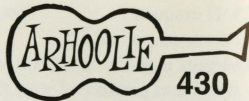


LAS HERMANAS MENDOZA

The Mendoza Sisters – Juanita & María



1. MIS PENSAMIENTOS (Luis Moreno) (2:55)
2. SONÉ QUE ME JURABAS (Leonora Mendoza) (3:10)
3. ALGÚN DÍA (Rafael Villereal) (2:38)
4. VALE MÁS QUE TE ALEJES (Leonora Mendoza) (3:09)
5. LOS PACHUCOS (R. Rodríguez–A. Carranza) (2:41)
6. CADA VEZ QUE ME ACUERDO (Luis Moreno) (2:45)
7. DOS SERES QUE SE AMAN (P. J. González) (3:04)
8. POR ÚLTIMA VEZ (DAR) (2:55)
9. LAS ISABELES (P.D.) (2:52)
10. DELGADINA (P.D.) (3:00)
11. CORRIDO DE ARNULFO GONZÁLEZ (DAR) (2:53)
12. VALENTÍN DE LA SIERRA (P.D.) (3:00)
13. QUÉ CHULA PRIETA (DAR) (2:38)
14. NO LLORES PANCHÁ (DAR) (2:38)
15. LINDA MORENITA (R. Rodríguez–A. Carranza) (2:52)
16. LOS PICONES (Luis Moreno) (2:57)
17. EL CONTRABANDO DEL PASO (DAR) (3:00)
18. LOS VERSOS DEL CASAMIENTO (C.L. Alvarado) (2:46)
19. LA RANCHERITA (Miguel Salas) (2:50)
20. MANUELITA (Felix Borrayo) (2:50)
21. YO VIVO EN LA PARRANDA (Jesús Favella) (2:47)
22. PERO LUPITA (Leonora Mendoza) (3:00)
23. EL RESBALOSO (Miguel Salas) (2:50)
24. POR AHÍ SE DICE (Luis Moreno) (2:52)
25. EL DESQUITE (R. Rodríguez–A. Carranza) (2:57)
26. TU SENTENCIA (Luis Moreno) (2:48)

Total Time: 77:16

Juanita Mendoza – lead voice (high)

María Mendoza – second voice (lower) & guitar

Lydia Mendoza – lead guitar

With unknown string bass

Original recordings made for Azteca Records in Los Angeles
Ca. between 1946 and 1952.

Re-issue edited and produced by Chris Strachwitz under
license from Alshire International, current owners of the
Azteca masters, and by contractual agreement with Juanita
and María Mendoza. Transcriptions & translations by: #5:
Enrique Ramírez & Phillip Sonnichsen; #9, 11, 12, 18:
Leticia Del Toro & James Nicolopoulos; #10: Guillermo
Hernández; #23, 24, 25: Dan Dickey.

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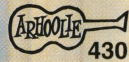
Discography: First number is the matrix number, second number
is the Azteca release number: 1: (377-3, 5043A); 2: (527-3, 5156A); 3:
(672-1, 5132B); 4: (537-1, 5198A); 5: (663-1, 5184A); 6: (562-2, 5091A); 7:
(538-2, 5149A); 8: (376-1, 5031A); 9: (209-2, 5010B); 10: (390-2, 5042A);
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T E J A N O R O O T S

Las Hermanas Mendoza

Juanita
y María



Las Hermanas Mendoza

The Mendoza Sisters: JUANITA & MARÍA

Juanita and María Mendoza began their professional singing career in San Antonio, Texas, during the late 1930s as members of the Mendoza Family *Variedad*. The show was organized by their mother, Leonor Mendoza and featured their by then already famous older sister, Lydia. Mrs. Mendoza raised all of her children in the musical tradition which had been her own heritage, perhaps more out of economic necessity than out of cultural awareness or pride. When the Mendoza family arrived in south Texas in the late 1920s, they soon discovered that as the Great Depression made life miserable for almost everyone, music making and singing was more rewarding and satisfying than menial field work, shelling pecans, being domestics, or similar jobs then available to recent immigrants.

Leonor Mendoza was a resourceful survivor whose own mother had been a music teacher in the state of San Luis Potosí. Leonor learned many songs from her mother and in turn has passed them on to her children including Lydia, María, and Juanita. In addition to the many songs, the mother also transmitted an extraordinary body of skits, jokes, stories, and vaudeville routines which, under her strict discipline, eventually made up most of the *Variedad* or "show" which the Mendoza Family was to develop

during the 1930s.

The Mendoza family began their recording career on March 8, 1928, in a San Antonio hotel room where father Francisco, mother Leonor, and daughters Lydia (twelve years old) and Panchita (eight years old) made their first phonograph records for a company sent from New York to record regional music (several selections from this first session are heard on Arhoolie/Folklyric CD 7002 Lydia Mendoza: "Mal Hombre"). María and Juanita, who were born in 1922 and 1927 respectively, were left with friends while the rest of the family made the recordings. Unfortunately, the records didn't sell too well and the family had to resort to contract field work up north to survive.

On March 7, 1934, after years of trying to eke out a living chopping beets and occasionally singing for fellow Mexicans up north, the Mendoza Family was asked to record again in a makeshift studio set up in a room of San Antonio's Texas Hotel. After the family had completed six songs, daughter Lydia was given the opportunity to record six sides on her own accompanying herself on guitar. Among these songs was "Mal Hombre" which Lydia had learned from a bubble gum wrapper back in the 1920s in Monterrey. It quickly became a hit for young Lydia Mendoza and

from then on she became the featured member of the family as they sang and played for shoppers, visitors, merchants and truck drivers at the Plaza de Zacate in San Antonio. The widespread and sudden success of Lydia's records led to the family organizing a full variety show and eventually tours of the Southwest, California, Colorado, New Mexico, up to Chicago and other parts of the Spanish-speaking United States. Mother Leonor organized and planned it all, directing the children, including the boys, Manuel and Andrés, who 'MC'ed, sang, and told jokes and stories while Juanita danced and began to sing duet with her sister María. Lydia, the star, would of course close the show.

With the advent of World War II it became increasingly difficult to tour because gasoline and tires were rationed or unavailable. Lydia also wanted to stay home and raise her own family. With no income from their shows, Leonor took María and Juanita under her wing and went to see Arturo Vásquez, pianist and owner of the Club Bohemia in San Antonio. Two beautiful young women singing their hearts out in an exceptionally emotional manner accompanied by Mrs. Mendoza on guitar proved to be an instant sensation at the club and they were immediately hired for \$10 per night plus tips. In the 1940s San Antonio had not only one of the largest Spanish-speaking communities in the US but was also a center for military bases which assured the soulful female *dueto* an eager and appreciative audience. Juanita and María did well and made it possible for the Mendoza family to finally buy their first home. As was only natural, Juanita soon

became quite fond of one of the boys working at the Bohemia. When the rival Pullman Bar made Mrs. Mendoza an offer of \$15 per night plus all tips, she immediately accepted since she also had no great fondness for the suitor!

Shortly after the war's end the entire Mendoza family resumed their touring with Lydia once again as the star attraction. By this time the boys had their routines down and the girls, María and Juanita, had fully developed their haunting duet sound and a solid following of their own. Juanita and María were now a very popular attraction and a major part of the Mendoza show. Impresario Ramiro Cortéz booked the family act not only throughout Texas, but in California, Arizona, Colorado, and New Mexico. As Lydia resumed her recording career, this time with the newly established *Azteca* label in Los Angeles, the opportunity was also extended to her sisters who as Las Hermanas Mendoza made their recording debut. The selections on this CD are some of the best performances recorded by the *dueto* for Azteca.

The *dueto* of Juanita and María Mendoza became an increasingly popular attraction not only at the live shows but now also via records which the girls made in large numbers for almost every Spanish language label throughout Texas and California. These record companies sprang up trying to meet the growing demand from juke box operators and tavern patrons. In those days, before much Spanish radio, and of course no TV as yet, the juke boxes were the main outlets for new songs and artists.

Juanita and María recorded literally hundreds of songs not only for the Azteca label, but also for Ideal, Falcon, Alamo, Colonial, Sombrero, Imperial, among others.

After six years of touring steadily for half the year and resting the other half at home in San Antonio, the Mendoza Family show and the wonderful duet of Juanita and María came to a halt in 1952. The death of mother Leonor, who was the moving force behind the whole organization, proved to be an irreplaceable loss. Juanita and María attempted a few more tours on their own to Colorado but when María got married the next year, their joint activities came to an end. Juanita continued for a while as a solo act and she continued to be a popular attraction into the 1970s.

There have been other women duets in the history of recorded Mexican-American and Tejano music with Las Hermanas Padilla perhaps the earliest and most popular. But, to my ears, there was no other female duet which had the soulful, sincere and earthy quality of the Mendoza sisters. Although many

of the songs recorded in those days were sung from a man's point of view because the records were geared to the male patrons of bars and *cantinas*, Juanita and María put so much feeling into them that for sheer emotional input, these records have not been equaled in the annals of Música Tejana. The songs on this CD range from very old ones learned from mother Leonor, such as "Delgadina," "Pero Lupita," "Vale Más Que Te Alejes," and "Sofíe Que Me Jurabas" to new compositions from the period by Mexican and local composers, to juke box favorites. "Mis Pensamientos" by Luis Moreno was probably the biggest hit of the lot as well as "Por Última Vez." One of the few songs from a woman's viewpoint is "El Resbaloso" by Miguel Salas. Most love songs can of course be sung both from a man's or a woman's point of view and it was these love songs in the *ranchera* style, along with *corridos* (ballads or story songs) which were incredibly popular during this period, and Juanita & María were the best *dueto* to sing them!

Chris Strachwitz—1995

*For the full and fascinating story of this remarkable family please note the book: **Lydia and The Mendoza Family** by Chris Strachwitz and James Nicolopoulos (Houston: Arte Público Press, 1993) which includes a complete discography, or listing of all recordings made by the members of this pioneer Tejano music family. (The book is available from Arboolie Records - see our catalog.)*



Las Hermanas Mendoza, Juanita (l) y María (r), ca. 1954 (IDEAL publicity photo)

Some of the Songs:

5. Los pachucos

Pido permiso señores
para empezar a cantar
tocante a esos pachucos
que no saben trabajar.

Hay cuervos tan elegantes
de tirante y pantalón
que no saben trabajar
pero lo hacen al talón

Usan su pelo ondulado
y muy envaselinado
sus pantalones de embudo
para que dé resultado.

Unos tirantes de a cuarta,
el saco estilo levita
la corbatita no falta
pa' engañar a su chavita.

Hay pachucos y pachucas
que les gusta el vacilón
compran vestido a la moda
que haga juego al pantalón.

Todos esos pachuquitos
en la esquina se hacen bola
si no andan pidiendo frajos
siempre andan pidiendo trolas.

—Nel camita, no se escame
porque la jura anda alerta

The Pachucos

I request permission, gentlemen
to begin singing,
concerning those pachucos
that don't know how to work.

There are crows so elegant
in suspenders and slacks,
that don't know how to work
but they know how to tap dance.

They wear their hair wavy
full of vaseline.
Their slacks are pegged at the ankle
to achieve the desired style.

The suspenders are of hand-size length
the jacket is in Zoot Suit style.
The small tie is never missing
to deceive his girl.

There are *pachucos* and *pachucas*
who enjoy the "good times."
They buy the latest dress style
to match the pegged slacks.

All of those little *pachucos*
who "hang out" on the street corners
if they are not bumming cigarettes,
they're always asking for matches.

No buddy, don't be afraid
because the police is on the alert.

hay que ponernos al alba
hay que hacernos mosca muerta.

Adiós todos los pachucos
que escuchan alrededor,
ya se despide de ustedes,
cantando un madrugador.

9. Las Isabeles

Del cogollo de las Jarras
nacieron las Isabeles
delgaditas de cintura
y del corazón alegre.

Al pasar un arroyuelo
vide a una joven sentada
juntando cabellos de oro
de los que Isabel dejaba.

Isabel, cuando te peines
no desperdicies cabellos.
Guárdalos en oro y plata
algún día vendré por ellos.

¡Ay blanca flor!
Flor de alhelí[a],
Se me hace que a tu esperanza
le pasó lo que a la mía.

Qué bonito es cuando llueve
que chorrea la palma real
Dan las ocho y dan las nueve
y yo sin poderte hablar.

Qué bonito es un soldado
en la puerta de un cuartel

We have to be on our toes.
We have to be cool and unassuming.

Farewell to all the *pachucos*
who hear me from all around,
I now bid you farewell,
the song of an early morning singer.

The Isabels

Deep in the heart of Las Jarras
the Isabeles were born,
slender waisted beauties,
always happy and carefree.

While passing by a brook,
I saw a young woman who sat,
gathering hairs of gold
that Isabel had left behind.

Isabel, when you comb your hair
do not let any strands go to waste.
Save them in gold and silver
and I will return for them one day.

Oh, white flower!
Flower of *albelí*,
I think that your hope
has met the same fate as mine.

How beautiful it is when it rains,
when it drenches the palm trees!
The clock strikes eight, the clock strikes nine
and I can not even speak to you.

How beautiful the soldier
in the doorway of his quarters

con su Máuser en la mano
y al otro lado Isabel.

¡Ay blanca flor!
Flor de alhelí[a],
No pierdo las esperanzas
de verme en tu compañía.

10. Delgadina

Delgadina se paseaba
en su sala bien cuadrada
con su manto de hilo de oro
que en su pecho le brillaba.

—Levántate Delgadina,
ponte tu vestido blanco
porque nos vamos a misa
al estado de Durango.

Cuando salieron de misa
su papá le platicaba:
—Delgadina, hija mía,
yo te quiero para dama.

—Ni lo permita mi Dios,
ni la Reina Soberana,
es una ofensa para Dios
y también para mi mamá.

—Delgadina hija mía,
oye bien lo que te digo,
míra, si no condeciendes
yo te pongo un buen castigo.

—Papacito de mi vida,
eso sí no puedo hacer

with his rifle in his hand,
and Isabel standing at his side!

Oh, white flower!
Flower of alhelí,
I never lose hope
of finding myself in your company.

Delgadina

Delgadina walked around
in her spaciouly squared parlor
with her golden threaded mantle
shining on her bosom.

—Arise, Delgadina,
put on your white dress
because we are going to mass
in the state of Durango.

Coming out of mass
her father was saying:
—Delgadina, my daughter
I want you as my lady.

—May the Lord forbid it
and the Heavenly queen.
That would be an offense to God
and also to my mama.

—Delgadina, my daughter,
listen carefully to me,
if you don't consent
I will give you a harsh punishment.

—Dearest Papá
that certainly can't be,

porque tú eres mi padre
y mi madre es tu mujer.

—Papacito de mi vida,
tu castigo estoy sufriendo,
regálame un vaso de agua
que de sed me estoy muriendo.

Cuando le llevaron la agua
Delgadina estaba muerta
con sus manitas cruzadas
su boquita bien abierta.

La cama de Delgadina
de angeles está rodeada
la cama del rey su padre
de demonios está apretada

Delgadina está en el cielo
dándole cuenta al Criador
y su padre en el abismo
con el demonio mayor.

Ya con ésta me despido
con la flor de clavelina
así termina la historia
la historia de Delgadina

11. Corrido de Arnulfo González

De Allende se despidió
con veintiún años cabales
gratos recuerdos dejó
al pueblo y a los rurales.

Estaba Arnulfo sentado
y en eso pasó un rural

since you are my father
and my mother is your wife.

—Dearest Papá,
I am suffering your punishment,
give me a glass of water
for I am dying of thirst.

When the water arrived
Delgadina was dead,
with her arms crossed,
and her little mouth wide open.

Delgadina's bed remains
surrounded by angels
and the bed of her father, the king,
is full of demons.

Delgadina is in heaven
telling her story to the Creator,
and her father is in the abyss
with the head demon himself.

Now I must say farewell:
with a carnation flower,
here ends the story I had to tell,
the story of Delgadina.

Corrido of Arnulfo González

To Allende he said farewell
at exactly age twenty one.
To the town and the police
he left behind fond memories.

Arnulfo was sitting down,
when a policeman walked past him.

le dice: —¿Oye qué me ves?
—La vista es muy natural.

El rural muy enojado
en la cara le pegó,
con su pistola en la mano
con la muerte le amagó.

Arnulfo se levantó
llamándole la atención:
—Oiga, amigo no se vaya,
falta mi contestación.

Se agarraron a balazos
se agarraron frente a frente,
Arnulfo con su pistola
tres tiros le dio al teniente.

Pero ¡ay! le dijo el teniente,
casi para agonizar:
—Oiga, amigo, no se vaya,
acábeme de matar.

Arnulfo se devolvió
a darle un tiro en la frente,
pero en la vuelta que dio
allí le pegó el teniente.

Arnulfo, muy mal herido,
en un carro iba colando,
cuando llegó al hospital
Arnulfo iba agonizando.

El teniente era hombrecito,
las pruebas las había dado,
pero se encontró con un pollito
y éste no estaba jugado.

He said—Hey, what are you looking at?
—It's only natural to look at what passes by.

The rural officer, enraged,
hit him in the face;
with his pistol in his hand,
he threatened him with death.

Arnulfo got up off the ground,
and recaptured his attention:
—Listen, my friend, do not leave,
you have not heard my reply.

They fought each other, shooting
they fought face to face,
Arnulfo, with his pistol,
three bullets he shot at the lieutenant.

—Ay, wait!, said the lieutenant,
as he agonized on the verge of death
—Listen, my friend, do not leave,
finish me off and kill me here.

Arnulfo turned around
to shoot him in the head,
but as he turned to face him,
the lieutenant shot him down.

Arnulfo, gravely wounded
was carted off as he lay bleeding.
When he arrived at the hospital,
he was suffering, so close to death.

The lieutenant was truly a man
and proof of this he had given
but he crossed paths with a youth
who would not be fooled or toyed with.

¡Qué bonitos son los hombres
que se matan pecho a pecho,
cada uno con su pistola,
defendiendo a su derecho.

Ya con ésta ahí me despido
pacíficos y fiscales,
aquí termina el corrido
de un teniente y de González.

12. Valentín de La Sierra

Voy a cantar un corrido
de un amigo de mi tierra.
Llamábase Valentín el que fue fusilado
y colgado en la sierra.

Ni me quisiera acordar
era una tarde de invierno
cuando por su mala suerte
cayó Valentín en manos del gobierno.

El capitán le decía:
—¿Cuál es la gente que manda?
—Son ochocientos soldados
que tienen sitiada la Hacienda de Holanda.

El coronel le pregunta:
—¿Cuál es la gente que guía?
—Son ochocientos soldados
que trae en la sierra Mariano Mejía.

Valentín como era hombre
de nada le dio razón.
—Yo soy de los meros hombres
que han inventado la revolución.

How beautiful men are
when fighting, chest to chest,
each one with his pistol,
fighting for his rights!

And with this, I say farewell
to civilians and policemen,
here ends the corrido
about a lieutenant and González.

Valentín de La Sierra

I would like to sing a corrido
about a friend from my land.
Valentín was the one who was shot
and hung in the mountains.

I would rather not remember...
it happened one winter evening
when by the stroke of his bad luck
Valentín fell into government hands.

The captain asked him:
—Who are the people you command?
—There are eight hundred soldiers
surrounding the Hacienda de Holanda.

The colonel then questioned:
—Who are the people that you lead?
—There are eight hundred soldiers
in the mountains with Mariano Mejía.

Since Valentín was a man of honor
he said nothing except,
— I am one of the very men
who invented the revolution.

El general le decía:
—Yo te concedo el indulto.
Pero me vas a decir cuál
es el jurado y la causa que juzgo.

Antes de llegar al cerro
Valentín quiso llorar:
—Madre mía de Guadalupe,
por tu religión me van a matar.

Vuela, vuela palomita
párate en aquel fortín.
Éstas son las mañanitas
de un hombre valiente que fue Valentín.

18. Los versos del casamiento

De la edad de catorce años
al lado de mi mamá
yo quería tener amigos
y también la libertad.

Cuando yo tenía mi novio
mi mamá no lo quería
día con día me preguntaba
que si ya lo aborrecía.

Yo le dije a mi mamá,
¿cómo lo he de aborrecer?
Si le di mi corazón
y antes lo empiezo a querer.

Cuando yo me fui a casar
se me olvidó la doctrina.
El padre me regañó
y regañó a mi madrina.

The general told him:
—I will grant you the pardon
but you will have to confess,
naming those who are to be judged.

Before arriving at the hill of execution
Valentín wanted to cry out:
—My dear Mother, Guadalupe,
for your religion I will be killed!

Fly away, fly away, little dove,
fly away back to the fort!
These are the verses
about a brave man named Valentín.

The Marriage Verses

At the age of fourteen,
always by my mother's side
I wanted to have friends
and I wanted my freedom.

When I had my boyfriend
my mother did not like him.
Every day she would ask me
if I was sick and tired of him.

I answered my mama:
How could I possibly hate him?
If I gave him my heart
I must first love him.

When I went to get married
I forgot my religious teachings
the priest scolded me,
and he scolded my godmother, too.

Dos años duré casada
más que una vida arrastrada.
Mi marido me dejó
por una de las paseadas.

Adiós todas mis amigas
mañana me voy de aquí.
No le den gusto a la vida
y les pase lo que a mí.

Cuando salí de mi tierra
le di mis quejas al viento.
Aquí se acaban cantando
los versos del casamiento.

23. El Resbaloso

Tú andas diciendo que soy mala y traicionera
pero yo sé que tú hablas nomás de purito ardor,
porque conmigo ya todo se ha acabado
con mi aburríste por gacho y borracho,
por flojo y por abusor.

Nomás durmiendo te pasabas en mi casa
y te enojabas a veces porque no iba a trabajar,
me amenazabas con golpes y con bravata
por eso mismos por otro más hombre
yo te tuve que cambiar.

Muy resbaloso, socroso y aprovechado
con las mujeres que siempre te han mantenido,
ahora por eso no te tengo mas conmigo
me voy con otro diez veces mejor que tú.

(repeat)

I was married for two years,
more than a wretched lifetime.
My husband left me
for a woman that had been around.

Goodbye to all my woman friends,
tomorrow I leave this place.
Do not pursue what simply pleases you
or you will end up like me.

When I left my land
I tossed my worries to the wind.
With this I finish singing
the marriage verses.

The Slippery Guy

You go around saying that I'm bad and deceitful
but I know that you're talking from pure bitterness
because with me everything's finished for you
you whiled away my time being crooked and drunk,
being lazy and imposing.

You just spent time sleeping in my house
and you got mad at times because I didn't go to work,
you threatened me with blows and bravado
for exactly that I had to trade you in
for someone who's more of a man.

You're very slippery, slimy and you take advantage
of the women who have always supported you,
now I won't have you around anymore
I'm going with another ten times better than you.

(repeat)

24. Por ahí se dice

(man's part:)

Por ahí se dice que andas contando
que ando reloco por ti arremate,
pa' que lo sepas jamás mis pulgas
brincarán en tu petate.

Hacia algún tiempo que me gustaste
pero tú en cambio te alzaste el moño,
ahora estoy viendo que te quedaste
a rezarle a San Antonio.

(woman's part:)

¡Ay! Señor San Antoñito
sólo un milagro te pido,
que me mandes un marido
mira que me estoy pasando,
no le hace que sea borracho
yo le curaré la cruda,
¡ay! señor San Antoñito
sólo cuento con tu ayuda.

(man's part:)

Eras bonita como una rosa
hoy se ha pasado tu primavera,
nadie te quiso por orgullosa
te hiciste la lisonjera.

Cuando te quise me despreciaste
y me mandaste mucho al demonio,
mira que pronto me la pagaste
ahí te mando a San Antonio.

(repeat woman's part)

There's Talk Around

(man's part:)

There's talk around that you go telling
that I'm completely crazy for you,
so that you'll know, my fleas
will never jump in your bed.

It was a while back that you liked me
but on the other hand you were stuck up,
now I see that you stayed behind
to pray to Saint Anthony.

(woman's part:)

Oh! dear Saint Anthony
I just ask you for one miracle,
that you send me a husband
look, time is passing me by,
it doesn't matter if he is a drunk
I'll cure him of his hangovers,
oh! dear Saint Anthony
I can only count on your help.

(man's part:)

You were pretty like a rose
but now that you've passed your prime,
no one wanted you because of your pride
you played the flatterer.

When I loved you, you scorned me
and you me to go to hell,
look how soon you paid for it
so I give you up to Saint Anthony.

(repeat woman's part)

25. El desquite

Ya destrozaste mi vida
amargaste mi existir,
y con el alma partida
muy difícil es vivir.

Soñé tu gran cariño
deliré con dulce amor,
me engañaste como a un niño
heredándome el dolor.

Te sientes muy satisfecha
de esta partida sin par,
pero no vivas confiada
que algún día te ha de pesar.

La baraja es traicionera
y la suerte cambiará,
muy pronto vendrá el desquite
pues otro me vengará.

No todo el tiempo se pierde
algún día podré ganar,
ya encontraré a un amorcito
que mis penas ha de calmar.

Y como todo se paga
esta vida es ilusión,
pronto encontrarás cuchillo
que rasgue tu corazón.

The Tables Will Turn

You destroyed my life
you embittered my existence,
and with my soul broken in two
it's very difficult to go on living.

I dreamed about your great affection
I was delirious with sweet love,
you deceived me like you would a little boy
leaving me an inheritance of pain.

You felt pretty self-satisfied
about this break-up unequaled in cruelty,
but don't be so confident
someday it will weigh on you.

The card deck is treacherous
and your luck will change on you,
soon the tables will turn
so another will avenge me.

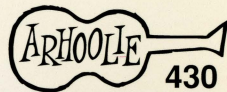
One doesn't lose all the time
someday I'll be able to win,
then I will find a little love
that can soothe my sorrows.

And as everything gets paid back
this life is but illusion,
soon you will find the knife
that will rip open your heart.

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LAS HERMANAS MENDOZA

The Mendoza Sisters – Juanita & María



Up to 78 Minutes of Historic TEX-MEX MUSIC

1. MIS PENSAMIENTOS (Luis Moreno) (2:55)
2. SONÉ QUE ME JURABAS (Leonora Mendoza) (3:10)
3. ALGÚN DÍA (Rafael Villereal) (2:38)
4. VALE MÁS QUE TE ALEJES (Leonora Mendoza) (3:09)
5. LOS PACHUCOS (R. Rodríguez–A. Carranza) (2:41)
6. CADA VEZ QUE ME ACUERDO (Luis Moreno) (2:45)
7. DOS SERES QUE SE AMAN (P. J. González) (3:04)
8. POR ÚLTIMA VEZ (DAR) (2:55)
9. LAS ISABELES (P. D.) (2:52)
10. DELGADINA (P. D.) (3:00)
11. CORRIDO DE ARNULFO GONZÁLEZ (DAR) (2:53)
12. VALENTÍN DE LA SIERRA (P. D.) (3:00)
13. QUÉ CHULA PRIETA (DAR) (2:38)
14. NO LLORES PANCHÁ (DAR) (2:38)
15. LINDA MORENITA (R. Rodríguez–A. Carranza) (2:52)
16. LOS PICONES (Luis Moreno) (2:57)
17. EL CONTRABANDO DEL PASO (DAR) (3:00)
18. LOS VERSOS DEL CASAMIENTO (C. L. Alvarado) (2:46)
19. LA RANCHERITA (Miguel Salas) (2:50)
20. MANUELITA (Felix Borrayo) (2:50)
21. YO VIVO EN LA PARRANDA (Jesús Favella) (2:47)
22. PERO LUPITA (Leonora Mendoza) (3:00)
23. EL RESBALOSO (Miguel Salas) (2:50)
24. POR AHÍ SE DICE (Luis Moreno) (2:52)
25. EL DESQUITE (R. Rodríguez–A. Carranza) (2:57)
26. TU SENTENCIA (Luis Moreno) (2:48)

Total Time: 77:16

Juanita Mendoza – lead voice (high)
María Mendoza – second voice (lower) & guitar
Lydia Mendoza – lead guitar
With unknown string bass

Original recordings made for Azteca Records in Los Angeles
Ca. between 1946 and 1952.

Re-issue edited and produced by Chris Strachwitz under
license from Alshire International, current owners of the
Azteca masters, and by contractual agreement with Juanita
and María Mendoza.

Transcriptions & translations by: #5: Enrique Ramírez &
Phillip Sonnichsen; #9, 11, 12, 18: Leticia Del Toro & James
Nicolopoulos; #10: Guillermo Hernández; #23, 24, 25: Dan
Dickey.

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