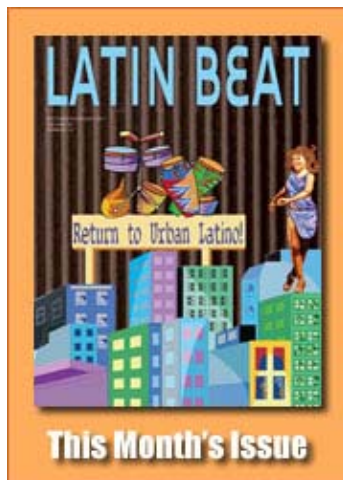




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DECEMBER/JANUARY 2010 ISSUE

Features ⊕ ⊕ ⊕

FROM THE EDITOR

Welcome! ¡Bienvenidos! to the world of Latin Beat Magazine Online as we complete our 20th anniversary with this issue Volume 20, Number 10, December/January 2011. As is the annual tradition, our main contributors post their Top 10 CD recordings of the year in this issue, as we recap the Latin music year. As always, you can enjoy informative articles on some of the main exponents of the music, CD and product reviews, hit parades from all corners of the world, music news, and special columns including "Latin Music Update" by Nelson Rodríguez and "A Bite from the Apple" by Vicki Sola. Checkout our "Video Corner" and "Streaming Music".

From all of us at Latin Beat Magazine Online we wish you a safe and blessed Holiday Season and may the New Year be prosperous and full of joy to all.

We dedicate this issue to the memory of three very special bandleaders/musicians and personal friends of LBMO, who prematurely departed to that concert stage in the sky: Rudy Héctor Regalado (Las Vegas/Los Angeles), Johnny Martinez (Los Angeles), and my brother-in-law, Jaime "Jimmy" Velazquez (Puerto Rico).

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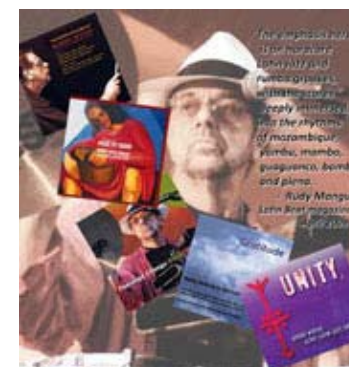


By Vicki Solá

1. Spanish Harlem Orchestra/Viva La Tradición/Concord Picante
2. Luis González/Tributo a un Gigante/Tsumani Records
3. Sonora Ponceña/Trayectoria + Consistencia =/Pianissimo Records
4. Papo Ortega's Cubanoson/Rumba Nueva/Cubanoson Productions
5. Chris Washburne & the SYOTOS Band/Fields of Moons/Jazzhead Records
6. Luisito Rosario/Casino Rueda/That's The Jam
7. Sajaso/Autumn Leaves/Sajaso
8. Tomás Martín López/On the Beat Path/Bongotoms Music
9. Susie Hansen Latin Band/Representante de la Salsa/Jazz Caliente
10. Jenny Colón/¡Ahora Si!/Muziq Records

By Rudy Mangual

1. Chucho Valdes & The Afro Cuban Messengers/Chucho's Steps/Four Quarters
2. Spanish Harlem Orchestra/Viva La Tradición/Concord Picante
3. Alma Afrobeat Ensemble/Toubad Soul/Amphora Records
4. Viento de Agua/Fruta Madura/Viento de Agua



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Santiago Ceron

Besos de Hada

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Johnny Polanco y Su**Conjunto Amistad**

El Gusto de Mi Salsa

Windows Media**Quicktime**

Siempre Salsa All Stars

Salsa Para Siempre

Windows Media**Quicktime**

5. Chris Washburne & the SYOTOS Band/Fields of Moons/Jazzhead
6. Paul Lopez's Salsa/Latin Jazz Big Band/Yo Soy Ritmo/Piazul Records
7. Bill O'Connell/Rhapsody in Blue/Challenge Records
8. Susie Hansen Latin Band/Representante de la Salsa/Jazz Caliente
9. Luis González/Tributo a un Gigante/Tsumani Records
10. Havana NRG/Receta Perfecta/NRG Records

By Nelson Rodriguez

1. Mark Weinstein/Timbasa/Jazzheads
2. Pibo Marquez y Su Descarga Criolla/Te Pone A Bailar/NA
3. Papo Ortega's Cubanason/Rumba Nueva/Cubanason
4. La Charanga Moderna/La Charanga que Esta De Moda/LM
5. Luis González y su Orquesta/Tributo a un Gigante/Tsunami Records
6. Orquesta SabaDonga/Pa' Los Rumberos Del Mundo/Salsaneo Records
7. Paul Lopez Big Band/Yo Soy Ritmo/Piazul Records
8. Spanish Harlem Orchestra/Viva La Tradición/Concord Picante
9. Pedro Bermudez/No Limits/Luizama Music
10. Susie Hansen Latin Band/Representante de la Salsa/Jazz Caliente

By Elmer Gonzalez

1. Chucho Valdés and The Afro Cuban Messengers/Chucho's Steps/Four Quarters
2. Spanish Harlem Orchestra/Viva La Tradición/Concord Picante
3. Bill O'Connell/Rhapsody in Blue/Challenge Records
4. Luis González/Tributo a un Gigante/Tsunami Records
5. Andy Durán/The Composer & The Arranger/Andy Duran
6. Various Artists/Salsa: Homenaje a El Gran Combo/BPPR
7. Sonora Ponceña/Trayectoria más consistencia/Píanissimo Records
8. Paquito D'Rivera/Live Tango Jazz/Sunnyside Records
9. Samuel Torres/Yaoundé/Blue Conga
10. Joe Quijano/Lo inédito de Tite Curet/Cesta Records

By Luis Tamargo

1. Roberto Fonseca/Akokán/Justin Time
2. Michel Herrera/En la Espera/Colibrí
3. Isaac Delgado/L-O-V-E/Calle 54
4. Paquito D'Rivera/Panamericana Suite/MCG Jazz
5. Ithamara Koorax & Juarez Moreira/Bim Bom/Motéma
6. Nilson Matta's Brazilian Voyage/Copacabana/Zoho
7. Yeahwon/Yeahwon/Artist Share
8. Paquito D'Rivera/Tango Jazz/Sunnyside Records
9. Alex Cuba/Alex Cuba/Caracol

10. Gabriel Alegría/Pucusana/Saponegro

By Guido Herrera

1. El Gran Combo de Puerto Rico/Sin Salsa No Hay Paraiso/Sony Music
2. Sonora Ponceña/55 Aniversario, Parte 2/Pianissimo
3. Bobby Carcasses/De la Habana a Nueva York/Vero Records
4. Chucho Valdes and The Afro Cuban Messengers/Chucho's Steps/4Quarters
5. Spanish Harlem Orchestra/Viva La Tradición/Concord Picante
6. Gilberto Santa Rosa/Irrepetible/Sony Music
7. Issac Delgado/Love/Calle 54 Records
8. Lucas Van Merwijk & The Cubop City Big Band/Que Sensación/Tam Tam Records
9. Daniel Amat/Bilbao, La Habana y Vuelta/EBM
10. Edwin Bonilla y su Son/Homenaje a los Rumberos/Sonic Projects



Rudy Regalado

Dear Friends and Colleagues,

Our dear friend Rudy Regalado peacefully made his transition on the evening of November 4, 2010 after a difficult battle with the effects of Lupus. Everyone knew Rudy as a one-of-a-kind individual, a friend with a glorious smile and a positive, uplifting attitude towards life.

With boundless energy and a generous spirit, Rudy dedicated himself and his art to bringing joy to people through his music. He inspired through example and his kindness and humility touched all that knew him. He will forever remain in our hearts as a true friend and spiritual brother. Rudy is survived by Gloria Regalado, his devoted wife of twenty years.

Many of you have been expressing the desire to help in some way. Rudy's long illness has placed financial pressures on Gloria that now threaten to destroy the fruits of his hard work and sacrifice. So now, if you wish to do so, please send a check to the address below.

**Gloria Regalado
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Please write in the note space on the check: *Gift in memory of Rudy Regalado.*

**We are grateful for your generosity,
Alan Geik & Harry Kim**

This is the only fundraiser that has been approved by Gloria Regalado.



P.S. Rudy had so many friends and fans. We don't know all of them, so we ask you to forward this to anyone you think might want to participate. Please pardon us if you receive this more than once.

alangeik@gmail.com hdkim@att.net



The Music of Michel Herrera: An Effective Antidote To Reggaetón

By Luis Tamargo

At the age of 26, the prodigious saxophonist and composer Michel Herrera is one of the brightest young stars in today's Cuba. A graduate of Havana's Amadeo Roldán Conservatory, Herrera organized his own band, Joven Jazz (initially a sextet, and later expanded to an octet), in October of 2007. Produced by Joaquín Betancourt two years later, Herrera's awesome



bandleading debut (*En La Espera*, Producciones Colibrí) was recently issued in Colombia. Showcasing Herrera's exquisite compositional qualities and lyrical sax playing, as well as his gorgeous approach to the Cuban jazz idiom, *En La Espera* features some of Cuba's most talented young jazz players: Pianists Roger Rizo and Jorge Luis Pacheco, bassists Julio César González and David Faya, trumpeters Yazek Manzano and Tommy Loury, guitarist Héctor Quintana, trap drummers Reiner Mendoza and Yissi García, and percussionist Ismel Witnall; plus a couple of gifted female vocalists — Zunilda Remigio and Luna Manzanares. I would definitely prescribe Herrera's music as an effective antidote for any Cuban youngsters recently exposed to the destructive reggaetón epidemic! (*Pictured with Roy Hargrove and with Wynton Marsalis*)



The following interview reveals the multifaceted artistry of one of the greatest saxophonists to emerge in the largest Caribbean island since Paquito D'Rivera defected to the U.S.A. in 1980...

INTERVIEW WITH MICHEL HERRERA



Luis Tamargo: Is it safe to say that the alto is your favorite sax?

Michel Herrera: I play all kinds of saxes, but I prefer the alto because it is the one that I feel most connected with at the moment of creating and playing new melodies. I'm fascinated by this instrument because it requires studious attention and dedication, as a result of its own characteristics.

LT: What are your main musical influences?

MH: I find nourishment in all kinds of music, but I must admit that I'm more attentive to jazz, most of all. Therefore, my influences are derived from

great musical authorities. From Cuba: Benny Moré, Chucho Valdés, Chico O'Farrill, Mario Bauzá, Paquito D'Rivera, (César) Portillo de la Luz, Emiliano Salvador. From Brazil: Antonio Carlos Jobim, Eliane Elias, Ivan Lins, Djavan. In addition to the influences marked on my jazz road: John Coltrane, Charlie Parker, Louis Armstrong, Thelonious Monk, and Miles Davis, among other great musicians.

LT: You have performed and/or recorded with many bands in the island, ranging from popular dance music (traditional, contemporary, and alternative) to homegrown jazz. Could you name some of them?

MH: I have worked with Teté García Caturla, Traje Nuevo, Pachito Alonso, Bamboleo, Azúcar Negra, Salsa Mayor, Buena Fé, Raúl Paz, Oguere, William Vivanco, Jorge Reyes, Joaquín

Betancourt, Bellita & Jazz-Tumbatá, Emilio Morales, Peruchín Ignacio, Jorge Luis Chicoy, Orlando Sánchez, Maraca, Bobby Carcassés, Sexto Sentido, etc... I have participated in numerous recording sessions in both Cuba and Europe, including Buena Fé's Catalejo, Raúl Paz's *Havanization*, Joaquín Betancourt's *Gente*, Azúcar Negra's *Exceso de Equipaje*, and the most recent productions of both Maraca and Sexto Sentido, among many others.

LT: Back in October of 2010, you were one of the few Cuban musicians that performed at Havana's Teatro Mella as guest artists with Wynton Marsalis' "Jazz at Lincoln Center Orchestra". How would you describe said experience?

MH: Playing with the orchestra, as far as I'm concerned, was a very interesting experience; I had the opportunity to witness their rehearsals, the way in which they interacted on stage, how they accompanied each soloist, and every second was a learning experience. Wynton Marsalis is an extraordinary human being, as well as one of the most talented musicians I have ever met.

LT: How do you regard the work of some older Cuban saxophonists, such as Paquito D'Rivera and Germán Velazco?

MH: I must say that they are powerful sources of inspiration for all of us, and their works are excellent. I have particularly followed Paquito D'Rivera's career; he has a unique style and I think that it is quite interesting to witness how he defends the Cuban musical roots. As far as Germán is concerned, I must declare that he is also an outstanding musical creator, that he is one of the few remaining members of a unique generation.

LT: I noticed that your recording debut (*En La Espera*) is mostly comprised of your own originals, but there are a few exceptions to that rule....

MH: The fifth track, *No Es Tan Fácil Mentir* (or *La Verdad*, as it is popularly known), was composed by Adolfo Guzmán, although the arrangement is mine. The opening track (*Intro*) was penned by the maestro Joaquín Betancourt, and the lyrics of the eighth track (*Destino*) must be credited to vocalist Luna Manzanares...



Enchanted By the Typical Aroma of the Skins: A Conversation with Idalberto Perdomo

By Luis Tamargo

Born in Havana in 1958, Idalberto Perdomo is one of those rare masters who are equally fluent as trap drummers and hand percussionists, while capable of accurately commanding a wide variety of genres and styles, including but not limited to jazz, blues, rock, pop, and all forms of Afro-Latin music. Although he was primordially



influenced by Tata Güines and Patato, Perdomo's tumbadora (conga drum) playing evokes the solid approach and steady grooves of Mongo Santamaría. On the other hand, his trap drumming could be described as unusually flexible and chameleonic, fusing the pioneering legacy of Buddy Rich and Louie Bellson with the innovative contributions of Guillermo Barreto and Enrique Plá. The following conversation with Perdomo was conducted in Sin City, where Perdomo has taught the art of percussion to numerous Las Vegas during the past six years, while consistently performing with multiple local acts.



Luis Tamargo: Were there any other musicians in your family, before you came along?

Idalberto Perdomo: There were some unknown, underground musicians in my family, including a paternal relative nicknamed "El Charro Negro," who (believe it or not) performed Mexican music in Cruces (Las Villas Province), and my maternal grandfather, Ezequiel Brito, an excellent tresero who was born in the Canary Islands but migrated, at the age of 13, to Cabaiguán (also in Las Villas Province), where he constructed, as a skilled carpenter, his own laud and tres guitars. There was also a conga-playing paternal cousin who gave me my first pair of congas when I was only 10 or 11 years old. I don't know why, but I was always enchanted by the typical aroma of the skins... By the age of 17, I got into the music of the Beatles and other foreign rock bands, as well as the early songo recordings of Los Van Van, which featured the drumming of Blas Egües and Changuito. This is how I became interested in the trap drums, although at that time, owning a drum kit in Cuba was equivalent to owning a helicopter in the U.S. (Laughter).

LT: Do you regard yourself as an autodidactic musician?

IP: I'm partly autodidactic. Early on, I learned a lot of things from Horacio "El Negro Hernández" and from another excellent player nicknamed "Fantomas" (currently residing in the Canary Islands). I also listened to a lot of native references, from Orquesta Aliamén to Guillermo Barreto. I realized that it wasn't only about rock 'n' roll and jazz; that I had to search for other influences... In 1981, I began to attend evening classes at the Alejandro García Caturla Conservatory, and subsequently, I had the opportunity of becoming acquainted with Enrique Plá, upon enrolling at Havana's Escuela de Superación Profesional. I regard Plá as one of the world's greatest drummers, considering his incredible strength, knowledge, and conceptualization.

LT: What Cuban groups did you perform with?

IP: I initiated my professional career in 1984 or 1985, as a trap drummer of a band called Neosón. By 1986, I joined a very good timba band called Los Meteoros, led by Hipólito Abreu and endowed with an almost entirely original repertoire. By the following year, I was hired as a drummer to tour with Eventos, a group co-led by baritone saxophonist "El Chino" León and trombonist Juan Pablo Torres. Eventos featured the vocals of Ricardo Echemendía, one of the founding members of AfroCuba... By 1988 or 1989, I went to work with the trova singer Vicente Feliú, whose group also featured such talented players as pianist Omar Sosa and guitarist. José Luis "El Yanqui" Beltrán (now residing in Spain and Chile, respectively). Feliú's group was propelled by his musical director,

Lázaro Barrizonte, whose arrangements often resembled those of Weather Report... In 1989, I had the opportunity to travel to México with a very large Tropicana troupe, which included such vocal stars as Alfredo Rodríguez Sr., Héctor Téllez, and Farah María.

LT: In 1993, you finally voted with your feet by migrating to Miami. What happened in the U.S. city unofficially known among Cubans as "the Seventh Province"?

IP: I worked in Miami initially with Malena Burke and Mirta Medina. In fact, I was playing with Malena Burke at Miami's El Centro Vasco, when I was recruited by Juan Pablo Torres, back in 1993 or 1994, to play at a South Beach venue, where I replaced either Carlos Salvador (Emiliano's brother) or Tuti Jiménez (Generoso's Son). While working with Juan Pablo, I had the privilege of sharing the stage with Paquito D'Rivera. Playing with Paquito was a real blast, a truly inspiring experience!

LT: In the following years, you paid your dues with No Regrets (a byproduct of Gloria Estefan's Miami Sound Machine), Carlos Averhoff, the Gypsy Kings, and Nelson Ned, among others. I have been told that Nelson Ned is a true polyglot.

IP: Yes, I believe that he is fluent in at least five languages-French, English, Spanish, German, and his native Portuguese... In 2002, I moved to Southern California, where I functioned as a studio musician, accompanying various Spanish-language singers whose names I don't even recall at this time. Meanwhile, I worked with Edgar Hernández's Charanga Cubana at such venues as Steven's Steak House (in City of Commerce), Mama Juana's (in Pasadena), and The Mayan (in Downtown L.A.). I must admit that I acquired much detailed information about the timbal's role in the danzón genre from Tony Alba (Charanga Cubana's singer and percussionist, previously known for his work with Santa Clara's Orquesta Aliamén).

LT: In 2004, you moved to Las Vegas. What have you been doing in Sin City?

IP: I worked temporarily with the show called "Havana Nights" because its drummer couldn't arrive in Las Vegas on a timely basis, and they had to look for someone who could properly replace him... By 2005, I was working in there different shows in Las Vegas (ranging from timba to rock 'n' roll to R&B)... As a percussionist, I also played occasionally with Javier Vázquez & Sonora Matancera, and with the band led by the late Rudy Regalado, among other local Latin groups. Unfortunately, Cuban (or Afro-Latin) music is not as powerful in Las Vegas as it deserves to be. This is why you can see me playing nowadays, as a drummer, in a wide variety of settings, including country, funk, R&B, or whatever...



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