

Flamenco Venues

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“Where can we go and hear the *real* flamenco?”

- Private Fiestas
- Paid Fiestas
- Peñas
- Tablaos
- Salas de Fiesta
- Festivales
- Teatro

Private Fiestas

- Family Fiestas
- Holiday Fiestas
- Weddings
- Spontaneous Fiestas

- *Cantes festeros* predominate
- Cante and guitar, or often no guitar
- Perhaps some spontaneous *baile casero*

Farruquito de fiesta



Paid Fiestas

- Upper-class *señoritos* hire artists for a fiesta (or a *juerga*).
- Range from serious aficionados listening to cante to marathon debaucheries filled with “wine, women, and song” .
- Class dynamic based on inequality and jockeying for power
- Played a crucial role in the development of flamenco

Peñas

- Flamenco social clubs
- A wide range of formality (meeting in the back room of a bar, dedicated local, large theater)
- On the informal side, these can replicate a serious paid fiesta (without the expense)
- Larger peñas often hire artists for formal performances

Tablaos

- Flamenco nightclubs
- *Cuadro* – several dancers, singers, guitarists, and palmistas
- *Atracción* – featured artist (usually dancer) – one of the cuadro members, dedicated feature artist, or special guest artist
- Tablao cuadros developed the unwritten rules of accompaniment and artist interaction

Cuadro Dance Structure

	<i>Guitar</i>	<i>Dance</i>	<i>Cante</i>
a. <i>intro</i>	falseta, compás	marking	salida
b. <i>break</i>	llamada	llamada	
c. <i>letra</i>	compás	marking	letra
d. <i>falseta</i>	falseta	marking/footwork	
e. <i>footwork</i>	compás	footwork	
f. <i>break</i>	llamada	llamada	

(c-f) may be repeated for a second letra

g. <i>escobilla</i>	falseta/compás	footwork	
h. <i>solo de pies</i>	<i>tapado or nothing</i>	<i>footwork</i>	
i. <i>Break</i>	llamada	llamada	
j. <i>final</i>	compás	marking, pellizcos	letra

The final is generally a correspondingly lighter form than the form of the main dance, e.g., the final of *soleá* is *bulerías*; the final of *tientos* is *tangos*, etc.

Peña La Platería, Granada
Tablao-style dance *por soleá*



Alegrías – Manolete



Tablaos – Rise, Controversy, and Demise

- Began in the 1950s as an alternative to paid fiestas – a way to present professional artists to the public on a regular basis
- In the 1960s, tablaos became an integral part of Spain's booming tourist economy
- Gained a reputation for second-rate, tourist flamenco, performed by bored artists
- Nevertheless, they represented good, steady work and attracted good (and even top) artists
- Local aficionados and artists would attend tablaos – particularly when there was a good atracción
- Mostly attended by tourists – cover charge was too high for locals
- Many closed in the 1990s

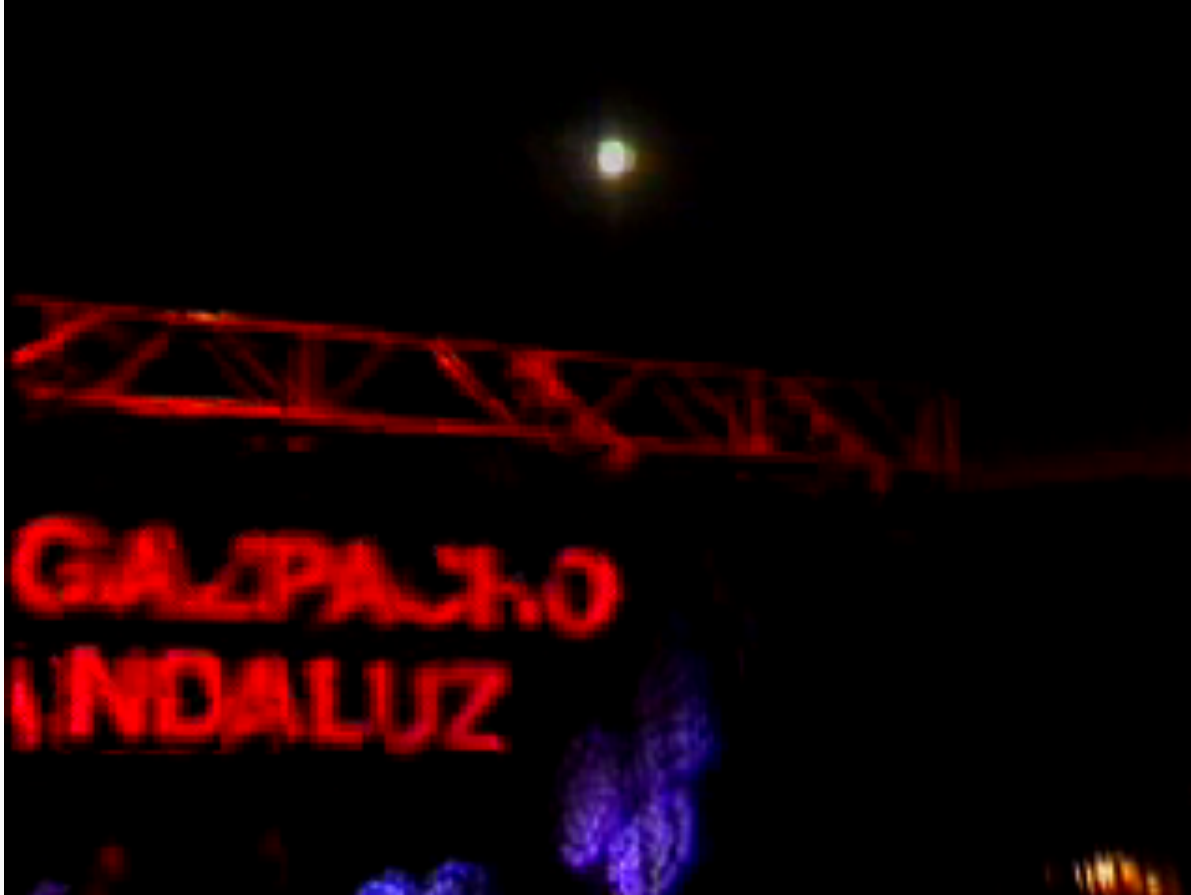
Salas de Fiesta

- Poor cousin to the tablao
- General nightclubs that featured flamenco acts
- Frequent in costal resorts
- Small, ad hoc ballets were contracted for summer months, or sometimes elsewhere in Europe, the Middle East, or Asia
- *Atracción versus Alterne*

Festivales

- Large performances, usually featuring top artists
- Many organized in the 1970s, under the control of Sevilla impresario Pulpón.
- Often associated with particular local festivals: Gazpacho de Moró, Potage de Utrera, Caracolada de Lebrija, Fiesta de la Bulería (Jerez)

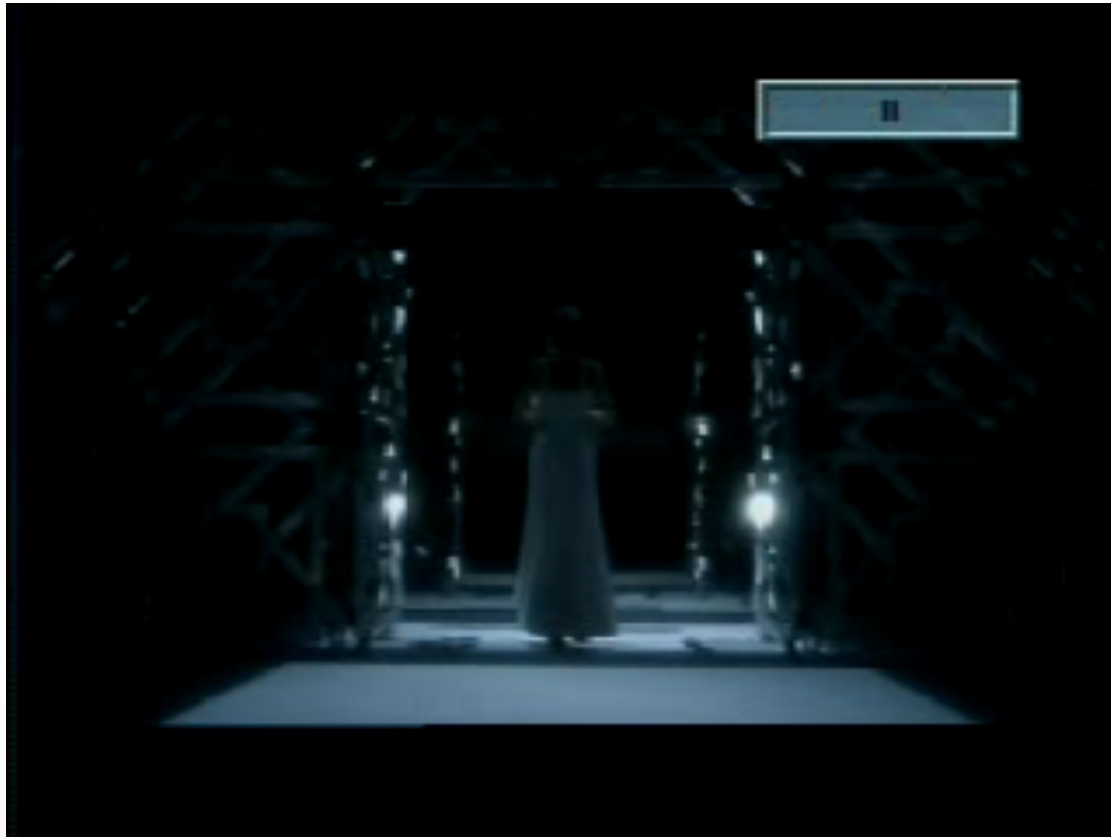
Gazpacho - Juani Amaya - Soleá



Teatro

- Flamenco Theater performances
- Often produced by large, theatrical flamenco dance companies (Antonio Gades, Ballet Nacional, ...)
- Sometimes a mix of flamenco, Spanish classical, and regional dance
- Highly choreographed – music worked out in advance
- Sometimes emulates tablao flamenco; sometimes produces a theatrical work (“*When in doubt, Obra!*”)

Sara Baras – Mariana Pineda



“Real” Flamenco?

- “Flamenco needs the fiesta, the tablao, and the theater”