



BRAND NEW COLLECTION CELEBRATES 70TH ANNIVERSARY OF REVOLUTIONARY LATIN LABEL, ALEGRE RECORDS

Featuring hits from Johnny Pacheco, Eddie and Charlie Palmieri, Pete Rodríguez, the Alegre All Stars and more, Alegre Records: The Latin Sound of New York (1961–1975) hits stores and streaming platforms November 13th



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Los Angeles, CA (September 16, 2026)—This fall, **Craft Latino** honors the 70th anniversary of pioneering label **Alegre Records**, its legendary artists, and the enduring vision of founder Al Santiago with ***Alegre Records: The Latin Sound of New York (1961–1975)***. Arriving **November 13th** on vinyl and digital formats and available for **pre-order today**, the 12-track collection includes classics by **Johnny Pacheco**, **Eddie Palmieri**, **Charlie Palmieri**, **Pete Rodríguez**, the **Alegre All Stars**, and many more. An **instant grat single**, “I Like It Like That” by Pete Rodríguez is **available today** on digital music platforms. Rounding out the 1-LP set are new liner notes in English and Spanish by producer, composer, and industry veteran **Bobby Marín**. The package also features hand-drawn illustrations created by Puerto Rican artist Jose Ostolaza, also known as **Ostomatic**. An exclusive bundle including the vinyl with a T-shirt featuring the Ostomatic illustrated cover art is available for pre-order at Fania.com.

A defining force in Latin music, **Alegre Records** offered an early platform to some of the era’s most important artists—a testament to founder **Al Santiago**’s ear for talent. A New York native, Santiago began his career as a bandleader, taking over his father’s orchestra before his 20th birthday. But he soon became disenchanted with life as a musician, parlaying his passion first into a record store and then the label, founding Alegre in 1956. There, Santiago found his niche—and some of the era’s brightest stars.

After releasing a series of successful singles, Santiago signed a young bandleader, **Johnny Pacheco**, who released his debut, ***Johnny Pacheco y Su Charanga, Vol. 1***, in 1960. His mambo-infused brand of charanga—as heard in hits like “**El Güiro de Macorina**”—resonated instantly with fans, becoming the highest-selling Latin album at the time, launching the career of one of the genre’s most important figures, and putting Alegre Records on the map.

The label also served as a platform for the likes of Chivirico Dávila, Kako y Su Combo, Dioris Valladares, Willie Rosario, Joe Bataan, and legendary brothers **Charlie Palmieri** and **Eddie Palmieri**—both featured on this collection. Charlie—known as the “Giant of the Keyboards”—was a well-known bandleader in the charanga scene (who had even employed Pacheco as a flautist at one point). During his extensive time at Alegre, he not only served as musical director of the Alegre All Stars but also maintained a prolific recording schedule of his own. Among the highlights is 1973’s poignant “**La Hija de Lola**,” which features an expressive performance by vocalist **Vitín Avilés**. Following in his older brother’s footsteps, Eddie released his first three albums with Alegre, alongside his band **La Perfecta**. The innovative pianist, composer, and bandleader helped lay the foundations for salsa music with his powerful, trombone-driven sound, as heard on 1963’s vibrant “**Lázaro y Su Micrófono**,” from his second LP.

By the mid-’60s, a new musical trend had taken New York by storm, reflecting the city’s melting pot of cultures. Boogaloo—a soulful blend of R&B with Afro-Caribbean rhythms—could be heard everywhere, and Alegre Records was at the forefront, thanks to artists like **Pete Rodríguez**, whose anthemic smash “**I Like It Like That**” became one of the era’s most iconic songs and endures as an essential Latin classic. Duo **Ricardo Ray** (piano) and **Bobby Cruz** (vocals) were another great success story in the genre. Their infectious 1966 single, “**Lookie Lookie**,” was among their first of many recordings in the boogaloo style.

Alegre also helped establish the careers of many popular bandleaders, including **Roberto Roena**, who can be heard here with his mid-’60s group **Los Megatones**, reimagining the Paul Desmond standard “**Take Five**.” Another highlight is bandleader **Mon Rivera**’s 1962 recording, “**Monina**.” A modern, urban take on the Puerto Rican *plena* tradition—or “*el periódico cantado*” (the sung newspaper)—the song serves as a commentary on everyday life. From that same year is **Orlando Marín**’s “**La Casa**,” featuring a high-energy vocal performance from **Chivirico Dávila**. Vibraphonist **Louie Ramirez**, meanwhile, can be heard establishing his signature sound with his breakout 1966 hit “**El Títere**,” featuring vocalist **Rudy Calzano**.

The collection wouldn’t be complete without a few selections from the **Alegre All Stars**, a supergroup formed in 1961—inspired by Panart’s Cuban Jam Sessions—that featured the label’s biggest talents, including Pacheco, Charlie Palmieri, trombonist **Barry Rogers**, vocalist **Chamaco Ramirez**, and bandleader/timbalero **Kako Bastar**. When Pacheco later co-founded **Fania Records**, he would model the Fania All Stars after this collective. Featured here are “**Se Acabó Lo Que Se Daba**” (1965) and “**Tema Alegre**” (1966)—both of which showcase the individual talents in the group, as well as the playful, spontaneous nature of their sessions.

After dominating the New York Latin music industry for a decade, Alegre was sold to Branston Music in 1966 and, in 1975, to Johnny Pacheco’s legendary salsa label, **Fania Records**. There, the label continued as an imprint, with releases from the likes of Charlie Palmieri, Tito Allen, the Alegre All Stars, and the uniquely expressive salsa singer **Angel Canales** (his breakout 1975 hit, “**Lejos de Ti**,” is included here). Al Santiago, meanwhile, continued to be a force in the industry as a producer, working with the likes of Celia Cruz, Willie Colón, and Mongo Santamaria. However, he will always be best remembered for Alegre Records—aka “The House That Al Built”—a label that shaped the sound of Latin music, with a legacy that continues to resonate.

[Click here](#) to pre-order *Alegre Records: The Latin Sound of New York (1961–1975)*.

[Click here](#) to find the exclusive bundle including the *Alegre Records: The Latin Sound of New York* vinyl with a collectible T-shirt featuring the Ostomatic illustrated cover art.

Alegre Records: The Latin Sound of New York (1961–1975) Tracklist (Vinyl)

Side A

1. Johnny Pacheco – El Güiro de Macorina
2. Charlie Palmieri – La Hija de Lola

3. Eddie Palmieri y Su Conjunto La Perfecta – Lázaró y Su Micrófono
4. Angel Canales – Lejos de Ti
5. Louie Ramirez – El Títere
6. Ricardo Ray – Lookie Lookie

Side B

1. Pete Rodríguez – I Like It Like That
2. Alegre All Stars – Se Acabó Lo Que Se Daba
3. Orlando Marín & His Orchestra – La Casa
4. Alegre All Stars – Tema Alegre
5. Roberto Roena y Sus Megatones – Take Five
6. Mon Rivera – Monina

*The digital track list mirrors the vinyl version.

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 Soul, 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 Rodríguez'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, *Azúcar 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](https://www.fania.com) and follow on [YouTube](https://www.youtube.com/faniarecords), [Facebook](https://www.facebook.com/faniarecords), [X](https://twitter.com/faniarecords), [Instagram](https://www.instagram.com/faniarecords), and [TikTok](https://www.tiktok.com/faniarecords).

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, the Fania All Stars and Daddy Yankee 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 BMG. For more info, visit [CraftRecordings.com](https://www.CraftRecordings.com).

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