where we bought a small farm (250 olive trees).

"I started to see flamenco performances at the local feria and sought out the local peña. It is members only, but I was invited in after being discovered watching through the windows. I was encouraged to visit whenever there was a performance and in 2006 I put my name down to be considered for membership - it finally became confirmed in 2015. The peña is very traditional, very social, and very friendly and we have been well accepted there.

"I don't have a lot of left/right coordination, so the guitar was out of reach for me, but a friend made me a cajon to try and a local musician is giving me lessons. At my age (68), it's certainly an education. My wife Katie loves the life and we are off soon for the Potaje Gitano at Utrera with Tony Bryant, who writes for Flamenco News. We go most years to enjoy lots of spontaneous flamenco, and we're usually the only foreigners there. We've made lots of friends there, mainly through Tony."

the dancing years

One of the world's leading authorities on all areas of Spanish dance was how Richard Glasstone, MBE, formerly of the Royal Ballet School and the Cecchetti Society, described Marina Grut at the launch in London of her latest book *My Dancing Life*.

Notabilities from the dance world gathered in congratulation at the publication, her fourth. Along the way she was made a professor, presented with the Carina Ari Gold Medal, from Sweden, made a Dame in Spain by King Juan Carlos I, and is now Lifetime International President of the Spanish Dance Society.

She was born in the Karoo, South Africa, "...a vast expanse of nothingness, a semi-desert with bushlike growths that are the only vegetation for miles. Sheep country: too dry for agriculture". The family moved when she was 10. There was a ballet studio next door. And her fate was sealed.

When she taught ballet history at the University of Cape Town she found that the students were not learning anything about dance in their own country, South Africa. So she researched it, going back to 1802, and the result was her first book, *The History of Ballet in South Africa*, 1981. The *Bolero School* and *Royal Swedish Ballet*, followed.

Her career progressed, touring a company from the University. Then the United States



from left: Satu Mariia Harjanne, Administrator, Carina Ari dance foundation in Sweden; Heather Magoon, artist, and her husband Richard Glasstone, MBE; Marina Grut, author; and Johanna Björnsson, Carina Ari board member.
Picture by Conchita

and increasingly she became interested in choreography. Some of her studies were with Elsa Brunelleschi in London.

Luisillo (Luis Perez Davila) was present when she received the honour of Dame of the Order of Isabel la Catolica from the Spanish Ambassador in Washington in 1989. He and his company were performing at the

Kennedy Centre. "He was beside himself with anguish" at the poor facilities at the concert hall when he had expected the opera stage," she recollects.

"Suddenly he rent his shirtfront with anger and agony. The buttons flew in all directions. Backstage, while pinning his shirt together his wardrobe mistress said, "What are you thinking of, doing a thing like this. You are about to meet the Spanish Ambassador."

Inspired by Luisillo she named the company she established in Washington the Spanish Dance Theatre, after his company.

The Spanish Dance Society was launched in South Africa in 1965 by a group of Spanish Dance teachers, of whom Marina was one. It later became the International Spanish Dance Society.

The launch was sponsored by the Carina Ari Foundation, Sweden.

My Dancing Life, Spanish and Ballet Across Three Continents' published by

VK

the next

She is acclaimed for her impeccable technique and accused for her desertion of flamenco tradition. But there is no doubting **Rocío Molina's** imagination.

Whether you love or loath

the influence that contemporary

dance is

having

on the

flamenco

scene,

Molina is to

be admired for

her individuality.

Not yet another

copycat Pina

Bausch. Molina has an

ability to engender a sense

of awe, to surprise, to shock,

to provoke thought and to make you

laugh out loud. All her skills featured in

her show *Caída del Cielo* (Fallen from the Sky) at the Barbican this October, as part of the Dance Umbrella season.

The opening piece in this eclectic collection was

performed in silence wearing a huge white, ruffled, bata de

cola dress, initially slowly writhing in it on the floor and eventually

rising upright and ultimately divesting herself of it to stand naked,

an arm and hand protecting her modesty like a nude in a classical painting. Surreal yet beautiful.



big thing?

But then into rock flamenco (shades of Camarón's *La Leyenda Del Tiempo*) and a burst of raw energy, then some traditional zapateado that turns into a bonkers and free dance, then a hilarious item costumed in a weird S&M-cum-torero outfit with an open bag of Walkers crisps stuck to her crotch (you had to be there), then an elegant abstract piece - a picture daubed on the floor by her plastic dress dripping wet in a blood-red paint, and finally her feet being ritualistically bathed by one of her male "disciples" from her band. Every move she made had a point to it.

Many types of femininity and many facets of what it is to be a woman is what she is on stage. There were bursts of great flamenco too - soleá, siguiriyas, tangos, bulerías and more - supported by an attentive group, including the excellent singer José Ángel Carmona, also on electric guitar.



Steve Carr

flamenco lives

Flamenco has long been a cornerstone of Barcelona's cultural life. The *Café Cantante* and *Operá Flamenca* eras which spanned the late 1800s to the late 1920s were as big in Barcelona theatres and music halls as in those of the capital. Major venues such as the *Gran Teatro del Liceo*, *Taurina*, *Barcelonés*, *Edén* and the *Gran Peña* were critical to the transformation of flamenco from folk music to a commercially viable performance art.

Barcelona today is a culturally diverse city. It owes much of its dynamism to the people who have moved to work there from around the world, recently from Latin America and Pakistan and also migrants from the rest of Spain.

Just under a fifth of today's population were born in Spanish regions other than Cataluña and well over a third of residents have parents or grandparents who came to the city from other regions, especially from Andalucía in the post-war period. Entire gypsy clans migrated to the city from Granada and Cádiz during the 1940s, bringing with them a new wave of flamenco. Many settled in the *Sorromostro* district, where numerous teachers and flamenco clubs continue to be based to this day.

Carmen Amaya (1913-1963) was born in *Sorromostro* of parents who migrated to Barcelona from the *Sacromonte* caves of Granada. She was probably the greatest gypsy dancer of her age and became an international superstar.



Mayte Martín

She moved with lightning speed, hammered out electrifying zapateado and clicked pitos with her fingers that sounded like machine-gun fire.

Amaya is famed for adopting formerly male dance styles and costumes, being influenced by, and no-doubt herself influencing, the experimental ballet

flamenco dancer Vicente Escudero (1895-1980) who lived in Barcelona for a while. Although much of her career was spent in South America and the USA, she often said that her proudest achievements were being made Queen of the Flamenco Order of The Costa Brava and getting the Medal of Honour from the city. It was to Begur, a village near Girona, that she settled at the end of her life.

Other great names to emerge from the Barcelona flamenco scene in the second part of the 20th Ccentury include Carmen Amaya's niece, Micaela Flores Amaya.

Starting out as an artist's model, when she started dancing she was ironically dubbed *La Chunga*, meaning the ugly one in gypsy *caló*. She performed barefoot, until it became too painful.

Antonia Santiago Amador, *La Chana*, (the subject of a major new film) also built her dance career from roots in the Catalan city, until her brutal husband prevented her further rise to fame.

Barcelona

Flamenco

Mayte Martín (1965) sensitive, musical and jondo voice respected by purists.

Ginesa Ortega (1968) grew up in the Cornellà suburb – a strong gravelly voice, has crossed over into classical, singing the flamenco parts in Falla's *El Amor Brujo* at the Royal Albert Hall several years back.

Juan Cortés, Duquende (1965) sings in the *Camarón* style, has also experimented with Arabic and Indian music fusions.

Juan Gómez, Chicuelo (1968) a superb gypsy guitarist and student of Manolo Sanlúcar has been a long-time collaborator with Poveda.

in barcelona

Of the great guitarists to emerge from the region, Remolinos of Badalona toured the world with Juanito Valderamma. Andres Batista found fame in America but came back to the city later in his life to play for Carmen Amaya. In recent years the highly theatrical shows of Carmen Cortés, who danced with her guitarist husband Gerardo Nuñez many times in London, nurtured a story-telling format now common in ballet flamenco.



Miguel Poveda & Chiquelo

Rumbas gitanas are to be heard all over Barcelona alongside flamenco proper. This Latin American form, rhythmically related to colombianas and tangos, is a favourite of the gypsies of southern France (The Gypsy Kings) and Cataluña and remains popular in many clubs and discos.

There are several flamenco tablaos in Barcelona, the largest being the enormous Palacio del Flamenco in the Eixample district and the Tablao Cordobes on the Rambla.

The best acts are to be found at Tablao Carmen in a beautiful Poble Espanyol halls featuring a one-star Michelin restaurant.

More genuine flamenco is found at the dozen peñas across the city - the Tertulia Flamenca de Hospitalet, the Peña Flamenca La Macarena and the Antonio Mairena are the most welcoming to visitors. The city holds two major festivals, the Gran Gala Flamenc, in the flamboyant Palau de

la Música building designed by “modernisme” architect Domènech i Montana and also the De Cajón flamenco festival at various venues every autumn.

Although flamenco is well-rooted in Barcelona and has been supported by the regional and city government cultural programmes, elsewhere in the region it has started to suffer from policies prioritising art forms using the Catalan language (English or French now being the second languages taught

in secondary schools rather than Spanish). Resourceful flamencos have tried singing in Catalan, the most notable being Miguel Poveda with his *Desclaç* disc of 2005, a concert performance of which he once gave in front of nationalist politicians including Artur Mas, and was loudly whistled (booed) for his efforts.

But this did spark a trend of singing flamenco in the local language and the most notable exponents is the Catalan cantaor Joan Clota “Nen”. It remains to be seen how the separatist movement could further affect flamenco. While flamenco helps support a huge tourist industry for now it is unlikely to suffer anything like same fate as bullfighting did in Cataluña.

It is to be hoped that Barcelona will continue to embrace flamenco as it has been doing over the past two centuries.

Steve Carr

Stars

Today

Juan Manuel Cañizares (1966) a guitar soloist capable of great sentiment and also classical guitar (Albéniz)

José Luis Montón (1962) a guitarist in much demand as an accompanist for the likes of Antonio Canales, Javier Latorre.

Ojos de Brujo is a popular hip-hop/flamenco and rumbas band (last in London at the Union Chapel).

Miguel Poveda (1973) from Badalona of Andaluz parents; starting out in the Levanate style Poveda is the most prolific and accomplished flamenco singer of his generation, and over a decade ago performed at the Peña Flamenca de Londres.

news from spain

Flamenco keyboard wizard Dorantes has launched his new CD, *El Tiempo por Testigo*. The pianist from Lebrija is of the Peña flamenco family (who gave us the like of El Lebrijano and Pedro Bacan) and is topping the bill at the London jazz festival on November 13.

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Big flamenco names came out to perform in Madrid this October to celebrate the contribution of guitarist Pepe Habichuela. Among the many singers to appear at the festival was 29-year-old Kiki Morente. He is the son of Enrique Morente, a fellow granadino, whom Habichuela accompanied for many years before Morente senior's untimely death a few years ago. Kiki's first CD, *Albayzín*, is out now. It is a gently poetical work which includes a magical Sevillanas set to the words of Shakespeare era playwright Lope de Vega, which was composed by guitarist Rafael Riqueni.

Riqueni, recovering well from years of illnesses, has just got the *Compás de Cante* prize by the Fundación Cruzcampo arts institute, awarded for his authenticity and technical skills. Meanwhile, down in Seville, another benefit concert was held in October for gutsy singer Remedios Amaya, whose recent comeback a few months ago after a 13-year break in her career has been interrupted due to cancer. José Mercé, Poveda, Arcángel, Postora Galván, Canales, Estrella Morente... they were all there. The concert was described by a reviewer as "the greatest flamenco show for many a year".

...



Rocío Marquez

A quarter of a century after the death of Camarón de la Isla his iconic status as a flamenco pop star is holding up rather well. The town council and Andalusian government have announced that a 3.5 million euromuseum is to open next year in Camarón's home town of San Fernando near Cádiz.

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The Bienal de Sevilla, the world's largest flamenco festival, due to be held next year, is caught in political crossfire. The festival is under pressure from *Participa Sevilla*, a local campaign aligned to the *Podemos* political party, to become more relevant to local residents. The festival made a loss last time of 650,000 euros, which was picked up by the public bodies run and led by the socialist PSOE party. According to the campaign group, shows are getting bigger and stars are getting paid more, leaving little left to pay for new talent or artists living in Andalucía.

Manuel Liñán from Granada has won the coveted Premio Nacional de Danza from the Spanish Government. Liñán has been one London's best-loved flamenco dance teachers, a regular with Escuela de Baile over the years. Well done Manuel!

...

Rocío Márquez, the singer who was a big hit at the last Sadlers Wells festival, has found time between her gigs to study hard. She is now Doctor Márquez, having achieved her PhD from the University of Seville this autumn, in flamenco, of course.

Steve Carr

riches of andalucía

Andalucía has one of the richest cultural histories of any part of Europe and the varying ethnicities that have shaped and developed this vibrant area of southern Spain has created a mythical land usually found only in children's fairy tales. Grand monuments, palaces, fortresses and castles can be found in every part of Andalusia and it is these glorious relics that give the impression of a mythological wonderland.

Legend, myth and timeworn traditions play a large role in Andalusian society, and the history of the province is based as much on fantasy, as on reality. There are legends that tell of courage, achievements, or crimes, while others are based on miracles and visions; and every town, village, and hamlet has plentiful stories to boast.

Superstition plays its part also and one will encounter many false notions and old wives' tales; most of which are the commonplace fallacies found in all parts of Europe, or variations of them. The average Andalusian displays an excessive willingness to believe in supernatural influences, and their fascination with the occult is another quality that adds to Andalusia's kaleidoscopic charm.

Seville, the capital of Andalucía, has a long and distinguished history that stretches back to the Iberian period, and it was one of the principal towns during the Roman era.

Julius Caesar spent time in Seville, and the emperors Hadrian and Trajan were born in the settlement of Italica.

The remains of this 2,000-year-old city reveal splendour and extravagance, and some of the impressive mosaic floors are still visible, although local residents looted a great proportion of the marble before the significance of the town became apparent.

The Visigoths never left much of a legacy in Andalusia. Their kingdom was ruled from

Toledo, where there are several surviving Visigoth landmarks, but the Arabs eradicated their 300-year rule in 711, and Visigoth existence virtually vanished.

When the Moors arrived in Spain, they briefly made Seville the capital of al-Andalus and the town enjoyed enormous prosperity under its Arabic occupants.

Arabic rule, 711-1492, turned Andalusia into one of the wealthiest and most culturally educated places in Europe. Their agricultural talent was more advanced than anywhere in the Mediterranean world, and they introduced the vines, sugar cane, cotton, and paper to the area.

Seville became a favoured residence of the Spanish monarchy after the Christian reconquest in the 13th Century, and the discovery of the New World, more than 200 years later, would make Seville the liveliest and most cosmopolitan city in Europe.

The Church of Santa Ana in Triana was the first Catholic Church constructed in Seville after Muslim rule ended in the city in 1248. The district of Triana, situated on the west bank of the river Guadalquivir, is historically separated from Seville, and it was once the seat of the infamous Spanish Inquisition. Today, the Triana market stands on the site of the notorious Castel of the Inquisition, and the tunnel that led many thousands of people to their fate, remains as a reminder of this barbarous persecution of heretics.

Triana sheltered the majority of Seville's criminal sector during the 19th Century, it accommodated more Gypsies than any other town in Spain.

However, Triana's notorious reputation attracted the literary and the noble, for it was the district where numerous bullfighters and legendary flamenco performers lived.

Tony Bryant

fruit news

The high market value of Mangoes has led to orchard raids in the Granada and Malaga areas: one recent arrest having "harvested" 223 kilos. A growers' organisation, Asaja Malaga, said more than 20,000 tonnes were expected this year, earning 25million Euros for the area.

Only the luxury avocado earns more.

the sound

In 1990, when the first International Flamenco Festival took place in Vancouver, most flamenco dancers were using a type of floor that would have been recognised in the 1950s by those who first developed the art of flamenco as we know it. Even today most performers in Andalucia would consider themselves lucky to be given a venue with a sprung floor rather than reinforced wooden boxes or closely fitting parquet-style squares. Flamenco cognoscenti might think that the larger stages had floors designed to route the sound to the audience without microphones (I did) but this has never been true.

Even a decade ago both Flamenco Puro proponents and Flamenco Nuevo supporters eschewed any form of amplification, believing that anything that distanced them from the audience would interfere with this interaction. In 2008 Miguel Marin's International Flamenco Festival was providing regular doses of high flamenco art to Canada, Japan, China, Russia, Brazil, Doha and the UK. In the early days of these festivals, most of the productions were very improvisational. Performances on consecutive nights would include the same palos (rhythmical forms) and general choreographies but very few of the same movement phrases or positioning on the stage. Despite this, many of those in the creative mainstream of Spain's flamenco scene were not aware of how much their technology was changing.

As one of flamenco's all-time greats, it is natural that Carlos Saura chose Antonio Canales for *Boda de Sangre*, the first of his famous flamenco film trilogy and that is how Sergio Sarmiento (Antonio Canales' technical genius) first became involved.



Antonio Canales

In retrospect, it is clear that to produce such beautiful sounding footwork the apparently bare floor must have been mic'd, but it is surprising how few people realised that the quality of sound was due to Sergio Sarmiento's inventiveness, or that he had created the first acoustic flamenco floor for Antonio Canales's company. With the incentive of regular international performances, top artists worked hard to produce works worthy of selection while the creative and the brave continued developing the art form in

their own particular ways.

These included Israel Galvan who became known for virtuosic deconstruction, Miguel Marin for flamenco contemporaneo, and Belen Maya for a combination of authentic roots and a drive to find ever-newer ways to express herself. This was partly a response to necessity. Traditional flamenco is intimate, and the majority of moves (particularly those considered to show true style) are subtle, so artists found ways to stay true to the spirit of the dance while expanding their movement vocabulary, set and sound to fit the larger venues.

Sarmiento's acoustic flamenco floor became increasingly widely adopted and by 2008 he had produced a better version. During this time the choreographic patterns the dancers took became more repeatable and improvisation reduced.

As evermore top level dancers took to Sarmiento's acoustic floor he improved it once again and has now created a fifth version with a design to be released once the patent has been formally issued.

After talking to Sergio about his designs I went to Tom Hares, senior production technician of Sadler's Wells Theatre to find out about

of sound

the practicalities of installing acoustic floors for flamenco festivals.

He told me how dancers could choose to have mics throughout the whole floor or in certain areas only. I speculated as to whether this might be the reason that the choreographies of many top dancers varied so little from one night to the next these days.

The truth is far more complex.

Miguel Marin explained that the choice of whether or not to use acoustic flamenco floors has to do with both choreographic technique and the dancer's style. Since Sarmiento is now part of Sara Baras's company it is clear that for her it is vital. Putting microphones on her shoes or on the floor [as in tap] will not work because you can't hear the nuances of her footwork. Eva Yerbabuena uses the acoustic floor because the relationship of her footwork to space is so important. The same is true for Farruquito. Joaquin Cortes - the balletically-trained flamenco populariser of the early 2000s, put microphones on his shoes for a different tonal quality (Sarmiento was in his company too). Rocio Molina has mics only on the surface, and Israel Galvan cannot use the acoustic floor because it doesn't support his technique.

So the acoustic flamenco floor has become an



Jairo Barrull

extension of the art of the dance, and since both reverb and balance of zapateo to instruments and song can make or kill a performance, it has put flamenco sound engineers on an artistic par with the musicians.

Esther Weekes of Jazzolea and also now a regular dancer in Andalucia and the prestigious Museo de Flamenco, has experience only of mics on the floor and Nuria Garcia of Escuela de Baile in London still hears of people attaching microphones to their legs.

However Miguel was emphatic: There is no

controversy, now [acoustic floors] are part of the art. We are used to them. When you go to a rock concert you don't expect a mellow sound and when you see flamenco you expect a level of intensity. They are expected.

I am not so sure. Dame Marina Keet (given the title by King Juan Carlos for services to Spanish dance) told me: "Alberto Lorca, founder of Ballet National d'Espana told me that flamenco is destroyed by the mikes. He used to tour with Pilar Lopez with a dancer, a singer and no mics so the audience saw a genuine performance. It is not like that today. We had wooden floors which a good sound comes from. He used to get very anguished when he had to sit in a show which used microphones. He said they never got it right.

Carole Edrich

...

Jairo Barrull (above) is bringing a company over from Spain for the main stage of the Winspear Centre as part of the Edmonton Flamenco Festival on April 20. The show is *El Llanto Se Mueve* (The Cry Moves), requiring top-flight singers. El Llanto is "The voice of our ancestors, the voice of the indigenous people that came from India centuries ago," says preliminary publicity.

Artists: Jairo Barrull, Irene La Sentio dancers; José el Pechuguita, El Quini de Jerez, singers; Ramon Amador, Pedro Sanchez, guitar. Winspear Box Office 780 428 1414.

peña flamenca de londres

Our Christmas special on Sunday, December 10 features young Sara Sanchez, who made such an impression last year. She must be 13 by now and has a maturity beyond her years. She is with an all-star group assembled by our old friend Jingle, who went to Spain years ago and never came back.

The artists are dancers Sara, and Joaquin Ruiz, who has danced with numerous top class companies, singer Raoul “El Mikey”, who has worked with Antonio Canales, Joaquin Cortes and Sara Baras, guitarist Nino Carmelo,



Sara Sánchez

and of course, Jingle. They are travelling from Granada especially for us.

Doors open 7pm, show 7.45 Entry on door £15 non members, £10 members. Refreshments at reasonable prices.

For detailed biographies of the artists, see our website: flamenco-london.org.uk

Church Hall of Holy Apostles, Cumberland Street SW1V 4LY

The first juerga of 2018 will be on Febrñ 11, and the feria this year will be April 8.

VK

annual report

Chair Clive Crawford reported a successful year at the annual meeting in October, with a range of six varying performances, including three juergas, one feria and one homenaje, plus organisation of the Ron Hitchins Bursary. Attendances were slightly down at 646 over the year, high points of which included homenaje for Fernando Reyes, and a feria organised jointly with Angela Alonso.

Overall the year had made a loss but had invested in new sound equipment.

The Sara Sanchez event at Christmas made

a significant loss which was a great pity given the quality of the show. However in terms of the Pena's objectives in supporting the art of flamenco and encouraging new talent it was very worthwhile, as was organising the Ron Hitchins Bursary.

Efforts are being made to increase membership and make the payment of the annual subscription more straightforward. The venue at Holy Apostles Church Hall in Pimlico, is very much liked.

national listings

• FLAMENCO EXPRESS

www.flamencoexpress.co.uk

November with Pedro Sanz and El Halcon

11. Caminos Mill Theatre, Spiceball Park Rd
Banbury OX16 5QE

16. CLF Theatre, 133 Rye Lane. SE15 4ST

19. The Ritzy, Brixton Oval. with Jasmine Villalobos
and El Halcon

December with Jasmine Villalobos and El Halcon

4. The Ritzy, Brixton Oval. SW2 1JG. 0871 902 5739.
www.picturehouse.co.uk

January with Antonio el Pola & Alejandro Molinero

18. The Ritzy, Brixton Oval. SW2 1JG. 0871 902 5739.
www.picturehouse.co.uk

19. Red Hedgehog, 255- 257 Archway Road. N6 5BS

February with Victor Fernández & Antonio el Pola

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

3. Courtyard Theatre, 40 Pitfield St. N1 6EU

4. Caminos Mill Theatre, Spiceball Park Rd Banbury
OX16 5QE

April

27. Brunswick. 1 Holland Road. Hove. BN3 1JF

28. DEDA. 19 Chapel St, Derby DE1 3GU.

box: 01332 370 911. www.deda.uk.com

June

8. Waterman's Arts Centre. 40 High St, Brentford TW8
ODS. Phone: 020 8232 1010. www.watermans.org.uk

9. Theatre Royal. Jewry St, Winchester SO23.

www.theatreroyalwinchester.co.uk

• ILUSION

fiesta@ilusionflamenca.co.uk

Decemberr 10. Ilusion Flamenca Charity Christmas

Fiesta, Prince of Wales, 150/151 Drury Lane WC2B
STD.3.30pm-7.30, £10 if paid before December 7,
£15 thereafter.

• JUAN MARTIN

November 29, St George's Bristol Tel 08454024

www.stgeorgesbristol.co.uk

February

10. The Goose Nest, Warwick Arts Centre, Gibbet
Hill Rd, Coventry CV4 7AL Tel: 024 7652 4524
www.warwickartscentre.co.uk

15. Trinity Theatre, Church Rd, Tunbridge Wells, Kent
TN1 1JP Tel: 01892 678678 www.trinitytheatre.net

March

15. Hellens Manor, Much Marcle, Ledbury HR8 2LY

Tel: 01531 660504 www.hellensmanor.com

16. Endelienta, St Endellion Church, Port Isaac PL29
3TP Tel: 07787 944935 www.endelienta.org.uk

17. Calstock, The Old Chapel, Sand Lane,
Calstock PL18 9QX Tel 01726 879500
www.calstockarts.org

18. Church, Church End Rd, Kingskerswell, Newton
Abbot TQ12 5LD www.wegotickets.com

23. NCEM, St Margaret's Church, Walmgate,
York YO1 9TL Tel: 01904 632220. www.ncem.co.uk

28. The Marlowe Theatre, The Friars, Canterbury CT1
2AS Tel: 01227 787787 www.marlowetheatre.com

29. The Taliesin Arts Centre, Singleton Park, Swansea
SA2 8PZ. Tel: 01792 602060.
www.taliesinartscentre.co.uk

June 3. The Old Chapel, The Tye, Alfriston, East
Sussex tickets in person only Hailsham Pavillion or by
phone: 01323 841414

• PEÑA FLAMENCA de LONDRES

www.flamenco-london.org.uk

November

12. Juerga plus Ron Hitchins Bursary, Holy Apostles
Church Hall, Pimlico. Flamenco-london.org.uk

22. Fiesta Flamenca, Anita La Maltesa, Ollie Giffin,
dancers; Rosa Calle, Seville, singer; Ramon Ruiz,
guitar, Pablo Dominguez, percussion. George IV
Boston Room, 185 Chiswick High Road, London W4

December 10. Peña Flamenca de Londres
Christmas Special Flamencos del Sur, featuring Sara
Sanchez (who is now being taught by Farruquito),
Joaquin Ruiz, dancers; Raul "El Mikey"singer and
Niño Carmelo and Jingle, guitars. doors open 7pm.
Show 7.45 £10 members, £15 non-members, 0207
703 6893. Holy Apostles Church Hall, Cumberland
Street, Pimlico, SW1V 4LY. Refreshments reasonable
prices.

• SADLER'S WELLS FESTIVAL

www.sadlerswells.com

February

14. Carmen Linares

15-17. Maria Pages

18. Ursula Lopez

20. Isabel Bayon

21-23. La Chana

24. Jesus Carmona

25. Rafaela Carrasco

• 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

BARRACA (SAM QUY) • Tuesday, Wednesday, Friday and Saturday Central London: Monday Harrow, Thursday Amersham, Bucks. info@flamencoshow

BETTY CID • Flamenco, Spanish Classical, ballet. Rivercourt Methodist Church, Hammersmith W6 078331 95361. www.bettycidflamenco.co.uk

CARLOS OTERO • Wednesdays City Academy, Lupus Street, Pimlico, SW1 4LY. 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. 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
www.ritmoflamenco.co.uk

ESCUELA DE BAILE • Nuria Garcia Mondays, Tuesdays, Wednesdays, Thursdays. Haverstock School, 24 Haverstock Hill, NW3. Fridays, daytime. Dance Works, 16 Balderton Street, W1. 07795 166590. info@ledb.co.uk • www.ledb.co.uk
Rowena. Saturdays. Dance Works.

FELIPE DE ALGECIRAS • Third Thursday in month. Jackson's Lane, Highgate. feliflam@hotmail.com

FENELLA JUANITA - Flamenco and Spanish Dance, including SDS syllabus. Mondays, Fridays, Saturdays and some Sundays, Morley College, Waterloo. Wednesdays and Saturdays, Ealing. Private lessons. Workshops. Performances. 07711 262771. fenellajuanita@me.com www.facebook.com/InfoFenellaJuanita

FLAMENCO CON GUSTO • Tuesdays and Thursdays daytime. City Lit, Holborn. www.DanielleAllan.com, 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. Private tuition and performance
07765 261 477. danielleallan@yahoo.co.uk.

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

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Hammersmith and Fulham. Mondays and Tuesdays, evening, Wednesdays daytime

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
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 • www.freewebs.com/lafumi

LA JOAQUINA • Private classes. Intermediate and Experienced level. Greenwich Dance. jaki@flamencoexpress.co.uk.
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) Saturdays, Thursdays, Fridays. www.lamorenitaflamenca.co.uk
michellecarrier2003@yahoo.co.uk

LOLA RUEDA • Mondays and Tuesdays Dance Attic, 368 North End Road, SW6. mlola@btworld.com. 07931 578 950

ROSARIO SERRANO • Tuesdays and Thursdays, 23 Garage Studio. Priest's Bridge, Sheen, Richmond. 0203 441 3011

ROWENA: Tower Hamlets Ideas Store, Whitechapel, Tuesdays and Wednesdays. tel. 020 7364 5665 10 - 4pm, Monday - Friday, or nearest Ideas Store. 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

SARA OLIVAR • Flamenco Olivar Studio, 6 Village Way SE21 7AW, Tuesdays, Wednesdays and Saturdays; 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

VERENA FLAMENCO • Gloucester Road, Earls Court and Hammersmith. verenaflamenco@hotmail.com
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Ana García. 0121 240 7828. 0705 004 1628

BRIGHTON, HOVE and HORSHAM

Ana Dueñas Leon, 01273 506681. info@flamencodance.co.uk. Lola Rueda, Wednesdays, Rox Studios, Hove.
07931578950

The Flamenco Dance Academy, Brighton and Hove,
infobh@flamencodanceacademy.com. 07531 104 301.
www.flamencodanceacademy.com. Also children's class.

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