

MEXICO'S PIONEER MARIACHIS, VOL. 3

MARIACHI VARGAS de Tecalitlán

ARHOOLE PRODUCTIONS
CD 7015

1. EL BUQUE (*canción*)
2. EL TREN (*son*)
3. LA VIOLINERA (*son*)
4. SERENATA RANCHERA (*canción*)
5. ERES LA MÁS CONSENTIDA (*canción*)
6. EL RIFLERO (*son*)
7. LUPITA (Vocal by Pepe y Chabela) (*canción*)
8. EL JILGUERILLO (*son*)
9. EL MARIACHI (*canción*)
10. SANTA ANITA (*son*)
11. LA VAQUILLA (*son*)
12. LAS ALAZANAS (*son*) (*instrumental*)
13. EL SÚCHIL (*son*)
14. LA MARIQUITA (*son*)
15. EL ZOPILOTE MOJADO (*paso doble*) (*instrumental*)
16. SOBRE LA MONTAÑA (*polka*) (*instrumental*)
17. EL CUERVO (*son*)
18. EL CALERO (*son*)
19. EL TORO VIEJO (*son*)

20. EL JARABE TAPATÍO (Mexican Hat Dance) (*jarabe*) (*instrumental*)
21. EL AMIGO (*son*)
22. EL GAVILANCILLO (*son*)
23. EL CIHUALTECO (*son*)
24. CAMINO REAL DE COLIMA (*son*)

Total time: 70:05

#1 – 7: Silvestre Vargas - violin; Gaspar Vargas - guitarra de golpe & vocals; Pepe Villa - vihuela; Ernesto Villa - harp; Nicolás Torres - violin; Rafael Quintero - violin & vocals; Santiago Torres - violin; Jerónimo Quintero - guitar & vocals; Eliseo Camarena - guitarrón - Mexico City 1937 – 1938.

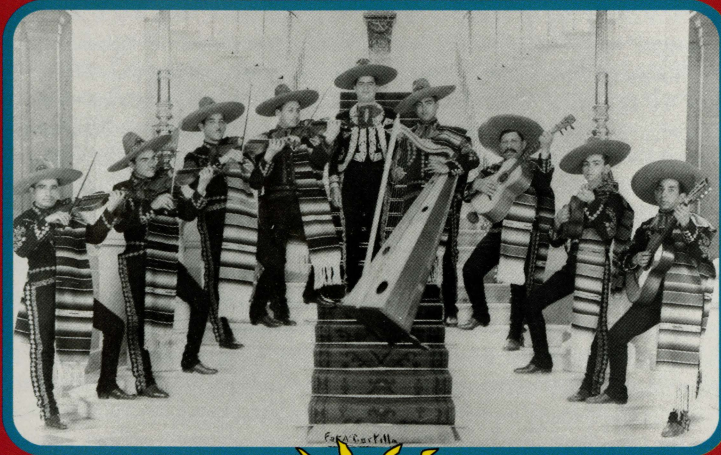
#8 – 24: Silvestre Vargas - violin & vocals; Gaspar Vargas - guitarra de golpe & vocals; Miguel Martínez - trumpet; Rubén Fuentes - violin; José Contreras - violin & vocals; Santiago Torres - violin; Asunción Casillas - vihuela & vocals; Roque Alcalá - violin, guitar & vocals; Arturo Mendoza - harp; Gonzalo Meza - guitarrón; Pepe Gutiérrez - vocals - Mexico City 1945 – 1947.

Cover photo: Left to right: Santiago Torres, Nicolás Torres, Rafael Quintero, Silvestre Vargas, Pepe Gutiérrez (center), Ernesto Villa, Gaspar Vargas, Pepe Villa, and Jerónimo Quintero. Photos from the collection of Jonathan Clark.

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MEXICO'S PIONEER MARIACHIS - VOL. 3

MARIACHI VARGAS DE TECALITLAN



Their First
Recordings

CD 7015

1937-1947

ARHOOLE PRODUCTIONS

Mariachi Vargas

In the southern part of the state of Jalisco, two hours drive south of Guadalajara, lies a village named Tecalitlán. To the north it is bordered by the Cerro de la Cruz (Mountain of the Cross) named for a cross which villagers believe protects them from passing hurricanes and other natural disasters. To the south two volcanoes may be seen in the distance, one of them still active and smoking. Typical of this part of Mexico, it is farming and cattle ranching country. Tecalitlán's only claim to fame is that it was the birthplace of the **Mariachi Vargas**, Mexico's most famous *mariachi* group.

The origin of the word "*mariachi*" has been a subject of controversy. Legend erroneously has it that *mariachi* is a corruption of the French word *mariage* and that the French contracted the services of these groups for weddings, giving them their name. Scholars long disagreed with this theory, insisting the word was of indigenous origin and that any similarity with the French word

was mere coincidence.

In 1981, a letter dated 1852 was discovered in which Father Cosme Santa Anna denounced to his bishop the drunkenness, gambling, and disorderly conduct associated with the *mariachis* across from his church in Rosamorada, Nayarit. The priest described his attempts to stop the festivities and how he personally took the instruments away from the musicians! This was the first historical evidence that the word *mariachi* was in use before the French invasion of Mexico in the 1860s. Shortly after its discovery, the text of this document was published in Mexico City and Los Angeles, and should have laid to rest the *mariage* theory once and for all. However, old myths die hard and the public at large, and most *mariachi* musicians themselves, continue believing that this uniquely Mexican music owes its name to a foreign source.

What is a *mariachi*? To 19th-century residents of the region surrounding Tecalitlán, a *mariachi* consisted of vio-

lin, harp, and *guitarra de golpe* (a 5-string guitar variant). Silvestre Vargas (1901-1985) spoke of Plácido Rebolledo, who in 1840 led a *mariachi* comprised of those instruments in Tecalitlán. *Don* Silvestre would relate how his own father, Gaspar Vargas (ca. 1880-1969), formed his *mariachi* there in 1898, using the same instrumentation, an instrumentation nearly identical to that of the *conjunto de arpa* found in the neighboring state of Michoacán today. (See Arhoolie LP/Cassette 3024.)

The original members of Mariachi Vargas were: Gaspar Vargas (*guitarra de golpe*), Manuel Mendoza (harp), Refugio Hernández (violin) and Lino Quintero (violin). The quartet achieved regional fame primarily due to the virtuosity of Mendoza and Vargas, both of whom also sang. Violin players came and went, and in 1921 Silvestre Vargas entered his father's *mariachi* playing that instrument. By the end of the decade an additional violinist, Nicolás Torres, had joined and the group grew to five members.

Around 1931, Gaspar Vargas' *mariachi* was contracted to play for sev-

eral weeks in Tijuana, Baja California where race tracks, gambling, and liquor (not available in the US during Prohibition), attracted tourists from both sides of the border. This was an important engagement for Mariachi Vargas and it was the farthest they had ever traveled from home.

Prior to the Tijuana tour, the group had always performed in ordinary clothes, but on this trip they wore a uniform for the first time. It consisted of loose-fitting white cotton muslin pants with a red sash for a belt, a muslin shirt tied at the waist, straw *sombreros*, and a red bandanna around the neck. This was traditional garb for Indians and peasants of Jalisco. Although the group, according to Silvestre, would have preferred elegant *charro* suits similar to those worn by *mariachis* today, this was the best uniform they could afford at the time.

By 1932, Silvestre Vargas had taken over the leadership of the *mariachi* from his father and begun to expand and reorganize it. That same year, he recruited the services of the Quintero brothers: Rafael (violin) and Jerónimo

(guitar). The two brothers, who had played with regional string bands known as *orquestas de cuerda*, introduced new repertoire to the Mariachi Vargas, expanding its potential clientele and audience.

In 1933, violinist Santiago Torres joined, making eight members. Trinidad Olivera switched from violin to *guitarrón* (a variety of acoustic bass guitar), to reinforce the bass line which up until then had been carried by the harp alone. The *guitarrón* was at that time uncommon in Tecalitlán, being associated with *mariachis* from the Cocola region. (See notes to Arhoolie 7011, **Mariachi Coculense de Cirilo Marmolejo.**)

In October of 1933 Mariachi Vargas participated in a *mariachi* contest held in Guadalajara. Most of the competing groups had added extra musicians for the event and some included a trumpet or other wind instruments. Many donned elegant *charro* uniforms. Mariachi Vargas, performing with its normal personnel, was possibly the smallest and most modestly dressed group to compete that day. Probably no

one was more surprised than they when the judges awarded them first place!

Shortly after their triumph in Guadalajara, Mariachi Vargas traveled to Mexico City, performing at the inaugural ceremony of President Lázaro Cárdenas. The group had visited the capital briefly on a previous engagement, but had returned home immediately afterwards. This time they were determined to stay and try their luck in the big city.

The post-revolutionary political climate of Mexico City in the 1930s was favorable to practically any vernacular Mexican *mestizo* music, and Lázaro Cárdenas used *mariachis* in his successful presidential campaign. *Mariachis* were well-received at public and private political functions, but to the general public they remained little more than a novelty. Apart from government agencies, virtually the only paying customers for *mariachi* music in the capital were natives of Jalisco and surrounding states, and there was already competition for that limited clientele.

When Mariachi Vargas arrived in Mexico City in late 1933, Concho

Andrade and Cirilo Marmolejo (Arhoolie 7011) had already been there leading their own groups for close to a decade. A half dozen other groups played in and outside of Plaza Garibaldi. The *mariachi* in vogue was the **Mariachi Tapatío** (Arhoolie 7012), led by Cirilo's nephew, José Marmolejo. Mariachi Tapatío accompanied the best *ranchera* (country song) singers, played on the most prestigious radio stations, and made the most films and recordings of that era. Silvestre Vargas found it difficult to get his "foot in the door" with such formidable competition. Persevering, he was finally given the opportunity to do a 15-minute live radio broadcast once every two weeks on station XEB, and he eventually got on the powerful XEW.

In 1934 Mariachi Vargas participated in a *mariachi* contest in Mexico City similar to the one held in Guadalajara and again won first place. However, the group was not an overnight success, and just making enough money to survive was a challenge. Thanks to President Cárdenas, Mariachi Vargas obtained employment as an official musi-

cal group with the Mexico City Police Department — a position they would hold for 20 years. Had it not been for this modest salary that sustained them through difficult times, Silvestre Vargas said that he and his companions probably would have returned to Tecalitlán.

The 1936 film **Allá en el Rancho Grande** marked the beginning of the era of the Mexican *charro* (cowboy) film, which had its counterpart in the American western movie. By the 1940s, production of these films would reach fever pitch, and most of them included a *mariachi*. The 1937 film **Así es Mi Tierra** was the first of almost 200 motion pictures that Mariachi Vargas would eventually appear in.

According to Silvestre Vargas, that same year the group made its first records. Two titles from that first session for the Peerless company are included in this collection. In 1938 Vargas signed with RCA Victor Mexicana, and the group, now known as **Mariachi Vargas de Tecalitlán**, joined that company's impressive roster of exclusive artists. It was during this period they made their immortal recordings

with Lucha Reyes, still without a trumpet.

Silvestre Vargas spoke of a cornetist playing briefly with his father's group around 1914, and trumpet players did perform sporadically with Mariachi Vargas during the late 1930s. However, Silvestre wanted to keep his *mariachi* strictly a string ensemble and resisted the addition of the trumpet for as long as he could. Nevertheless, by the 1940s the trumpet had become so popular in *mariachi* groups that public opinion forced Vargas to add one, and in 1941 Miguel Martínez became Mariachi Vargas' first permanent trumpet player.

While Jesús Salazar of the Mariachi Tapatio might be considered the father of the *mariachi* trumpet, it was Miguel Martínez who brought the instrument to its maximum expression within the genre and marked the standard by which all future performances would be judged. This collection contains some of the finest examples of *mariachi* trumpet playing ever recorded, with a tone and phrasing unequalled to this day.

The trumpet made the *mariachi* more versatile, increased its projection, and

allowed it to interpret repertoire not previously possible. But it also added a factor of confusion, and early groups using that instrument were not able to take full advantage of its potential. Now, with two distinct melodic instruments in the ensemble, there was little consensus as to who would play what and when. The results were sometimes chaotic, sometimes monotonous.

In 1944 Rubén Fuentes joined Mariachi Vargas as a violinist, later becoming its musical director and arranger. Manuel Esperón had been successful with his arrangements for singer Jorge Negrete, but it was Rubén Fuentes who best captured the traditional musical essence of the *mariachi* and established the relationship between the instruments to which virtually all groups conform today.

Many of the rural characteristics originally associated with *mariachi* music were lost or modified as it became urbanized and acquired increasing levels of sophistication. However, these very changes enabled the *mariachi* to become more than an obscure regional folk genre and to secure a prominent

place within the context of Mexican and world music.

A contrasting case in point is the *conjunto de arpa* of Michoacán, so similar to the early *mariachis* that it might be considered a prototype. While the *mariachi* evolved greatly during this century, the *conjunto de arpa* remains virtually unchanged. Not coincidentally, the *conjunto de arpa* has never had much acceptance outside its immediate region. The same would probably be true of the *mariachi* today, had it not embraced changes.

In the mid-1950s, Mariachi Vargas de Tecalitlán became synonymous with *El Mejor Mariachi del Mundo* (The World's Greatest Mariachi). This slogan, originally conceived as advertising hype by RCA Victor, turned out not to be idle boast or exaggeration, as the group would confirm over subsequent decades.

In 1988-89 Mariachi Vargas accompanied Linda Ronstadt on her historic **Canciones de mi Padre** tour. The group had already toured the US for many decades, but this time played new cities, new auditoriums, and for new au-

diences. Introducing *mariachi* music to non-Hispanic listeners on an unprecedented scale, Ronstadt has been instrumental in creating a new audience for this music and her two albums of straightforward *ranchera* music with the Mariachi Vargas have been well received.

Although there is no Vargas descendant in the group today, Mariachi Vargas de Tecalitlán, under the direction of Pepe Martínez, is going strong in Mexico City, and Rubén Fuentes continues to play an active role in the organization. The group performs frequently at the growing number of *mariachi* festivals and conferences throughout the southwestern United States. As Mariachi Vargas approaches its 100th anniversary, it shows no signs of relinquishing its title as *El Mejor Mariachi del Mundo*.

Mariachi Vargas was a relative late-comer to the urban *mariachi* scene. Other *mariachis* were already well-established and organized, some were superior in many ways. Other group leaders were said to have had more charisma or business sense than Silvestre. Yet, virtually

all those groups that were Vargas' competition have long since disappeared, and with them their regional and individual styles. Why did Vargas prevail?

Silvestre Vargas had certain traits that were as uncommon to *mariachis* then as they are today. A non-drinker himself, he insisted on sobriety, punctuality, and discipline in his group. All the great *mariachi* leaders were superior to Vargas in certain respects, but no one united as many qualities essential to success as Silvestre. His tenacity and long-range vision have never been equaled in the *mariachi* world.

Vargas' unrelenting drive paid off, and eventually he was able to attract the best musicians in *mariachi* music. As the group became more famous, more demands were made of its members. Each musician was pushed to perform at his maximum potential and anyone who didn't meet the high standards was replaced. Not coincidentally, the roster of past and present Mariachi Vargas members reads like a veritable **Who's Who** in *mariachi* music.

Although the Cocula *mariachis* forged the urban *mariachi* tradition, their

style eventually died out. While melodically similar, the southern Jalisco style which Silvestre Vargas inherited was rhythmically more sophisticated than that of the Cocula or central region of that same state. Gaspar Vargas' legendary virtuosity on the *guitarra de golpe* was another important factor that made Mariachi Vargas' style, particularly in the *sones*, inherently more interesting to the listener and inadvertently contributed to the demise of the Cocula style in all but a few rural regions of Mexico. A comparison of the recordings on this CD with those of the Cocula groups in this Arhoolie series will demonstrate this point. As musicians and public alike gravitated towards the Vargas style, the Cocula style eventually fell into disuse.

Silvestre Vargas was more of a traditionalist than an innovator. Had he had his preference, his *mariachi* would have never used a trumpet and would have played *sones* almost exclusively. At the same time, Vargas' desire for success compelled him to make concessions to public taste. Finding it impossible to be traditional and commercially success-

ful at the same time, what he achieved was probably the best compromise possible under the circumstances. Though they may not please the folk music purist, the recordings produced by Rubén Fuentes and his successors from the late 40s to the present are of the highest artistic order, appeal to great masses, and still retain the folkloric essence of the *mariachi*.

Today *mariachi* music has become modernized to the point where it appears to have exhausted its resources and is looking to its past in search of renewed inspiration. In the United States there has been a recent resurgence of the music and a revived interest in its traditional forms. In this light, the re-issue of these "lost" recordings is timely. This collection gives us a glimpse of what today's most famous *mariachi* sounded like during the early days of its rural-to-urban transition period — when the music was still close to its rural roots.

Jonathan Clark — 1992

Prior to this re-issue CD, none of the recordings included here had been available since their original release on 78 RPM shellac records, although some of the selections were later re-recorded by Mariachi Vargas. These performances are truly "missing links" in the history of recorded mariachi music and make available, for the first time in over half a century, documentation of the stylistic evolution of a musical tradition which has come to be considered the national musical symbol of Mexico.

Original 78 RPM records from the collections of Chris Strachwitz, and Jonathan Clark.

Sound restoration by George Morrow / Echo Productions using the No Noise system.

Discography:

- 1: (1236) Peerless 1113; 2: (1234) Peerless 1113 (1937);
- 3: (94946) 75596A; 4: (94947) 75596B; 5: 75484A; 6: 75484B; 7: (015211) 75749B (January 1938); 8: (079108) 70-7092A; 9: (079109) 70-7751A; 10: (079110) 70-7092B; 11: (079111) 70-7751B; 12: (079112) 70-7047A; 13: (079113) 70-7047B; 14: (081606) 70-7420A; 15: (081607) 70-7420B; 16: (090769) 70-7758B; 17: (090772) 70-7758A; 18: (090773) 70-7759B; 19: (091179) 70-8032B; 20: (091214) 70-8032A; 21: (091252) 70-8049B; 22: (091253) 70-8049A; 23: (091872) 70-8281A; 24: (091873) 70-8281B.

The Songs:

1. EL BUQUE

El Buque and *El Tren* are from Vargas' first recording session. *El Buque* begins with a *sinfonía*, a stock introduction that can be used with any *ranchera* or *corrido*. *El Buque* was a popular song when this recording was made and is still sung today as *El Buque de Más Potencia*.

EL BUQUE

Quién fuera buque de gran potencia
para arrojarme al fondo del mar.
Para sacarte, perlita hermosa,
que yo en tus brazos quisiera estar.

Ay, quién pudiera besar tus labios
si son de azúcar o son de miel.
Que yo en mi mente traigo grabado
el nombre bello de esa mujer.

Tú me juraste un dichoso día
que me amarías a mí nomás.
Que me amarías sinceramente,
sin separarnos nunca jamás.

Al ver tus ojos por vez primera,
niña hechicera, me enamoré.
Al ver tus ojos lindos y bellos,
que yo por ellos me moriré.

Aquí te dejo estas tres canciones
pa' que las cantes; yo ya me voy.
Pa' que las cantes con tu boquita,
que es un recuerdo que yo te doy.

Solita y triste y huérfanita

THE SHIP

If only I could be a powerful ship
to hurl myself to the bottom of the sea
and pull you out, beautiful pearl
for in your arms I long to be.

If I could only kiss your lips,
your lips of sugar, lips of honey.
The lovely name of that girl
is forever on my mind.

One lucky day you swore
that you would love only me,
that you would truly love me,
and we would never part.

The first time I looked into your eyes,
young sorceress, I fell in love.
When I saw those marvellous eyes,
I knew I would die for them.

I'm going away.
I leave you these three songs
so you can sing them
to remember me by.

You'll be all alone, sad and orphaned,

te quedarás, porque me voy.
Pero más triste te quedarás
con los recuerdos que yo te doy

because I'm going away.
But the memories I leave you
will make you even sadder.

2. EL TREN

A traditional *son* in which all the instruments of the *mariachi* collaborate to imitate a steam locomotive. The line about crossing the ocean is a touch of fantasy not uncommon in the lyrics to the *sones*. The last verse is a double-entendre.

EL TREN

¡Oigan, señores, el tren!
¡Qué lejos me va llevando!
¡Oigan los silbidos que echa
cuando ya va caminando!

¡Oigan y oigan, señores!
¡Oigan el tren caminar!
El que se lleva a los hombres
al otro lado del mar.

Al pasar por 'Zapotilté'
me dijo una muy bonita,
"¿Qué dice, señor, me lleva?
Ya tengo mi maletita."

"Señora, no me la llevo,
porque tengo a quién llevar."
Hasta lloraba la ingrata,
porque se quería enganchar.

3. LA VIOLINERA

A *son* composed by Tata Nacho for the film *Así es Mi Tierra*, the introduction is very folkloric while the lyrics are rather tongue-in-cheek and non-traditional for a *son*. *Me pintaste(s) un violín* (literally, "you painted me a violin") is an idiomatic expression

THE TRAIN

Listen to the train, people!
How far away it's taking me!
Listen to it whistle
once it starts rolling!

Listen, listen, people!
Listen to the train roll!
The one that carries men
across the ocean.

Passing through Zapotiltic,
a beautiful woman asked me,
"What do you say, mister, will you take me?
I've got my little bag ready."

"Ma'am, I can't take you.
I'm already taking someone else."
The poor woman cried.
She really wanted to hitch a ride.

roughly equivalent to *you made a fool out of me, you slighted me, you put me down*, etc. His reference to her as a “*violinera*” is derogatory and a double-entendre.

LA VIOLINERA

Me pintastes un violín
por creído y por bien pensado.
¿Quién me manda haber nacido
honesto y bien educado?

Me pintastes un violín
porque nunca te he paseado.
Pos, ¿cómo había de pasearte
si no soy acaudalado?

Me pintastes un violín
porque ando muy mal trajeado.
Pos, ¿cómo había de vestirme
si yo jamás he robado?

Me pintastes un violín
porque nunca te he golpeado.
Pos, cómo había de golpearte
si yo no soy un malvado.

Me pintastes un violín
porque no te la he pegado.
Pos, cómo había de engañarte
cuando estoy enamorado.

Me pintastes un violín
bien pintado y afinado.
Filarmónica naciste
y eso mismo te has quedado.

THE VIOLINIST

You “painted me a violin”
because I trusted you and had good
intentions.

Well, I didn’t ask to be born
honest and well-mannered.

You “painted me a violin”
because I never take you out.
Well, how am I supposed to take you out
if I’m not a wealthy man?

You “painted me a violin”
because I’m poorly dressed.
Well, how am I supposed to dress well
if I’ve never stolen before?

You “painted me a violin”
because I’ve never hit you.
Well, how am I supposed to hit you
if I’m not a vicious person?

You “painted me a violin”
because you never fell for me.
Well, how could I have deceived you
when I’m in love with you?

You “painted me a violin,”
and you did it well.
You were born a “musician,”
and you remain one.

4. SERENATA RANCHERA

Another song by Tata Nacho from the same film. Here the deft right hand of harpist Ernesto Villa (Villa was left-handed) is prominent as he pulls the bass strings powerfully, to provide perfect accompaniment for this *canción ranchera*. These two selections from *Así es Mi Tierra* were popular for a few years after the movie and were recorded by other artists, but never became standards.

SERENATA RANCHERA

Te venimos a cantar
la canción de tu llegada.
No nos hagas esperar
con la ventana cerrada.

Dime, dime, caporal,
¿qué te pasa, caporal?
No te duermas, caporal,
te madrugan, caporal.

Te venimos a cantar
una alegre serenata,
pa’ que puedas olvidar
que no te quiere tu chata.

Dime, dime caporal,
¿qué horas tienes, caporal?
Si te duermes caporal,
te amodorras, caporal.

A ti ya se te subió
o ya se te está subiendo.
¿Qué te pasa, caporal?
Pos, ¿de qué andas presumiendo?

COUNTRY SERENADE

We’ve come to sing to you
a welcome song.
Don’t make us wait
with the window closed.

Tell me, foreman.
What’s the matter, foreman?
Don’t sleep, foreman.
They’ll beat you to it, foreman.

We’ve come to give you
a cheerful serenade
so you can forget
that your girl doesn’t love you.

Tell me, foreman
What time is it, foreman?
If you sleep, foreman,
you’ll be drowsy, foreman.

It’s either gone to your head,
or it’s going to your head.
What’s the matter, foreman?
What are you boasting about?

Dime, dime caporal
¿Qué te pasa, caporal?
No te duermas, caporal
te madrugan, caporal.

Hace un año a la misma hora
ya podía y me formé.
Le brindamos a tu ausencia
con vinito de jerez.

Dime, dime, caporal,
¿dónde estabas, caporal?
¿Qué buscabas, caporal?
¿Qué encontraste, caporal?

5. ERES LA MÁS CONSENTIDA

Another *canción ranchera* using the *sinfonía* for an introduction.

ERES LA MÁS CONSENTIDA

Eres la más consentida;
que no te puedo olvidar.
Mejor quítame la vida
que yo dejarte de amar.

Dios quiera, el año entrante
se nos conceda la acción.
Que se nos cumpla lo dicho
y no sea de vacilón.

Pareces un lucerito
y alumbras más que una rosa.
Como te quiero bastante
no quiero ver otra cosa.

Tell me, foreman,
what's the matter, foreman?
Don't sleep, foreman.
They'll beat you to it, foreman.

A year ago at this time
I was able to get in line.
We gave a toast to your absence
with glasses of sherry.

Tell me, foreman.
Where were you, foreman?
What were you looking for, foreman?
What did you find, foreman?

YOU'RE MY FAVORITE ONE

You're my favorite;
I can't forget you.
Better that you kill me
than for me to stop loving you.

Next year, God willing,
we will get together.
May our promise be kept,
and it not be a joke.

You're like a star
and brighter than a rose.
I love you so much
I don't want another.

Este vestidito negro,
dime quién te lo compró.
Parece que andas de luto,
¡sin haberme muerto yo!

Hasta en un mar de dolor,
navegando en mi barquita
para llevar a pasear
a mi linda jovencita.

Hasta que se llegó el día
en que un hombre apasionado...
Quiero que me hagas feliz,
sin tenerte a mi lado.

6. EL RIFLERO

Gaspar Vargas *guitarra de golpe* playing is heard prominently on this selection. Also note Ernesto Villa's superb harp work.

EL RIFLERO

Señora, soy un riflero, mi vida,
que hoy acabo de llegar
con mi maleta en las manos, mi vida,
cansado de caminar. (se repite)

Señora, soy un riflero, mi vida,
que por suerte voy llegando
componiendo mis huaraches, mi vida,
para seguir caminando. (se repite)

Señora, soy un riflero, mi vida,
que me la vengo a llevar.
Avísele a su marido, mi vida,
que me la salga a quitar. (se repite)

That black dress you're wearing,
tell me who bought it for you.
You look like you're in mourning,
but I haven't died yet!

Even in a sea of suffering,
I sail my boat
so I can take my pretty girl
for a boat ride.

Until the day came
when a passionate man...
I want you to make me happy,
even if you're not by my side.

THE RIFLEMAN

Ma'am, I'm a rifleman, my dear,
I just arrived today.
Suitcase in my hand, my dear,
I'm weary from the walk. (repeat)

Ma'am, I'm a rifleman, my dear,
I was lucky to get here.
I'm mending my sandals, my dear,
so I can continue walking. (repeat)

Ma'am, I'm a rifleman, my dear,
I've come to take you with me.
Tell your husband to come out, my dear,
and take you away from me. (repeat)

Dime, dime caporal
¿Qué te pasa, caporal?
No te duermas, caporal
te madrugan, caporal.

Hace un año a la misma hora
ya podía y me formé.
Le brindamos a tu ausencia
con vinito de jerez.

Dime, dime, caporal,
¿dónde estabas, caporal?
¿Qué buscabas, caporal?
¿Qué encontraste, caporal?

5. ERES LA MÁS CONSENTIDA

Another *canción ranchera* using the *sinfonía* for an introduction.

ERES LA MÁS CONSENTIDA

Eres la más consentida;
que no te puedo olvidar.
Mejor quítame la vida
que yo dejarte de amar.

Dios quiera, el año entrante
se nos conceda la acción.
Que se nos cumpla lo dicho
y no sea de vacilón.

Pareces un lucerito
y alumbras más que una rosa.
Como te quiero bastante
no quiero ver otra cosa.

Tell me, foreman,
what's the matter, foreman?
Don't sleep, foreman.
They'll beat you to it, foreman.

A year ago at this time
I was able to get in line.
We gave a toast to your absence
with glasses of sherry.

Tell me, foreman.
Where were you, foreman?
What were you looking for, foreman?
What did you find, foreman?

YOU'RE MY FAVORITE ONE

You're my favorite;
I can't forget you.
Better that you kill me
than for me to stop loving you.

Next year, God willing,
we will get together.
May our promise be kept,
and it not be a joke.

You're like a star
and brighter than a rose.
I love you so much
I don't want another.

Este vestidito negro,
dime quién te lo compró.
Parece que andas de luto,
¡sin haberme muerto yo!

Hasta en un mar de dolor,
navegando en mi barquita
para llevar a pasear
a mi linda jovencita.

Hasta que se llegó el día
en que un hombre apasionado...
Quiero que me hagas feliz,
sin tenerte a mi lado.

6. EL RIFLERO

Gaspar Vargas *guitarra de golpe* playing is heard prominently on this selection. Also note Ernesto Villa's superb harp work.

EL RIFLERO

Señora, soy un riflero, mi vida,
que hoy acabo de llegar
con mi maleta en las manos, mi vida,
cansado de caminar. (se repite)

Señora, soy un riflero, mi vida,
que por suerte voy llegando
componiendo mis huaraches, mi vida,
para seguir caminando. (se repite)

Señora, soy un riflero, mi vida,
que me la vengo a llevar.
Avísele a su marido, mi vida,
que me la salga a quitar. (se repite)

That black dress you're wearing,
tell me who bought it for you.
You look like you're in mourning,
but I haven't died yet!

Even in a sea of suffering,
I sail my boat
so I can take my pretty girl
for a boat ride.

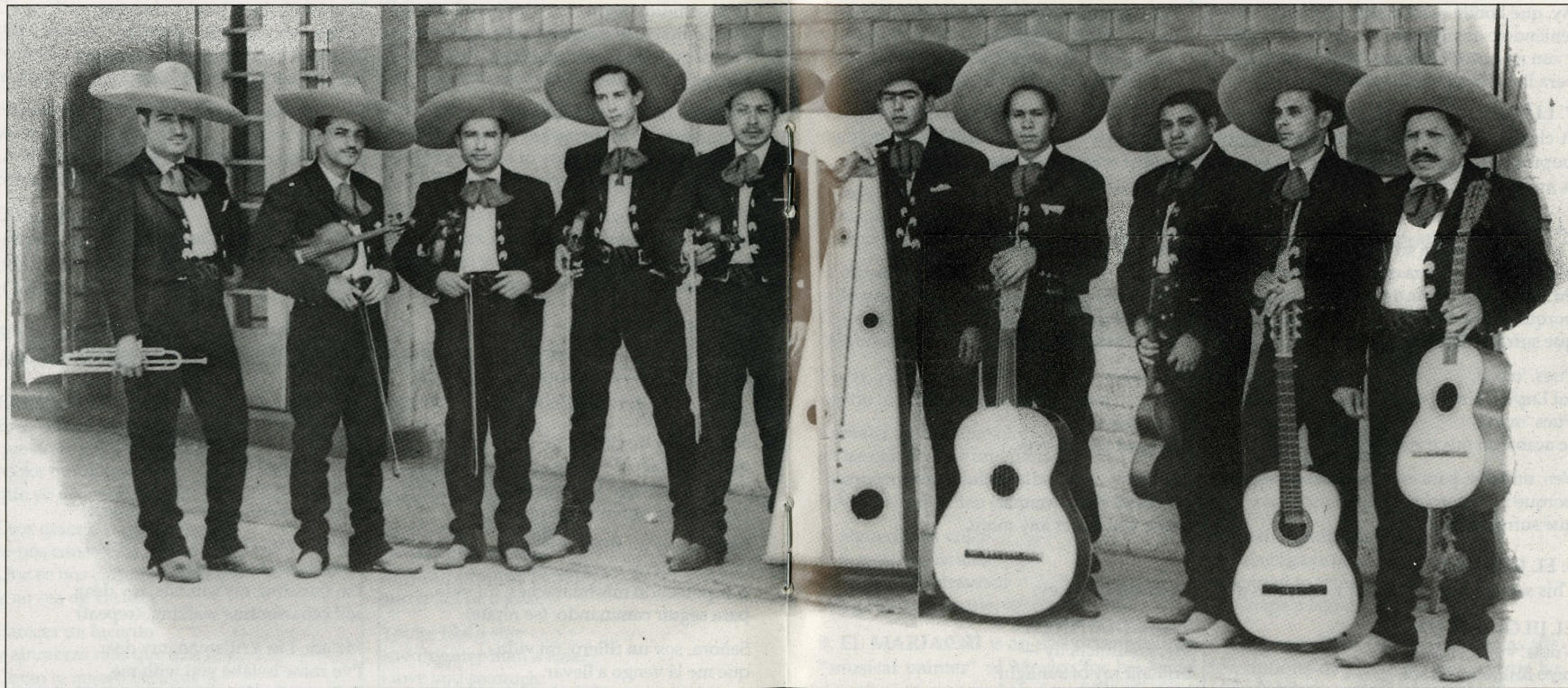
Until the day came
when a passionate man...
I want you to make me happy,
even if you're not by my side.

THE RIFLEMAN

Ma'am, I'm a rifleman, my dear,
I just arrived today.
Suitcase in my hand, my dear,
I'm weary from the walk. (repeat)

Ma'am, I'm a rifleman, my dear,
I was lucky to get here.
I'm mending my sandals, my dear,
so I can continue walking. (repeat)

Ma'am, I'm a rifleman, my dear,
I've come to take you with me.
Tell your husband to come out, my dear,
and take you away from me. (repeat)



Mariachi Vargas, circa 1945, left to right – Miguel Martínez, José Contreras, Santiago Torres, Rubén Fuentes, Silvestre Vargas, Arturo Mendoza, Gonzalo Meza, Asunción Casillas, Roque Alcalá, and Gaspar Vargas. Photo from the collection of Jonathan Clark.

Ay, qué bonita es mi chata, mi vida,
teniéndole en mi jacal
y con mi cuaco retinto, mi vida,
para llevarla a pasear. (se repite)

7. LUPITA

A classic *canción ranchera* in the voices of Pepe Gutiérrez and Chabela Castellanos, a popular duet of the day. Gutiérrez was also vocalist with the Mariachi Vargas. *Lupita* is an affectionate form of the name *Lupe*, short for *Guadalupe*.

LUPITA

Tenía mi Lupe con su boquita risueña.
Me dio un besito para que me acordara de ella.
En este mundo no he de amar otra trigueña,
porque no 'quero'
que sufras más por mí. (se repite)

Pues, 'ora sí,
mi Lupita, vine a verte.
Pues 'ora sí,
se acabaron mis trabajos.

Ven, mi Lupe, para estrecharte en mis brazos,
porque no 'quero'
que sufras más por mí.

8. EL JILGUERILLO

This *son* is unusual in that it contains a section in a minor key.

EL JILGUERILLO

Vuela, vuela jilguerillo;
rayo brillante del sol.
Llévale este papelito
a la dueña de mi amor. (se repite)

How pretty my girl is, my dear,
having her in my shack.
Along with my horse, my dear,
to take her for a ride. (repeat)

LUPITA

I had my Lupe with the smiling face.
She gave me a kiss to remember her by.
I'll never love another brown-skinned girl,
because I don't want to
make you suffer any more. (repeat)

Well, okay now.
I came to see you, my Lupita.
Well, okay.
My troubles are over.

Come here, Lupe, and let me hold you in my arms,
because I don't want to
make you suffer any more.

THE GOLDFINCH

Fly, goldfinch, fly —
brilliant ray of sunlight.
Carry this note
to the one I love. (repeat)

Cuando te quiero, te vas.
Cuando te aborrezco, vienes.
Mira, ¿cómo no te vas,
ya que más amores tienes? (se repite)

Vuela, vuela jilguerillo,
rayo brillante del sol.

Vuela, vuela jilguerillo,
donde tú quieras volar,
a buscar a mis amores
que no los puedo encontrar. (se repite)

El jilguerillo al volar
se le cayeron las plumas.
Las mujeres pagan mal.
No todas, nomás algunas. (se repite)

Vuela, vuela jilguerillo,
donde tú quieras volar.

Cantaba un jilguero solo
en las cumbres de una parra.
El gorrión le respondió,
"¡Ay, qué suerte tan chaparra!" (se repite)

El jilguerillo al volar
se le cayeron las alas
porque quiso atravesar
la laguna de Chapala. (se repite)

9. **EL MARIACHI** is an early composition of composer Pepe Guízar, known as the "musical painter" of Mexico for his vivid descriptions of places in song. Here he describes the *mariachi* using Jalisco's urban Guadalajara and rural highlands as a setting. Some consider the verse "*Alma virgen del mariachi*" a reference to the Mariachi

When I love you, you leave.
When I hate you, you return.
If you already have another love,
why don't you just leave? (repeat)

Fly, goldfinch, fly
brilliant ray of sunlight.

Fly, goldfinch, fly —
wherever you wish —
in search of the love
I can't seem to find. (repeat)

When the goldfinch flew,
he lost his feathers.
Women are treacherous.
Not all of them, just some. (repeat)

Fly, goldfinch, fly —
wherever you wish.

A lone goldfinch sang
high atop a grapevine.
The sparrow replied,
"Oh, what rotten luck!" (repeat)

When the goldfinch flew,
his wings gave out,
as he tried to cross
the Chapala lagoon. (repeat)

Virgen, a group famous in Guadalajara at the time this was composed. Here is a rare recorded example of Mariachi Vargas playing a *son* rhythm in straight 6/8 meter, similar to Cirilo Marmolejo (Arhoolie CD 7011).

EL MARIACHI

Al mariachi de mi tierra,
de mi tierra tapatía,
voy a darle mi cantar.

Arrullado por sus sonos,
se meció la cuna mía,
se hizo mi alma musical.

Sus violines y guitarras
en las quietas madrugadas
son un dulce despertar.

Alma Virgen del mariachi,
cuando escucho sus cantares
siento ganas de llorar.

Estrillo:

El mariachi suena
con alegre son.
Oye, ¡cómo alegre!
Canta mi canción.

Suena el arpa vieja,
suena el guitarrón.
El violín se queja,
lo mismo que yo.

Son sus torres catedrales
como blancos alcatraces,
alcatraces al revés.

THE MARIACHI

To the *mariachi* of my land,
the land of Jalisco,
I sing this song.

My cradle rocked,
lullabied by its *sones*,
and my musical spirit was born.

Its violins and guitars
make for a sweet awakening
in the early morning hours.

Virgin soul of the mariachi,
when I hear your songs
I want to cry.

Chorus:

The *mariachi* plays
a lively *son*.
Listen how it cheers you up!
They're singing my song.

The old harp plays.
The *guitarrón* plays.
The violin laments,
just as I do.

The cathedral towers
are like white calalillies
turned upside down.

Es San Juan de Dios mi barrio.
Monto en pelo y bebo en jarro.
La tequila es mi mujer.

El sombrero ancho es mi lujo.
Los mariachis son mi gusto
para cantarle a quién yo sé.

¡Ay, Tepatitlán bonito!
Esos Altos de Jalisco
donde 'semos' los de ley.

10. SANTA ANITA

Santa Anita, now part of the urban Delegación Iztacalco, was at the time Domingo López this *son* was recorded, a village on the outskirts of Mexico City. At that time some of the canals originally used to interconnect the Aztec capital were still intact in Santa Anita and navigated by canoes. This tradition is still preserved in the nearby floating gardens of *Xochimilco*. Lepe was the infamous chief of the mounted police in that village. With the exception of *La Violinera*, this is the only *son* on this CD which is not commonly performed today.

SANTA ANITA

Santa Anita tan hermosa
son sus paseos temporales;
con sus mujeres hermosas y
Lepe con sus rurales. (se repite)

Por el camino se ve
aglomeración de gente
con sus cortadas florales
y ramilletes al frente. (se repite)

San Juan de Dios is my neighborhood.
I ride bareback and drink from
an earthen mug.
Tequila is my woman.

A wide *sombrero* is my luxury.
Mariachis are my preference,
to sing to that certain girl.

Beautiful Tepatitlán!
Those highlands of Jalisco
where the real men are from.

SANTA ANITA

Beautiful Santa Anita
with its holiday parades;
with its beautiful women,
and Lepe and his officers. (repeat)

In the roadway you can see
thongs of people
carrying loads of flowers,
and holding bouquets. (repeat)

Son sus paseos primorosos,
y en canoa son más hermosos,
todos los que van adentro
van cantando muy gustosos. (se repite)

Las muchachas enfloradas
a los bailes entran gratis
y también dan serenatas
los grupos de los mariachis. (se repite)

11. LA VAQUILLA

Notice the rustic, rural vocal duet of Gaspar and Silvestre Vargas on this classic *son*.

LA VAQUILLA

Le dirás a la vaquilla
que se baje para el plan.
Que ya se me muere de hambre
el becerro gavilán.

Le dirás al caporal
que se venga por la orilla.
En la puerta del corral
tengo lista la vaquilla.

Le dirás a la vaquilla
que se baje pa'l mogote.
Que ya se me muere de hambre
el becerro capirote.

Allá viene la vaquilla,
ya se viene ladereando.
Un becerro trae al pie
y otro que se le anda ahijando.

Its exquisite parades
are even more beautiful by canoe,
with every passenger
singing merrily. (repeat)

All the girls wearing flowers
get in to the dances free,
and the *mariachis*
give serenades, too. (repeat)

THE COW

Go tell the cow
to come down to the valley,
that the "hawk" calf
is starving to death.

Go tell the foreman
to come around the riverbank.
I've got the cow ready
at the corral gate.

Go tell the cow
to come down by the clump of trees,
that the mixed-colored calf
is starving to death.

Here comes the cow now,
walking down the hillside.
One calf is at her feet
and another one is nursing.

13. EL SUCHIL

From the Nahuatl word *xochitl*, meaning flower, *súchil* is a vernacular word that means different flowers in different regions.

EL SUCHIL

A usted que conoce el súchil
y las hojas del laurel.
A usted que mira más lejos,
¿será mi amorcito aquí?

Diles que sí, diles que no.
Cuando ellas quieren, no quiero yo.

La luna viene saliendo
rodeada de coronitas
para coronar las madres
que tengan hijas bonitas.

Para que salga el lucero,
primero sale la guía.
Para que tú te me enajenes,
falta la voluntad mía.

La luna viene saliendo
y el lucero no aparece.
Quédate con Dios, mi vida.
Ya me voy porque amanece.

14. LA MARIQUITA

Mariquita is an affectionate form of the name *María*. Silvestre's *grito*, "*Zapatéale bien, compadre 'Mundo*" is typical of the greetings he would yell out to specific persons in recording sessions, and which later became his trade mark.

THE SUCHIL FLOWER

You who are familiar with the súchil flower
and the laurel leaf.
You who can see farther,
could that one be my love?

Tell them yes, tell them no.
When they want to, I don't.

The moon is rising
surrounded by little crowns
to crown the mothers
who have beautiful daughters.

For the bright star to come out,
the north star must first appear.
For you to stop loving me,
it must first be my desire.

The moon is rising
and the bright star hasn't come out yet.
May God be with you, my love.
I'm leaving because it's daybreak.

LA MARIQUITA

Mariquita se llamaba
la que vive junto al río.
Tápame con tu rebozo,
que ya me muero de frío. (4 veces)
Mariquita se llamaba

Mariquita, dame un beso;
tu mamá me lo mandó.
"Mi mamá mandara en mí,
pero en mi boquita, yo." (4 veces)
Mariquita, dame un beso

Si porque me la llevé
su mamá se me enojó;
'ora que me lleve a mí,
a ver si me enoja yo. (4 veces)
Si porque me la llevé

17. EL CUERVO

This interesting and rhythmically complex *son* features exquisite trumpet work by Miguel Martínez. The metaphor of the scribe and quill gives us a hint as to the antiquity of the verses.

EL CUERVO

El cuervo en una ladera
llora su infelicidad
porque la cuerva no quiso
darle de amor caridad.

"¡Ay, qué bonito!,"
dicen las de Atemajac.
Que para pasar trabajos,
lo mismo es aquí que allá.

MARIQUITA

Her name was Mariquita,
the one who lives by the river.
Cover me with your shawl,
for I'm freezing to death. (4 times)
Her name was Mariquita.

Mariquita, give me a kiss;
your mother said so.
"My mother may tell me to do things,
but who I kiss, I decide." (4 times)
Mariquita, give me a kiss.

If her mother got angry
because I took her away;
now let her take me away,
and see if I get mad. (4 times)
Because I took her away.

THE CROW

The male crow cried unhappily
on a hillside
because the female crow
wouldn't love him.

"Ah, that's nice!,"
say the girls from Atemajac.
Problems are the same here
as they are everywhere.

El cuervo con tanta pluma
no se puede mantener.
El escribano con una
mantiene moza y mujer.

"¡Ay, qué bonito!,"
le dije a mi corazón.
Con un costal de dinero
mal haya la apuración.

18. EL CALERO

Lime (*cal*) is an essential ingredient in cooking the corn used to prepare *nixtamal*, the batter from which *tortillas* are made, and is also used for mortar and cement. The *calero*, or lime vendor, would sell the white mineral which he transported in sacks loaded on pack animals. Huescalapa, near Zapotiltic in the state of Jalisco, is known for its lime pits. As Silvestre Vargas explained: "[the *caleros*] would go from village to village with burros loaded with lime. They called them the '*caleros* of Zapotiltic.' The *calero* [of this song] was a very brave man and knew how to defend himself. For certain, he had his rivals. They planned an ambush where he would pass and trapped him, but he didn't give up! His wife was courageous. The part about troops alludes to the *calero* having others come to his defense." According to Vargas, this *son* is from the 19th century or earlier and is based on a true historical account, much like a *corrido*, although there is an obvious embellishment of fantasy!

EL CALERO

A orillas de Tamazula,
pasando por Soyatlán,
agarraron al calero
porque le pusieron plan. (se repite)

Oye, mi vida, no sale bien.
El calero no se raja;
ahora lo vamos a ver. (se repite)

The crow has so many feathers,
but he can't support himself.
The scribe with just one quill
supports a maid and a wife.

"Ah, that's nice!,"
I said to my sweetheart.
With a sack full of money,
who cares about worries?

THE LIME VENDOR

On the outskirts of Tamazula,
passing through Soyatlán,
they ambushed the lime vendor.
They had set a trap for him. (repeat)

Listen, my dear, it's not right.
The lime vendor never backs down;
now we'll see. (repeat)

Estribillo:

Ay, ¡qué calero tan hombre!
Nunca se sabe rajar.
Aunque delante de gente
es bueno para pelear. (se repite)

¿Qué es aquello que diviso,
por las orillas del mar?
Son las tropas del calero
que se vienen a embarcar. (se repite)

Oyes, Esteban, no sale bien.
El calero no se raja;
¡mucho menos la mujer! (se repite)

Estribillo

19. EL TORO VIEJO

Depicting a bullfight on a ranch, this popular *son* features an extended call and response section. Silvestre gives the call and the group answers in chorus.

EL TORO VIEJO

La vaca era colorada
y el becerrito era moro. (se repite)
Me puse a considerar
que su padre sería un toro. (se repite)

¡Apa!, toro, que allá va.
Lázalo.
Ya lo lacé.
Amárrale, hombre.
Ya lo amarré.
Piálalo.
Ya lo pialé.

Chorus:

What a man the lime vendor is!
He never backs down.
In front of people,
he's a good fighter. (repeat)

What's that I see in the distance,
along the ocean shore?
It's the lime vendor's troops
coming to [dis]embark. (repeat)

Listen, Esteban, it's not right.
The lime vendor never backs down;
his wife even less! (repeat)

Chorus

THE OLD BULL

The cow was reddish
and the calf was spotted. (repeat)
I stopped to think
that the father had to be a bull. (repeat)

There goes the bull.
Lasso him.
I already lassoed him.
Tie him up.
I already tied him.
Rope his hind feet.
I already roped his hind feet.

Tumbalo.

Ya lo tumbé.
Échale el pretal.
Ya se lo eché.
Asiérrale, hombre.
Ya lo aserré.
Móntale, hombre.
Ya le monté.
Capoteále, hombre.
Lo capoteé.
Tumba las trancas.
Ya las tumbé.
Échalo fuera.
Yo ya lo eché.
Llama cabresto.
Eso no sé.

Si tú no sabes, te enseñaré.
Oh, oh, oh, oh.

Muchachos, allá va el toro.
No se lo dejen llegar
porque este toro es muy bravo.
¡No los vaya a revolver!

Muchachos, allá va el toro.
No se lo dejen llegar.
Ahí les mandaré el capote
pa' que lo puedan torear.

Por ahí viene el caporal,
cayéndose de borracho. (se repite)
Diciéndole a los vaqueros,
"Échenme ese toro gacho." (se repite)

Bring him down.

I already brought him down.
Put the riding rope on him.
I already put the riding rope on him.
Cut his horns off.
I already cut his horns off.
Mount him.
I already mounted him.
Fight him with the bullfighter's cape.
I already fought him with the cape.
Open the gate.
I already opened it.
Let him out.
I already let him out.
Call the lead ox.
That I don't know how to do.

If you don't know how, I'll teach you.
Oh, oh, oh, oh.

There goes the bull, boys.
Don't let him get you,
because he's really mean.
Don't let him trample you!

There goes the bull, boys.
Don't let him get you.
I'll send over the cape
so you can bullfight him.

Here comes the foreman,
falling down, drunk. (repeat)
He's telling the cowboys,
"Turn that bull loose on me." (repeat)

¡Apa!, toro. Allá va.
Lázalo, etc.

Oh, toma.
Toma, torito, toma.
Torito de la barranca,
si quieres comer salitre,
torito, brinca las trancas.

¡Apa!, toro, que allá viene.
¡Apa!, toro, que allá va.
Mi pensamiento va y viene,
mi pecho con gusto se halla.
Yo habito en un jacalito
por fuera de la muralla.

20. EL JARABE TAPATIO

Also known as the *Mexican Hat Dance*, the *Jarabe Tapatio* is considered the national dance of Mexico. It was derived from the much longer *Jarabe Ranchero* or *Jarabe Largo*. A *jarabe* is a medley of *sones* and traditional melodies.

21. EL AMIGO

Ay, amigo, ¡qué suerte es la mía!
Es muy mala; debo de quejarme.
Esa joven trató de olvidarme;
vengo a ver qué consejo me das.

"Ay, amigo, no llores por eso.
Ay, caramba; sí, da sentimiento."
Esa joven que quise en un tiempo
me ha pagado con una traición.

There goes the bull.
Lasso him, etc.

Oh, take it.
Take that, bull, take it.
Bull from the ravine,
if you want to lick salt,
jump the fence.

Here comes the bull.
There goes the bull.
My thoughts come and go.
My heart is filled with joy.
I live in a little shack
outside the wall.

THE FRIEND

Ah, friend, what luck I have!
It's really bad; I must complain.
That girl tried to forget me;
I'm coming to you for advice.

"Ah, friend, don't cry over that.
Ah, shucks; yes, it's a pity."
That girl I used to love
has now betrayed me.

On the nights when I'd go out
thinking about my loved one,

con amigos yo me amanecía,
acabando los días de mi vida.

Ay, amigo, ¡quisiera la muerte!
Es muy triste mi cruel situación.
Hay mujeres que roban el alma,
pero a mí me robó el corazón.

22. EL GAVILANCILLO

With the possible exception of *El Tren*, this is the only selection on this CD which could qualify as an "arrangement" in the modern sense of the word. According to Miguel Martínez, the introduction was the idea of Mariano Rivera Conde, then artistic director of the Mexican RCA Victor company. The selection begins with the *guitarra de golpe*; the *vihuela* enters, then the entire rhythm section. Only after a complete chorus do the trumpet and violin come in. We can even hear dancers' footwork, reminding us that the *tarima* or wooden dance platform is an integral part of this music in its original setting.

EL GAVILANCILLO

Yo soy un gavilancillo
que ando por aquí perdido. (se repite)
A ver si puedo agarrar
a una pollita del nido. (se repite)
Ay, ti, la, la, la, la, la, la,
ay, la, la, la. (se repite)

Yo soy un gavilancillo
que a mí no me entran las balas. (se repite)
De que miro a las pollitas,
hasta me tumban las alas. (se repite)
Ay, ti, la, la, la, la, la,
ay, la, la, la. (se repite)

I'd stay out till daybreak with my friends,
wasting my life away.

Ah, friend, I wish I could die!
It's sad, this cruel situation.
There are women who rob souls,
but this one stole my heart.

THE HAWK

I am a hawk
wandering around (repeat)
trying to see if I can snatch
a little chick from the nest. (repeat)
Ay, ti, la, la, la, la, la,
ay, la, la, la. (repeat)

I am a hawk —
bullets can't harm me. (repeat)
But when I see the chicks,
I become vulnerable. (repeat)
Ay, ti, la, la, la, la, la,
ay, la, la, la. (repeat)

23. EL CIHUALTECO

In the second verse, the *son* itself (*el son de "El cihualteco"*) is the subject. In the third verse *cihualteco* refers to a man from the town of Cihuatlán, Jalisco. "Cihualteco" is frequently misspelled "Sihualteco" or "Zihualteco."

EL CIHUALTECO

Arriba de Cihuatlán
le nombran "La Agua Escondida"
donde se van a bañar
cihualtecas de mi vida. (se repite)

Ay, sí, sí; ay, no, no. (se repite)
Ay, sí; ay, no. (se repite)
De veras sí, de veras no.
Lo que te dije se te olvidó
y al cabo sí, y al cabo no.

Cihualteco de mi vida,
dime quién te bautizó.
¿Quién te puso "Cihualteco"
para que te cante yo? (se repite)

Ay, sí, sí; ay, no, no. (se repite)
Ay, sí; ay, no. (se repite)
Diles que sí, diles que no
Cuando ellas quieren, no quiero yo.

Cihualteco, ¿de 'ónde vienes?
Dime para dónde vas.
"Tengo tres días caminando
para el puerto de San Blas."

Ay, sí, sí; ay, no, no. (se repite)
Ay, sí; ay, no. (se repite)

THE ONE FROM CIHUATLÁN

Above Cihuatlán,
they call it "Hidden Waters,"
where the dear Cihualtecan girls
go to bathe. (repeat)

Ay, yes, yes; ay, no, no. (repeat)
Ay, yes; ay, no. (repeat)
Surely yes, surely no.
You forgot what I told you
and finally, yes; and finally, no.

Dear Cihualteco,
tell me who baptized you.
Who gave you the name "El Cihualteco"
so that I could sing you? (repeat)

Ay, yes, yes; ay, no, no. (repeat)
Ay, yes; ay, no. (repeat)
Tell them yes, tell them no.
When they want to, I don't.

Cihualtecan, where are you coming from?
Tell me where you're going.
"For three days I've been walking
towards the port of San Blas." (repeat)

Ay, yes, yes; ay, no, no. (repeat)
Ay, yes; ay, no. (repeat)

De veras sí, de veras no.
Lo que te dije se te olvidó
y al cabo sí, y al cabo no.

Surely yes, surely no.
You forgot what I told you
and finally, yes; and finally, no.

24. CAMINO REAL DE COLIMA

While *Royal Road* or *The King's Highway* sounds better in English, the true meaning of *camino real* in this song is probably closer to "main road" or "main highway." Older Spanish dictionaries define *camino real* as a principal road, or one that can be traveled by carriage. The confusion seems to stem from the fact that the Spanish adjective *real* can mean either royal or real (true).

CAMINO REAL DE COLIMA

Camino real de Colima—
dicen que yo no lo sé. (se repite)
En compañía de mi chata
¡de rodillas lo andaré! (se repite)
Camino real de Colima.

Camino real de Colima—
no me quisiera acordar (se repite)
los trabajos que pasé
en ese Camino real. (se repite)
Camino real de Colima.

Tomo la pluma en la mano
para escribir y firmar (se repite)
los trabajos que pasé
en ese camino real (se repite)
Tomo la pluma en la mano

MAIN ROAD TO COLIMA

They say I'm not familiar with
the main road to Colima. (repeat)
Together with my girl,
I'll walk it on my knees! (repeat)
Main road to Colima.

Main road to Colima—
I'd rather not recall (repeat)
the hardships I endured
on that main road (repeat)
Main road to Colima.

Pen in hand,
I give written testimony to (repeat)
the hardships I endured
on that main road (repeat)
Main road to Colima

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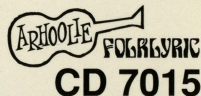
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de Tecalitlán



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3. LA VIOLINERA (*son*)
4. SERENATA RANCHERA (*canción*)
5. ERES LA MÁS CONSENTIDA (*canción*)
6. EL RIFLERO (*son*)
7. LUPITA (Vocal by Pepe y Chabela) (*canción*)
8. EL JILGUERILLO (*son*)
9. EL MARIACHI (*canción*)
10. SANTA ANITA (*son*)
11. LA VAQUILLA (*son*)
12. LAS ALAZANAS (*son*) (*instrumental*)
13. EL SÚCHIL (*son*)
14. LA MARIQUITA (*son*)
15. EL ZOPILOTE MOJADO (*paso doble*) (*instrumental*)
16. SOBRE LA MONTAÑA (*polka*) (*instrumental*)
17. EL CUERVO (*son*)
18. EL CALERO (*son*)



19. EL TORO VIEJO (*son*)
20. EL JARABE TAPATÍO
(Mexican Hat Dance) (*jarabe*) (*instrumental*)
21. EL AMIGO (*son*)
22. EL GAVILANCILLO (*son*)
23. EL CIHUALTECO (*son*)
24. CAMINO REAL DE COLIMA (*son*)

Total time: 70:05

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