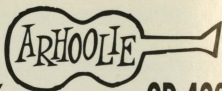


MUSIC OF MEXICO, VOL. 2: MICHOACÁN

Conjunto Alma de Apatzingán "Arriba! Tierra Caliente"



CD 426

1. LA CHILECA (see inside page 15)
2. QUE BONITO PAR DE OJITOS
(What Beautiful Eyes You Have)
3. ES UN CAPRICHIO (It's a Yearning)
4. YA CASI ESTÁ AMANECIENDO
(Daybreak Is Near)
5. DANZA DE LOS ANGELITOS
(Dance of the Angels)
6. EL DÍA QUE TE VAYAS
(The Day You Leave)
7. YO VI NACER UNA NUBE
(I Saw the Birth of a Cloud)
8. MIRA LUISA (Look, Luisa)
9. EL APASIONADO
(The Empassioned One)
10. CLAVEL DE PRIMAVERA
(Carnation of the Spring)
11. LA BRUJERÍA (The Witchcraft)
12. EL AGUITADO (The Coward)
13. OJOS NEGROS QUE NUNCA
ENGANAN
(Black Eyes That Never Deceive)
14. MINUETE AL SEÑOR SAN
ANTONIO
(Minuet to Señor San Antonio)

15. MINUETE AL CRISTO MILAGROSO
(Minuet to Miraculous Christ)
16. DANZA DE LOS LIRIOS
(Dance of the Irises)
17. DANZA A LA VIRGEN DE
ACAHUATO
(Dance in Honor of the Virgin of Acahuato)
18. DANZA DE LA MANDA
(Dance of the Promise)
19. LA PIPA DINA (Corrido)
(The Marijuana Truck)
20. SEMBRADORES DEL CERRO
(Corrido) (The Growers From the Hill)
21. LA MUERTE DE JUAN ORTÍZ
(Corrido) (The Death of Juan Ortíz)
22. EL PADRE CONTRABANDISTA
(Corrido) (The Trafficking Priest)

Produced by Ignacio Montes De Oca H. for
Alborada Records. Arhoolie release produced
by Chris Strachwitz under license from
Alborada Records.
Re-mastered for CD by Mike Cogan, Bay
Records, Berkeley, CA.

(Continued inside on page 7)

Copyright © & © 1992 & 1994 by Arhoolie Productions, Inc.
and Alborada Records.



Music of Mexico Vol.2: MICHOACAN

Conjunto ALMA de Apatzingan



426

Conjunto Alma de Apatzingán

"Arriba! Tierra Caliente"

One night several years ago I walked into a bar called "La Tortilla" in Redwood City, California, with a friend visiting from England. Several *mariachis* in San Francisco had told us that there were no regular *mariachis* using a harp in this area, but that we might find *conjuntos* (groups) using a harp in a place called "La Tortilla." Well, they were right. Not only was there one such *conjunto* with harp, two violins, *vihuela*, and *jarana* ferociously serenading a customer at one end of the long bar, but as soon as they finished their song, a second such *conjunto* segued into a song for a paying customer at the opposite end of the bar without missing a beat. They were *mariachis*, but with-

out the trumpets.

Although I thought I was in heaven, I was really in a little part of Michoacán, transplanted to California from that southwestern Mexican state. Over the years, Michoacán has probably supplied more field workers, whose hard work has put fruits and vegetables on your table, than any other region of Mexico. They have come especially from that part of Michoacán which has Apatzingán as its center. It's relatively good farm country in the heart of **Tierra Caliente**—the Hot Lands. It's hot all right—temperature-wise it was in the 90s every day when I visited last February, and in recent years the region has also achieved con-

siderable fame, or infamy if you prefer, as a center for *traficantes*, smugglers of controlled substances, mostly organic plants which many governments have however declared to be illegal. Trafficking has become much more lucrative than farming, especially since most farms are now big and mechanized and need fewer and fewer workers. The folklore and popular literature which has developed around this unofficial "business" is quite extensive and is reflected in the repertoire of the many regional popular *conjuntos* who make their living providing customers with the songs and *corridos* they want to hear, and hear over and over again.

During the era of the Bracero Program, the US welcomed thousands of workers from Michoacán every year because they were famous as the best farm hands. They were also welcomed as cheap sea-

sonal laborers who could be sent back home as soon as the US farmers no longer needed them. Today California's present governor and his allies, want no more immigrants and instead of hitting on employers of illegal workers which may involve the biggest agri-business corporations, they try to devise methods of turning our mutual border into an iron curtain where no human traffic is allowed. The only cargo they want to allow to come north is cheap produce during our off-season. That will benefit the big ranchers in Mexico which are often also controlled by international and US corporations, and of course it benefits our consumers at the expense of our own farm workers who have a hard time getting a decent wage.

Conjunto Alma de Apatzingán is a magnificent example of the regional groups from Tierra Caliente,

in their most authentic, vital, and purest form. The repertoire of this *conjunto de arpa* is all encompassing and ranges from old traditional religious *minuetes*, to old-time *danzas*, and includes lots of popular *rancheras* and *canciones* as well as old and new *corridos*, *sones*, and the very regional *balonas*. The latter are not heard on this CD but perhaps we can include several on a future release.

The harmonizing voices of the two brothers, Juan Pérez and Manuel Pérez Morfín, are to my ears the perfect match for pure rural duet singing. Juan Pérez's powerful harp playing not only keeps a strong bass line going but also uses the treble strings of the harp beautifully. The violin is in perfect hands both when played by Manuel Pérez Morfín or by Bertoldo "Beto" Piñeda. That last name will probably ring a bell with anyone famil-

iar with the music of Conjuntos De Arpa Grande from Michoacán. For years "Beto" Piñeda García has been leading a famous *conjunto* which recorded prolifically in the 1980s under the name **Nuevo Alma de Apatzingán** for Mexican Ariola and JCOR Records. Today he still leads his own *conjunto* but comes along to help out when his friends need him.

This music from a relatively isolated part of Michoacán, is the popular Mestizo folk music of the region and is heard everywhere: in the streets, in the cantinas, at festivals, at celebrations and at parties. This music also harks back to the days when *mariachi* music was in its infancy, coming out of the hills of Jalisco and Michoacán to eventually become Mexico's national music as stylized in Mexico City. Conjuntos De Arpa from Michoacán use the same instruments as the

early *mariachis* before the trumpet became an integral part of those ensembles in the 1930s. The many thriving Mariachi Festivals taking place across the southwest and in Mexico, might consider including Conjuntos De Arpa Grande in their programs to illustrate the dynamic and very much alive roots of the music. Conjuntos Michoacáños are to Mariachi music what the Blues are to Jazz, they are an essential foundation and they are alive and thriving.

In the town of Tumbiscatío, in the state of Michoacán, on the eighth day of March of the year 1945, Juan Pérez Morfín, arrived in this world. At a very early age a musical interest and curiosity awakened in him, as he learned to play the guitar with his father Don Jerónimo Pérez Gallardo, whom he accompanied during celebrations of las Fiestas Patronales (celebrations to honor

the patron saints) in different towns within the region of Tierra Caliente. Together they played *minuetes*. The *minuete* is a religious song of praise usually performed in church. Accompanied by *minuetes* the faithful worshipers thank God or various saints for favors they have received. *Minuetes* are also played by the Huichol and Coras Indians in the Sierra mountains of Nayarit. They are played in the churches in the Coca region of the state of Jalisco and also in the outlying region of Apatzingán. The instruments usually used to play *minuetes* are the violin, *guitarra de golpe*, *guitarrón*, *vihuela*, and occasionally include the accompaniment of a harp.

At a young age, Juan Pérez Morfín commenced his study of playing the harp. For a time he had temporarily set the harp aside, to earn a living by playing the *guitarrón* with other *conjuntos* and *mariachis*

in the region of Planeca. It was a time when Conjuntos De Arpa were seeing a temporary decline in popularity. Like his father, Don Jerónimo, who also earned his living as a musician, Juan Pérez never received formal musical training. That did not, however, prevent him from mastering the harp, nor from using his God-given talent as a singer, as demonstrated in his performances.

Conjunto Alma de Apatzingán, was first formed in 1975. Initially the group was composed of Bertoldo "Beto" Piñeda García, Juan Pérez Morfín, Salvador Chavez, and Leopoldo Barajas. Soon his brother Manuel Pérez Morfín joined. The group initially experienced its greatest success performing *balonas*, which are humorous songs based on characters or events that are intended to make the audience laugh. However,

balonas have fallen out of favor with the wider public which the group has reached via their records and out-of-state appearances. In recent years **Conjunto Alma de Apatzingán** has consistently won the first place award at the *concurso* (contest) which is held annually on October 22nd in Apatzingán, Michoacán. This annual *concurso* features contests only between *conjuntos de arpa* from that region but also includes the best local *tamboreros* who kneel next to the bass board of the harpist, using the harp as a drum.

To date **Conjunto Alma de Apatzingán** have recorded ten albums with great regional and national success. They have also appeared in ten films of Mexico's Cine Nacional, as well as having been featured in Mexico City, at the prestigious Auditorio Nacional, the Palacio de Bellas Artes and in the

Teatro De La Danza. They have also given performances in Morelia, Michoacán, at the Teatro Morelos, Teatro del Pueblo, and at the Casa de las Artesanías. The Conjunto has regularly played for the Governor's banquets in the state of Michoacán. They have also had the opportunity to play for a former president of the Republic, Miguel De La Madrid Hurtado at Pátzcuaro, Michoacán, and on another occasion performed at the Presa de Chilatan. They were also invited to play at the inauguration of the coastal highway, Lázaro-Colima, at the request of Lic. Carlos Salinas de Gortari, Mexico's current president.

(Notes by Chris Strachwitz and Ignacio Orozco Camarena-1994)

For our complete 100-page illustrated catalog of CDs, Cassettes, Videos and LPs, send \$2.00 to:

ARHOOLIE CATALOG
10341 San Pablo Avenue
El Cerrito, CA 94530

Credits continued from back page:

#1 - 4, 6 - 8: Juan Pérez Morfín-*arpa* and lead vocals; Bertoldo "Beto" Piñeda García-violin; Maclovio "Paco" Alvarez Huerta-guitarra de golpe and second voice; Andrés Avalos-vihuela and vocals; Manuel Pérez Morfín-violin (on a few selections); engineer: Hector Mora Márquez.; ca. 1993.

#5, 9 - 22: Juan Pérez Morfín-*arpa* & lead vocal; Manuel Pérez Morfín-violin & vocal; Manuel Pérez Jr.-violin (on a few selections); Andrés Avalos-vihuela; Paco Alvarez-jarana; unknown accordion; Engineer: Gil Madrid C.; ca. 1992.

Cover by Wayne Pope
Cover photo courtesy Alborada Records.

Recorded at PGM Studios, Uruapan, Michoacán, Mexico, (1992 and 1994).

Transcriptions & translations of songs by Zack & Juanita Salem.

Translation of Ignacio Orozco Camarena's contribution to the notes by Leticia Del Toro.

The Songs:

11. La Brujería

Dicen que van a embrujarme,
con eso a mi no me asustan,
sirva toloche mesero,
que es el highball que me gusta,
tengo como dos hehiceros
y de votar a una bruja.

Para matar gatos negros
no necesito pistola.
Los emborracho primero,
jondeandos de la cola.
Las brujas me las almuerzo,
hasta con toda y escoba.

Que van a embrujarme
con la brujería.
Que van a matarme,
déjen que me río.

Que por allá anda un muñeco
y que a mi se les parece,
y de alfiler es repleto
para que cambie mi suerte.
La calavera del muerto
a mi me pela los dientes.

Allí va la bruja volando
en su escoba encarenada,
los polvos que va regando
son de la madre Matianza.
¿Que dices bruja, nos vamos?
Me cuadra la vacilada.

Witchcraft

They say they're going to cast a spell on me
but they don't scare me with that,
serve me their strongest potion, bartender,
that's my kind of highball
I've got two sorcerers
and one witch to spare.

In order to kill black cats
you don't need a pistol,
first I get them drunk
holding them up by the tail
and I eat witches for breakfast,
broom and all.

So they're going to cast a spell on me
with their witchcraft!
So they're going to kill me!
Don't make me laugh!

They say there is a doll
and they say it looks like me,
and that it's complete with a pin
so that my luck will change.
The dead man's skull
shows his smile to me.

There goes the witch flying by
on her broomstick.
The magic powders she's spreading
are of "Mother Matianza."
What do you say, witch,
let's go have us some fun.

12. El Aguitado

Se que me dices "el aguitado"
y que te importa un comino mi querer,

solo te digo que estoy asqueado
y que me sobran aromas para oler.

Tu me tenías muy aguitado
me maltratabas haciendome a tu ley,

pero mi suerte ahora ha cambiado,
ahora me gusta el aguita del maguey.

Ahora me aviento mi mezcalazo
de parrandero y me voy de vacilón,
y si te encuentro no te hago caso
porque me cargo prietitas de a montón.

Yo ya soy libre, soy parrandero,
bendita la hora en que te pude olvidar,
por eso dices que soy grosero
porque pensabas que me ibas a ensillar.

Que triste suerte la de los buenos,
que se ilusionan con un maldito amor.
Aunque ellos vivan en los infiernos
sufren contentos su pena y su dolor.

Yo se los digo muy a lo macho
porque en un tiempo tambien ya me
pasó,
bonita vida la del borracho,
que no respeta ni a cargo ni a vargor.

The Coward

I know you call me "the coward"
and that you don't give a damn for my
affection,
I just tell you that I'm disgusted
and that I've plenty of other scents to smell.

You had me pretty well tamed,
you mistreated me and had me under your
thumb,
but my luck now has changed,
now I enjoy drinking the juice of the maguey.

Now I drink my *mezcal*,
go out on a binge and enjoy myself,
and if I run into you I pay no attention,
because I've got plenty of other women
hanging around.

Now I'm free to enjoy myself,
bless the hour I was able to forget you.
That's why you say I'm a bum,
because you thought you had a hold on me.

What a sad fate the good ones have,
they are entranced by this damned love,
and even though they're in a living hell
they suffer contentedly their pain and
anguish.

I'm telling you, in this macho way,
because there was a time all this
happened to me.
It's a beautiful life the drunkard has,
he need not respect anyone or anything.

19. La Pipa Dina

Esta era la Pipa Dina
a las dos de la mañana,
rugía el motor de la Pipa,
que olía a pintura fresca
que habían cambiado el color,
bien llena de marijuana.

En la población de Arteaga
decía Laureano Del Rio
con otros dos compañeros:
-Mucho cuidado chofer,
esta mota es de la buena,
es la de Tumbiscatío.

Así agarró su destino
por toda la carretera,
a veces en Sinaloa
o a veces hasta Sonora,
Carmelita se encargaba
de pasarla a la frontera.

Estado de Michoacán,
carretera treinta y siete
la tiene muy vigilada
la Federal de Caminos,
compradores transitaban,
se pelaron como un cohete.

Hay guerra contra la mafia,
ya los estan acabando,
ya no caben en la cárcel
pero siguen traficando
porque en Estados Unidos
mejor la siguen pagando.

The Marijuana Truck

This is the story of the Pipa Dina.
At two in the morning
it was revving up its engine,
and it smelled of fresh paint
because they had changed it's color,
and it was loaded up with marijuana.

In the town of Arteaga
Don Laureano and two other
companions said:
"Be very careful driver,
this pot is the very best
from the town of Tumbiscatío."

That's how it followed it's destiny,
all the way down the highway,
sometimes in Sinaloa
or sometimes in Sonora,
Carmelita was responsible
for getting it across the border.

State of Michoacán,
highway thirty-seven,
the highway patrol
are watching her closely,
buyers come and go
and they took off like a rocket.

There is a war against the mafia,
these days they are being finished-off,
no more can fit in the jail
but they continue to traffic drugs
because in the United States
they keep paying more for it.

La Pipa muy bien cargada
a Uruapan iba llegando.
La señala la Federal
pero se aventó a un barranco.
Carmelita y Don Laureano
se quedaron esperando.

20. Sembradores del Cerro

En las barrancas y cerros
vivían puros animales
Ahora hay hombres y mujeres,
cuevas llenas de costales.

Antes allí en los ranchitos
había maíz para la marrana
Ahora si ni maíz siembran,
puritita marijuana.

La amapola es gran riqueza
dicen rancheros del cerro,
no la produce la tierra,
federales no la dejan,
quieren vivamos de perros.

En lo mas alto de un cerro
hay tres mil matas floreando,
hay varios cuernos de chivo
y otras de gruesa oca libre
día y noche la estan cuidando.

Dicen vale más que el oro
la compran en el extranjero,
nos dan parque y buenas armas
y también mucho dinero.

The Pipa, very well loaded up,
was arriving at Uruapan.
The highway patrol flagged her down
but they took off over a cliff,
and Carmelita and Don Laureano
ended up waiting in vain.

The Growers from the Hill

In the hills and valleys
there were once only animals
Now there are men and women
and caves full of sacks.

At one time on the ranches
there was corn for the pigs,
now they don't even plant corn,
just pure marijuana.

Poppies are a source of great wealth,
say the ranchers from the hill,
but the land does not produce it,
the Federales don't allow it,
they want us to live like dogs.

On the highest part of a hill
there are three thousand flowering plants,
and several machine guns
and other high calibre weapons
protecting the crop day and night.

They say it's worth more than gold,
that they buy it outside the country,
they give us ammunition and good arms
and also a lot of money.

Las mujeres platicando:
"Este año damos más caro,
y que no venga el avión,
nos sacaban el ecuaro".

Que ahora hay orden de apención
trafican como la han sembrado,
algunos estan encerrados
los dueños de ese dinero
son gobierno y licenciado.

Ahora los carros del año,
esos sí los trae cualquiera,
antes era en un burrito
y en vez de esas armas finas
un machete o la taquera.

Si nos agarra el gobierno
muy dura está la condena,
los sembradores del cerro
dicen si vale la pena.

21. La Muerte de Juan Ortíz

Mil novecientos noventa
no se les vaya a olvidar
cuatro amigos muy valientes
hombres a carta cabal
a las dos de la mañana
les cayó La Judicial.

Juan Ortíz tenía delitos
no se iba de Los Olivos,
andaba muy bien armado
también sus hijos queridos

The women are saying:
"This year we'll sell at a higher price,
but we won't have the plane come
because it tears up the corn fields."

Now there are laws against trafficking
just as there are against planting,
some are locked up
and the government and the lawyers
now have all their money.

Now just about anybody
owns a brand new car,
before we all rode on burros
and instead of these nice guns
we only had machetes.

If the government should catch us
the penalty is very stiff.
The growers from the hill
will say if it's worth the trouble.

The Death of Juan Ortíz

In the year of 1990
don't anyone forget
that four brave friends,
men tried and true,
at two o'clock in the morning
were accosted by the Federal Police.

Juan Ortíz had committed crimes
and never left Rancho Los Olivos
He and his beloved children
were always well armed,

usaban reglamentaria
sus rifles cuerno de chivo.

La gente los denunciaba,
los tomaron prisioneros
cerca tenían sus rivales
le lanzaban al gobierno
como eran gallos jugados
querían quitarlos de enmedio.

Judiciales y Federales
les cayeron al poblado
la casa donde dormían
ya los tenían rodeados
al señor Nicosolorio
allí con un pie quebrado.

Se estremecía la gente
oyendo la balacera
estaban bloqueadas las calles
gobierno por dondequiera
y le gritaban a Juan
era mejor se rindiera.

Alfonso, también José
no se podían rajar
pues ya tenían moribundo
a un jefe de judicial
y ellos estaban adentro
no los podían sacar.

Y hablaban por el radio
les mandaban mas gobierno
porque a varios judiciales
había mandado al infierno

they were well outfitted
with machine guns.

People denounced them
and took them prisoner,
nearby they had rivals
who sent the government after them.
Since they were such brave men
they wanted them out of the way.

The Federal Police
came down on the town,
the house where they lived
was now surrounded
and Mr. Nicosolorio
was there with a broken leg.

The townsfolk all trembled
when they heard all the shooting,
the streets were blocked,
and the government was everywhere,
and they shouted to Juan
that it would be better if he gave up.

Alfonso and José
were not going to give up
because they had already wounded
a police chief,
and they were inside
where they couldn't get them.

The government called on the radio
for more reinforcements
because several Federal Police
had already been sent to hell,

Las mujeres platicando:
"Este año damos más caro,
y que no venga el avión,
nos sacaban el ecuaro".

Que ahora hay orden de apención
trafican como la han sembrado,
algunos estan encerrados
los dueños de ese dinero
son gobierno y licenciado.

Ahora los carros del año,
esos sí los trae cualquiera,
antes era en un burrito
y en vez de esas armas finas
un machete o la taquera.

Si nos agarra el gobierno
muy dura está la condena,
los sembradores del cerro
dicen si vale la pena.

21. La Muerte de Juan Ortíz

Mil novecientos noventa
no se les vaya a olvidar
cuatro amigos muy valientes
hombres a carta cabal
a las dos de la mañana
les cayó La Judicial.

Juan Ortíz tenía delitos
no se iba de Los Olivos,
andaba muy bien armado
también sus hijos queridos

The women are saying:
"This year we'll sell at a higher price,
but we won't have the plane come
because it tears up the corn fields."

Now there are laws against trafficking
just as there are against planting,
some are locked up
and the government and the lawyers
now have all their money.

Now just about anybody
owns a brand new car,
before we all rode on burros
and instead of these nice guns
we only had machetes.

If the government should catch us
the penalty is very stiff.
The growers from the hill
will say if it's worth the trouble.

The Death of Juan Ortíz

In the year of 1990
don't anyone forget
that four brave friends,
men tried and true,
at two o'clock in the morning
were accosted by the Federal Police.

Juan Ortíz had committed crimes
and never left Rancho Los Olivos
He and his beloved children
were always well armed,

usaban reglamentaria
sus rifles cuerno de chivo.

La gente los denunciaba,
los tomaron prisioneros
cerca tenían sus rivales
le lanzaban al gobierno
como eran gallos jugados
querían quitarlos de enmedio.

Judiciales y Federales
les cayeron al poblado
la casa donde dormían
ya los tenían rodeados
al señor Nicosolorio
allí con un pie quebrado.

Se estremecía la gente
oyendo la balacera
estaban bloqueadas las calles
gobierno por dondequiera
y le gritaban a Juan
era mejor se rindiera.

Alfonso, también José
no se podían rajar
pues ya tenían moribundo
a un jefe de judicial
y ellos estaban adentro
no los podían sacar.

Y hablaban por el radio
les mandaban mas gobierno
porque a varios judiciales
había mandado al infierno

they were well outfitted
with machine guns.

People denounced them
and took them prisoner,
nearby they had rivals
who sent the government after them.
Since they were such brave men
they wanted them out of the way.

The Federal Police
came down on the town,
the house where they lived
was now surrounded
and Mr. Nicosolorio
was there with a broken leg.

The townsfolk all trembled
when they heard all the shooting,
the streets were blocked,
and the government was everywhere,
and they shouted to Juan
that it would be better if he gave up.

Alfonso and José
were not going to give up
because they had already wounded
a police chief,
and they were inside
where they couldn't get them.

The government called on the radio
for more reinforcements
because several Federal Police
had already been sent to hell,

y que les mandaran parque
porque el asunto era serio.

Y les arrojaron gases
pa' poderlos dominar
y los Ortiz les gritaban:
"Pues vénganos a sacar"
pero cuando estan ciegos
allí los fueron a matar.

Nos acordamos de Juan
y de sus hijos sagrados
ellos ya estan en la gloria
de Dios serán perdonados.
Adios rancho del Olivo
mi corrido ha terminado.

22. El Padre Contrabandista

Repiqueteaban las campanas de aquel
templo
y en mi mente el recuerdo se quedó.

Maldito sea el contrabando y el dinero
que a un sacerdote a la tragedia le
indució.

En el curato tenía sus laboratorios,
drogas de todas y armas de lo mejor.
Mandaba fieles a llevar el cargamento

dañando al mundo y atentando contra
Dios.

and they called for more ammunition
because the thing was getting serious.

They threw in tear gas
in order to flush them out
and the Ortiz family shouted
"Come in and get us"
but when they had been blinded,
they came in and finished them.

We remember Juan
and his sacred sons
they are now in heaven
and will be pardoned by God.
Good-bye Rancho del Olivo,
here my *corrido* has ended.

The Drug Trafficking Priest

The bells were ringing over in the
temple
and in my mind the memory has
remained.

Contraband and money be damned,
they brought tragedy to a priest.

In the parish he had his laboratories,
every kind of drugs and the best of
weapons.
He sent the faithful to carry his shipments,
damaging the world and sinning against
God.

Un dia la iglesia rodeado de Federales
aquel curita mas de diez ametralló,
dejando muertos parroqueanos y
gobierno
y pa' escapar ni la sotana le estorbó.

Regocijan de aquel pueblito los
domingos
iban a misa a las seis de la mañana,
y unos rancheros con sus burros bien
cargados
venian bajando costales de marijuana.

Me duele el alma explicar este relato
y a mi me consta, no me juzgas
hablador.

También me cuentan que por viento,
mar y tierra
pasaba coca ese apóstol del Señor.

One day the church was surrounded by
Federales,
and that priest machine-gunned more than
ten,
leaving parishioners and government
agents dead,
and made his escape still wearing his robe.

They always rejoiced in that town on
Sundays,
they went to mass at six in the morning,
while some ranchers, with their burros
loaded down,
were busy taking down sacks full of
marijuana.

It hurts my soul to explain this story,
but I swear it's the truth, so don't judge me
a liar.

They also tell me that by land, air, and sea
this apostle of God smuggled cocaine.

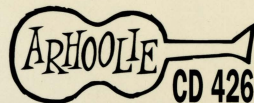
Note:

#1. **La Chileca** – Over a hundred years old, this song was supposedly named and composed for Cecilia, or "Chila," the wife of the owner of a hacienda in the town of Chila, Michoacán. According to Guadalupe Madrigal, leader fo Los Gavilanes de Oakland, all *mariachis* know the song by this name.

MUSIC OF MEXICO, VOL. 2: MICHOACÁN

Conjunto Alma de Apatzingán

"Arriba! Tierra Caliente"



Over 78 Minutes by the premier Conjunto de Arpa Grande

1. LA CHILECA (4:06)
2. QUE BONITO PAR DE OJITOS
(What Beautiful Eyes You Have) (3:09)
3. ES UN CAPRICHO (It's a Yearning) (2:53)
4. YA CASI ESTÁ AMANECIENDO
(Daybreak Is Near) (3:14)
5. DANZA DE LOS ANGELITOS
(Dance of the Angels) (2:44)
6. EL DÍA QUE TE VAYAS
(The Day You Leave) (3:36)
7. YO VI NACER UNA NUBE
(I Saw the Birth of a Cloud) (4:02)
8. MIRA LUISA (Look, Luisa) (2:56)
9. EL APASIONADO (The Empassioned One) (3:37)
10. CLAVEL DE PRIMAVERA
(Carnation of the Spring) (3:27)
11. LA BRUJERÍA (The Witchcraft) (3:41)
12. EL AGUITADO (The Coward) (2:52)
13. OJOS NEGROS QUE NUNCA ENGAÑAN
(Black Eyes That Never Deceive) (3:31)
14. MINUETE AL SEÑOR SAN ANTONIO
(Minuet to Señor San Antonio) (2:25)
15. MINUETE AL CRISTO MILAGROSO
(Minuet to Miraculous Christ) (3:49)

16. DANZA DE LOS LIRIOS
(Dance of the Irises) (3:12)
 17. DANZA A LA VIRGEN DE ACAHUATO
(Dance in Honor of the Virgin of Acahuato) (2:39)
 18. DANZA DE LA MANDA
(Dance of the Promise) (2:43)
 19. LA PIPA DINA (*Corrido*)
(The Marijuana Truck) (3:22)
 20. SEMBRADORES DEL CERRO
(*Corrido*) (The Growers From the Hill) (4:09)
 21. LA MUERTE DE JUAN ORTÍZ
(*Corrido*) (The Death of Juan Ortíz) (4:33)
 22. EL PADRE CONTRABANDISTA
(*Corrido*) (The Trafficking Priest) (4:28)
- Total time: 78:16*

Produced by Ignacio Montes De Oca H. for
Alborada Records. Arhoolie release produced
by Chris Strachwitz under license from
Alborada Records.

Copyright © & © 1992 & 1994 by
Arhoolie Productions, Inc.
and Alborada Records.



0

9629-70426-2

5

