

# Sandunga

not a style. It is a name used by business people to market the tropical music of Latin America," he said.

The consequences of such labeling can be both good and bad, Morales said.

"It is good because the music is on the market for people to hear, but it is bad because the history and the identity of the music is lost. It borrows the rhythm and identity of each country," he said.

These rhythms may be familiar by name even if they are not easily identifiable by the average listener. The "cumbia" from Colombia, the "mambo," "rumba," and "cha-cha-cha" from Cuba and the "merengue" from the Dominican Republic are some examples.

The members of Sandunga play various instruments that originate from the indigenous and mestizo cultures of Latin America. One such instrument is the "charango," which resulted from the blending of indigenous and Spanish cultures, Morales said. It is a guitar made from the shell of an armadillo that was created by indigenous people who were influenced by the introduction of the guitar by the Spanish.

Another instrument used by the group is the "ocarina," a clay flute. Morales plays the ocarina and said that it was part of the indigenous contribution to the blending of musical instruments and styles that took place after the arrival of the Spanish.

To expand the repertoire of the group and to revive folk tradition, Morales has visited museums in Mexico that contain instruments that were used by pre-Columbian indigenous people.

Morales said that the folk tradition has been preserved not only in museums that house the artifacts of the culture, but also in the traditional music played at festivities, funerals and churches of communities.

"Most music is a reflection of the place that you live," he said.

While the mission of Sandunga has remained constant over the years, the members of the group have come and gone. The two original members



Courtesy Photo  
Sandunga plays a variety of music from Latin America.

of the group are Morales and his wife Mary O'Connor. With the exception of past member Enrique Rios and current members Alejandro Gonzales and Julio Jauregi, Sandunga members are not professional musicians. Fernell Lopez and Freddy Vilches, who are both currently students at the University, are also members of Sandunga.

Sandunga plays at various folk festivals including the Willamette Valley Folk Festival. In addition to playing at the Eugene Celebration every year, Sandunga spends the summer touring migrant farm worker camps with the theater group Teatro Nuestro. When they do this tour they travel to a different camp nearly every day and visit camps in Oregon, California, New Mexico and Colorado.



Courtesy Photo  
The cast of 'Real Women' are: Maria Casas, Angie Sifuentez, Alexandria Scholes, Pam Miller and Eileen Fonseca.

By Freya Horn  
Entertainment Editor

Five Mexican-American women are in a sweatshop in Los Angeles frantically trying to finish sewing 100 dresses in time. They are motivated to meet this nearly impossible deadline not by the fear of getting fired, but by the fear of "La Migra," the U.S. Immigration and Naturalization Service.

The owner of the sewing factory needs the dresses so she can afford to get a green card through a lawyer.

Just when it seems the pressure is too much to handle, the women cope by stripping down to their underwear and comparing fat with one another.

"Real Women Have Curves," a comedy written by Josephina Lopez, is directed by Theresa Gurririo for Martin Luther King Theater and will show at the WOW Hall on Oct. 23 and 24 at 7:15 p.m. and Oct. 25 at 1:30 p.m.

Lopez based the play on her own experience as an illegal alien working at her older sister's factory near her family's home in East Los Angeles.

## 'Real Women' has fun with real issues, real life

Lopez had to live in the United States without a green card, a proof of legal residency, until she was 20 years old because her parents brought her over the border by using her sister's birth certificate. Although her parents, her sister and her brother were legal, she had to live in constant fear of being deported because of the quota imposed on her parents.

However, Lopez never let this fact stop her from pursuing her dreams. She wanted to go to college and be an actress or a writer. When she was 17 years old in 1987, she was inspired by her classes at the Los Angeles Theatre Center's Latino Theatre Lab and wrote "Simply Maria, or The American Dream," an emotionally compelling play about the inner struggle of trying to unite her Mexican heritage with the feminism and freedom of speech of the United States. She sent it to the Young Playwrights Festival in New York, which named her a semifinalist, and to the Gaslamp Quarter Theatre's California Young Playwrights Project, which named her a winner.

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