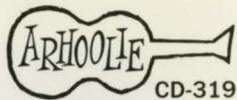


**STEVE JORDAN** WITH VIRGINIA MARTINEZ  
"The Many Sounds of Steve Jordan"  
*Over 60 Minutes of Classic Tejano Music*



1. **La Traicionera** (Ranchera)
2. **El Chupón** (Polka)
3. **Pajarito Negro** (Ranchera)
4. **Falta Tu Amor** (Bolero)
5. **Maldita Tu Suerte** (Ranchera)
6. **Siempre Hace Frio** (Ranchera)
7. **Hazme Caso** (Esteban Jordan)  
(Ranchera)
8. **Las Coronelas** (Polka)
9. **El Castigador** (Ranchera)
10. **Mujer Sin Alma** (Ranchera)
11. **Las Coronelas** (Polka)
12. **Estrellita Del Norte** (Salome Gutierrez) (Ranchera)
13. **Midnight Blues** (Esteban Jordan)
14. **Jamás Volveré** (Ranchera)
15. **El Rancho Grande Potpuri** (Polka)
16. **El Corrido de Jhonny El Pachuco** (Esteban Jordan) (Corrido)
17. **La Pepita** (Esteban Jordan) (Polka)
18. **Vuela La Paloma** (Cumbia)
19. **Together Again** (Buck Owens)  
(Country)
20. **More Pretty Girls Than One**  
(Country)

Steve Jordan – vocals and accordion with: #1-9 Virginia Martinez – vocals; Bobby "Harpo" Jordan – bajo sexto; Freddie "Eegah" Sanchez – drums; Beto "Moose" Treviño – bass. Recorded for Discos Aguila at Pacific Enterprises, Los Angeles, Ca. July 11, 1963. Previously unissued session except for "La Traicionera" which was issued as a 45 rpm single and became a regional hit.

#10: Bonnie Jordan – drums; Ernie – bass; and unknown bajo sexto. Recorded for Discos Fama at DCT studios, Hollywood, Ca. November 23, 1970.

#11-20: probably Steve Jordan Jr. – percussion; Charlie Hattrick – bass; plus Bonnie Jordan, Silver Jordan, and unidentified guitarist. Originally released as Arhoolie 3023.

Selections composed by Esteban Jordan (#7, 13, 16 & 17) are published and © by El Parche Music Co (BMI).

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THE MANY SOUNDS OF **ESTEBAN**

# "Steve" Jordan



OVER 60 MINUTES OF  
**CLASSIC TEJANO MUSIC**



## Steve Jordan

Steve Jordan has been a conjunto musician in South Texas for 40 of his 47 years on this planet. He comes from the Rio Grande Valley but really grew up in California. He is a musician's musician and keeps up with the latest musical and technological developments. His accordions, and he usually carries several three row button models in various keys in order to be able to play almost any tune in any key, are often hooked up to a phase shifter. He enjoys using synthesizers and the latest electronic gadgets. Steve's repertoire, although grounded in the traditional polkas, rancheras, and corridos, includes a nice dose of other Mexican regional musics, rock, jazz, country, and even zydeco. He fuses many musical ideas with taste and introduces interesting harmonies into the traditional and usually very stylized genre known as Musica Norteña.

This collection begins with fine traditional conjunto music from Steve Jordan's first official recording session with his then wife, Virginia Martinez doing the duet vocals with him (they were married in 1958). I feel that their voices are a powerful blending cry in the purest ranchera tradition and was overwhelmed by their emotional impact when I first heard these tapes. The recordings were originally made for Discos Aguila who only issued two selections on a 45 rpm release: "La Traicionera" with "Maldita Tu Suerte" on the flip side which became a good seller and helped establish Steve on the conjunto scene. The tapes and contract were later sold to Discos Fama's Art Walker (Arturo Caminante) who a few years ago sold them to Arhoolie. This is the first time most of this wonderful music has been made available to the public.

Steve Jordan's very first recording was actually a 78 rpm disc made as the result of a contest held in San Jose, Calif. in the late 1950s. The prize for best young conjunto was a recording contract with the then newly



Steve Jordan (lower left) and his conjunto with vocalist Virginia Martinez (center). 1963 photo was to be the cover of never released Fama LP.



established Cima label. Cima number 103 was a 78 rpm disc by HERMANOS JORDAN (Esteban y Antonio) with "Chiquitita" on one side and the Cuco Sánchez composition "No Te Vayas" on the flip side. Steve was just a teenager then but it was the start of his long, illustrious recording career.

The second part of this CD/C is the more modern side of Steve Jordan's sound. This material was originally released on the RyN label of McAllen, Texas, a label run by the bajo sexto playing member of Los Donnenos: Ramiro Cavazos, who has recorded some of the finest conjuntos along the Rio Bravo. The album was called "El Corrido de Jhonny El Pachuco" (the title song is a pachuco-slang rendition of the classic Mexican corrido "Juan Charrasqueado") and the rights to this material were bought a few years ago by Arhoolie and released as LP/C 3023.

With his brothers Bonnie and Silver (Los Hermanos Jordan) Steve made many recordings in the late 1960s for the McAllen based FALCON label including re-makes of several of the songs heard on this album. At the time FALCON was probably the most important and prolific company releasing regional Mexican-American music, and most of their masters were also licensed for release in Mexico. Steve recorded some straight ranchera material, several original compositions, "En Este Caberet," the first waxing of his polka "Squeeze Box Man," and even an item called "Polka Psicodelica" as well as "Me Traes Colgando," which is Spanish for the Holland-Dozier-Holland composition "You Keep Me Hanging On"! For FALCON the Jordan Brothers also recorded several fine Rancheras by one of San Antonio's best accordionists and composers, Valerio Longoria, and then covered Ray Charles's hit of "Georgia On My Mind."

In 1970 Steve recorded for Art Walker's FAMA label in San Jose, including "Mujer Sin Alma" which is included in this collection of early sides. By 1975 Steve was recording for the FREDDIE label out of Corpus Christi,

Texas with "La Camelia," his version of a hit by Los Tigres Del Norte, released as a single and also the title track of an LP. In 1977 he introduced his son Steve, Jr. on the OMEGA label with an LP entitled "That's My Boy!" About this time Steve started his own label EL PARCHE, after his nickname derived from the patch he wears over his right eye. By now he called his conjunto "Steve Jordan Y Rio Jordan." Several of the 45s became good sellers, especially "La Polka Loca" (The Crazy Polka), and "El Kranke" which he called a "Son Tejanense" and which got a lot of air play over San Antonio radio stations, especially KEDA, the "Jalapeño Station." An LP on EL PARCHE called "Canto al Pueblo" has Steve playing all the instruments and shows heavy use of electronic effects.

In 1979 Steve Jordan started with the new HACIENDA label in Corpus and released the album "Ahorita" which includes a remake of "El Kranke." The album "Soy De Tejas" followed as well as "Con Una Sonrisa" in 1980. Early in 1980 the Jordan Brothers were back in California and played some gigs with Queen Ida. I recorded some songs for Arhoolie but Steve was not satisfied with the results though he did use several of the basic tracks on his later LPs. During that visit to the Bay Area Steve sat-in one night in Palo Alto with Clifton Chenier's band and I wish I could have caught that performance on tape - it was hot! By 1985, after several 45s on various labels, Steve was back with FREDDIE Records who released an LP called "Mirada Que Facina."

In 1985 Steve appeared on RCA's International Series with the LP "My Toot Toot" followed in 1986 by his LP "Turn Me Loose," also on RCA, which was nominated for a Grammy in the Best Mexican-American category. The GRAMMY however was won by Flaco Jimenez for his Arhoolie LP "Ay Te Dejo En San Antonio." In 1982 Esteban Jordan was inducted into the Conjunto Hall of Fame and in 1986 Steve did the soundtrack for the film "Born in East L.A." Steve Jordan has made several appearances at the now annual

San Antonio "Tejano Conjunto Festival" which is produced by Juan Tejeda and the Guadalupe Cultural Arts Center. This festival presents the great legends from the past as well as the best in current Texas conjuntos. It is a remarkable series of celebrations usually held in the middle of May, honoring a musical genre which until recently was considered to be very common and ordinary but which has proven to be a powerful, poetic, functional, and vital cultural expression of the Spanish-speaking population of the Southwest.

(Chris Strachwitz - 1987 & 1990)

### 1. LA TRAICIONERA

Nunca creí prieta ingrata  
que fueras tan traicionera,  
que la traición que me hiciste  
no se queda como quiera.  
Recuerda que me juraste  
una pasión verdadera.

¿Si tienes otro querido  
por qu no me lo presentas?

Mira, que si es hombrecito,  
hazlo que pague la renta  
para que vivas con él.  
Ya ve, conmigo no cuenta.

No quiero a por esa fuerza,  
cuando ya no hay voluntad.  
A mí me gusta que me hablen  
con la purita verdad,  
no me anden sacando vuelta,  
que no soy perro del mar.

### 1. CHEATING WOMAN

I never believed, ungrateful gal,  
that you would be so treacherous.  
I can't let slide  
the way you betrayed me.  
Remember that you swore  
that you would be true.

If you have another sweetheart,  
why don't you introduce him to me?

Look, if he's a real man,  
make him pay the rent  
so that you can live with him,  
get out of here, the rent's  
not my problem now.

I don't want you by force  
when you no longer care.  
I like it when you speak  
straight to me with the simple truth.  
Don't go jerking me around,  
I'm not your dog.

Puedas tener tres o cuatro  
para que gozes la vida,  
pero no olvides, ingrata,  
que fuiste la consentida,  
y que yo soy de los hombres  
d'esos que nunca se olvidan.

### 5. TU MALDITA SUERTE

Maldita tu suerte,  
te quedas esperando  
que yo viniera a rogarte.  
Estás equivocada,  
ya no volveré a verte,  
así me arrastró la suerte.

Cuando te adoraba  
tú a mí me traicionabas,  
amarga hacías mi vida.  
No me andes buscando,  
no seas tan ofrecida,  
comprende que estás perdida.

Coro:  
(No vuelvas más,  
déjame así,  
siga tu senda,  
que la mía la perdí.

No sé quién soy,  
no sé quién fui,  
vivo borracho para olvidarme de ti.)

Ahora me puedes rogar, amor te pido  
que de corazón me daba.  
Te fuiste y dejaste mi pobre pecho herido  
con una daga clavada.

You can have three or four lovers,  
just so you can enjoy life,  
but don't forget, ungrateful woman,  
that you were my pampered sweetheart,  
and I'm one of those men  
who never forget.

### 5. YOUR BAD LUCK

You're in for bad luck,  
you hang around waiting for  
me to come begging you.  
But you're mistaken,  
I'll never see you again,  
that was the way Fortune pulled me.

When I adored you,  
you were cheating on me,  
you made my life bitter.  
Don't come looking for me,  
don't try to push yourself on me,  
figure it out, you lost.

Chorus:  
(Don't come 'round anymore,  
leave me alone.  
Follow your own trail,  
because you've lost mine.

I don't know who I am,  
I don't know who I was,  
I live drunk to forget you.)  
Now you can beg me, My Love,  
because I gave myself to you heart and soul.  
You took off and left my heart broken  
as if pierced by a dagger.



Voy a emborracharme,  
y ahora voy a tomarme  
tres copas de sentimiento  
para no acordarme,  
también para olvidarme,  
de la que fue mi tormento.

Coro:

## 6. SIEMPRE HACE FRÍO

Este corazón que aún te adora  
se está muriendo al recontarle  
como se muere la luz del día.  
Ya no puedo más, tú me haces falta,  
vuelve conmigo, alma de mi alma y vida mía.

Coro:

¿Adónde va, adónde va?  
Mátame cielo, trágame tierra,  
llévame Cristo, si no vuelve más.

Ya podrás tener el mundo entero,  
entre tus manos toda la dicha  
de otro cariño mejor que el mío,  
pero ya verás que todo acaba.  
Al verme solo, como él me siento,  
siempre hace frío.

Coro:

## 7. HAZME CASO

Que no puedes dejar de querermé  
porque tienes a otro querer.  
Tú lastimas mi vida y la tuya  
si d'esa manera la quieres correr.

I'm going to get drunk,  
and now I'm going to drink down  
three shot glasses of regret  
so as not to remember,  
in order to forget the woman  
who was my torment.

Chorus:

## 6. IT'S ALWAYS COLD

This heart that still adores you  
is dying as it tells you  
how the daylight is fading away.  
I can't go on any longer, I need you,  
come back to me, Love of my life.

Chorus:

Where is she going? Where is she going?  
Kill me, Heavens, swallow me, Earth,  
carry me off, Christ, if she doesn't come  
back again.

You already have the whole world,  
in your hands all the happiness  
of another love better than mine, but  
you will see that everything comes to an end.  
Finding myself alone, I feel like him,  
it's always cold.

Chorus:

## 7. PAY ATTENTION TO ME

You can't stop loving me  
just because you've got another lover.  
You're trashing your own life as well as mine  
if that's the way you want to live.

¿No recuerdas de aquellos momentos  
que en mis brazos yo te estreché?  
Me dijistes que sólo eras mía,  
por eso nunca yo te olvidaré.

Coro:

Hazme caso, mujer, hazme caso,  
y mejoras tu bien porvenir.  
Es fracaso, mujer, es fracaso,  
esa vida que quieres partir.

Si tú piensas seguir tu camino,  
ya más tarde te arrepentirás.  
Esa mancha que marcó el destino,  
sólo Dios te podré perdonar.

Coro:

## 12. ESTRELLITA DEL NORTE

Estrellita del norte al oriente  
recorría una luz mineral,  
son tus ojos que alumbran mi mente,  
son tus ojos que me hacen llorar.

Yo mil veces te he dicho que te amo  
con acento de luz de ternura,  
me ha robado la eterna ventura,  
y he conocido la gloria por ti.

No deseo las prendas ni aretes,  
no deseo la plata ni el oro,  
te amaré como rico tesoro  
que en el mundo he podido encontrar.

Don't you remember those moments  
when I held you tight in my arms?  
You told me you were mine alone,  
that's why I'll never forget you.

Chorus: Pay attention to me, woman,  
take me seriously,  
and you will make a better future.  
It's failure, woman, it's disaster,  
this life that you want to break apart.

If you're thinking about going your own way,  
you'll be sorry later on.  
This stain that destiny marked out,  
only God can forgive you.

Chorus:

## 12. STAR OF THE NORTH

Star of the north, to the east  
I've seen another light  
It's your eyes that light my thoughts  
It's your eyes that make me cry.

I've told you a thousand times that I love you  
With the glow of love in my voice  
I have ceased my eternal wandering  
And have found my glory in you.

I don't want any jewelry  
I don't want any silver or gold  
I'll love you as the only treasure  
In the world for me.

Ya no llores, tu llanto me mata,  
deja ya de llorar alma mía  
porque siento una fuerte agonía.  
Por qué lloras amándote yo?

Ya me voy, el destino me lleva,  
como hojas que el viento arrebató.  
Ay Deli tú no sabes, ingrata,  
lo que sufro y padezco por ti.  
Bastante, Deli. . .

## 16. EL CORRIDO DE JHONNY EL PACHUCO

"Este es el corrido de un pachucón  
de por allá de Robstown, Tejas;  
se creía muy slika y le dieron chicharrón.  
Ahora verás:"

Voy a canterles un corrido muy al alba,  
Lo que ha pasado en la Main de Robstown;  
Este es la historia de un pachuco muy rocote  
Era muy loco, traficante y corredor.

Juan se llamaba pero le decían "el Jhonny,"  
Muy taralailo, muy engreído en el amor.  
A las pachucas más greñudas se llevaba,  
Allá en McAllen no dejaba ni una flor.

Un día domingo que andaba muy taralailo,  
A la cantina le corrieron a chismear:  
—Cuidate Jhonny, que por allí te andan  
güachando,  
Son muchos cholos, no te van a pilorear.

Don't cry, your tears are killing me  
Please stop crying my love  
Because I feel such agony for you  
Why do you cry when I love you so?

Now I'm going, destiny is carrying me away  
Like the leaves that blow in the wind  
Ay, Deli, you don't know, ungrateful girl  
How much I love and suffer for you?  
Plenty, Deli. . .

## 16. JHONNY THE PACHUCO

Spoken intro: "This is the story of a  
badass pachuco from Robstown, Texas;  
he thought he was pretty slick  
but he ended up getting burned.  
Here's how it happened:"

I'm going to sing you a great corrido  
About what happened on Main Street  
in Robstown;  
This is the story of one badass pachuco,  
who was a drug trafficker and a real wild guy.

His name was Juan but everyone called  
him "Jhonny,"  
He drank a lot and loved to chase women;  
He hung out with the seediest pachuca girls,  
And in McAllen he didn't leave a single  
flower untouched.

One Sunday when he was pretty drunk,  
They came to the bar and told him:  
"Look our Jhonny, they're watching you,  
Don't let those cholos come and get you."

No tuvo tiempo de montar en su carrucha,  
Y de rembaisa se le echaron de a montón.  
—Ando muy alto—les gritaba—y no  
me agüito,  
Cuando un pilero travesó su corazón.

Ya las cantinas de la Main están cerradas,  
Todos los cholos se dedican a rezar,  
Y por las calles las cholitas van pasando  
A ver al Jhonny que lo van a embalsamar.

Allá en un chante ya muy triste llora  
un chavo,  
Y las pachucas ni se acuerdan por su Juan,  
Y entra su jefa y lo consuella con cariño,  
Porque al "Jhonito" no le queda ni un carnal.

Aquí termino de contarles esta historia  
De un pachucote muy engreído en el amor,  
Que su creyó de las pachucas más greñudas,  
Por eso mismo lo mandaron al panteón.

He didn't have time to get into his car,  
They all came rushing at him:  
"I'm pretty drunk," he shouted,  
"And I'll stay and fight,"  
When the bullet pierced his heart.

Now all the bars on Main Street are closed,  
And the cholos are all off praying,  
And the chola girls are all passing by  
To see the remains of Jhonny who they  
are taking to embalm.

And in a house a boy is crying,  
The pachucas don't even remember him,  
His mother comes in to quiet him,  
Because little Jhonny doesn't even have  
a brother.

And this is the end of my story,  
The story of this bad ass pachuco  
Who hung out with the seediest pachuca girls,  
And because of it they've sent him to  
his grave.

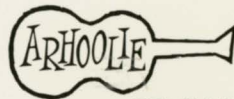
Songs 12, 14, & 16 transcribed and translated by Zack Salem and Juana Rios de  
Salem. All others by Jaime Nicolopulos and Sandra Marroquín.

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# STEVE JORDAN WITH VIRGINIA MARTINEZ

## "The Many Sounds of Steve Jordan"



CD-319

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19. Together Again (Country)
20. More Pretty Girls Than One (Country)

Total Time: 65:53

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**E**steban "Steve" Jordan is one of the innovators in modern Texas-Mexican Conjunto music. He sticks with the traditional triple row accordions but utilizes modern technology and contemporary rhythms to make his music unique. Known as "El Parche" for the eye patch over his right eye, Steve Jordan and his family conjunto, Rio Jordan, have recently been reaching beyond conjunto music's usual borders and have appeared at festivals and events geared to multi-cultural audiences.

This recording presents the various sounds of Steve Jordan. It starts with traditional conjunto music at its rawest best from a very young Steve Jordan recorded in the early 1960s (most of it previously unreleased) featuring passionate, searing vocal duets with Steve's then wife, Virginia Martinez. The second part contains the complete classic album from the early 1980s entitled "El Corrido De Jhonny El Pachuco" (ARH 3023) generally considered to be his best release ever.

Esteban "Steve" Jordan - vocals and accordion and his conjunto Virginia Martinez - vocal duets with Steve on #1, 3, 4, 5, 6, 7, & 9.

Produced by Chris Strachwitz

Cover photos by Maureen Gosling

Cover by Wayne Pope

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