



HISTORIC MEXICAN-AMERICAN MUSIC - VOLUME 13

PEDRO J. GONZÁLEZ &  
**LOS MADRUGADORES**



LOS HERMANOS SANCHEZ Y LINARES, CHICHO Y CHENCHO  
1931-1937

ARHOLLE  
7035



Pedro J. González &  
**LOS MADRUGADORES,**  
Los Hermanos Sanchez y Linares, Chicho Y Chencho  
1931-1937

**THE SONGS:**

1. **SUEÑOS DE ORO** (Dreams Of Gold)  
(canción-bambuco)  
Pedro J. González & Hermanos  
Sanchez (1933)
2. **SONORA QUERIDA** (Beloved Sonora)  
(canción) (González y Sanchez)  
Pedro J. González & Hermanos  
Sanchez (1933)
3. **MAÑANITAS DE** (Refugio)  
**SOLANO** (Farewell to Solano) (corrido)  
Pedro J. González & Chicho y  
Chencho (April 1934)
4. **EL PRESIDARIO**  
(The Convict) (canción)  
Pedro J. González & Chicho y  
Chencho (April 1934)
5. **HAS RECUERDOS** (Remember When)  
(canción) (Victor & Jesús Sanchez)  
Los Hermanos Sanchez, Linares, y  
Ismael Hernandez (August 1934)
6. **LA BALBINITA** (Balbinita) (corrido)  
(Victor & Jesús Sanchez)  
Los Hermanos Sanchez, Linares, y  
Ismael Hernandez (August 1934)
7. **QUE TENDRÉ YO?** (What's The  
Matter With Me?) (canción) (E. Cabrera)  
as by: Los Hermanos Sanchez  
(Jesús y Victor) (April 1931)
8. **PALOMA BLANCA** (White Dove)  
(canción) (E. Cabrera)  
as by: Pedro J. González y Victor  
Sanchez (April 1931)
9. **ME HE SOÑADO** (I Have Dreamed)  
(canción) as by: Pedro J. González y  
Fernando Linares (April 1931)
10. **LAS PAJAMAS** (The Pajamas) - **PART I**  
(Pedro J. González)  
as by: Pedro J. González y Jesús  
Sanchez (August 1931)
11. **LAS PAJAMAS** (The Pajamas) - **PART II**

12. **SONÉ QUE FUI CASADO**  
(I Dreamed I Was Married) (canción)  
(Calderon - Leal)  
Los Hermanos Sanchez y Linares  
(Sept. 18, 1934)
13. **CORRIDO DE JOAQUIN  
MURRIETA - PART I**  
(Los Madrugadores)  
Los Hermanos Sanchez y Linares  
(Oct. 19, 1934)
14. **CORRIDO DE JOAQUIN  
MURRIETA - PART II**
15. **COMO ME HAS PAGADO MAL**  
(How You've Mistreated Me) (canción)  
(Crescencio Cuevas)  
Chicho Y Chencho (Narciso Farfán y  
Crescencio Cuevas) (March 6, 1935)
16. **VAMOS A HACER UN CONVENIO**  
(We're Gonna Make A Deal) (canción)  
Chicho y Chencho (March 6, 1935)
17. **LA BELLA MARÍA** (Beautiful Maria)  
(danza) (Crescencio Cuevas)  
Chicho y Chencho (July 12, 1935)
18. **A MI PRIMER AMOR** (To My First  
Love) (canción - fox) (Silvestre Rodriguez)  
Los Hermanos Sanchez y Linares  
y Chicho y Chencho (Nov.5, 1935)
19. **CORRIDO VILLISTA** (Ballad Of The  
Villista Soldier) (canción) (Juan S. Garrido)  
Los Hermanos Sanchez, Fernando  
Linares, y Josefina "La Prieta"  
Caldera (March 20, 1936)
20. **POEMAS DE MI PATRIA** (Poems  
Of My Country) - **PART I** (Jesús Sanchez)  
Los Hermanos Sanchez y Linares  
(Nov. 5, 1935)
21. **POEMAS DE MI PATRIA** (Poems  
Of My Country) - **PART II**
22. **LA PARRANDA** (Carousing) (corrido)  
(Fidel Ortiz) Los Hermanos Sanchez  
y Jesús Alvarez (3 g), Chicho &  
Chencho (Jan 2, 1937)
23. **CORRIDO DE PEDRO J.  
GONZÁLEZ - PART I** (F.V.Leal)  
Los Hermanos Sanchez y Linares,  
Ismael Hernandez - g (August 1934)
24. **CORRIDO DE PEDRO J.  
GONZÁLEZ - PART II**

All recordings issued as by **LOS  
MADRUGADORES** except # 7,8,9,10,  
& 11 issued as noted. All recordings made  
in Los Angeles, California.

**Discographical details** thanks to  
Spottswood: "Ethnic Music On Records -  
Vol.4" (University of Ill. Press) and Zac Salem.

## LOS MADRUGADORES

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During the Great Depression of the 1930s, Los Madrugadores (The Early Risers) became the most popular group in the field of Mexican-American music. Their fame first spread throughout Los Angeles and southern California via their daily radio broadcasts and then throughout the southwest via record sales and juke box play. Los Madrugadores were the first stars of Mexican-American music, rivaled only by La Alondra de la Frontera, Lydia Mendoza, who started her career about the same time in Texas. In the late 1920s duets such as the Bañuelos brothers in Los Angeles, the Chavarria brothers and Rocha y Martinez in San Antonio, along with Hernandez y Sifuentes in El Paso, were the pioneers of Tejano or Mexican-American border music. One other major figure during the late 20s was the remarkable singer and guitarist, Guty Cárdenas, who died in 1932. It wasn't until the very end of the 1930s that the Padilla sisters began

their phenomenal rise to fame and captured much of the limelight.

The history of Los Madrugadores began in the late 1920s when the fascinating personality of Pedro J. González started to organize musical groups in Los Angeles and began regular daily radio broadcasts. Born in a small village in the state of Chihuahua, Mexico, Pedro J. González came to the United States after the Mexican Revolution during which, according to his own accounts, he reluctantly fought with Pancho Villa who had conscripted the young man as a telegraph operator. With Villa he apparently took part in the famous raid on Columbus, New Mexico on March 9, 1916. His life supposedly nearly ended in Chihuahua as a Villista firing squad prepared to execute him for his alleged allegiance to the revolutionary figure Pasqual Orozco. At the last minute a schoolgirl named María Solcido, so the story goes, along with several other school children

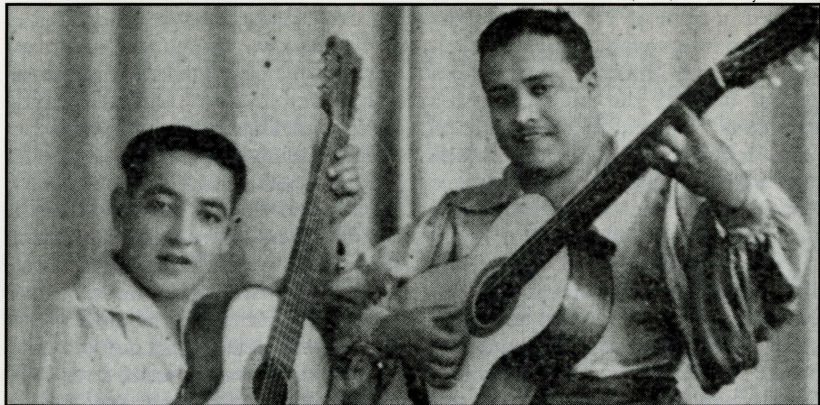
stepped in front of Mr. González. The execution was cancelled and Pedro J. González was quietly released from prison. In 1917 the schoolgirl María became his wife and they moved to El Paso, Texas. In 1923, he and his wife and child drove their beat-up car to Los Angeles where he found work as a longshoreman and oil worker.

Pedro J. González always liked to sing and with his good announcer's voice and distinctive personality, started one of the earliest Spanish language radio programs on the West Coast. In 1929 he went on the air over KMPC and in 1930 was asked to make his first recordings. By 1931 he had teamed up with Jesús Sanchez and his brother Victor, both fine singers and superb guitarists, although Victor credits Jesús to be the better one. That same year they began making records while broadcasting daily over KMPC from 5 to 6 in the morning. In those days air personalities would buy time which in the early morning hours was not only cheaper, but was when most laborers, especially farm workers, would rise and get ready to go to work. Shortly after the programs began, Fernando

Linares, a fellow dock worker and friend of González, was asked to join the group. He did not play guitar but added an important third voice. Obviously a great success with listeners, the group moved to KELW in Burbank later that year and the program was expanded to two hours from 4 to 6 AM. At this time Pedro J. González came up with the name for the group, LOS MADRUGADORES (The Early Risers) which by this time had expanded to include several more singers and guitarists including not only Fernando Linares, but Narciso Farfán, Crescencio Cuevas, Ismael Hernandez, and Josefina Caldera. Although Los Madrugadores were not the first Mexican singers to make a name for themselves in Los Angeles, they became by far the most popular.

The history of recorded Mexican American music began in the late 1920s and in Los Angeles the pioneers included a large group of singers and guitarists known in various combinations as Los Cancioneros Acosta, as well as Las Hermanas Posada, and the above mentioned Hermanos Bañuelos. (For a full CD of artists recording in Los Angeles at this time, note "Early Mexican





Music In California 1928-1934," Lirio Azul CD 504 at [www.lirioazul.com](http://www.lirioazul.com).)

The first group to record under the name Los Madrugadores, were Pedro J. González with Los Hermanos Sanchez. The Sanchez brothers were Jesús (born 2/6/1906 in Sinaloa and died August 26, 1941) and Victor (born 12/7/1907 in Sonora) who came with their father to Sonora with the opening of the mines in Cananea. There they spent their childhood but in 1920 the Sanchez family came to Phoenix, Arizona, as renganchados (contract laborers) to

work in the fields of the company which had brought them over from Mexico. In 1923 Victor set out for California and he got his first taste of being a musician in Blythe, just across the Arizona border while Jesús stayed in Phoenix and worked part time with a trio. Music, however was always just a sideline. Working in the orange groves, picking onions, cotton, peppers and melons earned them a living. By 1927 the two brothers were ready to move again and both came to work in California – first in the Coachella valley and later in the fields in the Fresno area.

However, opportunities in the music field were still few especially in those days of prohibition when there were no cantinas to play in. One day some of their friends who had radios and were listening to the Spanish language programs from southern California, persuaded the brothers to go to Los Angeles and try their luck on the radio. Upon arriving in Los Angeles the Sanchez brothers went to La Casa de Musica de Mauricio Calderon, which was THE music store that served as the principal outlet for all things musical to the Spanish-speaking in the area. There they first asked to see Don Julio Muñoz who had a radio program their friends had listened to. Calderon's son-in-law, Dionisio Acosta, however, told them that he and Pedro J. González were just about to start a program and requested that they audition for him. He was very impressed and as González finally walked in, the brothers were offered the job. González told them that there was no money in it to start with but that they could have free room and board at his house. They accepted and the rest is history. Two other fine singers and

guitarists, Narciso Farfán and Crescencio Cuevas, who became known as Chicho and Chencho respectively, were also soon recording under the umbrella name of Los Madrugadores.

This album presents some of the best early recordings of the various combinations of musicians who collectively became known as LOS MADRUGADORES. The CD begins with six songs made at the first sessions under the name of Los Madrugadores in 1933 and 34, followed by several selections made earlier in 1931, but under the name of Pedro J. González. All of the records made by the group featured beautiful guitar work as well as gorgeous vocal harmonies. Jesús Sanchez, the lead guitarist and mandolinist, had a very distinctive style of playing. His use of a steel stringed guitar, adding brilliant sounding arpeggios over his brother Victor's solid rhythmic backup, provided the group with a unique guitar sound.

Their repertoire ranged from traditional Mexican songs which the Sanchez brothers probably brought with them, to compositions by Pedro J. González, as well as other composers in



the area. Felipe Valdez Leal, Artist & Repertoire director for the recording company, also contributed as a composer. Of special interest are the topical corridos (narrative ballads) which the group featured, as most Mexican groups still continue to do to this day. (You can hear a number of these recorded by Los Madrugadores on "Corridos y Tragedias De La Frontera;" Arhoolie/ Folklyric CD 7019/20.)

In 1934, at the height of his popularity Pedro J. González was sentenced to one to 50 years in San Quentin on trumped-up charges of rape. Some time after the trial the girl he was accused of raping, admitted she had been induced by authorities to lie under oath. However the judge refused to admit the new evidence on a technicality and González had to serve 6 years.

During his years as a star radio personality and singer, González had become very popular and wielded considerable power as a crusader for social justice via his radio programs in the Spanish-speaking community of Southern California. During the depth of the Depression, he was feared as a

rabble-rouser by the Anglo establishment, especially since he had used his radio programs to protest the deportation of hundreds of thousands of Spanish-speaking people, many of them US citizens. The authorities even attempted to have his broadcasting license revoked. While in prison, Mr. González organized hunger strikes and other acts of civil disobedience with the aim of improving prison conditions. His actions contributed to the firing of the old corrupt warden and hiring the liberal Clinton Duffy. During the progressive warden Duffy's tenure, the great Paul Robeson was welcomed to sing for the inmates at San Quentin.

Indefatigable, Pedro J. González continued his musical life behind the big walls of San Quentin, organizing several musical groups which performed for fellow prisoners. After many protests and personal appeals by two Mexican presidents, Pedro J. González was finally paroled in 1940 but deported to Mexico. After living in Tijuana for 30 years where he revitalized his radio career on radio station XEAU and re-formed a second group of Madrugadores (Chencho y

Carrancita recorded for Azteca and Pedro J. González with Manuel Camacho, Carrancita y Rodriguez recorded as Los Madrugadores for the Maya label), he was eventually readmitted to the United States in 1970. The original Madrugadores continued to be very popular in spite of González being sent to prison. The death of Narciso Farfán (Chicho) in 1939, and the death of Jesús Sanchez in 1941 brought changes to the personnel of the group but the name, Los Madrugadores continued to exist well into the 1960s.

Pedro J. González, for all his work and activism, had become a folk hero. Since coming back to the United States in 1970, he lived in San Ysidro near San

Diego. In 1983 he became the subject of a KPBS documentary, **Ballad Of An Unsung Hero** and the material was later turned into a movie: **Break Of Dawn** which starred the Mexican folk singer, Oscar Chavez (available from Cine West - 715 8th Ave. - San Diego, Ca. 92101 Tel: 619-239-2980). Pedro J. González died on March 17, 1995 at the Delta Convalescent Hospital in Lodi, Ca. at age 99, survived by his wife María, two daughters and three sons and many grand children.

(Chris Strachwitz and Zac Salem, based on research by Philip Sonnichsen, newspaper obituaries, etc. - October 1999)

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#### EDITOR'S NOTE:

The "Corrido De Pedro J. González" at the end of this collection was recorded shortly after his conviction and imprisonment. I suspect that due to the anti authoritarian slant of the song, the record was withdrawn shortly after its release. Unlike most recordings by Los Madrugadores which were re-issued over the years on the company's cheaper 35cent subsidiary label during the Depression, this item was never re-pressed. The record is extremely hard to find and the company ledgers show that the master has been "destroyed." This copy, although badly worn from many plays, is the only one I have ever seen and was loaned to me by Alfredo Figueroa, the president of the International Association of Decendents of Joaquin Murrieta (Box 910 - Blythe, Ca. 92225).



## MAÑANITAS DE REFUGIO SOLANO

#3:

El viernes por la mañana  
como a las diez mas temprano.  
Hubo un combate sangriento  
que tuvieron con Solano.  
"Sí, Lupita, trae tu mano.  
Hubo un combate sangriento  
que tuvieron con Solano."

Decía Refugio Solano,  
mostrandose muy contento  
"En la boca de mi mauser  
le traigo mi rendimiento.  
Lupita, por tí lo siento.  
En la boca de mi mauser  
les traigo su bastimento."



(l to r) Victor Sanchez, Fernando Linares, Pedro J. González, Carmen Caudillo, Jesús Sanchez

## FAREWELL TO REFUGIO SOLANO

On Friday morning  
around ten, even earlier  
there was a bloody encounter  
that they had with Solano.  
"Yes, Lupita, give me your hand.  
There was a bloody encounter  
that they had with Solano."

Refugio Solano would say  
appearing very content  
"With the muzzle of my Mauser  
I'll show you  
how I surrender.  
With the muzzle of my Mauser  
I'll give you a supply of bullets."

Decía Refugio Solano,  
"Se acabaron mis placeres.  
Formen su línea de fuego  
y escondan bien las mujeres.  
Sí, Lupita, sola tu eres.  
Formen su línea de fuego  
y escondan bien las mujeres."

Decía Refugio Solano,  
con su valor todo junto  
"Primero muerto tirado  
que desampararle al punto.  
Lupita, seré difunto.  
Primero muerto tirado  
que desampararle al punto."

Cuando sintió el primer tiro  
se le hiba acabando el habla.  
Luego llegó Chano Bravo  
Embutiéndole una daga.  
"Sí, Lupita, bien amada.  
Arrimame el botellón,  
regálame un trago de agua."

Allá va la despedida,  
por las orillas de un llano.  
Estas son las mañanitas  
de éste Refugio Solano.  
"Sí, Lupita, trae tu mano.  
Si quieres decir adiós,  
despídete de Solano."

Refugio Solano would say  
"My pleasures are over.  
Set up your line of fire  
and get the women out of the way.  
Yes, Lupita you're the only one.  
Set up your line of fire  
and get the women out of the way."

Refugio Solano would say  
with his courage intact  
"I'd rather be dead,  
than abandon my honor.  
Lupita, I'll soon be dead.  
I'd rather be dead,  
than abandon my honor."

When he felt the first shot  
he stopped talking.  
Then brave Chano approached  
stabbing him with a dagger.  
"Yes, Lupita, beloved.  
Bring over the bottle,  
give me a drink of water."

I take leave of you now,  
by the edge of a field.  
This is a farewell  
to a man called Refugio Solano.  
"Yes, Lupita, give me a hand.  
If you want to say goodbye,  
say farewell to Solano."

Note: Refugio Solano was an undocumented figure of the Mexican Revolution - for another version note:

**CD 7041-4: Corridos of the Mexican Revolution**  
(a 4 CD boxed set with 180 page booklet)



## LAS PAJAMAS (Pt. 1)

La moda se ha propuesto  
quitararnos la atención  
y yo voy a decirles  
con esta mi canción:  
que las pajamas vienen  
por fuerza y con razón  
obligando a los hombres  
andar sin pantalón.

La moda cada día  
viene a escandalizar  
y ojos me estan faltando  
para poder mirar  
a tanta mujercita  
tan linda y sin pudor  
exhibiendo pajamas  
del mas vivo color.

Hace muy poco tiempo  
que la moda ordenó  
pelar hasta las viejas  
como a cualquier varon.  
Y ahora nos presentan  
la nueva imitación  
usando las pajamas  
cual guango pantalón.

Y si la moda sigue  
con su capricho asi  
los hombres andaremos  
tambien en BVDs.  
Y volverán los tiempos  
en que el mundo empezó  
cuando Adan la manzana  
a fuerza se tragó.

## THE PAJAMAS (Pt. 1)

Fashion has proposed  
to distract our attention  
and I'll tell you all about it  
in this song.  
That the pajama fad has come  
and taken the country by storm,  
obliging men to go about  
without wearing pants.

The latest fashions come daily  
to scandalize and to shock  
and I haven't eyes enough  
to look at  
all the pretty women  
who go about with no shame  
showing off  
their brightly colored pajamas.

A short while ago  
the fashion dictated that  
women cut their hair short  
just like men do.  
And now they present us  
with the latest fad:  
of using pajamas as if  
they were loose pants.

And if the fashions keep coming up  
with these whimsical fads,  
men will soon be going around  
in their underwear.  
And we'll end up returning to the time  
in which the world began  
when Adam was forced  
to eat the apple.

Las que usan las pajamas  
para salir al sol  
deberian de ponerse  
mas ropita interior  
porque yo he visto muchas  
paradas contra el sol  
Sin traer mas que pajamas  
se los juro por Dios.

Cuando esas cosas veo  
me baño de sudor  
y apenas me contengo  
de esta gran tentación  
mas luego pienso en ellas  
con gran desilusión  
¡Cuantos habrán mirado  
lo que mirando estoy!

Las que usan las pajamas  
que no me juzguen mal  
porque yo en estos versos  
les digo la verdad  
y al criticar la moda  
con muy justa razón  
quiero que estas mujercitas  
me otorgan su perdón.

Pobres de los que usan  
"Baloon" el pantalón  
ya perdieron su orgullo  
con esta imitación.  
Ahora nueva moda  
estudien con tezón  
y harán que las mujeres  
dejen el pantalón.

Women who wear pajamas  
to go out in the light of day  
should also wear  
more undergarments.  
Because I've seen many  
out in the light of day  
with nothing on except pajamas,  
I swear to God it's true.

When I see these things  
I break out in a sweat,  
and I can barely suppress  
this great temptation,  
and later I think of these women  
with great disillusionment:  
how many others have seen  
the same things I'm looking at!

Women who wear pajamas  
please don't misjudge me,  
because in these verses  
I speak the truth,  
and while I criticize the fashions,  
and justifiably so,  
I want these women  
to forgive me.

Silly men who wear  
these "baloon" pants,  
they have lost their pride  
with that foolish fad,  
Please figure out  
some new style of dressing,  
that will make the women  
give up wearing pants.



Pedro J. González y La Prieta Caldera



# TEATRO UNIQUE

3758 East Calle Primera

Esquina de la Rowan

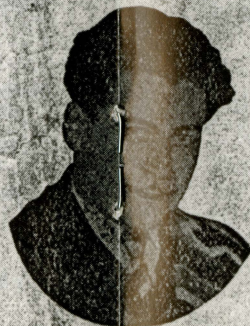
MIERCOLES 20 DE ABRIL DE 1932

◆ *Gran Funcion en honor del popular Cancionero y Compositor*

Pedro J. Gonzalez ◆



ORQUESTA TIPICA  
PEDRO J. GONZALEZ  
FRANCISCO GIL  
JUAN SOTO  
ALFREDO CAZARES  
ABRAHAM GARCIA  
SALVADOR VALDEZ  
VICTOR SANCHEZ  
CARMEN CAUDILLO  
FERNANDO LINARES  
NARCISO FARFAN  
CRESCENCIO CUEVAS  
JOSEFINA CALDERA  
JOSEFINA RIVAS



CANCIONEROS  
PEDRO J. GONZALEZ  
FRANCISCO GIL  
SALVADOR VALDEZ  
CARMEN CAUDILLO  
JOSEFINA CALDERA  
JOSEFINA RIVAS  
EL APLAUDIDO DUETO  
*Chicho y Chencho*  
Los Conocidos y Populares  
*Paco y Josefina*





#11:

## LAS PAJAMAS (Pt. 2)

Tambien quiso pajamas  
la dueña de mi amor  
poniendome el pretexto  
que hacía mucho calor.

Pero la quiero tanto  
que el problema estudié,  
con miles de respingos  
pajamas le compré.

Para todos aquellos  
que quieran vacilar  
que salgan a las playas  
su mente a refrescar  
y verán que hermosuras  
se encuentren por allí,  
si piensan que es la gloria,  
acuerdense de mi.

Que cara estan poniendo  
las que usan las pajamas  
sus deseos les comprendo  
por verme arder en llamas.

Pero a que no aseguran  
que si hay un embustero  
porque yo a las mujeres  
con pajama las quiero.

Yo quiero que mis versos  
no les causen ni un mal  
a tanta mujercita  
de precioso mirar.

Yo quiero que los oigan  
con toda reflexión

## THE PAJAMAS (Pt. 2)

The woman that I love  
also wanted to wear pajamas,  
using the excuse that  
it was very hot outside,  
but I love her so much  
that I thought out a solution:  
I bought her some pajamas  
with thousands of pleats in them.

Anyone interested  
in having a good time  
should head out to the beaches  
to clear their mind.  
And once there you'll see  
many beautiful sights,  
if you think you've died and  
gone to heaven, remember me!

How brazen are these women  
that wear those pajamas,  
but I understand their motives  
in wanting to see me get hot.  
But what they don't realize  
is that I may be deceiving them,  
because in reality I love it  
when women wear pajamas.

I don't want my verses  
to cause them any harm,  
all those beautiful women  
with such appealing looks.  
I want them to hear my verses  
and reflect on what they say,

y encuentren solo en ellas  
la mas justa razón.

El que se sienta triste  
y busque distracción  
que tome su guitarra  
y cante esta canción.  
Mujeres con pajamas  
encontrarán a montón  
calmará su tristeza  
y el mal del corazón.

Y para despedirme  
les voy a suplicar  
que por Dios me perdonen  
si no pude callar.  
Y siguen las pajamas  
causando tentación,  
pues son para mujeres  
y yo soy cantador.

Con esta me despido  
de toditos iguales  
estos versos compuso  
Pedro J. González.  
Y para despedirme  
sin saber quiero ya  
y que nos parte un rayo  
si no digo verdad.  
Y siguen las pajamas  
causando tentación,  
pues son para mujeres  
y yo soy cantador.

and I hope that they find in them  
only truth and justification.

He who is feeling sad  
and is looking for distraction  
should pick up his guitar  
and sing this song.  
He will find crowds  
of women in pajamas,  
and it will cheer him up  
and cure his heartache.

And in conclusion  
I beg of you all  
to pardon me, for God's sake,  
if I have said too much.  
And I hope the pajama fad continues  
to cause temptation,  
after all, they are for women  
and I am just a singer.

And with that I say  
farewell to one and all  
these verses were written by  
Pedro J. González  
And in leaving you now  
I'm done with this theme  
And may lightning strike us  
if I haven't spoken the truth.  
And I hope the pajama fad continues  
to cause temptation,  
after all, they are for women  
and I am just a singer.



## CORRIDO VILLISTA (Juan S. Garrido)

#19:

Yo soy soldado de Pancho Villa  
de sus "dorados" soy el más fiel.  
Nada me importa perder la vida  
si es cosa de hombres morir por él.

De aquella gran división del norte  
solo unos cuantos quedamos ya  
Subiendo sierras, bajando montes,  
buscando siempre con quien pelear.

Ya llegó, ya esta aquí  
Pancho Villa con su gente,  
son sus "dorados" valientes  
que por él han de morir.

Adiós Villistas que alla en Celaya  
su sangre dieron con gran valor,  
adiós mi linda Ciudad Chihuahua,  
Parral y Juárez, Lerdo y Torreón.

Ya el centinela pasó revista  
el campamento ya se durmió,  
adiós les dice ya este Villista  
ya nos veremos en otra ocasión.

## BALLAD OF THE VILLISTA SOLDIER

I'm a soldier of Pancho Villas'  
I'm the most loyal of his "dorados,"  
I'm not afraid to lose my life,  
since it is a manly thing to die for him.

From the great division of the north  
only a few of us are left now,  
traveling up and down the mountains,  
always looking for someone to fight with.

He has arrived, now he is here,  
Pancho Villa with his troops,  
his "dorados" are brave  
and they will die for him.

Good-bye Villistas, who in Celaya  
shed their blood with much valor,  
Good-bye my beautiful City of Chihuahua,  
Parral and Juarez, Lerdo and Torreón.

Now the sentry has passed review,  
the encampment is now asleep.  
Good-bye to you, says this Villista soldier,  
we'll see each other on another occasion.

Other selections available by LOS MADRUGADORES:

"NUNCA TE CREAS" on **Arhoolie CD 7001**

"CORRIDO DE JOAQUÍN MURRIETA," "CORRIDO DE LOS HERMANOS HERNÁNDEZ," & "LA ZENAIIDA"  
on **Arhoolie CDs 7019/20**

Several selections on **Lirio Azul CD 504**.

14 additional selections on **Arhoolie LP 9036** (available direct from Arhoolie Records while supplies last)

## POEMAS DE MI PATRIA (Pt. 1)

#20:

Mexicanos escuchen los poemas  
que en verdad yo dicté con amor  
a mi patria, mi suelo bendito  
yo dedico estos cantos de honor.

Ya mi patria se encuentra en la ruina  
por la guerra fatal que le agobia  
con tanto año de lucha intestina  
que le sirve de luto a la historia.

Un caudillo de ciertos pensares  
sus derechos al pueblo explicó,  
combatiendo por montes y valles  
a la guerra con brillo se lanzó.

Cuando supo el pueblo que Madero  
era honrado, leal y valiente  
hizo entonces que Porfirio Díaz  
se ausentara de aquí para siempre.

Con laureles hinchidos de gloria  
el apóstol y heroe triunfó  
y el pueblo con fines de dale  
a Madero el poder dedicó.

Pero luego Don Pasqual Orozco  
a su jefe por fin traicionó,  
por Chihuahua y estados del norte  
otra guerra fatal proclamó.

Y hasta el mismo Don Felix Díaz,  
semejante patán y payaso,  
migoteó los derechos del pueblo  
con su torpe y brutal cuartelazo.

Desde entonces comenzó terrible  
otra guerra fatal fraticida  
que ha causado miserias y hambres  
y la muerte a mi patria querida.

## POEMS FROM MY COUNTRY (Pt. 1)

Mexicans, hear these poems  
that in truth I have spoken with love  
for my country, my beloved land,  
I dedicate these songs of honor.

Now my country finds itself in ruins  
because of the fatal war that weighs it down,  
with so much internal conflict  
this will serve as a sad memorial.

A leader with many ideals  
told the people of their rights,  
fighting in the mountains and valleys  
he launched into the war.

When the people found out that Madero  
was honorable, valiant, and loyal  
they made Porfirio Díaz  
leave the country for good.

With crowning laurels of glory  
the apostol and hero triumphed.  
and the country intended to give Madero  
the power of their support.

Put soon Don Pasqual Orozco  
ended up betraying his leader  
and in Chihuahua and the northern states  
he declared another dreadful war.

And even Don Felix Díaz,  
reprehensible and ignorant clown,  
usurped the power of the country  
with his stupid and brutal coup.

And since then there started  
another fratricidal war,  
that has caused famine and misery  
and the death of my beloved country.



## POEMAS DE MI PATRIA (Pt. 2)

#21: Pancho Villa en estados del norte  
con sus tropas y su división  
desafía hasta el poder de Carranza  
y apoyó al General Obregón.

Y despues en sangrientas batallas  
Obregón resultó el vencedor  
y en union de Plutarco Elias Calles  
en la silla cifró su ambición.

Y Carranza salió traicionado  
por los mismos que él eligió,  
encontrando mas tarde su muerte  
que otra vez la nación enlutó.

Luego Gómez y despues Serrano  
que también al sillón aspiraron  
desafiaron al nuevo gobierno  
y sus vidas muy poco duraron.

Nuestra patria al mirarse oprimida  
dominada por tanta ambición  
en Torral puso el arma homicida  
que la vida quitara a Obregón.

Ya tres años de tregua han pasado  
y con Cárdenas todos confiamos  
que se cambie el fusil por arados  
y se acabe esta guerra de hermanos.

Nuestro (.....) presidente  
que no teme el poder de tiranos  
para todos se muestra clemente  
y no mancha con sangre sus manos.

## POEMS FROM MY COUNTRY (Pt. 2)

Pancho Villa in the northern states  
with his troops and his division  
defied the power of Carranza  
and supported General Obregon.

And later in bloody battles  
Obregon came out victorious,  
and in league with Plutarco Elias Calles  
crowned his ambition with the presidency.

And Carranza ended up betrayed  
by the same group that he had chosen,  
ending up later assassinated  
which again sent the country into mourning.

Then Gomez, and later Serrano  
also aspired to the presidency,  
but in defying the new government  
their lives did not last long.

Our country, finding itself oppressed,  
dominated by so much ambition,  
in Torral found a homicidal weapon  
that would take the life of Obregon.

Now three years of truce have passed,  
and with Cárdenas rests our hope  
that the swords will be exchanged for plowshares  
and this war between brothers will end.

Our (.....) president  
who does not fear the power of tyrants,  
has shown clemency to all  
and does not stain his hands with blood.

Ya su frente cifiendo laureles  
el camino se abre a la gloria  
y su nombre con letras perenes  
quedará para siempre en la historia.

With his brow crowned with laurel,  
his path leads onward to glory  
and his name in eternal letters  
will forever be in history.

Related listening: Note Arhoolie/Folklyric CD 7041-4:

**Corridos of the Mexican Revolution**  
(a 4 CD boxed set with 180 page booklet)



(l to r) José Torres, Pedro J. González, Alberto Hernandez (photo © 1983 Cinewest, from "Ballad of an Unsung Hero")



## CORRIDO DE PEDRO J. GONZÁLEZ (Pt. 1)

#23:

Señores oigan la historia  
que refiere este corrido.  
De un cantador muy famoso,  
de muchos muy bien querido.  
Aprendan bien estos versos,  
que no se hechen al olvido.

Es Pedro J. González  
de quien vamos a cantar.  
Era un anunciador de radio  
que se hizo mas popular.  
Con sus bonitas canciones,  
he pudo a todos conquistar.

El pueblo con simpatía  
lo oían gente (.....).  
Por escuchar sus programas,  
se levantaban temprano  
a oír a Pedro González  
con su guitarra en la mano.

Un cierto día formaron  
luego sus madrugadores.  
Y por miles se contaron  
todos sus admiradores.  
De todas partes venían  
a oír a sus cantadores.

Las mujeres no faltaban  
a diario a sus oficinas.  
Pasando dedicatorias a sus  
hermanas, tías y sobrinas.  
La mayor parte a sus novios  
y también hasta sus vecinas.

## BALLAD OF PEDRO J. GONZÁLEZ (Pt. 1)

Everyone listen to the story  
that this corrido tells  
Of a famous singer,  
well loved by many.  
Learn these verses well,  
don't forget them.

It's Pedro J. González  
who we're going to sing about.  
He was a radio announcer  
who became quite popular.  
With his pretty songs  
he won everyone's heart.

The people with enthusiasm  
listened to him (.....).  
To listen to his programs  
they arose early  
to hear Pedro González  
with his guitar in hand.

And one day he formed  
his group "Los Madrugadores,"  
And by the thousands  
they counted their admirers.  
From everywhere they came  
to hear his singers.

Women were always around,  
arriving daily at his offices.  
asking for dedications for their  
sisters, aunts and nieces.  
mostly for their boyfriends,  
but for their neighbors as well.

Muchas guapas jovencitas  
con otro interés llegaban.  
Y sin comprender que a Pedro  
un perjuicio le buscaban.  
Pues con sus bellas caritas  
acaso todo lo intentaban.

Así pasaban los días,  
vacilando y vacilando,  
y mas popular se hacía  
cuando lo oían cantando.  
Las pollas no resistían  
y mas se andaban rondando.

Y sola suerte traidora  
un día lo fue a empañar  
cuando una chica de escuela  
Pedro ofreció a acompañar.  
Nunca pudo imaginarse  
lo que esto le iba costar.

Many pretty young girls  
with other interests arrived,  
and without understanding  
the mischief they were making for Pedro.  
Well, with their beautiful little faces,  
perhaps it was all intended.

And that's how the days past  
having fun and a good time,  
and they liked him all the more  
when they heard him sing.  
The chicks couldn't keep away,  
and more and more they would flirt.

And it was only bad luck  
that one day came to him,  
when Pedro offered  
to accompany a school girl.  
He never imagined  
what this would cost him.





## CORRIDO DE PEDRO J. GONZÁLEZ (Pt. 2)

#24:

González no se acordaba  
de un dicho sabio y usano:  
"El que con muchacho duerme  
se levanta muy cansado."  
Amigos no olviden esto,  
con las chiquillas cuidado.

Esto fue solo el comienzo  
y otros cargos le agregaron.  
De diferentes muchachas  
que con Pedro se pasearon.  
Y esos paseos famosos  
a la ruina lo llevaron.

Y como todos lo saben  
siempre suele suceder,  
muchos del árbol caído,  
su leña quieren hacer.  
Y los enemigos salen  
cuando hay modo de morder.

En los juicios que formaron  
para juzgar a González  
los jurados eran viejas  
para colmo de sus males.  
Y a aquel pobre mexicano  
dejan sus cuentas cabales.

Las directoras de escuela,  
parte de la acusación,  
le presagiaban a Pedro  
muchos años de prisión.  
Si hombre no hubieran juzgado  
alcanzaría su perdón.

## BALLAD OF PEDRO J. GONZÁLEZ (Pt. 2)

González didn't remember  
a wise and useful saying:  
"He who sleeps with youngsters  
awakens very tired."  
Friends don't forget this,  
with the girls be careful.

This was only the beginning  
and other charges were added,  
from different girls  
who went around with Pedro.  
And those famous outings  
were what brought him to ruin.

And like you all know,  
it always happens that  
from a fallen tree,  
many will make their kindling.  
And one's enemies will come out  
when they see that one is vulnerable.

In the jury they formed  
to judge González  
the jurors were women,  
to make it even worse.  
And that poor Mexican,  
they threw the book at him.

Women school principals  
were witnesses for the prosecution.  
They recommended for Pedro  
many years in prison.  
If they hadn't judged a man  
they would have pardoned him.

El juez muy ceremonioso,  
pronunció al fin su sentencia,  
y a San Quintín va González  
a cumplirle uno a cincuenta.  
Si le va bien lo esperamos,  
como al mediados del que entra.

Adios estación de radio,  
adios mis escuchadores.  
Allí de recuerdo se quedan  
solo los madrugadores.  
Aquí para divertirlos,  
todos somos cantadores.

Ya con esta me despido  
al pie de verdes nogales,  
Aquí se acaba el corrido  
de Pedro J. González.  
Y no lo hechan al olvido  
que ya vendrá a saludarles.

The judge was very ceremonious,  
pronouncing his sentence finally.  
And to San Quentin goes González  
to do one to fifty years.  
If it goes well we'll see him  
around the middle of next year.

Farewell radio station,  
goodbye my listeners,  
as a reminder of me  
there are still "Los Madrugadores,"  
we're here to entertain you,  
for we are all singers.

With this I bid goodbye  
at the foot of green walnut trees.  
Here ends the ballad  
of Pedro J. González.  
And don't forget it  
for he'll return to greet us.







**Edited by** Chris Strachwitz, Zac Salem & Ignacio Orozco.

**Sound restoration by** George Morrow.

**Original 78rpm recordings from** the Strachwitz Collection of Mexican American Music (The Frontera Collection) at The Arhoolie Foundation.

**Additional 78rpm records** courtesy of Zac Salem, Lirio Azul Productions.

**“Corrido De Pedro J. González”**

courtesy of Alfredo Figueroa, president of International Association of Decendents of Joaquin Murrieta.

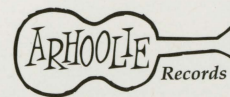
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**Back cover photo** of Pedro J. González and Josefina “La Prieta” Caldera, (center-fold) Club Ideal poster, and p. 24 Club Ideal poster detail courtesy of Zac Salem, Lirio Azul Productions.

**Transcriptions and translations** of songs by Zac Salem with assistance from Hilda Méndez.

**Graphic Design** by Morgan Dodge.

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PEDRO J. GONZALEZ &  
**LOS MADRUGADORES**

LOS HERMANOS SANCHEZ Y LINARES,  
CHICHO Y CHENCHO

1931-1937

During the Great Depression of the 1930s, **LOS MADRUGADORES** (The Early Risers) under the leadership of the dynamic personality of Pedro J. González, became the most popular group in the field of Mexican-American music. Broadcasting daily in the early morning hours from Los Angeles, the group included brothers Victor and Jesus Sanchez, both superb singers and guitarists, as well as Fernando Linares and the duet of Chicho and Chenchó. Heard here are their historic first recordings.

FILE UNDER:  
MEXICAN AMERICAN



1. **SUEÑOS DE ORO** (Dreams Of Gold) (canción-bambuco)
2. **SONORA QUERIDA** (Beloved Sonora) (canción)
3. **MAÑANITAS DE** (Refugio) **SOLANO** (Farewell to Solano) (corrido)
4. **EL PRESIDARIO** (The Convict) (canción)
5. **HAS RECUERDOS** (Remember When) (canción)
6. **LA BALBINITA** (Balbinita) (corrido)
7. **QUE TENDRÉ YO?** (What's The Matter With Me?) (canción)
8. **PALOMA BLANCA** (White Dove) (canción)
9. **ME HE SOÑADO** (I Have Dreamed) (canción)
10. **LAS PAJAMAS** (The Pajamas) - **PART I**
11. **LAS PAJAMAS** (The Pajamas) - **PART II**
12. **SONÉ QUE FUI CASADO** (I Dreamed I Was Married) (canción)
13. **CORRIDO DE JOAQUIN MURRIETA** - **PART I**
14. **CORRIDO DE JOAQUIN MURRIETA** - **PART II**
15. **COMO ME HAS PAGADO MAL** (How You've Mistreated Me) (canción)
16. **VAMOS A HACER UN CONVENIO** (We're Gonna Make A Deal) (canción)
17. **LA BELLA MARÍA** (Beautiful Maria) (danza)
18. **A MI PRIMER AMOR** (To My First Love) (canción - fox)
19. **CORRIDO VILLISTA** (Ballad Of The Villista Soldier) (canción)
20. **POEMAS DE MI PATRIA** (Poems Of My Country) - **PART I**
21. **POEMAS DE MI PATRIA** (Poems Of My Country) - **PART II**
22. **LA PARRANDA** (Carousing) (corrido)
23. **CORRIDO DE PEDRO J. GONZALEZ** - **PART I**
24. **CORRIDO DE PEDRO J. GONZALEZ** - **PART II**

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