

DOWNLOAD PDF THE REAL STORY OF THE BUENA VISTA SOCIAL CLUB AND ARTISTIC FREEDOM

Chapter 1 : Harking back to old Havana - Israel News - Jerusalem Post

The label is best known for the GRAMMY winning Buena Vista Social Club album, which is the biggest selling world music album of all time, and led to the phenomenal rise in popularity of Cuban.

Nevertheless, traditional business models are no longer sustainable and high-quality publications, like ours, are being forced to look for new ways to keep going. Unlike many other news organizations, we have not put up a paywall. We want to keep our journalism open and accessible and be able to keep providing you with news and analyses from the frontlines of Israel, the Middle East and the Jewish World. As one of our loyal readers, we ask you to be our partner. The music was produced by a unique ensemble of musicians, including a couple of octogenarians and even a nonagenarian “Compay Segundo” whose artistic magic had been buried beneath the strictures of the Communist regime for almost half a century. The venture became known as the Buena Vista Social Club and took the world by storm. Be the first to know - Join our Facebook page. He was born in Havana in 1928, and his childhood was suffused with music. His father was a singer and performed with many of the great Cuban band leaders of the time. The youngster studied classical guitar at the Havana Conservatory and privately with such maestros as Vicente Gonzalez and Leopoldina Nunez and also studied harmony and orchestral conducting. He got his doctorate in 1960. But music was always a central element of his life. In 1962, while still a student, he co-founded the Sierra Maestra group. So we created a band, performing acoustic music in the style of the 1940s. He agreed to make two albums “the first should be a tribute to the music of the 1940s, using the friends of my father. My father used to play with Arsenio Rodriguez, who was like The Beatles of Cuba during the 1940s and 1950s. The second album, which was made with what became the Buena Vista Social Club” including [American guitarist] Ry Cooder “which was made using only acoustic instruments. It was such a pleasure to be conducting the big stars of the old times. Like when Cuba was a sort of American colony, before the Communists came with the revolution and messed everything up. It was so good to bring back those times. Doors open at 7: For tickets and more information:

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Chapter 2 : Los Angeles Times - We are currently unavailable in your region

An exchange on the Wim Wenders film Buena Vista Social Club 4 August The following is a letter from a WSWS reader in response to the July 9 article "Music of life" Buena Vista Social Club.

The beginning Betto Arcos: A lot of the actual black American players had come from there. You can hear this. He wanted to do it. He was enthusiastic and called me about it. Now is the time, the opportunity is here. You have the studio. Which musicians do you have? We have Juan de Marcos. But he was found and he was playing. So we had enough of a group to get started. Eliades Ochoa had been the first call for this African recording because of Cuarteto Patria and the Oriental style. We could have anybody. So they made a call and he was in the country somewhere. So, we arrived at the first day of recording. Everybody was standing around wondering what was going to happen. They were wondering what it was we were up to. We had brought CDs and had some tunes in mind. Generally, they were taken from the middle period. Those people were sufficiently vigorous and alive to try to do it, even though this music is, like the music of Arsenio, not practiced anymore. Stylistically, this was pretty clearly defined. I thought this was the way to get around the problem of what to do with classic music. So, what do we do now? Well, we have some of the components, we have everyone in the studio. We have the humans who still live and can play, and we have this endless repertoire of beautiful songs as a resource. So, we have many good components, it ought to be possible. But I had learned from past experience that the way you have to go into a project like this is to get people out of their habitual ways of thinking. Everybody tends to do that; I do, we all do it. But we always have to try to beat that. That was the idea. But, finally, it has to be said that what got recorded is whatever got recorded. But these guys had to get acquainted a bit, even though they were all known so well to each other. Then I found that Compay seemed to know a lot about songs. He knows better songs than I know. That song is proper but I know a much better one. If you like that one there, you will like this one. It is more correct and more advantageous than this other song. So, the elements began to fall into place. Just let people begin to express themselves. Of course, they were very enthusiastic anyway once they heard the playback. The playback tells the musicians a lot. They heard this good, big ambient playback and they got happy. That was important, I think. The story behind the name Betto Arcos: Tell us about this. It is such a sweet story. I really love it. We would start around 11a. I figured I should run a little DAT tape while he was practicing and warming up. It is the mascot tune of the Buena Vista Social Club. It was a bit artful and a bit outside the norm and also special to this little group. We recorded it and then Nick Gold thought we should call the record this name. It should be the thing that sets it apart. It was a kind of club by then. It was here, it was there. Buena Vista used to be a neighborhood up on a hillside above the town where there were nice breezes and it was cool and pleasant. It was quite beautiful. The impact of Buena Vista Betto Arcos: How do you see the success of Buena Vista as a whole? Four years or what is it? Four or five years? In the old times, back when I used to make records, I used to think about this. In those days accordions were not so popular. Everybody looked at me like I was crazy. This accordion thing, what are you doing? I think I was right. So, we kept trying. Finally, with Buena Vista, something worked. With hindsight it looks to me now as if the audience got there for this sound and this idea, this story. And, of course, the music is the highest quality. This is the greatest. So it looks to me that the audience got there, wherever they were and whoever they may be. There are a lot of ways people hear music. Then along this project comes, and of course we had media interest. Fifty thousand SOM records a year are released. So what is the poor consumer supposed to do? They hear something, they perhaps try it. What do you do for them? How does this work? We got very lucky with our media interest, and the world interest in Cuba all played a part. For me, I feel like finally we got there. This sound, this vibe and the level of artistry here is so compelling and it is so rich and mysterious. These are great qualities, not necessarily the typical qualities of records that are popular. These musicians are 90 years old, 80 years old playing obscure songs in Spanish. This kind of antique ambient sound is something you would have expected to become so popular.

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The film helped a lot, of course, because you have to demonstrate what the story is. The film demonstrated who these people really are and you draw closer to them and you become interested in them. We had no expectations, except Nick Gold, I have to say. He seemed to know. This is going to work, this is going to be great. When the Europeans went mad for it then I thought ah, it may work. But how do you sell Latin music in this country? What do you do with it? How do you get it into the mechanism of musical commerce? It just got there on its own, with the help of the media. Why the media became interested in this record is pretty unusual, but there was a story to tell and there was suddenly this explosion of interest in Cuba and that had a lot to do with it. Music that has opened borders Betto Arcos: Then you have to say, after listening to this music, who is it you are afraid of? These people have such a gift for everybody that it is unmistakable.

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Chapter 3 : What Ever Happened to the Buena Vista Social Club? - Making Contact Radio

The Buena Vista Social Club was based in Cuba during the s to early s and started off as a members' only venue. Located in the over populated Marianao neighborhood, it acted as a social hub for musicians and performers, leading a program of artistic activities such as dances and musical happenings.

Yes, it is a documentary. It had been lingering in my queue for a while, but winning the Oscar the night before put it back in the forefront of my mind. I had been reluctant to watch this movie because 60 Minutes ran a piece on it, so I felt I knew the story to the extent I did not need to see the movie. Boy was I wrong. It expresses the beauty of life in a magical two-fold way: There are great true stories out there, but having them delivered as a motion picture is another thing altogether. With Sugar Man, it took some time for the story to resonate with the right filmmaker. Besides, I have to judge a film based on the film alone and how I felt watching it, not what I found out afterwards doing research. Again comparing with Buena Vista Social Club. That is an extraordinary and beautiful tale as well. However, I think in that case the album is a much more remarkable phenomenon than the movie. Not true with Sugar Man. Rather, this movie can better be thought of as documentary equivalent to Shine Triumph of the human spirit when all might have just as easily been lost, depicted in full glory. Yes, even better than Django Unchained. So I got into a philosophical question of what difference does that make. A film should be judged only by the final product in front of you and the heights of emotion it can stir, not categories like documentary, drama, comedy etc. But in this case I think I will defer to custom and keep documentaries is a separate category. Now, though I think a movie should be judged purely by what it presents, a 10 rating "a masterpiece" carries with it a sense of timelessness; it is a classic gem untarnished by scrutiny. And as a documentary draws strength from the true story it depicts, it must also be liable for any deviation from a full accounting of that truth. Try to see it before you find out too much from other sources: The Thin Blue Line was the first movie in my mind to showcase how compelling a documentary could be, and Sugar Man carries forth that tradition of outstanding production values.

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Chapter 4 : Spreading Cuban culture - Israel News - Jerusalem Post

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It was in that creative atmosphere that Kenny Young and the Berman Brothers hatched an idea to bring together members of the Buena Vista Social Club in a collaboration with Western artists to record popular familiar songs, fusing them with exciting Latin rhythms. I think somehow, we accomplished this. He was very happy to be able to contribute his own particular style of music and indeed as it turned out something so very special. This project is also a tribute to that great performer. The previous year I was writing music with a friend at his beachfront house in a little fishing village on the Southern coast of Sri Lanka. I was extremely moved and upset by the tragedy of so many lives being lost or altered forever. The village had to be completely rebuilt as well as the livelihood of countless fishermen and shopkeepers. This was the event that sparked off this project. I knew I had to do something for those villagers. But what could I do? And although it may not be scientifically very sound, I believe we are at the root of most disasters, but nevertheless, global warming is certainly something we are totally responsible for and APE is addressing this issue head on. As my colleague and board advisor George Monbiot says there is no greater threat to mankind than Global Warming! The good thing is we will have fun trying to do what we can. Why Buena Vista Social Club? Well it has been such a long time since we heard from them. My first stop was Sting. He hemmed and haad, till I insisted we were both working for the same cause, how could he refuse? Well he finally gave in, we shook hands on it and the deal was done! Only the track that his record company sent was a Spanish version of the song! The Spanish track however stuck in my mind and I thought why not start off this project with that song done in the Buena Vista style. Better Together - Jack Johnson 3. Dancing Shoes - Arctic Monkeys 4. She Will Be Loved - Maroon 5 8. Fragilidad - Sting 9. Killing Me Softly - Omara Portuondo Ai No Corrida - Vania Borges feat. Modern Way - Kaiser Chiefs The Dark of the Matinee - Coco Freeman feat.

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Chapter 5 : The Buena Vista Social Club

The album and film of those sessions were both called "Buena Vista Social Club." The album was released in by the British music company World Circuit, and distributed in the United States.

Nevertheless, traditional business models are no longer sustainable and high-quality publications, like ours, are being forced to look for new ways to keep going. Unlike many other news organizations, we have not put up a paywall. We want to keep our journalism open and accessible and be able to keep providing you with news and analyses from the frontlines of Israel, the Middle East and the Jewish World. As one of our loyal readers, we ask you to be our partner. The said Cuban troupe largely comprised a bunch of musicians who were well past their official retirement age and, after decades of primarily enforced anonymity, the likes of Compay Segundo, Ibrahim Ferrer and Ruben Gonzales were finally unleashed on the unsuspecting world in That was facilitated by eclectic American musician Ry Cooder, British producer Nick Gold and German filmmaker Wim Wenders who, respectively, produced the eponymous Buena Vista Social Club debut album and made a documentary about the venerated musicians. At the time, Ferrer was in his 70s, Gonzales was nearer 80, and Segundo was already 90 years old. Be the first to know - Join our Facebook page. Thankfully, all the above senior citizens lived long enough to enjoy long-overdue global success. The outfit is still very much alive, now entrusted to a younger generation of Cuban musicians dedicated to keeping the traditional embers glowing brightly around the world. The Buena Vista Social Club performed on several occasions and was duly appreciated. The next working visit will take place December 20 to 26, with six concerts scheduled " four at Hangar 11 in the Tel Aviv Port December 20, 21, 23 and 26 , one at the Jerusalem Theatre December 24 and one at the Haifa Auditorium December That was fueled by a robust artistic domestic scene. First of all, because I loved the idea of working together with my Cuban friends. Second, because the show gives me the opportunity to work worldwide in my professional field and thereby spread the rich Cuban culture all over the world. And, last but not least, because together we became a family that simply enjoys to make music and dance together! Brizuela notes that he and his counterparts owe Cooder a debt of gratitude. Naturally, Segundo et al played their part. Wenders for helping to spread the rich Cuban culture all over the world. Together, they attracted worldwide attention to Cuban music and dance. Altogether, we would like to give them the opportunity to enjoy the exotic Cuba on their doorstep. The show repertoire will combine time-honored nuggets with more contemporary fare. For tickets and more information:

Chapter 6 : Buena Vista Social Club: The Real Story of These Cuban Music Stars

The obvious comparison here is with Buena Vista Social Club (), where by contrast that film was released immediately upon the salient revelations. With Sugar Man, it took some time for the story to resonate with the right filmmaker.

Chapter 7 : calendrierdelascience.com > Discography > VARIOUS ARTISTS: Rhythms del Mundo

The Buena Vista Social Club () D: Wim Wenders. As much a Wim Wenders film as a documentary about the personalities behind the successful recording of Cuban music which lends it its title, The Buena Vista Social Club is a thoughtful meander through the haunted landscapes of a faded era in which characters contemplate the uncertainties of fate, geography and self-expression.

Chapter 8 : Ry Cooder Interview #2 - Buena Vista Social Club

Buena Vista Social Club - A recording made by Cuban musician Juan de Marcos Gonzalez American guitarist Ry Cooder and traditional Cuban musicians - the making of the Buena Vista Social Club.

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Chapter 9 : Buena Vista Social Club | movies remark

The gallery is a collection containing photos that captures the history and story of Buena Vista Social Club, from album artwork to performances and their journey in becoming such an important contribution in the history of Cuban music.