



WILLIE COLÓN AND HÉCTOR LAVOE'S DEFINITIVE 1975 ALBUM *THE GOOD, THE BAD, AND THE UGLY* RETURNS TO VINYL

Featuring contributions from singer-songwriter Rubén Blades and cuatro master Yomo Toro, the innovative salsa album includes the highlights "Güaracha," "Qué bien te ves," and "El Cazanguero"



[Click here](#) to see the online media kit

[Click here](#) to pre-order

Los Angeles, CA (September 2, 2026)—**Craft Latino** honors the enduring legacy of genre-defining artists **Willie Colón** and **Héctor Lavoe** with a reissue of their landmark 1975 album, *The Good, The Bad, and The Ugly*. A collaboration with master cuatro player **Yomo Toro** and legendary singer-songwriter **Rubén Blades**, the influential salsa LP features such standout tracks as “Güaracha,” “Qué bien te ves,” and “El Cazanguero,” and marks Lavoe’s final album with Colón before embarking on his highly successful solo career.

Arriving **October 23** and available for **pre-order today**, *The Good, The Bad, and The Ugly* features all-analog (**AAA**) **mastering** by Clint Holley and Dave Polster at Well Made Music and is pressed on **180-gram vinyl** for an exceptional listening experience. The LP is housed in a replica of its classic **gatefold jacket**, featuring an imaginative design by artist Ron Levine that pays homage to the iconic Spaghetti Western film of the same name, depicting Toro as “The Good,” Colón as “The Bad,” and Lavoe as “The Ugly.” On the flip side are the album’s original liner notes by ethnomusicologist and music journalist John Storm Roberts. A **limited-edition “Cobre Campesino” (Rancher Copper) color pressing (only 300 copies)** will also be available as a standalone or bundled with a Fania Retro Logo T-shirt at Fania.com. The remastered title will also be reissued on streaming platforms in **Hi-Res for the first time, and standard digital** audio.

By 1975, **Willie Colón** (1950–2026) and **Héctor Lavoe** (1946–1993) were two of the biggest names in Latin music. The influential duo began their partnership at New York’s **Fania Records** in the mid-’60s, when Colón was just 16, and Lavoe was 21. Beginning with their soulful 1967 debut, *El Malo*, the pair established an ardent following and, over the next decade, they matured into their signature sound, moving beyond the popular boogaloo craze to pioneer the sounds of

salsa, through such bestselling albums as *Cosa Nuestra* (1969), *La Gran Fuga* (1970), *El Juicio* (1972), and their iconic Christmas albums with cuatro player **Yomo Toro**, *Asalto Navideño Vols. 1 & 2* (1971 and 1973, respectively).

As their popularity hit its peak, both artists were primed to embark on new ventures—but before they did, they recorded a landmark album—once again partnering with Toro. One of the most innovative salsa recordings of its time, ***The Good, The Bad, and The Ugly*** incorporated elements of jazz, funk, rock, and Brazilian music—yet remained rooted in Afro-Cuban rhythms. The result was a bold and experimental work that not only broadened Colón’s work as a bandleader, but also the boundaries of the genre.

That stylistic diversity can be heard on tracks like the bouncy “**El Cazanguero**,” written and fronted by singer-songwriter **Rubén Blades** (who would soon take over Lavoe’s spot in Colón’s band), as it moves seamlessly from Brazilian influences to straight-up New York City salsa. A saxophone and horn break (in the style of the great bandleader Machito) adds extra flavor, while the Panamanian-born Blades brings flair to his vocal performance. Rock and pop also influenced Colón’s work, as heard in tracks like the instrumental “**I Feel Campesino (Theme Realidades)**” and “**MC² (Theme Realidades)**”—both of which feature funky electric guitar solos (courtesy of seasoned session musician **Elliott Randall**) and were tied to the groundbreaking bilingual PBS television series *Realidades*, for which Colón was the musical director.

On the more traditional end of the spectrum is “**Qué bien te ves**,” in which Lavoe lovingly parodies legendary Puerto Rican singer Chuito, while “**Güaracha**” marries traditional Cuban *guajiro* music with *jíbaro*, a Puerto Rican folk style, and *llanera*, from the plains of Venezuela and Colombia. Another highlight is the aptly named “**Potpourri III**,” which finds Lavoe performing a medley of bombas and plenas. Also in the studio was an accomplished ensemble of studio musicians, including **Eddie Rivera** (bass), **Milton Cardona** (congas), **José Mangual** (bongos), **Mario Rivera** (baritone saxophone), **José Cigno** (drums), **Eric Matos** (trombone), and “**Prof. Joe**” **Torres** (piano). *Coros* (background vocals) were provided by Mangual, Blades, Colón, **Ernie Agosto**, and **Ada Chabrier**.

Released in April 1975, *The Good, The Bad, and The Ugly* drew critical acclaim and commercial success. Hit single “El Cazanguero” introduced Blades to New York audiences—making his transition to Colón’s full-time vocalist a smooth one, following Lavoe’s departure. Praised by *AllMusic* as “a pinnac[e] of early-mid-’70s salsa,” the album has long been viewed as a pivotal title in the evolution of the genre.

[Click here](#) to pre-order *The Good, The Bad, And The Ugly*.

[Click here](#) to find the exclusive bundle including the limited-edition “**Cobre Campesino**” (**Rancher Copper**) color vinyl with a Fania Retro Logo T-shirt.

Tracklist (Vinyl)

Side A

1. Toma
2. Potpourri III
3. Doña Toña
4. MC² (Theme Realidades)

Side B

1. El Cazanguero
2. Qué bien te ves
3. Güaracha
4. Cua Cua Ra, Dua Cua
5. I Feel Campesino (Theme Realidades)

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, *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](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.

###