

# flamenco news



Peña Flamenca de Londres • Summer 2018 • £3

## IGNITION

## festival





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## saludos

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

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 six 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, who has visited us many times.

For monthly updates join our email list: [info@flamenco-london.org.uk](mailto:info@flamenco-london.org.uk)

### location and dates

Church Hall of the Church of the Holy Apostles, Cumberland Street (Lupus Street end) SW1V 4LY. Tube: Victoria or Pimlico. Buses C10, 360, 24.

Dates: second Sunday in month but not January, July or August.

### how to join

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

### committee

Clive Crawford, chair; David MacMurray, treasurer; Ladan Sheybani, minutes; Caroline Wolff, event co-ordinator; Yumi Whyte, publicity; Steve Carr, membership secretary, website and photos; John Ward, admissions; Vera King, editor Flamenco News; Magdale Kurantowicz, 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 unedited 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](mailto:londonpena@gmail.com), 0207 703 6893

Flamenco News is the magazine of the Peña Flamenca de Londres

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# 2019 season

The Pena Flamenca de Londres continues to be one of London's leading Flamenco clubs where local and international artists come together to perform, and where people of all ages and from all walks of life come to share this experience. In 2019 we aim to continue this tradition by bringing you a mix of top quality professional shows and Juergas, as well as our very popular Feria in April.

Professional Shows	March, May, September, October and December
Juergas	February, June and November
Spring Feria de Londres	April

## editorial

Over the past few issues of Flamenco News there have been many words and pictures of Maribel la Manchega, long-time Peña joint president and supporter, and after the fantastic memorial juerga in June, she takes the centre spread again. (see words Page 14)

What we have not got is an illustration of the amazing sight of rows of Maribel students performing her choreography on stage, fronted by more rows of dancers performing the same choreography on the hall floor below them. Technically it was too difficult a picture to do the scene justice.

We all have our own memories of her. My most unforgettable are Maribel being invited onstage at the Christmas peña and performing the most technically difficult of her bulerías coplas and her private comment afterwards on how difficult physically she had found it. The next time she was invited onstage she did the first copla, the easiest one. It was her last.

Terry Clear, who tells us about the olive harvest (page 10) is the guy - as we reported in the Spring issue - who was spotted looking

through the window at a Spanish peña, was invited in, and became their only English member.

El Carrette de Malaga, was accorded homenaje, it is recorded by Tony Bryant (Page 8) at the Cervantes, no small theatre, which was packed (as was the stage judging by Tony's picture).

Another first: Ken Maharajah (Page 15) is the first English painter to exhibit at the famous Flamenco Museum in Seville. Cristina Hoyos attended the opening.

The summons to agm is on Page 20. It is explained on the peña page (19). Come along and have your say. But sorry, No that does not involve free entry to the ensuing peña!

\*Part of the point of Juerga! is being lost. As well as a performance opportunity it is also a time to enjoy an audience that knows what you are doing and appreciates it, and to meet people from other classes and see what they are doing. It brings about a great atmosphere, missed if performers leave after their "spot".

Vera King

## membership details

Membership £24 Free gift every attendance.

Membership is now renewable online at [www.flamenco-london.org.uk](http://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 £10. Monthly shows £12. Juergas £10.

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

# letters

Maria Pagés' thoughts (Spring issue) on modern flamenco made me think. I am not sure I agree completely. Martha Graham was very controversial particularly in the ballet world in her time but compared to Pina Bausch now looks quite dated. I suppose in time Maria Pagés' work will be looked at in the same way in comparison to say Manuel Liñan or Rocio Molina, or whoever next comes up with a different way of presenting flamenco. I suppose I am still in love with the way flamenco was when it became my passion, and weren't we lucky to have flamencos like Antonio, Amaya, Sabicas, Pepe de la Matrona etc., etc. . . .

The tribute to Maribel was very well expressed by the contributors, I loved the photo of her with Willy (the late Willy Basilisco, guitarist)

Purita Stephenson  
Perpignan

...

Recently I came across the Spring 2018 issue of Flamenco news. I was overwhelmed with sadness on reading that Maribel had passed away. My sincere condolences to Maribel's family, her pupils and her friends.

A long time, nearly 30 years, ago, I was also one of Maribel's pupils. I am not very talented and never came further than the "advanced beginners". Although not very talented, I immensely enjoyed Maribel's classes. I will never forget her charming warmth, joy for life and enthusiasm. I gave up flamenco in 1992 due to a number of personal problems. I have been living in my home country (Slovenia) for the past 19 years. Three years ago, during a journey through Andalucia, I decided to take flamenco up again. I have since been attending classes organised by the "Luna Gitana" ([www.lunagitana.si](http://www.lunagitana.si)), an association for the promotion of flamenco in Ljubljana.

I remember Caroline, Michelle and Amanda, who were in the top group in London.

With best wishes,  
Lucija Perharic,  
Ljubljana, Slovenia

...

I want to thank you for your kind invite to the Peña for Maribel, I appreciated being your guest. I was made very welcome and experienced the friendliness of these flamenco enthusiasts

I never knew Maribel but in just a short time at the Pena, I came to understand the importance and impact of her on the students. To be honest, I was a little apprehensive as I imagined commemorating the loss of a dear friend could slip into a sad affair, understandably affecting the mood of the dances.

However, I was totally captivated by the energy and gusto of these flamenco performances. I saw first-hand how each dance was a personal tribute to a very dear person. But most importantly I felt the love you all had for this amazing woman making me regret I never met her. Your performances were truly a celebration of her life.

Thank you for allowing me to experience this amazing display of solidarity for Maribel. I realise the impact of her life will live on in you all, as you capture her love for flamenco in your own lives. In this way Maribel lives on.

Kind regards  
Ken Maharajah  
Tiverton, Devon

...

A great edition, yet again! The photos of Maribel clenched my heart, but it's also wonderful to celebrate her!!

Danielle [info@FlamencoConGusto.co.uk](mailto:info@FlamencoConGusto.co.uk)



# who's

The Peña's newest committee member is the much-travelled Magda, first seen in charge of the food bar at the July performance. She speaks Spanish, having lived in Spain for a total of 14 years.

Magdale Kurantowicz grew up in Poland, moving to the US to continue her studies. Spain came next, where she lived on the outskirts of Madrid, and after finishing her masters and living for a time in Portugal, was back in Spain, living in Madrid for 10 years. She also worked in Malaga for three years "enjoying the Andalusian life" but her company needed her on site in London.

Currently she works with HR software work for Oracle, a technology company.

"I enjoy music, mainly flamenco and classical music, history and painting (in my free time you'll find me in the British Museum or National Gallery)," she says. "I feel very lucky having found the Peña Flamenca."

...

Chair Clive Crawford thanks Lindsey Purchall, who is leaving the committee after serving since 2012, for her "enormous contribution... for which I am extremely grateful." Lindsey herself says she was assigned the role of publicity officer, which at that time was rather more mechanical, mainly producing flyers and posters and distributing them to whoever was willing, plus begging the occasional entry on listings websites.

Within a year she took on the post of treasurer, and, on the move to Pimlico, became responsible for serving the refreshments at shows.

"During 2015 I joined the sub-committee to create a new website for the Peña and did a lot of the design work and testing with the web developer. The new website went live in February 2016, and I looked after the content

until November last year.

"I have decided to step down to pursue other interests, not least other committees and voluntary work. Occasionally I also need to fit in paid work: I have just landed a job as part-time IT Project Manager at the Royal Opera House. However, I am still a student of flamenco dance with Carmela Romero so I keenly anticipate the pleasure of attending future peñas as a member of the audience, untrammelled by posting details on the website, preparing the float for the box office, or serving refreshments. Salud!"

...

We have lost during the year Sarah Coleman, whom we miss greatly. She had a publicity role and loved being with us, but alas, she was from the US and could not get a visa to remain.

...

David MacMurray was appointed treasurer in January this year to succeed Lindsey Purchall. David was born in Scotland before emigrating with his parents to New Zealand in the early 1960's. He returned to the UK in 1995 and is currently working as a management consultant in London.

"Living with my partner Caroline (Wolff) I have unavoidably grown to love flamenco (especially my favourite artists Camaron de la Isla and Tomatito) and all other things Spanish. Watching the effort that Caroline and the other committee members have put in over the years to make the Peña such a success, I thought it was the right time for me to give something back and share some of the responsibility."

Piers Johnson, membership secretary for a number of years, and formerly treasurer, is giving up because he wants to travel. Start as you mean to go on? Piers is just back from a jazz tour of the US...

# news

Dancer, teacher and choreographer Sherrill Wexler, who founded the influential UK section of the Spanish Dance Society in London nearly 40 years ago, is vacating her position as examiner and UK and European Executive Administrator. "I am leaving totally from the SDS and plan to carry on my personal teaching and mentoring on teachers' courses for other dance societies," she told Flamenco News. Her SDS role is being taken over in September by Theo Dantes, one of the original founders of the SDS in South Africa.

"I have devoted my life to dancing, teaching and running the SDS in this country and Europe," says Sherrill. "I set up the SDS in the UK through teaching at Elmhurst School for Dance and the Performing Arts. I got students through the teachers' examinations and they went abroad ...Vicki in Spain (sister of Nuria, head of the Escuela de Baile de Londres) for

example".

"I am proud that the SDS has gained recognition Internationally for its excellent and structured syllabus which has resulted in good teaching. Importantly the Society has government-recognised certification for the student examinations as well as the teacher examinations - which puts us on a par with all dance societies.

"I feel honoured to have met and brought over to London so many wonderful teachers from Spain for our seminars.

"I have loved meeting all the teachers during my examining tours to Greece, Italy, Spain, Cyprus, Mexico, Malta, and of course here in the UK."

During her career Sherrill danced in the companies of Luisillo and Raul, and at The Barbican, Festival Hall and the Royal Albert Hall..

## juan martin



Juan Martin's summer course in Ronda was full, with students from nine different countries including the USA, Canada, Singapore and Dubai. (See Listings, Page 21)

## instituto cervantes

Francesc Puértolas, Head of Cultural Activities at the Instituto Cervantes, has left London on long leave for family care. Because of job rotation it is unlikely that he will return.

The Instituto Cervantes is now based at 15-19 Devereux Court, London, WC2R 3JJ. Accessible via The Strand using an entry opposite the he High Court.



# flamenco reaches

Flamenco artists are often asked after a show “what are you saying through the dance, what does it mean?” Since most flamenco productions are in Spanish, meanings generated through language can become lost. Hard of hearing viewers also lose this ingredient. Inspired by one of my students, Sarah Hart, I wondered if it were possible to incorporate British sign-language into flamenco and some English interpretations to engage this wider audience.

DanceWest's Ignition Festival, by its very nature engages new audiences through dance performance. It's multi-genre and inclusive approach to staging work is unique in London. DanceWest awarded me a commission to create a new work for the Rose Theatre, Kingston. I was one of five mid-career choreographers given a commission to create a new work. More than 750 choreographers applied for the sought-after bursaries and the final programme included work by artists from a variety of backgrounds including contemporary, hip-hop and dance theatre.

I remembered Lorca's words on the dance of La Argentina, which really struck me as universal. So I set about recording these in English and Spanish. I needed a “Lorca” to physicalise the soundtrack, a voice-over artist, live song and guitar accompaniment all within a duo commission. Luckily, the multi-talented El Fernan de Tottenham enabled this (con duende), so I could just dance!

My lighting ideas were realised by designer Lucy Hansom who managed to create an atmospheric misty red stage to represent Lorca's mind, with dramatic white slices of light around the movement, as his thoughts. Still images of La Argentina gave further dimension, thanks to the amazing organisation and commitment of producer



Samantha Quay

Rosie Whitney-Fish.

But language and dance are not without complication – it needed to be a sensitive balance in order not to become too heavily narrative-based. With the insightful help of dance critic and dramaturg, Donald Huterer, we managed to fuse language, meanings and symbols in an abstract synergy which just made sense.

In the daunting but engaging post-show Q&A session, a member of the audience asked if I felt I'd got closer to La Argentina through studying her dance. I had discovered lots in common with this dancer. She too began her

dance career aged 11, was classically trained and had a calling so strong for Spanish dance that she'd left her home country to study this amazing art form. But La Argentina had travelled through Spain cataloguing and reviving traditional Spanish dance. I discovered that it is perhaps due to her that I and others came to learn such beautiful movements many years later.

Support for the show was amazing. All artists brought a varied audience so feedback from such a wide variety of people and dance industry professionals was priceless! Both the make-up of the performance and the fact that it was commissioned by Ignition Dance Festival enabled flamenco to reach new audiences. I am proud to have been part of this important dance festival and would urge others to do so in future so that we can continue to inspire and engage people in flamenco and build bridges in the dance sector.

Ignition Dance Festival supported by the Arts Council and Royal London Borough of Kingston. Co-founded by Kathryn Woodvine and Rosie Whitney-Fish. Photo by Gigi Giannella.

Samantha Quay

# new audiences

Back in May The Chelsea Theatre, World's End Place, King's Road, SW10, provided an evening of delights. *Take the Floor* hosted by Monday Club – yes, it was on a Monday. The night promotes new work across the arts and forges connections for collaboration between varying mediums.

La Manada ( The Wolfpack ), the creation of Peña member Danielle Allan, of Flamenco Con Gusto, combined flamenco dance, spoken drama, live flamenco music (with Peña regular Brendan Larvor) and flamenco song, inspired by current events from Spanish newspapers.

Dani is an actor as well as dancer and teacher. She moved to stage front to confide to the audience the story of La Manada at the time the bull run in Pamplona in 2016. She told of the gang of five in their late twenties that singled out one quiet well-brought-up girl of 18 and tempted her away from her friends, knowing very well what their intentions were.

The ensuing court case caused much consternation, rape charges having failed. The five were sentenced to nine years for sexual assault. The people of Spain took to the streets in their thousands in protest against the leniency of the sentences. Both sides say they will appeal.

The five – who belonged to a Whats App group called La Manada (wolf pack) - filmed the attack.

Under Spanish law, the charge of sexual abuse differs from rape in that it does not involve violence or intimidation.

The group - dancers were Mary Anderson, Sarah Bell, Beverley Bunn, Laila Docherty and Elena Miloradovskaya - was accorded much-deserved applause.

Among the other artists Penguru and Co showed us that there could be other ways to interpret the Pingu cartoon strip than its Be Good Children messages. The opening performance was a high energy contemporary dance presentation by the Kennedy Muntanga Dance Theatre. Followed by Jenan Younis, that rarity, a female stand-up; The Spinning House enacting the difficulties of persuading an elderly parent to leave their home for full-time care, and Pan Duch (Mr Ghost in Czech) about a young man who thinks he's Franz Kafka but he's not, he's from Somerset.

The final item was an inspirational documentary about Nicholas McCarthy, a pianist born without a right hand who won the Guildhall annual piano prize.

VK

## the next step

After a showing of the film *Spanish Steps: Flamenco in a Foreign Land* at King's College in the Strand in London, its producer/director Anna Holmes told the audience that she felt the film and associated footage and interviews could be an important resource in an academic institute.

The event, in May, was arranged as a Q&A session by the Instituto Cervantes and Alicia Graham of the radio show Flamenco Fix with input from Vera King on behalf of the Peña Flamenca de Londres.

Anna said that few single documentaries were broadcast now, with all channels preferring to invest in high concept factual series presented by

celebrities.

BBC4 Music had shown interest. The film included archive footage. Any other broadcaster, even PSB in America, would have had to pay significant fees to the BBC.

Anna concluded that she would be interested in discussing how the film could find a place in an academic institute. There were also transcribed interviews all of which were a valuable resource for anyone interested in flamenco history in the UK and social history. The film covers afterwar years when people moved over from Spain and enlivened the flamenco scene, especially in Soho

VK

# tribute to



Cervantes Theatre Málaga. Wednesday May 9 2018  
photo: Tony Bryant

Flamenco history is full of flamboyant Gypsy performers whose artistic status has been carved out of sheer determination and an undying passion for their art. And none more so than Don José Losada - El Carrete de Malaga.

He's been known on the Costa del Sol since its hey days when he was also given the soubriquet "the Gypsy Fred Astaire". A charismatic bohemian with his own dance style, he is a dazzling showman whose art has delighted audiences in Europe, Asia and America for more than 60 years.

He began dancing, like most Gypsies, when he was just a few years old. He is a man who has dedicated his whole life to performing, teaching and promoting the art of flamenco dance. At the age of 78, he is still as popular as ever. His name will be found on the posters of many festivals during the summer months and he will soon have a street in his hometown of Torremolinos named after him. His life story has been the content of a successful show and a book, and there are also plans to open a small museum dedicated to his life's work.

The veteran dancer has ensured himself a place on the flamenco wall of fame, and so aficionados, myself included, were overjoyed when it was announced that he was to be honoured in a special tribute show.

Señorialmente was the idea of José Luis

Ortiz Nuevo, the journalist, writer and flamencologist who wrote the previous show about the dancer, based on the premise that El Carrete had no idea when he was born.

Señorialmente – in reference to his humble origins – was presented to a full house at the Cervantes Theatre in Malaga, and the local flamenco sector came out in force to honour him.

To say that El Carrete adores the limelight would be an understatement, as was demonstrated during the pre-show press conference, where he danced, joked and generally played up to the lenses of the flashing cameras.

Pristine, as always, dressed in a suit of the black/grey pinstripe affected by Gypsy male dancers, with spotted handkerchief perfectly positioned in his pocket, it was hard to believe that this was a man who went from poverty-stricken child of the post-war period to the living legend of dance he has become.

The three-hour tribute show included more than 30 renowned performers, like Carmen González, La Repomilla, Tomasito, Sergio Arandas, Ramón Martínez and Antonio Soto - with a special guest appearance by Estrella Morente.

The show was divided into two sections, the first watched by El Carrete from an elegant throne stage centre. He was itching to join in: body, arms, legs, reacting to every beat as the

# el carrete de malaga

show went on around him. His outstretched arms reached to the heavens as he lapped up the applause afforded him time and again during this his most glorious night.

During the second half, dressed in a white suit and sporting a cane, El Carrete was given the chance to do what only he can. The stage was his and he used every inch of it, toying with the audience and generally having the most wonderful time. As is normal, once he got going, he had no intentions of stopping, and his incredible zapateado and impeccable timing demonstrated why he is called the Gypsy Fred Astaire.

This was a truly fitting tribute to the one of Malaga's most popular sons, and during the fin de fiesta, one could see the absolute joy on his face as he was encouraged by the riotous jaleo of his fellow performers.

However, the "gold brooch", as they say in Andalusia, was still to come, for just when it looked to be finally over, a panda de verdiales

entered the theatre and began to serenade El Carrete, who by this time was close to tears. In a final act of appreciation - and in a manner usually reserved for courageous bullfighters - he was hoisted onto the shoulders of his entourage and carried triumphantly out of the theatre.

And still the show went on. As the verdiales group performed on the steps of the theatre, our very own Fred Astaire continued to dance with the grace and panache that only the Gypsy possesses. He is a showman who takes his art very seriously, but he is also someone who revels in attention, and tonight he was receiving plenty.

The image of El Carrete standing on the steps of the Cervantes, holding a bouquet of flowers, blowing kisses to his adoring fans, could quite easily have come from the 1930s movie *Top Hat*. Olé maestro!

Tony Bryant

# escuela on the beat

There's always a surprise at the annual show presented by Nuria Garcia and her Escuela de Baile students – who were joined this time by students from Carmela Romero and Lourdes Fernandes. More than 100 all told. July this year, at The Tabernacle, West London, was no different.

When Demi Garcia started offering cajon classes I didn't think it was a "goer". We can all be wrong! This show opened in the mood with an impressive number of cajon students showing impressive ability. The applause was impressive too! After their part of the big number opening and backing from support onstage professionals they had been joined on stage by a line-up of dancers, each doing their section of zapateado.

Dance succeeded dance, so many costume changes.... It was interesting to see how each performer made each number their own. Most memorable for me was senior dancers, including young Alba, daughter of Tito and Jasmine and well able to hold her own, all costumed in black with large white spots. What scope, given a good lighting rig, for visual effects based on the spots changing colour.

Professional back-up line-up was excellent. Nuria herself, Lourdes Fernandez, palmas; Jasmine Viillalobos and Leo Power, singers; Tony el Despeinao, Tito Heredia, guitar, Mikey, flute, Demi Garcia, cajon.

VK



# green



The sound of children playing in the trees mixed with the gentle sound of flamenco guitar and the swooshing of bamboo poles knocking the olives out of the trees into the big nets spread on the ground. The scent of wild rosemary and lavender mixed with the smell of chicken and rabbit being fried in olive oil with garlic in preparation for the early afternoon paella. The Mediterranean sun bringing the late morning temperature to the high 20s on this early November day.

This is olive picking just outside Coin, in Malaga Province.

Olives and olive oil are probably the two most important things to an Andalusian – indeed olive oil is the life blood of the region. Harvest starts in late September for eating olives and from the beginning of November (until the end of January) for the oil olives – depending on location and type of olives. There are approximately 250 varieties in Spain, but in the region of Andalucia where we live – Malaga province – there are mainly three varieties harvested – Picual, Hojiblanca & Verdial.

Although Spain makes more olive oil than anyone else, Greece actually consumes more annually. On average, Spanish annual

consumption of olive oil is about 2.5 gallons per person, that equates to almost 10 litres of olive oil! Just over 7kg of olives produces 1 litre of oil, on average.

We have just over 250 olive trees and harvest between 2,000 and 3,000 kg of olives each year (the trees generally have one good year, and one not so good year, and so we produce in the region of 400 litres of oil.

With the help of our Spanish friends, we normally pick the crop over three weekends, and a paella is cooked most days in the afternoon to provide a bit of sustenance for the pickers! Needless to say, a lot of beer is also consumed!

The traditional method of harvesting is to spread a net on the ground under the tree and then knock the olives out of the tree with a wooden or bamboo pole. As we pick for the enjoyment, we spread the net and then run our hand through the branches to pull the olives out of the tree – more time-consuming, but much more satisfying. Because we are getting older, we enlist a Spanish family who come and help with the harvest in return for a share of the oil.

At the end of a day's picking, the olives

# gold

are taken to the mill (normally part of a co-operative) to weigh and process the crop. In order to produce the highest quality olive oil the crop must be pressed on the same day as picking, although this isn't always possible for various reasons – suffice it to say that the olives must be pressed as soon after picking as possible.

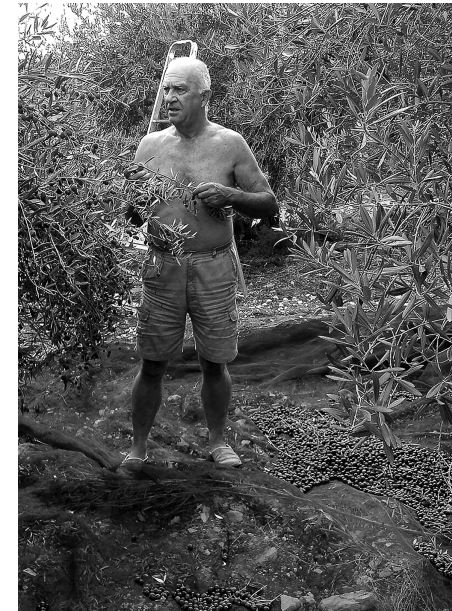
At the mill, the olives are separated from the leaves and twigs by a machine and move on conveyor belts to be washed and weighed before going on to the press.. A sample is usually taken of the olives to ascertain the approximate quality.

The olives are ground to a paste, which is then whisked in a mixing machine so that the oil develops its flavour from the paste. The mixture is heated by a few degrees which increases the yield and is still low enough to be considered “cold pressed”.

In a traditional mill (not many left) the paste is spread onto mats made of esparto grass and pressed by hydraulics – in the more modern mills the paste is sent through a centrifuge to separate the solid from the liquid and to separate the water from the oil. The oil is then put into bottles or large plastic containers.

Once harvest is finished, the trees need to be pruned before the first flowers appear in March. They are pruned from the centre to keep them low and wide for the next year. Pruning is an integral part of the operation as it generates new growth in the following year and (hopefully) a bigger crop.

So, in December, once again the sound of the



Terry Clear

guitar mingles with the cries of the children playing, and the smell of the wood smoke is even stronger as the prunings are burnt, giving wood ash to spread around the trees – a good natural fertiliser. Some of the prunings are also taken home to provide fuel for the chimenea – olive wood will burn green, straight from the tree.

The trees are pruned to keep them around 2.5 metres tall, and the middle of the tree is opened up for sunlight to permeate the branches. So, the ideal trees are 2.5 metres tall

and 3 metres wide, which makes harvesting fairly easy.

At the end of the pruning we celebrate with a huge pan of lentils (lenticas del campo) with black pudding, chorizo and pancetta, washed down with beer, or wine, and finally a glass, or two, of anis.

And that's it for another year, apart from ploughing around the trees to keep the weeds down. Flowers will come at the end of February and then we watch the olives form and grow, until it's November again and time to pick the next crop.

Our crop last year was around 3,000kg, and the olive oil co-operative was very receptive as we have an ecological certificate – no artificial fertilisers are used and no machinery in the harvest. As we had almost no rain between April and November, the water content of the olives was low, something that helps produce a good quality oil.

Terry Clear



# maribel memorialjuerga

10 June 2018



photo steve carr. story page 14 >



# juerga a maribel la manchega

I'm not altogether sure where the idea of a Juerga for Maribel came from. It may have been at the Portuguese restaurant (one of Maribel's favourites), where around forty of her ex-students and friends came together in February for a celebratory dinner in her honour, sharing stories and photographs. But somehow and from somewhere a small seed grew and what was initially going to be a couple of sevillanas at our June peña, turned into a full-blown night of joyful memories of Maribel, her choreography and splendid theatrical costumes and accessories.

Despite the fact that some of the group hadn't danced a step for 20-odd years, everyone agreed that we wanted to honour Maribel by resurrecting some of her best choreography and showcasing her work. This meant dusting off our shoes and sacrificing hot Sunday afternoons for rehearsals at the quirky studios of Dance Attic. It was hard work, and we couldn't have done it without the patience and incredible recall of Loo White - along with her ancient videos of younger versions of us, breezing through dances the end of which we now struggled to reach.

Our plan was to present an informal selection of dances, based on the current abilities of the assembled (and some of Loo's own students), along with projections of photos and videos of Maribel and her "flamenco family" through the years: in class, performing in shows, at Easter and Summer courses in Estepona, sunbathing in the countryside at the remote fincas of Maribel's acquaintances. Rachel Rabe, who has been compiling an archive of Maribel's work (a huge undertaking) did an amazing job putting together a selection of videos and photos, including personal contributions from our holiday albums, which served as an animated backdrop throughout the evening.

We also wanted to raise money for the charity that did so much to help Maribel throughout her illness, so, with the blessing of her daughter Melanie, we planned a sale of her costumes, shoes and accessories for Macmillan

Cancer Support. Carol Haskey, with her years of experience running a stall at Portobello Market, volunteered to manage the sale and we spent the afternoon of the juerga setting up the display.

On the night, Lola Rueda and Tony el Despeinao opened the show with Maribel's favourite Lole y Manuel song, *Cuento para mi niño*, also known as the Mariposa (butterfly) song. It was a beautiful, calm moment of reflection which perfectly set the scene. Then, despite their nerves, the students took to the stage, performing group numbers including, fandangos, bulerías, caracoles and of course the ubiquitous sevillanas. Even the nightmare, solea por bulerías, which had been such a physical and mental challenge to Loo, Antony Morgan and myself, somehow came good in the end. With the assistance of Maribel's adored seven-year-old grandson, Dexter, proving a confident and engaging master of ceremonies, we delivered a show which we hope would have met with the maestra's approval. At any rate, it was a Juerga in the truest sense in that it was a bit rough around the edges but an honest and enthusiastic celebration through the music and dances that Maribel shared with us.

For me, getting together with my old "flamenco family" to rehearse and reminisce after such a long time was in itself an incredibly positive experience which I shall treasure. Maribel brought us together after all. Since our joint enterprise we've all agreed that we'd like to keep working together to ensure that Maribel's dances are preserved, and we keep in touch, so, watch this space, this could well become an annual event!

**Footnote:** We raised £590 (including gift aid) from the sale of Maribel's costumes on the night. Since then further sales by local charity shops have made the total to £1,161 for Macmillan Cancer Support.

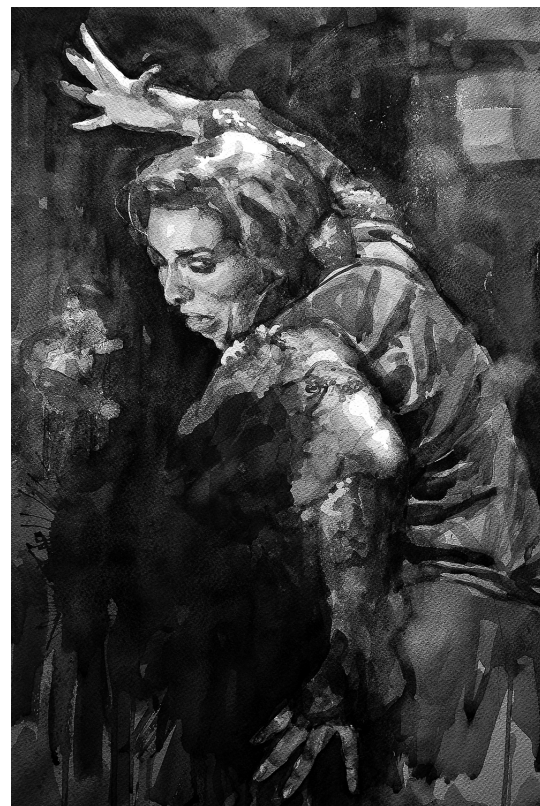
Caroline Wolff

# ken maharajah

An honoured guest at our June peña is the first UK artist to have a solo exhibition at the famous Museo del Baile Flamenco in Seville. He is Ken Maharajah, of Tiverton, Devon, a water-colourist who describes himself as a people-painter.

His figurative series Flamenco – Spark and Fire was chosen through his visits to the museum's flamenco workshops in Seville, sketching the dancers. When his drawings were noticed, he was approached to produce a body of work for exhibition.

The great flamenco celebrity Cristina Hoyos was present at its opening. "She wrote the foreword to my art catalogue. We spoke at great length and gave me some great quotes about my flamenco paintings." No pics alas, but have a look at Ken, now in his Sixties, was born in the East End of London and for 15 years was a BT engineer. His was a working class family. A



The Mystery of Vuelta Quebrada  
(the broken turn)

are recognised as capturing the dynamic movement and passion of flamenco, his loose painterly style and use of colour being his recognised signature.

See Ken's letter of tribute to both the Peña and Maribel, Page 3 LETTERS

[www.facebook.com/museo.baile.flamenco](http://www.facebook.com/museo.baile.flamenco)

teacher saw his potential and enrolled him in life drawing classes at the age of 13. This one act of vision ignited his love of the human form. He has been an artist for more than 25 years, achieving his ambition to become full-time in 2013.

He said after the exhibition how pleased and gratified he was to be chosen by the Museo del Baile Flamenco for a solo show. "Because of the Museum's cultural significance, it is a great privilege, as the first UK artist to be offered an exhibition there."

Ken Maharajah's watercolours

## seat G23

Twenty years ago our favourite theatre, Sadler's Wells, involved in an extensive rebuild, evolved a seat scheme as a fund-raiser.

The idea was that a brass plate would be fixed to a seat recording a donor name. The committee of the day though it could afford the £400 for a seat in the second circle. It is still there! It's Seat number G23, if you'd like to ask for it.

# las idas

The Enlightenment Gallery at the British Museum, recently restored to its original condition when it housed George III's library, seems an unlikely place for a flamenco performance. This, though, was flamenco combined with baroque music, with music from the Spanish Americas and finally with music from Africa.

The current exhibition explores the efforts of Eighteenth Century collectors to classify their collections, and the displays are full of odd and ill-matched groups of objects. On one shelf is a mermaid created by stitching the upper body of a monkey to the tail of a fish. Purists might worry that a combination of flamenco and baroque music could be equally grotesque. In fact, this collaboration between flamencos and baroque period instrument revivalists is a vigorous hybrid.

This is not as surprising as it first seems. The musical director, Fahmi Alqhai, is a son of Seville and evidently understands and appreciates flamenco music. Moreover, the viola da gamba and the larger violone may look like members of the violin family, but they are not. They have frets, six or seven strings made of gut rather than four of steel and the tuning is in fourths with a third in the middle. The viola da gamba is not a cello. It is more like a classical guitar played upright with a bow. The gut strings and bowing together result in a very slow attack and indefinite sustain. This is the opposite of flamenco instruments (guitar, hands, fingers, feet and cajón), which all have very fast attack and little or no sustain, in order to articulate fast, intricate rhythms precisely. (This is the main difference between flamenco and classical guitars.)

In this ensemble, the baroque instruments provide a baritone, velvety drone while the flamenco instruments drive the rhythm and decorate the upper registers. (On the album version of this programme there is recorder and baroque guitar in addition to the lower-toned baroque instruments at this concert.)

The programme divides into three sections.

First "Las tierras and las raíces" sets out examples of the two traditions without any mixing or hybridisation. This includes an exquisite toná by Arcángel and ends with jaleos that use the combination of bass boost and sharp rhythm to magnificent effect.

The second section is "Músicas mestizas", that is, hybrid music.

Finally, the third section has two dances, an alegrías de Cádiz and "Guaracha & Guajira". This last piece alternates between the rolling Afro-Cuban rhythm of the guaracha and the hemiola (tum-ta-ta tum-ta-ta tum-ta tum-ta) of the flamenco guajira. (Incidentally, hemiolas were common in baroque music, but disappeared from European classical music in later centuries.)

There is a view that flamenco is an intensely local music, growing uniquely in the soil of Andalusia. This project is a reminder that flamenco has deeper and broader roots, reaching back to the renaissance and baroque periods when Spain had a transatlantic empire.

From the programme notes: Accademia del Piacere is a group at the vanguard of Spanish early music and one of the leading ensembles of this kind in Europe. Founded by viola da gamba player Fahmi Alqhai and soprano Mariví Blasco in 2002, they have played on the most prestigious classical music stages in Europe and the world, from Berlin and Vienna to Madrid, Lisbon and Mexico.

Their CDs have revealed new facets in classical music, from 17th-century Italy to improvisation in Spain in the 1600s, and French chamber music in the court of Louis XIV. Their recording *Las idas y las vueltas: Músicas Mestizas* (Comings and goings: Mestizo music), an incursion into the world of flamenco and its relationship with Baroque music, was a collaboration with flamenco vocalist Arcángel. In 2016 Accademia won the GEMA Award (Spain) for the Best Baroque Ensemble

# y las vueltas

Born in Seville, Spain, in 1976 to a Syrian father and Palestinian mother, Fahmi Alqhai is one of the most brilliant and prestigious players of the viola da gamba in the world today.

He is one of the most recognised interpreters of early music. While studying in Seville and Switzerland with Ventura Rico and Vittorio Ghielmi, he was invited to work with the internationally renowned early music ensembles Hesperion XXI (Jordi Savall) and Il Suonar Parlante (Vittorio Ghielmi), and later with the National Orchestra of Spain, Ensemble Vocal de Lausanne (Michael Corboz), Orquesta Barroca de Sevilla, and Al Ayre Español.

He began his career as a soloist specialising in the German repertoire for viola da gamba, recording the Bach sonatas in 2004. He founded Accademia del Piacere with soprano Mariví Blasco in 2002. In 2012 he won the Giralddillo prize awarded to Best Music at the 2012 Sevilla Flamenco Biennale, for his CD *Las idas y las vueltas*, together with flamenco vocalist Arcángel. In 2016 he won the Giralddillo prize for Innovation for Diálogos, with Rocío Márquez. In 2014 Gramophone called his first CD for solo viol, *A piacere*, 'extraordinary... he brings the instrument into a new realm of joyful potential'. He has recorded for Alia Vox, Glossa, Winter&Winter, Tactus, Ars is and Enchiriadis, as well as for television

and radio in Europe, Asia and America. Since 2009, he has been artistic director of the Early Music Festival of Seville (FeMAS).

Award-winning flamenco singer Arcángel was born in Huelva in 1977. At the age of 10 he won first prize at La Peña La Orden in the Fandangos de Huelva children's contest, an award which he further won twice. The following year, he joined the Niño de Pura and José Joaquín Company. From then on, he worked as an accompanying cantaor for artists like Jesús Cayuela and José Roca, Mario Maya, and Manuel Soler.

He released his first solo album Arcángel in 2001, which won the 2002 Andalusia Youth Prize, the National Active Flamenco Prize of Úbeda, the Giralddillo prize for best cante performer at the 2002 Biennale and the Venencia Flamenca at the Mistela Flamenco Festival. He experiments with other genres, collaborating with contemporary composer Mauricio Sotelo on *Cantes Antiguos* and *Sonetos del amor oscuro*, and with Fahmi Alqhai and Accademia del Piacere on *Las idas y las vueltas*.

The festival is organised by the British Museum and the Staatliche Kunstsammlungen Dresden and made possible by the Federal Foreign Office of the Federal Republic of Germany.

Brendan Larvor

In April, **Accademia del Piacere** under Fahmi Alqhai and flamenco singer Arcángel, presented *Las Idas y Las Vueltas*, a showcase of Baroque music of the Spanish colonial era, in dialogue with the traditions of flamenco.

**Fahmi Alqhai** - musical direction

**Fahmi Alqhai, Johanna Rose, Rami Alqhai** - viola da gamba

**Arcángel** - flamenco singer

**Miguel Ángel Cortés** - flamenco guitar

**Agustín Diassera** - cajón and percussion

**Mariví Blasco** - soprano

**Juan Ramón Lara** - violons



# paco and friends

On the evening of April 16th, 2018, the Queen Elizabeth Hall hosted *Paco Peña & Friends*; a fine ensemble formed of Paco Peña acclaimed flamenco guitar maestro and two other brilliant guitarists Rafael Montilla (“Chaparro Hijo”) and José Luis Fernández and last, but not least a very special guest Auxiliadora Toledano, a distinguished soprano of powerful, lyrical and enchanting voice.

The first half of the evening consisted of Paco’s solo recital of parts of his early concerts at Queen Elizabeth Hall in the 1970s. He began with an emotionally charged taranta reflecting the dark and most tragic expressions that one would expect from the palo; a lamenting and transporting work.

He then played an elegant and exhilarating alegrías. Paco’s limitless virtuosity was certainly a key element in creating an ebullient and uplifting piece.

An intense but heartfelt soleá was the last piece in the first half, employing a variety of techniques to create a melancholic air.

Paco talked about his first performances at this venue and introduced the second half, resuming with a peteneras; poignant, haunting

and sombre - during which Rafael and José Luis entered the stage. The collaboration among the guitarists and the skilful handover of the melodies among them put a different dimension on the performance. The smooth transition to a delightful fandangos de huelva was indeed a brilliant way to lift the spirits.

The audience welcomed the guitarists back accompanied by Auxiliadora Toledano; a well accomplished soprano.

The quartet began with siete canciones populares españolas (Seven Spanish Folksongs) by Manuel de Falla. Auxiliadora’s dulcet voice accompanied by the guitarists’ fantastic playing, garnished occasionally with Flamenco techniques gave the performance a different colour.

José Luis gave an very elegant introduction to a piece which turned into a very beautiful farruca once the melody was handed over to Paco, whose alzapua during the piece was phenomenal as always. Next came Auxiliadora with a selection of five songs by Federico García Lorca, last of which was a zorongo beautifully sung and masterfully accompanied.

Ali Sadeghi

## new moves

The average dancer’s wage is less than £5,000 a year. That’s a quarter of the living wage. Add the US, Europe and Australia and it’s not much better. Add the rest of the world and it’s worse. My heart aches for the hardship many suffer so I decided to do something to help. Dance GRiST is a new organisation created to help dancers, social dancers, movement creatives and the people who support them earn more. It’s a huge project supported by the International Flamenco Festival and Council of Europe and will provide training and mentoring in social media, content production and more. We will be paying people involved in dance to curate and create high quality online magazines that are interesting to all and

will work in schools too, when we can.

I’ve started with flamenco and I need your help. Here’s how;

Subscribe to our mailing list at [dancegr.ist](mailto:dancegr.ist) to hear more (it’s DPRG compliant and I promise we won’t spam you).

Download the free pilot issue (Dance GRiST) and if you have ideas for new issues (especially if they’re something you’re doing) or comments about the app, let me know using the [dancetog.com](mailto:dancetog.com) contact form.

And finally, follow @DanceGr.ist on Instagram and Dance Grist on facebook

Thanking you sincerely in advance.

Carole Edrich (Social Entrepreneur)

# peña flamenco de londres

We’ve had a great year, but looking forward - it is only weeks until a new one starts: with agm on September 9 to be precise. All paid-up members welcome and if you think there are things we could do better, or if you would like to help, come along and tell us so. Don’t forget though that the Letters page of Flamenco News is open every issue.

DO NOTE the changes in our programme detailed *Saludos!* on Page 1, the most important of which mean that there will no longer be a January peña or a July peña, both of which are badly attended.

Our opening show will be Leo Power from Cadiz and Friends. She was in great voice at the Escuela de Baile show a short time back, so we are looking forward to it.

...

Full information on the biennial Ron Hitchens bursary, worth £300 to be spent on flamenco, towards a course or costume perhaps, can be found on our website, [flamenco-london.org.uk](http://flamenco-london.org.uk) under the heading “Learn”. Applications for the 2019 event can be downloaded through the website. The 2016 initiating contest was won by Faye Lowth, with Alba Heredia Villalobos and Ariana Armenakas Highly Commended. Ron’s presence at the Maribel juerga was much valued. He is one of our two honorary Life Members.

Fiesta Flamenca: Sunday 13 May

We were happy to see two young performers onstage with their parents at the May peña. Alba Heredia Villalobos was there with mother, singer Jasmine Villalobos, and Sebastián,



who joined the group on percussion, is the son of Anita la Maltesa, dancer, and guitarist Ramón Ruíz.

The show was put together by Ramón, who was born in Granada and is one of the UK’s leading flamenco guitarists, collaborating both with top musicians from Spain and around the world. He has performed at the famous Los Gallos tablao venue in Seville, the Royal Albert Hall, Ronnie Scott’s

and on BBC Radio 3. Ramón’s two recordings, *Flamenco Havana* and *Alcazaba*, have received wide acclaim.

Anita la Maltesa has been dancing flamenco for over thirty years, having studied with the great dancers, including Juana Amaya and Matilde Coral. She has performed in the Royal Opera House *Carmen* and is hugely popular with Peña Flamenca de Londres audiences. Alba Heredia, who most of us have known since she was about five, was a pleasure to watch, as always.

...

Our memorial juerga to Maribel in July (pages 12-14) featured the dancers Sam Quy and Yumi Whyte.

Sam is an elegant, versatile dancer, who is open to creative experiments, while Yumi would like to take essential steps forward in her flamenco career. Their passion was expressed by body movements, transition steps, and also by playing various instruments “a compás” accompanied by singer Fernando de Sevilla and guitarist Angus Cruickshank.

Their flamenco journey will continue.

VK

## sad news

Gwen Hartley, one of our oldest members, has died. She was 94. Seven Dials veterans will remember her in charge of the food bar.

# annual general meeting

**Sunday, September 9, 6.15pm**

**Holy Apostles Church Hall, Cumberland Street, SW1V 4LY**

- Reports of chair, treasurer and membership secretary will be available at the meeting.
- Any resolution from members must be proposed, seconded and submitted in writing to chair Clive Crawford, 13 Bronnley Court, 283/303 Uxbridge Road, Acton, London W3 9BE or email to **info@flamenco-london.org.uk**, before the day of the meeting.

## ELECTIONS

- Those seeking re-election are Caroline Wolff, Steve Carr, John Ward and Mauricio Piga.
- Piers Johnson and Lindsey Purchall are standing down.
- David MacMurray and Magdale Kurantowicz, co-opted during the year, are seeking election.
- Clive Crawford, Vera King and Yumi Whyte, having been elected last year for a two-year term, do not need re-election this year.
- Any other nominations, both candidate and proposer to be fully paid-up members, should be sent to Clive Crawford at his home address before the date of the meeting.
- All paid-up members are welcome to attend.

## AGENDA

1. Apologies for absence
2. Approval of minutes from 2017 AGM
3. Matters arising from the minutes
4. Chair and Treasurer reports
5. Approval of Reports
6. Items proposed by members
7. Appointment of scrutineers if required
8. 2018/19 committee elections
9. Vote of thanks to the officers
10. Any Other Relevant Business

# national listings

## • FLAMENCO EXPRESS

**SEPTEMBER** with Emilio Ochando & Antonio el Pola

**20. Watermans Arts Centre.** 40 High St, Brentford TW80DS.  
tel: 020 8232 1010 • [www.waterman's.org.uk](http://www.waterman's.org.uk)

**21. The Red Hedgehog.** 255-257 Archway Rd. N6 5BS •  
0208 348 5050 • [www.redhedgehog.co.uk](http://www.redhedgehog.co.uk)

**22. The Bull Theatre.** 68 High Street. Barnet. EN5 5SJ  
box: 0845 860 2855 • [www.thebulltheatre.com](http://www.thebulltheatre.com)

**23 Upstairs at the Ritz.** 469 Brixton Rd, SW2 1JQ  
0971 902 5739 • [www.picturehouse.co.uk](http://www.picturehouse.co.uk)

**OCTOBER** with Alejandro Molinero & Pedro Sanz

**11. Trinity Arts.** Church Road, Tunbridge Wells, TN1 1JP.  
01892 678 678 • [www.trinitytheatre.net](http://www.trinitytheatre.net)

**NOVEMBER** with Zacarias el Mafoudi & Antonio el Pola

**8. Upstairs at the Ritz.** 469 Brixton Rd, SW2 1JQ  
box: 0971 902 5739 • [www.picturehouse.co.uk](http://www.picturehouse.co.uk)

**9. The Red Hedgehog.** 255-257 Archway Rd. N6 5BS  
box: 0208 348 5050 • [www.redhedgehog.co.uk](http://www.redhedgehog.co.uk)

**10. Mill Arts.** Spiceball Park, Spiceball Park Rd, Banbury  
OX16 5QE. box: 01295 279002 • [www.themillartscentre.co.uk](http://www.themillartscentre.co.uk)

**14. CLF Arts Theatre.** with Jasmine Villalobos & Zacarias el Mafoudi

133 Rye Lane. SE15 4ST. box: 0207 732 8493

[www.clfartcafe.org](http://www.clfartcafe.org)

## • JUAN MARTIN (solo)

### OCTOBER

**31. Merlin Theatre,** Bath Road, Frome BA11  
2HG 01373 465949 • [www.merlintheatre.co.uk/](http://www.merlintheatre.co.uk/)

### NOVEMBER

**1. Norden Farm,** Maidenhead  
[www.norden.farm/events](http://www.norden.farm/events)

**2. The Brindley Theatre,** Runcorn  
[www.thebrindley.org.uk](http://www.thebrindley.org.uk).

**4. Kingskerswell Church,** Kingskerswell Devon  
tickets from [Seetickets.com](http://Seetickets.com) and [wegottickets.com](http://wegottickets.com)

## • PEÑA FLAMENCA de LONDRES

**Professional Shows - March, May, September,  
October and December.**

**Juergas - February, June and November.**

**Spring Feria de Londre - April.**

**Church of the Holy Apostles**  
Cumberland Street, SW1V 4LY



September guest Emilio Ochando with La Nati Garcia and Flamenco Express.

Pasha's Restaurant, Camberwell, July 2018 • photo: Rob Kenyon

# • 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. iinfo@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** • Classes weekdays and Saturdays at Escuela de Baile Studios, 13 Amwell Street, Clerkenwell, EC1R 4RB (Angel Tube) and Pineapple. info@ledb.co.uk, Nuria 0208 905 4554.

**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.

**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. 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

**ROWENA**: Tower Hamlets Ideas Store, Whitechapel, Tuesdays and Wednesdays. tel. 020 7364 5665 10 - 4pm, Monday - Friday, or nearest Ideas Store. Course codes: beginners A346, improvers A372, 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 info@luzflamenca.com 07910 022 628

# • classes • around britain

## BERKSHIRE

Ángela Alonso. Martin's Herons Community Centre, Bracknell. Wednesdays. 07931 341 754. ilusionflamenca@hotmail.com

## BIRMINGHAM and DERBY

Ana García. 0121 240 7828. 0705 004 1628

## BRIGHTON, HOVE and HORSHAM

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

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

## BRISTOL and CARDIFF

José García. 01633 865 325

## BUCKS

Camino del Flamenco. Mondays, High Wycombe. Tuesdays. Abingdon. Rosi Reed 01295 738869 production@caminodelflamenco.co.uk

## CAMBRIDGE

Thurid Gspann, Tuesdays, St Augustine's Church, Richmond Road. Plus Felipe Algeciras once per month. info@danceflamencocambridge.co.uk

## DUBLIN

Felipe de Algeciras 0207 511 8264. feliflam@hotmail.com www.flamencoindalo.com

## FRANCISCO ANTONIO

flamenco guitarist, concerts, tuition, background music. 0207 328 4077. info@estiloflamenco.com

## MARIO BASILISCO

0208 653 9526. mobile 07986 348 792

## JORGE BRAVO

performance, tuition all levels. 7870 457265

## CHRIS CLAVO

Guitar lessons in London. Compas, technique, falsetas. Accompaniment for singers & dancers. 0208 299 1356 07718 103824. www.flamencoexpress.co.uk

## TONY EL DESPEINAO

Performance and guitar tuition, London SE. 0208 690 8424. tony.tonks@talktalk.net

## JERO FÉREC

Tuition Southampton area plus performances all areas of Zambra group 0750 508 1127, jero.ferec@hotmail.co.uk

## ESSEX

Juana Jiménez, Sundays. Dovedale Sports Centre, Chelmsford. Essex Dance. 01245 346036  
Giovanna Clark-Cilia, Wednesdays, JADA Studios, Burdett Rd, Southend. SS1 2TN. www.southendflamenco.co.uk.  
southendflamenco@gmail.com, 01702 465244  
Giovanna Clark-Cilia, Wednesdays, Studio 2 Amanda Restell Dance Academy, 7 Glendale Gardens, Leigh-on-Sea, SS9 2AP. www.amandarestellacademy.com

## HAMPSHIRE

Estér: Ringwood Health and Leisure Centre, Mondays and Wednesdays. www.mi-flamenco.com

## NORWICH

Strictly Flamenco - Debbie Warren Green Tuesdays at Dimensions Fitness Dance Studio, Norwich. 01603 402490 www.strictlyflamenco.co.uk

## OXFORDSHIRE

Amarita Vargas, Oxford. 0845 4569459, 0790 426 0636. www.oxfordflamencocacademy.co.uk

## SUSSEX

Carmen Pacheco. Tuition all levels and choreography. 01798 343030. Email: npachecojondo@gmail.com.

# guitar

## STEVE HOMES

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## MATTHEW BIRCH

www.matthewbirchmusic.webs.com

## RAMÓN RUIZ

Private tuition. Notting Hill Gate and Chiswick 0208 993 3660, 07940 592 138

## GLENN SHARP

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## TITO HEREDIA

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Belleville School, Clapham Junction.  
Fridays.

Ilusion Flamenca! 07931341754

www.ilusionflamenca.co.uk

### ESCUELA DE BAILE

Saturday Dance and Drama School.  
Haverstock School,

24 Haverstock Hill, NW3 2BQ

Nuria Garcia, 020 8905 4554,

07795166590, info@ledb.co.uk

### FENELLA JUANITA

Flamenco and Spanish Dance, SDS  
syllabus.

Wednesdays and Saturdays, Ealing,  
West London

Tel: 07711 262771 - fenellajuanita@

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### CARMELA ROMERO

Father Michael Hollings Centre,

Sutherland Place, Bayswater,

London W2 5DJ

### SARA OLIVAR

Brockwell Lido, Dulwich Road, SE24

OPA

(Herne Hill) Wednesdays.

saraolivar@hotmail.com

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