**Q: Hello and welcome to episode three of *Why This?* a Nexus Arts podcast. My name's Aaron Schuppan. I'm the media manager here at Nexus Arts, an intercultural arts organization in Adelaide, South Australia. On today's show, I'm talking to Lazaro Numa, a trumpet player, and all round, great guy and musician from Cuba. You have a great conversation about growing up in Cuba, moving to Singapore when he was 19, with $18 in his pocket, and the importance of sometimes acting before you've got a chance to think too hard. And my role here at Nexus Arts, I get to talk to artists from all walks of life. And this podcast is a chance for me to expand on those conversations and share them with you, the audience. If you enjoy my conversation with Lazaro, I encourage you to listen to the first two episodes of *Why This?*, where I speak with Nelya Valamanesh. She's an emerging writer from here in South Australia, and she had some really interesting stuff to say. And episode two is with Bec Taylor, who's a camera assistant in the film industry. But without further ado, I hope you enjoy my conversation with Lazaro Numa. All right, welcome.**

P1: That's good.

**Q: Welcome to episode three of *Why This?* Thank you for joining us.**

P1: Thanks for inviting me.

**Q: I am quite excited to talk to you today because you work in an aspect of the arts industry that I don't know much about. I wake up every morning and I listen to music immediately and I listen to music all day until I go to bed, but I cannot play a note. So talking to musicians is always a really interesting thing for me. Could you introduce yourself to the listeners at home and tell us a little bit about yourself and what you do?**

P1: Well, I'm Lazaro Numa. I come from the small island of Cuba on the Caribbean. My dad actually introduced me to music. And in Cuba if you're going to start the music, you actually have to go to the music school. And depending on the instrument you choose, it's the age. Like if you're going to play violin or piano, you start five years old. But I picked the trumpet, so I started when I was eight so I started studying music when I was eight in Cuba.

**Q: So is this based – so it's not – you didn't fall in love with the trumpet or anything. It was assigned to you by age.**

P1: No, no. I was actually in love with the music because what happened was, my uncle was the sound engineer of one of the most renowned Cuban bands called Irakere. It was an Afro-Cuban Jazz band and it had basically the top musicians in Cuba at the time and they used to travel all around the world back then. And I remember my uncle taking me to those rehearsals and seeing those musicians there and it was very, very inspiring for me. But then when I was eight, it was the time for me to do what I wanted to do. And then the hardest thing was picking the instrument I was going to play, because I wanted to be a percussionist. So my dad said to me, “If you want to do that, there is a way that you can actually do both things.” But he saw in me that also, I love the trumpet, so he's like, “Why don't you try trumpet?” Because I mean, Cuba in a sense, every single Cuban is a percussionist, I mean, the percussion is the identity card for us in Cuba, you know? And I ended up going for the trumpet at the end, and I loved it. I mean, so many years down the track, I'm still playing the trumpet here.

**Q: Do you remember the first time you played or tried to play?**

P1: I did. Actually, I was at school and my dad came to pick me up and he actually he actually brought me a really – it was a trumpet. It wasn't in the best condition but it was what he could afford at the time. And I tried to get a note out of it and I couldn't. I remember that he took me to my rooftop and there was a little wall in there, and he had like a little piece of stone, and he was basically writing on the wall. He was writing a line for every note that I was playing right, and then a circle for the notes that I was playing wrong. And at the end, obviously, there was a lot of circles and then hardly any lines, you know? And that was the beginning of everything. And, yeah, thanks to my dad that actually introduced me to that. Yeah.

**Q: Wow. So your dad was a sound engineer, did - - -**

P1: My uncle. My uncle.

**Q: Oh, your uncle, sorry.**

P1: Yeah. But what happened was my uncle, because the situation in Cuba at the time, my dad is an engineer on telecommunications, and the situation in Cuba was really hard at the time. So my uncle said to my dad, “Why don't you come and help me in the band?” Basically, he was helping me set up the microphones and the mic leads and everything. And it was like an extra job for my dad in there. And that way he was bringing me to the rehearsal and then I would actually see all the rehearsals and everything with the musicians. And there, it impressed me since that young age to see how they were running the music. Like I remember sometimes they would go to a tour in Europe and their plane was leaving at 2:00 PM and they would still have a rehearsal in the morning. They would go to a place, they would rehearse and they would be there from 9:00 AM to 11. And then from there they would go to the airport to go to the tour. So it was a really tough – maybe tough is not the right word, but they were very into what they do.

**Q: You sensed it was very disciplined.**

P1: Very disciplined. Exactly. Yeah.

**Q: Hyper professional. Well-Oiled machine. That takes that kind of kind of work, I guess. Is that – you said that had a big impression on you; is that something that you try to maintain in your own work now?**

P1: Yes, I do. I try to keep that. For me, the main thing was just seeing the passion that I have for what they used to do. And even though I could say that the way the situation was in Cuba at the time was really hard for every musician to make a dollar out of it, and they were the best ones on the scale of people. But still, when you think about all the effort and all the time that they used to put into what they do, the only way that they could run that was by having a massive passion for what they do. And I've got so much respect for them because, I mean, up to this day, you're still seeing all those musicians. I mean that band doesn't exist anymore. They just put it together to play in festivals and stuff. But you see all the musicians from that time, they're still all having their own projects and some of them are like 60, 70 years old and they still, like, love the music and play in such a level that it's very inspiring.

**Q: Do you think music keeps you young?**

P1: Absolutely. Yeah. Absolutely. I really believe so, yeah.

**Q: I guess a musical life began for you in Cuba. Can you talk a bit about the transition from there to coming to Australia, what that was like, and perhaps how you've continued to practice over here?**

P1: So for me, what happened was, I mean, I was going to school and then I graduated from school. And in Cuba, you don't get taught how to play Cuban music at school. Basically, we have the Russian school because the Russians used to win Cuba back in the days. So it's all classical. But we’re constantly exposed to jazz and Cuban music and all that. And the only way that we learn how to play that is that once we finish school, we realized that the only way we can make a living is playing any other style of music, but classical in Cuba. Which is, I mean, we love classical music and we believe that it's a really great thing to start learning music with that style. Because I mean your technique on the instrument develops from that. And also when you analyse the classical musicians, everything – I mean, the way I look at it, I look at all those classical musicians and I see what's happening today and for me, I believe that sometimes the really modern stuff that I see this day has been done already many, many, many years ago.

**Q: Sure. The roots of it.**

P1: In the music, like, yeah, I'll see it like that. And some people might disagree with that, but I actually believe that a lot of, even in jazz. When I listen to jazz these days, I've seen a lot of the staff is happening in this day, has been done already many, many years ago. But they are great, classical musicians.

**Q: I wonder how much of that is on purpose, or how much of it is just – I'm always interested in, and this is a total tangent here, we'll get back to your life story. But I'm always interested in how each generation takes from the previous generation, and sometimes we're not even knowledgeable or we don't even realize that we're doing it, whether it's a story or a painting, it's got generations of influence in it. And sometimes we don't even know that that's happening.**

P1: For me, music, when I go – I'm a big fun of traditional Cuban music because it's a really deep well; more than the commercial stuff everybody's used to and everybody sees on TV, on radio. When they talk about Latin music is – for example, Latin music is just, there are certain things that people have in their head right away, which is what’s been commercialised. But when you get into the real world, it's something that you can go in there and spend your whole life in there, and you pass away and you still don’t know even 1% of that. So it is kind of like I don't see the music thing as the past and the future, I see as a circle, you know; everything goes around. And when I listen to a very traditional rhythm, for example, in Cuba, I can hear it on the modern music, like, we have stuff that when I listen to the Reggaeton these days, I'm like, what they're doing on the Reggaeton is what's happening on the Changüí, for example, which is a very traditional Cuban rhythm. But anyway, going back to what we were saying before, what happened was I finished studying and then we started hitting the street and trying to play that sort of music that could actually help us make a bit of a living out of that, because with the classical we wouldn't be able to do much in Cuba. And I started playing with Mariachi, actually. I played quite a few years on the Mariachi. At the same time I was playing with a band that we used to play, like, what they call Salsa these days, but it's really like Cuban music. So at the same time I was playing with both bands and what happened was a really good friend of mine that she started with me, and then she became a teacher in Cuba. Then she left Cuba to go to play in a Latin club in Singapore. So she went there, and then a year after, it was originally a female band, and a year after the owner of the club, which was Cuban, he decided to add a few males to the band. And she contacted me, she's like, “Look, there is this opportunity here in Singapore for you to come and play trumpet, and a bit of a keyboard and also do a bit of singing, and will you be interested on doing it?” So right away I say yes. I got to the point that I was feeling like in Cuba I needed to do something else. I mean, it wasn't our politics or – I mean, a lot of people leave the island because the political situations is quite different to the rest of the world there. But for me it was mainly to try different things, to go to a different place, to see different people. And in fact, I got to Singapore and we didn't play any Cuban music. We actually were playing Latin pop in there. So it was a completely different experience.

**Q: I got to ask, how old were you when you did this? Was this your first time away from home? That seems like a really big move.**

P1: Well, actually, before I left Cuba I actually had travelled twice to a couple of island on the Caribbean, and that was through the school. But traveling out of Cuba was a really hard team for Cubans because everything was very close in there with the politics. And, yeah, I went to Singapore and I spent four years in that, and I was 19 when I went there. Yeah. Yeah. It was a funny story because I remember didn't know anything about it. And I remember all I had in my pocket was a hundred bucks; a hundred American dollars. And we travelled through Amsterdam, and then when I changed the money there, we got to the airport and we had to eat, so I changed the money there. They gave me – I think they gave me like 70 or 80 euros or something. Anyway, by the time that I got to Singapore, all I had left on my pocket, it was like $18. And I was talking to friends of mine, they said, “But you didn't even think about it?” I was like, it’s one of the things that you don't think a lot about, all the doors open for you. And sometimes when I do it other way that I really think about it, things don't go really well sometimes. And people say you have to plan it all; yeah, I understand that but for me in life, a lot of time hard work that when I'm, it's like an adventure that you just take and everything goes well.

**Q: Yeah, I agree. I agree. It's something we do much easier, I think, when we're 19, but sometimes you just have to go for it and figure it out on the other side, otherwise you'll never do it if you stopped and thought about it. If I'm going to move to Singapore with $18, if you thought about it for too long, you probably would've said no. You just, you went for it.**

P1: Yeah. If I had to do it now, and I'm 34 now, it would be a different story. I think I was – because Cuba was really closed, we didn't have internet, we didn't have anything; I didn't know anything about anything out of Cuba. So I went I’m going to go. I mean, for me it was an experience. I'm going to go, I'm going to get out of Cuba, I'm going to play in a different place. But I didn't know – I didn’t even speak English at the time. So I got there, and then it was a big step. I had to start learning this English which is what they're speaking. It's kind of like English with, it is really, it's like a slang that they have in there.

**Q: This is Singlish.**

P1: Singlish. Yeah.

**Q: So it sounds like English, but it isn't English?**

P1: It's a mix of – I mean it is English, but the way they speak is like English mixed with like Malay and a bit of Cantonese. So it's a bit of a mix in there. It's really interesting. Yeah.

**Q: Yeah. What happened next? And we were talking about the – I guess the difference between playing in Cuba and I guess making your way here in Australia. I'm interested I guess in the challenges that presented and how you turned it into a regular thing that you do.**

P1: For me, the biggest thing was that was the first experience I had on playing for people that had no idea what's actually the real raw type of music that we do Cuba. So the club, what I was playing was Cuban, but we didn't play any Cuban music in there. It was basically like Latin pop. So we were playing all the Shakira, JLo, you know, Jennifer Lopez, a bit of Beyoncé. And for me that was something that really hit me hard, because I was coming from a culture where we didn't even play one cover song. Cuba was that closed that everybody was creating original music all the time and it wasn't giving our – because there was no money in there, nobody would actually think much about money. Everybody was like, it was a day by day thing. Let's actually get together. Let's write music. Let’s - - -

**Q: That's really interesting. I want to ask you about that. It sounds like a starkly different idea of the reasons to perform, the reasons to make music. When in the Western world, like the question I hear all the time is, okay, well, how do you make money out of that? How much you going to get paid for that? Just the urge or the drive to make something, to come together with people and all be making something, sharing in something together is sort of the secondary thing here. Sounds like it was different in Cuba.**

P1: It was because we didn't have, again, I mean, I guess if they had opened Cuba the same way that the whole world was open, for some people, it's not even that open. I mean, I come across a lot of people that they don't like at all that kind of mentality of before you do something, or how much money I'm going to make out of this. Like, some people go, why don't you make art first and then you worry about the rest? But then I actually see the side of people saying, well, you have to worry about how much you're going to make because you have to pay the bills and you have to do this. So what I learned, I mean, the biggest thing I learned out of that was that it’s really important to have a balance in life where you can actually say, I'm going to create, I'm going to do what I want to do, and find a way also what I can live and make a living out of that without compromising the art, that side. Because at the end of the day, I come across a lot of people, even producers, friends of mine, producers, that they actually recognize that a lot of the music that they're making these days, it's kind of like you make it today, and in two weeks times there's a new song, and then that's it. Nobody will listen to that anymore. It's not something that stays for generations and generations as a music of legends that we all know. Like when you listen to Stevie Wonder’s music or any of those great musicians that would stay there forever. I mean, in my opinion, I mean, I don't know.

**Q: No, that's a whole interesting topic to get into and dissect is the changed nature of how we consume, I guess, media in general. Be it music, be it film; that the turnover of stuff is so fast these days that things exist for a couple of weeks, have their moment and then disappear.**

P1: I think we are lucky if it is for a couple of weeks. I think a lot of the things like, they are, and then the next day is like – yeah. I mean, and it was a very interesting experience for me because at the same time the stuff that I never liked, I started liking it. And I got to the point that I was like, well, is that a good thing that I'm liking this? Because that can also mean that I'm getting into something that shouldn't really be getting into it.

**Q: Oh, you felt like bad for liking the pop music that you were playing?**

P1: Well, not so much at pop. I mean, there's good pop, but I was liking stuff that you didn't really have to think that hard to make, you know what I mean? That's what I'm trying to say. And it's like what happened in your world, it's like when people talk about TV series that you don't really have to think. You're sitting there and you go like, oh, this is amazing, but how much are you really learning? How much are you really getting out of that?

**Q: Yeah. I mean, and I didn't think, there's nothing wrong with just enjoying stuff because it's fun and it's easy.**

P1: Exactly.

**Q: But I guess ideally for me, I like something that sits in the middle. Even if it is just entertaining and fun, I like, I don’t know, something's going to move me or make me think about something; maybe it plants a question in my mind and leaves me thinking about it. So I mean, we're talking about like these tangents we’re going on, but I'll bring it back to why this, the central question of this. And if we're talking about, I guess, things disappearing quickly, maybe not having the longevity that we feel like they used to, I guess that's where the importance of live performance comes in. I know you as a live musician, there's two questions. Is that primarily what your time is focused on, is live performance? And can you speak on the importance of live music as a thing that exists in the world? We just had a year go by where we weren't allowed to go see live music. How did that impact you? And that's three questions now. That's three questions.**

P1: I think in general, everything that happened with the COVID staff, for example. I have friends all around the world. And it was a funny thing because I remember the internet went crazy with a lot of good projects to the point that a lot of people were saying, it's so much good stuff out there that I can't handle anymore. It was over loaded. And I think we all learned that in a tough situation, like what we went through, that's when we create the most and that's when we are more honest when we're creating, because that's one of the things as well; when you're working a lot and you're making good living out of it or whatever, sometimes what we do that we're supposed to love it, we actually turn it into something that is like, there's a formula. Let's just do this because it's the easiest thing to do. A lot of the times I play gigs that are the worst gigs, but I get paid the most. And a lot of the times the gigs that give me the most satisfaction are the ones that I hardly make any money out of it. I don't know if the same thing happened to you.

**Q: Sure. I get paid for – to make the stuff that is, I guess, the least creatively satisfying, but then that balances out with, I guess the ones that are most creatively satisfying probably end up costing me money. But I guess that's just the balance that you look for choosing this path in life. Let's talk about money, the work side of this. How do you find that balance in life in your particular life right now?**

P1: For me, the main thing was actually not saying yes to everything. Not saying yes to every single gig, for example. I mean, if we're talking about gigs, in Singapore, I was at a point that I was just saying yes to everything, apart from the job that I was doing there. And what happened was, there was a day what I said, and I was like, I found that I wasn't getting interested on listening to like good music anymore. And for me that was a disease, I was feeling I need to actually stay, take a step back in this and just reconnect with where I come from, like my roots and music that I like. And that was the time where I met my wife where she’s from Adelaide. And we started planning for me to come to Australia. And then when I come to Australia, it was a completely different situation. We came to Melbourne and then I started seeing all this incredible music projects in there. A lot of them were my friends that I used to play in Latin bands. So I mean, when I spent a bit of time in Melbourne, and the beautiful thing was that they were doing things that they were loving. And at the same time, they managed to get people to get into the world and say, look, we don't have to actually do something that we don't love. I mean, we're going to create music that we love and we are going to make it come into our world and enjoy what we do and educate yourself a bit in that way. And it was a beautiful thing because all the musicians that I hang out with they used to say to me something like, “You have to follow the standards of the industry. If they say that the song had to be three minutes, you have to be three minutes, otherwise they don't put on the radio.” And I'm like, you can find a balance, but at the same time, I think it kills a lot of things. I mean, if you have an idea that goes for five, six minutes, why will you actually cut that and make a song that is just three minutes because the standard says that I have to wait three minutes?

**Q: Sure. Sure. I'm going to ask you questions as a complete layman, because again, the music world is very foreign to me; I'm a fan, but I'm not a participant. So when you are looking at a life in music, it sounds like there are different avenues that you can focus on. If you want to go down that radio commercial side of things, that's almost like one path; the making a living as a live musician feels like the riskier path, but perhaps the more creatively satisfying, perhaps good for your soul in particular. Was that ever a deliberate choice you made?**

P1: For me, it was what I was doing since I started working back in my country. I think there's a lot of people doing great things. I mean, when I see bands like just to give you an example, bands like Snarky Puppy, or even like bands that are doing cover music and they rearrange – that's one thing. I mean, you're playing covers and I know bands that they actually take covers and they rearrange and they make the covers their own. They made their own version of it and I expect that. But why would you try to do something that somebody else did exactly the same way that the person did it? I mean, wouldn't you put a bit of your creative side into that and say, I'm going to turn this into my thing.

**Q: Yeah. Put flavour in it.**

P1: Yeah, that's for me, my [00:25:00] when it comes to that. And it's harder, I don't know if I should say a price to be paid for it because, I mean, everything, as I said, is a balance. Sometimes you do things, but for me, the ideal thing is just doing something that first I'm honest; I don’t want to be following things that is like, “This is formula, I will follow that because I know it works.” I just want to be honest with what I do. I mean, even when I'm playing, if I get two people, I actually feel proud of that and say, you know what, there's two people that are following me for what I am and for what I'm doing not for what the industry says that you have to do.

**Q: I like that. If two people respond to it, that's good. That leads me to my next question. I'm always interested in the moments that make it all worth it. It can be real hard slog a lot of the time, but for me personally, there are a couple of memories I have or a couple of real high points in my life of pursuing what I pursue that get me back on track and make me sort of re-fall back in love with it. What was the best gig you ever played? Or do you have a moment or two being on stage that you are like, yes, this is why I do this?**

P1: I think one that comes to mind – I have a few, but one that comes to my mind is WOMADelaide, I think it was two thousand and – WOMAD 2016 and they brought Diego el Cigala, which is an amazing singer. He's from Spain. And basically what he's done is he became really popular by an album that he did with Bebo Valdés which is the father of the band director of the Irakere, which is the Cuban band which I was talking to you originally.

**Q: Oh, amazing; what a great connection.**

P1: Yeah. So they got together to make an album. And they were going to – I mean, they pick like Cuban songs and then this guy from Spain said to the piano player, “But how am I going to sing these songs I'm not from Cuba?” And the piano player said to him, “Look, I just want you to be the flamenco singer you are, I just want you to be the Spanish guy you are. I'm going to play the piano the Cuban way because I'm Cuban. I don't want you to be something that you are not.” Anyway, they made this album called *Lágrimas Negras* which means Black Tears and it was a total success. I mean, they started traveling all around the world. Everybody loved the album. It was really good versions of classic Cuban songs. Anyway, WOMAD brought Diego el Cigala and I remember I was in the crowd, because I was playing – the same year I was playing in WOMAD with a band from Melbourne. And I was watching him playing those songs. And there was something inside of me that I felt like I needed to be on the stage with him. And it was nothing about getting paid or this or that. It was just like, I felt he was doing the Cuban songs that I grew up with that I love. And I wasn't with him, you know, on the stage. Anyway, he was playing Friday and Saturday, he finished a concert then I ran because I had the backstage pass. So I ran and when I got inside, he was actually coming off the stage and I talked to him in a really Cuban way. I said to him a word that we say with it's, Acere, which means, it's like kind of saying buddy or my friend, and he turned right away and he's like, “Oh, you Cuban.” And I say, “Yeah, I'm Cuban.” And anyway, I said to him, “Look, I was watching you playing then and I had this feeling inside of me that you were playing my favourite songs from Cuba and I wasn't on the stage with you.” And he said to me, “Why? Why weren't you? Like, why didn't you?” Anyway, he had a concert the following day, he said to me, “What do you play?” I said, “Trumpet.” He said, “Bring the trumpet, we’re going to play without rehearsal or anything.” And it was a funny story because his musical director was a bass player, which was Cuban. And when he found out that Cigala, the singer, wanted me to play, the musical director didn't really agree with that because he was like, “I don't know him. I never seen him play.” And I have a lot of respect for him for standing on the line and saying, look, if I don't know you, I don't going to put you on a stage. You can easily ruin whatever we've been doing. And Cigala asked, like is a – like he’s Gypsy, he just turned his back, I remember he actually lighted a cigarette. He just turned his back and told the stage manager just put a microphone to him, just right next to me. And he didn't care what the musical director said to him. Anyway, at the end, he got me to play, I didn't even know what song I was going to play. And he got me to play *Lágrimas Negras* which was the main song of the album and was the song that makes them really famous around the world. And it went really, really well. I mean, I still got the videos and I watch it and still give me goosebump for the whole energy of what happened in there.

**Q: I have goosebumps right now just listening to this story.**

P1: Oh man, it was a very magical moment. Yeah.

**Q: That's amazing. Wow. You just went for it.**

P1: Yeah.

**Q: You just followed your instinct and you just went for it.**

P1: Again, one of those things that I didn't really think that much. It’s like – yeah. If I plan it a different way, it wouldn't happen.

**Q: Well, I hope anybody listening to this right now takes that to heart. There's two examples right there of just following your gut and just going for it. What's the worst that could happen? You get kicked out of Singapore or someone says no.**

P1: So that was one. And then the other one was a concert that happened to me here, actually here in Nexus. So one of the first concert we did, it wasn't really busy. And then one of the person that came to the concert, she brought her mom and she had Parkinson and she said – when I finish a concert, I play one of my original tunes, which is a really slow song. And she came back to me when I finished a concert, she said to me, “Look, I've never seen my mum reacting to the music while she's been sick the way she was.” Apparently the mum was crying and was really into it. And she said, “Look, this for me was a live chance to see how the music can help.” And I was like, it makes you understand how important it's to do music with – so being honest when you're doing something and it's even better when you see that you play and then that's something in somebody else.

**Q: Absolutely. Wow. Those are two very different experiences too, aren't they? One with a massive stage, massive crowd, big sort of rock and roll experience. The other one is, that connection with a single audience member making all the difference. That's beautiful. That's such a high note to start to wrap up on something. A reason I wanted to start this podcast is because I've got a real privilege working here. I get to meet people like yourself and artists of all different backgrounds and career levels and mediums. And I get to chat with them about their practice and what keeps them going and what inspires them. And I wanted to share some of that with the listeners out there. And my hope is that there are people listening to this who have always wanted to try something or have always felt a drive within them, but for whatever reason they didn't learn when they were young or life gets in the way and they never picked up that pen or they never picked up that trumpet. Is there anything you would say advice wise or anything to someone out there who just wants to start learning an instrument or wants to pick up a trumpet for the first time and give it a go?**

P1: Well, I would say for me, I mean music you don't even need an instrument to let the music; the music is in you. Now I think the main thing is just be honest with yourself. It might sound like a cliche to say follow your heart, but the truth is nothing will be better than you actually following your heart. And I mean you know better than nobody else what's the right instrument to play. But if I mean somebody wants to pick up the trumpet and do it, I think the first thing they need to know it’s a really hard instrument.

**Q: It really is. I tried to play the saxophone, it's the hardest.**

P1: Well, trumpet is a really hard instrument to play and they will have to dedicate a lot of time to it. So the only way you're going to be able to do something with that is if you actually have a passion for it and you will put your time into it. But I think the way I see it, it goes beyond an instrument; I think it's just a love, not even for music, for whatever you do in life, you should actually make sure that you love what you do and that will give you a lot of satisfaction.

**Q: Couldn't agree more. Is there anything else you wanted to add?**

P1: Well, thanks for inviting me. It's been great chatting with you here and - - -

**Q: Where can people, if people are interested in what you do, where can they find you on social media? If they want to follow what you're doing, we'll post links as well, but do you have music online, anything like that?**

P1: I do, yeah. So I have one album and then quite a few single songs that are released and they're all on – on all the platforms. Like if you find them on Spotify, Apple Music; they're there under Lazaro Numa. And there's actually an album that I did in Cuba in 2016. It was a really interesting process because I went to Cuba to record the album and I was only going to be there for 15 days or a couple of weeks. And it happens that Fidel Castro passed away when I was there. And then they actually put a mourning in the country for nine days I think. So it was a really tough time because nobody wanted to do anything.

**Q: Everything was shut.**

P1: Everything was shut, even private studios everything was shut. So I managed to record the album in a very sneaky way. I mean, I was recording in a studio that was a garage, you know, like a basement. And I actually got the master of the album the day I was leaving. I was like, I didn't even know if it was going to be ready. I was like, well, in the worst case scenario I have to leave and try to get it afterwards. I think I got it like three or four hours before I had to go to the airport and leave and yeah, that was a really difficult time for me.

**Q: Yeah, what a story. Wow.**

P1: And you know in Cuba nothing runs according to plan. I mean, everything is like in the moment. Sometimes we were recording in the studio and then they cut the power, because it's a really common thing in there that you recording and there's no power. That's it, for the whole city, no power. So we had to stop the recording and the musicians would say to me, just relax, you know, let's have a coffee.

**Q: It's just the way it is.**

P1: It is the way, don't stress. But we were actually get into like a really amazing conversations on that time. So I learned that sometimes things don't go according to plan, but then you come in different ways that are really incredible ways.

**Q: That is excellent advice to end on. Things don't always go to plan.**

P1: No.

**Q: You just go with it and beautiful things can happen out of that. Yeah.**

P1: Exactly. Yeah.

**Q: Great. Well, thanks for coming in.**

P1: Thank you.

**Q: What a great Friday morning this has been. Well, I hope you enjoyed and got something out of my conversation with Lazaro just now. If you're looking for up to date information on everything that's happening at Nexus Arts, just visit www.nexusarts.org.au. It's thanks to Art South Australia's recovery fund that we are once again presenting our visual arts exhibitions online in 2021. Just head to nexusartsgallery.com to experience the work of all our amazing artists. We are thrilled to be partnering with Sparkke Brewery and Rose Kentish Wines this year. Come in and try a taste of their wares at Nexus Arts venue and be sure to seek out these amazing local, socially responsible labels wherever you choose to have a drink. Also, special thanks goes out to, We Made A Thing Studios for sponsoring us with the use of their podcasting gear. Head to, wemadeathingstudios.com to watch some awesome South Australian made films and web series. Until next time, thanks for joining us.**

**END OF RECORDING: (54.27)**