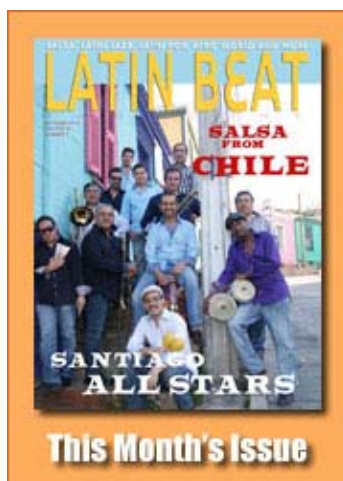




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This Month's Issue

OCTOBER 2010 ISSUE

Reviews ⊕⊕⊕

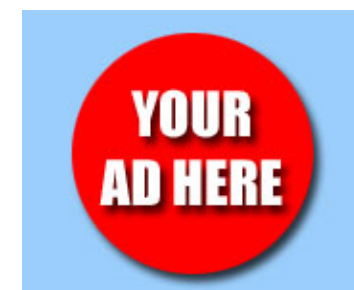
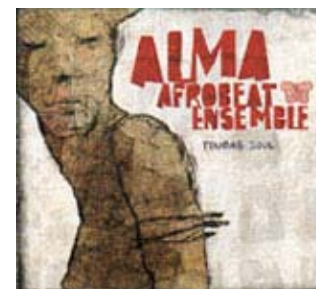
PICK OF THE MONTH

ALMA AFROBEAT ENSEMBLE

Toubab Soul

(Amphora Records)

This nine-piece Barcelona based band is led by guitarist Aaron Feder, a native of Chicago, Illinois, who originally established his ensemble as a tribute to the music of Feka Kuti in the United States in 2003. Feder relocated to Barcelona in 2006, forming a second incarnation of the band featuring now an international cast of stellar players. This debut full-length CD Toubab Soul (which in many parts of Africa means "white man soul") is an Afrobeat delight full of endless driving rhythms manifesting a polyrhythmic stew of life-affirming funk, protest, dance and social commentary in song to some of the best African beats. The Alma Afrobeat Ensemble includes John "Kwame" Adzaku (percussion), Fernando "Dinky" Redondo (bass), Audun Waage (trumpet), Gonzalo Levin (sax), Octavio Hernandez (guitar), Tato Sassone (percussion), Oscar Bayester (keyboards), and Babacar "Baba" Gaya (rapper). Guest musicians in this recording include Kike Perdomo (sax), Rasta Glover (vocals), Seydu (kalimba), and Krukid (rapper). Favorite tracks include Taskmaster, New School, and Yoruba. —*Rudy Mangual*



Nayibe  
Borinquen  
[Windows Media  
Quicktime](#)

Luis González  
Spain

REVIEWS

ISSAC DELGADO

"L-O-V-E"

(Calle 54/Sony Music)

[Windows Media](#)  
[Quicktime](#)

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**Rolando Sanchez**  
Vamonos De Fiesta  
[Windows Media](#)  
[Quicktime](#)

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**Steve Pouchie**  
Watch Ur Wallet  
[Windows Media](#)  
[Quicktime](#)

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**3D Ritmo de Vida**  
Que Siga La Rumba  
[Windows Media](#)  
[Quicktime](#)

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**Somos Son**  
Bilongo  
[Windows Media](#)  
[Quicktime](#)

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**The Estrada Brothers**  
Mr. Ray  
[Windows Media](#)  
[Quicktime](#)

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**Manny Silvera**  
Bassed in America  
[Windows Media](#)  
[Quicktime](#)

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**Bobby Matos**  
Cuchy Frito Man  
[Windows Media](#)  
[Quicktime](#)

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**Chembo Corniel**  
Buena Gente  
[Windows Media](#)

For many years, many misguided critics and impresarios have tried to pin various labels on the illustrious Cuban singer/songwriter (currently residing in Miami) Issac Delgado: Salsero? Sonero? Trovador? Timbero?... After listening to this post mortem tribute to the Latin American works\* of Nat "King" Cole (1917-1965), I must declare my total agreement with an assessment previously made on Latin Beat Magazine by Chico Alvarez Peraza, who categorized Delgado as "an individualist of the highest caliber." This is precisely the Issac Delgado recording that many of his hardcore fans were waiting for, a recording that would demonstrate his ability to offer an entirely unexpected product, his capacity to elude any arbitrary marketing labels.



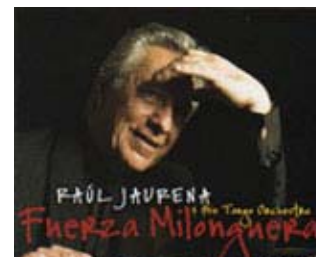
In addition to his admirable interpretation of eight songs extracted from said Cole recordings, Delgado delivers refreshing versions of four classic Cole signatures. Furthermore, Nat's younger surviving sibling (properly described by Will Friedwald, the ideal liner notes writer, as "the sublime Freddy Cole") vocally co-stars with Delgado in a couple of Cuban standards — *Quizas, Quizas, Quizas* (Perhaps, Perhaps, Perhaps) and *Aquellos Ojos Verdes* (Green Eyes).

In their functions as executive coproducers, Nat Chediak and Fernando Trueba made sure that Delgado would have the support of some of the top sidemen and guests available in the Big Apple: John di Martino (piano, arrangements), Charles Flores (acoustic and electric bass), Dafnis Prieto (trap drums), Pedro Martínez (Cuban percussion, vocal chorus), Brian Lynch (trumpet, flugelhorn), Ken Peplowski, (clarinet, tenor sax), Conrad Herwig (toombone), Romero Lubambo (cavaquinho, electric and acoustic guitar), Xiomara Laugart and Issac Delgado, Jr. (vocal chorus). —*Luis Tamargo*

\*I'm referring to the LPs *Cole Español, Vol.1* (Capitol, 1958), *A Mis Amigos* (Capitol, 1959) and *Cole Español, Vol.2* (Capitol, 1962), recorded in Havana, Rio de Janeiro, and México City, respectively. It must be noted that Delgado wasn't even born when Cole made these very successful recordings.

## RAÚL JAURENA & HIS TANGO ORCHESTRA **Fuerza Milonguera** (Soundbrush)

Domiciliado en la Gran Manzana, el uruguayo Raúl Jaurena es uno de los maestros más cotizados del bandoneón, instrumento primordial e indispensable del tango rioplatense (a pesar de su presunto origen germánico). Producido por el sobresaliente bajista argentino Pablo Aslán y grabado en Montevideo durante el verano del 2008, el tercer proyecto de Jaurena para el sello Soundbrush presenta una combinación de composiciones añejas y



**Quicktime****Maña**

Tranquilito

[Windows Media](#)[Quicktime](#)**Santiago Ceron**

Besos de Hada

[Windows Media](#)[Quicktime](#)**Johnny Polanco y Su****Conjunto Amistad**

El Gusto de Mi Salsa

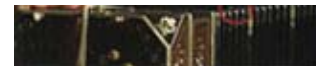
[Windows Media](#)[Quicktime](#)**Siempre Salsa All Stars**

Salsa Para Siempre

[Windows Media](#)[Quicktime](#)

contemporáneas, cuyos distintivos arreglos (elaborados exclusivamente por Jaurena) evocan el apasionado estilo orquestal del tango clásico de los años 50, aunque es preciso agregar que tales piezas son interpretadas de una manera refrescante y emotiva por los participantes uruguayos. Todo lo cual reafirma la posición de Jaurena como uno de los exponentes principales del tango de nuestros tiempos.

—Luis Tamargo



## SPANGLISH FLY

### Latin Soul y Bugalú

#### (Spanglish Fly)

From the street of New York City comes Spanglish Fly, an eleven-piece ensemble sworn to reviving bugalú (boogaloo) and Latin soul music. Modeled after the Spanish Harlem boogaloo bands of the 1960s, Spanglish Fly showcases pulsating Latin percussions, a raw soulful horn section, and funky bass and piano, with bilingual vocals. Led by Jonny Semi-Colón a/k/a Jonathan Goldman (trumpet) and featuring Erica Ramos on lead vocals, the band came together in the summer of 2009 with members originally from Puerto Rico, Cuba, Mexico, Japan, Canada, New York City's Upper West Side, and New Jersey. This EP includes four tracks: *Think* (Pensamiento) a spin-off from a James Brown classic Latinized to a hard-core boogaloo, *Latin Soul Stew* is an original score by Goldman, proclaim "puro boogaloo actual" by NYC fame DJ Turmix, *Let My People Bugalú* is based on the African American spiritual song "Go Down Moses" arranged to the boogaloo beat, and the CD concludes with their version of Ray Barretto's 1968 classic hit *New York Soul*. —Rudy Mangual

**SANTIAGO ALL STARS****Joya y Rareza****(Santiago All Stars)**

Recorded in Santiago, Chile, and partially in New York City under the musical direction of Ricky Gonzalez, this debut full-length CD showcases the Santiago All Stars. This salsa orchestra based out of Santiago, Chile (in the continent of South America), is a heavy-hitter loyal to the old-school salsa sounds and styles of the early 1970s. Propelled by a full rhythm section and a brigade of four trombones, these guys mean business when it comes to playing aggressive hard-core salsa. Hosting a cast of professional working musicians, playing salsa is how most of them unwind and have fun with their instruments. Led by executive producer/percussionist Jorge Hasbun Hasbun, the Santiago All Stars in this debut production include 10 tracks in a mix repertoire of original scores and cover selections with arrangements by Ricky Gonzalez and Angel Fernandez. All the tracks are dance-friendly and possess that street-wise tumbao





(feeling), trademark of most New York City and Puerto Rican salsa bands. Guest artists in this recording include vocalists Jimmy Sabater and Frankie Vasquez, as well as Chilean pop singers Cecilia Pantoja and Buddy Richard. Ricky Gonzalez has a cameo on the selection *Bochinchosa*, featured on the piano and choruses. Standouts include the selections *Santiago de Fiesta*, *Bochinchosa*, *Sabroso Guaguanco*, and *Oye La Noticia*. —Rudy Mangual

## SON DE TIKIZIA

### Salsa-Retro

#### (Producción propia)

Bueno, ya está demostrado: la primera producción musical de Son de Tikizia no fue un accidente, ni otra exquisita grabación del montón que iba a ser luego olvidada. El compacto se vendió y ahora es un artículo de coleccionista. En otras palabras: se jodió el que no lo compró. Pero no todo está perdido, pues la sensacional orquesta costarricense regresa con *Salsa-Retro*, otro trabajo igualmente explosivo que sigue la línea de "salsa brava" establecida por el álbum anterior.



Tal como su nombre lo indica, *Salsa-Retro* es realmente un homenaje a la salsa de los años 60 y 70 — ahora llamada por algunos "salsa clásica" — donde la orquesta realiza un breve recorrido que evoca los artistas y temas de aquellos tiempos. Los nueve números incluidos así lo demuestran, abriendo elegantemente con el conocido tema titulado "Fantasía Cubana", donde los trombones inmediatamente se dan a respetar, presentando también un delicioso solo de xilófono. Otras piezas del ayer son el popurrí *Perico Mamagüela*, (que incluye a *Mamagüela* y a *Quítate de la Vía*), al igual que *Mosaico Indestructible*, el cual consiste de *El Negro Bembón*, *El Nazareno*, *Anacaona*, e *Indestructible*. Sin embargo, mis favoritas, además de *Fantasia Cubana*, son *Juan Soledad* — la joya del compacto — *Pa' Curubamde yo Voy*, *Enredo*, y una nueva versión de *Sonero Mayor*.

*Salsa-Retro* tiene lo que todo salsero de la mata exige de de una producción: solos de cueros y de piano, buenos cantantes, y poderosas moñas de trombones. Ni hablar del viaje nostálgico que nos transporta a los años del boom salsero. Felicitaciones a Walter Flores y Alfredo Poveda por otro tan bien logrado trabajo. —Eric González

## MARKOLINO DIMOND & FRANKIE DANTE

### Beethoven's V

#### (Fania/Código)

Esta es otra de las producciones realizadas por Fania que se esperaba entusiasmadamente en su versión de disco compacto, remasterizada digitalmente. *Beethoven's V* es una obra maestra de la llamada salsa, uno de mis diez grabaciones favoritas dentro del mencionado género. Y debo decir que no decepciona. Este



legado musical del fabuloso pianista estadounidense Mark Dimond y el talentoso cantante dominicano Frankie Dante, debe vivir para siempre.



Tal histórica grabación consta de ocho explosivos temas. Se trata de uno de esos discos inusuales donde todos los números tienen potencial de convertirse en "hits", abriendo con Sabrosón, tema impulsado por el prodigioso talento vocal de Chivirico Dávila, quien inexplicablemente fungió como artista invitado, dado que cantó cuatro de las piezas (*Sabrosón, Ahora Si, Yo no Tengo Amigo, Por qué Adoré*), mientras que Dante sólo vocalizó *Los Rumberos, Maraquero, y Camarones*. Sea cual fuese la razón, todos estos temas tienen una sazón especial, no sólo impresa por los cantantes, sino también por los inteligentísimos arreglos, al igual que el calibre de los músicos participantes, tales como Nicky Marrero, Pablo Rosario, Mike Collazo, Eddie "Guagua" Rivera, Louis Kahn, Reinaldo Jorge, y Barry Rogers, además de los reconocidos jazzistas Randy Brecker y Lou Soloff. Todos ellos tuvieron sus momentos felices, brindando poderosos y académicos solos, algunos de los cuales pueden instruir a generaciones posteriores de músicos. Todos, absolutamente todos, brillan en lo suyo, acompañados de coros organizados por Yayo El Indio, Pete "El Conde" Rodríguez (algo raro, pero siempre muy bienvenido) e Ismael Quintana. Cabe destacar además que esta producción se hizo en dos sesiones, en las cuales todos estos músicos se repartieron las faenas pertinentes, siendo los únicos estables Mark Dimond, Frank Malabe, Eddie Rivera, Lewis Kahn, Junior Vázquez (en las maracas), y los coristas.

Recuerdo que cuando escuché *Beethoven's V* por primera vez, hace muchos años atrás, poco me llamó la atención. Sin embargo, este trabajo ha crecido en mí con el tiempo, y no me canso de disfrutarlo cada vez que puedo. Esta es salsa progresiva, generada justo cuando el boom de la salsa de los años setenta comenzaba a extinguirse. Si no lo tiene, cómprelo. Es una obligación. —Eric González

## PRODUCT REVIEW

**By Rudy Mangual**

### **LP Cajón Madness**

*The Cajón (box drum) is the national instrument of Peru, developed primarily in the coastal regions of this South American country. It's estimated that the instrument first surfaced during the early 1800s used by slaves brought from Africa to Peru. Although the cajón is the main instrument of Afro-Peruvian music and the folkloric music of Peru, today this percussion instrument is commonly popular throughout all Latin America, the Caribbean (especially Cuba, where the cajón is associated with the Afro Cuban rumba) and in Spain's flamenco music. Flamenco guitarist Paco de Lucía was exposed to the cajón in the early 1970s while touring throughout Peru. Peruvian composer and cajón master Caito Soto gave de Lucía his first cajón, an instrument he would soon introduce to flamenco (where the instrument has*

received world exposure). Currently the cajón is one of the most popular percussion instruments in the world being used in all styles and genres of music. The Latin Percussion Music Group recently unveiled its latest line of Cajón models.

#### **LP1434 Kevin Ricard Cajon**

Designed by one of the most visible percussionists performing today — Kevin Ricard (American Idol, The Tonight Show, and L.A. based salsa bands such as Lucky 7 Mambo, among others), in collaboration with Spanish master cajón maker Mario Cortés — the LP Kevin Ricard Cajon is the ultimate professional model of this unique percussion instrument. Made in the flamenco style tradition (which includes internal wires rather than a loose or adjustable front panel as is traditional with Peruvian style cajones) this new cajón has a double high tone tuning system for superb crispness in the high tones via an Allen screw port (located at the front bottom of the instrument). The tuning key is stored inside of the sound port of the instrument. Another unique element of this innovative instrument is its unprecedented bass tuning system, which allows the player to adjust the bass tones by moving a sliding baffle over the sound port of the cajón. Constructed of Finnish birch with a front striking panel solidly glued as well as screwed to all sides of the box frame, this elegant instrument weighs in at about 10 pounds with an overall size of 19 ¼" x 12 ¼" x 12 ¼". Its cut corners at the top and bottom of the rear section of the box frame aid in shaping the bass sound of the instrument as well as add to the cosmetic look of the overall instrument. Finished in wood dual-tone natural colors, this is one handsome instrument. Put to the test at several gigs at Los Angeles restaurants and nightspots for several weeks on everything from flamenco to Latin American rhythms and pop music, the LP Kevin Ricard Cajon was amazing to play while surpassing all expectations. Suggested retail price \$489



#### **LP1430 Soul Cajon by Mario Cortés**

Designed by Spanish master cajón maker Mario Cortés for LP in the flamenco style tradition, the LP Soul Cajon is similar to its brother the LP Kevin Ricard Cajon in terms of its Finnish birch front panel construction and overall design. With an overall size of 19" x 11 ¾" x 11 ¾" and weighing about 10 pounds, the Soul Cajon is finished in a rich, dark lacquer with lighter-colored highlights, typical of Spanish designed cajones. Tuning of its single set of internal wires is done by means of an Allen screw port at the front bottom of the instrument with tuning key stored inside the instrument. While the bass tones are not adjustable in this model, low tones are amply produced by the solid body of the cajón. The Soul Cajon did well on its road test, producing a commendable range of tonalities and percussive expressions. Suggested retail price \$399



### LP Aspire Accents Cajons

The LP Aspire Accent Cajon series bring a combination of professional-level features, construction quality and affordability to students, music aficionados and professionals alike. A total of four striking handcrafted finishes make up this new series of great value cajones (White Streak, Sun Burst Streak, Blue Burst Streak, and Dark Wood Streak). Constructed of eco-friendly plantation-grown Siam Oak, these colorful cajones weigh about 8 pounds each, with overall dimension of 17 1/2" x 12" x 11 3/4". The LP Aspire Accents Cajons feature a unique hybrid design that combines both elements of Peruvian and flamenco style cajones in order to achieve an optimum sound. The front striking plate is secure with screws allowing for manual adjustments of the amount of high-end click produced when the top edge is struck (common in the Peruvian cajón style designs). The cajon is also fitted with two sets of internal wires in the Flamenco style, adding crispness and more character to the rich, deep tones produced by the overall wood shell. Well-microphoned, the White Streak model we tested performed commendable in a semi-acoustic setting producing flamenco rhythms and folkloric music. Everyone liked the look of the instrument and its overall sound. Suggested retail price \$199



### LPA1330 Aspire Junior Cajon

Designed primarily for younger and smaller players, the LPA1330 Aspire Junior Cajon is indeed a professional percussion instrument capable of producing penetrating highs and deep notable bass tones by players of all levels. Its scaled-down 15 1/2" x 9 3/4" x 9 3/4" size and solid hardwood construction incorporate the unique hybrid Peruvian/flamenco style design for ultimate performance from this smaller cajón. Weighing about 5 pounds this cajón is extremely compact, versatile and affordable for anyone interested in playing percussion or adding a cajón to their arsenal of instruments. Suggested retail price \$159



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