



For immediate release | May 2014

Contact: Cultural Office, Embassy of Spain

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LE PARODY at Forward Festival DC



© Le Parody by Victor Garrido

WHAT

****FREE CONCERT BY LE PARODY****

Sole Parody (vocals, ukelele, sampler)

Frank Santiuste (trumpet, metallophone, chorus)

WHERE

TROPICALIA

2001 14th St NW, Washington, DC 20009

WHEN

Friday MAY 16, 9pm

PICS <https://www.dropbox.com/sh/t39n5amt4su5ha8/tWxpvtJx9w>

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WASHINGTON, DC— As part as of the Forward Festival DC, a five-day celebration of electronic creative culture, <http://www.forwarddc.com>, the Spanish band Le Parody will offer a free concert at Tropicalia next Friday May 16.

Le Parody is a controlled explosion of sounds and references difficult to classify. The very formation of Le Parody is unusual. Andalusian **Sole Parody** acts as the visionary and provides the name (stressed on the next-to-last syllable, not like the English word), and acts as the loop composer, songwriter, ukulele player and voice. Cuban **Frank Santiuste**'s trumpet and metallophone contributes the measured out, enveloping harmony in this very personal project.

Dial your lover's number on a rotary phone. A strawberry and lime daiquiri. Navigate the cyber-punk future. The long path of yellow floor tiles. Scent of the Pacific and color of the Mediterranean. What best defines Le Parody is that it's almost impossible to define. And they don't fall into the category of "never before seen" but instead, they advise us that all the stereotypes given to them should be studied on a deeper level.

In Le Parody's songs, there is no principal element that imposes upon the rest. Like in recipes that call for a slow cooked stew, the multiple and diverse layers are incorporated and savored in the precise moment. Nevertheless, all of her pieces have a reoccurring presence, although dressed in different colors, which is Sole's voice. A voice that starts with a post-orgasmic warmth and ends with a sense of pain, prompt and controlled; a voice stained with Andalusian, Californian, and even Asian accents.

The narrative thread in this intense musical tide is completed by the loops that go along with Le Parody: they remind us of black and white films, but their messages, sometimes sudden and passionate (*YOUR BODIES (tu barco)*), other times ironic and distant (*FAMILY TRIP (una familia feliz)*), have not lost a shred of validity. In this organic and mechanic cocktail of her voice, sampler, brass and wind, they play a fundamental role in the strings of the ukulele that hangs around Sole's neck, strummed by her hands from time to time.

In November 2012 Le Parody released its first full-length album, after an EP with four songs that won and became a finalist in several national (Música Abierta of UNIA, Creación Joven of INJUVE) and international (Acción Habana) competitions. The EP made Le Parody one of the most desired secrets of the music scene. *CÁSALA (sound track)* is an album as complex as its author's life, so full of little details that make you want to dance and party without denying the existential anguish (*PAIN KILLER (la felicidad)*). It also creates hypnotic bridges between the Sonora and Sahara deserts (*AMUM ANDADAD (la berida)*), including the changes in rhythm and language presented in *TIP TOE (punta tacón)*.

Just like the records that stick with us for the rest of our lives, Le Parody's first full-length album serves as a soundtrack not only for those melodramatic moments where words are useless because only syllables can express what words can't (*PITY PARTY (qué pena más grande)*), but also for the stories of heartbreak, warm and sad, where there's no place for anger (*LOVE ME (la necesidad)*).

Her influences have such a wide range that Le Parody is able to build a wall of both light and dense sounds that feels like the work of a symphonic orchestra (*YOUR NATION (el vigilante)*). Right away, it takes you on a road trip through Route 66's secret parallel road (*WEST DESERTS (desiertos del oeste)*). In conclusion, her first album is so paradoxical and sincere that the most optimistic moments aren't necessarily the most danceable (*YOUR SONG (tus amores)*).



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Their first work, *CÁSALA (Soundtrack)* has become a well-known secret, begged to be heard on all sorts of stages. *CÁSALA* was produced by the subtle and personal César Berzal. It has been awarded several times: first prize of Proyecto Demo 2013 and the best rough cut of the year by Mondo Sonoro magazine in 2012. The success of her first work led to its re-release by PIAS Records merely a year after it first came out.

You've got to add soul to all things previously mentioned when it comes to live performances. Among the audience members, it's easy to find the same faces show after show. The reason is simple: every show is unique. Her performance adapts naturally to the multiple layers of her sounds without losing acoustic strength because Sole is truly a wild animal on stage, capable of connecting with the audience's mood.

In recent months, Le Parody have been working incessantly and has performed in prestigious festivals (FIB Festival Internacional de Benicàssim, Sinsal San Simón, BAM Barcelona Acció Musical, Mercat de Música Viva de Vic, Estepa Mediterránea, etc.), on the national television (Los Conciertos de Radio 3), in intimate concerts in impossible scenarios (a freezer, art galleries, your living room), playing in the best venues all over Spain, one of which is the legendary Sol of Madrid. Although it's hard to claim to have heard anything similar, her melodies sound like an old friend, because her songs are nothing more and nothing less than 21st century folk music.

And like a true artist of the present, Sole is most comfortable when collaborating and communicating, not only on stage but also in digital mediums. Le Parody has performed with poets and remixed her music, in addition to participating in collective projects like Fundación Robo. From her Twitter and Facebook accounts, she openly shares her projects with the public, never forgetting that a critical attitude and the desire to change the world are not at odds with her artistic professionalism.

What's more, is that Sole is a powerful singer with a wide esthetic range, an innovative samplerist, a natural ukulele player, an original and intensely personal composer, a generous front woman. She's an artist that doesn't view creation as something detached from her personal or political life.

ABOUT THE TOUR

This concert in Washington DC is presented and organized by SPAIN arts & culture, the Spanish Agency for International Development Cooperation (AECID), CCE MIAMI, Spain Culture NY with the support of Forward Festival, Tropicalia and Poetas por Km2. Other stops of the tour around the US:

MIAMI: Thursday May 15, at Centro Cultural Espanol de Cooperación Iberoamericana <http://bit.ly/1g2XKha>

NEW YORK, Sunday May 18 as part of the poetry Festival Poetas por KM² at Bowery Poetry Club <http://bit.ly/1fK89U4>

More info about the Festival: <http://www.poeticofestival.es/2014/en/horarios/>

MORE INFO ABOUT THE CONCERT IN DC <http://bit.ly/1neIuFA>

WEBSITE: <http://leparody.bandcamp.com/> || <http://leparody.tumblr.com/>

SOCIAL: <https://www.facebook.com/leparody> | <https://twitter.com/soleparody> | <http://www.youtube.com/user/soleparody>

SONICBIDS: <http://www.sonicbids.com/band/leparody/>

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LE PARODY IN THE MEDIA

HEADLINE: Le Parody. On traditional melodies and contagious beats.

PUBLISHER: Panamerika FM // Red Bull Music Academy Radio (Radio and radio-blog)

“Unusual popular melodies to be listened to in the daytime, to be danced to at night”. That’s how we defined on twitter Le Parody’s marvellous mix of folklore and beats when we discovered CÁBALA [...] This so-called soundtrack of the singer/composer/performer’s life, flows between Beirut’s (the band) Balkan-sounding brass in tracks such as “LOVE ME (la necesidad)” or “YOUR SONG (tus amores)”, and more audacious experiments with voice and instrumentation in “PAIN KILLER (la felicidad)” or “YOUR NATION (el vigilante)”. (Translated from the original text in Spanish). URL: <http://panamerika.fm/blog/tag/le-parody/>

HEADLINE: Freshfaves: batch 43

PUBLISHER: UNITED KINGDOM / BBC introducing: Fresh On The Net (radio-blog)

‘Love Me’ is a wonderful tune with some excellent guitar/lukulele work in it. For some background information on the artist, unfortunately I’ve had to plagiarise a description of Le Parody from her Soundcloud page, as everything else I found was in Spanish... not my strong point I’m afraid! “Le Parody (le parody) is the musical project of Sole Parody, the Madrid-based musician whose blood runs between Italy and Andalusia and whose music pulses with the impossible, ethereal combination of electro-glitch, pop, and folk. Le Parody’s sound resides somewhere in the space between Sole’s native Granada and the deserts of California”. URL:

URL: <http://freshonthenet.co.uk/2012/12/faves43/>

HEADLINE: Le Parody. Cásala.

PUBLISHER: SPAIN / Rockdelux. (Music magazine. Paper and online edition)

The combination of strings and trumpet with synthetic ornaments fit perfectly in these looping songs. Warm and catchy, they take us to the South and bring up cinematographic memories (there are samples taken from films in most of the songs). Le Parody’s tunes, homey and convincing, get you at the first listening: they sound familiar and new. Her vocals avoid cliché lyrics, play with intonation and syllables, and talk about personal relationships setting aside commonplace topics. (Translated from the original text in Spanish)

URL: <http://www.rockdelux.com/discos/p/le-parody-casala.html>

HEADLINE: Multiplied by three. A selection of albums of the year.

PUBLISHER: SPAIN. Diagonal (National Newspaper. Online edition)

TEXT:

Samples and trumpets beneath or upon ukelele lines, vocals with an accent from somewhere that is not Madrid, melancholic reggaeton, and more things that cannot be summed up in two lines, because everything in this album is unexpected. (It is built) under the premise of gulping down all the popular music at her reach and bringing it up afterwards without repeating old formulas. (Translated from the original text in Spanish).

URL: <https://www.diagonalperiodico.net/culturas/multiplicado-por-tres-seleccion-discos-del-ano.html>

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HEADLINE: Le Parody. CÁSALA (sound track) (2012)

PUBLISHER: COLOMBIA / El Amarillo. (Online music blog)

Just like that we've discovered one of the albums that better illustrates the mix of good production, genius and risk-taking music in 2012. An entertaining, luminous and essential album for listeners eager to find new sounds, or to rediscover already known places under the guidance of a different voice and performer. The clarity and simplicity in these 10 compositions make them a perfect soundtrack for calm or dancing days. It is, in few words, the album that you should listen to in order to feel good without being falsely entertained. (Translated from the original text in Spanish)

<http://bit.ly/1iQxxbr>

HEADLINE: "Le Parody. Cásala."

PUBLISHER: BRAZIL / Si no puedo bailar no es mi revolución. (Novas ideias na américa latina) // If I can't dance it's not my revolution. (New ideas in Latin America) / (Online music magazine)

Spanish musician Sole Parody weaves together excellent references to Iberian folklore (including flamenco), and to the Latin American folklores derived from it. She adds electronic textures/beats and experiments with melodies that are weird and beautiful at the same time. [...] Collage is an ordinary exercise in this album and the guideline that draws together most of the tracks. (Translated from the original text in Portuguese).

<http://gentequeviene.tumblr.com/post/40134094571/le-parody-casala>

HEADLINE: Le Parody. CÁSALA (name your price)

PUBLISHER: MEXICO / Cassette Blog. (Online music blog)

TEXT:

Her music takes everything in, and that's why it doesn't compare to anything else. A balloon floating over toy pianos, as it actually happens with things that are truly interesting.

URL: <http://www.cassetteblog.com/2012/12/le-parody-casala/>