

THE NEW

TRAVEL: FAST GET-AWAYS

# LATIN N.Y.

No.  
10-9  
\$1.00

THE GREATEST SALSA SHOW ON EARTH

**BROTHERS  
PALMIERI  
UNITE**



**BARRETTO  
RETURNS TO  
SALSA**



- BEST ACT: **EL GRAN COMBO**
- MOST CREATIVE: **ANGEL CANALES Y SABOR**
- MOST MEMORABLE: **YOLANDA RIVERA**
- BEST NEWCOMER: **OSCAR D'LEON**

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- **THEATRE** • RICE & BEANS AT INTAR,  
EVITA OPENS • DOMINICAN THEATRE
  - **MEDIA**: NEW LATIN TV SERIES • **DISCO**: CORY DAYE •

*This was Ray's comeback attempt. Yet, to quote Izzy Sanabria's introduction: "This is not a comeback; this is welcome home Ray..."*

**Day Two (September 2nd, 1979)**

Los Kenton started Day #2 with "puro" merengue. This fiery Dominican band, "con la gracia de dios," arrived well before catastrophe struck the Dominican Republic. "La Republica" did not go unrepresented.

Los Kenton's set was jumpy and "picante." They performed some of their international hits like "Borinquen/Quisqueya" and "Los Melones."

The group was missing personnel, which took away from Los Kenton's show. The band's flashy choreography is something to be anticipated whenever Los Kenton hit town.

Credit is due to these talented merengeros. They spread life and enthusiasm throughout the Garden, and the spirit lingered after their set.

The now loose sell-out crowd stirred with anticipation. The next act struck up a bluesy/jazzy type of Latin rhythm on the obscure Garden stage. Two cloaked figures (one in black, the other in red) stood erect at opposite ends of the scenario. On cue, the figure in black (stage left) swirled to unveil the beautiful dancer, Ms. Denise Florencio.

Denise, formerly with the Latin Symbolics (making her solo debut), kept the audience attentive with each graceful and flowing movement. Lighting and stage effects worked well in this sequence, as Denise led the figure in red to center stage. Once there, Ms. Florencio's fingers slowly worked back the hood covering the kneeling figure to reveal a perfectly bald head. The audience went wild. This was no ordinary head. This bald head belonged to "El Diferente."

The "New" Angel Canales, president of Selenac Records, leaped up on both feet and delivered the lyrics of "La Humanidad" in his truly unique style.

This Canales was a more polished, a more confident Canales. Of course behind every great singer there should be a great band. All of the "Sabor" musicians were tight.

However, the Canales of '79 lacked the qualities that made him a star at the '78 Salsa Festival. These qualities may be at best expressed as "alma y corazon." Angel in '78 did not refrain

from jumping around stage or building up a sweat on his brow. Angel was humble, "doing it my way" people's performer, whose face showed pain at times because the spirit had taken him. Angel almost came to tears when he realized the '78 Garden audience had given him a standing ovation.

But the past is the past. There was no standing ovation for Angel Canales y Sabor this Festival year. Yet, the Canales outfit put on what was further proof that "Salsa" is showing growing pains.

Emcee "Izzy" Sanabria, publisher of *Latin N. Y. Magazine*, drew a rousing response from the energetic crowd. Sanabria introduced one of Salsa's greatest percussionists of all times, Ray Barretto. This was Ray's "comeback" attempt. Yet, to use the line Sanabria

said that night, "This is not a comeback! This is a welcome home, Ray."

Aldalberto Santiago joined Ray in his N.Y. debut, bringing back that infamous Barretto band sound. The Barretto set ignited with "Guarare."



*Adalberto Santiago joined Ray in his New York debut, bringing back that famous Barretto band sound. The Barretto set ignited with "Guarare."*

*Hector glided through the words of "Periodico" like a bird in flight ... "Ustedes son mi gente, siempre," were his words as the Lavoe smile came to his face and he waved goodbye.*

**R**ay was as bright as the sun behind his drums. Happiness was just radiating from him. He was back, and he was proud to be back.

The Barretto band was flawless. The powerful horn section seemed capable of lifting watchers out of their seats. "La Mascara" was definitely my favorite for the evening.

The care that Ray took in selecting his back-up musicians and the "Welcome Home" New York gave him kindles hope of a "new" route for Salsa music. But as to where that route may take us, Ray still leaves me confused. There was not enough of the present or the future. Welcome home, Ray!

This Day #2 concert crowd seemed "alegre." A total feeling of satisfaction. Take, for instance, "Sunday en Nueva York" ... the so-called "day of rest," a feeling of ultra-smooth and Papo Lucca at the keyboard.

The words "usted ya paso..." filled the Garden rotunda. The "melao" of Borinquen grooved in our hearts.

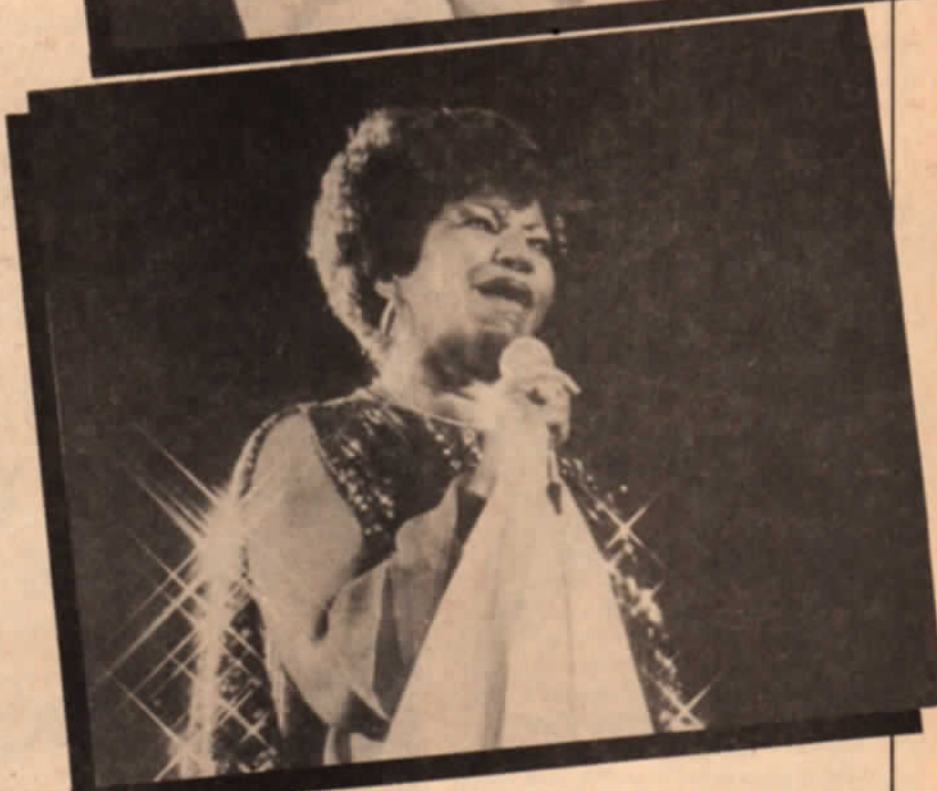
La Sonora Poncena, Puerto Rico's oldest active band, moved proudly about stage in prelude of the events that took place during their performance.

Papo Lucca's piano solo in the opening jam was sweet. Lucca, whose influence can be heard in various Poncena compositions, can play piano with his hands *and* his feet!

Yolanda Rivera, the female component of Poncena, possesses a very unusual voice. Her style has yet to develop that catchy quality an audience looks for in a concert. Yet, Yolanda has the makings of a star. She not only puts her all into her performance, Yolanda can break loose at any given moment. And so she did this Festival night.

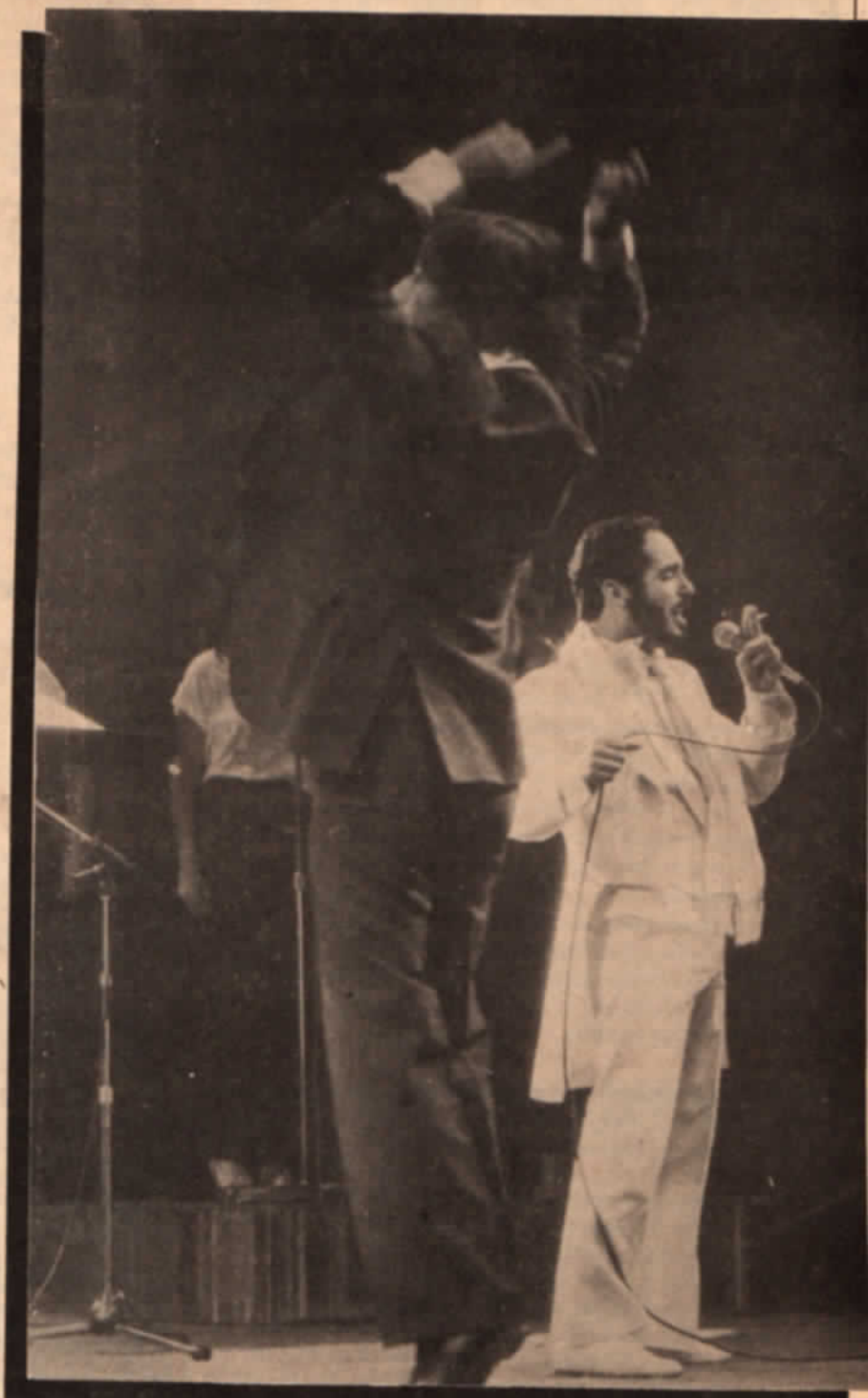
During "Hasta Se Rompe Cuero," Yolanda Rivera took hold of the timbales. She demonstrated excellent control and technique during her solo. Yolanda, with each snap of the sticks, drove the Garden crowd more and more

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*The treat wasn't over, "La Guarachera Del Mundo" Celia Cruz joined La Sonora Poncena in what was their first major concert performance together.*

*Willie Colon and his flamboyant 30-piece orchestra left the garden spectators in awe. "Nueva York" possessed all the polish and glamour of Willie's new image.*



*"Plastico," led off Ruben Blades' montage of hits. He closed the show with the award winning "Pedro Navaja."*