TRANSCRIPT OF AN ORAL HISTORY INTERVIEW
WITH
MARIA MORAN

This interview was conducted as part of a series on the Mexican American in Minnesota.

Maria Moran, was born and raised in St. Paul. Her parents, Francisco and Cresencia Rangel, raised all their children with a respect for and an active interest in the customs, traditions, music and dance of Mexico.

From her earliest childhood, she can remember participating in functions commemorating historical events of Mexico. She has developed into a professional singer, dancer and choreographer, devoting a large portion of her time and energies to perpetuating her talents and special knowledge to interested youngsters in the community.

This is a transcript of a tape recorded interview, edited to aid in clarity and ease of comprehension for the reader. The original tape recording is available in the Audio-Visual Library of the Minnesota Historical Society.
INTERVIEW WITH MARIA V. MORAN

July 22, 1975

Interviewer: Grant Moosbrugger

Moosbrugger: Maria Moran, on July 22, 1975 at her home on Bream in North St. Paul. Do I have your permission to interview you for the Minnesota Historical Society? The literary rights for this interview would become the property of the Minnesota Historical Society, to keep in their annuals and in their records with the Mexican American History Project.

Moran: Yes, you have my permission Grant.

Moosbrugger: Tell us a little about yourself. These records, in 40, 50, 60 years, might not be totally remembered, even by your own children.

Moran: Alright. First of all, as you know, I have taken an interest in dancing and music. I have the Ballet Folklorico Guadalupano. The interest and inspiration that I have comes from way back, from my parents. They are from Mexico, and came in the 20's to the States. Dad did not know the English language. He did not forget his customs, traditions and so forth. When he did move into what we called the West Side at that time, the lower part of the West Side, he started in with the fiestas on the 15th and 16th and Cinco de Mayo. At that time, his children, us, were a little bit small. So he didn't really get started with us right away. But then, as soon as we were able to, he put us up on stage and whether we liked it or not, we were there. We weren't in a position to say no.
That was your brothers and sisters and yourself?

Right.

So he would have you participating in the dances?

Exactly. I have always made this into a joke; it was hard for my dad to get me on stage, but once I got used to it and got on stage, I'm still on it! It's pretty hard to get me off the stage. That isn't the hammy part in me. I would say that this is the pride that I have. The interest and the pride in being, first of all, the nationality that I am, which is Mexicana, Norte Americana. The interest is because I feel that it's so important to keep up our traditions and our customs. Our culture is indeed very rich and I feel that we should try and keep it up. So it was with the inspiration of my father. Who enjoyed music and dancing, so much and my mother also. He wasn't a dancer but my mother was I remember how she would try and teach the little ones for the fiesta. You know, the Jarate Tapatillo. The famous Jarabe Tapatillo, I should say. So, in this respect she got her own children started. We used to get up there and say speeches and "poesias" and then dance.

Poesias?

Poesias, yes. All kinds of little speeches. Even if we made alot of mistakes, and so forth. We got it from him afterwards, but the next time we still got on there. We didn't dare say no. We couldn't in those days, that being some of the heritage.
Moosbrugger: Maybe you could mention who your brothers and sisters were who would perform with you?

Moran: All right. Well, my sister Juanita, who is the eldest in the family. She started, herself, performing at the fiestas. When she was old enough she sang, and danced. She did quite a bit of that. And then she sang with my sister Fidela, that was the second one. Then they sang together and they also danced. So when the other one grew up, that was Eugenia, she's in California now, she started in. So it just kept on like this. Before long she was singing with them. Then, when Juanita got married, then she went on and sang with me, and from me went on to my sister Genoveva, and Kiko, who is a musician.

Moosbrugger: Kiko is your brother?

Moran: He's my brother, yes. He has his own combo, or orchestra, or whatever you would call a group. Through that, the inspiration from one sister to the other and the help, he got to be a musician. He's still playing at this time. I have another brother, Augustine, he sings. The whole family, with this inspiration, this upbringing, the music and dancing in the home, has kept the interest. Every one of us either sings or dances. This is why I felt we never had any type of a group that could keep up the regional dances. Everybody knows the Jarabe Tapatillo which is great, but we don't only have the Jarabe Tapatillo, in Mexico. We have different dances, regional dances, from different regions and different states.

Moosbrugger: Did you learn a fairly large variety of the different regional dances as a child, or did you start picking them up later?

Moran: As a child, no, not all the regional dances. The main ones
would be like the Jarabe Tapatillo, and Las Chapanecas from the region of Chiapas. I would say that those were the main ones that everybody got to know. As I grew up, we started to get involved with the Festival of Nations. This is when the interest began, I wanted to bring in some other type of dance so they could see the other type of dances that we had. So when I got a group of ladies and some young señoritas together I taught them El Baile de La Sandunga which is from the Isthmas of Tehuantepec. That's a different dance from Mexico. After this, the interest became greater in extending the regional dances. When I saw the Ballet Folklorico for the first time, it inspired me so much. I saw the beautiful dances that they had from the different regions, and the interest grew deeper.

Moosbrugger: Where did you see them?
Moran: I saw them perform here in the auditorium.
Moosbrugger: Do you know about when that would have been?
Moran: Oh golly. This was many, many years ago. It was in the forties. It was before I got married. In the fifties I saw them more. The early part of the sixties was when I got the children that now remain as the Ballet Folklorico Guadalupano. Let me tell you a little bit about them. We have our own church, which is Our Lady of Guadalupe, La Senora de Guadalupe. As everybody knows, she is the patroness of all Mexicanos. Father Ward, if you remember him, the late Rev. James A. Ward, I felt was very much a Mexicano at heart, though he was German. I think. He enjoyed and loved the traditions so much that he would always call up for different
functions, my sisters and myself. We sang and danced and so forth. With the opening of the school at Our Lady of Guadalupe, he called me and thought it would be a very good idea to try and get a group together. He offered the school. Another hardship that I usually have, finding where to rehearse, where to meet, and so forth.

Moosbrugger: He provided a place for you at the school?
Moran: Yes. So, he inspired me into doing that. I think that with his help and the interest that he had I started the little group. The more I worked with them, the more I felt, "This is a group I think that I can keep going and have them do different dances from the different regions and the different costumes to go with them." So, he was such a help to me in that respect. Like say, for instance, El Baile de Los Viejitos, which is Los Tarascos. He sent for the masks himself for me and he helped me in that respect, because he loved that dance. That was really his favorite dance and he wanted me to be sure and teach them that dance. He helped me in many ways, in respect to making it a little easier for me.

Moosbrugger: This must have been about in the late 50s that you started out with the Guadalupanos.
Moran: Right, I would say maybe 59, somewhere in there. Then when I finally started, through the school we got together, I told Father that I would like to have a name for them. We thought of the Guadalupe Fiesta Dancers, because it was the Church. Then,
Father and I got together afterwards and we thought, "Well, let's change the name." He said he would like to change the name and I said, "Yes, Father, I think that would be a terrific idea. Why don't we change it." He said "El Baile Folklorico de "Maria Moran." I said, "No, Father, no, not that. I said El Baile Folklorico.... How about after the church, "Guadalupano?"

We got together on the name and this was something great. He would beam, the minute you'd mention that name because, naturally, that was due to the children starting at Our Lady of Guadalupe and due to the fact that she is the patroness of all Mexicanos. We thought that this was a terrific name for them.

Moosbrugger: Very fitting.
Moran: Well, anyway, that's the name that we have now for them. Even if I have new dancers coming in, the children, I still call them El Baile Folklorico Guadalupano, Juniors.

Moosbrugger: That's cute.
Moran: The junior group. The kids have been dancing that long, Grant. Some of them now are even married, they have children of their own. The interest is still there. They still dance for me if I call them. Indeed, I feel very proud of them because they did learn quite a nice batch of dances.

Moosbrugger: Would you mention what some of the dances are? For instance, maybe you could tell us something about the regions and just a little bit of the history of any of them?

Moran: O.K. For instance the dances of Vera Cruz. I imagine that first of all, you're probably wondering where I get the names of the dances, how did I know them and so forth. Well, this is all
through my hardships and efforts. O.K. Los Bailes de Vera Cruz. Everybody thinks of them of being from Mexico, but they really don't know that, that is a certain type of music, a certain type of dance that goes with it. Say, for instance, the famous Bamba. That's from Vera Cruz. And that's known mainly because of the ribbon tied with the feet. They dance and they tie the ribbon into a bow with their dancing feet. Of course this has a story to go with it. It just symbolized union. They tied what they call the lovers knot and that symbolizes union. So that's what the dance of La Bamba is all about. Then you have the various dances from Vera Cruz which would be El Palomo. That's the imitation of a female dove. The manipulation of her skirt, the imitation of the flying of the dove, and the courtship of the male dove, as he always follows her.

Moosbrugger: It's a flirtation dance?
Moran: Yes, more or less. It always involves the man pursuing the woman. Another dance would be El Colas. All the dances from Vera Cruz, are beautiful dances because of the costumes. It's all the manipulation of the woman's dress that goes with the dance. The action.

Moosbrugger: There's a typical costume, then, that goes with the Vera Cruz?
Moran: Yes. It's a long, ruffled dress. By the way, the dances from Vera Cruz are closest to the Spanish influence. They have the Spanish influence, which would be the Flamenco dancing. That's from the days when Hernando Cortez came into Mexico. So, all the Spanish influence, is there in the Sones Veracrusanos.
Are they full, ruffled dresses?
Right. And there's a lot of heel clicking and this type of thing with their feet. And baile flamenco is all foot work.
And what do the men wear in Vera Cruz?
The men wear the white outfit, white pants with white boots and the el guayavera. It's a shirt, a long-sleeved shirt. It's hand embroidered, which is so popular in Mexico. On a lot of the outfits you see this lace. They're all just beautiful outfits. Then they wear the sombrero, too, which is strictly for Los Sones Veracrusanos, which would be different. You've got to know what hat goes with what. That is the costume of the Vera Cruz. You have the type of music that has to go with the Sones Veracrusanos. The music that is played is Sones Jaroches and that's the harp, plus el requinto, which would be the little guitar, where they do all the fingerwork. Then the guitar itself, which would be for the accompaniment. But you have those three, at least those three types of instruments for Sones Jaroches.
Which is from Vera Cruz?
From Vera Cruz. Right.
Not only do they have the traditional costumes, but specific types of instruments? That very special sound that has to be learned?
That sound has to be right there because that shows off the intricate steps. Just the plucking of the harp has a lot to do with the dances.
Moosbrugger: Hopefully, along with this interview, we'll have available, in the file, pictures showing the typical instruments and pictures showing the costumes and dancers.

Moran: This is very important when it comes to the dances, the regional dances. It's nothing like, say for instance, even a tap dance. You could just have notes, and put it on the piano, and play it, and you've got a tap dance number. With these dances it's very important that they use the music that goes with them, if it can be done. It is very hard to obtain here, which is one of the hardships I have had in trying to teach the dancers the right dances with the right music. The music is very hard obtain here.

Moosbrugger: It's very specialized, and not readily available.

Moran: Exactly. This is the reason why I have to turn to records. They do the dances to the records with the proper music. So, the Sones de Vera Cruz are very, very well known. They're just beautiful. And then, of course, we come to Los Bailes de Jalisco, which is the biggest state in Mexico. The famous Jarabe tapatillo is a Son jalicense. The Jarabe came from Guadalajara, the Jarabe tapatillo is called a Son Jalicense. They also have quite a variety of dances. In fact, I think they have the widest range of dances. Now, the costume that goes with the Sones jalicenses is the national costume of Mexico. The charro those are tight fitting britches. It would be more or less like a Western cowboy of the United States. You know,
they put on this western outfit and you call them a cowboy. In Mexico, they put on the tight fitting britches, a bolero jacket, and the vest that goes with it, the sombrero, the serape, and you've got a charro, which you call the boy, a charro. The costume is called a charro also, the charro outfit. The boy wearing that would be your charro.

Moosbrugger: And that typifies the state of Jalisco?
Moran: Exactly.
Moosbrugger: Would that be associated directly with Mariachi influence?
Moran: Yes. That's the typical music for Los Sones Jalicleses. That's another type of music which is very important. When you have your Jarabe Tapatillo and you have your Tranchete, and El Baile de La Culebra, and your Baile de La Negra and El Gustito, and there's so many dances that I could just go down the line with them. Your most popular, which would be your Jarabe Tapatillo, and El Tranchete, meaning a type of a knife, a sickle, I think it is. This is a novelty dance. La Culebra, meaning the snake, is also another novelty dance. They don't necessarily have to have a story to go with it but this is a novelty dance that they come up with. Like your Jarabe Tapatillo, that is the national dance of Mexico, and the minute that anybody mentions Mexico, why you know that it's the Jarabe Tapatillo.

Moosbrugger: Everyone associates it.
Moran: Yes, right. The famous Mexican Hat Dance. Of course, now then you have your China Poblaha, which is the costume that the girls wear.
Moosbrugger: That would be typical of the state of Jalisco?

Moran: Right. But your China Poblana also has history to go with it. The costume has a big important story to it. The main question they have asked me, Grant, is "Why the China?" China, meaning Chinese. "Well, why the Chinese?" Poblana, they know is a girl from Puebla. The story that goes with that is that this costume has become the national costume. Also, you have to give credit where credit is due. Legend tells us that the early part of the 18th century this little Chinese princess was captured by pirates. She escaped her captors, and she landed in the little city of Puebla, which is right off the coast. Legend tells us she was so lonely, that she devoted her life to good. To fine arts, good works, and so forth, to forget her loneliness for her native land, which was China. She was so inspired by the colorful country that Mexico was, like our famous Aztec Indians which is part of our heritage or Mayans, and all the colorful costumes and the colorful things that she saw. She decided to make herself a dress. She made her dress but used the colors of Mexico and just made the skirt. This is why the skirt became famous and they called it the China Poblana. She was the one that originated the costume the costume and Poblana means a girl from Puebla. So this is why the China Poblana came in. It kept getting more famous. They loved the work that she did with the skirt, so naturally, they started copying it. Thus it became the national costume of Mexico. On the costume itself
it has the national emblem; which is the eagle with the serpent protruding from its beak, perched on a clump of cactus which is in the center of the lake. This also has history to go with it. It's very important that the people know why the emblem is there. With our Mexican flag, for instance. I always tell them our Mexican flag would not be a Mexican flag if it did not have the eagle in the center. For this is part of our culture also.

Moosbrugger: It embraces the whole legend of the foundation of La Ciudad Mexico.

Moran: That's right. That became our national emblem. That national emblem appears on our flag. Which, by the way, wasn't the first thing that appeared on our flag. It goes back to the history of Hidalgo during the independance from France, during the days of Juarez, when he was president. Then, he had the flag with Our Lady of Guadalupe on it. The eagle was not there. That's quite another story that we can go into, Grant.

Moosbrugger: That's interesting.

Moran: Yes so, the eagle did become the national emblem. It appears, like I say, on the China Poblana, meaning a girl that wears this type of an outfit, together with the charro, represent the national couple of Mexico. So then, they in turn, do the national dance of Mexico which would be your Jarabe Tapatillo.

Moosbrugger: You mentioned the origin of China Poblana, the Chinese girl from Puebla, how about the word mariachi or the influence of music?
Moran: Oh, this came from the French during the time the French were in Mexico. They were festivic people. They had a wedding and they wanted music, but they didn't know how to call the mariachi's so they..... I forget what the French word is Grant, but it came from the French. They started to yell this word, and the musicians that were playing thought that they were calling them. So, that's how the word mariachi came about. Now, to be truthful with you, I don't know exactly the name of the French word.

Moosbrugger: Mariage, I think.

Moran: Yes. But this is how it came about, so then that name stayed with the musicians. So every time they said mariachi, they thought they were calling them and they would come over and play.

Moosbrugger: For a marriage fiesta.

Moran: Right, but the music was there already, see?

Moosbrugger: Yes. Then it's probably a mixture of the music that was there, influenced by the French music.

Moran: Exactly. Right. In French, you have these beautiful waltzes. Well, they have also been inspired into the Mexican music. I will give you an example, one of the songs that my father loved so much, Morsonando also another one that is very famous now, which is called La Bikina. That's a beautiful waltz. All of these songs that they play now have a lot of the old influence, which would be the French influence, in the music. So,
the influence is all there. It's part of our heritage, like your Sones Veracruanas like the influence in the steps. So that's another important part of the dancing too. It is very important when the people do ask about the dances you have to know the whys and so forth.

Moosbrugger: There is a lot of history wrapped up in it?
Moran: Right. So Jalisco has the widest range of dances. I think that any type of a program that does not include the state of Jalisco is surely missing a wide aspect of Mexico. Then we come into Juahaca. Juahaca is close to Yucatan. They also have dances from Yucatan. One of the dances that my dancers have danced is El Jarabe Mitteco. That comes from Juahaca. I don't have a wide range of dances from there which I would have liked to, but it takes a lot of work, Grant. I hope to have them.

Moosbrugger: You have representative dances then?
Moran: Yes. Like Juahaca, I only have the one so far, but they do know quite a few dances. This being one of the ones that I haven't worked in yet. Then we come to Chiapas, the region of Chiapas. They also have such a beautiful range of dances. The main one which has been pretty well known here in the United States is the Baile de Las Chapanecas. That comes from the region of Chiapas. Here they know it as the Mexican Clap Dance. We know it as Las Chapanecas. So that, indeed, has become another famous dance here, in the United States. Then we go into
the Isthmus of Tehuantapec. Now, Tehuantapec is known because of the type of dances that come from there. The most famous would be the Baile de La Sandunga. It can be done by couples, but I have it done by the girls alone. This, also, is quite a famous dance because the dancers, I shouldn't say the girls, this dance is done with the boy and the girl, barefoot. The girls hold a lacquer tray which can be filled with fruit or flowers and they have a wide skirt which has hand embroidery on it. It's a long skirt. The dances that they do are very graceful. They're very waltzy type, graceful dances. They dance barefoot. These dances were known to be done at wedding ceremonies and so forth. They have a head piece, what we call a huapil. That has a legend to go with it. That, too, was during the 18th century. A ship had rounded Cape Horn and was shipwrecked off the coast of Mexico. In the debris that washed against the shore in the Isthmus of Tehuantepec a child's dress was washed ashore, it was a lacy dress. This native woman that was around the beach picked up the dress, not really realizing it's use, or what it was. She picked it up and saw the lace and thought it was so beautiful and like in Mexico. I tell you the lace is very well known there. Well, she saw this lacy dress and picked it up, and not realizing its use, put it on her head. So thus, by doing this, she established a new headgear for the ladies from Tehuantapec. As you can see now, they do wear it in El Baile de Sandunga. That's part of the costume. A girl wearing
this type of headpiece, with a lacquer tray is called a Tijuana. The dance that they do is a beautiful dance. It's called a Sandanga. It's one of the famous dances also from Mexico. It's a beautiful dance. A lot of dances come from there. Like the Baile de La Tortuga, which is another beautiful dance.

Moosbrugger: The dance of the Turtle?
Moran: Yes. The dance of the Turtle. And the La Llorona, dance that is beautiful. They're all graceful dances, very graceful I usually try to put those dances in the middle, because if the people get tired of hearing all the clicking, stamping, and so forth, then they come back to just the quiet, graceful type of dance. It is easy on their ear's then. Then we have, also, Los Bailes Nortenos. The Baile Nortenos are more from the north. The Baile Nortenos are very popular because they're so close to United States. This is why they got called Bailes Nortenos, because they have the influence of the United States. Still, the Baile Nortenos are considered the dances that grab the inspiration the polka, for instance, the Schottish, which as we call it, Chotiz. The type of polka that I talk about is not like a Corrido. A corrido is similar to the polka, but it's not. A corrido is an imitation more of a Paso Doble, which comes from Spain.

Moosbrugger: O.K. So the Paso Doble comes from Spain. Then the corrido...
Moran: Yes. The Corrido has the Spanish influence of the Paso Doble.

Moosbrugger: That would be more than an exhibition dance with a lot of
discipline. That would be more of a dance for the people to join in and do themselves.

Moran: Right, and even do themselves. Now they have done dances like say, the Cape dance, El Baile de La Capa, The person imitating a bull fighter with the cape, "estan torreando".

Moosbrugger: Excellent.

Moran: Now that type of dance would be different. That's more from Spain. The Baile Norteno, the polka is more like the German polka, let's say that. The influence of the polka and the Chotiz that come from the United States, is why we call them Bailes Nortenos. Those, also, are very interesting dances. The type of music that goes with them also is musica nortena, which consists of guitars, bass, and a little accordion. Without that type of music, Los Bailes Nortenos would not be Bailes Nortenos.

Moosbrugger: They really require the special music, don't they?

Moran: Yes.

Moosbrugger: Most these dances that you've mentioned have intricate steps and would have to be learned over a period of years. A couple of the last mentioned ones would be a little less disciplined in the sense that they have a definite step that you should know, but the sequence is not precisioned so that you have a troop doing them all at the same time, having their precise movements. Is that right?

Moran: Yes. I have rehearsed the children so that they will get used to doing the steps the way they should be done. I rehearse
each one separately. Then, I put them together and drill them, what I call drill. I always tell them, "When you're dancing as a group, it has to sound like one person is dancing. You can hear only one step." If I hear about two or three steps that do not go in there, then I stop them and I have them go over it again. As far as the dancing discipline wise, where they should really all move the same way, all go the same way or whatever, I do have that with them. I do work with them and this means a lot in the dances, also. Like, let's say for instance, El Baile de La Culebra. That's a novelty dance, but they've got to look like a snake. So their movements have to go accordingly. The whip dance, which is La Madrugada, the boys do with a whip, Los Chicotes. Now, they have to really look like they're whipping the horse. The Chicote, has got to really work with them. This is important. The girls that do El Baile de La Sandunga, their movements have to go with the music, their movements have to be very graceful. They can't be sharp, brittle movements like you would have in the other dances. So, that's very important as far as the dance is concerned. I did not mention the music that El Baile de La Sandunga has, and Los Bailes de La Chiopas, and so forth. The type of music that they have to have is the marimba. That is a very big part of those dances. That's what makes them so graceful. I'm sure you're familiar with the marimba music. It's graceful, easy on the ears, which the dance also would be.
Moosbrugger: Right, as smooth and flowing and lilting.

Moran: Right.

Moosbrugger: This type of discipline that you're talking about is a high degree of discipline. Maybe momentarily, we can jump back to talking about your troop of Guadalupanos. Obviously great lengths and disciplined yourself and have gone to expended great efforts in going and researching these dances and learning them. Have you traveled back to Mexico or what are some of the things you have done to educate yourself in this huge body of knowledge?

Moran: It's not the easiest thing, Grant, let's put it that way. First of all when I got so involved and so interested in the Ballet Folklorico, when I saw them for the first time, I felt that I could teach children that. I felt that I was playing an important part of their heritage, of their background. That they would actually, say I am Mexican, I dance Mexican, instead of shying back and not really knowing what they are, or the part of their culture which is so important. When I saw the Ballet de Folklorico, the way they danced and the pride they had, I said, "Well this sure can be done here." Because we're so far from Mexico and if you don't keep up the culture and have somebody interested in it, this can die. This is the last thing we want. So, what I did, I went to every ballet de Folklorico presentation that they had where I could possibly see them. When I did go to Mexico, I would go and see them over there. Also, I would go into the libraries and I would go
get different books of ask questions, which is the only way you're going to learn and know anything, through questions. I found out different things, even through my relatives in Mexico I found out an awful lot, which is also important. Through studying just by myself, going and watching the dances, and having this background myself in dancing, I was able to pick up many steps just by watching them. I did not go to any dance school. I never had training of any kind, which I can say for instance, I never even took tap dancing lessons. So this has all been with the inspiration and interest that I have had, that I have done all by myself. One year, I did go and I talked to a dancing teacher. She was amazed at what I knew being from way over here. I danced for her, and she gave me some helpful hints. She tried to help me with as much information as she could. Due to all of this, this is the way that I have done it, Grant. Like I say, music is hard to obtain. So I would put on the record, and count off the beats, which, being musically inclined I was able to do; count off the beats, count off the measures and figure out the steps that I was going to use. I put them down on paper and this is how I worked out what I call my own repertoire. Knowing where the dance was from, all literature, I would write that down, and costumes, I'd look that up also, because it's an important part of the dance. Without the costume that comes from that certain region or state, there's nothing that you can go back to. You have to talk about the music, about the costume, and have them see the dance, which is important.
Moosbrugger: Could you recall some of the names of your earliest Guadalupano dancers and those, especially, who are still active in dancing today.

Moran: There are many children that I have taught, Grant. Even now, we have this bilingual program in the school which I have tried to continue also and tried to keep the children going. These are not the main group which I would call the Baile Folklortico Guadalupano, but there's many children that I have taught, is what I'm trying to say. The group itself, that I started with, and got the interest going as a group, the Baile de Folklortico Guadalupanos, would be first of all my son, Luis Moran, Jr., Salvador Moran, Jr., and Lee Santos.

Moosbrugger: Is Luis Moran a relative of yours?
Moran: He is my son, Luis is my son.
Moosbrugger: I mean Salvador.
Moran: Salvador would be my nephew. Yes. Lee Santos, Robert Martinez and Luis Trejo, Jr. he danced for me for awhile. During that time, the dancers changed Grant, but those are mostly the group I started with. I think that from there I had other youngsters, also I had two groups, see? The girls were; Evette Zamarripa, Dena Santos, Yolanda Moran, my niece, and Cynthia Yanz. I'm trying to remember as the first ones I've had, they change. Pat Castano was also one of my dancers. From there some of them dropped out and I got other new ones. I got Roger Martinez, and at one time Eliseo Romo danced with the group, also. Then the girls: Maria Moran, at that time, she's my niece. We have
We have the same name but, she's my niece. Also Rebecca Moran, she's my niece again, I have quite a few relatives dancing in the children's side. Sandra Yanez was one of my dancers, Rhoda Yanez, Tony Santos. These are some of the that I started with. We had Francisco Ramirez. It's been a long time, Grant! So of the ones that I still have, and are married, are some of those originals plus other new ones. Then, I have the other youngsters now. Like my sister's younger children. I feel the dancers must go on, when they get to a point where they get married and they have their children they still dance for me however, but it get's to be a little bit hard then for them. I feel that if I don't have any coming up, it just stops and I don't have anybody. So, like Louis Moran, my son, he still dances for me. He's married. Salvador Moran also is married, Robert Martinez he also got married, he still dances. So there has been quite a few that still are dancers. Now, out of them, I would say the interest is certainly there. For instance, Lee Santos, he went into teaching dancing himself, ballroom dancing with Fred Astaire Dance Studios. He is quite an instructor now. He has moved. He's in Oklahoma, but he has gone to many states and he still dances for the dance studio. So this has certainly been an inspiration for him. My niece, Rebecca at the moment is studying dancing the direction of one of the troops of Amalia Hernandez in Mexico City. I can
Moosbrugger: Mexico is still alive and well here in Minnesota.

Moran: Right. It's alive over here in Minnesota. The most northern state that you can find. They have often asked me, why is it, your family being from Mexico, chose the most northern state there was, Minnesota, so close to Canada. Well, that's the way it goes but we still maintain our culture which I think is very important.

Moosbrugger: It sure is. What are some of the benefits to the participants? I think we've touched upon it a little bit. Not only people like Lee Santos or your niece who are really taking an active career in the dance, certainly they're benifiting in many, many ways, but I think there are benifits to any of these youngsters who are now grown up and aren't children anymore. What are some of the obvious benefits that occur to you, that they've received from this dedication?

Moran: The main thing that is that they should continue to be proud, proud of what they are, try and understand their culture,
Through their interest I believe we kept our interest through our parents. It carries down and it continues. It'll never die if they do continue it, which I think they will because the interest is certainly there, you can see that. The proof of that, Grant, is that some of the dancers now are married and have children and I have some of their children and I am teaching them. So the interest is there. Now, for instance, my niece, Rebecca Moran. I feel that with her help, like I say there will come a time where I won't be able to move a leg, I feel that somebody should keep this up, I have been more or less training her to try and take over the dancing part in teaching the children. In taking them out, representing Mexico, where they want a representation of Mexico. When they say you're going to represent Mexico, say it with so and act like so. A lot of people will probably say, "Well so what is it? What is Mexico?". They don't understand. All they know is that there are Mexicans and that's about it. I got off the track I think, but with Rebecca, keeping this up, and me behind her teaching her how to put on a program, which requires quite a bit of work, it is not only the idea of them seeing.

Moosbrugger: What are some of the skills that are called upon? I know that you have to be a very organized person to be able to see to, and look after, all the phases that go into putting on a program. Not everyone would readily realize that there's more to it than just having the dancers prepared to go out and
give the presentation. The vast body of knowledge that is required to know the history and the costumes and, even to the point of how the girls should be wearing their hair. They have to change their hair, I understand, between the dances?

Moran: That's right.

Moosbrugger: What are some of the phases that a person has to have knowledge in and some of the behind the scenes activities that have to be done?

Moran: They have to know it's not the idea of just saying, "Well I'm going to go put on a program." First of all, they have to know about time they say, "Well, I want a forty-five minute program," you've got to come up with a forty-five minute program. This means that you might have to deduct a dance, add a dance or whatever, and you've got to know exactly how to do this. For the amount of the dancers, you have to go by the time also. Naturally, the bigger the program, the more dancers you might have to have. The smaller the program, you'll probably get by with maybe half as many. It is up to the co-ordinator to know this. And then the costumes that go with them, you've got to know exactly, if you're going to put on this dance, then you will do this dance, and you've got to have a number in between for a change of costume so that means another group has to come in there to do something else while the others are changing. All of these are important. Also, the recording of the music is very important. We've got to have somebody to run that, and know when to stop and when to go. And the M.C_ing, you've got to know how to introduce the dance and tell them a little bit
about the dance.

The lights?

Right, and even the lights. Everything is very important. The curtain, as to when to shut it and if you want to leave it open. Because sometimes if you leave it open it requires the dancers to come in at a certain area or whatever. It kind of spoils it if they have cross with the people watching. All of these are very little things but they're so important.

The lighting is very, very important. I always prefer a spotlight, which you don't always get, so you try and make the best of what they have. This would be just the stage lighting, which they have to have because of the people, the costumes, to be shown off. This is the only way that they can see them. Also, the people to help in the background, with the change of costumes, with the children, the dancers and so forth. It all requires somebody to be there helping them and calling them. It is very important that the show keeps going and does not have a great big lag in between. This is also important. All of this requires the know how. This is why I feel that if I can have somebody to train to do all of these things, I'm sure that it will never die. I'm positive of that. All of these are important to putting on a good presentation. Like I have said, the pride is there. You go and represent Mexico, then give them a real good show.

I'm glad you mentioned that. I think that people wouldn't stop to realize the veritable sea of work, thousands of things
that have to be attended to, and somebody has to do it. It doesn't happen miraculously. What are some of the places that your dances have been performed?

Moran: All right, let's see. From way back, let's start with the community side. I think that I have always been involved in something, due to the community I feel that if the children of the community keep this up, then eventually it goes out of the community. This is how I think, that the children, by dancing at different things in the community... I'll name some of the things. When the children are small, to expose them, which I feel is very important, I have taken them to hospitals, to the old folks home, to P.T.A.'s, a Cub Scout meeting, or a Mother and Daughter Banquet. All these things I feel, that when the children are exposed to an audience, then they know how to behave. The younger children are the ones that I have done that with. Of course, all the Ballet Folkorico, they have all done this. When they get older, then I feel they're ready for what I would certainly call more important and bigger things. They have also performed like at different conventions. We had a convention of nuns. I can't remember exactly the name of it but it was a very big convention. The different types of conventions just company conventions. We've done many things like performances at Holiday Inns. I can't remember the number of places the children have performed for different types of conventions. Out of state, also, I have taken them for various things. When they are having a big fiesta or something with
a Mexican theme I have taken them out of the city, also to perform at these functions....

Moosbrugger: How about the Winter Carnival and Aquatennial?
Moran: Oh yes. That definitely. That has been on for quite sometime. The big functions, like the Festival of Nations....
Moosbrugger: Festival of Nations. How about the St. Paul Winter Carnival?
Moran: And the St. Paul Winter Carnival, your Aquatennial.
Moosbrugger: Minneapolis?
Moran: Minneapolis Aquatennial. I feel that a very important part of our Mexican heritage are the Independence Days, the fiesta on the 15th and 16th is very, very important. They have performed many, many times in many years in those. I, myself, have also, since my father had the fiesta.
Moosbrugger: I recall your troop, and other entertainers along with them, putting on magnificent presentations for the 15th and 16th. Do you recall playing to houses, audiences, of two and three thousand and larger?
Moran: Oh, yes.
Moosbrugger: Students from around the state?
Moran: Yes. I think what inspired me so much, and I think that it is an awful lot of work, but when you see your dancers perform, and the response that you get from the audience, I think this is so gratifying. It is the most gratifying that I have felt, just to look out on the audience and just to see them. Like, let's say for instance, when we had the fiestas, when we had
the program at the Civic Center. All the children were bused in from the schools, the high schools. I think it was just the high schools and Jr. high schools. That was only a portion of children, but just to see these theatres, just filled with children! That many children, two thousand children, can make an awful lot of noise, but believe me, when I had the fiesta there and my dancers performed, you could really almost here a pin drop. They were just that interested and the proof was there. Otherwise, you could probably hear a lot of noise, which you did not hear. They were interested in what the M.C. had to say about the dances. The response was just great. This is very, very gratifying. It's very rewarding to me, as the head of the Ballet Folklorico. Like I say, it's a lot of work, but it's well worth it. My enjoyment has always been working with children, so I think this is one of the main reasons why I went into dancing and music.

Moostrugger: You've always kept your hand on a professional level since your childhood, in singing. Have you had experiences in singing solos or singing with a sister or two or a friend or two, singing with groups? Could you tell us a little bit about some of the experiences, singing on radio?

Moran: Yes. I've had many of those, Grant, I can look back and remember of all the times that I have been performing. Going way back to the early days. First of all, like I say, my father used to put us on stage for these fiestas. My sister was singing and pretty soon it was time for me to get up there. I didn't want to. Like I say, it always takes me back a long time. Once
they got me on the stage they couldn't get me off anymore and I'm still on there. But, the singing has always been part of me, too. I love to sing. So my sister made me get up there and sing. I didn't want to so she gave me a piece of paper with the words to the music I was supposed to follow. I put that piece of paper in front of my face and I didn't even want to look at the audience. Of course, I got it. I always did get it after I got off the stage. But my dad would never give up. He just put me right on there again.

Moosbrugger: You would of been a little child of 5, 6, 7?
Moran: Yes. As a matter of fact, I even had my dancing debut, I remember. They couldn't get a little boy partner for this little girl that they wanted to dance. So I had to be dressed up as a boy. So, that was my first dancing debut and I danced the Jarabe Tapatillo. After that then, I think that singing with my sisters, we always got together. My dad had that love for music. We always had music in the home. We even had two piano's. We always were singing and we learned how to play piano by ear. Naturally, my sister was doing all the singing, but then we started to join in. This is how we have always sang at different functions. Many, many functions that I can say. We were always in the fiesta. My maiden name is Rangel, and we called ourselves "Las Hermanas Rangel." So always it was "Las Hermanas Rangel" that would be singing and performing at the fiestas and at different places we'd go. Wherever they wanted a representation of Mexico, whether it be a convention, whether it be a dance, whether it be whatever. They would call us and we would always
go. The singing led on to my singing with my brother. We loved music so much that we were always singing, and loved dancing so much so we were always singing and dancing at home. We would get called, so naturally the only place that we could practice would be at home. So, there was always a bunch of heel clicking. Naturally, that always takes me back about all the complaints we used to get from the man downstairs. He'd come up and say, "Your daughters are doing a bunch of heel clicking." Or, "A bunch of noise." But that wouldn't stop us, you know. We said, "O.K. we'd quit for the day but the next day would be the same thing. Due to all of this we kept on anyways.

Moosbrugger: Do you have any records your sisters and your singing available?

Moran: Yes. I have one that we recorded a long time ago when the three of us were singing. I have a recording that we went to the station to record. Also, one of the ones that I'll remember is an L.P. that we put out, with a twelve piece orchestra. This was under the name of Kris Kologerson. It was all my brother's music, see and we sang with him. But he posted the bond for the recording so therefore it was in his name. But the LP's with my sister Genevive and myself plus Kiko. It's a very nice LP.

Moosbrugger: Is it still available?

Moran: Yes.

Moosbrugger: Under what label?

Moran: I don't remember the label but it's a Kris Kologerson record, I'm sure that you're able to obtain one if you want, through him even. Then we have the EMC recording at the studio where
my sister Genevieve and myself recorded Las Posadas, which is a celebration that we have during the Christmas days. We recorded that mainly for the purpose of exposing the Posadas for the use of the school so that the children......

Moosbrugger:        For the field of education.
Moran:              Right. For the field of education. So we recorded this tape for that, I don't know but I understand that this is one they were going to use in California or something. We recorded that, different things like that that we have done in the field of music. The dancing has been quite an interest to me, so I have done quite a bit of that. I can't remember the functions or the places. Some of them are the ones I mentioned to you. But many, many things that go on locally I can't remember. The themes, you know, are Mexico so they call us and this is how we represent Mexico. It's always with the theme in mind. My whole family, actually, is very musically inclined through the interest, like I say, through the inspiration of my dad. My mother and my father used to sing themselves. They would sing duets and it's a shame that we never did record them. But if we had a recording of their voices... I can almost tell you that it was really beautiful the way they sang together. It's a man and woman voice, and the combination of the two are beautiful. So, in respect to music, Grant, I can say that its been with us all our lives.

Moosbrugger:        It's been your life's work.
Moran:              It's been my life, yes, and we love it. I think this is why we're trying to carry it on even with our children, and
their children, and on. I have tried to extend it. I work for the Mexican American Cultural Resource Center which is at Roosevelt School. They have a bilingual program there now. I have also done this sort of thing, like teaching Spanish. But my love, my interest, has always been children, so the music, the dancing has been my love because I enjoy that very much.

Moosbrugger: So you're working right now, still spreading this knowledge and appreciation?

Moran: Yes, and this is what I do in the resource center. I go to the various schools and I extend the culture and I train some of the children, right from the school, and try to include the other schools in the West Side area. I take them all and I extend the culture to all the schools. I started that this last year and I hope that it goes on this year because it's very surprising how some of the children have never, never seen anything like this. They've heard of Mexico but that's about it. The interest that you get from the children is very rewarding.

Moosbrugger: So these children that haven't been exposed to it, would any of them be children of Mexican American descent?

Moran: Even some of them, because the Mexicans have been so spread out now they're not all centered. They're very spread out, where years ago it was the West Side.

Moosbrugger: More geographically centered?

Moran: Right. Now they have moved and they have branched out quite a bit. Some of the children have never as much as heard the language even. Or they have never seen anything. I remember
one time my niece was dressed in the national costume, the China Poblana, and I overheard one of the children say, "What is she wearing? What's that that she's wearing." So you see that some of them don't really know anything about Mexico.

Moosbrugger: Anything that's culture or cultural.

Moran: Right. It's a lot of exposure that should be extended, I think. In order to keep their culture and their pride.

Moosbrugger: I know that you personally are fascinated in traditions and legends. They are fascinating things. What are some of your favorite stories, would you say?

Moran: Stories or legends?

Moosbrugger: You started to touch upon them. For instance, earlier when we were speaking about the Mexican flag, you touched upon how the Aztec legend.

Moran: Yes. This is another thing, also. When I do try and extend the culture, I take the Mexican flag with me, I take my China Poblana with me it has the national emblem right in front of the skirt and has the Aztec calendar in the back, which is a very important part of our heritage. Then the Charro, you know, that's your national couple. So, I feel that the legend that goes with our Mexican flag is certainly an important part of our culture. When I do go, I give them a little brief history about the eagle with the serpent. And as you know, during the days of the Aztecs, the legend goes that they believed very much in gods and they believed in the eagle as being God. They believed very much in those days that the Gods someday would send down a sign to them as to where they were to build their first city. So, in believing this, one day when they were out hunting game, they
saw this eagle. This eagle was flying about the sky and all of a sudden started swooping down into a great big, monstrous lake. Actually, he swooped down because he saw a serpent. He picked up that serpent in his beak and he landed on a clump of cactus which was centered in the lake. The cactus is a well-known plant in Mexico. This cactus was sitting in the middle of the lake, and the eagle was perched on top of the cactus. When the Aztecs saw this, believing so much in their Gods, they thought that this was the sign that their Gods had sent down to them as to where they should build their first city. So they did. In those days the name of the city was Tenochtitlan, which is an Aztec name, an Indian name. We know it now as Mexico City, which still stands there. Like I tell the children, this is one this is one of the reasons why Mexico City was sinking. I don't know if you have been to Mexico City, Grant, you have seen how the Basilica is tilted, the other buildings tilted towards it, the Palace of Fine Arts, has also had to have the engineers prop it up, because that also sank. That's the famous palace where the Ballet Folklorico appears and they do all their rehearsing and their performing for all the tourists that come into Mexico City. The eagle, is our national emblem, is just as important as everything else because that is part of our heritage, during the days of the Aztecs. The Mayans of course had many tribes in Mexico. An Idio-Mexicano, I have told the children, are very different from the Indios of the United States. The American Indians, go with War Woop, and we do not.

Moosbrugger: Do you remember any myths or legends from your childhood that either of your parents might have told you?

Moran: I'm glad you asked that, Grant, because some of the bailes that they do I forgot to mention. Like the Jarabe Michoacan, and the "Dance of the Little Old Men." Oh, yes I did mention that, I am sorry. But anyway, the other dances are the revolutionary dances, I have always said to the Mexican people that the word revolution only means the Revolution of 1910. This has left an unforgettable imprint on Mexican life, because the songs that were composed and dedicated during those days are still very much alive. The people that were alive in those days are very much revered also. Like, say for instance, Jesusita en Chihuahua. That's a dance that
was composed and dedicated to the famous general, Pancho Villa, Emiliano Zapata, in those days. The people regard them as idols. Pancho Villa is regarded in the United States as a thief. To the Mexican people he was not. The reason why he was not? Well, in a true sense he crossed, he robbed from the United States, O.K. that is true, he was a thief here. But in Mexico the people did not regard him as a thief, they regarded him as an idol because he would rob from the rich to give to the poor. So this is why in these dances, I always say something about the Revolution of 1910. This is a very important part of Mexican life, also. The reason I say that, Grant, is because it takes me back to the stories that my mother and my dad used to tell us about the famous Pancho Villa. My mother was a little girl during those days, but she remembers him. She remembers how the people just idolized him and they just wanted to touch him. They would pray for him. The minute Pancho Villa came riding into the city, my mother said that the people would yell out "Here comes Pancho Villa! Here comes Pancho Villa!" and everybody just ran out to greet him. My mother remembers as a little girl running out to greet him. Pancho Villa would ride down and he'd actually throw these little bags of gold to the poor people. She remembers getting some of it. I think this is why the people regarded him as an idol. Of course they grieved very much at his death. With Emiliano Zapata, they still, even up to this day, believe very much that Emiliano Zapata never died. The same with Pancho Villa. They always say that they see his horse. They see his horse out in the plains. People have said that they have seen him. So, this is another legend that I feel is very, (how would I say it?) my mother told me this things, I could believe them. Here I know somebody that was alive during those days and these things are not lies. They are really true.

Moosbrugger: Are any of the dances that were composed during the time of the revolution still a significant part of the dances? For instance, do any of the dances use props, like rifles?

Moran: Oh, yes. Like in Jesusita en Chihuahua. That was one of the dances that was composed and dedicated to famous generals like Pancho Villa and Emiliano Zapata. Then we have La Realera. La Realera is a woman, a soldadera, during the Revolution of 1910. The boys dance with the rifles. Naturally, during the war, even the women went right along with their man to fight. My mother
remembers all that. They would be right along side with their man and that's why the songs like "Adelita" came about. "La Cucaracha", there was also a woman leader that they called La Cucaracha. And "La Valentina" is another one. Like I say, my dancers have danced quite a few of those dances: "La Cucaracha" "Jesusita en Chihuahua", "La Realera", "La Barca de Oro", which is a song that will never die. This is a song that they sing during the departure of the men that were going off to war.

Do you know any of the legends of the heroines? This is an age when we are becoming increasingly aware of Women's Liberation. I know that there were some very strong central figures during the revolution like Juana Gallo. Do you know any of the stories?

The legends that go with them? No, just that they were very strong women. They will never die in the eyes of the Mexican people. They were part of the inspiration of the men. I mean let's face it, without the women and without the men, I mean the inspiration is a woman. And the word Juana Gallo, is just the soldiers that did not fear anything. They were very brave. They did not fear death. They felt they would die with their loved one and that was it. I don't really know too much of their legends but I do know that they were very famous during those days. They are still very revered. The song "Adelita", La Valentina, La Cucaracha, they were composed for her.

Moosbrugger: For Juana?

Moran: No, they didn't compose a song for her. Juana Gallo is a name of a soldadera. But "Valentina", that was her name. That's a song dedicated to her. "Adelita" is another song.

Moosbrugger: It was after somebody that was called Adela or Adelita?

Moran: Yes, right. Juan Colorado is another song that was dedicated to him. They are all famous people of the days of the revolution of 1910. That's the revolution that is the most famous, in the eyes of the Mexican people. If you mention "Revolution", to them it is the Revolution of 1910. My father also had many stories to tell about that. He was one of the young boys that were persecuted in those days. They were very, very young, but they still persecuted them to join the army. So, my father used to tell us about the story where he was in hiding because he was a very young boy. He didn't have a father, he was an orphan, so naturally he had to take care of his mother. He remembers very well, hiding. I am sure if
Moran: my father was alive he'd be able to tell you an awful lot about those days. And they would be very true. I remember all of these things. When I do go on with the dances, I remember quite a bit of these things. Sometimes I even tell the stories to the children where ever I go, so that they know these things are not just things you make up.

Moosbrugger: Because they are so fantastically different from our daily lives now, that is the reason that you have to stress that this really did happen. It seems like a dream.

Moran: Exactly.

Moosbrugger: It's wilder and more imaginative than anything that they have coming out in movies.

Moran: That's right.

Moosbrugger: It really happened and not terribly long ago.

Moran: That's right and it's not that long ago. For you to be able to sit and talk to your parents about it, it's not that long ago.

Moosbrugger: Is there anything you'd like to add in conclusion?

Moran: Nothing that I would really like to add, Grant, it's just the idea of the hard work that it involves. If a person could keep these things up and not feel so much the work that's involved. By work I mean figuring out dances and making them up, the rehearsals, and trying to make costumes. Because the costumes themselves, some of them are from Mexico and some of them have to be replicas because they are so expensive. So, therefore, in trying to make replicas, you are the person that has to cut them. This is what I have done, during the days that I have had the dancers. I have cut out the costumes, with my sister Juanita. She's been one that has helped me in that respect. Then, the parents that cannot sew, after the costumes are cut, have to find somebody to sew them. So, this is all work, Grant. All the little things that are needed, like even the "sombreros" that they need for the "Los Sones Jarachos". It is a different type of hat. Los "Bailes Nortenos" is a different type of hat. "Los bailes Jalicienses" again need another type. Los Bailes de los Rancheritos, your little peons, that's also another "sombrero". So all of these different things that the dancers have to have, to make the costume complete, is work.

Moosbrugger: And expensive!

Moran: And expensive. So if a person could go into this and not feel
it so much I think that maybe it can continue. I'll tell you a little bit about how I have tried to do these things. The costumes that I have are due to, let's say for instance I would take the children out to perform, I'd ask for a donation of some kind. So, everytime I would take the children out, if they were able to give me a donation, fine. Many times I did benefits, Grant, I can tell you many, many of them because I never got paid for anything that I did with the children. But when I finally asked for donations I would just from a little "kitty". With this money I'd go and I would buy the shawls that the girls needed for the "Bailes Inditos" and the "Serapes" that the boys needed, the "sombreros", the "chicotes", the "guaraches", the "bastones" and the masks. All of the items that are needed I was able to get through this. But this has taken many years, really, to make a wardrobe. So if people could realize the work that is involved, I feel sometimes, maybe there would be a little bit more cooperation. When there is cooperation from the parents, it does make it easier and you are able to go on. But when you don't get all of this, it's very hard. The main thing, too, is finding places to rehearse. When you have a large group, you need a big place, which is what we still don't have. This is very hard. The way I have gone through with the children is taking them to my home or to homes that have enough space. In spite of hardships I have been able to keep them together. So if somebody could do all of this without giving up, I think we can continue.

Continue? Great! I sure hope so. I don't think we've mentioned who your children or grandchildren are?

Who they are?

Yes, maybe you want to name them?

Oh, yes. Definitely. My son, Louis Moran, Jr. He's been one of my dancers. Indeed, I should say, since he was little I kept him interested. This is why I feel that it's so important. First my mother, then myself, then my son. I kept him interested, and now he has two children of his own. He is married, and with those little ones coming up certainly the interest is going to be there. I am going to make it a point that they do that. The oldest one is Michelle Ann and the second one is Maria Theresa.

Do you have any other children besides Louis?
Moran: I have my daughter Alicia, who is also one of my dancers now. I have her interested and I hope to have her continue, also. I also hope to help my niece to continue the dancing. I have already trained her and she's pretty good at training the little ones. So, I feel that with her help this can go on.

Moosbrugger: Its coming alive. Tremendous!

Moran: Carried down from generation to generation, I think it can be done and I think this is starting and is proof that it can be done.

Moosbrugger: Definitely. Thank you very much for your wonderful interview.

Moran: You are welcome.