

## TEJANO ROOTS:

# San Antonio's Conjuntos in the 1950s



1. **CONJUNTO ALAMO: La Ratita** (Leo Uriegas) (Guaracha). Leandro Guerrero - accordion & vocal, with Chon Guerrero-bass; Daniel "El Pajarito" Hernandez-maracas; Manuel G. Uriegas-vocal, & Dimas Garcia-bajo sexto. (5/3/1953; Rio 263-1)

2. **JESUS CASIANO "EL GALLITO": Viva San Marcos** (Jesús Casiano) (Polka). Jesus Casiano - accordion with V. Vermea-bajo sexto; Ines Morales-bass; Nando Silva-sax. (ca. 1948; Rio 109-1)

3. **LOS AVENTUREROS: Panchita** (Ranchera). Carmen Asevedo - accordion, Ines Morales - bass, Valentin Silvas - guitar. (ca. 1948; Rio 117-1)

4. **GAYTAN Y SOLIS: Francisco Martínez** (Juan Gaytan) (Corrido). Juan Gaytan & Felix Solis - vocal duet and guitar; Tony Escalante-accordion; Juan Hernández-bass. (ca. 1949; Rio 131-2)

5. **FELIX Y PEDRO ROCHA: La Gardenia** (Pedro Rocha) (Canción). Felix & Pedro Rocha - vocal duet, S. Granado - accordion, Jimmie Cavazos - guitar, J. Salazar - drums. (ca. 1949; Rio 127-1)

6. **GARZES Y CANTÚ: Corrido de Europa** (Frank Cantú). Daniel Garzes & Frank Cantú - vocal duet with Frank Cantú-guitar; Fred

Zimmerle-accordion; Santiago Zimmerle-bass. (ca. 1950; Rio 133-1)

7. **VALERIO LONGORIA: Pobre Mujer** (Valerio Longoria) (Ranchera). Valerio Longoria - accordion & vocal, Maxie Granados - bajo sexto, Juan Viesca - bass. (ca. 1951; Rio 163-1)

8. **LOS CHAVALITOS: Las Güeras de Califas** (Raymond Stewart). Raymond Stewart - vocal & accordion, Dimas Garcia - guitar, Enrique Ojeda - bass. (ca. 1950; Rio 137-1)

9. **CONJUNTO ARIZMENDEZ: Ya Volvi de Corea** (Henry Arizmendez) (Ranchera). Henry Arizmendez - accordion & vocal, Domingo Delgado - bajo sexto. (ca. 1951; Rio 164-1)

10. **CONJUNTO SAN ANTONIO ALEGRE: El Circo** (Armando Almendarez) (Polka). Armando Almendarez - accordion, Enrique Cantú - guitar, Alex Garcia - drums. (ca. 1951; Rio 169-2)

11. **VALERIO LONGORIA: Sufre Tu Parte** (Frank Cantú) (Bolero). Valerio Longoria - accordion & vocal, Frank Cantú - guitar & vocal, Juan Viesca - bass, Manuel Mora - drums. (ca. 1952; Rio 219-1)

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## T E J A N O R O O T S

# SAN ANTONIO'S CONJUNTOS IN THE 1950s





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The letterhead proudly announced: “**Wolf Recording Company - Home of the Rio Record**” and the home was the back room of the **Rio Record Shop** from where the enthusiastic music merchant Hymie Wolf directed his one-man operation. Located at 700 West Commerce in the heart of San Antonio’s old, teeming and bustling downtown area, the store was just a few blocks east of the Plaza del Zacate where produce was the main business. Here all kinds of folks would congregate and in the evenings listen to strolling musicians or buy hot tamales from street vendors. Just a few blocks to the south, off South Santa Rosa Street, was a busy area of honky tonks and cantinas where Tejanos and Mexicanos would socialize, imbibe, dance, carouse, or relax at the end of a day of hard labor or try to drink away their problems. They

would listen to live *conjuntos* or a juke box, which was often better, and of course cheaper, at repeating favorite songs endlessly to their heart’s desire.

By the late 1940s, musical ensembles known as *conjuntos* (groups), usually featuring two harmonizing voices, an accordion, a *bajo sexto* and a string bass, were making the music Spanish-speaking factory hands, truck drivers, and other blue collar workers wanted to hear. Strolling musicians of all sorts, including duets with guitars, trios, *mariachis*, as well as *conjuntos*, wandered from cantina to cantina in search of customers willing to pay for songs to be delivered on the spot right there where they were sitting or standing. Singers had to know the latest hits and sing them well in order to compete with the juke boxes. For dancing, however, musicians were hired for the evening. There, in addi





Hymie Wolf in his record shop ca. 1957

tion to an appealing vocal delivery, stamina and endurance, a musician needed instrumental prowess, rhythmic energy and cohesion for his *conjunto* to be popular with the dancers.

Accordionists, many of whom came out of rural south Texas and northern Mexico, had to know lots of polkas, waltzes, schottishes, mazurkas, *redovas*, and *huapangos* as well as the melodies to the latest *rancheras*, *boleros*, and *corridos*. Most *corridos*, or ballads, detailed the heroic deeds of brave men both past and present or the latest gruesome killing which was often the result of a smuggler's deal gone wrong. Once a song became popular via the radio, a movie, or the juke box, every local musician had to learn it in order to please their customers who would pay for personal renditions. Often a customer "out on the town" would spend considerable sums for musicians to satisfy his craving to listen to or sing along with his favorite song or to impress other members of his party with his talent or generosity.

Most of the songs heard on this collection were created by San Antonio or regional composers. Although many are in the traditional Mexican *Ranchera* style, several songs reflect local culture, values, customs, and slang. Some, like the opening number, are hybrids of various Latin traditions, while others reflect the tastes of "*pachucos*" from El Paso and the West Coast who developed great fondness for African American traditions from Be-bop to Rhythm & Blues (note: "*Las Güeras De Califa*," "*Mi Dolorcito*," and "*Boppin' The Rock*"). Many of the musicians also began to learn that if they could come up with their own songs, they could earn extra money when the opportunity came to make recordings or to get their compositions into the hands of established recording stars.

The national record companies, **Victor**, **Columbia**, and **Decca**, just about stopped recording and releasing regional musics during World War II when the musicians' union led a strike against them and when shellac,



from which records were pressed, was difficult to obtain. After the war was over, local entrepreneurs sensed a great demand on the part of the public, musicians, and especially tavern owners who had juke boxes, for recordings by local performers. Hymie Wolf, like a number of others, got the idea to make his own records, and bought the basic essential equipment: a disc cutter, blank acetates, a mixer and a couple of microphones. Then the fun started, dealing with musicians, cutting the discs, having them processed and pressed and finally collecting the money if the public bought what was in the grooves.

Manuel Rangel Sr. was by most accounts the pioneer of Tejano record labels in San Antonio with a release on his **Corona** label by Valerio Longoria probably in early 1948. After starting an electrical sales and repair business in January 1947, Mr. Rangel soon discovered that servicing juke boxes was the most profitable aspect of his work. He got into the business of making his own

records when the man who used to supply him with records from Mexico, died. Mr. Wolf's **Rio** label was not far behind. He remodeled his liquor store into a record shop and the first artists to appear on a Rio 78 rpm disc, were the *dueto* of Andrés Alvarez and Polo Cruz. They were accompanied by accordionist Jesús Casiano who was already an established recording artist from the pre-war era. The label read: "Alvarez y Cruz y Los Tejanos" and the first song on Rio #101 appropriately was "Mujeres De Las Cantinas" (Women of the Bars)! Honky Tonk music had arrived and Rio records, during the brief decade of its existence, documented some of the finest Spanish language examples of this genre in San Antonio.

The whole business of recording local music was obviously a pleasure and a lot of fun for everyone concerned. Just listen to the joyful sounds of these recordings, look at the picture on the cover of these notes (or Cassette) and the photo of Mr. Wolf at his record shop. These 28 selections

constitute authentic audio snapshots of a vibrant culture and tradition which came to life and threw off its old conservative shackles during the social and economic boom period of the post World War II era. Some of the singers and musicians who found their way into Mr. Wolf's backroom recording studio were already established artists who had been making a living with their music for some time. There was San Antonio's premier *corridista*, Pedro Rocha, who had recorded extensively in the 1930s and was well known on the local music scene. Jesus Casiano was one of the pioneer accordionists along with Narciso Martínez, Bruno Villareal, and Santiago Jimenez to put *conjunto* music on the south Texas musical map. Juan Gaytan, Frank Cantú, and Manuel Valdez were all popular San Antonio singers and composers who had been on the scene and making recordings for many years. Lydia Mendoza's sisters, Juanita and María, were a big name in San Antonio where they started their career at the

Bohemia Club during the war. However, most of the performers to appear on the Rio label were young upstarts determined to be heard. Fred Zimmerle, along with his brothers, started his career on Rio and became one of the best and most beloved accordionists with his Trio San Antonio. Valerio Longoria came over to Rio and introduced the high-tone bolero to cantina patrons. Tony De La Rosa, on his way to becoming the polka king of south Texas, cut some early sides for Rio while visiting San Antonio. Conjunto Alamo with Leandro Guerrero or Felix Borrayo on accordion, and Frank Corrales on guitar, became very popular around San Antonio. Pedro Ibarra also became a well respected musician in town and is still active on the local music scene today in 1994. Los Pavos Reales came to San Antonio from Seguin to become major stars of *conjunto* music. A young man named Leonardo Jimenez, strongly influenced by Pedro Ibarra, made his first records for Rio with Los Caminantes. One of Don Santiago



Jimenez's sons, he became world famous twenty years later as Flaco Jimenez. (Those first recordings by Flaco Jimenez and Henry Zimmerle are heard on Arhoolie CD/C 370.) Many of the artists on this disc were young rebels or the equivalent of today's blues, rap, or punk musicians: Los Tres Diamantes; Los Chavalitos; Conjunto Topo Chico; Conjunto San Antonio Alegre; and from the lower Rio Grande valley, Armando Almendarez, the accordionist who had obviously listened to the juke box records of the King of Louisiana Zydeco, Clifton Chenier. An authentic Tejano orchestra: Alonzo and his Rancheros, as well as the classy *ranchera* singer Ada García who had a marvelously soulful voice also appeared on Rio Records.

Perhaps some of these singers and musicians would have found their way to other enterprising up-start record producers, as many of them later did, but no other producer seemed to have had quite the rapport, enthusiasm, and congenial relation-

ship with the artists as Hymie Wolf had. Besides all the fun and joviality which is evident on these recordings, Hymie Wolf turned Rio Records into a successful, if limited and short-lived enterprise with the help of his personality, resources, business experience, and the all important co-operation of local singers and musicians.

Hymie Wolf was the last of four sons born in San Antonio to Morris and Rose Wolf, who themselves were both born in Russia. Hymie's father had a clothing store in the area where Los Apaches Restaurant is located today. Hymie was educated in San Antonio, spoke fluent Spanish as well as some German, and eventually taught electronics at Kelly Air Force Base. Around 1948 he remodeled his liquor store and opened the Rio Record Shop which housed the Wolf Recording Company and became "Home of the Rio Record" for the next decade. In 1956 he met Genie Miri and they got married on June 23, 1960. For the next three years Mr. Wolf, who was an excellent pilot, also operated an avia-



*Los Caminantes, Eastside Club 1957*

*Left to right: Roberto Cadena (vocal); Richard Herrera (drums);*

*Leonardo "Flaco" Jimenez (accordion); Henry Zimmerle (bajo sexto); Henry "Big Red" Ojeda (bass).*

*(Note: ARH/CD/C 370 Flaco Jimenez-His First Recordings with Los Caminantes). (Photo courtesy Richard Herrera)*



tion business and took his wife on many trips. The couple worked together at the record shop until Mr. Wolf's death on October 10, 1963. Mrs. Wolf continued to operate the Rio Record Shop for many years but the label stopped recording activities in 1963, except for Rio #455 by Luis Gonzales which was issued in July of 1964 and saw its last re-pressing in 1968. I met Genie Wolf at the old location of the store in the 1970s and when I inquired as to which local *conjunto* impressed her the most she suggested that I record Flaco Jimenez, who she felt had a lot of charisma. In 1991 I purchased all the masters and contracts of Rio Records from Mrs. Wolf for **Arhoolie Records**.

Most Rio 78s and 45s are quite rare because sales were small due either to Mr. Wolf's limited distribution or to the fact that no one heard or wanted them. Hymie Wolf did not believe in promotion, even going so far as to charge radio stations for copies instead of paying them to play his records as was the general cus-

tom at the time! Judging by entries in his ledger book, which shows sales for release #374 (by Henry Zimmerle in August 1956). He initially ordered 200 – 78s and 100 – 45s. Rio #374 however became a popular item and re-pressings were frequent but in small quantities ranging from a low of 25 to a high of 110 copies, eventually resulting in a total of 2180 – 78s and 640 – 45s having been pressed by 1961. In contrast, the initial pressing order for Rio #441 by Los Navegantes in 1960 was for 150 – 45s and the item was never re-pressed. In addition to being hard to find, the recordings were somewhat primitive and as the competition grew, most artists turned to more professional labels and producers including José Morante in San Antonio and **Falcon** and **Ideal** records in south Texas. For authenticity however, no other label or producer captured pure *cantina* music the way Hymie Wolf did on his Rio recordings.

(Chris Strachwitz - 1994)

## Some of the Songs:

### 1. La Ratita

Una rata, una ratita  
de su cueva se asomó.  
El gatito del vecino  
de lejos la divisó.

¡Ándale!, gatito flojo,  
¡la ratita ya se va!  
Ándale gatito flojo,  
mírala, mírala, mírala.

Una ratita en su cueva  
del gatito se reía.  
Estaba en las creencias  
que el gatito no la veía.

¡Ándale!, gatito flojo,  
¡la ratita ya salió!  
Y el gato muy enojado  
a la ratita alcanzó.

### 3. Panchita

Voy a formarle su jardín a Pancha, ay  
mamá,  
pero ha de ser de flores exquisitas, mamá.

Y aunque se enojen toditas las bonitas,  
ay mamá,

### The Little Rat

A rat, a little rat,  
came out of her hole.  
The neighbor's cat  
spotted her from far away.

Go on, lazy cat!  
The rat is getting away!  
Go on, lazy cat,  
look, look, look at her!

A little rat, in her hole,  
was laughing at the cat.  
She was thinking that  
the cat couldn't see her.

Go on, lazy cat!  
The rat has already left.  
And the cat, very angry,  
caught up with her.

### Panchita

I'm going to make a garden for Pancha,  
ay mama,  
but it's got to be with exquisite flowers,  
mama.

And even though the pretty girls get  
angry, ay mama,

solo los ojos de Pancha, ay nomás.

Voy a formarle su jardín a Pancha, ay  
mamá,  
pero ha de ser de flores extranjeras,  
mamá.  
Y aunque se enojen toditas las solteras,  
ay mamá  
solo los ojos de Pancha, ay nomás.

Voy a formarle su jardin a Pancha, ay  
mamá  
pero ha de ser de flores coloradas,  
mamá  
Y aunque se enojen solteras y casadas,  
ay mamá  
sólo los ojos de Pancha, ay nomás.

#### 4. Francisco Martínez

Yo también fui buen contrabandista,  
pero no me la ando recargando.  
Nadie sabe de los sacrificios  
y el trabajo que da el contrabando.

Una vez de las que yo recuerdo  
que como hombre yo di la [extranvida]  
Pues los rinches se nos presentaron,  
pero allí nos jugamos la vida.

Cuando entramos por el puente blanco

they're only for the eyes of Pancha.

I'm going to make a garden for Pancha,  
ay mama,  
but it's got to be with exotic flowers,  
mama.  
And even though the single girls get  
angry, ay mama,  
they're only for the eyes of Pancha.

I'm going to make a garden for Pancha,  
ay mama,  
but it's got to be with red flowers,  
mama  
And even though the single and  
the married girls get angry, mama,  
they're only for the eyes of Pancha.

#### Francisco Martínez

I, too, was a *contrabandista*  
but I don't go around bragging.  
No one knows of the sacrifices  
and hard work it takes.

One of the times I recall,  
when I stood up like a man,  
the rangers showed up  
and we put our lives on the line.

When we entered by the white bridge

y con rumbo a Minas de Dolores,  
de repente marcaron el alto  
con disparos los rinches traidores.

Nosotros contestamos el fuego  
porque siempre íbamos preparados.  
Nos tumbaron a un compañero,  
cuatro rinches quedaron tirados.

Agradezco a mi Dios que me cuida;  
ese día me protegió la suerte,  
porque allí se estrellaron los rinches  
que con balas manchaban la muerte.

Madrecita que estás en el cielo,  
no me olvides con tus oraciones.  
Cuando se halla en peligro mi vida  
tu me salvas con tus bendiciones.

Y con ésto ya les dije todo  
el recuerdo que tengo en mi lista.  
Es la historia de toda mi vida,  
sin temor ni peligro a la vista.

Con orgullo y bastante derecho  
yo nací en las Minas de Dolores,  
y por Dios, que pelió por mi chata  
porque soy decidido en amores.

Sí, señores, fui contrabandista  
de principio, pero buenos fines.

heading for Minas de Dolores,  
all of a sudden the rangers  
tried to stop us with bullets.

We returned fire because  
we were always prepared.  
They shot one of our comrades,  
but four rangers bit the dust.

I thank God who protects me,  
that day luck was with me,  
because there the rangers fell apart,  
and died by the bullet.

Mother in heaven,  
don't forget me in your prayers.  
When I find my life in danger,  
you save me with your blessings.

And with that I've told you everything,  
the memory that's still on my list,  
it's the story of all my life,  
without fear or danger in sight.

With pride and plenty of rights,  
I was born in Minas de Dolores.  
And for God who fought for my girl,  
because I'm very certain about love.

Yes folks, I was a *contrabandista*  
from the beginning, but I ended up all right,



Fui muy sano y muy lleno de vida,  
se despide Francisco Martínez.

### 6. Corrido de Europa

Señores voy a contarles  
lo que me pasó en Europa.  
Nos bajaron en Italia,  
desparramaron la tropa.  
Pero ya las Italianas  
ya no querían ni zoca.

De Italia nos transportaron  
para las ruinas de Francia.  
adios prieta consentida  
de volver no hay esperanzas  
mándame tus bendiciones  
a ver si alguna me alcanza.

Cuando entramos a París  
que sorpresa recibimos  
de ver tan lindas francesas  
que corrían a recibirnos  
y de una me enamoré  
al momento que nos vimos.

¿Parlez vous Français, monsieur?  
me dijo la francesita.  
Yo le dije, “no sé,  
pero arímese cerquita  
verá como a mí y a usted

I was very healthy and full of life,  
Francisco Martínez says farewell.

### Corrido de Europa

Men, I'm going to tell you  
what happened to me in Europe.  
They landed us in Italy  
to wait for more troops,  
but by now the Italians  
didn't want anything from us.

From Italy they transported us  
to the ruins of France.  
Good-bye my favorite brown girl,  
I won't be coming back.  
send me your prayers and hope  
that one reaches me.

When we entered Paris,  
we got a big surprise  
In seeing such beautiful French girls  
run up to meet us.  
With one of them I fell in love  
the moment we saw each other.

“Parlez vous Français, monsieur?”  
the French girl asked me.  
And I told her I didn't know,  
but to come a little closer  
and you'll see how you and I

la vergüenza se nos quita”.

Y después de mucho tiempo  
nos sacaron de sorpresa,  
y no me dieron ni tiempo  
de un adiós a mi francesa,  
y por eso de sentimiento  
que me sirvan más cerveza.

¡Al pacífico, señores!  
No sé que día saldremos  
a pelear con los trompudos  
que muy pronto acabaremos,  
y entonces les aseguro  
que aquí mismo nos veremos.

### 7. Pobre Mujer

No sientas ingrata  
que porque me miras  
borracho, es de sentimiento.  
Con mis amigos  
disipé mis penas;  
las copas traen mi alimento.  
Pobre mujer,  
has perdido tu querer.

Si sufría en la vida  
es por tu cariño,  
la causa de mi parranda.  
Quizás algún día

will leave our shame behind.

After a long time  
they pulled us out by surprise  
And they didn't even give me time  
to say good-bye to my French girl.  
That's why I'm full of longing,  
that's why I ask for more beer.

To the Pacific, men!  
I don't know what will happen,  
We're going to fight those tricksters  
and pretty soon we'll be done,  
and then I assure you that  
we'll see each other again.

### Poor Woman

Don't think, ungrateful woman,  
that because you see me drunk  
it's because of regret.  
With my friends  
I shed my sorrows,  
and the drinks nourish me.  
Poor woman,  
you've lost your love.

If I've suffered in life  
it was for your love,  
the cause of my wandering.  
Maybe one day



te acuerdes, ingrata,  
que el destino es el que manda.  
Pobre mujer,  
has perdido tu querer.

Yo bien lo comprendo  
que tú eres bonita,  
que estás como flor en rama.  
Que has de pagarlo  
ya tarde o temprano,  
o tal vez será mañana.  
Pobre mujer,  
has perdido tu querer.

Yo ya me despido  
y voy a seguir  
con mis amigos tomando,  
y voy a dar chanza  
a Dios que me arrime  
otras que me andan rodeando.  
Pobre mujer,  
has perdido tu querer.

#### 8. Las Güeras de Califas

Las güeras de California  
son unas medias gordas,  
y también unas cuantas,  
unas cuantas medias flojas.

Las güeras de California

you'll remember, ungrateful woman,  
that destiny calls the shots.  
Poor woman,  
you've lost your love.

I understand well  
that you are so pretty,  
just like a flower on the vine.  
But you'll have to pay for it,  
sooner or later;  
maybe it will be tomorrow.  
Poor woman,  
you've lost your love.

I now say good-bye  
and I'm going to  
keep on drinking with my friends.  
And I'll give God a chance  
to send some other  
women my way.  
Poor woman,  
you've lost your love.

#### The Blond Girls from California

The blond girls from California  
are kind of fat  
and also a few of them  
are kind of lazy.

The blond girls from California

no saben dar un beso,  
pero las de San Juilmas,  
ésas tiran el pescuezo.

A las güeras de Califas  
no les gustan vatos fichas,  
pero a las de San Juilmas  
esos vatos sin camisa.

Las güeras de California  
son como el café molido.  
No saben jitar un huevo  
y quieren tener marido.

Las güeras de California  
no saben hacer tortillas.  
Lo que ponen en la mesa  
es pan con mantequilla.

A la hora de la cena,  
cuando falta la cerveza  
luego van diciendo  
"Ay, me duele la cabeza."

Cuando se muere mi suegra  
la entierro boca abajo  
para si quiere salirse,  
la sumo más abajo.

Ya con ésto me despido  
con la güera de Califas.

don't know how to give a kiss  
but the ones from San Antonio  
put their neck into it.

The blond girls from California  
don't like slick-looking guys  
but the ones from San Antonio  
like the guys without shirts.

The blond girls from California  
are just like ground coffee.  
They can't even cook an egg  
and they want to have a husband.

The blond girls from California  
don't know how to make tortillas.  
What they put on the table  
is bread and butter.

At dinner time when  
it's almost time for beer,  
they go around saying:  
"I've got a headache."

When my mother-in-law dies  
I'll bury her face down  
so if she tries to climb out,  
I'll push her down futher.

With that I say goodbye  
with my blond from California.

Ojalá que usted se encuentre  
una güera de San Juilmas.

### 9. Ya Volví de Corea

Ya volví desde Corea amigo mío.  
Con la voluntad de Dios vengo a decirle  
que no vengo dichoso ni contento,  
traigo una pena que mucho me hace  
sufrir.

Un amigo de mi barrio muy querido  
tocó la suerte que los dos fuimos a dar

allá en los campos de batalla de Corea  
con mis hermanos nos metieron a  
pelear.

Pasaba un tiempo, yo y mi amigo  
lado a lado,  
peleando en contra de esos Rojos  
traicioneros.  
volaban balas y granadas por los  
vientos,  
y caminando y avanzando en su  
sendero.

Llegó ese día desdichado y no me  
olvido  
que nos hecharon una lluvia de  
balazos.

I hope you manage to find  
a blond from San Antonio.

### I'm Back From Korea

Now I'm back from Korea my friends  
and with God's blessing I'm here to tell you  
that I'm unhappy  
and that my sorrow makes me  
suffer.

A friend from my *barrio* that was dear to me  
as fate would have it, we both found  
ourselves  
over there on the battlefields of Korea.  
They stuck us there to fight with my  
brothers.

Time passed and my friend and I,  
side by side,  
were fighting against those treacherous  
Reds.  
Bullets and granades were whizzing  
by,  
and they were advancing along the  
path.

The unlucky day came, and I'll never  
forget  
that we found ourselves in a hail of  
bullets.

Hallo mi amigo agonizando y me decia:  
"Amigo mío, quiero morir en tus  
brazos."

"Dile a mi madre y a mi novia que no  
lloren  
y a mis amigos que no pierdan la  
esperanza,  
lleva en tu alma este fino recuerdo  
de un fiel amigo, que con Dios en paz  
descanza."

### 19. Ernesto La Chiva

Yo soy Ernesto "La Chiva"  
de mero Cuerpos Nativos.  
Y a las mujeres bonitas  
nomás puro amor les pido.

Ahora soy de San Juilmas,  
del barrio de los malditos.  
Yo soy Ernesto "La Chiva",  
el que no lo asustan gritos.

Ya me pusieron "La Chiva"  
pero no me han puesto cuernos.  
He torreado toros bravos,  
contimas becerros tiernos.

Linda es la mujer ajena  
porque entrega sus amores.

I found my friend in agony and he said:  
"My friend, I want to die in your  
arms."

"Tell my mother and my girlfriend  
not to cry  
and tell my friends not to loose faith,

"Carry in your soul this fine memory  
of a faithful friend that rests in peace  
with God."

### Ernest the Goat

I am Ernest "The Goat"  
from the town of Cuerpos Nativos.  
And from the beautiful women  
I just ask for pure love.

Now I'm from San Antonio  
from the *barrio* of the damned,  
I'm Ernest "The Goat,"  
the one who isn't afraid of shouts.

They call me "The Goat,"  
but they haven't put horns on me.  
I've fought some wild bulls,  
let alone tame calves.

Beautiful is the wife of another  
because she gives you all her love.



Si muero por mi morena,  
no siento ni los dolores.

Por esa sur Santa Rosa,  
"El Pénjamo" está situado.  
Y mas adentro se encuentra,  
"La Chiva," el enamorado.

#### 14. En Brazos de Otro Hombre

Cuando estés en los brazos de otro  
hombre  
y te encuentres feliz y dichosa,  
nunca esperes de mi alma otra cosa  
  
que desear que seas muy feliz.

Yo traté de enseñarte el camino,  
y borrar de tu vida el pasado.  
Hoy te apartas mujer de mi lado.  
Me perdonas si te hice sufrir.

Yo he tenido la culpa de todo  
porque yo hice que tu me quisieras  
Convertí tu sufrir en quimera  
que jamás pude hacer realidad.

Cuando estés en los brazos de otro  
hombre  
y se acerca a besarte y suspira,  
yo quisiera saber a quién miras

If I die for my brown girl,  
I won't even feel the pain.

On south Santa Rosa,  
you'll find "El Pénjamo."  
And inside further, you'll find  
"The Goat," the great lover.

#### In the Arms of Another Man

When you're in the arms of another  
man  
and you find yourself happy and contented  
don't ever expect another thought from  
my soul  
than to wish that you'll be very happy.

I tried to show you the way,  
and to erase the past from your life.  
Now you are leaving my side.  
Forgive me if I caused you to suffer.

It has all been my fault  
because I made you love me,  
I changed your suffering to a fantasy  
that I could never make a reality.

When you're in the arms of another  
man  
and he draws near to kiss you, and sighs,  
I'd like to know who you think of,

porque quiero que seas muy feliz.

Yo traté de enseñarte el camino,  
por despecho jamás te enamoré.

Si te dejan, mujer, nunca implores

que en el hombre será este deber.

*(Continued from back cover)*

**12. CONJUNTO DE LA ROSA:** Ida (Tony de la Rosa) (Polka). Tony De La Rosa - accordion, Silvestre Flores - *bajo sexto*, Juan Viesca - bass. (November 1952; Rio 241-2)

**13. CONJUNTO TOPO CHICO:** Ernesto La Chiva (Frank Cantú) (Corrido). Viviano Segundo - accordion & vocal, Frank Cantú - guitar & vocal, Juan Viesca - bass. (5/20/1953; Rio 265-2)

**14. ADA GARCÍA & LOS CONQUISTADORES:** En Brazos de Otro Hombre (José Morante) (Ranchera). Ada García - vocal, with José Morante, Benjamín Valdez, & Henry Q. Rodriguez - guitars and vocals. (12/14/1953; R-1032, Rio 293)

**15. ALONZO Y SUS RANCHEROS:** Caricias Sonadoras (Ventura Alonzo) (Canción). Ventura Alonzo & Beatrix Gallegos - vocal duet, Frank Alonzo - leader & *bajo sexto*, Frank Alonzo Jr. - bass, Ventura Alonzo - accordion, with Pepe Compean and unidentified musicians. (ca. 1952; R-

because I want you to be very happy.

I tried to show you the way,  
but because of my anger you could  
never love me.

If someone leaves you woman, don't  
beg them;  
that part is the man's responsibility.

1011, Rio 282)

**16. LOS CUATESONES:** Los Tres Aventureros (M. Valdez) (Corrido). Andrés Alvarez & Manuel C. Valdez - vocal duet with guitars. (3/9/1954; R-1054, Rio 304)

**17. CONJUNTO ALAMO:** Morena de Mi Querer (Esteban Jaramillo) (Canción). Leandro Guerrero - accordion, Esteban Jaramillo - *bajo sexto* & vocal, Manuel G. Uriegas - vocal. (6/21/1953; Rio 272-1)

**18. CONJUNTO MONTERREY DE ERNESTO BARRETT:** Me Negastes Tu Amor (Ernesto Barrett) (Canción). Ernesto Barrett - vocal & guitar, José Martínez - accordion; Manuel Guerrero-vocal & bass. (3/7/1954; R-1051, Rio 312)

**19. CONJUNTO SAN ANTONIO ALEGRE:** Mi Dolorcito (Raul Zapata Ferrer) (Boogie). Armando Almendarez - accordion & vocal, Chucho Perales guitar, Raul Zapata Ferrer-guitar, Alex Garcia-drums. (December 1954; R-1106, Rio 334)

20. **LOS TRES ASEs: Que Piedra** (Fritz Morquecho) (Polka). Probably Fritz Morquecho - accordion, rest unknown (1954, R-1070, Rio 310)

21. **JUANITA Y MARÍA MENDOZA: Tu Eres Culpable** (Daniel Garzes) (Canción). Juanita & María Mendoza - vocal duet, with Rucu Villareal's Conjunto. (R-1129; R 341)

22. **TRIO SAN ANTONIO: Los Ojitos De Mar** (Fred Zimmerle). Fred Zimmerle - accordion & vocal, Henry Zimmerle - vocal and *bajo sexto*. (1957; R-1232, Rio 393)

23. **ARMANDO ALMENDAREZ & CONJUNTO MÉXICO: Boppin' The Rock** (Clifton Chenier). Armando Almendarez - accordion, with Chucho Perales - *bajo sexto*, Henry Ojeda - bass, and Eucivio Martínez - drums. (5/20/1955; R-1138, Rio 345)

24. **LOS CAMINANTES: La Complicada** (L. Jimenez) (Polka). Leonardo "Flaco" Jimenez - accordion, Henry Zimmerle - *bajo sexto*, Mike Garza - bass, Richard Herrera - drums. (11/29/1956; R-1214, Rio 384)

25. **PEDRO YBARRA: Vida Fatal** (Pedro Ybarra) (Ranchera). Pedro Ybarra - accordion & vocal, Raúl Gutierrez - vocal, rest unknown. (ca. 1957; R-1335, Rio 445)

26. **CONJUNTO CONTINENTAL DE TONY ZÚÑIGA: Pronto Volveré** (Tony Zúñiga) (Ranchera). Tony Zúñiga - accordion & vocal, rest unknown. (ca. early 1957; R-1321, Rio 438)

27. **LOS PAVOS REALES: Nuevo Laredo** (Polka). Salvador T. García - accordion, Eduardo García - *bajo sexto* with unknown bass & drums. (ca. 1957; R-1330, Rio 442)

28. **LOS PAVOS REALES: Tu Eres Mi Placer** (Salvador T. García) (Ranchera). Salvador T. García - accordion & vocal, Eduardo García - *bajo sexto* & vocal, with bass and drums. (ca. 1957; R-1329, Rio 442)

Original recordings produced by Hymie Wolf in San Antonio, Tx. between 1948 and 1955 and issued on 78 or 45 rpm discs on his RIO label.

Re-issue edited and produced by Chris Strachwitz.

Cover photo: Conjunto Alamo ca. 1951 at Buena Vista Gardens: Willie Gonzalez-bass, Leandro Guerrero - accordion & leader, Daniel "El Pajarito" Hernández - vocalist, unidentified audience member, and Frank Corrales - guitar.

Photo courtesy Frank Corrales and the Institute of Texan Cultures.

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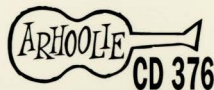
*Alonzo & Sus Rancheros*

*Leader Frank Alonzo-bajo sexto, seated second from right; his wife Ventura Alonzo-accordion; and son Frank Alonzo, Jr.-bass; among others.*



TEJANO ROOTS:

# San Antonio's Conjuntos in the 1950s



**Over 70 Minutes of Classic TEJANO MUSIC**

- |  |   |
|--|---|
| <ul style="list-style-type: none"><li>1. CONJUNTO ALAMO: La Ratita</li><li>2. JESUS CASIANO "El Gallito":<br/>Viva San Marcos</li><li>3. LOS AVENTUREROS: Panchita</li><li>4. GAYTAN Y SOLÍS: Francisco Martínez</li><li>5. FELIX Y PEDRO ROCHA: La Gardenia</li><li>6. GARZES Y CANTÚ: Corrido de Europa</li><li>7. VALERIO LONGORIA: Pobre Mujer</li><li>8. LOS CHAVALITOS: Las Güeras de Califas</li><li>9. CONJUNTO ARIZMENDEZ:<br/>Ya Volví de Corea</li><li>10. CONJUNTO SAN ANTONIO ALEGRE:<br/>El Circo</li><li>11. VALERIO LONGORIA: Sufre Tu Parte</li><li>12. CONJUNTO DE LA ROSA: Ida</li><li>13. CONJUNTO TOPO CHICO:<br/>Ernesto La Chiva</li><li>14. ADA GARCÍA: En Brazos de Otro Hombre</li><li>15. ALONZO Y SUS RANCHEROS:<br/>Caricias Soñadoras</li><li>16. LOS CUATESONES: Los Tres Aventureros</li><li>17. CONJUNTO ALAMO: Morena de Mi Querer</li><li>18. CONJUNTO MONTERREY:<br/>Me Negastes Tu Amor</li></ul> | <ul style="list-style-type: none"><li>19. CONJUNTO SAN ANTONIO ALEGRE:<br/>Mi Dolorcito</li><li>20. LOS TRES ASES: Que Piedra</li><li>21. JUANITA Y MARÍA MENDOZA:<br/>Tu Eres Culpable</li><li>22. TRIO SAN ANTONIO: Los Ojitos De Mar</li><li>23. ARMANDO ALMENDAREZ &amp; CONJUNTO<br/>MÉXICO: Boppin' The Rock</li><li>24. LOS CAMINANTES with FLACO JIMENEZ:<br/>La Complicada</li><li>25. PEDRO YBARRA: Vida Fatal</li><li>26. CONJUNTO CONTINENTAL DE<br/>TONY ZUÑIGA: Pronto Volveré</li><li>27. LOS PAVOS REALES: Nuevo Laredo</li><li>28. LOS PAVOS REALES: Tu Eres Mi Placer</li></ul> <p><i>Total playing time: 72:34</i></p> |
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