



**CRAFT LATINO ANNOUNCES THE RETURN OF
CANCIONES DEL SOLAR DE LOS ABURRIDOS
THE GRAMMY®-NOMINATED 1981 ALBUM FROM SALSA PIONEERS WILLIE COLÓN AND
RUBÉN BLADES**

*Mastered from its original analog tapes, the long-out-of-print album features the politically charged
“Tiburón,” plus “Te están buscando” and “Ligia Elena”*



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Los Angeles, CA (July 23, 2025)—**Craft Latino** is pleased to announce a **180-gram vinyl** reissue of 1981’s *Canciones del Solar de Los Aburridos*, the GRAMMY®-nominated album from bandleader, producer and trombone player **Willie Colón** and singer-songwriter **Rubén Blades**. Marking the legendary duo’s third collaborative album, *Canciones del Solar de Los Aburridos* carried on Blades’ pioneering tradition of “conscious salsa” through politically charged songs like “**Tiburón**,” plus such fan favorites as “**Te están buscando**” and “**Ligia Elena**.” Now freshly mastered with **(AAA) lacquers cut from the original master tapes**, the long-out-of-print title returns to its original format on **September 19th**, while fans can also stream the album in **high-resolution audio**—available now on select platforms. In addition, a **limited-edition** (only 300) “**Azul Ahumado**” (Blue Smoke) color vinyl variant is available exclusively at Fania’s online store, bundled with a collectible T-shirt. Both vinyl options are available for [pre-order](#) starting today.

The story of *Canciones del Solar de Los Aburridos* begins more than a decade earlier with **Willie Colón** (b. 1950). A pioneering force in salsa music, the bandleader and trombone player was just 15 years old when he signed to **Fania Records**, where he became a sensation alongside singer Héctor “El Cantante” Lavoe. Together, the pair released 11 genre-defining albums, including 1967’s *El Malo*, 1970’s *Cosa Nuestra* and the 1971 Christmas classic *Asalto Navideño*, before amicably parting ways. While Colón pursued a variety of behind-the-scenes projects as a producer, composer, arranger and musical director, he soon found himself eager to return to the studio for his own projects—when a rising Panamanian singer-songwriter caught his ears.

In his home country, **Rubén Blades** rose to prominence as a vocalist with such popular groups as Los Salvajes del Ritmo and Bush y sus Magníficos, while also pursuing his studies in political science and law. In 1970, Blades released his US debut with *De Panamá a New York* (alongside Pete Rodriguez) and, eventually, relocated to New York, where a job in Fania's mailroom led to collaborations with the label's biggest stars, including Ray Barretto, Larry Harlow and Willie Colón. After guesting on the latter artist's 1975 album, *The Good, the Bad, the Ugly* (with Lavoe and Yomo Toro), Blades was officially tapped to take over vocal duties for the bandleader's orchestra.

The Blades-Colón partnership launched in 1977 with *Metiendo Mano*, a groundbreaking album that spoke to the struggles and dreams of Latin Americans. Featuring such memorable selections as “**Pablo Pueblo**,” “**Plantación adentro**” and “**Según el color**,” the release inspired a new tradition of socio-political narrative in salsa music, dubbed “**conscious salsa**.” Their 1978 follow-up, *Siembra*, soon became *the* best-selling salsa album of all time, thanks to now-iconic tracks like “**Pedro Navaja**” and the disco-flavored anthem “**Plástico**.” By 1981, the pair was at the peak of their prowess as they entered the studio to record their third collaboration, *Canciones del Solar de los Aburridos*,

Translating to *Songs From the Tenements of the Bored*, the album was primarily composed by Blades and offered a return to the classic “hard salsa” sound. It was also the duo's most controversial release, thanks to politically charged songs like “**Tiburón**.” Translating to “Shark,” the opening track served as a metaphor for imperialism and delivered a blistering commentary on US/Latin American policy—leading some fans in the Cuban community to accuse Blades of being a communist sympathizer. The album also addressed such topics as racism (“**Ligia Elena**”—about a white debutante who elopes with a Black musician) and materialism (“**¿De qué?**,” featuring a Venezuelan *joropo* rhythm—a nod to the duo's fervent fanbase in the country).

But *Canciones del Solar de los Aburridos* also focuses on lighter topics, including matters of the heart. “**El telefonito**,” for example, finds the track's subject calling a former lover in vain, while the samba-inspired “**Y deja**” is a sweet love song penned by Gerardo Piloto and Alberto Vera, featuring a joyful violin solo by **Lewis Kahn** (known best for his work with the Larry Harlow Orchestra). There are also several witty moments, including “**Madam Kalalú**”—about a fraudulent psychic who scams her customers—as well as the popular “**Te están buscando**,” in which Blades tells the tale of a gambler dodging loan sharks. The latter song features standout solos by Kahn and longtime Colón conguero **Milton Cardona**.

Amid the controversy surrounding “Tiburón,” many US radio stations shied away from playing the album. Colón even once recalled that the politically charged songs “Caused us a lot of trouble, so much so that at one point . . . we had to perform in bulletproof vests.” Despite the uproar, *Canciones del Solar de los Aburridos* went on to become the duo's second most successful album, while “Tiburón,” “Te están buscando,” and “Ligia Elena” were hits across Latin America and Puerto Rico. *Canciones del Solar de los Aburridos* was also a critical sensation, earning a **GRAMMY® nomination for Best Latin Recording**, while the album has long been considered to be a high point in the salsa canon. In a retrospective review, *AllMusic* hailed, “This album is among [Colón and Blades'] finest: ominous harmonies, meaningful lyrics, tradition shot with experimentation: constant surprise and constant pleasure.”

The pair continued their musical partnership at Fania with one more album, 1982's *The Last Fight*. Thirteen years later, they reunited for *Tras la Tormenta*. Today, they both enjoy living legend status. Blades—now a 12-time GRAMMY® and Latin GRAMMY® winner—remains one of Latin music's most successful singer-songwriters, as well as an EMMY®-nominated actor, activist and politician. The highly decorated artist remains active in the studio, on the road and in front of the camera—most recently as a series regular on AMC's *Fear the Walking Dead*, with prominent roles in films like *Safe House* (2012) and *Hands of Stone* (2016). Earlier this year, Blades released *Fotografías*, his latest album with longtime collaborators Roberto Delgado & Orquesta.

Willie Colón, meanwhile, has long been recognized as one of the most successful salsa artists of all time, with over 30 million albums sold. In addition to collaborating with everyone from “Queen of Salsa” Celia Cruz and David Byrne to Soledad Bravo and Ismael Miranda, the Bronx native has also dedicated his energy to New York City politics and activism. A Latin GRAMMY® Lifetime Achievement Award winner and multiple GRAMMY® nominee, Colón was inducted into the International Latin Music Hall of Fame and the Latin Songwriters Hall of Fame, while in 2015, *Billboard* named him one of the 30 most influential Latin Artists of All Time.

[Click here](#) to pre-order *Canciones del solar de los Aburridos*.

[Click here](#) to find the exclusive bundle including the “Azul Ahumado (Blue Smoke)” color vinyl with a collectible T-shirt.

Canciones del Solar de Los Aburridos tracklist:

Side A

1. Tiburón
2. Te Están Buscando
3. Madame Kalalú

Side B

1. El Teléfono
2. Y Deja
3. Ligia Elena
4. ¿De Que?

*Digital tracklist mirrors Vinyl

About Fania:

Highly influential, both musically and culturally, Fania Records spread the sound of salsa music from the clubs of New York City to the rest of the world and became a revered global brand in the process. Fania’s master recording catalog is the definitive home for genres such as Latin big band, Afro-Cuban jazz, boogaloo, salsa and Latin R&B and includes artistic giants such as Celia Cruz, Willie Colón, Héctor Lavoe and Rubén Blades. With the creation of the international supergroup known as the Fania All-Stars, the label’s signature musical style became known as the “Fania Sound.” Fania’s rich master catalog also includes the Pete Rodriguez’s boogaloo classic “I Like It Like That” which was sampled by Cardi B in her #1 hit “I Like It.” Additionally, three Fania Recordings, *Celia & Johnny* by Celia Cruz and Johnny Pacheco, *Azucar Pa’ Ti* by Eddie Palmieri and *Live at Yankee Stadium* by the Fania All-Stars, appear in the National Recording Registry, a list of sound recordings that “are culturally, historically or aesthetically important, and/or inform or reflect life in the United States.” For more info, visit Fania.com and follow on [YouTube](#), [Facebook](#), [Twitter](#), [Instagram](#), and [TikTok](#).

About Craft Latino:

Craft Latino is home to one of the largest and most prestigious collections of Latin music master recordings and compositions in the world. Its rich and storied repertoire includes legendary artists such as Antonio Aguilar, Joan Sebastian, Pepe Aguilar, Celia Cruz, Héctor Lavoe, Willie Colón, Ray Barretto, La Lupe, Ruben Blades and the Fania All Stars, to name just a few. Renowned imprints with catalogs issued under the Craft banner include Musart, Fania, TH, Panart, West Side Latino and Kubaney, among many others. Craft creates thoughtfully curated packages, with a meticulous devotion to quality and a commitment to preservation, ensuring that these recordings endure for new generations to discover.

Craft Latino is the Latin repertoire arm of Craft Recordings. The catalog label team for Concord. For more info, visit CraftRecordings.com.

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