

HISTORIC MEXICAN-AMERICAN MUSIC - VOLUME 10

PACHUCO BOOGIE

featuring Don Tosti

Arhoolie 7040

1. **PACHUCO BOOGIE**
by: Cuarteto Don Ramon Sr. (actually Don Tosti's Pachuco Boogie Boys)
2. **GUISA GACHA** (Mambo)
by: Cuarteto Don Ramon Sr. (actually Don Tosti's Pachuco Boogie Boys)
3. **WINE-O-BOOGIE**
by: Don Ramon Sr. y su orquesta (actually Don Tosti's Pachuco Boogie Boys)
4. **EL TÍRILI**
by: Don Ramon Sr. y su orquesta (actually Don Tosti's Pachuco Boogie Boys)
5. **PACHUCO MAMBO** (Mambo)
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10. **MUY SABROSO BLUES**
by: Lalo Guerrero Y Sus Cinco Lobos
11. **LOS CHUCOS SUAVES**
by: Lalo Guerrero Y Sus Cinco Lobos
12. **CHICAS PATAS BOOGIE**
by: Lalo Guerrero Y Su Orquesta
13. **BUENA VISTA SWING**
by: Conjunto Alamo
14. **EL PACHUCO ALEGRE** (Boogie)
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15. **LAS PACHUQUITAS** (instrumental)
by: Conjunto San Antonio Alegre
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18. **PACHUCO BOOGIE** (2nd recording)
by: Orquesta Don Ramon (actually Don Tosti's Pachuco Boogie Boys)
19. **LOS BLUES** by: Don Tosti y su Trío
20. **MAMBO DEL PACHUCO**
by: Don Tosti y su conjunto
21. **CHICANO BOOGIE**
by: Cuarteto De Ramon Martínez (actually Don Tosti's Quartet)

HISTORIC MEXICAN-AMERICAN MUSIC - VOLUME 10

PACHUCO BOOGIE

featuring Don Tosti

THE ORIGINAL HISTORIC RECORDINGS

Arhoolie 7040



1. **PACHUCO BOOGIE** (1st recording)
(Don Tosti - Tradition Music Co. BMI)
issued as *by*: Cuarteto Don Ramon Sr. (actually **Don Tosti's Pachuco Boogie Boys**: Don Tosti - bass & vocals; Raul "Lito" Díaz - vocals; Eddie Cano - piano; Bob Hernández - sax; Freddie Martínez - percussion; unknown - guitar)
(Los Angeles, Ca. 1948 - T 108/RS-318-A)
2. **GUISA GACHA** (Mambo)
(Don Tosti - Tradition Music Co. BMI)
issued as *by*: Cuarteto Don Ramon Sr. (actually **Don Tosti's Pachuco Boogie Boys** - same as last but sax out) (L.A. 1948 - T 108/RS-318-B)
3. **WINE-O-BOOGIE**
(Don Tosti - Tradition Music Co. BMI)
issued as *by*: Don Ramon Sr. y su orquesta (actually **Don Tosti's Pachuco Boogie Boys**; similar to last - vocal by "Lito" & Don) (L.A. ca. 1948/49 - T 117/MMM-330-B)

4. **EL TÍRILI**
(Don Tosti - Tradition Music Co. BMI)
by: Don Ramon Sr. y su orquesta (actually **Don Tosti's Pachuco Boogie Boys**; similar to last - vocal by "Lito" & Don) (recorded in L.A. ca. 1948 - MM 2008/MMM-330-A)
5. **PACHUCO MAMBO** (DAR)
by: **Los Chucos** (group probably from El Paso, Texas) (recorded probably in L.A. or Texas, ca. 1950 - GI 2047)
6. **LOS PACHUCOS** (Canción)
(R. Rodríguez - A. Carranza)
by: **Las Hermanas Mendoza** (Maria & Juanita Mendoza - vocal duet; with Lydia Mendoza - 12 string guitar, plus string bass (Los Angeles, Ca. 1950 - Az 5184/PM-663-1)
7. **EL BRACERO Y LA PACHUCA**
(Corrido) (Miguel Salas)
by: **Dueto Taxco** con Mariachi Los Caporales Del Norte (L.A. ca. 1948/49 - T 118/ RS 355-A)

8. **SÓLIDO JOAQUÍN**
(Guaracha) (DAR)
by: **Dacita** & Her Orquesta (L.A. ca. 1948 - Am 113-B/ Arco 113-B)
9. **FRIJOLE BOOGIE** (Jorge Córdoba)
by: **Jorge Córdoba** - guitar
(El Guitarista De Las Americas) (L.A. ca. 1949 - Coa 7064)
10. **MUY SABROSO BLUES**
(Lalo Guerrero)
by: **Lalo Guerrero** Y Sus Cinco Lobos: Tino Isgro - tenor; Pete Alcaraz - piano; Bill Castagnino - tpt; Carlos Guerrero - bass; Frank Quijada - drums; Bart Caldarell - alto; unknown - guitar. (L.A. ca. 1949/50 - I 333B/DI-536)
11. **LOS CHUCOS SUAVES**
(Lalo Guerrero)
by: **Lalo Guerrero** Y Sus Cinco Lobos - same group as last (L.A. ca. 1949/50 - I 329B/DI-537)
12. **CHICAS PATAS BOOGIE**
(Lalo Guerrero)
by: **Lalo Guerrero** Y Su Orquesta (L.A. ca. 1950 - I 458/DI-755)
13. **BUENA VISTA SWING**
(Leandro Guerrero)
by: **Conjunto Alamo**: Leandro Guerrero - accordion; Frank Corrales - guitar; Willie Gonzalez - bass (San Antonio, Tx. ca. 1950 - Rio 190/R-190-2)
14. **EL PACHUCO ALEGRE**
(Boogie) (DAR)
by: **Los Hermanos Yañez** - vocals, with Pedro Ayala - accordion (Mission, Tx. ca. 1949 - Falcon 39B/F-1035)
15. **LAS PACHUQUITAS**
(Alex García) (instrumental)
by: **Conjunto San Antonio Alegre**: Alex García - drums; Armando Almendarez - accordion; Chuchó Perales - guitar (San Antonio, Tx. May 4, 1954 - Rio 305/R-1060)

16. MI DOLORCITO

(Boogie) (Raul Zapata Ferrer)

by: **Conjunto San Antonio Alegre**

(probably same as last but add

R.Z.Ferrer - guitar & vocal)

(San Antonio, Tx. December 1954 -

Rio 334/R-1106)

17. GUISA GUAINA

(Don Tosti - Tradition Music Co. BMI)

by: **Don Tosti** Y Su Trío; vocals by

Don Tosti & Raul Díaz, others

probably similar to #1 (L.A. ca.

1948; Am 111-A/Arco 111-A)

18. PACHUCO BOOGIE (2nd recording)

(Don Tosti - Tradition Music Co. BMI)

issued as by: Orquesta Don Ramon

(actually **Don Tosti's** Pachuco

Boogie Boys: probably similar to # 1)

(L.A. ca. 1949 - DM 338B/

BR-338B)



19. LOS BLUES

(Don Tosti - Tradition Music Co. BMI)

by: **Don Tosti** y su Trío: Raul

"Lito" Díaz & Don Tosti - vocals;

others probably similar to # 1

(L.A. ca. 1948 - Am 11-B/

Arco 111-B)

20. MAMBO DEL PACHUCO

(Don Tosti - Tradition Music Co. BMI)

by: **Don Tosti** y su conjunto;

vocal by Raul Díaz, others unknown

(L.A. 1953 - 23-5993/E3FB-0044)

21. CHICANO BOOGIE

(Don Tosti - Tradition Music Co. BMI)

by: Cuarteto De Ramon Martínez

(actually **Don Tosti's** Quartet:

probably same as for # 1)

(L.A. ca. 1948 - MM 2007 &

T 117)

Cover Photo (l to r): Rag Dorris -

piano, Don Tosti - bass, Raul Díaz -

drums, Bill Costagnoro - trumpet.

Photo courtesy Don Tosti

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Chuy Varela

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(l to r) Phil Carreon,

Ruben Reyes, & Don Tosti



PACHUCO BOOGIE

In 1985 an obscure 78 rpm recording called "Pachuco Boogie" was put into the archives of the Smithsonian Institute in Washington, D.C. Recorded in the late 1940s in Los Angeles, CA. by a virtually unknown cast of young Mexican American musicians, it had an eight-to-the-bar piano vamp, a nonsense chorus that translated to let the boogie burn and a *calo* rap that glorified the pachuco subculture of the zootsuit era. It struck a chord with Chicano teens at the time that made the song an underground anthem.

It was an example of the transition Mexican American immigrants were undergoing from a rural to an urban people in the United States at a time when anglos were not ready to admit them into their social order. Incidents like the infamous Sleepy Lagoon Case, the Zootsuit Riots combined with the xenophobic anti-Mexican hysteria created by Hearst Newspapers, demonized young pachucos as un-American and threats to the sovereignty of the nation.

"Pachuco Boogie" was recorded on the spot in 1948 by a group of session players

hired to accompany popular balladeer Ruben Reyes. The owner of the label, William Castillo (the first to sign "Mexico's Sweetheart" Maria Victoria), had recently scored a local hit with a bolero sung by Reyes titled "Vine Por Ti." Bassist Don Tosti (Edmundo Martínez Tostado) had written it and was now waiting to do a follow-up with Reyes.

As history would have it, the singer was a no-show and Castillo asked Tosti if he had anything he wanted to record. A seasoned player who at 19 went on the road with Jack Teagarden and subsequently played with Charlie Barnet, Jimmy Dorsey and Les Brown, Tosti was starting to take assertive steps as a songwriter and bandleader. Here was an opportunity to expose his musical ideas.

At the time, Rhythm and Blues pioneers like Louis Jordan, Earl Bostic, Joe Liggins, Johnny Otis and others were transforming the big band sound into a more compact combo setting. Tosti and his quartet of Raul Díaz (drums & vocal), Bob Hernández (sax-flute) and Eddie Cano (piano) were

well aware of this sound. They were jazz musicians and took their cue from the black music scene brewing along Central Ave. in L.A. at the time, as well as the *guarachas*, *danzones* and *mambos* blowing from Cuba, Mexico and New York City.

They sketched out a jump blues Don had written called "Pachuco Boogie" that became the "A" side and a *guaracha* called "Guisa Gacha" for the "B" side. Because of the James C. Petrillo ban that prohibited union musicians from recording because of a dispute over radio airplay, they did it under the pseudonym of "Cuarteto Don Ramon, Sr.," the name of Tosti's long lost father. The result is an audio reflection of the bilingual, bicultural reality that young Chicano zootsuits were living in the 1940s.

The timing could not have been better as American-born second and third generation Chicanos, many who had served in WW II, began reaping veteran's benefits, attending college on the GI Bill and advancing socially. Post-war prosperity gave rise to a generation of young bandleaders around Southern California like Freddy Rubio, Tilly Lopez,

Sal Cervantez, Phil Carreon and Don Tosti as well as venues like the Avedon Ballroom, the Million Dollar Theater and cabarets like Ciro's where popular pianist Chuy Reyes performed.

Like early African American R&B, the music had a rebellious spirit of abandon rooted in the street life of young pachucos and pachucas. The music swung with a raw hard sense of improvisation. The sound of the Pachuco Boogie Boys - Raul Díaz scatting like a jazzsinger, Hernández blowing like a Chicano Lester Young, Tosti walking the bass like his hero Jimmy Blanton - demonstrates the affection they had developed for swing and jazz music. A young Chicano public began following Tosti because of the *calo* raps he did and the urban tales he told on the 78 rpm discs.

EL PACHUCO AND CALO

The pachuco was introduced to Mexican popular culture in the late 1930s. German Valdes, better known as "Tin Tan," introduced a pachuco character who wore zootsuits and spoke in Spanglish at XEJ in Juarez in 1938. Radio empressario Pedro Meneses came up with the name Topillo

Tapas and his sidekick Marcelo who clown the style that was evolving along the El Paso-Juarez border. When Valdes and Marcelo arrived at XEW Radio in Mexico City, he changed his pachuco persona to "Tin Tan" and he went on to become a big film star in the 1940s during the Golden Age of Mexican Cinema.

Black stars like Cab Calloway, who sported zootsuits in films like "Stormy Weather," and beboppers like Dizzy Gillespie impacted the young Chicano pachucos. In Mexico a similar phenomenon occurred, but these zoot-suitors wore their hair long in the back (after Johnny Weismuller's Tarzan) and were called *tarzanes*. They danced *danzones*, *boleros* and *swing* to Mexican swing bands like that of Luis Alcaraz. The pachucos catalyzed two cultures into a rebellious lifestyle, fashion and language on both sides of the border.

Linguist/folklorist George Carpenter Barker (1912-1958) determined through research at the University of Arizona that the word "pachuco" was a colloquial way of saying El Paso. According to a court interpreter, the gangs around Segundo Barrio in El Paso had

developed a codified language to communicate amongst themselves. A Mexican American equivalent to black jive talk, it was a complex jargon whose origins go back to the 1920s and created much controversy as documented in the 1938 dialogue recording of "Cabrestea O Se Ahorca" by Netty and Jesus Rodríguez (Folklyric/Arhoolie "The Chicano Experience").

The *calo* phenomenon is not a freak occurrence but a bonafide dialect with deep roots stretching to the gypsies who arrived in Spain in the 15th Century via North Africa. Their dialect was called *zincalo* and eventually shortened to *calo*. The Spanish crown segregated gypsies and forced them to serve in the ships' galleys that brought many of them to Mexico. It created a Spanish slang that was prohibited because it was considered degenerative. The linguistic elements of *calo* evolved as the language of the impoverished, which when fused with English became its own separate language.

EL TOSTADO

Don Tosti, the creator of "Pachuco Boogie," is a gifted musician whose life

experiences shaped him with influences of both Mexican and American cultures. Born Edmundo Martínez Tostado in 1923 in El Paso, Texas, he grew up in the infamous Segundo Barrio where the gangs spoke the *calo* jargon. Tosti was raised by his mother Carolina and his grandparents, who enrolled him at age 7 in music studies to divert him from the negative lifestyles in his neighborhood. However he couldn't escape the language and learned how to speak pachuco talk as a young boy.

Tosti proved to be a child prodigy who played violin in the El Paso Symphony at age 10. When he was 15 he moved with his family to Los Angeles, CA. In L.A. he began concentrating on the saxophone, following his hero Ernie Caceres, a young Chicano from San Antonio, TX. who played alto sax in the Glenn Miller Orchestra. Don started a high school band and played local dances. A dance promoter changed his name from Tostado to Tosti, supposedly to fit it on a poster!

When Tosti graduated from Roosevelt High School his mother worried he had nothing to fall back on and insisted he study accounting at L.A. City College. He

had started playing acoustic standup bass after a draft examination revealed a spot on his lung. He studied with noted German bassist Arthur Pabst. Tosti developed a great sense of swing listening to the bands of Lucky Millender, Duke Ellington and others. One afternoon while checking out the college big band he was persuaded by Chico Alvarez and Bob Fowler (both would later join the Stan Kenton Orchestra) to fill in for an ailing bass player. This was during WW II, and at the time L.A. City College was the site of the Standard Transcription Services where special recordings were made by popular artists for the troops fighting overseas.

A hawk sight reader with a strong, firm tone, Tosti played several arrangements with the band on arco-bass. By chance, trombonist Jack Teagarden, who had just finished recording for the transcription firm, heard him. Tosti impressed the popular bandleader so much that Teagarden offered him \$200 a week to go on the road with his band. Tosti couldn't go without his mother's permission, but they were taking off for New York City in a day and Teagarden

had to know immediately. Tosti's mom wouldn't have it, but when Teagarden offered him \$250 a week he realized he couldn't pass it up.

Tosti had been born out of wedlock and knew very little about his father, Ramon Martínez, who was stationed at Ft. Bliss when he met Carolina. Tosti heard that he lived in Dallas but had moved to Oakland, CA. In 1948 when Tosti was playing with Les Brown & his Band of Renown at a dance at the Pauley Ballroom at UC Berkeley, he checked the Oakland phone listings and sure enough found his biological father. They were soon united and Tosti met a whole new family of brothers and sisters.

Tosti thought that telling Don Ramon that he was with Les Brown would impress him, but instead his father scolded him for not leading his own band and writing his own music. It shocked Tosti, but he took it to heart. Don Ramon was a former military officer and a respected events promoter in Oakland who produced Fiestas Patrias celebrations, wrestling and boxing matches, and was a pioneer radio broadcaster at KLX in Oakland where he

did a show called South American Way.

Tosti returned to L.A. with new found ambitions and wrote "Vine Por Ti," a *bolero* that was recorded for Discos Taxco by Ruben Reyes and became a hit. Soon after came "Pachuco Boogie" which set in motion a whole new Chicano perspective on American pop music. The group's follow-ups in 1949 were equally as hip. "Wine-O Boogie" and "El Títili" once again had a jump and a *guaracha* side.

The piano work of Eddie Cano was stellar. Exploding with talent, Cano incorporated the block chord harmonies of Erroll Garner with the *montuno* of Noro Morales. He was East L.A.'s best pianist and had returned to his Lincoln Heights home in 1948 after stints with the orchestra of Miguelito Valdes back East. In a class of his own, he became a major L.A. jazz figure in the 1950s and 60s.

CHUCOS SUAVES

Tosti definitely started something. Soon Lalo Guerrero, who had established a parody pachuco character in *corridos* with El Trío Imperial, got the boogie bug

and in 1949 released his take on the hybrid with "Muy Sabroso Blues" featuring his combo, Los Cinco Lobos. Fusing jazz, and *mambo* with *calo* lyrics, Guerrero helped advance this early Chicano R&B by playing it in dancehalls throughout the American southwest and selling a significant number of records.

From there a string of pachuco hits poured out from Guerrero. The infamous "Marijuana Boogie" and others were later used by Luis Valdez in his acclaimed 1970s play and film "Zootsuit." Lolo was troubador and gifted songwriter. No one has come closer to documenting the California Mexican American experience better than he. Like a cultural chameleon, he has always articulated what was happening in the Chicano community and helped it evolve with humor and heart. His pachuco phase, if you will, only lasted a few years until his big hit "Pancho Lopez," which was a parody of the tune "Davy Crockett." Yet his experience as a corridista gave his songs a sense of geography and popular taste as his "Chucos Suaves" and "Chicas Patas Boogie" exemplify.

BOOGIE Y QUE?

This collection is full of examples of how jazz and early R&B melded with Mexican influences, creating new cross pollinations and possibilities. This cross pollination figures prominently in the music of Stockton, Ca. born guitarist Jorge Córdoba (El guitarista de las Americas) and his "Frijol Boogie." The tune was recorded at Coast Records in San Francisco in 1948 before he went on the road with Xavier Cugat as a featured instrumentalist. A young pachuco from El Paso named Eduardo Carrasco who introduced him to Cugat at Sweet's Ballroom in Oakland.

Greatly inspired by Django Reinhardt, Jorge was a self-taught virtuoso who met Django and played with him in France as a soldier during WW II. Raised in West Oakland, he recorded two excellent jazz guitar albums in the 1950s for Dot Records with Herb Ellis and others that got significant airplay from pioneer jazz broadcaster Al Jazzbeaux Collins. He died in the 1970s in obscurity in West Oakland where he grew up.

Even the accordion conjuntos in Texas were influenced by swing and *mambo*, a

fascinating view of this influence is found on "Buena Vista Swing," "El Pachuco Alegre," "Mi Dolorcito," and "Las Pachucas." The transition from the rural lifestyle to the urban changed the popular taste, impacting cross-over innovators like San Antonio accordionist Flaco Jiménez who remembers adapting swing tunes like "In The Mood" to please the Tejano dancing public. Tejano musicians also introduced Afro-Cuban percussion like bongos, maracas and guiros into their conjuntos and orquestas.

The post-war years were a time of assertiveness for Mexican Americans who planted the seeds of the civil rights movement. Young chicanas were not going to be left out. At a time of torch singers and vedette dancers, the pachuca established her own code of fashion and street talk. With an exotic accent Dacita sings about what she looks for in her latin lover "Sólido Joaquín," the solid sender. "El Bracero y La Pachuca," sung by Dueto Taxco and accompanied by Mariachi Los Caporales del Norte, is a corrido that contrasts Spanish prose with the tough-tongued *calo* of the pachuca girls.

As a counter culture hero the pachuco was denounced by literary figures like Octavio Paz, and there were several anti-pachuco corridos, including one by the Mendoza sisters "Los Pachucos," that demeaned the zootsuits as lazy. For many Mexican Americans the pachuco era was a time of mixed emotions as an older generation felt offended by the pachuco talk. According to drummer Raul Díaz there was a Spanish-language radio host who broke a copy of "Pachuco Boogie" every morning on her show denouncing it as a degradation of the mother tongue.

THE CHICANO BOOGIE

There's a claim that the original Pachuco Boogie sold over a million copies. It could have. It got crossover exposure on KFWB's popular Make Believe Ballroom and launched the career of Don Tosti as a popular performer at the Hollywood Palladium where pioneer bilingual radio personality and promoter Chico Sesma hosted his Latin Holiday presentations. Tosti still continued to be a sought after session player recording on a variety of dates including pivotal sessions like Perez

Prado's "Voodoo Suite" and "Havana 3 AM." Their early 1950s (or second) versions of "Pachuco Boogie," "Guisa Guaina," "Los Blues," "Mambo Boogie" and the "Chicano Boogie" showed a more commercialized sound that drew from the new influences of Tito Puente and the Nat King Cole Trio. "Chicano Boogie" proved prophetic as the word *chicano*, once a derogatory term, became the rallying cry for a Mexican American civil rights movement twenty years later. Tosti enjoyed a fruitful career as a session player, arranger, and performing countless other musical duties. Eventually he moved to Palm Springs where he was awarded a star on the Walk of Fame there.

THE PRESENT DAY PACHUCO REFUSES TO DIE

These recordings are the earliest documentation of a burgeoning Chicano musical culture that set a foundation for future stars like Richie Valens, Cannibal & The Headhunters, Santana, El Chicano, Los Lobos, Flaco Jiménez, Selena and Poncho Sánchez. Once a missing link of the Chicano musical

continuum, now there is scholarly research in books by Steve Loza, "Barrio Rhythm" (University of Illinois Press), and Manuel Peña, "The Mexican American Orquesta" (University of Texas Press). It's no longer just *barrio* folklore told by old *veteranos* in articles in *Lowrider Magazine* but a musical transition that ushered in a quest for identity and political power.

The musical roots of Pachuco Boogie live on in the *barrio* lifestyles of cholo homeboys and homegirls who listen to the oldies and R&B inspired sounds of brown eyed soul. A retro-lindy hop movement has revived these jump sounds, fueled by bands like the Cherry Poppin' Daddies, Big Bad Voodoo Daddy, and others. Pachuco era musicians built bridges between swing, boogie, and blues with a unique Mexican American linguistic twist. The music continues to evolve in groups like Los Lobos, and Dr. Loco & his Rockin' Jalapeño Band. *Present day pachuco refuses to die.*

Chuy Varela - 2001



(l to r) Don Ramon, Jada "Chatita" Martínez (Don Tosti's Sister), Sheriff Eugene Bizcaluz, & Don Tosti (holding his first record)

PACHUCO BOOGIE

(Don Tosti) Cuarteto Don Ramon Sr. (**Don Tosti's Pachuco Boogie Boys**)

II

Boogie...que alvala el boogie...
boogie que alvala el boogie
Pachuco boogie.... Pachuco boogie....
Pachuco boogie....(x2)

Raul Díaz: ¿Ese, dónde la lleva pues?
Don Tosti: Nel ese, pues si no voy ése,
vengo del paciente ves. Un lugar que le dicen
El Paso, nomas que de allá vienen los
pachucos como yo eh.
Me vine acá al Los Ca ve, Me vine a parar gara
porque aquí esta buti de aquella ese.
Aquí se pone buti alerta todo, ve.
Oíga sabe vamos a dar un volteón ése.
Vamos y nos ponemos buti tírili, y luego, ay
mano pos que suave,
Se Venga, porque quiero que me cante...
quiero que le hago mucho al alva? eh. Órale ese
canteme una cancioncita ese, nós ponemos buti
alterta ése. Cánteme, suénele viejo... suénele

Boogie...get in the groove with the boogie...
get in the groove with the boogie.
Pachuco boogie.....pachuco boogie.....
pachuco boogie....(x2)

RD: Where you going man?
DT: No man, I'm not going but coming
from El Paso. A place called El Paso,
where pachucos like me come from.
I came to L.A. see,
I came to show off my clothes
because it's very cool,
Here everything gets pretty charged up.
Come on let's take a spin man.
Come on and let's get real high and then bro,
we'll be cool,
Come on because I want you to sing...
give it mucho al alva? Orale man,
sing me a song, we'll get real charged up.
Sing it, hit it man... hit it

[Raul Díaz - scat solo]

DT: Uhhhh usted debe estar mas tírili que
nada ese porque le suena buti de aquella ese
vato. Simón ése, save que, ya me aguité,
RD: No se aguite!

DT: Vámonos al rol, ya me quiero ir a mi
cantón, al rol ése, ay, ya por derecho.

DT: You must be real high
you sound real good,
But I'm coming down
RD: Don't feel down!
DT: I'm going to bed, I'm going home
To bed man, to straighten out

GUISA GACHA (STUCK UP GIRL)(Don Tosti) Cuarteto Don Ramon Sr. **(Don Tosti's Pachuco Boogie Boys)**

Esa! Cuando yo se lo wacho Me seinto muy
alalva con usted. Oiga! Le gusta el borlote?
Tíreme la cadera para acá.

Sabe...que pienso que le digo.
Quiero un borlo con usted.
Chava, borlotea este baile...

"I'm waiting for my boyfriend to come back"

Guisa guisa gacha! (x2)

Esa guisa sura porque no quiere borlotear,
¿que tenga conmigo y mi baile?
Usted es muy sura, Usted no se pone al alva,
Usted se piensa muy suave, Oiga pues usted
que piensa pues, nomás está sentada,
¿porque viniste a este borlote pues?
¡Allí nomás está sentada!

Guisa guisa gacha! (x2)

[back to vocal at beginning]

No! No! (x2)

Girl! When I'm looking at you you really turn
me on. Listen! Do you like to party?
Shake your hips over here.

You know....what I'm thinking of saying:
I want to dance with you.
Girl, let's get down and dance....

"I'm waiting for my boyfriend to come back"

You stuck up girl! (x2)

This stuck up girl why doesn't she want to dance,
what's her problem with me and this dance?
You're so stuck up, You don't get with it,
You think that you're so hot, Listen, just what
do you think, you just sit there
Why did you come to this dance?
You just sit there!

You stuck up girl! (x2)

Wine-O-Boogie(Don Tosti) Don Ramon Sr. y su orquesta **(Don Tosti's Pachuco Boogie Boys)**

El vino pa' los wine-o's, el vitino pa' los tñrilis,
Pau...Pau...Pau... Para Pau Pau.

Wine for the winos, a little wine for the drunks,
Pau...Pau...Pau... Para Pau Pau.

Wine-O-Boogie ... Wine-O-Boogie (x2)
Wine-O-Boogie.. Wine-O-Boogie ...Wine-O-Boogie

Wine-O-Boogie ... Wine-O-Boogie (x2)
Wine-O-Boogie.. Wine-O-Boogie ...Wine-O-Boogie

Anoche me fui a vacilar con mi guisita...hijo
mano, nos pusimos mas locos con el wine que
nada mano, tomamos mas vino, tomamos
Tokay, La Mosca, y el Portote, ése es Muscatel,
you know! Son las madres secas esas que toma
uno, ése.

Hijo mano! Pero ahora en la mañana... Me
levanté...me levanté mas crudote que nada...ya
me anda mano...parece que tengo una
cabezota del tamaño del mundo. Que gacho
ése! Ya no le vuelvo a sonar al vinote así. Que
gacho ése! Hijo! Ya me aguité!

GRRR!....Me voy a ir a la calle Main a que me
den un toleco y a ver si me compro una
botellita pa' "curarmela" Wacha la música ésa
que hay en la Main, Hijo, siempre tienen
música locota allá con los pachucos, ése!
Wache el viejo éste! nomás oye al viejo éste!

[scat singing]

Wine-O-Boogie ... Wine-O-Boogie (x2)
Wine-O-Boogie.. Wine-O-Boogie ...Wine-O-Boogie

Este boogie va dedicado a todos esos guainos
...mano!...Que le suenan todos los días...
yo tambien le sueno...pero la cruda está muy
gacha. Ya no le vuelvo a sonar...y esos
pachucotes....que ya no le vuelvan a sonar,
porque está muy loca. Bueno!
Esos wine-o's...Allí los wacho. Allí los wacho.

Last night I went out to party with my
girl....man, we got really crazy with the wine,
we drank more wine, we drank Tokay,
Moscatel, Port (that's Moscatel, you know),
they are those damned
dry wines one drinks, man.

But man! But today I woke up in the morning
with a hell of a hangover...I feel terrible
man...I feel like my head is the size of the
world. What a bummer. I won't be drinking
any more of that wine. What a bummer man,
I'm through with that stuff.

Grrrrr...I'm going over to Main street to bum
me half a dollar and see if I can buy me a bottle
to cure this hangover..Hear that music girl!
Down on Main, man, they always have such
crazy music down there with the Pachucos.
Look at that guy go! Just listen to that guy!

Wine-O-Boogie ... Wine-O-Boogie (x2)
Wine-O-Boogie.. Wine-O-Boogie ...Wine-O-Boogie

This boogie is dedicated to all those winos out
there man! Those that hit the bottle every
day...I drink myself...but the hangovers are a
bummer. I won't be drinking any more....
and you pachucos...don't drink any
more...because it's really crazy. Good.
You winos out there, I'll be seeing you.

EL TÍRILI (THE REEFER MAN)

(Don Tosti) Don Ramon Sr. y su orquesta (Don Tosti's Pachuco Boogie Boys)

Nunca ha visto un tírili? You've never seen a reefer man?
 Nunca ha visto un tírili? You've never seen a reefer man?
 Son los vatos que se ponen bure high. They're the guys that get really high
 Luego luego quieren "fight" and then want to start a fight,
 Luego luego quieren "fight" and then want to start a fight.
 pero no le peguen, que es un tírili. but don't hit him, he's just a reefer man.
 (x2) (x2)

Con que?... Me puse todo tírili. What did I get high on?
 Con que?... Me puse todo tírili. What did I get high on?
 La cervecita?...No!...No!...No! With beer? No no no!
 El vinito? No!...No!...No! With wine? No no no!
 La tequilita? No!...No!...No! With tequila? No no no!
 El sacatito? Si!...Si!...Si! With weed? Yes yes yes!

[scat singing]

La cerveza me hace daño! Beer makes me ill.
 El vinito me pone loco! Wine makes me crazy.
 La tequilita sabe muy gacho! Tequila tastes terrible.
 El sacatito...Hay!!!! But weed....oh yeah!

[scat singing]

Tronó toda la cervecita, All my beer is gone,
 tronó ya ...todo el vinito, All my wine is gone,
 tronó tambien la tequilita All my tequila is gone,
 tronó...mi fino sacatito. All my good weed is finished.

[scat singing]

PACHUCO MAMBO

(DAR) Los Chucos

Muévele allá, muévele acá, Shake it here, shake it there,
 pachuco mambo va. that's how the pachuco mambo goes.

Oye pachuco ven pa' decirte que ya no bailes Listen pachuco, come here so I can tell you
 el boogie mas, not to dance the boogie any more,
 ven a bailar este mambito, pongase alalva, come and dance this mambo, check it out,
 poco a poquito, little by little,
 pachuco sabes, pasas toda la vida tirando Pachuco, you spend your whole life dancing
 chanclas sin aguitar, without getting tired.

Se aguita el Bibop, se aguita el Danzón. Bebop is finished, so is the Danzón.

Muévele allá, muévele acá, Shake it here, shake it there,
 pachuco mambo ya. pachuco mambo now.
 Muévele allá, muévele acá, Shake it here, shake it there,
 pachuco mambo ya. pachuco mambo now.

Que padre le estoy poniendo How nice, I'm really getting into
 al mambo pa' borlotear, dancing this mambo.
 las guisas todo le mueven The girls are shaking everything,
 pachuco mambo que va a acabar. the pachuco mambo is going to end.

Ni aguites Bibop, ni aguites Danzón. Don't run away Bebop, don't run away Danzón.

Muévele allá, muévele acá, Shake it here, shake it there,
 pachuco mambo ya. pachuco mambo now.
 Muévele allá, muévele acá, Shake it here, shake it there,
 pachuco mambo ya. pachuco mambo now.
 (se repite todo) (repeat)

LOS PACHUCOS

(R. Rodríguez - A. Carranza) **Las Hermanas Mendoza**

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

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

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

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

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

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

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

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

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

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

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

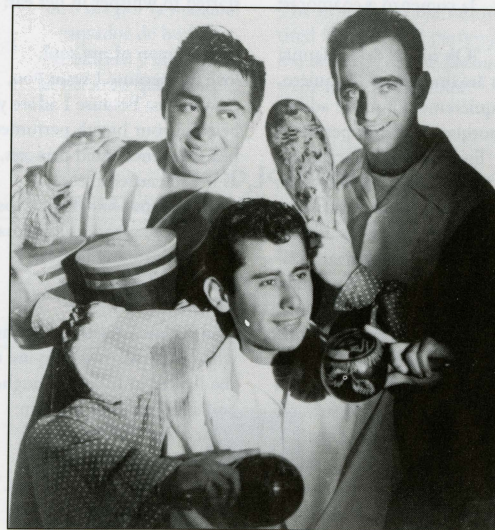
All of those little pachucos
who hang out on the street corner
if they are not bumming cigarettes
they're always asking for matches.

-Nel camita, no se escame
porque la jura anda alerta
Hay que ponernos al alba
hay que hacernos mosca muerta.

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

No, buddy, don't be afraid
because the police are on the alert
we have to be on our toes
we have to be cool and unassuming.

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



The Pachuco
Boogie Boys

EL BRACERO Y LA PACHUCA (THE BRACERO AND THE PACHUCA)

(Miguel Salas) **Dueto Taxco** con Mariachi Caporales Del Norte

El bracero y la pachuca
se fueron a vacilar
y en el baile del sobaco
fueron a retozar.
Como eran muy diferentes
comenzaron a bailar
y el bracero entusiasmado
la comenzó a enamorar:

"Oh mujer del alma mía
o ámame porque te quiero,
o quíereme porque te adoro,
porque tu aliento perfuma,
linda princesa encantada,
como si trajeras rosas
de esas rosas encarnadas
que con sus lindas aromas
a mi pecho cautivaras..."
Poesía del Tatarudo

La pachuca no entendía
lo que le quiso decir,
lo miraba y se reía
y ella siguió su vasil:
"Ya tíreme bute chancla
traserito sin sabor,
ya me esta cayendo suna"
la pachuca dijo así:

The bracero and the pachuca
were out on the town,
and to the dance at "The Armpit"
they went to have fun.
Since they were such opposites
they started to dance together,
and the bracero, in his enthusiasm
started to whisper in her ear:

"Oh woman of my soul,
love me because I want you,
or want me because I adore you,
because your breath perfumes,
beautiful enchanted princess,
as if you carried roses,
some of those full-fleshed roses
with whose wonderful aromas
you captivate my heart..."
Poetry of Tatarudo

The pachuca didn't understand
what the bracero was trying to say,
she looked at him and laughed,
and she started to kid him:
"Cut it out and let's dance
you're so square that
you're getting on my nerves."
so the pachuca said:

"Nel ese, ya parale con sus palabras
del alta que por derecho me aguitan ese,
mejor pongase muy alvala con
un pistazo de aquella, y un frajito
del fuerte pa' despues poder borrar. Ja..."

Poesía del Tírilí

Muy prontito se engancharon
y suspiraron los dos,
votaron mucho la chancla,
y gozaron sin cesar,
otro día por la mañana,
cansados de borlotear,
el bracero y la pachuca
se tuvieron que amarrar.

"Slow down man,
cut out that high-toned
poetry jazz, you're really bringing me down.
You better have a drink and get with it,
and then smoke a joint to mellow out. Ha!"
Poetry of the Reefer Man

So right away they got hooked on each other,
and they both sighed,
they danced and danced together,
and enjoyed the evening without stopping.
The next day in the morning,
tired from all that partying,
the bracero and the pachuca
went and tied the knot.

SÓLIDO JOAQUÍN

(DAR) **Dacita & Her Orquesta** (sung in English)

FRIJOLE BOOGIE

(Jorge Córdoba) **Jorge Córdoba** (instrumental)



10. MUY SABROSO BLUES (TASTY BLUES)

(Lalo Guerrero) **Lalo Guerrero y Sus Cinco Lobos**

Yo tengo una novia que sabe querer
Cuando me besa yo no se que ahacer
Pero me siento
Muy Sabroso (x2)
Yo no se lo que siento
cuando mi baby me besa así

Me da mi abrazito
y me da mi apretón
luego un besito y rom pom pom pom
Que lindo besa mi baby (x2)
Cuando me besa mi baby me siento desmayar

Me besa un oído
y me pongo a temblar
me dice mi baby arincate mas
yo me voy al cielo (x2)
yo me voy al cielo yo no me quedo aquí

Me besa en la sala, sobre el sillón
Baja las luces y me corazón me suena
bomp bomp bomp bomp (x2)

Que lindo besa mi baby,
esa si sabe besar

I got me a girlfriend who knows how to love
When she kisses me I just don't know
what to do
But it makes me feel real tasty (good?) (x2)
I don't know what I'm feeling
when my baby kisses me

She gives me a hug
Then a big squeeze
And then a little kiss and rom pom pom pom
How sweet my baby kisses (x2)
When my baby kisses me I feel faint

She kisses my ear
And I start to shake
Then my baby says "get closer"
And I go to heaven (x2)
I'm going to heaven I'm not sticking around

She kisses me in the living room, over on the couch
Lowers the lights and my heart sounds
bomp bomp bomp bomp (x2)

How sweet my baby kisses.
She really knows how to kiss!

CHUCOS SUAVES (COOL CHUCOS)

(Lalo Guerrero) **Lalo Guerrero y Sus Cinco Lobos**

Carnal póngase abusado
Ya los tiempos han cambiado
Usted está muy aguitado y hasta buti atravesado
Antes se bailaba swing, boogie woogie, jitterbug
Pero esto ya torció, esto es lo que sucedió:

chorus:
Los Chucos Suaves bailan rumba,
bailan rumba y le sumban
Bailan guaracha sabrosón, el botecito
y el danzón (3xs)

Pachuco dialect -
Esa buena Jaina pues,
vamos a guarachar carnala
Nel el swing
Nel eso del swing,
ya chale ve, una buena rumba

Cada Sabado en la noche yo me voy a borlotear
Con mi linda pachucona las caderas a mediar
Ella le hace muy de aquellas cuando empieza a guarachar
Y al compás de los timbales
yo me siento petatear?

Hey bro, get hip
The times have changed
You're too down and mixed up.
Before, we used to dance swing, boogie woogie, jitterbug.
But that's gone and here's what's happened:

The cool chucos dance the rumba,
dance the rumba and the sumban
They dance guaracha real good, the botecito
and danzón. (3xs)

Pachuco dialect -
Hey cool chick,
lets dance guaracha, sister
No swing
Say goodbye to swing now
and try a good rumba

Every Saturday night I go and party
With my pretty pachucona to shake our hips
She does it real nice when she dances guaracha
And to the sound of the timbales
I feel like fainting?

[chorus]

Hagale muy de aquella pues. Do it real nice now.

CHICAS PATAS BOOGIE (LITTLE FEET BOOGIE)(Lalo Guerrero) **Lalo Guerrero y Su Orquesta**

Swing chicas patas, este es mi borlo
 lo bailo en Turlock con una chula
 Lo bailo en San Jo con una guisita todo tr  n.
 Lo bailan los carnales hay en Sacras
 Tambien los camaradas hay en San Fran
 Tambien las chavalonas en Verdugo
 Tambien los pachucones en El Chuco
 Se pone a todo tr  n cuando bailan boogie

En Arizona hasta en Pomona lo han afanado.
 En Colorado en todo Tejas hasta Nuevo
 Mexico tambien
 Los vatos en Albuquerque se lo avientan
 En Fresno y en Stockton lo revientan
 Lo he visto yo bailar hasta en San Tony
 En Houston y en San Angel le ponen
 Se pone a todo tren cuando bailan boogie

Swing little feet, this is my party
 I dance it in Turlock with a cutie
 I dance it in San Jose, with a girl that's a beauty
 The homeboys dance it in Sacramento
 Also our friends in San Francisco
 Also the girls in Verdugo
 Also the zootsuiters in El Paso
 Everything's all right when you dance boogie.

From Arizona to Pomona they are doing it.
 In Colorado and all of Texas and New
 Mexico, too.
 The dudes in Albuquerque give it their all.
 In Fresno and Stockton they tear it up.
 I've seen it danced in San Antonio.
 In Houston and San Angel they get down.
 Everything is all right when you dance boogie.

BUENA VISTA SWING(Leandro Guerrero) **Conjunto Alamo** (instrumental)**EL PACHUCO ALEGRE (THE HAPPY PACHUCO)**(DAR) **Los Hermanos Y   ez y Pedro Ayala**

Todo los pachucos son cosa sin igual,
 pero que nunca deveras camellan,
 y que las jainas deveras los siguen
 para que se sientan medio 'fine' para bailar.

All the pachucos are a strange sight,
 they never really do any work,
 but the girls really go for them,
 so they can have a good time dancing.

Toda carnala la que quiera ser feliz
 con su pachuco, que tenga su veliz,
 vaya escuchando, y arregla su veliz:
 luego camellan para mantener al infeliz.

Oh mama yo quiero casarme
 con una rucaila que sepa planchar.
 (x2)

Any girl who wants to be happy
 with her pachuco, should get her suitcase,
 listen now, pack her suitcase
 and go out and work to support the bum.

Oh mama, I want to marry
 a woman who knows how to iron.
 (x2)

LAS PACHUQUITAS(Alex Garc  a) **Conjunto San Antonio Alegre** (instrumental)**MI DOLORCITO (MY LITTLE HEARTACHE)**(Raul Zapata Ferrer) **Conjunto San Antonio Alegre**

Tengo dos novias que son coquetas
 cuando ellas me miran, no s   que hacer.
 Una me quiere, otra me adora
 que hasta me enferman con su mirar.

Quiero a Lolita!
   A Quien mas?
 Amo a Julieta!
 Me traen tan loco
 con tanto amor!

I have two girls who are both teases,
 when they look at me I don't know what to do.
 One of them loves me, the other adores me,
 they drive me crazy when they look at me.

I love Lolita!
 Who else?
 I love Julieta!
 They drive me crazy
 with so much love.

Que dolorcito, ay, tan sabrosito,
 yo necesito un buen doctor.

Oh what a delicious, heartache they give me.
 What I need is a good doctor.

[scat singing]

(se repite todo)

(repeat)

*Lo que tu necesitas es un psiquiatra.....**What you need is a psychiatrist.*

GUISA GUAINA (WINO GIRL)

(Don Tosti) **Don Tosti y Su Trio**

[This song is a clever parody of "Borrachita," a classic Mexican song from the 1920s written by Tata Nacho.]

Guisa wine-a....guisa wine-a...	Wino girl.....Wino girl...
Guisa wine-a....guisa wine-a...	Wino girl.....Wino girl...
Guisa wine-a, me voy para aguitarla, 'stoy muy canica...póngase alvala	Wino girl, I'm leaving so I can forget you, I'm very crazy for you, so try to understand,
Guisa wine-a, me voy ...para la calle Main a wachar a mi boss...	wino girl I'm going...over to Main Street to go see my boss
que me mandó pitar ante ayer.	who sent for me the day before yesterday.
Yo le dije "nel nel" ...dijo "simon".. que se había de aguitar...pa que chillar.	I told her "No no," she said "Yes," I had to go, so why should she cry.
Guisa wine-a, me voy ...para la calle Main a wachar a mi boss...	Wino girl I'm going...over to Main Street to go see my boss
que me mandó pitar ante ayer.	who sent for me the day before yesterday.
(x2)	(x2)
Guisa wine-a....guisa wine-a...	Wino girl.....Wino girl...
Guisa wine-a....guisa wine-a...	Wino girl.....Wino girl...

PACHUCO BOOGIE (2nd recording)

(Don Tosti) Orquesta Don Ramon (**Don Tosti's Pachuco Boogie Boys**)

Boogie...que alvala el boogie....	Boogie...get in the groove with the boogie....
boogie que alvala el boogie	get in the groove with the boogie.
Pachuco boogie.... Pachuco boogie....	Pachuco boogie.....pachuco boogie.....
Pachuco boogie....(x2)	pachuco boogie....(x2)
Ese Tostado ...Pa' donde la lleva pues ése!	That Tostado.....what's he up to man?
Nel ése...pues si no voy ése...vengo ése.	No man....if I'm not coming, I'm going man.
Usted sabe que vengo del "Pasiente"	You know I'm coming from El Paso, man.

...Ve!...Vine aqui a "Los Ca"
Me vine a aparar garra...Ve! Ese! Wache ese
tacuche que traigo.

Ve...que suaves "tramaos" ése.
El 'carlanga' esta de aquella ése.
Nel...ése 'carlanga' esta padre ése.
Ese Lito...venga!...Sabe que?
Vamos al "hoyo"...ve.

Allí vamos y vemos un bato que se llama Jimmy
que le suena tambien...bute alvala...ve!

Y usted le puede sonar tambien...
Y me canta una cancioncita...

Sabe...se pone alerta...póngase de aquella...
nos ponemos tírilis...

y luego borloteamos con las chavas...
Ahora! Suenale! Suenale viejo!!

[scat singing]

Ese...Ha! Que alerta le suena usted. 'ese mano'
yo no sabía que a usted le pajoleaba.

Tan de aquella ese.

Sabe que? Ya me aguité.ése. Ya! Ya!
La guisa ésa! Por derecho, ya me agitó.

Y todo me agitó.
Vámonos al rol ése.

Nel!...Nel! No se vaya! Estése un ratito.
Vamos a sonárnos otra vez...

Boogie...que alvala el boogie....
boogie que alvala el boogie
Pachuco boogie.... Pachuco boogie....
Pachuco boogie....(x2)

Look, I came here to Los Angeles.
I came to buy some clothes....Look
man..check out this suit I've got on.
See? Check out these cool pants.
This sport coat is out of sight.
No man, this is a cool sport coat.
Hey Lito, man. Come here.
Let's go to the "Hoyo" [a joint on Main street], man.
We'll go there and see a guy named Jimmy.
He smokes too, out of sight man.
And you can smoke some too,
and then sing me a song.
You know....check it out. Get with it man.
We'll get high,
and we'll go dance with the girls.
Take a hit, man, take a hit of this.

[scat singing]
Hey, you really know how to do it. Hey man.
I didn't know you were so good, man.
You know what man, I'm tired.
Enough man, what a girl!
Seriously, man, that's enough!
I'm tired!
Let's get some sleep.

No no! Don't go, stay a little longer, we're
going to have some more!

Boogie...get in the groove with the boogie....
get in the groove with the boogie.
Pachuco boogie.....pachuco boogie.....
pachuco boogie....(x2)

PACHUCO BOOGIE

featuring **Don Tosti**

THE ORIGINAL HISTORIC RECORDINGS

1. **PACHUCO BOOGIE** *by:* Cuarteto Don Ramon Sr. (actually **Don Tosti's** Pachuco Boogie Boys)
2. **GUISA GACHA** (Mambo) *by:* Cuarteto Don Ramon Sr. (actually **Don Tosti's** Pachuco Boogie Boys)
3. **WINE-O-BOOGIE** *by:* Don Ramon Sr. y su orquesta (actually **Don Tosti's** Pachuco Boogie Boys)
4. **EL TÍRILI** *by:* Don Ramon Sr. y su orquesta (actually **Don Tosti's** Pachuco Boogie Boys)
5. **PACHUCO MAMBO** (Mambo) *by:* **Los Chucos**
6. **LOS PACHUCOS** (Canción) *by:* Las Hermanas Mendoza
7. **EL BRACERO Y LA PACHUCA** (Corrido) *by:* Duetto Taxco con Mariachi Caporales Del Norte
8. **SÓLIDO JOAQUÍN** (Guaracha) *by:* Dacita & Her Orquesta
9. **FRIJOLE BOOGIE** *by:* Jorge Córdoba
10. **MUY SABROSO BLUES** *by:* Lalo Guerrero Y Sus Cinco Lobos
11. **LOS CHUCOS SUAVES** *by:* Lalo Guerrero Y Sus Cinco Lobos
12. **CHICAS PATAS BOOGIE** *by:* Lalo Guerrero Y Su Orquesta
13. **BUENA VISTA SWING** *by:* Conjunto Alamo
14. **EL PACHUCO ALEGRE** (Boogie) *by:* Los Hermanos Yañez y Pedro Ayala
15. **LAS PACHUQUITAS** (instrumental) *by:* Conjunto San Antonio Alegre
16. **MI DOLORCITO** (Boogie) *by:* Conjunto San Antonio Alegre
17. **GUISA GUAINA** *by:* Don Tosti Y Su Trío
18. **PACHUCO BOOGIE** (2nd recording) *by:* Orquesta Don Ramon (actually **Don Tosti's** Pachuco Boogie Boys)
19. **LOS BLUES** *by:* Don Tosti y su Trío
20. **MAMBO DEL PACHUCO** *by:* Don Tosti y su conjunto
21. **CHICANO BOOGIE** *by:* Cuarteto De Ramon Martínez (actually **Don Tosti's** Quartet)

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