



DECEMBER 2009 ISSUE

News ⊕ ⊕ ⊕

Vicki Solá Tribute at La Fonda Boricua

Photo ©Allen Spatz



Pictured left to right: Fred Goldstein, Vicki, Clara & Gilberto Colon Jr. Roberto Ayala (part owner of La Fonda Boricua).

This past October 28th, New York's Latin music community paid tribute to broadcaster/writer Vicki Solá, at La Fonda Boricua, located in the heart of El Barrio, for her twenty-six years on-air as host/producer of "Que Viva La Música," heard Saturdays, from 12 noon to 4 p.m. on 89.1 WFDU-FM, and audio-streamed at www.wfdu.fm. The event, planned by Clara Colón, La Fonda Boricua's Roberto Ayala, and Fred Goldstein, featured three live bands-Bobby Allende, Mark Quiñones, and Ocho y Más, Gilberto Colón, Jr. & Ensalada de Pulpo, with special guest artist Ray Martínez on bass, and Jesse Herrero's SonSublime, featuring vocalist Nodal, and flutist Connie Grossman. Tres star Nelson González jammed with Colón's band, which included González's son, vocalist Quique González, plus four trombonists: Ron Prokopez, Dave Chamberlain, Dr. Christopher Washburne, and José Davila. The musicians played to a packed house, and the memorable occasion afforded Solá an opportunity to meet her listeners, as well as to greet many musicians, and others active in the industry. The plaque read: To commemorate 26 years of unselfish devotion and dedication to the Salsa community. We want to thank you for enriching and nurturing our lives with your willingness to allow others to share their experience and musical knowledge with your listening audience. Thank you for being a great friend, mentor and teacher. Everyone present today is grateful of everything you do towards promoting and keeping this music alive. Your vision has now become "OUR" mission. "Qué Viva La Música!" mambovicki@aol.com



Nick Aguirre: The Bay Area's "Mr. Salsa Dura"

By Nelson Rodríguez



During the past decade, more and more Latin music DJs and artists have ventured online, affording major labels and corporations an additional platform to acquire talent. The Internet has introduced many fine DJs and webcasters and offered some wonderful opportunities to promote not only new projects but also some rare vintage products. Through the Internet, we have also learned to identify some of the prominent vinyl record collectors, including Nick Aguirre, whom I first heard on Sunday evenings, hosting "The Salsa Dura Show" on Andrés Padua's website channel "The Latin Soul

Streaming Music

Somos Son
Bilongo

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

The Estrada Brothers
Mr. Ray

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

Manny Silvera
Bassed in America

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

Bobby Matos
Cuchy Frito Man

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

Chembo Corniel
Buena Gente

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

Show".

Nick Aguirre was born in Oakland in 1967, during the boogaloo era, when he was surrounded by his dad and uncles, all of whom were avid record collectors. Dad collected both Latin and R&B music (DooWops, Motown), while uncles Jake Aguirre and David DeBaca favored Latin music and jazz. Paul Aguirre, another uncle in San Francisco, was into the rock and pop music of those times (Beatles, Rolling Stones, etc.). But Latin music ruled at family reunions and uncle Jake was always on top of the 1970s Latin scene, working with the Coco and Fania labels at his record store, as well as hosting a radio show in Oakland.

Nick recalls all those family influences and his early visits to the local record stores to buy 45s from money he earned by washing family cars, mowing lawns, etc. He frequented such legendary S.F. record stores as Discolandia (on 24th Street) and American Music Store (on Mission), in addition to Leopold's in Berkeley and House of Music in Oakland. As a teen, he became a DJ, spinning all over the SF Bay area. He later moved to Los Angeles to work at the clubs in the Big Orange, playing all the latest hip-hop, electro, freestyle and house music.

It was around 1991 when he started collecting records at stores in L.A. and the SF Bay Area, raiding the soul and Latin music bins. He also raided his father's collection (who passed away in May of 2009), and his uncle Jake gave him his doubles to get his collection started. Nick met some influential people that ended up becoming very good friends, such as Robert "Pico" Pavia, from New Jersey, whom he met through a want-ad in Discoveries magazine. An avid record collector who loved to pound the pavement at flea markets and thrift stores for rare finds, Pavia was having a "set sale" and he schooled Nick on Latin soul, boogaloo, descargas, and many rare jams besides the usual Fania artists and other big names. Nick began to collect the entire vinyl catalogs of N.Y. labels like Vaya, Cotique, Tico, Alegre, Fania, etc. Soon, his collection went from hundreds to thousands of LPs. Pavia also introduced him to Marcus Canihuante, who helped Nick with his want-list and taught him about Cuban music and 1960s U.S. Latin music, as well as the rare gems from Perú, Colombia, etc.

One day, while surfing the Internet, he came across "The Latin Soul Show" (currently Hard Salsa Radio), a website run by Andrés Padua. He heard how the program remained true to the old-school format modeled in N.Y. by the famous Symphony Sid Show during the 1960s and 1970s. He sent Padua an email praising his program, and one thing led to another; Aguirre sent Padua a box of CDs he recorded from his collection. Their friendship grew and Nick was offered an opportunity to host a show for the website. That's how "Nick Aguirre's The Salsa Dura Show" (on Sunday nights 9:00 P.M.-EST) was born on January 20, 2006.

I was most amazed when I met Aguirre at the Record Collector's Convention a few years ago and saw what he was selling in two record cases – each LP was going for \$100 but I confirmed later on the Internet that they were going for more than \$200 each (and some beyond \$500). It was vintage material that I had never seen before. I have become a huge fan of both Andrés Padua's programming and Nick Aguirre's awesome show, which keeps me in touch with many items from my own collection that I have not heard in many years, as well as some rare gems from the 1960s and 1970s.



THE 10th ANNUAL LATIN GRAMMY AWARDS



The 10th Annual Latin Grammy Awards were celebrated on November 5, 2009 at the Mandalay Bay Events Center in Las Vegas, Nevada. This year's event was televised live by the Univision Network and broadcast to the entire world with special performances by Daniela Mercury, Alicia Keys, Reik, Juanes, Luis Fonsi, Laura Pausini, La Quinta Estación, Alejandro Sanz, David Bisbal and Shaila Durcal. Heading the list of winners this year:

(Best Salsa Album) *Ciclos*/Luis Enrique/Top Stop Music
(Best Contemporary Tropical Album) *Gracias*/Omara Portuondo/World Village
(Best Tropical Traditional Album) *Una Navidad Con Gilberto*/Gilberto Santa Rosa/Norte
(Best Tropical Song) *Yo No Sé Mañana*/Jorge Luis Piloto & Jorge Villamizar/Top Stop Music
(Best Cumbia/Vallenato Album) *El Caballero del Vallenato*/Peter Manjarrés and Sergio Luis Rodríguez/Codiscos
(Best Latin Jazz Album) *Juntos Para Siempre*/Bebo Valdes and Chucho Valdes/Calle 54
(Best Contemporary Brazilian Album) *Em Londres*/Roupa Nova/Roupa Nova Music
(Best Instrumental Album) *Duets*/Carlos Franzetti and Eddie Gomez/Acqua Records
(Best Alternative Album) *Commercial*/Los Amigos Invisible/Nacional Records
(Best Pop Vocal Album) *Un Día Más*/Reik/Norte
(Best Pop Female Vocal Album) *Primavera Anticipada*/Laura Pausini/Warner Music Latina
(Best Pop Male Vocal Album) *No Sé Si Es Baires o Madrid*/Fito Paez/RCA

(Best Rachera Album) *Primera Fila*/Vicente Fernández/Sony BMG Music
(Best Banda Album) *Tu Inspiración*/Alacranes Musical/Fonovisa Records
(Best Rock Solo Vocal Album) *Teatro*/Draco Rosa/Phantom Vox
(Best Rock Album by Duo or Group) *45/Jaguares*/EMI Music
(Best Urban Music Album) *Los De Atrás Vienen Conmigo*/Calle 13/Norte
(Best Urban Song) *Abusadora*/Wisin & Yandel/Machete Music

Latin Beat Magazine salutes and congratulates all the winners and nominees of this year's Latin Grammys.

Murió Jacques Braunstein, Padre del Jazz Venezolano

Me entristeció mucho la muerte de nuestro queridísimo amigo Jacques Braunstein, a quien muchos consideran el padre del Jazz venezolano. Con él pierde Venezuela un hijo ilustre e insustituible, que deja un valioso legado a su patria adoptiva. Jacques fue un hombre bueno, que vivió la vida que merecía, rodeado de buena música, amigos fieles y mujeres bellas. La última, Odalis, una excelente persona que lo quiso y lo cuidó bien hasta el fin; tanto que al morir él, queda ella entre nosotros como lo que fue el mismo, parte de nuestra familia musical. Los últimos años Jacques estaba muy disgustado, y no era para menos, con ese orangután ridículo que ahora des gobierna la tierra de Aldemaro, de Lauro y de Rómulo Gallegos. Ya Braunstein había sufrido el comunismo en su Rumania natal, y por eso le recomendé tantas veces que saliera de allí mientras estuviera a tiempo, pues en cualquier momento cerrarían la salida libre de Venezuela, como es costumbre en todos los países socialistas, lo mismo del siglo XXI que del XXXI. La basura es intemporal. El mismo perro con el mismo hueso, y quizás hasta sin el hueso. Ahora el buen "Rumazolano" se fue, solo que de otra forma aun más radical. Vamos a echar mucho de menos su entusiasmo contagioso, su trato gentil y gusto exquisito, su apego a la buena vida y su sentido del humor; y lo mejor de todo es que disfrutaba compartiendo todo eso con sus más íntimos y hasta con gente que ni conocía. Jacques Braunstein hizo mucho por la música y por los músicos de su amada Venezuela y de todos lados, y como era tan religioso, pues que Dios lo tenga en Su Gloria. Él se la ha ganado.

Paquito D'Rivera
Nueva York, Noviembre 27-2009



Sembrando Herencia 2009 - Pa' Mi Gente

December 13, 2009, 3 p.m.

It was "The Turbulent 60s" in Spanish Harlem, but Maria had everything it takes to make it out of the poor working class tenements of her poverty and crime struggling barrio. She even planned to take Chino with her! That is, until her dreams were shattered by tragedy. Who is this spirit Celestina Cordero who is encouraging her to continue the fight and find her place in the world?



Our new, original bilingual musical - Pa' Mi Gente – written by PRFDance Director Ana Maria Tekina-eiru' Maynard in collaboration with Rupert Reyes (Director, Teatro Vivo) and Zulmarie Alverio (Researcher, Puerto Rico) is an inspiring and heartwarming story based on Puerto Rican traditions that reveals the story of an unsung hero in Puerto Rican history. Puerto Rican Folkloric Dance's annual debut of original bilingual musicals, showcase our own dancers and musicians, and pass on a heritage to a new generation by giving our students a mainstage-theatrical experience with our Performing Company.

Don't miss this joyful and live music and dance production based on the rich traditions and history of Puerto Rico!

Dr. Ana Maria Tekina-eiru' Maynard, Founding Director
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Website: <http://www.prfdance.org>
Myspace: <http://myspace.com/prfdance>
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LOS AMIGOS INVISIBLES WIN FIRST CAREER GRAMMY

Text and photos ©by Ricky Richardson



Their latest release, Commercial was awarded a Latin GRAMMY for "Best Alternative Album." It was the band's fifth career GRAMMY nomination. Los Amigos Invisibles won their first career Latin GRAMMY as their latest release, Commercial won "Best Alternative Album." It was the band's fifth career GRAMMY nomination. Los Amigos recently completed an extensive tour through the southeast U.S., including the

Austin City Limits Festival, Los Angeles and their hometown New York City. Los Amigos Invisibles are notorious for their electrifying live sets. "Being a touring band is a great way to test songs and to try out new ideas," primary songwriter/lead guitarist José Luis Pardo says. "We now write most of our music with the purpose of fitting them into our live sets. Playing so much 'live' makes you really aware of what kind of stuff gets people this way or that way. Aside from testing songs, we can't hold new tracks for that long. As soon as we think a song is ready to be played, we let loose. It's like having a new weapon, a funky weapon."

With new album Commercial, the group has tightened their hooks and focused their songs, recording their most accessible work yet. The album features a variety of special guests, from Jorge González (of Chilean rock legends Los Prisioneros) and Mexican songstress Natalia Lafourcade to Señor Coconut vocalist Argenis Brito and Los Tetas' C-funk. Los Amigos also enlisted production work from friends like Dimitri From Paris and Cachorro López (Belanova, Miranda).

"Along the way we have met many musicians we admire and in the best scenario we always end our conversations saying, 'we should do something together one day,'" Pardo says. "There is an added value in sending the tracks away, then getting them back from guests, producers or engineers and just being blown away. I love surprises. "Los Amigos Invisibles spent two years working on Commercial during breaks in their heavy tour schedule. "The title of the album came out of our desire to make a more accessible record for even bigger crowds," Pardo explains. "At first, we were hesitant to use the word but eventually we decided to come straight and use it as a concept. In a world where almost no one listens to an entire album and everyone has their thumb ready to press 'next' in their iPods, we just wanted to be more focused without taking out what we love about playing."



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