

The Mexican Revolution

4 CDs

ARHOOLE
FOLKWAYS 7041-7044

Disc I - CD 7041:

OUTLAWS AND REVOLUTIONARIES:

1. IGNACIO PARRA - Los Alegres de Terán
2. VALENTÍN MANCERA - Trio Los Aguillillas
3. CORRIDO DE MACARIO ROMERO
Abrego y Picazo
4. POTRO LOBO GATEADO
Mariachi México del Norte
5. JESÚS LEAL
Rafael Herrera Robinson
6. JESÚS LEAL (I & II)
Pedro Rocha y Lupe Martínez
7. HERACLIO BERNAL - Trio Nava
8. BENITO CANALES (I & II)
Hernández y Sifuentes
9. NUEVO CORRIDO DE MADERO
Manuel Camacho y Regino Pérez
10. EL CUARTELAZO (I & II)
Los Hermanos Chavarria
11. EL CUARTELAZO - Hermanas Mendoza
12. FUSILAMIENTO DE GENERAL ARGUMENTO
(I & II) Hernández y Sifuentes
13. BENJAMÍN ARGUMENTO (I & II)
Andrés Berlanga y Francisco Montalvo
14. FUSILAMIENTO DE FELIPE ÁNGELES
(I & II) - San Román y Vera

Total time: 60:30

Disc II - CD 7042:

THE FRANCISCO VILLA CYCLE:

1. CORRIDO DE DURANGO
Los Dorados de Durango
2. GRAL. FRANCISCO VILLA - Los Cuatezones
3. LA TOMA DE TORREÓN
Los Alegres de Terán
4. TOMA DE GUADALAJARA - Las Jilguerillas
5. LA TOMA DE ZACATECAS - Los Errantes

6. TOMA DE CELAYA

Conjunto Matamoros

7. PANCHO VILLA - Los Hermanos Chavarria

8. LA PUNITIVA (I & II)

Hernández y Sifuentes

9. LA TOMA DE CELAYA (I & II)

Hermanos Bañuelos

10. DERROTA DE VILLA EN CELAYA (I & II)

Pedro Rocha y José Angel Colunga

11. RENDICIÓN DE PANCHO VILLA (I & II)

Lupe Martínez y Pedro Rocha

12. CORRIDO HISTORIA Y MUERTE DEL

GRAL. FRANCISCO VILLA (I & II)

More, Rubí, y Vivo

13. ADELITA - Trio González

14. VALENTINA - Lydia Mendoza & Family

Total time: 58:40

Disc III - CD 7043:

LOCAL REVOLUTIONARY FIGURES:

1. CORRIDO DE JUAN VÁSQUEZ
Juanita y María Mendoza
2. CORRIDO DE JUAN CARRASCO
Luis Pérez Meza
3. CORRIDO DE PALOMÓN
Los Montañeses del Alamo
4. CORRIDO DE JUAN VILLARREAL
Los Hermanos Garza
5. LA TOMA DE MATAMOROS (I & II)
Augustín Lara y A. Novelo
6. CORRIDO DE ALMAZÁN
Méndez y González
7. AMADOR MALDONADO
Conjunto Tamaulipas
8. CORRIDO DE MARGARITO - Ducto América
9. REFUGIO SOLANO - Ducto Sandoval
10. JULIÁN DEL REAL - Hermanos Yáñez

11. CORRIDO DE INEZ CHÁVEZ GARCÍA

(I & II) - Hermanos Bañuelos

12. QUIRINO NAVARRO - Trio Los Aguillillas

13. TRAGEDIA DE MAXIMILIANO VIGUERAS

Emilio Medellín y Lupe Posada

14. CORRIDO DE CEDILLO - Los Morenos

15. CORRIDO DE YURÉCUARO Y TANHUATO

(I & II) - Hermanos Bañuelos

16. MARIJUANA, LA SOLDADERA (I & II)

Hermanos Bañuelos

Total time: 58:40

Disc IV - CD 7044: POST REVOLUTION- ARY CORRIDOS AND NARRATIVES:

1. REVOLUCIÓN DE ADOLFO DE LA HUERTA
Alcides Briceño y Jorge Añez
2. LA PURA PELADA - Trio Luna
3. EL ARREGLO RELIGIOSO (I & II)
Dúo Coahuila
4. LA NUEVA REVOLUCIÓN (I & II)
San Román y Vera
5. ORTIZ RUBIO (I & II)
La Bella Netty y Jesús Rodríguez
6. EL CORRIDO DEL AGRARISTA (I & II)
Trovadores Tamaulipecos
7. GENERAL OBREGÓN - Trio Luna
8. EL RADIOGRAMA (I & II) - Guzmán y Rosales
9. CORRIDO DE TORAL (I & II)
Trovadores Tapatíos
10. GENERAL EMILIANO ZAPATA - Trio Luna
11. CORRIDO DEL GENERAL CÁRDENAS (I & II)
Del Valle y Rivas
12. EL CORRIDO DEL PETRÓLEO - Ray y Laurita
13. LA RIELERA - Lydia Mendoza & Family
14. GRAL. PORFIRIO DÍAZ - Ducto Acosta
15. TIEMPOS AMARGOS - Ducto América

Total time: 68:50

THE MEXICAN REVOLUTION CORRIDOS about the Heroes and Events 1910-1920 and Beyond!



4 CDs

Over 4 Hours
of Historic
Recordings
Made
between
1904 & 1974
in the USA
& Mexico

Edited &
Annotated
by
Guillermo E.
Hernández

ARHOOLE
FOLKWAYS
7041-7044

The Mexican Revolution

ARHOOLE
FOLKWAYS

7041-7044

THE MEXICAN REVOLUTION

THE MEXICAN REVOLUTION IN RETROSPECT

by Guillermo E. Hernández

The Mexican Revolution had a profound effect on every aspect of Mexican life and culture. It toppled a regime that had maintained a considerable degree of order and progress for over thirty years. But the revolutionary leadership that took power experienced frequent internal political and military divisions, causing crises that afflicted every sector of the country. This lack of stability during the revolutionary period was characterized by military, political, and social initiatives and setbacks that often turned loyal friends into sworn enemies and powerful benefactors into marginalized or defeated figures. The many facets, changes, and actors that shaped the history of the Mexican Revolution caused this to be a period of confusing and debatable episodes.

It might be appropriate at the start of this collection of ballads about events and personalities which kept México in turmoil for decades, to recall some of the factors which contributed to the Mexican Revolution:

- 1. In 1910 one strong man had been in power for over 34 years.*
- 2. The Catholic church had been rich and powerful since the days of the conquest.*
- 3. Peace and order reigned but 90% of the people lived in poverty and factory workers were often treated like slaves.*
- 4. Foreign investors, and their representatives, had special privileges and were not subject to restrictive Mexican laws.*

- 5. The oil fields and mines were owned by foreign corporations where periodic strikes were suppressed. The railroads, built with foreign capital, were managed by Americans.*
- 6. The Mexican ruling class, allied with the foreign capitalists, lived in comfort and splendor.*
- 7. In the countryside landed families lived well in their haciendas but the land was worked by semi-slave labor. Some estates in the arid north were over a million acres.*
- 8. In 1908 the Río Blanco textile strike (see page 10) caused great unease. Díaz sent troops to put it down with much blood shed. The factory was owned by German and Spanish capital.*
- 9. A new generation of Mexican politicians, intellectuals, and activists supported by workers and peasants opposed the Díaz regime.*
- 10. A call for a general uprising on the 20th of November, 1910, was made by Francisco I. Madero.*

Chronology of the Mexican Revolution

This complex historical landscape may be divided into the following leadership stages:

I. PORFIRISM AND REVOLUTIONARY ANTECEDENTS.

The period, known as Porfirismo, covers the Díaz presidency: 1877-1880 and 1884-1911. There were many local incidents of rebellion and resistance to the policies, programs, and the bureaucracy representing the authoritarian government of Porfirio Díaz. The Díaz administration promoted economic development by inviting foreign investment and dealt with domestic unrest by instituting a policy of law and order.

II. MADERISMO. A social and political movement led by Francisco I. Madero whose purpose was to obtain democratic participation in México. In 1910, after losing the presidential election to Díaz, Madero was placed in jail. Madero escaped and called for an armed uprising to depose the administration of Díaz beginning on November 20, 1910. He was successful in defeating Díaz and was elected president of México on November 6, 1911. His administration was opposed by holdovers from Díaz' gov

ernment whom he had retained. Some of the revolutionaries were also discontented. His regime suffered a coup d'état which established Victoriano Huerta as the president of the country in 1913. During the tragic days of February 9–19, 1913, (Decena Trágica) Madero was deposed and assassinated. The coup was led by General Victoriano Huerta in collusion with other ex-Porfirista officers and the American ambassador.

III. CARRANCISMO. Venustiano Carranza rose to arms in 1913 and was successful in overthrowing the illegitimate presidency of Victoriano Huerta one year later. After Carranza's forces had taken over México City, his leadership was opposed by Francisco Villa and Emiliano Zapata. A meeting of military leaders was convened to settle these differences at Aguascalientes in October and November, 1914. The two sides, the followers of Villa and Zapata, or Convencionistas, and the Constitucionalistas who supported Venustiano Carranza, failed to come to an agreement. On November 2, 1914, Venustiano Carranza, head of the new government, was forced to abandon the nation's capital under pressure from the troops of Francisco Villa and Emiliano Zapata.

The Constitucionalistas, however, led by Venustiano Carranza, went on to defeat their enemies. On May 1, 1917,

Carranza became president of México. Carranza's base of support was the Sonora group that included Álvaro Obregón, Plutarco Elías Calles, and Adolfo de la Huerta. Carranza chose as his successor to the presidency the obscure Mexican ambassador to Washington, Ignacio Bonillas. This move was opposed by the Sonora group, led by the aspiring presidential candidate Álvaro Obregón who, on April 20, 1920, attacked and defeated Carranza. Venustiano Carranza, retreating from México City, was assassinated in the state of Veracruz on May 21, 1920.

IV. VILLISMO. Francisco Villa rose from the ranks of the revolutionaries and became a popular leader. In 1911 Villa, who had joined the revolutionary troops of Pascual Orozco, helped defeat the federal forces at Ciudad Juárez. One of his most significant victories was his attack on Zacatecas. On June 23, 1913, Villa disobeyed the orders of Carranza's revolutionary leadership and ordered his troops to advance to Zacatecas where they proceeded to defeat the elite troops of the federal army. This was a decisive victory for the revolutionaries.

Villa suffered a massive defeat at the battle of Celaya from April 13–15, 1915. In 1916 Villa provoked several anti-American incidents in protest of Washington's diplomatic recognition of the administration of Venustiano Carranza.

On March 9, 1916, the forces of Villa attacked the garrison at Columbus, New México, and on March 15, 1916, the forces of General John J. Pershing invaded Mexican territory vowing to bring back Villa. Pershing failed to capture Villa and abandoned Mexican territory on February 6, 1917.

On July 28, 1920, Francisco Villa signed an agreement to lay down his arms. Villa and his troops were given the hacienda "El Canutillo" where they settled down to work the land. Newspapers quoted Villa as: "ready to take up arms should Obregón attempt to impose his own presidential candidate." A week later, on June 20, 1923, Francisco Villa was assassinated.

V. ZAPATISMO. Emiliano Zapata joined the revolutionaries during the Madero uprising. After the triumph of the revolution in 1911, Zapata called for an uprising against Madero and demanded the immediate distribution of land to farm workers. On April 10, 1917, Emiliano Zapata was assassinated by Jesús Guajardo, an infiltrator acting as an agent of the federal forces.

VI. OBREGONISMO. On August 20, 1914, General Álvaro Obregón's forces occupied México City deposing Victoriano Huerta. On April 15, 1915, Álvaro Obregón defeated Francisco Villa at the battle of Celaya. This defeat marked the

military decline of Villa and his renowned "División del Norte." The number of dead at this two day battle has been calculated at between 4,000 and 5,000.

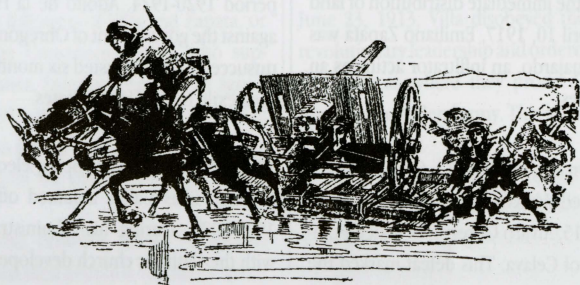
On April 20, 1920, suspecting that Carranza opposed his candidacy for the presidency, Álvaro Obregón took up arms against the government. On December 1, Álvaro Obregón assumed the presidency for the period from 1920 to 1924. Re-elected to a second four year term in 1928, Álvaro Obregón was assassinated by José de León Toral, a fervent Catholic. De León Toral was found guilty and executed in 1929.

VII. DELAHUERTISMO. Adolfo de la Huerta became Provisional President from June to December, 1920 taking the place of the assassinated Venustiano Carranza. On December 1, Álvaro Obregón assumed the presidency for the period 1920-1924. Adolfo de la Huerta led a rebellion against the government of Obregón in 1923. De la Huerta's unsuccessful revolt lasted six months and he was forced to seek exile in the United States.

VIII. CALLISMO. After being elected president in 1924, Plutarco Elías Calles assumed office during the period 1924-1928. During his administration serious conflicts with the Catholic church developed. In 1928, Álvaro

Obregón ran and was reelected to a second term, but was assassinated by José de León Toral. During his presidency, and afterwards, the leadership Calles exerted on his successors to the presidency—Emilio Portes Gil, Abelardo Rodríguez, and Pascual Ortiz Rubio—was considered overpowering and is labeled “El Maximato.” Calles’ strong leadership ended by his forced exile during the presidency of Lázaro Cárdenas.

IX. CRISTERO REBELLION. Between 1926 and 1929 an armed insurrection by groups known as Cristeros (soldiers of Christ) battled federal troops throughout the countryside. During this tense period the churches were closed by the Catholic authorities, while the government demanded that the clergy attend a strict observance of the law in nonreligious matters. The assassination of Álvaro



Obregón arose out of this conflict. Finally, in May and June of 1929, a settlement was reached between church and state.

X. ESCOBARISMO. In March of 1929, José Gonzalo Escobar lead other military commanders in an unsuccessful attempt to overthrow the government of President Emilio Portes Gil. The revolt included the armed assault of several strategic geographic points.

XI. CARDENISMO. After his election for the period of 1936-1940, Lázaro Cárdenas sought to improve the working conditions of farm workers and industrial workers. Because of his social policies and the expropriation of the foreign oil companies, the presidency of Cárdenas developed great popularity among Mexicans.

THE MEXICAN REVOLUTION CORRIDOS about the Heroes and Events 1910-1920 and Beyond!

Historic Recordings made between 1904 and 1974 in the USA & Mexico

Edited and annotated by Guillermo E. Hernández

“The *corrido* is an epic-lyric-narrative genre with quatrains of a variable rhyme, either assonant or consonant on the even lines. This literary form is based on musical phrases organized in four parts and tells of events that powerfully move the sensibilities of the masses” (Vicente T. Mendoza in *El corrido mexicano*).

Era la lucha del pobre
que sin miedo fue a la guerra
a pelear sus libertades
y un pedacito de tierra.

It was the struggle of the poor
who went to war without fear
to fight for their freedom
and a little piece of land.

(From “Corrido del agrarista”)

“One of them began to sing that extraordinary ballad, ‘The morning song of Francisco Villa.’ He sang one verse, and then the next man sang a verse and so on around, each man composing a dramatic account of the deeds of the Great Capitán... While one man sang others stared upon the ground, wrapt in composition... they sang around their fire for more than three hours.”

(John Reed in *Insurgent Mexico*, 1914 Ed. p. 74)

An observation similar to Reed's is reported by Edward Larocque Tinker, who attests of hearing *corridos* describing revolutionary events that had occurred a day earlier. These reports coincide with the thesis that ballads are often composed anonymously, spontaneously, and in collective conditions. Accordingly, an oral process of composition and transmission creates variants, as the song evolves away from its geographic and historical source of origin. While this may be an oversimplified view of oral composition, it is undeniable that oral transmission, a process that cannot maintain a single (fixed) text, accounts for the existence of ballad variants. It has been a painstaking scholarly labor to collect as many of these variants as possible and attempt to retrace the stages of their developmental process.

The oral life of a *corrido*, as it is found to occur in ballad transmission, may be profoundly altered when dissemination takes place in printed form. The circulation of *bojas sueltas* (broad-sides) establishes a fixed text that stands in marked contrast to the ever evolving variants found in the oral continuum. But it is not at all surprising that *bojas sueltas* of *corridos* became popular during a period

when oral *corridos* reached a high level of expression (1890-1930). The two media, printed and oral, lived in a close genetic relationship that resulted in the printing of oral variants as well as in the oralization of written compositions. A most vivid portrayal of this relationship is exemplified by popular musicians performing at street locations while peddling printed versions of *corridos*.

Phonographic recordings have provided another significant medium of *corrido* transmission. The importance of the recorded *corrido*, however, has gone largely unnoticed. Among scholars it is thus not generally known that during the boom years of the phonograph industry, following World War I, a considerable number of *corridos* were recorded by commercial studios in the United States. While little or no research has been conducted in this area, a few observations are pertinent regarding the commercial recordings of Mexican artists in the United States. Initially, performers were brought to New York studios where the large acoustic recording machines were located. Beginning in 1925, however, the adoption of electric equipment enabled commercial companies to conduct field recordings. Lydia Mendoza, a popular artist who began

recording in the late twenties, has described how performers were hired at the Plaza del Zacate in San Antonio, Texas:

"An announcement came out in *La Prensa*, a very popular paper in those days. There was an announcement to the effect that they were looking for singers to record... They gave us \$140.00 for the ten records... that's 20 songs. It wasn't a lot of money, but the big thing for us was that they wanted to record the group."

These recordings were made to satisfy the demand of the large Mexican immigrant population that had arrived in the United States during the first quarter of the twentieth century. Members of the Mexican working-class north of the Río Bravo, unlike their counterparts in México, had direct access to the new technology and a credit system that allowed them to become the earliest consumers of Mexican traditional phonographic recordings. A study made between 1926 and 1927 by anthropologist Manuel Gamio shows the widespread existence of phonographs in Mexican communities in the United States: "in poor huts made of wood and tin, with thatch, canvas, or heterogeneous materials... Even here the phonograph is frequent." (Gamio,

Mexican Immigration). Furthermore, Gamio also demonstrated that according to Mexican customs declarations, phonographs and discs were the items most frequently found in the possession of returning immigrant workers.

The popularity of Spanish-language recordings had a profound effect on the evolution of the *corrido*. The new technology allowed the instantaneous transmission of *corridos* through a widespread commercial network. (A system of dissemination that was to be extended later through radio, film, jukeboxes, television, and tape recorders.) But this emerging market required a constant supply of new titles and recording studios found it necessary, as the printers of broadsides had done earlier, to encourage popular authors to submit new compositions. However, some of the *corridos* composed by nontraditional authors were imitations that lacked the conventions, imagery, and language evolved through the oral tradition. Nevertheless, traditional authors and performers often included their inherited oral repertoire in the recordings they made and, as a consequence, inadvertently helped preserve our earliest sound performances of *corridos*.



Río Blanco textile strike 1908. Foreign ownership of Mexican industry was a major factor contributing to the Mexican Revolution.

A History of Commercial Recordings of Corridos

by Chris Strachwitz

Scholars love the idea that *corridos* are the noble and communal result of collective composition as described by John Reed (see page 7) during his travels with Pancho Villa. That scenario may still happen on occasion. However, since the invention of the phonograph, mass media beyond the printed word, and the introduction of various copyright and privacy laws, a lot of forces have come to influence the evolution of the *corrido* during the 20th century. Today in the 1990s, *corridos* are more popular than ever especially among the under classes, the disenfranchised, and immigrants in the border region which in its broadest sense can be taken as extending from Oaxaca and Guerrero deep inside México to the Yakima Valley in Washington state or Michigan and the Canadian border. The public identifies with the heroes, as they have always done, because they are usually individuals who stand up for what they perceive to be their rights. Today's *corrido* heroes challenge not only the often corrupt agents of Mexican law but also the rich, arrogant, hostile, almighty gringos!

In this collection we are dealing with commercial recordings of *corridos* — manufactured by record companies whose intention it was and still is to produce

salable artifacts. Appealing and well-known songs of all kinds were good candidates for the early record producers who wanted their affluent customers to take them home to listen to on their gramophones. The very first *corridos* that were recorded in 1904 were popular standards or recent tragedies (*tragedias*) like “Jesús Leal” (I-#5, 1904; I-#6, 1929), “Heracleo Bernal” (I-7, 1921), “La Elena,” “El Huérfano,” “La Inundación de León,” “El Descarrilamiento” and “Ignacio Parra” (I-#1, 1972),” all recorded by the duo of M. Rosales and Rafael Robinson. The recordings were made on cylinders (the last two titles even in two parts on two separate cylinders) by Edison Phonograph company talent scouts who traveled to México City on several occasions between 1904 and 1908. Two other major recording companies, Victor and Columbia, also took trips to México during this period to make recordings on discs which were issued on 10 inch flat records which were recorded and played at more or less 78 revolutions per minute. Competition was already keen at this early stage as all these firms often recorded the same songs or tunes, even by the same artists. A good example of this competitiveness to cover popular records and songs is the seminal *mariachi*, Cuarteto Coculense (ARH/FL CD 7011), which

during these trips recorded almost the same 20 *sones* for each of the three firms! The playing time of a cylinder in 1904 was unfortunately only 2 minutes until the introduction of the 4 minute Amberol in 1908. Some *corridos* were recorded in two parts on two separate cylinders thus setting the stage for the common practice by the late 1920s of giving both sides of a record to one *corrido* which granted the singer up to 6 minutes to tell his tale. Besides the one rare cylinder recording (kindly sent to us by Mr. L.E. Andersen), this collection also contains a *corrido* recorded on an early flat 78 rpm record made between 1904 and 1908 (I - #3) sung by Jesús Abrego and Picazo. Like Rosales y Robinson, this duo made a large number of recordings for all three labels during those pioneer recording days. These early recordings of Mexican music were made in México City but the cylinders or discs were manufactured in the United States and exported back to México. Some cylinders and most of the discs were also distributed in the USA as well as in other Spanish-speaking countries.

By 1910 the turmoil of the Mexican Revolution had put a halt to any further trips by recording teams to México City and no further trips were undertaken until 1926. During World War I the American recording companies also had trouble getting masters from war torn Europe and from other parts of the world. They quickly discovered, however, that there were not only plenty of excellent Polish, Ukrainian, Yiddish, and other Euro-

pean ethnic musicians right here in the USA, but also Mexican and other Spanish-speaking artists. After World War I, Victor, Columbia, Brunswick and several other firms began to record all sorts of ethnic talent, including Mexican music in New York and Los Angeles where studios had been established. By 1919 *corridos* were finally recorded in the US (I - #7 and II - #13) including the first one about Pancho Villa in 1923 (II - #12) and in 1924 a *corrido* appeared about Adolfo de la Huerta (IV - #14). Both of these *corridos* appeared the same year the events transpired. Interestingly, the *corrido* about de la Huerta was performed by a duo consisting of a Panamanian and a Colombian singer! We must remember that throughout this early history of records and the gramophone, these objects and machines were luxury items hardly found in the homes or huts of the poor *campesinos* who supposedly were the prime beneficiaries of the Revolution. Propertied or landed Mexicans lucky enough to escape the Revolution by fleeing to the United States were probably not much interested in the "heroic" deeds of those who had taken their property and had made life in México miserable for them!

The introduction of the electrical recording process in 1925 was not only a technical revolution, but also signaled the start of a musical revolution on records. Until then all recordings had to be performed into a large horn which at its small end would activate a membrane which in turn moved the cutting stylus.

There was no electricity involved in the recording process - it was all acoustic and mechanical. The new process (now utilizing vacuum tube amplifiers, microphones, an electric cutting head, and an electric motor to drive the turntable) not only gave the listener with an electric phonograph full fidelity but the equipment was less bulky and cumbersome and greatly facilitated location recordings. The electric recording process in combination with an economic boom period encouraged companies by 1927 to undertake regular "field trips" to record all sorts of regional and vernacular music in various parts of this country, especially in the South, using the latest equipment. Times were good (until the Crash of 1929) and even poor country folks and the urban working classes could afford to buy records and cheap machines to play them, especially when records became available by singers from their own background or ethnic group.

I have in the past referred to this period from 1928 to the mid-1930s as the "Golden Era" for the commercially recorded *corrido*. Locally popular singers like Hernández y Sifuentes in El Paso, Pedro Rocha y Lupe Martínez in San Antonio, and the Bañuelos brothers in Los Angeles (most of them originally from México) found their way to the make-shift studios set up by the labels, usually in local hotel rooms during their bi-annual trips to the South. These, along with many other singers, were not trained vocalists from the theatre or vaudeville stage tradition — they were street singers and

were well acquainted with *corridos* popular among *campesinos* and the working classes. Dozens and dozens of *corridos* were recorded, often in two parts, about events and conflicts on both sides of the border. Most of the lengthy and more complete *corridos* in this collection were recorded during this "Golden Era," as well as most of those heard on our double CD set, **Corridos y Tragedias de la Frontera** (Arhoolie/FL 7019/20). *Corridos* from the previous century such as "**Heraclio Bernal**," "**La Elena**," "**Joaquín Murrieta**," and "**Delgadina**" were recorded along with relatively recent tales about revolutionary figures and events, which by this time had become popular folklore. Also recorded for the first time were stories of conflict from the American side of the border like "**Gregorio Cortez**," "**Ramón Delgado**," and "**El Deportado**." Most of these *corridos* were already circulating in the oral tradition, including "**Gregorio Cortez**," which as we learned from Prof. José Limón's recent paper, was performed by *corridistas* at an academic event in Texas several years before the first recording of it was made. Recordings of these *corridos* no doubt contributed greatly to their wider dissemination but also perhaps contributed to their fixed or final form.

Until the Copyright law of 1909, recording artists who were also composers had little to gain by recording their own compositions, even if they were gifted in that direction. That scenario changed dramatically after 1909



ULTIMOS DISCOS MEXICANOS

- 46480—Reliquia - Canción
Boca Chiquita - Canción
(Trío Garnica-Ascencio)
- 46541—Piedrecita del Camino - Vals
El Huatque
- 46540—El Chivito - Corrido
El Chilito - Corrido.
- 46442—Perdone por Dios - Tango
Infel - Tango
- 46484—Las Suegras - Canción
Te Besaré Otra Vez - Clave-Canción
- 46473—Amor de Charro - Orquesta
Ay qué Chulo es Guanajuato

- 46391—La Toma de Jiménez - Corrido
Parte 1 y 2
- 46172—Traición - Tango
Venenosa - Tango
- 46392—La Piedrera - Corrido
Parte 1 y 2
- 46383—Flores para la Virgen
Recitado, Parte 1 y 2.
- 3728—Fusilamiento del Gral. Felipe
Angeles - Parte 1 y 2
- 3650—El Arreglo Religioso - Corrido
Parte 1 y 2
- 3517—Cabecita Rubia - Canción
Se Fue ya Voló - Canción
- 46435—La Prieta, la Güera y la Chata
El Charro - Polka
- 46382—La Pobreza
El Huilacoche - Canción

PIDA NUESTRO CATALOGO GRATIS

San Antonio Music Co.

Cr. 4090 — 316 W. Commerce St.
San Antonio, Texas.

Ad for latest Mexican records in La Prensa (San Antonio, Tx.) ca. 1930

when publishers, and through them the composers, were paid a statutory fee for every copy of every phonograph record sold containing their song. The race was on by publishers and composers to get their songs onto records, since each sale was now an additional potential source of income which until then had been, in the case of *corridistas*, limited to sheet music, broadsides, or an assignment from a patron. Composers of *corridos* could now expect additional, if perhaps modest, income from the sale of records. As other media such as radio and then the sound movies were invented, copyright owners were proportionally rewarded.

In México with turmoil continuing into the 1920s, and the average citizen with almost no purchasing power, the record industry was slow to develop its own facilities. American Victor scouts from New York returned to México late in 1926 but only for a brief trip and no *corridos* were recorded. Another trip was made in the summer of 1929 but again only music of the most general appeal was put on wax, including the tenor Juan Arvizu. The hope was no doubt to sell these records to the well to do in México and other Spanish-speaking parts of the globe where customers had money to spend. However, several small firms in México began to produce and press records in the late 1920s. Their poor quality due to use of obsolete American equipment, combined with the dire straits of the Mexican economy resulted in poor sales and almost no opportunities to export. Releases on these labels such as

Huici, Olimpia and Nacional were aimed at the middle class and very few *corridos* seem to have been included in their so far sparsely documented catalogs. In 1933 Peerless Records absorbed most of these firms and established the first major Mexican record company. In competition, Victor decided in 1935 to open a branch company in México City using of course the latest American equipment while also continuously exporting finished product to México. During this "Golden Era" of the recorded *corrido*, large numbers of American-produced records of Mexican music were exported to México or taken home by repatriated workers.

By the mid-1930s sound movies had joined the radio and phonograph records as a medium for the ever wider dissemination of popular musics. At this time *mariachi* music was rapidly developing into the national music of México. Originally brought to México City for their proletarian origins which the revolution was promoting, *mariachis* soon came to the attention of México's movie industry and Tin Pan Alley. The music industry soon discovered that even the poorest peasant wanted to see a moving picture packed with romance, drama and action and they loved the *ranchera* songs! By the 1940s *ranchera* movies, many based on *corridos*, were catapulting singers such as Lucha Reyes and Pedro Infante to stardom. The record industry grew with the success of these films by marketing just the songs and *corridos* which by then were pretty well the product of México's

music business and its composers. Many films were produced based on various events and figures associated with the Mexican Revolution and it signaled the beginning of decades of films based on folk ballads or *corridos*. These films crossed the border and were widely distributed in the United States wherever Mexican audiences were concentrated.

All the while the popularity of true *corridos* apparently continued as a vibrant folk tradition in many regions of México and along the *frontera* but were rarely recorded on the Mexican side because the audience for that type of balladry had no buying power or the texts were not politically correct! By the 1940s the *corrido* genre was commercialized to the hilt and every pseudo "story" song was labeled as a "*corrido*." Wherever there was real conflict, whether in regions of México or north of the border, real *corridos* continued to be composed and some were recorded on the American side. During the late 1940s and early 1950s the booming economy of post Korean war USA, brought about a boom for Mexican vernacular music, live and on records. This period found a growing audience supporting *musica norteña* which many Mexicans still refer to as "that awful hillbilly music from the north." This new musical genre still featured the traditional vocal duet sound but was now accompanied by an accordion *conjunto* with a strong beat. It began to be documented on records on both sides of the border, first in south Texas by Ideal Records of San Benito, then

by Falcon Records in McAllen, quickly followed by innumerable smaller labels. The powerful border conflict *corrido* "**Jacinto Trevino**" was apparently first recorded by Ideal in the late 40s. On the Mexican side both Mexican Victor and Columbia (the latter started operations in México in 1946) joined the race to market *norteño* music. Victor even sent a team from México City to record this music in San Antonio. They were briefly joined by the Monterrey-based Orfeo label. Many regional *corridos* and *tragedias* were recorded at this time by such soon to be famous *conjuntos* as Los Alegres de Terán, Los Donneños, Los Hermanos Maya, etc.

The trend continued into the 50s and 60s. However, as *conjuntos* became more and more popular with dancers, many bigger acts shied away from controversial *corridos* since they did not want to offend any part of their audience. Relatively unknown artists quickly filled the void. By the late 1960s a lot of powerful *corridos* appeared on records both in México and in the United States. Some of the most interesting *corridos* were often the product of composers, small recording firms, and sympathetic *conjuntos* who felt strongly about certain injustices or causes. I like to cite a series of *corridos* released on the small Mexican EDM label dealing with the uprisings in Guerrero state, Lucio Cabanas being the central figure and hero. The recordings were made by the label's owner who also sang and composed many of the *corridos*, assisted by relatively unknown artists and

friends. On this side of the border, the struggle of the United Farm Workers Union, under the leadership of César Chávez, for decent wages and living conditions along with the Chicano movement in general, gave birth to many *corridos*. Most were by unknown composers, such as Willie López's "**Rinches De Texas**" sung by a regional *conjunto* from Reynosa. Well known-Chicano singers like Lalo Guerrero also made powerful statements of protest such as his *corrido* about the farm worker's march on Delano, California, and one about the death of Chicano journalist, Rubén Salazar. This was the time of protest music in American society as well. Suddenly the *corrido* genre was rejuvenated and regained wide-spread popularity as a voice against injustice.

By the 1970s the number of *corridos* being released increased steadily, but the subject matter increasingly narrowed more towards drug trafficking. "**Contrabando y Traición**" became a huge hit for Los Tigres Del Norte, was made into a movie, and has set the trend which is still gaining momentum today. It was certainly not a new subject since trafficking of various substances and goods had given rise to *corridos* since the last century.

From the 1950s until the early 1990s it was possible to put recordings on the market quickly and cheaply since the 45 rpm record was the standard sound carrier for radio, juke boxes, and the general public. A composer could write a *corrido* the day the news of an event

broke, he could gather a *conjunto* that evening and go into a studio to record it. The next day he could take the master to the pressing plant and that afternoon he could have a few hundred 45s to take around to the radio stations and juke box operators to let the people hear the *corrido*.

Los Tigres Del Norte, originally from Jalisco state but since the 60s residents of San Jose, California, became the number one interpreters of *corridos*, especially those dealing with trafficking — a point of great conflict between various elements of the two societies. Los Tigres soon began working steadily with certain composers who could write *corridos* about situations and events which although often based on actual facts, were fiction and thus protected the composer, the artists, and the record label from libel or revenge on the part of any victims or families. Today *corridos*, all kinds of *corridos*, are a very commercial genre and are very popular! Real ones are still sung in cantinas from Michoacán to Chicago where the law can not intervene. Fictional ones as well as outright complaints with powerful messages against gringos are heard on the radio and on the juke boxes. Like Rap and other forms of "street music," contemporary *corridos* speak for the disenfranchised. They are often cleverly and well crafted "heavy" protest songs sung in the vernacular with frequent use of the double entendre but in a remarkably traditional style with incredible pride and joy!

(Chris Strachwitz-1996)

Versos de Valentín Mancera

TRAIDOS DEL ESTADO DE GUANAJUATO



AÑO DE MIL OCHOCIENTOS OCHENTA Y DOS MUY PRESENTE

MURIO

VALENTIN MANCERA

MURIO EL ESPADA VALIENTE

¡Ay! qué dolor
lleva en su corazón
de ver que nadie
le tiene compasión.

...al fin de cada cuarteto



Respondió la pobre madre:
señores, ¿que harán favor?
que este Valentín Mancera
no muera sin consuelo a.
«gachupin»

From Mancera corrido broadside

THE MEXICAN REVOLUTION

Disc I: Outlaws and Revolutionaries

annotated by Guillermo E. Hernández

An immediate antecedent of the revolutionary *corrido* hero can be found in the figure of the “social bandit.” In pre-revolutionary times the rural outlaw was an individual who defied the Díaz regime or the local authorities while the community favored his cause and gave him protection. The essential conditions surrounding this idealized figure have been described by E.J. Hobsbawm as follows:

- 1) *A man becomes a bandit because he does something which is not regarded as criminal by his local conventions, but is so regarded by the State or the local rulers.*
- 2) *The population hardly ever helps the authorities catch the ‘peasants’ bandit, but on the contrary protects him.*
- 3) *...his standard end—for if he makes too much of a nuisance of himself almost every individual bandit will be defeated, though banditry may remain endemic—is by betrayal.*
- 4) *...the peasants in turn add invulnerability to the*

bandit’s many other legendary and heroic qualities. (Hobsbawm; *Primitive Rebels*, 1965 Norton Ed. p. 14 & 15)

Some of these attitudes are patent throughout the evolution of the *corrido*. Feelings towards the local symbols of power and prestige may be portrayed as class rivalry, as in “*Potro Lobo Gateado*.” This *corrido* describes a horse race that pits a *charro* (cowboy) against an *hacendado* (ranch owner). The *corridista* does not mask his preference, pointing out the superior talent of the *charro*. Thus, the humble man is able to make a favorable horse trade and win the horse race after subduing the newly acquired wild horse. The satire against the *hacendado* is evident since at every turn the *charro* outwits and defeats his social enemy. Such enmity served as a catalyst for the revolutionary mass mobilization against the Díaz regime and the privileged elite it represented.

The heroes of pre-revolutionary *corridos* are often portrayed as lonely figures in open confrontation with members of the military or civilian status quo. Following Hobsbawm’s principles, the hero defies his enemy by means of skill and

courage, but is ultimately outnumbered and treacherously defeated. Examples of this dramatic situation are “**Ignacio Parra**” and “**Jesús Leal**,” whose protagonists show a superior courage over the local troops that pursue them, whereas “**Heracio Bernal**” and “**Valentín Mancera**” are heroes captured after traitors deliver them to the authorities. In “**Macario Romero**,” one of the oldest and most popular *corridos*, the hero is both a heroic and a loved figure.

The *corridos* of the revolution may include features found in earlier ballads of banditry. The *corrido* of “**Benito Canales**,” for example, depicts a transitional type of hero who, in spite of being a revolutionary, meets his end under conditions normally found in *corridos* of banditry: surrounded by a numerically superior enemy. However, a key difference involves the marginal status of the bandits in

contrast to the social equality of the revolutionaries. This development is exemplified in the *corrido* of “**Benjamín Argumedo**,” whose protagonist, following the pattern of outlaws, is captured and executed. Although the two variants here included present Argumedo in different lights, his status is equal to that of his captor, General Murguía. The behavior of the prisoner, however, (in the second variant, Disc I #13) is unbecoming of a *corrido* hero when he pleads: “please don’t execute me/ keep me prisoner instead.” The proper response in such a situation should have been to act as the protagonist of “**Fusilamiento de Felipe Ángeles**” who would “rather be dead than be a prisoner.” This new sense of social equality between the hero and his enemy is also patent in “**Nuevo Corrido de Madero**” and “**El Cuartelazo**,” an event that merited variants from *corrido* composers.

Details About the Recordings:

Following the title, a name may appear in parentheses. This is the name of the composer as given on the original disc. Composers/singers were usually aware of the fact that they could collect composer’s royalties on songs they claimed as their own. In the case of most corridos, where the true composer is often not known, the singer or arranger who brought the song would often claim authorship. Some composers noted are, of course, the legitimate creators of the respective works. The names of the singers (in bold) follow, and finally the location and date of the recording, also in parentheses.

Disc I - #1: IGNACIO PARRA (J.A. Del Valle) - Los Alegres de Terán (McAllen, Texas, ca. 1972).

Ignacio Parra is said to have been an ally of Heracio Bernal and become an outlaw upon Bernal’s death. Parra has also been mentioned in relation to the band in the state of Durango that Francisco Villa joined as a rebellious young man. The *corrido* mentions Parra’s death in 1898 by the forces of Octaviano Meraz, commanding the Federal troops in the state of Durango.

Año de mil ochocientos,
mandaron a la Acordada,
que llevarán vivo o muerto
al bandido Ignacio Parra.

El dieciséis de septiembre
tocó por casualidad
que llegaran a aprehenderlo
por orden de autoridad.

Le dicen en la cantina:
—Ignacio, vete a esconder,
te anda buscando el gobierno,
te puedes comprometer.—

Se fue con rumbo a la sierra,
se afortunó en la bajada,
haciendo blanco certero
con el jefe de ‘cordada.

Quando cayó el cabecilla
todos los de la Acordada
dispararon sobre Parra
una descarga cerrada.

Les gritaba Ignacio Parra:
—Lástima de tiradores,

In 1800 troops were sent
to bring in the bandit
Ignacio Parra,
dead or alive.

It happened to be
the 16th of September
when they came with
a warrant for his arrest.

In the cantina they told him:
“Ignacio, you better hide,
the government is looking for you,
you could be in trouble.”

He went up to the mountains
taking cover by the hillside,
setting his aim straight
at the troop commander.

When their officer fell,
the whole troop
opened fire
on Ignacio Parra.

Ignacio Parra shouted out:
“What pitiful riflemen,

díganle a Porfirio Díaz
que les mande otros mejores.—

De nuevo, ya en la cantina:
—Sírname vino y no tiembles
que he venido a celebrar
el dieciséis de septiembre.—

Con mucho gusto he cantado,
al compás de mi guitarra,
los versos de aquel valiente
que se llamó Ignacio Parra.

tell Porfirio Díaz
to send some better marksmen.”

Once again at the cantina:
“Serve me a drink,
without trembling, I’ve come
to celebrate the 16th of September.”

I’ve gladly sung
to the tune of my guitar
the verses of that brave man
named Ignacio Parra.

Disc I -#2: VALENTÍN MANCERA - Trío Los Aguilillas (México, ca. 1950).

Mancera was born in 185—? in San Juan de la Vega, district of Celaya, in the state of Guanajuato. According to legend, Valentín worked for the rich hacienda owner Don Eusebio González and left the area to become an outlaw after receiving the mistreatment poor men often received from the landlords. The *corrido* is a narrative of the capture of Mancera (1882) by the Porfirista colonel and political boss of the district, Don Dionisio Catalán.

Año de mil ochocientos,
ochenta y dos muy presente,
murió Valentín Mancera
que era un hombre muy valiente.

El diecinueve de marzo,
a las cuatro de la mañana,
se ha dirigido al oficio
la desgraciada Sanjuana.

¡Ay, qué dolor!
qué Sanjuana tan ingrata,

In the year of eighteen
hundred eighty two
a very courageous man died
named Valentín Mancera.

On the nineteenth of March,
at four in the morning,
that no-good Sanjuana
went to the authorities.

Oh, how sad!
how senseless of Sanjuana,

pues ¿cómo tuvo valor
de cambiar oro por plata?

Sanjuana dijo a Virginia:
—¿Qué dices, lo entregaremos?
doscientos pesos nos dan,
con esos nos mantendremos.—

—Muy buenos días, mi señor,
don Dionisio Catalán,
allí le tengo la prenda
que buscaba de San Juan.—

¡Ay qué dolor, etc.

Valentín nace en San Juan
y en San Juan de Dios murió,
y Sanjuana se llamaba
la infeliz que lo vendió.

Respondió la pobre madre:
—Señores, me hacen favor
de que Valentín Mancera
no muera sin confesión.—

¡Ay, qué dolor!
lo dice todo el que quiera:
¡Vivan los hombres valientes
como Valentín Mancera!

how could she have the nerve
to trade gold for silver.

Sanjuana told Virginia:
“What do you say, shall we turn him in?
They offer two hundred pesos,
that’s enough to live on.”

“Good morning, my good Sir,
Don Dionisio Catalán,
I’ve brought for you that gift
you wanted from San Juan.”

Oh, how sad! etc.

Valentín was born in San Juan
and died in San Juan de Dios
and Sanjuana was the name
of the miserable woman who denounced him.

His poor mother stated:
“Gentlemen, grant me the favor
that Valentín Mancera receive
confession before he dies.”

Oh, how sad!
Everyone can say it:
long live those brave men,
like Valentín Mancera!

Note: This version of “Valentín Mancera,” recorded in the 1950s, is rather incomplete. By this time, listeners were either no longer willing to listen to lengthy versions of corridos filling both sides of a record, or the companies were not willing to indulge in such length. The broadside version partially shown on page 18 is much more detailed.

Disc I -#3: CORRIDO DE MACARIO ROMERO (*Abrego-Picazo*) - **Jesús Abrego y Picazo** (México, 1908).

Macario Romero was son of Nicolás Romero, famed guerrilla fighter during the French Intervention in México. Macario's demise was caused by the fatal mistake of having conflicts with Don Jesús Llamas, a local political boss, and pursuing a love affair with Llamas' daughter, Jesusita. This *corrido* had an early and ample diffusion.

Voy a cantar, mis amigos,
con cariño verdadero,
para recordar del hombre
que fue Macario Romero.

Era amigo de los hombres,
los quería de corazón;
por un amor lo mataron,
lo mataron a traición.

Dijo Macario Romero:
—Oiga, mi general Plata,
concédame una licencia
para ir a ver a mi chata.—

El general Plata dijo:
—¿Macario, qué vas a hacer?
Te van a quitar la vida
por una ingrata mujer.—

Dijo Macario Romero,
dando vuelta a una ladera:
—¿Y al cabo qué me han de hacer,
si es pura saraguatera?—

El general Plata dijo:
—Sin mi licencia no vas,
mas si llevas tu capricho
en tu salud lo hallarás.—

I am going to sing, my friends,
with true feeling,
to remember the man
who was Macario Romero.

He was a true friend,
and it came from his heart;
because of a love affair
he was killed, killed treacherously.

Macario Romero said:
“Listen, General Plata:
give me permission
to go and see my girl.”

General Plata said:
“Macario, what are you doing?
You'll lose your life
over an ungrateful woman.”

Macario Romero said,
coming around a hillside:
“So, what can they do to me?
It's just a bunch of monkeys.”

General Plata said:
“You can't go without my permission,
but if you get your way
it will be at your own risk.”

Dijo Macario Romero
al salir de la garita:
—Yo voy a ver a mi chata,
a mi nadie me la quita.—

Dijo Jesusita Llamas:
—Papá, ahí viene Macario,
desde a leguas lo conozco
en su caballo melado.—

Don Vicente Llamas dijo:
—¿Jesús, qué plan le pondremos?—
—Vamos haciéndole un baile
y así ya lo mataremos.—

Llega Macario Romero,
lo convidan a bailar
y ya que está desarmado
le comienzan a tirar.

—¡Cobardes, así son buenos,
me asesinan a traición!
Por viles y montoneros
allá lo verán con Dios.—

Dijo Jesusita Llamas:
—Ahora sí quedamos bien,
ya mataron a Macario,
máténme ahora a mi también.—

Macario Romero said,
as he left the stockade:
“I'm going to see my girl,
no one can keep me from her.”

Jesusita Llamas said:
“Papa, Macario is coming,
I can recognize him from this far
on his honey-colored horse.”

Don Vicente Llamas said:
“Jesús, how should we trap him?”
“Let's have a dance
and that way we can kill him.”

Macario Romero arrives,
they invite him to dance
and when he is unarmed
they begin to shoot at him.

“Cowards! Only now you dare,
you murder me by treachery!
You are despicable and cowardly,
you will have to answer to God.”

Jesusita Llamas said:
“Now we've done it,
now you've killed Macario,
come and kill me too.”

Disc I - #4: POTRO LOBO GATEADO (The Striped Colt) - **Mariachi México del Norte** (Los Angeles, Ca., ca. 1948).

Unidentified protagonist and location. It is, probably, a reference to the paternalistic practices of the elite during the regime of Porfirio Díaz. The perspective reflects the point of view of the local cowboy (*charro*) whose victory over the boss (*hacendado*) favors the cause of the working classes.

En una manada vide
un potro que me gustó:
—Ese potro yo lo compro
aunque me cueste dinero,
aunque me cueste dinero
ese potro lo compro yo.—

Me fui con el hacendado:
—Señor, traigo una tratada,
quiero que me dé el caballo
por la yegua colorada,
quiero que me dé rivete,
necesito una coluada.—

—¿Cuál caballo es el que quieres?
pues, para poder tratar.—
—Lo cual es un potro lobo
que ayer vide en el corral,
que charros y caporales
no lo han podido amansar.—

Luego que ya lo compró,
él mismo le echó una hablada:
—Ora le juega el caballo
a la yegua colorada,
con un mil quinientos pesos,
siendo corta la jornada.—

Among a herd of horses
I saw a colt that I liked,
“I’ll buy that colt
even if it costs me money,
even if it costs me money,
I’ll buy that colt.”

I went to the ranch owner:
“Sir, I’d like to make a deal,
I’d like to trade this
red mare for the horse,
I want to have a good
chance in a rodeo.”

“Well, which horse do you
want so we can deal?”
“It’s a striped colt that
I saw yesterday in the corral,
none of the cowboys or
foremen could tame him.”

After buying the horse
he made the ranch owner a bet:
“Now I’ll race the horse
against the red mare,
let it be a thousand five hundred pesos
since the stretch is short.”

Le contesta el hacendado:
—No digas que yo no quiero,
nos vamos a la ofecina
a depositar el dinero,
la carrera la dejamos
para el día dos de febrero.—

Montó el charro en su caballo:
—Esa carrera les gano,
mi caballo es muy violento,
se va venir como rayo,
le va ganar a la yegua,
prepárenle otro caballo.—

A las primeras pasturas
el caballo no se vía,
se cubrió de polvadera:
iqué caballo tan violento!
Nomás alas le faltaban
para volar por el viento.

Ya con ésta me despido,
dispénsenme la tonada,
aquí termina el corrido
de la yegua colorada,
un charro y un hacendado
que hicieron una tratada.

The ranch owner replied
“I won’t say no to that,
let’s go to the office
and deposit the money,
we’ll set the race
for the 2nd of February.”

The cowboy got on his horse:
“I’ll win that race,
my horse is strong,
he’s going to run like lighting,
he’s going to beat the mare,
get another horse ready.”

In the first part of the stretch
the horse couldn’t be seen,
there was just a cloud of dust,
what a fast horse!
he only needed wings
to fly like the wind.

Now I’ll take my leave,
excuse my song,
here ends the corrido
of the red mare,
the cowboy and the ranch owner,
and the deal they made.

Disc I -#5: JESÚS LEAL - Rafael Herrera Robinson (México, May 1904). (A cylinder recording.)

The place and date of birth of Jesús Leal is unknown. He was a rebel who carried on his activities around the town of Puruándiro, Michoacán, sometime during the 1870s. Leal confronted the political boss Félix Alba in the capital of the state, Morelia, was apprehended and led back to Puruándiro where he was executed.

El día veintiocho de enero,
no me quisiera acordar,
cuando don Félix venía
a aprehender a Jesús Leal.

Le dijo quién era él,
y que cómo se llamaba
que con tanta libertad
en Morelia se paseaba.

-Señor, soy un forastero
que he venido a comerciar,
si quiere saber mi nombre
yo me llamo Jesús Leal.-

-Aquí se da usted por preso
porque lo vengo a llevar
pues me han dicho que aquí anda
el mentado Jesús Leal.-

-Usted me dispense mucho
pero no me ha de llevar,
para que usted a mi me lleve
la vida le ha de costar.-

Al llegar a la garita
su corazón le avisaba
que ya don Félix venía
con toda su tropa armada.

On the 28th of January,
It pains me to remember,
Don Félix Alba came
to arrest Jesús Leal.

He identified himself
and asked (Jesús) for his name,
and why he roamed around
Morelia so freely.

"Sir, I am a stranger
coming to do business,
if you want to know,
my name is Jesús Leal."

"Turn yourself in,
I've come to arrest you
because I have been told
Jesús Leal is here."

"Please forgive me
but you are not taking me in,
if you arrest me
it will cost you your life."

At the city gates
he had the premonition
Don Félix was coming
with his armed troops.

Lo metieron por la plaza
a la cárcel nacional,
y dijo don Félix Alba:
-Aquí traigo a Jesús Leal.-

Al entrar a la capilla
estaba un cristo divino,
le dijo don Félix Alba:
-Ese ha de ser tu padrino.-

Cuando le iban a tirar
sólo un favor les pidió:
que todo le perdonaran
si en algo les ofendió.

Cinco balazos le dieron
al lado del corazón
y Jesús Leal les decía:
-Tírenmelos con valor.-

Adiós Jesusito Leal,
amigo fiel verdadero,
estos versos te compuse
el día veintiocho de enero.

He was lead through the plaza
to the national jail,
and Félix Alba announced:
"I have Jesús Leal."

Inside the chapel
was a divine Christ,
Félix Alba said:
"That'll be your protector."

As they prepared to fire
he asked just one favor:
that all be forgiven
if he offended them in any way.

He received five shots
next to his heart,
and Jesús Leal would say:
"Fire at me with courage."

Farewell dear Jesús Leal,
my faithful companion;
I wrote these verses for you
on the 28th of January.

Note: Most cylinder recordings before 1912 could only hold two minutes of sound — hence this abbreviated version. In contrast, note the next version, which took up both sides of a 78rpm record, allowing for about six minutes total.

Disc I -#6: JESÚS LEAL (Parts I & II) - Pedro Rocha y Lupe Martínez (Chicago, 6/19/29).

Part I

El día veintiocho de enero,
ni me quisiera acordar,
ahí vino don Félix Alba
a aprehender a Jesús Leal.

Le preguntan que quién era,
también cómo se llamaba,
que con tanta libertad.
en México se paseaba.

—Soy un pobre rancherito
que he venido a comerciar,
si quieren saber mi nombre
yo me llamo Jesús Leal.—

—Conque usted, don Jesús Leal,
¿a qué tantos ha matado?
Yo también soy Félix Alba
y a muchos he fusilado.—

Le contesta Jesús Leal:
—No me hable con desvarío,
que si usted trae sus cartuchos
yo también traigo los míos.—

Bajaron cuatro sargentos
queriéndolo asesinar,
él por burlarse decía
que se quería confesar.

Lo llevan toda la calle
para el cuartel general,

On the 28th of January,
I wish I could forget,
Don Félix Alba came
to arrest Jesús Leal.

He asked who he was
and to give him his name,
and why he roamed around
México so freely.

"I am a poor farmworker
coming to do business,
if you want to know,
my name is Jesús Leal."

"So you're Jesús Leal,
how many have you killed?
Well I'm Félix Alba,
and I have executed many men."

Jesús Leal answered:
"Don't give me that nonsense,
you may carry bullets
but I have some of my own."

Four sergeants came out
wanting to kill him,
and he would say mockingly
that he wanted to be confessed.

They led him through the streets
to the military headquarters

ahí le dicen los soldados:
—Te vamos a fusilar.—

—Mucho cuidado, sargentos,
no se les vaya a fugar,
que no es la primera que hace
el mentado Jesús Leal.

Part II

Al pasar una capilla
vido un cristo muy divino,
le dice toda la gente:
—Ese ha de ser tu padrino.—

Al pasar una cantina
les dijo: —Yo tengo sed.—
Ahí los dejó a toditos,
no vieron cuando se fue.

Y le tiraron tres tiros
al lado del corazón,
y él por burlarse decía:
—Tírenmelos con valor.—

Mandó por la ladrillera
que se arrastraba de risa,
diciendo que le habían hecho
los puños en su camisa.

Pasó muy encarrerado
por enmedio del parían,
allí los dejó a toditos
abriendo las de caimán.

there the soldiers told him:
"We are going to execute you."

"Be careful, sergeants,
don't let him escape,
this is not the first time
for the notorious Jesús Leal."

While passing by a chapel
he saw a divine Christ,
everyone told him:
"That's going to be your godfather."

When they passed by a cantina
he told them: "I'm thirsty."
That's where he got away,
they didn't even see when he left.

They fired three shots
right close to his heart,
he would mockingly say:
"Shoot with courage."

He went by the brickyard
laughing as hard as he could,
saying they were only good enough
to make the cuffs of his shirt.

He went by in a hurry,
running through the market place,
saying he left them behind
gaping like alligators.

Adiós Jesusito Leal,
yo me despido de ti,
estos versos te compuso
una joven de Tepic.

Adiós Jesusito Leal,
adiós mi fiel compañero,
estos versos te compuse
el veintinueve de enero.

Ya con ésta y me despido,
ya no vamos a cantar,
ya terminó la tragedia
de don Jesusito Leal.

Farewell dear Jesús Leal,
receive my greetings:
these verses were composed
by a young lady from Tepic (Nayarit).

Farewell dear Jesús Leal,
farewell my good friend,
I composed these verses
on the 29th of January.

With this I take my leave,
we are finished singing,
the tragedy of Don
Jesús Leal is ended.

Disc I - #7: HERACLIO BERNAL - Trío Nava (New York, July 1921).

Heraclio Bernal was born in 1855 in El Caco, Municipality of San Ignacio, in the state of Sinaloa. He worked in a mine in Guadalupe Los Reyes when he was accused of theft and was put in jail in Mazatlán, Sinaloa. From the 1870s on, Bernal defied the government and attacked the local and regional authorities and landlords. He was a staunch enemy of Porfirio Díaz and, in 1885, signed a proclamation denouncing the illegitimacy of the president of the republic and the authorities of Sinaloa. Pursued and denounced, he was surrounded and captured on January of 1888.

Año de mil ochocientos,
noventa y dos al contar,
compuse yo esta tragedia
que aquí les voy a cantar.

Estado de Sinaloa,
gobierno de Mazatlán,
donde daban diez mil pesos
por la vida de Bernal.

In eighteen hundred
and ninety two
I wrote this song
that I will now sing to you.

In the State of Sinaloa,
the government of Mazatlán
offered 10,000 pesos to bring in
Bernal, dead or alive.

Dijo doña Bernardina:
—Ven, siéntate a descansar,
mientras traigo diez mil pesos
pa' poder te reemplazar.—

Oigan amigos qué fue
lo que sucedió:
Heraclio no tenía armas,
por eso no les peleó.

Desgraciado fue Crespín
cuando lo vino a entregar,
pidiendo los diez mil pesos
por la vida de Bernal.

Agarró los diez mil pesos,
los amarró en su mascada,
y le dijo al comandante:
—Prevéngase su Acordada.

—Prevéngase su Acordada
y escuadrón militar,
y vámonos a Durango
a traer a Heraclio Bernal.—

Les dijo Heraclio Bernal:
—Yo no ando de robabueyes,
yo tengo plata acuñada
en ese Real de los Reyes.—

Adiós muchachas bonitas,
transiten por donde quieran,
ya murió Heraclio Bernal,
el mero león de la sierra.

Doña Bernardina told him:
"Come, rest a while,
I'll pay the 10,000 pesos
and save your life."

Listen, friends,
I'll tell you what happened:
Heraclio didn't fight
because he was unarmed.

Crispín was the traitor
who gave him away,
he asked for the 10,000 pesos
in exchange for Bernal's life.

He took the 10,000 pesos
and wrapped them in his bandana,
telling the commander:
"Prepare your men."

"Prepare your men,
and the firing squad,
and let's go to Durango
to get Heraclio Bernal"

Heraclio Bernal said:
"I'm not a cattle rustler,
I've got minted silver
down in Real de los Reyes"

Good bye pretty girls,
you may go wherever you please,
Heraclio Bernal, the mountain lion,
is now dead.

HERACLIO BERNAL

EL RAYO DE SINALOA



La vida revolucionaria mexicana proporciona temas para muy interesantes narraciones, en las que se destacan el arrojo y la astucia de los guerrilleros.

La obra de Reyes da a conocer la vida y los hechos de un guerrillero que tuvo gran corazón. La nobleza es el espectáculo más conmovedor que puede presenciar el hombre. Leer la historia de Heracleio Bernal, hace menos odioso el recuerdo de nuestras revueltas. Tome a la rústica, con bonita portada\$0.50

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La Prensa ad from January, 1930, for the book "Heracleio Bernal, El Rayo de Sinaloa"

Adiós indios de las huertas,
ya se dormirán agusto,
ya no hay Heracleio Bernal,
ya no morirán de susto.

Ya con ésta me despido,
no me queda qué cantar,
éstas son las mañanitas
de don Heracleio Bernal.

Good bye, Indians on the farms,
now you may sleep in peace,
Heracleio Bernal is gone,
you will no more live in fear.

I bid you farewell,
there is no more to sing,
these are the verses
of Don Heracleio Bernal.

Disc I - #8: BENITO CANALES (Parts I & II) – Luís Hernández y Leonardo Sifuentes (El Paso, Tx., 4/27/28).

Benito Canales was born in 1882 in Tres Mezquites, State of Michoacán. Canales was a farmer and, for unknown reasons, killed the businessman Donaciano Martínez and escaped to the United States. He was apprehended by the authorities in Los Angeles, California, and was deported to México. Canales escaped from the jail at Puruándiro, Michoacán, and joined the forces of Emiliano Zapata and Pascual Orozco, in opposition to Francisco I. Madero. The *corrido* is a narrative of the capture and execution of Canales by the forces of Luis Medina Barrón leading the 19th rural corps on October of 1912.

Part I

Año de mil ochocientos
es lo que digo yo,
murió Benito Canales,
el gobierno lo mató.

Decía Benito Canales
al salir de Villachuato:
—Voy a ver a mi querida
que la dejé en Surumato.—

Andaba tienda por tienda
buscando tinta y papel,
para escribirle una carta
a su querida Isabel.

The year was 1800,
that's what I say:
Benito Canales died,
the government killed him.

Benito Canales said,
as he left Villachuato:
"I'm going to see my loved one
whom I left in Surumato."

He went store to store
asking for paper and ink
to write a letter
to his loved one, Isabel,

Y le dijo su compadre:
—Vete con mucho cuidado,
como a las ocho nos vemos
en l' ojo de Agua mentado.—

Cuando llegó a Surumato,
su querida le avisó:
—Benito, te andan buscando,
eso es lo que supe yo.—

Cuando el gobierno llegó,
todos iban preguntando:
—¿Dónde se encuentra Canales,
que lo venimos buscando?—

Una mujer tapatía
fue la que les dio razón:
—Ahorita acaba de entrar,
váyanse sin dilación.—

Cuando el gobierno llegó,
que le sitiaron la casa,
una infeliz tapatía
fue causa de su desgracia.

Y le sitiaron la casa
con cuarenta federales
porque estaba haciendo fuego
ese Benito Canales.

Decía Benito Canales:
—Agarren un babero,
éntrenle y váyanle entrando,
son puras balas de acero.—

Then his compadre told him:
"You better be careful,
I'll meet you about eight
by that well-known spring."

When he arrived at Surumato
his loved one warned him:
"They are looking for you,
Benito, that's what I heard."

When the government arrived,
they were all asking:
"Where is Canales?
we are looking for him."

A woman from Jalisco
was the one who told them:
"He just went in,
you better hurry up."

When the government arrived
they surrounded the house;
a no-good woman from Jalisco
was the cause of his downfall!

They surrounded the house
with forty federal soldiers
because Benito Canales
was firing at them.

Benito Canales was saying:
"Go put on a baby's bib
and then come and get it!
these are all-steel bullets!"

Decía Benito Canales
en su caballo retinto:
—Traigo trescientos cartuchos
pa' divertirlos tantito.—

Salió Benito Canales
lleno de felicidades,
con su mauser en las manos,
haciendo barbaridades.

Ya les estaba ganando,
ya le sobraba el valor,
cuando le llegó el refuerzo
de ese Cristio de Abasol(o).

Part II

El coronel de la tropa
mandó tocar el clarín:
—Vámonos ya retirando
porque no le damos fin.—

Sale el Padre Capellán
de adentro de la capilla,
hincadito de rodillas,
a hablar con el cabecilla.

Cuando llegó el Capellán,
le contestó el coronel:
—Ahora le quitas las armas
o mueres junto con él.—

Se devolvió el Capellán
hablándole a don Benito:

Benito Canales was saying,
riding a dark chestnut horse:
"Here are three hundred bullets
to amuse you for awhile!"

Benito Canales came out,
enjoying it all,
with his mauser in his hands
and raising cain.

He was already winning,
he was overly confident,
when reinforcements arrived
from (the town of) Abasol(o).

The colonel of the troop
ordered a bugle retreat:
"Let's go back,
there's no end to this."

The chaplain father
came out from the chapel,
he was kneeling down
as he talked to the leader.

When the chaplain arrived
the colonel told him:
"Either you disarm him
or you die with him."

The chaplain went back
to talk to Don Benito

—Hijo de mi corazón,
calma tu fuego tantito.

Le contestó don Benito:
—Eso que tiene que ver?
Si quieren matar al padre
yo doy la vida por él.—

Le contestó el Capellán:
—N'hombre Benito, por Dios,
porque si tú no te das
nos matarán a los dos.—

Le contestó don Benito:
—Por usted me voy a dar
pero estoy cierto y seguro
que a mí me van a matar.—

Luego que ya lo agarraron
lo llevan a Villachuato,
al otro lado del río
le formaron su retrato.

Adonde fue la batalla
de don Benito Canales,
nomás se vio el tiradero
de puritos federales.

Decía Benito Canales
enmedio de la Acordada:
—Soy de puro Guanajuato
pero 'ora no valgo nada.—

Decía Benito Canales:
—Salgan diablos del infierno;

"Son of my heart,
hold your fire, just a bit."

Don Benito answered:
"What is this?
If the father must die
I'll give my life instead."

The chaplain responded:
"No Benito, by God,
if you don't give up
they'll kill us both."

Then Don Benito said:
"I'll give in, just for you,
but I know for sure
that they'll kill me."

After he was captured
they took him to Villachuato;
on that side of the river
they formed his firing squad.

Where the battle took place
with Don Benito Canales,
there were soldier bodies
scattered around everywhere.

Benito Canales would say,
surrounded by the police:
"I'm from Guanajuato
but right now I'm nothing."

Benito Canales would say:
"Come out devils from hell,

¡Viva Benito Canales!
¡Muera el Supremo Gobierno!—

Decía Benito Canales,
cuando se estaba muriendo:
—Mataron un gallo fino
que respetaba el gobierno.—

Ya con ésta me despido
debajo de los portales,
estas son las mañanitas
de don Benito Canales.

Long live Benito Canales!
Death to the high government!"

Benito Canales would say
as he was about to die:
"They killed a fine rooster,
feared by the government!"

These words are my farewell,
here under the portals,
this has been the song
of Don Benito Canales.

Disc I - #9: NUEVO CORRIDO DE MADERO (New Corrido of Madero) (*M. Camacho*) – Manuel Camacho y Regino Pérez (Los Angeles, Ca., 4/25/1930).

Francisco I. Madero was born on 1873 in Parras de la Fuente, State of Coahuila. Madero was the son of a powerful landlord and as a young man administered his family's estate and participated in local political activities. He became well known with the publication of his book, **The Presidential Succession**, and assumed the leadership of the opposition to Porfirio Díaz. In 1910 he promulgated the Plan of San Luis (Potosí) calling for open rebellion against the government of Porfirio Díaz. He was arrested, escaped, and gained such a strong popular following that he was able to defeat Díaz and win the presidency in 1911. He was opposed by various groups who led a *coup d'eta*, also called "El Cuartelazo" or "La Ciudadela," named after the district in México City where most of the combat took place. As a last resort, Madero gave command of his troops to Victoriano Huerta who turned against him and ordered his arrest and execution.

En mil novecientos diez,
en la suidá de San Luis
expidió su plan Madero
pa' Porfirio combatir:
empezó por Ciudad Juárez
a recorrer el país.

In nineteen hundred and ten,
in the city of San Luis (Potosí),
Madero set up his plan
to battle Porfirio (Díaz):
he set out from Ciudad Juárez
on a nationwide campaign.



Francisco Madero, 1911

¡Ah, qué Madero tan hombre,
le conozco sus acciones!
Derecho se fue a la cárcel
a echar fuera las prisiones:
Virgen Santa 'e Guadalupe
lo llene de bendiciones.

Aquí me siento a cantar
estos versos familiares:
comenzaré con la muerte
de Madero y Pino Suárez,
que a México traicionaron
esas fuerzas federales.

La viuda le dice a Huerta
que no subiera al sillón,
que no después anduviera
con dolor de corazón,
porque allá viene Carranza
con nueva revolución.

Carranza le puso un parte,
que no perdía la esperanza
de tumbarlo de la silla
con su puñal y su lanza,
para que gritaran todos:
—Muchachos, ¡viva Carranza!—

Pancho Villa y Maytorena,
que en el norte se voltearon,
reconocieron las causas
que de un principio pelearon,
y se unieron al partido
que ellos mismos derrotaron.

What a man Madero was!
I know his deeds,
he went straight to the jails
and set free the prisoners,
may the Saintly Virgin of Guadalupe
fill him with blessings.

Here I sit to sing
these familiar lyrics,
I'll begin with the deaths
of Madero and Pino Suárez
and how those federal forces
betrayed México.

The widow (of Madero) told Huerta
not to assume the presidential seat,
because it would end up
breaking his heart,
and Carranza was coming right behind
with another revolution.

Carranza sent (Huerta) a message
saying he didn't lose hope
of toppling his government
by sword and knife,
so that everyone would shout:
"Viva Carranza!"

Pancho Villa and Maytorena,
who switched sides up North,
acknowledged those they had
originally fought against
and joined the forces
they had once defeated.

Disc I - #10: EL CUARTELAZO (The Coup d'État) (Part I & II) - **Los Hermanos Chavarria** (San Antonio, Tx., ca. June 1930).

The *corrido* mentions important aspects of Madero's political history, his victory over the dictatorship of Porfirio Díaz and his defeat and murder in 1913, in México City, when he was president.

Part I

Mil novecientos once,
veintidós de febrero,
en la capital de México
mataron a Madero.

A las cinco de la mañana
fue el primer cañonazo,
ésa fue la contraseña
para dar el cuartelazo.

Daba el reloj ese día
las siete de la mañana
cuando a México llegó,
Mondragón con fuerza armada.

Llegó don Félix Díaz
con orden militar:
—Renuncias de la silla
o te mando asesinar.—

Le respondió Madero
en su silla presidencial:
—Primero me asesinas,
que tú me hagas renunciar.—

Madero, estando en palacio,
dijo: ¡—Qué ingrata es mi suerte!
¡Doy la vida por el pueblo,
yo no le temo a la muerte!—

Nineteen hundred and eleven,
twenty second of February,
in Mexico's capital
they killed Madero.

At five in the morning
was the first cannon blast,
that was the signal
for the *coup d'état*.

As the clock struck
seven that morning
into México City arrived
Mondragon and his armed troops.

Félix Díaz arrived
with a military order:
“Either you resign
or I'll have you killed.”

Madero answered
from his presidential chair:
“You'll have to kill me first
before you make me resign.”

Madero in the presidential palace
said: “How unfortunate is my fate!
I give my life for the people,
I do not fear death!”

Madero les contestó:
—No presento mi retiro;
yo no me hice presidente,
fui por el pueblo elegido.—

Señores, les contaré
lo que en México pasó:
que una bola de asesinos
a Madero asesinó.

Madero ya murió,
ya está debajo de tierra,
ya nomás quedó Carranza
de Administrador de Guerra.

Llegó la artillería,
conducida por un tren,
porque iban a bombardear
la cárcel de Belén.

Tocaban los clarines,
sonaban los tambores,
y andaba el cañón niño
por los alrededores.

Part II

Reyes con toda su gente
su valor quiso mostrar;
al llegar frente a palacio,
su muerte vino a encontrar.

Venía Bernardo Reyes
con todita su gente

Madero answered then:
“I will not resign!
I'm not a self-appointed president,
I was chosen by the people.”

Gentlemen, let me tell you
what happened in México:
a bunch of murderers
killed Madero.

Madero is dead now
and buried down below,
only Carranza is left
as Minister of War.

The artillery arrived
transported by train,
they were going to attack
the jail of Belen.

The bugles were calling
and the drums were playing and the
cannon *niño*
was placed nearby.

Reyes and his followers
wanted to show their courage
but when he got to the palace
he met his death.

Bernardo Reyes came
with all of his followers

y una bala maderista
le pegó en la mera frente.

Y otro día por la mañana,
antes de aclarar el día,
se oyó el toque del clarín
y el solo de artillería.

Luego que ya había empezado,
descargas de artillería,
federales del gobierno
por dondequiera corrían

Toditas las familias
dondequiera llorando,
de ver la Ciudadela
que la estaban bombardeando.

Tristes aquellos momentos,
pues sí, más aquellas horas,
de oír descarga cerrada
de aquella ametralladora.

La noche muy oscura,
la brisa muy serena,
las principales calles
de muertos está llena.

Preparen los aceites,
los panteones abiertos,
y andaba la Cruz Roja
levantando los muertos.

Decían los generales:
—¿Qué es lo que ha pasado?—

and a bullet from Madero's troops
hit him right in the forehead.

Next day in the morning,
before daybreak,
you could hear the bugle
and the solo of artillery.

After it all began,
with the firing of artillery,
the federal soldiers
were running everywhere.

All of the families
were crying everywhere,
to see the bombing
of La Ciudadela.

Those were sad moments
indeed, sadder those hours,
hearing the intense firing
of that machine-gun.

The night was dark,
the breeze was gentle,
the main streets of the city
were strewn with bodies.

Prepare the (holy) oils,
open the cemeteries,
and the Red Cross
was picking up the dead.

The generals said:
"What has happened here?"

De ver los muertos y heridos
por dondequiera tirados.

Pues al fin es un horror
de ver esa población,
siendo un pueblo tan lucido
y luego un triste panteón.

Terminaron los combates
el veintiocho de febrero,
quedando en poder de Huerta
Pino Suárez y Madero.

Decían los generales:
—¿Qué es lo que ha pasado?—
De ver los muertos y heridos
dondequiera tirados.

Disc I - #11: EL CUARTELAZO (The Coup d'État) (*Leonor Mendoza*) - **Las Hermanas Mendoza**
(Los Angeles, Ca., ca. 1948).

Año de mil novecientos,
de mil novecientos trece,
ya mataron a Madero
y nada que aparece.

Fue llegando Félix Díaz
con orden militar:
—Aquí renuncia usted
o lo mando fusilar.—

Respondió el señor Madero
en su silla presidencial:
—Primero me asesinan
que hacerme renunciar.—

Seeing the dead and wounded
strewn everywhere.

Finally, it was a horror
to see those people,
from such a dignified town
become a sad cemetery.

The fighting finished
on the 28 of February;
Huerta was then in control
of Pino Suárez and Madero.

The generals said:
"What has happened here?"
Seeing the dead and wounded
strewn everywhere.

In the year of nineteen
hundred and thirteen
Madero has been killed
and nothing seems clear.

Félix Díaz arrived
with a military order:
"Either you resign now
or I'll have you shot."

From his presidential chair
Madero answered:
"You'll have to kill me
before I resign."

A las dos de la mañana
fue el primer cañonazo,
y estaban las tropas listas
para dar el cuartelazo.

Tocaban los clarines,
sonaban los tambores,
las ametralladoras
dando vuelta en los fortines.

Otro día por la mañana
las mujeres llorando,
de ver La Ciudadela
que la estaban bombardeando.

Los días muy tranquilos,
las noches muy serenas,
otro día por la mañana
las calles de muertos llenas.

Vuela, vuela, palomita,
párate en aquel romero,
anda avísale a Carranza
que mataron a Madero.

Año de mil novecientos,
de mil novecientos trece,
ya mataron a Madero
y nada que aparece.

Vuela, vuela, palomita,
párate en aquel romero,
anda avísale a Carranza
que mataron a Madero.

At 2 o'clock in the morning
the first cannon blast was heard,
and the troops were ready
for the coup d' état.

The bugles were calling
and the drums were playing:
the machine guns
revolved on their posts.

Next day in the morning
the women cried
to see the bombing
of La Ciudadela.

The days were peaceful
and the nights were calm,
but the next morning
dead bodies filled the streets.

Fly, little dove, and
stop on that rosemary bush,
go and tell Carranza that
Madero has been killed.

In the year of nineteen
hundred and thirteen
Madero has been killed
and nothing seems clear.

Fly, little dove, and
stop on that rosemary bush,
go and tell Carranza that
Madero has been killed.

Disc I - #12: FUSILAMIENTO DE GENERAL ARGUMEDO (Execution of General Argumedo)

(Parts I & II) - **Hernández & Sifuentes** (El Paso, 4/27/1928).

General Benjamín Argumedo was born in Matamoros, Coahuila, and participated in the revolution from 1920 on, fighting on the side of Francisco I. Madero. In 1912 Argumedo joined the forces of Pascual Orozco, later the Huerta dictatorship and, finally, became a *convencionista* and supported Venustiano Carranza. The *corrido* narrative describes his capture and execution on February of 1916.

Part I

Para empezar a cantar
pido permiso, primero:
señores, son las mañanas
de Benjamín Argumedo.

Doy detalle en realidad
fue el veintiocho de enero,
aprehendieron a Alanís
y a Benjamín Argumedo.

A donde estaba Argumedo
venía en el camino andando
donde se encontraba enfermo
a orillas de una laguna
viendo bañar su caballo.

Cuando Rodríguez salió,
a Sombrerete llegó
ese que era el ingrato
dijo que se iba a la sierra
y a Benjamín traicionó.

De pronto comunicaron
al tirano de Murguía
para aprehender a Argumedo
y a toda su compañía.

I bid your permission
before I begin to sing:
this is the song, gentlemen,
of Benjamín Argumedo.

These are the facts:
it was the 28th of January
when they arrested Alanís
and Benjamín Argumedo.

Where Argumedo was found
they had covered the road;
he was ill there
by the edge of a lagoon,
watching his horse bathing.

After Rodríguez left,
he went to Sombrerete;
but the ungrateful general,
saying he'd go to the sierra,
instead, turned Benjamín in.

They suddenly ordered
the tyrant Murguía
to apprehend Argumedo
and the entire group.

Otro día por la mañana
que lo fueron a bajar
ya apenas podía dar paso
ese pobre general.

Echaron a Benjamín
en un carro como flete
pasaron por San Miguel,
llegaron a Sombrerete.

Al llegar a la estación
comienza el tren a silbar
veinte soldados de escorta
que lo fueron a bajar.

Llevaron a Benjamín
a presentarse a Murguía
les dijo a los oficiales
que iba morir a otro día.

Part II

Como a las tres de la tarde
lo fueron a examinar
Le pusieron dos doctores
que lo fueron a curar.

Cuando Argumedo sanó,
que se le llegó su día,
lo fueron a presentar
con el General Murguía.

Le preguntó este Murguía
le preguntó con esmero:

Next day, in the morning,
they went to bring him down,
he could hardly walk,
that poor general!

They threw Benjamín
into a car, as freight,
they passed San Miguel,
arriving in Sombrerete.

Arriving at the depot,
the train began to whistle;
a guard of twenty soldiers
went to bring him down.

They brought Benjamín
to the presence of Murguía
he told the officers
he would die next day.

About three o'clock PM
he was examined
three doctors were assigned
in order to cure him.

When Argumedo recovered,
when his time had come,
he was presented
to General Murguía.

Murguía asked him,
he asked formally:

—¿Qué merced quiere que le haga
mi General Argumedo?

—Oiga, usted, mi general:
yo también soy hombre valiente,
quiero que usted me fusile
al público de la gente.—

—Oiga, usted, mi general, / mi general, Argumedo
yo no le hago ese favor
pues todo lo que hago yo
es por orden superior.

Como a usted le habrá pasado
en algunas ocasiones
ya sabe que soy nombrado
general de operaciones.

Luego que Argumedo vio
que no se le concedía
él no le mostraba miedo
antes mejor se sonría.

Adiós montañas y sierras,
ciudades y poblaciones,
donde me cayeron las balas
que parecían quemazones.

Ya se acabó Benjamín,
ya no lo oirán mentar,
ya está al juzgado de Dios,
ya su alma fue a descansar.

Ya con ésta me despido
porque cantar ya no puedo;
señores, son las mañanas
de Benjamín Argumedo.

"What is it you want
General Argumedo?"

"Listen, General:
I am also a brave man,
I want you to execute me,
publicly, before the people."

"Listen, my General, / General Argumedo:
I won't do that favor;
everything I am doing
is ordered from above."

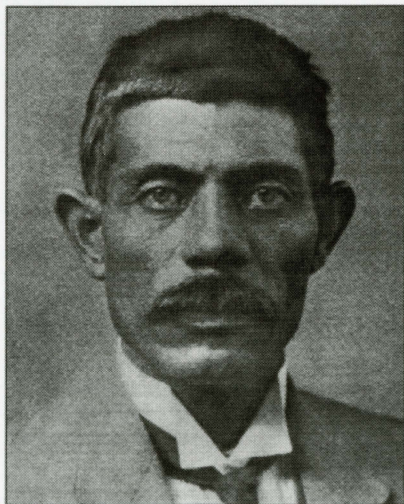
Just as you may have done
in certain situations;
you know, I have been named
general of operations."

When Argumedo saw
he couldn't have his way,
he didn't show him fear,
instead, he smiled.

Farewell mountains,
sierras, cities, and towns,
where I confronted bullets
resembling raging fires.

Benjamín is finished,
you won't hear from him,
he has been judged by God,
his soul has gone to rest.

With this I say farewell,
because I can't sing no more;
gentlemen, this are verses
dedicated to Benjamín Argumedo.



Benjamín Argumedo

*Right: Luís Hernández y Leonardo Sifuentes,
young corridistas who recorded many
important corridos in
El Paso between 1928 and 1934.*



Disc I - #13: BENJAMÍN ARGUMEDO (Parts I & II) - **Andrés Berlanga y Francisco Montalvo**
(San Antonio 1/30/1935).

Part I

Para empezar a cantar
pido permiso primero,
son las mañanas, señores,
de Benjamín Argumedo.

Doy detalle en realidad
que fue el veintiocho de enero
aprehendieron a Alanís
y a Benjamín Argumedo.

Benjamín anda en la sierra,
en la sierra de Durango,
cuando supó que Murguía
pues ya lo andaba buscando.

Benjamín estaba enfermo
Allá en la cueva del gallo
cuando lo agarraron preso
dándole agua a su caballo.

Echaron a Benjamín
en un carro como flete
pasaron por San Miguel,
llegaron a Sombrerete.

En la estación de Durango
ya lo estaban aguardando
porque sabían que Argumedo
tenía que ser fusilado.

I bid your permission
before I begin to sing:
this is the song, gentlemen,
of Benjamín Argumedo.

These are the facts:
it was the 28th of January
when they arrested Alanís
and Benjamín Argumedo

Benjamín was roaming
in the mountains of Durango
when he learned that Murguía
was looking for him.

Benjamín was sick,
hiding in the Cueva del Gallo
when he was taken prisoner
while watering his horse.

They hauled Benjamín
onto a freight car.
Passing through San Miguel
they arrived at Sombrerete.

At the station in Durango,
they awaited his arrival
because they knew Argumedo
was to be shot and killed.

—¡Válgame Dios,
qué haré yo?—
dijo al General Murguía,
ahí le pidió una merced,
a ver si se la concedía

—¿Qué merced es la que quiere?—
Le contestó con esmero:
—¿Qué merced es la que quiere,
mi General Argumedo?—

Part II

—Oiga usted mi general:
quiero que me haga favor,
quiero que no me 'afusile,
téngame preso mejor.—

—Oiga usted mi general
no puedo hacerle favor
pues todo lo que yo hago
es por orden superior—

Luego que veía Argumedo
que no se le concedía
le dijo a sus oficiales
que iba morir otro día.

—Después de tanto sufrir,
de tanto andar navegando,
yo vine a ser sepultado
en el panteón de Durango.

—Adios sierritas mentadas
ciudades y poblaciones,

"Lord help me!
What can I do?"
He asked General Murguía.
There he asked for his mercy,
in hope that he would be spared.

"What favor do you ask of me?"
He posed the question formally.
"What mercy do you seek,
General Argumedo?"

"Listen please, oh General,
I would like to ask a favor,
I ask that you not shoot me,
hold me prisoner instead."

"Listen, General
I can't grant you that favor
because everything I do
is ordered by a higher power."

As soon as Argumedo saw
that his favor would not be granted
he told the officers
he would die the next day.

"After all that suffering,
and all the struggles
I ended up being buried
in the cemetery in Durango.

Goodbye to the sierras I sang of,
cities and towns,

donde me vi en las guerras
que parecían quemazones.—

Ya se acabó Benjamín,
Ya no lo oirán mentar.
Ya está al juzgado de Dios
Ya su alma fue a descansar.

—Adiós también el reloj,
sus horas atormentaban,
pues clarito me decía
las horas que me faltaban.—

Ya con ésta me despido
porque cantar ya no puedo.
Son las mañanas, señores,
de Benjamín Argumedo.

where I found myself in battles
that seemed like blazing fires."

Now Benjamín is gone
his name is no longer heard
Now God is his only judge
and his soul is at peace.

"Goodbye to the clock
each hour was torture
how clearly it told me
how many hours were left."

With this I bid you farewell,
because I can no longer sing.
This is the song, gentlemen
of Benjamín Argumedo.

Disc I - #14: FUSILAMIENTO DE FELIPE ÁNGELES (Execution of Felipe Ángeles) (Parts I & II) - Bernardo San Román y Luis Vera (San Antonio, Texas, 11/27/1928).

Felipe Ángeles was born in Molango, Hidalgo, in 1869. He began his military career at the Colegio Militar when he was fourteen years old and later became its teacher and director. Later he studied in Europe and upon his return served under president Francisco I. Madero, fighting against the troops of Emiliano Zapata. In 1913 Ángeles joined the (Carranza) Constitucionalistas and later joined the troops of Francisco Villa. He joined his strategic genius to that of Villa and together they obtained brilliant victories in the second battle of Torreón and in the encounter at Zacatecas. Ángeles abandoned the country in 1919 in order to fight the forces of Venustiano Carranza. Captured in Chihuahua, he was placed under court martial and executed on November 26, 1919.

Part I

Con atención y cuidado
les diré lo que ha pasado:

I will tell you with care
and concern what has happened:



General Felipe Ángeles

agarraron prisionero
y a un general afamado.

De artillero comenzó
su carrera militar
y al poco tiempo ascendió
a ser un gran general.

Anduvo por dondequiera
y nadie le pudo ganar,
por Hidalgo y Suidá Juárez,
en San José del Parral.

Anduvo por lo extranjero,
se fue para Nueva York,
se fue a defender la Francia
demostrando su valor.

Ángeles luego pensó
venirse para su patria,
y al retirar la carrera
irse a la vida privada.

El gobierno comprendió
el mal que había de causar,
mandó que lo persiguieran
pa' mandarlo afusilar.

En el cerro de La Mora
le tocó la mala suerte,
lo agarraron prisionero
y lo sentenciaron a muerte.

Ángeles luego pensó:
—Mis planes ya están perdidos.—

they took prisoner
a famous general.

He began his military career
as an artillery man,
and in a short while
he became a great general.

He went everywhere
and nobody could defeat him,
at Hidalgo, Juárez City,
and San José del Parral.

He traveled abroad
and went to New York,
he went to defend France,
proving his courage.

Ángeles decided
to return to his homeland,
where he'd retire
to private life.

The government realized
the threat he represented,
they ordered his persecution
and his death.

At the hill of La Mora
he ran into bad luck,
they took him prisoner
and sentenced him to death.

Ángeles then thought:
"My plans are lost."

Pensaba en cada momento
volver a Estados Unidos.

—Ya se acerca mi retiro,
ya se acerca mi partida,
denme permiso, señores,
de escribirle a mi familia.—

Se le concedió el permiso,
y pues nadie se lo negó,
luego se puso a escribir:
toda la noche ocupó.

Part II

Cuando acabó de escribir,
con todo su corazón,
ahí les dice a los verdugos:
—Ya estoy en disposición.—

—El reló marca las horas,
se acerca mi ejecución.—
Luego que vido las armas
se le alegró el corazón.

—Ahora, soldados cobardes,
no manifiesten tristeza,
que a los hombres como yo
no se les da en la cabeza.

—Aquí está mi corazón
para que lo hagan pedazos,
porque me sobra el valor
pa' resestir los balazos.

He kept thinking of returning
to the United States.

"My hour has come,
my parting is near:
allow me, gentlemen,
to write my family."

Permission was granted,
no one objected,
he then started to write,
it took him all night.

When he finished writing,
thoughts deep in his heart,
he told his executioners:
"I am at your disposal."

"The clock marks the time,
my execution is near,"
as soon as he saw the weapons
he felt relieved.

"Now, cowardly soldiers,
don't show your sorrow,
because men such as I
are not shot in the head.

Here is my heart,
so you can tear it apart,
because I have plenty of courage
to withstand your bullets.

—Ahora, soldados cobardes,
no le temen a la muerte,
la muerte no mata a nadie,
la matadora es la suerte.—

Ángeles era muy hombre
y de un valor sin segundo,
que bien se podía decir
que no había otro en el mundo.

Ángeles era muy hombre
y de un valor verdadero,
mejor deseaba la muerte
que encontrarse prisionero.

Cantaban "Las Golondrinas"
cuando estaba prisionero,
se acordaba de sus tiempos
cuando andaba de artillero.

El gobierno americano y
la viuda de Madero
pedía perdón y clemencia
para el pobre prisionero.

(se repite esta estrofa)

Ya con ésta me despido,
al pie de un verde granado,
aquí termina el corrido
de un general afamado.

Now, cowardly soldiers,
don't fear death,
death doesn't kill anyone,
fate is the killer."

Ángeles was a man and
his courage was unequalled,
it could be said there was
no one else like him.

Ángeles was a man
and his courage was real,
he rather be dead
than be a prisoner.

They sang "Las Golondrinas"
when he was prisoner,
he remembered those times
when he was an artillery man.

The American government
and Madero's widow
asked for clemency
and a pardon for the prisoner.

(stanza is repeated)

I now bid my farewell,
under a green pomegranate tree,
here ends the corrido
of a famous general.

Gratis!

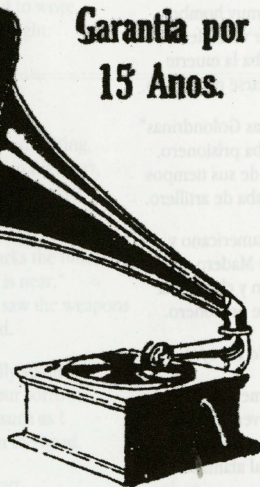
30 Canciones
y 200 Agujas
Absolutamente Gratis.



Garantia por
15 Anos.

Si desea
Vd. her-
mosear su
casa con
un bonito y buen
FONOGRARO, Vd.
puede conseguir uno de
los nuestros pagando
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con \$1.00 Mensualmente.

Escri^{bi} a pidiendonos nuestro
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General Francisco "Pancho" Villa and one of his several wives, Luz Corral de Villa

Disc 2: The Francisco Villa Cycle

The most notable outlaw turned revolutionary was undoubtedly Doroteo Arango, alias Francisco or Pancho Villa. Villa's career fits well within Hobbsbawm's portrayal of the social bandit. In a legend it is said that Villa became an outlaw after killing a wealthy landlord who had attempted to violate his sister and was then forced to lead the life of a fugitive. Believing in the justice of his cause, rural sympathizers gave him protection. The marginalized existence Villa had, traversing in hospitable and recondite locations while evading and resisting his pursuers, was to be an excellent training for his career as a guerrilla fighter during revolutionary times. His past, however, was to be held by his enemies as an accusation. In "**Gral. Francisco Villa**" the *corridista* seeks to dispel this charge:

*Villa left Parral to defend his cause
that's why the federal forces called
him a bandit.*

During his years as an outlaw Villa had learned that his survival depended, to a large degree, on the loyalty of those who gave him shelter and concealment. This experience evidently sharpened his aptitude to read human

motives, and he was thus able to gauge keenly the strength and sincerity, as well as the weakness and hypocrisy, of friends and enemies. Villa's hypersensitivity to human character was to be central in his conduct during the revolution. Thus he demanded absolute loyalty from his followers, to whom he was kind and generous, but was implacable and ruthless towards those who violated his trust. This aspect of his personality has elicited contradictory versions of his behavior during the revolution: an able and magnanimous leader to some; a cruel, inflexible, and undisciplined soldier to others.

The recordings included in this collection are a representative sample of the Francisco Villa cycle. Of special interest are the two variants of his persecution by the forces of General John Pershing in retaliation for Villa's assault on Columbus, New México, ("**La Punitiva**" and "**Pancho Villa**"). In the three variants, "**La Toma de Celaya**" (II-#6), "**La Toma de Celaya**" (II-#9), and "**Derrota de Villa en Celaya**" (II-#10), opposing views on Villa are presented: the first and second in his favor; the third satirizing his defeat. The free borrowing or adaptation of stanzas from one *corrido* to another, common in the oral tradition, is evident in "**Corrido de Durango**," "**La Toma de Torreón**," "**La Toma de**

Zacatecas," "**Toma de Guadalajara**" and "**Gral. Francisco Villa**." Throughout these *corridos*, as well as in "**Rendición de Pancho Villa**," and "**Corrido Historia y Muerte del Gral. Francisco Villa**," the figure of Villa serves as a unifying dramatic center and gives an epic dimension to the military events narrated. The popular revolutionary songs "**Adelita**" and "**Valentina**," although not properly *corridos*, merit inclusion in this collection.

Disc II - #1: CORRIDO DE DURANGO (A.R. Barrios) – Los Dorados de Durango (México ca. 1965).

En Durango comenzó
su carrera de bandido,
en cada golpe que daba
se hacía el desaparecido.

Al llegar a La Laguna
tomó estación de Horizontes,
desde entonces lo seguían
por los pueblos y los montes.

Pero un día allá en el noroeste,
entre Tirso y La Boquilla,
se encontraban acampadas
las fuerzas de Pancho Villa.

Gritaba Francisco Villa:
—Yo el miedo no lo conozco.
¡Que viva Pancho I. Madero!
¡Que muera Pascual Orozco!—

Gritaba Francisco Villa
en su caballo tordillo:
—En las bolsas traigo pesos
y en la cintura casquillos.—

In Durango he started
his career as a bandit
and after every assault
he'd seem to disappear.

On arriving to the Laguna,
he captured the depot of Horizontes,
they've been following him since then
through towns and mountains.

But one day up in the northwest,
between Tirso and La Boquilla,
Pancho Villa and his forces
were camped out.

Pancho Villa shouted out:
"I don't know the meaning of fear,
long live Pancho I. Madero,
and death to Pascual Orozco!"

Riding on his dapple-grey horse,
Pancho Villa shouted out:
"I carry pesos in my pockets
and bullets in my belt!"

¿Dónde estás Francisco Villa?
general tan afamado!
que los hicistes correr
a todos como venados.

Ya con ésta ahí me despidió
a la sombra de un durazno,
aquí termino cantando
el corrido de Durango.

Disc II - #2: GRAL. FRANCISCO VILLA (*San Román-José Morante*) - **Los Cuatezones** (Andrés Álvarez y Salomé Gutiérrez with Los Regionales de Julio Sánchez) (San Antonio, Texas, ca. 1965).

In this *corrido* are described the initial exploits of Francisco Villa (1878-1923), fighting on the side of Francisco I. Madero in 1913. The narrative, however, also alludes to the death of Villa, in 1923.

Francisco Villa nació
con el valor mexicano,
para ayudar a los pobres
contra el yugo del tirano.

Villa salió del Parral
a defender su partido,
por eso los federales
lo trataban de bandido.

Villa con un compañero
hizo correr a cincuenta,
con su pistola en la mano
y su rifle treinta-treinta.

Where are you now Francisco Villa?
A most famous general
who made them all
run like deer.

I must say good bye now,
from the shade of a peach tree,
I've finished singing
the corrido of Durango.

Francisco Villa was born
with Mexican courage,
to help the poor
against the rule of tyrants.

Villa left Parral
to defend his cause
that's why the federal forces
called him a bandit.

Villa, with a friend,
routed out fifty men,
with his pistol in his hand
and his 30-30 rifle.

¡Ay, qué cabeza de Villa
que ni un momento vacila!
Tomó el fortín más pesado
del cerrito de La Pila.

Los de Camargo dirán,
los que tuvieron presentes
cuantos pelones quedaron
antes de pasar el puente.

¡Ay, qué combate tan fuerte
el que Villa ha preparado!
La primera contraseña
era un paño colorado.

—Éntrale Pascual Orozco,
tú decías que eras la fiebre,
que en el sitio de Reyames
tú corriste como liebre.—

Gritaba el mocho Obregón:
—Aquí me hicieron salvaje,
ya me acabaron los yaquis
en este rancho del Guaje.—

Pobres de los federales
que defendieron Torreón:
contra las fuerzas de Villa
era parar un ciclón.

What a sharp mind Villa had,
he was never indecisive,
he captured the heaviest stronghold
at La Pila hill.

The people of Camargo will tell you,
the ones who were there,
they'll tell you how many *baldies*
fell before crossing the bridge.

What a heavy combat
Villa has set up,
the first signal was
a red bandana.

"Come on, Pascual Orozco,
didn't you say you were the toughest?
But at the battle of Reyames
you ran like a hare."

The one-armed Obregón shouted:
"I'll lose everything here!
They've wiped out my Yaqui Indians
at El Guaje ranch."

Poor federal soldiers
who defended Torreón,
fighting against Villa's forces
was like stopping a hurricane.

Disc II - #3: LA TOMA DE TORREÓN (The Assault on Torreón) (*Santos Palomar V.*)- **Los Alegres de Terán** (México, ca. 1960).

The northern city of Torreón fell to the forces of Francisco Villa in 1913 and 1914. This narrative mentions episodes that may have happened on the first or second of these battles.

En Casas Grandes naciste
tú, José Inés Salazar,
y con el tiempo ascendiste
a ser un gran general.

En Chihuahua te paseaste
de levita y etiqueta:
te fuiste pa' Sinaloa
y allí volteaste chaqueta.

Tomás Urbina decía
al general Argumedo:
—Pa' mí el amigo mas fiel
es mi caballo Lucero.—

Pancho Villa les decía
cuando estaban en reunión:
—Mañana por la mañana
tomaremos a Torreón.—

—Alíniense, generales,
con toda la artillería,
y también los oficiales
de a caballo, infantería.—

—Ensillen el Siete Leguas
para partir a Torreón,
no le hace que sean muy diablos,
tomaremos posesión.—

Decía el teniente Pizarra:
—A Villa yo lo conozco,

You were born in the town of Casas Grandes,
José Inés Salazar,
and in time you became
a great general.

In Chihuahua you went around
dressed up in a frock coat
then you left for Sinaloa
where you became a turncoat.

Tomás Urbina would tell
General Argumedo:
"My most loyal friend
has to be my horse Lucero"

When they were gathered around,
Pancho Villa told them:
"Tomorrow morning
we'll take Torreón."

Line up generals,
with all of the artillery,
and you too, cavalry
and infantry officers.

Saddle up the Siete Leguas,
we are leaving for Torreón,
no matter how tough they are
we'll take it over."

Lieutenant Pizarra would say:
"I know Villa,

anda con un compañero
de la familia de Orozco.—

Cuando Villa entró a Torreón
les dió una fiera batalla,
y con su fieles dorados
echó a correr a Pizarra.

Ya con ésta me despido,
al rugido de un cañón,
así fueron los sucesos
de la toma de Torreón.

he is with a fellow
from the Orozco family."

When he came into Torreón
Villa gave them a fierce battle,
he and his loyal "Golden Guard"
ran Pizarra out.

I sing you my farewell
as a cannon thunders,
that's how events happened
when Torreón was assaulted.



Troop transport

Disc II - #4: TOMA DE GUADALAJARA (Samuel M. Lozano) - Las Jilguerillas y Los Hermanos Zermeno

(con Banda Sinaloense de R. López Alvarado) (México ca. 1960s).

The narrative describes the arrival in Guadalajara, Jalisco, of Francisco Villa on December 17, 1914 (not November, as is mentioned in the *corrido*). The Villista generals Calixto Contreras and Julián C. Medina led Villa's forces against Carranza's troops commanded by Manuel M. Diéguez and Francisco Murguía. General Medina, mentioned in this *corrido*, was the model used by writer Mariano Azuela in creating what some writers claim to be the first and foremost revolutionary novel: **Los de abajo**. Incidentally, Samuel Lozano, the composer of this *corrido*, claimed to have been Pancho Villa's personal *corridista*.

Vengo a cantarles, señores,
estas nuevas mañanitas:
Toma de Guadalajara
por los soldados villistas.

Año de mil novecientos,
del catorce muy presente,
Villa salió de Chihuahua
al frente de mucha gente.

A principios de noviembre
Villa llegó hasta Torreón
para avanzar rumbo al centro
a combatir a Obregón.

Desde Fresnillo hasta Lagos
no había combates formales
porque dejaban las plazas
los soldados carrancianos.

Desde Irapuato a La Barca
fuertes combates tuvieron;
ganando los insurgentes,
los carrancistas corrieron.

I'll sing for you, gentlemen,
this new song:
The assault on Guadalajara
by Villa's army.

The year is nineteen hundred,
and fourteen to be current,
Villa left Chihuahua
commanding a lot of people.

On the first days of November
Villa reached Torreón,
moving towards central México
to battle with Obregón.

From Fresnillo to Lagos
there was no real fighting
because Carranzas' men
abandoned their positions.

From Irapuato to La Barca
there was heavy combat;
the rebels won
and Carranza's men ran.

Diéguez quedó destrozado
en la estación de Ocotlán,
huyendo a Guadalajara,
después a Ciudad Guzmán.

Con rumbo a Guadalajara,
con sus trenes de transporte,
Villa llegó hasta Atequiza
con su división del norte.

El día quince de noviembre,
al oscurecer la tarde,
el jefe Julián Medina
se encontraba en Puente Grande.

Cuando entraron los villistas,
los tapatíos muy contentos,
lueguito echaron a vuelo
las campanas de los templos.

Los jefes y oficiales
y el que cayó prisionero,
Villa les dio libertad,
dándoles ropa y dinero.

—¡Que viva Francisco Villa!—
Toda la gente gritaba
cuando entraron los villistas
tomando Guadalajara.

Dieguez was devastated
at Ocotlán's station,
he escaped to Guadalajara
and later, to Ciudad Guzmán.

On the way to Guadalajara
with his own trains,
Villa reached Atequiza
with his Northern Division.

On the 15th of November,
around sundown,
the commander Julián Medina
found himself in Puente Grande.

When Villa's army arrived,
folks in Guadalajara were happy:
right away they rang
the bells of the churches.

The commanders and officers,
and every prisoner,
were freed by Villa
and given money and clothing.

"Long live Francisco Villa!"
all the people shouted,
when Villa's army entered
and took Guadalajara.

Disc II - #5: LA TOMA DE ZACATECAS (The Assault on Zacatecas) (*Tony Vélez*) – **Dueto Los Errantes** (México, ca. 1960).

In 1914, disobeying the orders of Venustiano Carranza, Francisco Villa advanced toward Zacatecas with 22,000 men while the city had only 12,000 men defending it. The defeated troops fled after nine hours under attack. The battle of Zacatecas signals the defeat of the federal army and the triumph of the revolution.

Era el 23 de junio,
hablo con los más presentes,
fue tomado Zacatecas
por las tropas de insurgentes.

Ya tenían algunos días
que se estaban agarrando
cuando llegó Pancho Villa
a ver qué estaba pasando.

Las órdenes que dió Villa,
a todos en formación,
para empezar el combate
al disparo de un cañón.

Al disparo de un cañón,
como lo tenían de acuerdo,
empezó duro el combate,
lado derecho y izquierdo.

Les tocó atacar La Bufa
a Villa, Urbina y Natera,
porque allí tenía que verse
lo bueno de su bandera.

Las calles de Zacatecas
de muertos entapizada,

On the 23rd of June,
I now address you listeners,
Zacatecas was assaulted
by the rebel troops.

For several days
they'd been fighting,
when Pancho Villa arrived
to see what was going on.

The orders Villa gave
to his group in formation,
was to begin the battle
when the cannon fired.

When the cannon fired,
as it had been agreed,
a fiery battle began
on the right and left flanks.

La Bufa was attacked
by Villa, Urbina, and Natera,
that's where they'd show
the strength of their banner.

The streets of Zacatecas
were covered with corpses,

lo mismo estaban los cerros
por el fuego de granada.

¡Ay, hermoso Zacatecas,
mira cómo te han dejado!
la causa fue el viejo Huerta
y tanto rico allegado.

Ahora sí, borracho Huerta,
harás las patas mas chuecas
al saber que Pancho Villa
ha tomado Zacatecas.

Ya con ésta ahí me despido
con la flor de una violeta,
por la División del Norte
fue tomado Zacatecas.

and so were the hills
after the grenades were fired.

Oh, beautiful Zacatecas,
look how they have left you!
It was the fault of old man Huerta,
and those rich people, too.

Now, drunkard Huerta,
you'll really get bowlegged
when you find out that Pancho Villa
has captured Zacatecas.

This is my farewell
with a blossoming violet,
the Northern Division
has assaulted Zacatecas.

Disc II - #6: TOMA DE CELAYA (The Assault on Celaya) - **Conjunto Matamoros** (Vocal by Pesina y González) (San Benito, Texas, ca. late 1950s).

On April of 1915 the forces of the Northern Division, under the command of Francisco Villa, attacked the city of Celaya, Guanajuato, protected by the constitutional soldiers led by Álvaro Obregón. Villa's defeat at Celaya—he lost approximately 5,000 men—initiates the end of his Northern Division.

En mil novecientos quince,
Jueves Santo en la mañana,
salió Villa de Torreón
a combatir a Celaya.

Por la derecha y izquierda
iba la caballería:

In nineteen-fifteen,
the morning of a Holy Thursday,
Villa set out from Torreón
to fight in Celaya.

The cavalry was flanking
to the right and to the left

por el centro de las tropas
iban los de infantería.

Corre, corre, maquinista,
no me dejes ni un vagón,
vámonos para Celaya
a combatir a Obregón.

Ese tambor que se oía
era de los carrancistas
que combatían con valor
a los valientes villistas.

Ángeles era valiente,
no le temía a la metralla,
le pidió permiso a Villa
para bombardear Celaya.

Le contestó Pancho Villa:
—Hombre, no seas imprudente,
si bombardeamos Celaya
perecen los inocentes.—

Decía don Francisco Villa:
—Está muy mala la cosa,
ya están cayendo soldados
del batallón Zaragoza.—

De Salamanca a Irapuato
hay quince leguas a León,
fue donde perdió su brazo
el general Obregón.

No le temía a los cañones,
ni tampoco a la metralla:
aquí doy fin al combate
de la toma de Celaya.

with the infantry
in the middle.

Hurry, conductor, hurry and
don't leave any wagons behind,
let's go to Celaya
and fight Obregón.

That drum that was heard
belonged to Carranza's people
who valiantly fought against
the courageous men of Villa.

Ángeles was a brave man
who didn't fear the bullets:
he asked Villa's permission
to fire on Celaya.

Pancho Villa answered him:
“Listen, don't be reckless,
if we fire on Celaya
innocent people will die.”

Don Francisco Villa would say:
“This is really bad,
we are even losing soldiers
from the Zaragoza battalion.”

From Salamanca to Irapuato
there are 15 leagues to León,
that's where General Obregón
lost his arm.

He didn't fear the cannons
nor the bullets,
here I end the battle
of the assault on Celaya.

Disc II - #7: PANCHO VILLA (*Traditional*) - Los Hermanos Chavarría (with Trío San Antonio) (McAllen, Texas, ca. 1950).

Nuestro México, febrero 23,
dejó Carranza pasar americanos
dos mil soldados, quinientos aeroplanos,
buscando a Villa, queriéndolo matar.

Venustiano dice a los americanos:
—Si son valientes y saben perseguir,
les doy permiso que busquen a Villa,
pero tienen también que morir.—

Los soldados, sargentos y oficiales
en sus caballos comienzan a temblar,
porque temen en la Sierra de Chihuahua
Pancho Villa llegarse a encontrar.

Los soldados cansados y en la sierra
buscando a Villa, que no podían hallar,
cuando luego pasó en un aeroplano
y desde arriba comienza a saludar.

Cuando vieron que flotaba la bandera
con las estrellas que Villa les pintó,
se equivocaron todos los aeroplanos
y aterrizaron y Villa los cogió.

Ya Pancho Villa ya no anda a caballo
y ni su gente tampoco lo andará,
ahora es dueño de varios aeroplanos
que los alquila con gran comodidad.

Our México, February 23rd,
Carranza let the Americans cross over:
2,000 soldiers, 500 airplanes,
looking for Villa, and set to kill him.

Venustiano tells the Americans:
“If you are brave and know how to hunt down men,
I'll let you search for Villa
but you will also have to face death.”

The soldiers, sergeants, and officers
began trembling mounted on their horses,
they fear the Sierra of Chihuahua
where they might run into Pancho Villa.

The soldiers were tired up in the mountains
looking for Villa, and not able to find him,
then he passes by in an airplane
and from up there waves to them.

When they saw the fluttering flag
with the stars that Villa had painted
all the airplanes made the same mistake,
they landed and Villa caught them.

Pancho Villa no longer rides a horse,
and his people don't ride anymore,
he is now the owner of various airplanes
and he rents them on very easy terms.

Disc II - #8: LA PUNITIVA (The Punitive Expedition) (*Luis Hernández*) (Parts I & II) - **Luis Hernández y Leonardo Sifuentes** (El Paso, Texas, 7/16/1929).

The narrative describes the pursuit of Francisco Villa who, on March of 1916, attacked the garrison at Columbus, New México, in protest of Washington's diplomatic recognition of the administration of Venustiano Carranza. Soon after, the forces of General John J. Pershing invaded Mexican territory vowing to bring back Villa to the United States. Pershing, however, failed to capture Villa. After intense diplomatic negotiations Pershing's expedition was withdrawn from México in February of 1917.

Part I

Nuestro México, febrero veintitrés,
dejó Carranza pasar americanos,
veinte mil hombres, doscientos aeroplanos,
buscando a Villa por todito el país.

Y Carranza les dice afanoso,
que si son hombres y saben perseguir:
—Les doy permiso de que busquen a Villa
y que se enseñen también a morir.—

Cuando entraron los güeros de Texas,
fatigados de tanto caminar,
con siete horas que llevaban de camino
los pobrecitos se querían regresar.

Ya comenzaron las expediciones,
los aeroplanos comienzan a volar,
se repartieron por distintas direcciones
buscando a Villa que lo querían matar.

Francisco Villa, al ver las fuerzas punitivas,
luego al momento también se preparó,
se vistió de soldado americano
y a sus tropas también las transformó.

In our México, on the 23rd of February,
Carranza let the Americans cross over:
20,000 men, and 200 airplanes
were looking for Villa throughout the country.

Carranza tells them earnestly,
if they are men enough and know how to track him down:
“I give permission for you to find Villa
and you can also learn how it is to die.”

When the Texas “blondies” arrived
exhausted from so much walking,
after seven hours on the road,
the poor souls wanted to go back home.

The expeditionary searches began
and the airplanes started to fly,
they took several different directions
looking for Villa in order to kill him.

When Francisco Villa saw the punitive forces
he immediately got ready, too,
he dressed as an American soldier,
and he also transformed his troops.

Los aeroplanos, al ver la bandera
con las estrellas que Villa les pintó,
se equivocaron y bajaron a la sierra
y prisioneros Villa los agarró.
Francisco Villa ya no anda a caballo,
ni su gente tampoco andará,
Francisco Villa ahora es dueño de aeroplanos
que los consigue con facilidad.

Part II

Si porque semos poquitos mexicanos
dicen los güeros que nos van a acabar,
nada importa que traigan mil cañones
si en la sierra los vienen a dejar.

Cuando entraron al estado de Chihuahua
toda la gente azorada se quedó
de ver tanto soldado americano
que Pancho Villa en los postes les colgó.

Cuando entraron los güeros a Parral,
buscando harina, galletas, y jamón,
hombres, mujeres y niños les decían:
—¡Ahí hay pólvora y balines de cañón.—

Porque dicen que en México se muere
y que de diario se matan por allá,
con un solo mexicano que nos quede
nuestra bandera en sus manos flotará.

Francisco Villa era un hombre guerrillero,
sus artilleros al pie de su cañón,

When the planes saw the flag
that Villa had painted with stars
they made a mistake and came down,
and Villa took them prisoners.
Francisco Villa no longer rides a horse
and his people need never ride again:
Francisco Villa is now the owner of airplanes
which he very easily acquires.

If because we are so few Mexicans
the “blondies” say they can finish us off,
it doesn't matter if they bring a thousand cannons
because they end up leaving them in the hills.

When they entered the State of Chihuahua
all of the people were just amazed
to see all those American soldiers
that Pancho Villa left hanging from the poles.

When the “blondies” entered the city of Parral
asking for flour, crackers, and ham,
men, women, and children would tell them,
“There's only gunpowder and cannon balls.”

They say death stalks in México,
and that people there kill each other every day:
as long as there is one Mexican alive
our flag will be waving in his hand.

Francisco Villa was a fighting man
and his artillery was always prepared,

quemarían hasta el último cartucho
pero en defensa de nuestra nación.

¿Qué pensaban los americanos,
que combatir era baile de carquís?
Con la cara cubierta de vergüenza
se regresaron de nuevo a su país.

Nada importa que tengan los güeros
acorazados y buques de a maizal,
aeroplanos y automóviles blindados,
pero les falta lo que al carrizal.

Disc II - #9: LA TOMA DE CELAYA (The Assault on Celaya) (Parts I & II) - Hermanos Bañuelos

(Los Angeles, Calif., 1/23/1929).

During the battle of Celaya, April 13–15, 1915, Álvaro Obregón defeated Francisco Villa. This defeat marks the military decline of Villa and his renowned “División del Norte.” The number of Villa’s dead at this battle has been calculated at 5,000 and 6,000 the number of prisoners captured.

Part I

Y en mil novecientos quince,
Jueves Santo en la mañana,
salió don Francisco Villa
de Torreón para Celaya.

Salen todos los dorados
de Saltillo a Paderón,
iban con rumbo a Celaya
y a combatir a Obregón.

they would have burned the last cartridge
in defense of our nation.

Just what were the Americans thinking,
that combat was like dancing a *carquis*?
With their faces covered with shame
they returned to their country once again.

It doesn’t matter that the “blondies” have
battleships and vessels by the score,
and airplanes and armored cars,
if they don’t have what it really takes.

In nineteen hundred fifteen,
on the morning of Holy Thursday,
Don Francisco Villa set out
from Torreón to Celaya.

All of the Dorados,
left Saltillo for Paderón:
they were going to Celaya
to fight Obregón.

Por la derecha e izquierda
iban las caballerías,
por el centro de la tropa
iban las infanterías.

Cuando llegan a los trenes
llegaron encarrerados,
y Villa los defendió
con su escolta de dorados.

¡Ay, los dorados de Villa
que siempre andaban con él!
unos tiraban balazos
y otros quitaban el riel.

¿Quién era Canuto Reyes
que se hallaba en Cerro Gordo?
Les gritaba a sus soldados:
—Ora valientes, abordo.—

Gritaba Francisco Villa
debajo de un tejocote:
—El primer plan que me hicieron:
los tanques de chapopote.—

Decía Patricio Galindo:
—Está muy mala la cosa,
están cayendo soldados
del batallón Zaragoza.—

Vuela, vuela, palomita,
vuela, vuela, mariposa,
la primera contraseña
era un trapo color de rosa.

The cavalry was flanking
on the right and the left,
while the infantry marched
in the middle of the troop.

They arrived at the trains
in a rush,
and Villa shielded them
with his escort of Dorados.

Oh, those Dorados of Villa,
who were always with him,
while some opened fire
others would rip out the railroad tracks.

Who was Canuto Reyes
positioned in Cerro Gordo?
He would shout to his soldiers:
“Now, brave ones, climb aboard.”

Francisco Villa would shout
under a *tejocote* tree:
“Their first maneuver against me
was with the tar tanks.”

Patricio Galindo would say:
“Things are looking bad,
we are even losing soldiers
from the Zaragoza battalion.”

Fly, fly little dove,
fly, fly butterfly,
the first signal was
a piece of pink cloth.

¡Ay, qué combate tan fuerte!
señores, daba temor,
pero más fuerte se oía
el redoble de un tambor.

Part II

Ese tambor que se oía
era de los carrancistas,
era cuando combatían
a los valientes villistas.

¡Ay, qué combate tan fuerte!
yo nunca lo había mirado,
la segunda contrasena
era un trapo colorado.

El coronel Jesús Ríos,
que nunca se hacía a la orilla,
era el jefe de la escolta
del general Pancho Villa.

Decía Benito Contreras:
—Me son terribles las horas,
están cayendo villistas
por las ametralladoras.—

Gritaba Francisco Villa:
—Muchachos, hemos perdido,
miren cómo están pasando
los trenes llenos de heridos.—

El general Obregón
dijo con mucho coraje:

What a fierce battle, gentlemen,
it was frightening,
but what was heard the loudest
was the drum roll.

That drum that was heard
belonged to Carranza's men,
who were fighting the
brave soldiers of Villa.

What a fierce battle,
I had never seen anything like it,
the second signal was
a piece of red cloth.

Colonel Jesús Ríos,
who never skirted the action,
was the commander of the personal guard
of General Pancho Villa.

Benito Contreras would say:
“To me these hours are terrible,
the machine guns are
cutting down Villa's soldiers.”

Francisco Villa would say:
“Boys, we've lost,
look at those trains passing by
full of wounded soldiers.

General Obregón
angrily said:



Left: label of Disc II- #9, recorded in 1929 in Los Angeles, Ca., by Hermanos Bañuelos.

Below: label of Disc II- #6, recorded mid-1950s in Alice, Tx., by Conjunto Matamoros.



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—Ya me acabaron los yaquis
en este rancho del Guaje.—

Gritaba Francisco Villa
con sus fuerza insurgentes:
—Vamos a reconcentrarnos
a Ciudad de Aguascalientes.—

Corre, corre, maquinita,
no me dejes ni un vagón,
vamos a reconcentrarnos
a los centros de Torreón.

Vuela, vuela palomita,
al templo a rezar un rato,
por los seres que murieron
en Celaya y Irapuato.

Date gusto vida mía,
antes de que yo me vaya,
ya les canté a mis amigos
el ataque de Celaya.

"They finished off my Yaqui troops
at El Guaje ranch."

Francisco Villa would shout
at his rebel forces:
"Let's go and regroup in the
city of Aguascalientes."

Hurry, little engine,
don't leave any wagons behind,
let's go and regroup
in the area of Torreón.

Fly, fly, little dove, to the temple,
and pray for a while,
pray for those human beings
who died in Celaya and Irapuato.

Enjoy yourself, love of mine,
before I leave,
I've sung for my friends
the assault on Celaya.

Disc II - #10: DERROTA DE VILLA EN CELAYA (The Defeat of Villa in Celaya) (Parts I & II) - **Pedro Rocha**
y **José Ángel Colunga** (New Orleans, La., 3/15/1936).

This is a version of the battle of Celaya from the perspective of soldiers fighting on the side of Obregón and Carranza.

Part I

Me voy con mi treinta-treinta
y mi noble corazón:
voy a pelear por Carranza
a la Quinta Convención.

Se volteó Francisco Villa
con toda su división,
y el jefe Carranza dice:
—¡Ay qué Villa tan traidor!—

Les dice Francisco Villa,
con valor y corazón:
—Desocúpenme a Celaya,
dispongan la población.—

Le contestan de Celaya,
con valor y corazón:
—No desocupo Celaya,
contestó Álvaro Obregón.—

Les dice Francisco Villa,
con valor y fantasía:
—Si no me dejan Celaya
funciona mi artillería.—

Villa tenía mucha gente
regada por dondequiera,
y en San Luis Potosí estaba
la brigada de Natera.

I'm going with my 30-30
and my noble heart
to fight for Carranza
at the Fifth Convention.

Francisco Villa and his whole division
went to the other side
and our leader Carranza said:
"What a traitor Villa is!"

With courage and passion
Francisco Villa tells them:
"Get out of Celaya
and hand over the town."

They answered him from Celaya
with courage and passion:
"I will not leave Celaya,"
said Álvaro Obregón.

With courage and imagination
Francisco Villa tells them:
"If you don't leave Celaya
my artillery will open fire."

Villa had many people
scattered everywhere
and Natera's brigade was
positioned in San Luis Potosí.



Left: label of Disc II-#10, the 1936 recording made in New Orleans by Pedro Rocha & José Angel Colunga.

Below: label of Disc II-#11, the 1929 recording made in Chicago by Lupe Martínez and Pedro Rocha.



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Decía Álvaro Obregón:

—Ora lo vamos a ver,
o me acaban de matar
o los quito del poder.—

En la hacienda de Santa Ana,
rumbo a la suida de León,
donde le hirieron el brazo
al general Obregón.

Decía un capitán primero
de la brigada Murguía:
—Muchachos, iviva Obregón!
yo muero en su compañía.—

Part II

¡Qué horrible carnicería!
¡Ay, qué terribles las horas!
¡Cómo mataban villistas
con las ametralladoras!

Villa estaba en Salamanca
con toditos sus dorados,
y Amaro estaba en Celaya
con toditos sus bragados.

No te las echas Arango
ni te las vayas a echar,
ni las cuentas tan seguras
que las más hechas se van.

Decían los pobres villistas:
—Ya no semos tan temidos,

Álvaro Obregón would say:

“Now we’ll see,
either you finish me off
or I’ll topple you from power.”

At the hacienda of Santa Ana,
going towards the city of León,
that’s where General Obregón
was wounded in his arm.

A captain of the Murguía brigade
would say:
“Men, long live Obregón,
I’ll die with him.”

What a horrible slaughter!
What terrible hours!
To see Villa’s people being killed
by the machine guns!

Villa was in Salamanca
with his “Golden Squad”
and Amaro was in Celaya
with his brave men.

Don’t brag so much Arango,
don’t be so sure of yourself
and don’t think you have it made
‘cause the surest things can get away.

Villa’s people complained,
“Nobody is afraid of us anymore

por dondequiera rodamos,
parecemos armadillos.—

Ya se les figuraba
a esa pobrecita gente
que tomaban a Celaya
como tomar aguardiente.

Obregón derrotó a Villa
que era el principal resorte
y se le acabó la gloria
a esa División del Norte.

Del día primero de agosto
al día primero de abril
en Celaya perdió Villa
pues no se arrojó a morir.

Villa muy desconsolado
mandó hacer alto de fuego,
y dice desesperado:
—Yo con Obregón no puedo.—

Ya me despido mis cuates
antes de que yo me vaya,
aquí termino cantando
el corrido de Celaya.

we look like armadillos,
tumbling all over the place.”

Those poor people had imagined
that they would
swallow up Celaya
as easy as swallowing brandy.

Obregón defeated Villa,
who was the main pivot
and that was the end of
the glory for the Northern Division.

From the first of August
to the first of April
Villa lost in Celaya,
'cause he wouldn't risk his life.

Feeling hopeless,
Villa ordered a cease fire
and desperately said:
“I can't handle Obregón.”

Let me say good-bye,
friends, before I leave,
here I end singing
the corrido of Celaya.

Disc II - #11: RENDICIÓN DE PANCHITO VILLA (Pancho Villa's Surrender) (Parts I & II) - Lupe Martínez y Pedro Rocha (Chicago, 6/19/1929).

The narrative describes the agreement signed by Francisco Villa to lay down his arms on July 28, 1920. He and his troops were given the hacienda “El Canutillo” where they settled down to work the land.

Part I

Hoy que Villa se amnistió
voy a contar el suceso
que a la nación le costó
millón y medio de pesos.

Cansados de navegar
en sus vidas de aventura
comenzaron a entregar
sus armas y sus monturas.

Villa, sin ningún reparo
cuando todo se arregló,
en la hacienda del Amparo
un documento firmó.

Dijo el general Martínez:
—Señor, si hablo mal me mata,
pero vía lo que pasó
con el general Zapata.—

—Pero, cara...coles, cuerno,—
comenzó Villa a decir,
—creo que es honrado el gobierno
a quien me voy a rendir.—

Cuando Villa se amnistió,
con todos sus generales,

Now that Villa received amnesty,
I will tell the story
and how this cost the nation
a million and a half pesos.

Weary of wandering
and a life of adventure,
they began to turn in
their arms and saddle gear.

Villa, without objecting,
when the arrangements were made,
in the Hacienda del Amparo
signed a document.

General Martínez said:
“Sir, kill me if I'm wrong,
but remember what happened
to General Zapata.”

“But, son-of-a...gun,”
Villa began to say,
“I believe I am surrendering
to an honest government.”

When Villa received amnesty,
along with all his generals,



Photo courtesy Espectación Martínez, widow of Lupe Martínez

Lupe Martínez (standing) and Pedro Rocha, popular corridistas who recorded prolifically in San Antonio from the late 1920s to the mid-1930s

la confianza renació
en todos los minerales.

Villa sin ningún reparo
cuando todo se arregló,
en la hacienda del Amparo
un documento firmó.

—Pues yo ya voy a firmar,
díganme sus pareceres,
que disque les han de dar
tierra y un año de haberes.—

Part II

—Dándoles eso, se van,—
les dijo el coronel Trillo,
—y al general le darán
la hacienda del Canutillo.—

Villa les volvió a decir
en un discurso sencillo:
—¿Sabrán que me voy a ir
a la hacienda El Canutillo?—

—Allá hay donde trabajemos
para el que me quiera seguir,
y vean que también sabemos
trabajar para vivir.—

—Daré tierras a parcelas,
contratos y arreglos fijos,
voy a establecer escuelas
para educar vuestros hijos.—

trust was rekindled
in all the mining areas.

Villa, without objecting,
when the arrangements were made,
in the Hacienda del Amparo
signed the document.

“Well, now I’m going to sign,
tell me what you think,
they’re supposed to give us
land and a year’s worth of supplies.”

“Receiving that you may leave,”
Colonel Trillo told them,
“the General will be given
the Hacienda of Canutillo.”

Villa told them again
in a short speech:
“You know that I’m going
to the Hacienda of Canutillo.”

“We’ll have a place to work
for whoever wants to join me,
and we’ll show them
we can also make a living.”

“I’ll give out parcels
with fixed contracts,
and I’ll set up schools
to educate your children.”

Valles, cerros, ya están tristes,
montes que Villa habitaba,
ya no oirán algarazas
de los villistas que andaban.

Por eso cantando digo
con mi voz clara y sencilla:
—¡viva la gente valiente
del general Pancho Villa!—

Pues que con el fin, sin esto
ya no habrá quien diga más,
que para vivir tranquilos
se necesita la paz.

Ya con ésta me despidió
paseándome por la orilla,
terminó la rendición
del general Pancho Villa.

The valleys and mountains
that Villa once occupied are lonely now,
no longer can be heard
the commotion of Villa's troops.

That's why I sing
with my voice that's clear and true:
Long live the brave people
of General Pancho Villa!

Well, with this ending
there's nothing more to say:
for a life of tranquillity
peace is all we need.

Now I bid farewell
as I go by the outskirts,
here ends the surrender
of General Pancho Villa.

Disc II - #12: CORRIDO HISTORIA Y MUERTE DEL GRAL. FRANCISCO VILLA (*Vivo*) (Parts I & II) - More, Rubi & Vivo (Los Angeles, Calif., 8/31/1923).

These lyrics describe important episodes in the personal and military career of Francisco Villa. There are references to Villa's assassination in June of 1923, and the recording was made within sixty days of the event.

Part I

En una hacienda en la sierra,
de México maravilla,
de un labrador de mi tierra
nació el gran general Villa.

In a hacienda in my country,
marvelous México,
from a worker of the land
the great General Villa was born.

Trabajó por mantener
a su madre y a su hermana
y luchó por obtener
de trabajador la fama.

Pero el hijo del patrón,
con su dinero y poder,
burló a la hermana del peón
que al fin era una mujer.

Pero Pancho era muy hombre,
y en prueba de su valor,
lavó con sangre su nombre
malhiriendo al burlador.

A las fuerzas de Madero
entró con brazo potente
y aquel humilde ranchero
fue un indomable insurgente.

Por su valor sobrehumano,
y fiebre sin igual,
don Pancho le dió en Rellano
el grado de general.

Mas sus más valientes soldados
fueron su escolta y su corte:
los indomables dorados
de la División del Norte.

Mas por una imprevisión,
o traición de algún canalla,
perdió la brillante acción
del combate de Celaya.

He worked to support
his mother and sister,
and aspired to be known
as a good worker.

But the son of the boss,
with money and power,
seduced the peon's sister,
who, as a woman, was helpless.

But Pancho was truly a man
and, proving his courage,
cleared his name with blood,
badly wounding the seducer.

He joined Madero's forces
with a strong hand,
and the once lowly farmworker
became an undefeated rebel.

Due to his extraordinary bravery
and unsurpassed fierceness,
at Rellano Don Pancho (Madero)
promoted him to the rank of general.

His most courageous soldiers
were his elite guard:
the indefectible Dorados
of the Northern Division.

Yet an unforeseen incident,
or the treachery of a scoundrel,
caused him to lose his brilliant campaign
in the battle of Celaya.

Part II

Fue temerario y valiente
y noble de corazón,
y admitió a toda su gente
al Presidente Obregón.

Como pago a sus proezas
le dieron El Canutillo,
la hacienda que manejaba
con su secretario Trillo.

Pero la envidia y traición,
que se arrastraba escondida,
esperaba la ocasión
para arrancarle la vida.

Y muy cerca del Parral,
sin descubrir aún el móvil,
mataron al General
que iba guiando su automóvil.

Mas no tuvieron valor
para enfrentarse al caudillo,
y disparando a traición
también mataron a Trillo.

Le lloraron sus soldados
pues él era su esperanza
y los valientes dorados
juraron tomar venganza.

Solo así podían vencer
a ese valiente caudillo
que con temor le llamaban
el señor de Canutillo.

He was fearless and courageous
and of noble heart,
and accepted into his ranks
President Obregón's men.

In payment for his deeds
they gave him "El Canutillo,"
the hacienda he administered
with his aide, Trillo.

But envy and treachery
lurked nearby
waiting for the opportunity
to take his life.

Near Parral,
the motive has yet to be discovered,
they killed the General
as he was driving his automobile.

But they did not have the courage
to face the leader,
they fired treacherously
and also killed Trillo.

His soldiers grieved for him
because he was their hope,
and the brave Dorados
swore to avenge his death.

That is how they defeated
such a fearless leader
who was respectfully known
as the gentleman of "El Canutillo."

Duerme en paz porque tu nombre
cual astro en la historia brilla:
será inmortal el renombre
del general Pancho Villa.

(En cada estrofa se repiten los versos tercero y cuarto)

May you rest in peace, because your name
shines like a star in history:
immortal will be the fame
of General Pancho Villa.

(lines 3 and 4 of each stanza are repeated)

Disc II - #13: ADELITA -Trío González (New York, 12/22/1919).

"Adelita" and "Valentina" are both about unknown revolutionary protagonists. These two lyric songs are still very popular and continue to be associated with the Mexican Revolution.

Adelita se llama la ingrata
la que era dueña de todo mi placer
Nunca pienses que llegue a olvidarla
ni a cambiarla por otra mujer.

Si Adelita quisiera ser mi esposa
si Adelita fuera mi mujer
le compraría un vestido de seda
y la llevaba a dormir al cuartel.

Si Adelita se fuese ir con otro
le seguiría la huella sin cesar,
en aereoplano, en un buque de guerra
y si se quiera hasta en tren "militar".

Ya me llama el clarín de campaña
como valiente guerrero a pelear
correrán por los raudales la sangre
pero olvidarte jamás lo verás.

Adelita is the name of the ungrateful one,
the one who owned my love.
Don't ever think that I would forget her
or exchange her for another woman.

If Adelita wanted to be my wife,
if Adelita were to be my woman
I would buy her a silk dress
and take her to the barracks to sleep with me.

If Adelita were to leave with another
I'd follow in her footsteps endlessly
on an airplane, on a warship,
even on a military train.

Now the bugle is calling me
a brave warrior to battle.
The blood will run in torrents
but I will never forget you.

Y si acaso yo muero en campaña
y mi cadaver en la tierra va a quedar,
Adelita, por Dios te lo ruego,
que con tus ojos me vayas a llorar.

Adelita por Dios te lo ruego,
Nunca vayas a hacerme traición.
Sabes bien que mi amor es ya tuyo
como lo es todo mi corazón.

If by chance I should die in battle
and my body be left on the land
Adelita, by God I beg you
to cry for me with those eyes of yours.

Adelita, by God I beg you
please never betray me.
You know my love is yours
as is all of my heart.

Una Juana, y otra Juana
dos Juanas tengo a la vez.
Una me tiende la cama
otra me da de comer.

Valentina, Valentina
rendido estoy a tus pies
si me han de matar mañana,
que me maten de una vez.

One Juana or the other Juana
I have two Juanas at a time
one makes the bed
the other makes my food.

Valentina, Valentina
I lay myself down at your feet.
If they are going to kill me tomorrow
they might as well kill me now.

Disc II - #14: VALENTINA - Lydia Mendoza & Family (San Antonio, Tx. 8/16/1935).

Una pasión me domina
es la que me hizo venir,
Valentina, Valentina,
yo te quisiera decir.

Dicen que por tus amores
un mal me va a seguir;
ni importa que sea el diablo
yo también me sé morir.

Si porque tomo tequila,
mañana tomo jerez:
si porque me ves borracho,
mañana ya no me ves.

Valentina, Valentina,
rendido estoy a tus pies;
si me han de matar mañana,
que me maten de una vez.

There is a passion that overwhelms me
and it has brought me to you,
Valentina, Valentina,
how I would like to tell you.

They say that because of your love,
that evil will follow me:
It doesn't matter if it's the devil himself
I know how to die, as well.

Just because I drink tequila
and tomorrow I drink *jerez*: (sherry wine)
just because you see me drunk
tomorrow you may not see me at all.

Valentina, Valentina,
I lay myself down at your feet.
If they are going to kill me tomorrow
they might as well kill me now.



Cannon factory in Madera, Chihuahua

Disc 3: Local Revolutionary Figures

Generally, the *corrido* hero represents a model by which to measure conduct under conflictive situations. While many of these conflicts may be fragmentary and of negligible importance to the professional historian, to their witnesses and participants they represented profound experiences. After all, a community's deepest and most graphic impressions of the revolution were of those figures and events observed in their immediate neighborhood, rather than of issues of national importance occurring elsewhere. From such local memories are the lyrics of revolutionary *corridos* frequently composed. Included in this collection are some local figures whose *corridos* highlight particular experiences. Some of these are: "Juan Vásquez" in his courageous confrontation with death; "Juan Carrasco" as his son attempts to dissuade him from joining the revolution; "Corrido de Palomón Ojeda" cruelly executed without being granted permission to see his parents; "Amador Maldonado" obtaining an official position through questionable means; "Almazán" taking over a town in a man-to-man confrontation; "La Toma de Matamoros" a victory evoked by one of its participants; "Margarito" whose days of glory are recalled after he has been killed by one of his mistresses; "Refugio Solano" treacherously killed by his

own revolutionary comrades; "Julián del Real" executed for insubordination after playing havoc with a town under his command; "Corrido de Inez Chávez García" claiming undisputed revolutionary status over his regional turf.

It is evident that the composers of revolutionary *corridos* were witnesses or participants of the events narrated. It must be assumed, too, that the *corrido* public is expected to be sufficiently familiar with the story to make it unnecessary for the *corridista* to identify figures, place names, and other essential information. In other words, the text of a *corrido* provides but a partial aspect of its meaning, its full coherence being evident only to a public who possesses pertinent contextual knowledge of the events surrounding the narrative. While these characteristics may cause an outsider to the tradition to view *corridos* as incomprehensible, repetitive, or, worse, unimaginative, the competent listener is fully aware of their complex range of experiences and varying artistic qualities. For example, the lament for Higinio Villarreal in the *corrido* of "Juan Villarreal" reveals a close knit group of local revolutionaries that include, most probably, family and friends. The *corridista* conveys in broad and rapid strokes the scene of a fearful, riderless horse neighing in the middle of a battle, while the father of the fallen soldier is shown

stoically concealing his grief, swearing to avenge his son's death. Naturally, the events described would be tragic to those familiar with the otherwise historically obscure names mentioned in the narrative. A similar situation surrounds other figures unknown beyond their local confines such as in: "Palomón Ojeda," "Margarito," "Refugio Solano," "Julián del Real," whose deaths are told by eyewitnesses who have been deeply affected by the experience. The proximity of their violent deaths intensifies the sense of life's finality, and brings into sharper focus the personalities of the deceased. In this sense *corridos* (also known as *tragedias* or tragedies) may be seen as poetic

epitaphs, set to music, commemorating extraordinary individuals and events.

In the *corrido* of "Cedillo" (III-#14) this local rebellion is said to have been masterminded by interests seeking to control Mexican oil reserves, in collusion with Cardenas' ex-minister of defense, Saturnino Cedillo. Included in this collection is also the recounting of a local incident over a water dispute by two neighboring towns: "Yurécuaro y Tanhuato" (III-#15). In the song "Marijuana, La Soldadera" (III-#16) we are provided with an idealized version of the humble people who fought for the revolution.

Disc III - #1: CORRIDO DE JUAN VÁSQUEZ (Victor Cordero) - Juanita y María Mendoza (with Conjunto Sánchez) (Los Angeles, Ca., ca. 1951).

Although perhaps a minor military figure, the *corrido* praises the qualities that merited singing of Vásquez's deeds. The information here provided suggests that Juan Vásquez fought for Pascual Orozco, under Benjamín Argumedo, in northern México.

Mil novecientos catorce,
como a las tres de la tarde,
llegaron los carrancistas
para agarrar a Juan Vásquez.

Como era buen guerrillero
se fue para Casas Grandes
con Benjamín Argumedo
y los demás generales.

In nineteen fourteen,
about three in the afternoon,
Carranza's people tried
to capture Juan Vásquez.

Because he was a good soldier
he left for Casas Grandes
to join Benjamín Argumedo
and the other generals.

Al despuntar nuevo día,
desde la punta del cerro,
les contestó con acero
a las fuerzas de Murguía.

Como era muy arriesgado
bajó a pelear frente a frente:
iba corriendo a caballo
para enfrentarse a la muerte.

Pero al perder la batalla
luego cayó prisionero,
y terminó sus hazañas
de valiente guerrillero.

Lo fusilaron temprano
junto de una nopalera,
con su sombrero tejano:
ni pestañaba siquiera.

Cuando se hallaba parado,
al frente del batallón,
les ordenó a los soldados:
—Apunten al corazón.—

Triste cantaba un soldado
al recordar el combate:
—Aquí se encuentra enterrado
el guerrillero Juan Vásquez.—

The next day at dawn,
from the top of the hill
he fired back
on the Murguía forces.

Because he was daring
he came down to fight face to face:
he was racing on his horse
to confront death.

But when he lost the battle
he fell prisoner,
and ended his deeds
as a courageous warrior.

They executed him early in the morning
next to a cactus field,
wearing his Texan hat:
he wouldn't even bat an eye.

Facing the execution squad,
he ordered the soldiers:
"Aim straight
at the heart!"

A soldier sang sadly
as he remembered the battle:
"This is where Juan Vásquez,
the warrior, is buried."

Disc III - #2: CORRIDO DE JUAN CARRASCO (*Luis Pérez Meza*) - **Luis Pérez Meza** (with Los Norteños de Rubén Fuentes) (México, ca. 1948).

Juan Carrasco was born in La Puerta de Canoas, Sinaloa, in 1876. The narrative describes some of Carrasco's military accomplishment when he fought against the federal forces of Victoriano Huerta. After the death of Carranza, Carrasco sought to join the forces of Francisco Murguía in Durango, but was attacked and died in 1922 when approaching the state line separating Sinaloa from Nayarit.

Carrasco quedó sentido
por la muerte de Madero,
por eso se levantó
con la gente del potrero.

Juan Carrasco se paseaba
en su caballo alazán:
—No pierdo las esperanzas
de pasearme en Mazatlán.—

Su hijito le decía:
—Padre mío, no te metas,
ahí vienen los federales
por el río de Acaponeta.—

Juan Carrasco ambicionaba
la libertad de su pueblo,
y le gritaba a su gente:
—Si no lo cumplo me cuelgo.—

Decían que no traía parque
y que traía malas armas,
en el pueblo del Quelite
les avanzaron las cargas.

Corrían los federales
por toditas las labores,

Carrasco was bitter
about Madero's death
that's why he rose up in arms
with men from the cattle ranch.

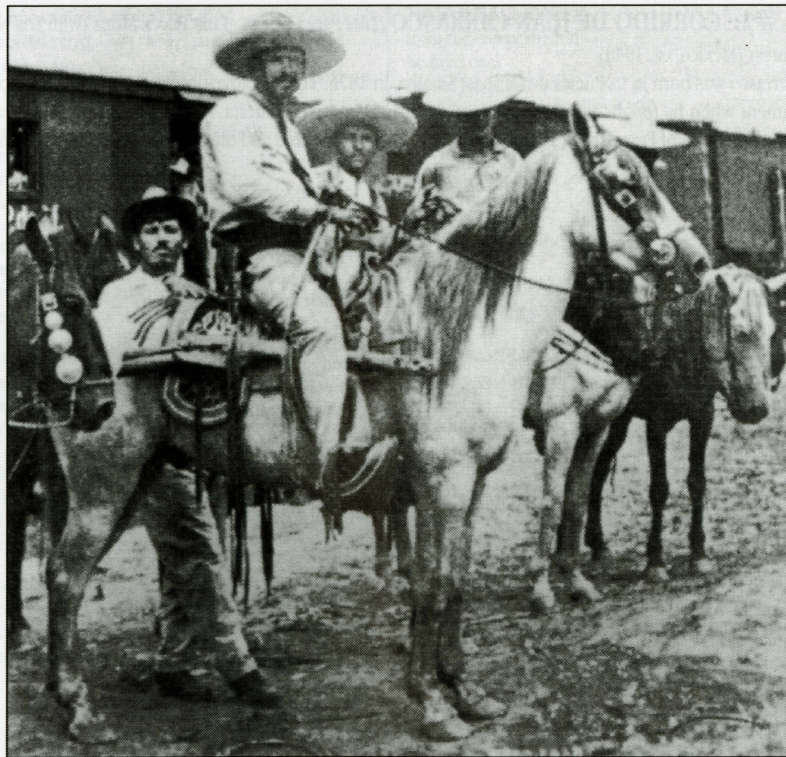
Juan Carrasco would ride
around on his sorrel horse:
"I don't lose hope
of visiting Mazatlán."

His young son would tell him:
Don't get involved, my father,
the federal troops are coming
by the Acaponeta river."

Juan Carrasco desired
the freedom of his nation,
and he would shout to his people:
"I'll hang myself if I fail."

They said that he lacked ammunitions
and that his weapons were poor:
in the town of El Quelite
the troops advanced against him.

The federal soldiers
ran through the fields,



Juan Carrasco (on pale horse in foreground)

de miedo que le tenían
a Carrasco y a Ángel Flores.

Como que quiere hacer aire,
como que quiere llover:
el que no quiera a Carrasco:
...algo le va a suceder.

Vuela, vuela, palomita,
descansa en aquel peñasco:
aquí se acaba el corrido
del valiente Juan Carrasco.

because of their fear
of Carrasco and Ángel Flores.

It looks like rain,
it looks like wind,
whoever doesn't like Carrasco.
will pay for it.

Fly, fly, little dove,
rest on that huge rock,
here ends the corrido
of the brave Juan Carrasco.

Disc III—#3: CORRIDO DE PALOMÓN (Pedro Mier) - Los Montañeses del Alamo (vocals by Jaime y Nicandro Mier) (Probably Monterrey, N.L., ca. 1952).

Nothing is known of Palomón Ojeda whose execution is described in this *corrido*. It is probably Allende, Guanajuato, where the events mentioned took place.

En el año del catorce,
tiempo de revolución,
en ese pueblo de Allende
mataron a Palomón.

Fue soldado muy valiente
de la gente de Elizondo,
y lo iban a fusilar
en el pueblo de Paso Hondo.

—Oiga usted, mi general,
¿me permite usted un favor?

In the year of '14,
during time of revolution,
in the town of Allende
they killed Palomón.

He was a brave soldier,
one of Elizondo's men,
and was taken to be executed
to the town of Paso Hondo.

"Listen, general,
I want to ask you a favor:

de ir a ver a mis padres
que me echen la bendición.—

Decía Palomón Ojeda
arrepentido y cobarde:
—Ya me van a fusilar,
lo que siento es a mi madre.—

Le gritaba el capitán:
—No te muevas del lugar,
que vamos a dar principio,
y el cuadro se va a formar.—

Vuela, vuela, palomita,
párate en esa ramita
que aquí acabé con mi vida
por andar de carrancista.

Luego que lo fusilaron
mandaron llamar al padre,
que le dieran sepultura
ahí cerca de su madre.



let me go see my parents
and receive their blessing.”

Palomón Ojeda would say,
with regret and fear:
“They are going to execute me,
I’m just sorry for my mother.”

The captain shouted:
“Don’t move from that spot,
we’re going to start,
the squad is getting ready.”

Fly, little dove,
stop on that branch,
“That’s how my life has ended
because I chose to follow Carranza.”

After he was executed
they sent for his father,
so that he could be buried
right next to his mother’s grave.

Disc III - #4: CORRIDO DE JUAN VILLARREAL (Hnos. Garza) - Conjunto de los Hermanos Garza
(Probably Monterrey, N.L., ca. 1970).

The *carrancista* Juan Villarreal fought against the federal government in Morales, Nuevo León, probably in 1913 or 1914.

Un veinticuatro de agosto,
no se les vaya a olvidar,
cuando rompieron el fuego
las tropas de Juan Villarreal.

Las tropas de Juan Villarreal
todas peleaban iguales:
por donde se hacía acabaron
las tropas de federales.

En el puente de Carretas,
a mediación de Morales,
pelearon cien carrancistas
con trescientos federales.

Al otro lado del puente
nomás el caballo estaba,
dando fuertes relinchidos
de ver lo que le pasaba.

El caballo era muy manso
nomás que andaba asustado,
de ver al teniente Higinio
que se encontraba tirado.

Don Secundino Rodríguez
y ese Cipriano Villarreal,
cuando lo vieron tirado
se pusieron a llorar.

On a twenty-fourth of August,
something to keep in mind,
the troops of Juan Villarreal
opened fire.

All the troops of Juan Villarreal
fought evenly,
wherever they’d go
the federal troops were wiped out.

On the bridge of Carretas,
halfway into Morales,
a hundred followers of Carranza
fought against 300 federal soldiers.

On the other side of the bridge
only the horse was left
neighing loudly
as it watched the scene.

The horse was very tame,
but it was scared
as it watched
Lieutenant Higinio lying there.

Don Secundino Rodríguez and
that man Cipriano Villarreal
started to cry when they saw him
fallen on the ground.

Decía don Juan Villarreal:
—Yo por eso ni me aflijo,
tengo que vengar la sangre
donde mataron a mi hijo.—

Gritaban Celso y El Charro,
gritaban con mucha gloria,
de ver correr a los mochos
para Salinas, Victoria.

Vuela, vuela, palomita,
con tus lucidos corales,
anda avisa a Monterrey
que manden más federales.

—Adiós puente de Carretas,
tierra donde yo nací,
todos decían que no
pero yo siempre morí.—

Don Juan Villarreal would say:
“That is not what bothers me,
I have to avenge the blood
of my slain son.”

Celso and El Charro
were shouting triumphantly
watching the zealots
run to Salinas, Victoria.

Fly, fly, little dove,
with your splendid rings,
go notify Monterrey
to send more federal troops.

“Farewell Bridge of Carretas,
land where I was born,
they didn’t believe it
but I finally died.”

Disc III - #5: LA TOMA DE MATAMOROS (The Assault on Matamoros) (A. Novelo) (Parts I & II) - Agustín Lara y A. Novelo (San Antonio, Texas, 12/5/1930).

This is narrative of the attack on the city of Matamoros on the 27th of March 1915 by the forces of the conventionist general José E. Rodríguez, a follower of Francisco Villa. Matamoros was defended by the constitutionalist (follower of Carranza) general Emiliano Nafarrate. The struggle continued until the 13 of April when the conventionists withdrew. General Saúl Navarro, a Villa follower, lost his life in the attempt to capture Matamoros.

Part I

Con mi treinta-treinta me voy a ingresar
a las filas de la rebelión,
para conquistar, conquistar libertad,
a los habitantes de nuestra nación.

With my 30-30 I am going to join
the ranks of the revolution
in order to conquer freedom
for our nation’s people.

El veintisiete de marzo,
como a las once del día,
atacaron Matamoros
las fuerzas de Pancho Villa.

Decía el general Rodríguez:
—Aquí vamos todos juntos,
les quitamos Matamoros
en menos de diez minutos.—

Decía el general Navarro:
—Rodríguez, ¿adónde vamos?
al cabo que es por demás,
a Matamoros no entramos.—

Le contestó Nafarrate
como a las tres o cuatro horas:
—Tiene a su disposición
cuarenta ametralladoras.—

La brigada de resguardo,
charreteras de gamuza,
corrieron a los villistas
en la hacienda de Las Rusias.

The 27th of March,
about eleven in the morning,
the forces of Pancho Villa
assaulted Matamoros.

General Rodríguez would say:
“Here we go,
we’ll take Matamoros
in less than ten minutes.”

General Navarro would say:
“Rodríguez, what are we doing?
Anyway, it’s useless,
we’ll never get into Matamoros.”

Nafarrate answered,
three or four hours later:
“Forty machine guns
will be waiting for you.”

The defending guard,
with suede epaulets,
made Villa’s men run
at the hacienda of Las Rusias.

Part II

Con mi treinta-treinta me voy a ingresar
a las filas de la rebelión,
para conquistar, conquistar libertad,
a los habitantes de nuestra nación.

With my 30-30 I am going to join
the ranks of the revolution
in order to conquer freedom
for our nation’s people.

Decía el general Navarro:
—Rodríguez, te lo decía:

General Navarro would say:
“I told you Rodríguez,

que viniendo a Matamoros
a mi tierra no volvía.—

El segundo regimiento
fue valiente de veras,
le ha quitado a los villistas
gran cantidad de banderas.

La bandera que traían
eran blanco y colorado
y en un letrero decía:
“Segunda Brigada Chao.”

El que compuso estos versos
no tuvo conocimiento,
los compuso un subteniente
del segundo regimiento.

Si quieren saber su nombre
lo voy a decir ahorita,
se apellida Salazar,
fue constitucionalista.

that if we came to Matamoros
I'd never return home.”

The second regiment
was really brave,
it captured a lot of
banners from Villa's troops.

The banner they carried
was white and red,
it had words saying
“Second Battalion Chao.”

The composer of these lyrics
was not a learned man,
they were composed by a second lieutenant
of the second regiment.

If you wish to know his name,
I'll tell you now,
his name is Salazar,
he fought for the *constitucionalistas*.

Disc III - #6: CORRIDO DE ALMAZÁN (*Escobar-Caballero*) - **Andrés Méndez y Piporro González** (McAllen, Texas, ca. 1958).

Juan Andrew Almazán was born in Olinalá, state of Guerrero, in 1891. He interrupted his medical studies in order to join the revolution initiated by Francisco I. Madero. Almazán rebelled against Madero and joined Emiliano Zapata, subsequently fought at the side of Victoriano Huerta and later against Venustiano Carranza. The narrative is a description of Almazán's victory over General Carlos Osuna upon capturing the town of General Terán, in the state of Nuevo León, on the 11th of November, 1919.

Disc III - #7: AMADOR MALDONADO (*McAllen, Texas, ca. 1970*)

Amador Maldonado was a well-known revolutionary leader. He was the Chief of Military Operations in the state of Coahuila.

He died on September 11, 1919, in the town of Terán, Coahuila, during the fight against the forces of General Carranza.

His body was buried in the town of Terán, Coahuila, and his name is remembered by the people of the state.

His name is remembered by the people of the state, and his name is remembered by the people of the state.

His name is remembered by the people of the state, and his name is remembered by the people of the state.

His name is remembered by the people of the state, and his name is remembered by the people of the state.

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His name is remembered by the people of the state, and his name is remembered by the people of the state.



*General Victoriano Huerta, seated;
with General Juan Andrew Almazán*

Con el permiso de ustedes,
señores, voy a cantar:
voy a contarles la historia
del general Almazán.

Una de tantas batallas
que más gloria le darán
fue cuando entró a fuego y sangre
a la plaza de Terán.

Almazán pidió la plaza
en nombre de los rebeldes:
contestó Carlos Osuna:
—Ven a tomarla, si puedes.—

Gritaba el coronel Moya
en su caballo alazán:
—A mí me hace los mandados
la guarnición de Terán.—

Almazán y sus soldados,
en lucha desesperada,
capturaron las trincheras
a bayoneta calada.

El general Almazán,
hombre digno a la nación:
por dondequiera lo aclaman,
estado de Nuevo León.

With your permission,
gentlemen, I shall sing,
telling you the story
of General Almazán.

One of the many battles
that made his name famous
was when he violently
entered the town of Terán.

Speaking for the rebels,
Almazán demanded the town,
Carlos Osuna answered him:
“Come and take it, if you can.”

Colonel Moya shouted,
from his sorrel horse:
“The garrison of Terán
is no match for me.”

Almazán and his soldiers,
fighting desperately,
captured the trenches
with fixed bayonets.

General Almazán, is a man
worthy of his nation,
he is acclaimed throughout
the state of Nuevo León.

Disc III - #7: AMADOR MALDONADO (*Eugenio Abrego*) - **Conjunto Tamaulipas** (Vocal by Rafael y Antonio)
(McAllen, Texas, ca. 1970).

Amador Maldonado is an unidentified protagonist who, apparently, was a rebel in 1934, at a time when General Juan Andrew Almazán was Chief of Military Operations in the state of Nuevo León.

El dieciséis de septiembre
del treinta y cuatro pasado,
como a las tres de la tarde
se rebeló Maldonado.

Tan luego como salió
de ese pueblo de Terán
le pusieron un mensaje
al general Almazán.

Mandó trescientos soldados
el general Almazán
a perseguir a Amador
que se hallaba en El Chiclán.

Cerca de La Carbonera
se dieron sus agarrones,
y les gritaba Amador:
—Ahora, caballos pelones.—

Después de tanto pelear,
cerca de la madrugada,
ese Amador Maldonado
emprendió la retirada.

Ya casi al amanecer
iba llegando a San Diego:
un capitán y su gente
lo tomaron prisionero.

The sixteenth of September
of the past year of thirty- four,
about three in the afternoon,
Maldonado rose up in arms.

As soon as he left
that town of Terán
a dispatch was sent
to General Almazán.

General Almazán sent
three hundred soldiers
to capture Maldonado
who was at El Chiclán.

They got into a clash
near La Carbonera
and Amador would yell at them:
“God damn baldies.”

Close to dawn and after
a great deal of fighting
that man, Amador Maldonado,
retreated from the field.

Almost at daybreak,
when he was reaching San Diego,
he was captured
by a captain and his men.

Iban con rumbo a Terán
y pasaron por Las Blancas,
al llegar al Palo Blanco
allí les voló las trancas.

Se presentó a Monterrey
al Congreso del Estado:
quedó empleado del gobierno
ese Amador Maldonado.

They set out towards Terán
and went by Las Blancas,
when they had reached Palo Blanco
he managed to break away.

He went before the State
Congress of Monterrey
and that man, Amador Maldonado,
was hired as a government employee!

Disc III - #8: CORRIDO DE MARGARITO - Duetto América (with Mariachi de Gilberto Parra)
(México, ca. 1960s).

The events and the unidentified protagonist of this *corrido* are perhaps the product of a composer's imagination rather than a factual and historically-based narrative, although no composer is named.

—Oiga usted, don Margarito,
yo le presto mi caballo,
lejos de aquí nos veremos
para atacar al gobierno,
contra el general Celayo.—

Le respondió Margarito,
con gran valor mexicano:
—No tengo miedo a coyotes
que aullan entre los montes,
cuanti más perros echados.—

Mirándose prisionero
su inteligencia aguzó,
cerca de la madrugada,
y luegoito se les fugó.

"Listen Don Margarito,
I'll lend you my horse
and far from here
we'll meet to attack the government,
against General Celayo."

Margarito answered him
with that great Mexican courage:
"I'm not afraid of coyotes
howling in the mountains,
why should tired old dogs scare me."

Finding himself a prisoner
he sharpened his wits,
and a little before dawn
he quickly escaped.

Y al otro día por la tarde,
por la plaza principal,
llegaba don Margarito
y a su cuartel general.

Al frente de tres mil hombres,
con su caballo alazán,
con su bigote atufado,
y en su sombrero arriscado
brillando su águila real.

Así ganó seis batallas,
pero su suerte cambió
en el Cerro de Zopilote,
cerca de Palo Zapote,
la muerte le sorprendió.

Por ser tan enamorado
una mujer lo engañó
cuando se hallaba tomado
y de puñaladas le dió.

Vuela, vuela, palomita,
cruza por aquel panteón,
recuerda a don Margarito,
y general de división.

The next afternoon
Margarito arrived
to his military headquarters
by the main plaza.

He was leading 3,000 men,
on his sorrel horse,
with his bushy mustache,
and his royal eagle badge
shining on his curled hat.

That's how he won six battles,
but his luck changed
on Zopilote Hill,
next to Palo Zapote,
death surprised him.

Because of his many love affairs
a woman betrayed him,
and when he was drunk
she stabbed him to death.

Fly, little dove,
and cross the cemetery
remember Don Margarito,
who was a major general.

Disc III - #9: REFUGIO SOLANO - Duetto Sandoval (México, D.F., ca. 1954).

In this *corrido* the unidentified protagonist, Refugio Solano, is a rebel, perhaps during the *cristero* revolt after 1926.

Y el lunes por la mañana,
como a las diez, más temprano:
hubo un combate sangriento
con la gente de Solano.
Sí Lupita, trae tu mano.

El lunes por la mañana
salió la persecución,
porque se había equivocado
la gente de Calderón.
Sí Lupita, ahora hay razón.

Decía Refugio Solano:
—Cómo se los voy a creer
que siendo mis compañeros
me haigan venido a aprehender.—
Sí Lupita, eso hay que ver.

Decía Refugio Solano,
con su corazón contento:
—En la punta de mi mauser
les traigo su rendimiento.—
Sí Lupita, y no consiento.

Decía Refugio Solano,
cuando se le llegó la hora:
—No quiero ser prisionero,
mátenme con mi pistola.—
Sí Lupita, quedas sola.

Le dieron el primer tiro,
se le iba arrancando el alma,

On Monday morning,
a little before ten,
there was a bloody encounter
with Solano's forces.
Yes, Lupita, give me your hand.

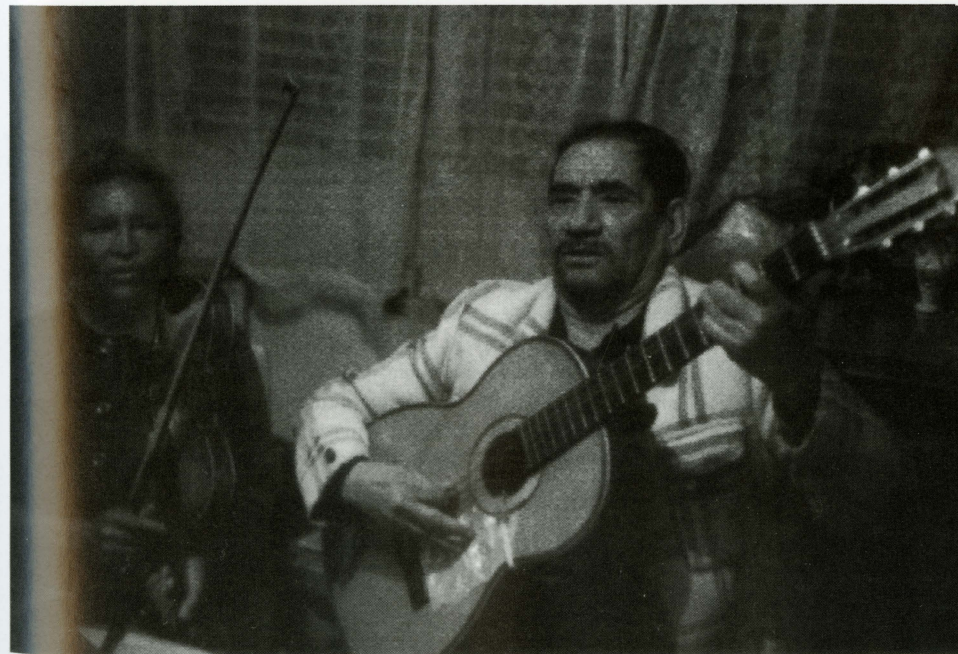
On Monday morning,
the search party went out,
that's because Calderón's
people made a mistake.
Yes, Lupita, now there is a reason.

Refugio Solano would say:
"I'd never have believed
that my own people
would come after me."
Oh, Lupita, we should see it.

Refugio Solano would say
with a joyful heart:
"On the tip of my mauser,
I've got my surrender."
Yes, Lupita, I'll never allow it.

Refugio Solano would say
when his hour arrived:
"I don't want to be a prisoner,
kill me with my own gun."
Yes, Lupita, you are left alone.

They shot him the first time
and his soul was leaving him.



Corrido singers Duetto Sandoval (Mexico City, January 1978), whose only released commercial recording was "Refugio Solano."

—Arrímate el botellón,
regálame un vaso de agua.—
Sí Lupita, bien de mi alma.

Ya con ésta ahí me despido,
con mi sombrero en la mano,
y aquí termina el corrido
de don Refugio Solano.
Sí Lupita, trae tu mano.

(Al final de cada estrofa se repiten los versos tercero y cuarto)

"Bring closer the jug and
give me a glass of water."
Yes, Lupita, soul of my soul.

These verses are my farewell
as I tip my hat,
and here is the end of
Refugio Solano's corrido.
Yes, Lupita, give me your hand.

(Lines three and four are repeated at the end of each stanza)

Disc III - #10: JULIÁN DEL REAL - Hermanos Yáñez (with Pedro Ayala on accordion) (McAllen, Texas, ca. 1948).

Julián del Real was born in Hostotipaquillo, Jalisco. Beginning in 1911, he led a rebel group between the towns of Ameca and Mascota in the state of Jalisco. In 1915 he received amnesty from the government and his troops were scattered among various federal forces. Del Real was accused of murder and condemned to be executed. The *corrido* describes his attempt to escape, before he was executed.

¡Válgame, Santo Niño!
andan buscando a Julián
dos oficiales y un cabo,
yo no sé lo que querán.

Estaba Julián del Real
platicando con Herrera,
estaban los dos tomando
en la cantina, por fuera.

Cuando llegó un oficial:
—¿Usted es don Julián del Real?—

Oh, blessed child Jesús,
they're looking for Julián!
two officers and a corporal,
I wonder what they want.

There was Julián del Real,
talking with Herrera,
they both were drinking
right outside of the cantina.

Then an officer arrived,
"You are Julián del Real?"

—Sí, señor, soy a la orden,
y usted no me ha de arrestar.—

Le contestó el oficial:
—Julián yo vengo a llevarte,
entrégame tus pistolas
que yo no quiero matarte.—

Le contestó don Julián:
—Voy a jugar mi fortuna,
de las armas que me pides
de éstas no te doy ninguna.—

Se agarraron mano a mano,
cuando llegó el general
diciéndole a los soldados:
—Afusílenme a Julián.—

Se paró Julián del Real
con su pistola en la mano:
—No me llevan a la mala,
primero quedo tirado.—

Se agarraron a balazos
quedando varios tendidos,
pero con Julián cargaron
a darle el juicio perdido.

Ora sí, gallineritos,
que roban dondequiera,
ya mataron a Julián,
valiente león de la sierra.

"Yes, Sir, that's correct,
but you're not arresting me."

The officer answered,
"Julián I'm taking you in,
hand over your guns,
I don't want to kill you."

Julián answered,
"I'm going to make you a bet,
I'm not giving up
these guns you want."

They fought hand to hand
then the general arrived
telling his soldiers,
"I want you to execute Julián."

Julián Del Real stood up
with his pistol in his hand,
"You won't take me in
till I'm lying on the ground."

Then the shooting started,
leaving several dead,
but Julián was taken away
and given his due trial.

This is it, chicken thieves
who used to steal everywhere,
they finally killed Julian,
a brave mountain lion.

DISC III - #11: CORRIDO DE INEZ CHÁVEZ GARCÍA (Tragedy of Inez Chávez García) (Parts I & II) -
Hermanos Bañuelos (Los Angeles, Ca., 1930).

Inez Chávez García was born in Zurumato, state of Michoacán, on April 19, 1889. He was a prisoner under the regime of Porfirio Díaz and participated under various revolutionary forces. Chávez García was first a follower of Francisco I. Madero, then fought against Victoriano Huerta, and finally considered himself a supporter of Francisco Villa. Leading a large contingent of men, Chávez García provoked either great sympathy among his admirers or deep terror among his enemies. He died in 1919, a victim of the Spanish influenza. The term "baldies" (*pelones*) refers to rank and file federal soldiers whose heads were shaved.

Part I

Señores, tengan presente
 lo que canto en este día:
 las hazañas del valiente
 don Inez Chávez García.

—La revolución la tengo por mía,—
 decía el valiente Chávez García,
 —y en todos estos cantones
 soy padre de los pelones.—

Salieron quinientos hombres
 del partido carrancista
 con orden de afusilar
 a toditos los villistas.

¡Viva don Inez y su compañía
 que se ha lucido en tanta batalla!
 no es contrario a su partida,
 no le teme a la metralla.

Decía el señor don Inez
 con su valor sin segundo:

Gentlemen, keep in mind
 what I sing today:
 the brave deeds of
 Don Inez Chávez García.

"This is my revolution,"
 said the brave Chávez García,
 "And around this area
 I am in control of these 'baldies.'"

Five hundred men from
 Carranza's group set out
 with orders to execute
 every single Villa follower.

Long live Don Inez and his men
 who have excelled in so many battles!
 He is faithful to his cause
 and is not afraid of bullets.

With unsurpassed bravery
 Don Inez would say:

—Soy villista y lo he de ser
 mientras yo viva en el mundo.—

—La revolución la tengo, etc.

Decía Rafael Espinoza:

—Señor, lo acompañaré.—

Y don Inez le decía:

—¿Para qué lo quero a usted?—

¡Viva don Inez y su, etc.

A mis soldados de a diez,
 a mis sargentos de a treinta:
 y a mí, por ser coronel,
 que se me corten cuarenta.

—La revolución la tengo, etc.

Part II

De Tlazazalca salieron
 con rumbo a La Colorada:

—Váyanse poniendo en puntos
 que ya los traigo en rialada.—

—La revolución la tengo, etc.

Dice el señor don Inez:

—Por Dios que no tengo frío:
 yo soy la espada valiente,
 respetada en el Bajío.—

¡Viva don Inez y su, etc.

"I'm a follower of Villa
 and will be one as long as I live."

"This is my revolution..." etc.

Rafael Espinoza asked:

"Sir, may I join you?"

And Don Inez replied:

"What would I need you for?"

Long live Don Inez... etc.

"My soldiers get ten (bullets) apiece,
 my sergeants get thirty,
 and because I'm a colonel,
 let me have forty."

"This is my revolution..." etc.

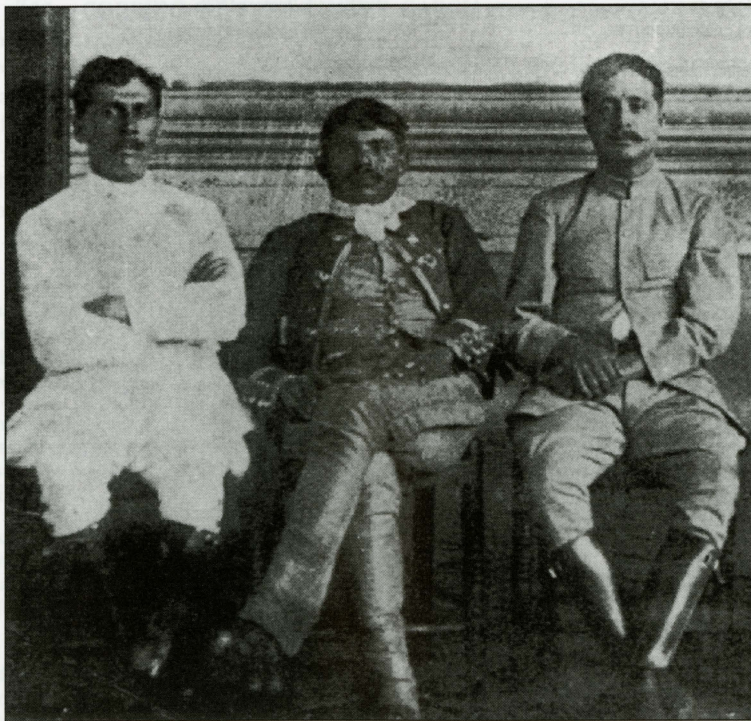
They set out from Tlazazalca
 toward La Colorada,
 "You better get ready
 because I'm gonna round you up."

"This is my revolution..." etc.

Don Inez would say:

"I'm never cold, by God,
 I am the brave sword
 feared throughout the Bajío."

Long live Don Inez... etc.



Inez Chávez García (center)

En Zamora, en Degollado,
en la Piedad de Cabadas,
a los pelones quité
armas, parque y caballada.

—La revolución la tengo, etc.

—De Irapuato a Monteón
siempre he sido respetado:
el puente de Los Ocotes
siete veces lo he quemado.—

Viva don Inez y su, etc.

A la hora del atorón
yo nunca me hago a la orilla,
porque soy de convicción
soldado de Pancho Villa.

—La revolución la tengo, etc.

"In Zamora, Degollado,
and in La Piedad de Cabadas
I stole from the 'baldies,'
taking arms, cartridges, and horses."

"This is my revolution..." etc.

"From Irapuato to Monteón
I've always been respected."
Seven times I've burned
the bridge of Los Ocotes."

Long live Don Inez... etc.

When the going gets tough
I never pull out
because I'm a firm follower
of Pancho Villa.

"This is my revolution..." etc.

DISC III - #12: QUIRINO NAVARRO (*Trinidad Torres Martínez*) - Trío Los Aguillillas (México, ca. 1955).

It is unknown where or when Quirino Navarro was born. He was a commander under the orders of General Jesús Ferreira, Chief of Military Operations in the state of Jalisco, during the *cristero* rebellion of October 1926. Navarro defended the city of Tepatitlán during the uprising by the Union Popular at the beginning of 1927; the *corrido* is a probable reference to these events.

Señores, tengan presente
lo que les voy a cantar,
se levantaron en armas
los de la Unión Popular.

Gentlemen, keep in mind
what I'm about to sing:
the people of La Unión Popular
rose up in arms.

Decía Quirino Navarro
con su valor todo junto:
—Primero muerto tirado
que desamparar el punto.—

Decía Quirino Navarro:
—Muy listo ese batallón,
muy listo el setenta y cuatro
que ahí vienen los de la Unión.—

—Padre Señor San Antonio—
gritaba ese general,
—que si te tumbo tu templo
te lo mando reformar.—

Los de la Unión Popular
¡ah, qué chasco se han pegado!,
iban corriendo de miedo
de ese Quirino Navarro.

Ese Quirino Navarro,
hombre de mucho valor,
cinco días duró sitiado
y no cambió de color.

Ese Quirino Navarro,
cómo se vió fatigado
de ver a Tepatitlán
por todos lados sitiado.

Quirino rodeado de armas,
de puro parque de acero,
con sus armas en las manos
no temía ningún cristero.

Filled with courage
Quirino Navarro would say:
“I’d rather be laying dead
than abandon my position.”

Quirino Navarro would say:
“Be on guard men,
prepare the 74th battalion,
the people of La Unión are coming,”

“Our lord, St. Anthony,”
the general would shout:
“If we destroy your church,
I’ll build it up again.”

The people from La Unión Popular
sure got a surprise,
they ended up running away
from Quirino Navarro.

That man Quirino Navarro
had lots of courage,
surrounded for five days
and he never lost his nerve.

That man Quirino Navarro
how worn out he was
seeing Tepatitlán
surrounded on all sides.

Quirino had plenty of weapons,
all steel ammunition,
with arms in hand
he didn’t fear any Cristero.

Ya con ésta me despido,
señores dispensarán,
el combate que tuvieron
en ese Tepatitlán.

If you permit me, gentlemen,
this verse will be my farewell,
such was the battle that took place
in that town of Tepatitlán.

DISC III - #13: TRAGEDIA DE MAXIMILIANO VIGUERAS (*Emilio Medellín*) - Emilio Medellín y Lupe Posada (Los Angeles, Calif., 4/4/1929).

Unidentified protagonist and events that took place, around the 1920s in the outskirts of México City.

A las once de la noche
del día dieciséis de enero,
Maximiliano Viguera
fue cogido prisionero.

De Ticumán a la cima,
del Ajusco a Cuernavaca,
Maximiliano Viguera
asolaba la comarca.

Asaltaba los poblados,
también los caminos reales,
era siempre perseguido
por las tropas federales.

Un pariente fue el infame
que a Viguera delató,
pues por unos cuantos pesos
al gobierno lo entregó.

Lo aprehendieron acostado,
no pudo intentar la huida,

At eleven at night,
on the sixteenth of January,
Maximiliano Viguera
was caught prisoner.

From Ticumán to the mountain top
and from the Ajusco to Cuernavaca,
Maximiliano Viguera
terrorized the region.

He assaulted the towns
and the highways,
he was constantly pursued
by the federal troops.

One of his relatives was
the scoundrel who denounced Viguera,
for just a few pesos
he turned him in to the authorities.

They caught him lying down
so he couldn’t escape:

lamentó desesperado
no poder jugar su vida.

Lo tomaron prisionero,
lo llevaron amarrado,
a sufrir pena de muerte
los jueces lo sentenciaron.

Llegó, pues, al paredón
muy tranquilo y resignao,
diciéndole al pelotón:
—¡Qué buen pollo se han echado!—

Rodó Vigueras sin vida
en su propia sangre ahogado,
cinco balazos de mauser
la vida le han arrancado.

Sus hermanos le lloraron,
su madre con más razón,
tenía su hijo querido
destrozado el corazón.

Aquí se acaba cantando
esta historia dolorida,
las hazañas que a Vigueras
le han costado la vida.

how he regretted not being able
to fight his way out.

They caught him prisoner
and took him away tied up,
to suffer the death penalty
sentenced by the judges.

He arrived at the execution wall,
calm and resigned,
telling the firing squad:
“What a fine rooster you’ve caught.”

Vigueras fell down,
choked by his own blood:
five mauser shots
have taken his life away.

His brothers wept for him,
and especially his mother,
the heart of her dear son
had been destroyed.

Here we end the singing
of this sad story,
the exploits that cost
Vigueras his life.

DISC III - #14: CORRIDO DE CEDILLO (*Moreno-Tabares-Leal*) - Los Morenos (Los Angeles, Ca., 2/17/1939).

Saturnino Cedillo was born in the ranch of Palomas, San Luis Potosí, in 1890. In 1911 he joined the forces of Francisco I. Madero, subsequently he fought at the side of Pascual Orozco, and later he became a convencionist and did not recognize the government of Venustiano Carranza. From 1920 he was Chief of Military Operations in San Luis Potosí, opposing the rebellions headed first by Adolfo de la Huerta and then by General José Gonzalo Escobar. Cedillo fought against the *cristero* movement and was governor of San Luis Potosí from 1927 to 1931. In 1934 he was appointed Secretary of Agriculture under the government of Lázaro Cárdenas. He resigned from his position to lead a rebellion against the government of Cárdenas. Cedillo died in his confrontation with federal troops on the 9th or 10th of January, 1939. Cedillo's is considered the last significant military revolutionary uprising.

En el nombre sea de Dios
aquí les voy a cantar
estos versos de Cedillo
que ya se empiezan a usar.

Los magnates petroleros,
por lograr sus ambiciones,
a Cedillo le ofrecieron
noventa y cinco millones.

El gobierno lo dejaba
sin tomar ni precaución
y ya todos esperaban
el grito de rebelión.

En la hacienda de Palomas
fue su cuartel general,
allí desafió a las tropas
que lo fueron a sacar.

Cedillo dijo a su gente:
—Yo conozco estos terrenos

In the name of God
I am going to sing
these verses of Cedillo
that are now becoming popular.

The oil magnates
driven by their ambition
offered Cedillo
ninety five million.

The government left him alone
without taking precautions,
and all were expecting
his call to rebellion.

His headquarters were
in the hacienda of Palomas,
from there he challenged
the troops to come and capture him.

Cedillo told his people:
“I know this terrain,

y si quiere el presidente
aquí es donde nos veremos.—

Para mí las serranías
se me hacen caminos reales,
vamos a volar las vías
y a matarles oficiales.

En el cerro La Ventana
se acabó su buena suerte,
el día doce en la mañana,
mes de enero, fue su muerte.

and if the President wants to
I'll meet him here.

To me these mountains
are like highways,
we'll blow up the railroad tracks
and kill some of their officers."

His luck ran out
on the hill of La Ventana,
he died on the morning
of January the 12th.

DISC III - #15: CORRIDO DE YURÉCUARO Y TANHUATO (*Placido Quintero*) (Parts I & II) - Hermanos Bañuelos (Los Angeles, Ca., 10/23/1930).

Part I

El dos de marzo, señores,
¿qué fue lo que sucedió?:
Yurécuaro con Tanhuato
en gran combate se dio.

Eran las once del día
cuando el fuego comenzó;
llegando el tren de Zamora
luego, al momento, calmó.

Estaban los de Tanhuato,
estaban peleando bien,
cuando calmaron el fuego
por la llegada del tren.

Gentlemen, the 2nd of March,
what were the events?
Yurécuaro and Tanhuato (towns)
engaged in a great battle.

It was eleven in the morning
when the shooting started,
when the train from Zamora arrived,
the shots subsided right away.

The men from Tanhuato,
were fighting intensely;
the shelling slowed down
when the train arrived.

Antonio Hernández decía
con palabra indiferente:
voy a pelearles tantito,
afortinado en el puente.

Benjamín Mendoza dice:
—Esto ya no tiene caso,
voy a pelearles tantito
y me salgo a campo raso—.

Dice Agapito Barriga:
—Déjenme a mí con la bola,
aunque yo no traigo mauser
les peleo con mi pistola.—

Francisco Camargo estaba
a orillas de una ladera
disparando muchos tiros
que traía en su carrillera.

Luis Mora Tovar decía:
—No hay que apreciar más la vida,
que vaya el agua a Tanhuato
con nuestra sangre teñida.—

Luis Mora Tovar decía
con palabra indiferente:
—Viva el señor licenciado
y también el presidente.—

Antonio Alcalá decía:
—La muerte ya se me llega
con un zumbido de bola
en el padre de la yegua.—

Antonio Hernández would say,
in a casual manner:
"I'll attack for a while
positioned by the bridge."

Benjamín Mendoza would say:
"This is useless,
I'll attack for a while then
I'll go out to the field."

Agapito Barriga would say:
"Let me alone with the bunch,
even though I don't have a rifle
I'll fight them with my pistol."

Francisco Camargo was
on a hillside
firing many shots
from his cartridge belt.

Luis Mora Tovar would say:
"Let's not hang on to life,
let the water flow to Tanhuato
stained with our blood."

Luis Mora Tovar
would say in a casual manner:
-Long live the attorney
and also the president.

Antonio Alcalá would say:
"Death is getting close to me,
with the whistling of a bullet
on the sire of the mare.

Part II

Los de Yurécuaro andaban,
al golpetear la carrera,
que parecían golondrinos
por entre la zacatera.

Los de Yurécuaro andaban
que no hallaban ni que hacer,
llorando como chiquitos
cuando ya querían correr.

Los de Yurécuaro dicen
con unas palabras ciertas:
—Si nos quitan toda la agua
se van a secar las huertas.—

Los de Yurécuaro dicen:
—Nos despachan al infierno,
vamos pidiendo más gente
para que venga el gobierno.—

El día de la llegada,
con palabras muy ufanas:
—Que se haga el recibimiento
con repique de campana.—

El señor Fidel decía:
—No corran, no sean cobardes,
todavía nos quedan tiros
pa' que vuelvan a la tarde.—

José Nuñez ordenó,
y les encargó primero,
la pistola de las letras
y su caballo ranchero.

The people from Yurécuaro
trampled as they raced,
looking like swallows
rushing through the grassland.

The people from Yurécuaro
didn't know what to do,
crying like children
when it was time to run.

The people from Yurécuaro say,
with words of truth:
"If they take away the water
our orchards will dry up."

The people from Yurécuaro say,
"They're sending us to hell,
let's ask for reinforcements
so the government will step in."

On the day of the arrival
using words of arrogance:
"Let the ceremony begin
with the ringing of bells."

Don Fidel would say:
"Don't run, don't be cowards,
there'll be a few bullets left
when you return this afternoon."

José Nuñez gave orders,
asking first of all,
for his gun with lettering
and his ranch horse.

Los de Yurécuaro andaban
regados por los potreros
cuando a todos los peones
los cogieron prisioneros.

Toda la gente veía
con muchísima atención
y se llenaron las calles
que parecía procesión.

Aquí va la despedida,
escúchenla compañeros:
estos versos los compuso
uno de los prisioneros.

The people from Yurécuaro
were scattered in the fields
when all the workers
were taken prisoners.

Everyone was watching
with great attention,
the streets were full
looking like a procession.

Here is the farewell,
listen to it my friends:
these verses were composed
by one of the prisoners.

DISC III - #16: MARIJUANA, LA SOLDADERA (C. Marin) (Parts I & II) - Hermanos Bañuelos

(Los Angeles, Ca. 1/23/1929).

Lyric song describing an idealized version of a revolutionary couple who sacrifice themselves on behalf of the motherland.

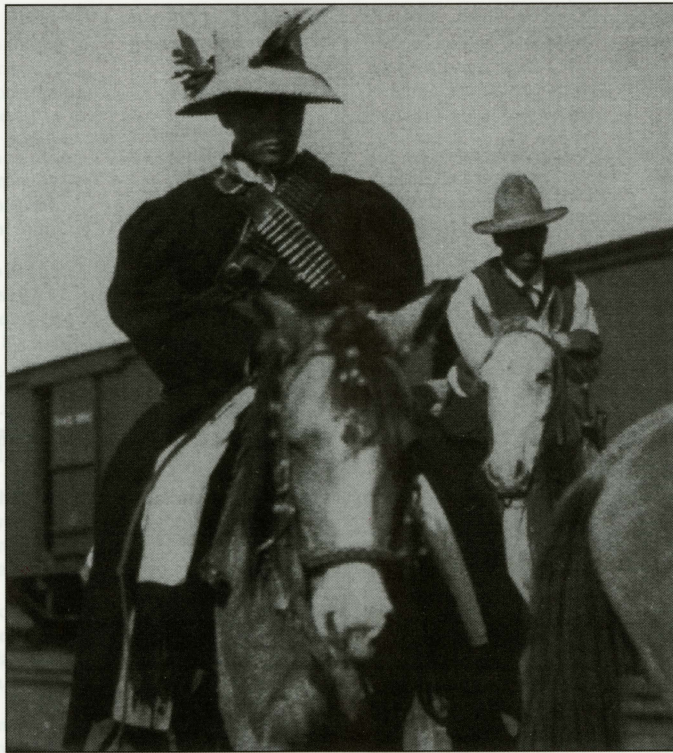
Part I

Va a la guerra Marijuana
tras de su querido Juan
va al compás de los clarines
del tambor el rataplán

¿Adónde va? Va a morir
al pie de su pabellón,
por la asesina metralla
que lanza fiero el cañón

Marijuana goes to war
following her beloved Juan,
keeping time with the bugle
and the drum's rat-tat-tat.

Where is she going? To die
at the foot of her banner,
by the murdering shrapnel
launched by the fierce cannon.



Una soldadera

Juan embraza su fusil,
y Juana con su chontal,
bajan dando barcarolas,
saltando sobre el riscal,

Anoche, al llegar al pueblo,
la Marijuana dio a luz
y al nuevo Juan le pusieron,
al bautizarlo, Jesús.

Así, con el niño a cuestras,
cumpliendo con su deber,
ella saca de dondequiera
muchas cosas que comer.

Marijuana hace tortillas,
hace caldo, hace pipián,
y antes que lleguen los juanes
ya tiene mucho que cenar.

Así aquella soldadera,
más valiente que su Juan,
camina entre los peñascos:
del tambor al rataplán.

Part II

El enemigo está al frente,
los juanes de tiradores
y Marijuana, también,
al fulgor de los cañones.

Suena la primer descarga
el humo oscurece el viento

Juan grasps his rifle
and Juana her hat,
singing as they descend,
jumping over the rocks.

Last night, arriving in town,
Marijuana gave birth
and the new Juan was named
at baptism: Jesús.

Now, with a baby on her back,
fulfilling her duty,
she can find anywhere
many things to eat.

Marijuana makes tortillas,
makes soup, makes *pipián* 1
and before the soldiers arrive
she has plenty for dinner.

So, such a soldier-woman,
braver than her Juan,
walks the rugged paths
with the drum's rub-a-dub.

The enemy is at the front,
the soldiers sharpshooting,
and so is Marijuana,
by the flare of the cannons.

The first shot is heard,
smoke darkens the wind;

y al fin Juan muere en las filas
sin proferir un lamento.

Marijuana cuando oyó
el ronco son del clarín
embraza en lugar del Juan,
con gran valor aquel fusil.

Lista pasan al concluir
del tambor al rataplán
y ven formando en las filas
a Marijuana por Juan.

A sargento, el general,
a Marijuana ascendió
y en su honor ahí en el campo
al batallón destinó.

Del soldado mexicano
mucho, mucho, hay que contar
porque todos son iguales
a Marijuana y a Juan.

in the end Juan dies in the ranks,
without uttering a lament.

When Marijuana heard
the muffled bugle's tune
with bravery she grasps
that rifle, instead of Juan.

They call roll at the end
with the drum's rub-a-dub
and standing in the ranks
is Marijuana instead of Juan.

The general promoted her
to the rank of sergeant
and honored her on the field
by assigning her to the battalion.

About the Mexican soldier
there is much more to tell
because they are all exactly
like Marijuana and Juan.

1. *Pipían: Dish made from pumpkin seeds and chile.*

Disc 4: Post-Revolutionary Corridos and Narratives

Since the early 1920s a number of *corrido*-like narratives were recorded that recounted contemporary events. While some of these compositions may not be considered *corridos* in a strict sense, they nevertheless maintain important affinities with the genre. This collection, therefore, following the practice of most *corrido* anthologies, includes several thematically important narratives. Examples of these are the attempted coups led by revolutionary veterans in the struggle to control the center of power through the presidential office. This type of conflict had initially occurred during the presidency of Venustiano Carranza and resulted in his overthrow. One of these failed uprisings, headed by the man who succeeded Carranza upon his assassination, is the subject of “**Revolución de Adolfo de la Huerta**.” Another attempted coup, led by José Gonzalo Escobar, with the support of several important military commanders, occurred during 1929 and is the theme of “**La nueva Revolución**.” The last attempt to depose an elected government took place in 1939, during the administration of Lázaro Cárdenas.

A most serious threat to the political stability of the post revolutionary government was the conflictive relationship it developed with the Catholic church. The alliance of the church with the regimes of Porfirio Díaz and Victoriano

Huerta had caused the resentment of a number of revolutionary leaders. This antagonism was intensified by the appearance of various anti-Catholic groups under the tolerant policies of the authorities, and took a decisive turn with the expulsion of the papal envoy in 1923. Soon an armed insurrection arose in the countryside that sought to defend the Catholic faith. The followers of this movement were known as *cristeros* (soldiers of Christ) and in their militancy showed a similar commitment displayed earlier by the revolutionaries that had opposed Díaz and Huerta. One of these *cristeros* was “**Maximiliano Viguera**” (III-#13), an ex-revolutionary who joined their forces. The *corrido* of “**Quirino Navarro**” (III-#12), however, praises the courage of a commander of the governmental forces opposing those *cristeros* who fought under the banner of “La Unión Popular.” The conflict between the church and the government was further strained with the assassination of president-elect Álvaro Obregón by a religious fanatic. In “**Corrido de Toral**,” describing the execution of Obregón’s murderer, the condemned man is portrayed in favorable terms. This conflict between church and state was finally resolved during the administration of Emilio Portes Gil in 1929: in “**El Arreglo Religioso**” the narrative voice rejoices at the conclusion of hostilities.

The long and bloody years of the Mexican revolution had a profound effect on the social experience of her people. In addition to the earlier defiance towards the authorities, expressed in the *corridos*' idealization of armed struggle, there were now also songs that advocated peace and some that satirized epic values. The comic exchange "**La Pura Pelada**" is a good example of the satiric view often expressed in the popular musical revues of the period. Another satirical narrative, "**El Radiograma**," describes the descent of Álvaro Obregón into hell after his assassination. There he encounters a number of well-known political enemies who accuse him of being responsible for their murders.

Post-revolutionary narratives are also characterized by their historical orientation towards past events and figures. This attitude included the idealization of figures such as "**General Emiliano Zapata**," whose struggle for land and

freedom had inspired important segments of the Mexican population. In "**Corrido del General Cárdenas**" and "**Corrido del Petróleo**" the revolutionary nationalism of this period is at its peak. The song "**La Rielera**" obtained great popularity at this time. In "**Corrido del Agrarista**," the call for peace laments the many martyrs who had sacrificed themselves in order to provide a better life for their countrymen. This period of reconciliation prompted an author to compose the *corrido* "**Gral. Porfirio Díaz**," praising him and advocating the return of his remains from French soil. This rare recording, made in the United States, would not be easily found in México where the Díaz period is still generally viewed as corrupt and oppressive. This view is rendered in "**Tiempos Amargos**," a bitter indictment of the inhuman treatment suffered by the common man during the dictatorship of Díaz.



DISC IV - #1: REVOLUCIÓN DE ADOLFO DE LA HUERTA (The Revolution of Adolfo de la Huerta) - Alcides Briceño y Jorge Añez (New York, 7/22/1924).

Adolfo de la Huerta was born in Guaymas, Sonora, in 1881. He studied music and accounting and worked as a book keeper in México City. De la Huerta was active in the opposition against Porfirio Díaz. Appointed to important state and federal positions after 1913, he became Provisional President, in substitution of Venustiano Carranza, from June to December of 1920. After expressing his disagreement with his successor, Álvaro Obregón, and the Minister of the Interior, Plutarco Elías Calles, de la Huerta launched a revolt against the central government. The de la Huerta uprising failed and he was forced to take refuge in the United States. De La Huerta lived in Los Angeles, Ca., until his return to México years later. He died in México in 1954. The singers of this *corrido*, Briceño and Añez, were both well-known performers from Colombia and Panamá.

Voy a contarles, amigos,
ciertos acontecimientos
del fin del año pasado
y principios del presente.

Era un ministro de Hacienda
del presidente Obregón
que quería ser presidente
y formó una revolución.

Maycotte, Guadalupe Sánchez,
y el general Aguilar,
del Castillo y Prieto Laurens
fueron con él a pelear.

El general Manuel Diéguez
con el general Estrada
se unieron a la bolita
allá por Guadalajara.

En Yucatán también hubo
quien siguió la pelotera,
pobrecita de mi patria
hoy ya no es lo que antes era.

I am going to tell you, friends,
of certain events
that occurred around the
beginning of the year.

There was a Secretary of the Treasury
of President Obregón,
who wanted to be president
and launched a revolution.

Maycotte, Guadalupe Sánchez,
and General Aguilar,
del Castillo, and Prieto Laurens
went with him to fight.

General Manuel Diéguez
and General Estrada
joined the group
in Guadalajara.

In Yucatán there were people
who also joined the brawl:
how sad for my homeland,
it no longer is what it used to be.

En Veracruz su gobierno
don Adolfo estableció,
echó castillos al aire
y todo se le malogró.

Apenas supo Obregón
les mandó sus generales,
con bastantes regimientos
pa' acabar la rebelión.

San Marcos cayó primero
al avance federal,
luego fue Playa Esperanza,
estación muy principal.

Después de marchar a Córdoba
y Jalapa y Orizaba,
y así el federal triunfante
hacia Veracruz marchaba.

Puerto México y Campeche
Tuxpan y Guadalajara
al gobierno se rindieron
de la noche a la mañana.

Tres o cuatro, cinco meses,
perduró esta situación,
mas don Álvaro (Obregón) y su gente
fue el más fuerte y fue el ganor.

Ahora queda la tristeza
del rudo golpe sufrido:
mucha sangre derramada
pa' nadita que ha servido.

Don Adolfo established
his government in Veracruz,
he built castles in the air
and everything went wrong.

As soon as Obregón found out,
he sent his generals
with enough troops
to put down the rebellion.

San Marcos fell first
to the federal troops,
then Playa Esperanza,
a strategic point.

After proceeding to Córdoba,
Jalapa, and Orizaba,
the victorious federal troops
moved on to Veracruz.

Puerto México, Campeche,
Tuxpan, and Guadalajara,
overnight surrendered
to the government.

This situation lasted three,
four, or five months,
but Don Álvaro (Obregón) and his people
were stronger and the winners.

Now all that is left
is the grief from the heavy loss,
a lot of spilt blood
that served no purpose.

Hoy ya se fue de la Huerta
a la Habana o Nueva York,
nadie sabe donde se halla
y pueda que sea mejor.

Nobles mexicanos:
no hagamos revolución,
seamos buenos ciudadanos
para bien de la nación.

De la Huerta is now gone
to Havana or New York,
nobody knows where he is,
and we might be better off for it.

Noble Mexicans:
let us not engage in revolutions,
let us be good citizens
for our country's well-being.

DISC IV - #2: LA PURA PELADA (The Bare Bones) (*Eduardo A. Carillo*) - **Trío Luna** (Eduard A. Carillo plus two others) (New York, August, 1924).

Humorous commentary regarding the revolution initiated by Adolfo de la Huerta and his principal followers. The comic interpreters also mock the abuses infringed by the revolutionaries.

—Vamos a vacilar,
tengo ganas de entrar
a pelear en la revolución.—

—Eso no es vacilón,
no seas tan animal,
es una tonta ilusión, guapetón.—

(*Recitado*)

—Ay, manario, de la Huerta se vino pa' atrás.—

—Te lo dije: que no le fueras a entrar, ja, ja, ja, ja.—

—Pos yo quiero pelear
y yo voy a buscar
que me llamen un día general.—

"Let's have some fun,
I feel like going
to fight in the revolution."

"That's no joke,
don't be an ass,
it's a silly dream, pretty boy."

(*Spoken*)

"Oh pal, de la Huerta backed down."
"I told you not to join, ha, ha, ha, ha."

"Well, I want to fight
and I want to see
if someday I can be a general."

—Lo que vas a lograr,
y te vas encontrar:
una reata en que te han de colgar,
por nagual.—

(Recitado)

—¡Ay, manito, les pegaron duro en Ocotlán!—
—Y te creibas que ahí te iban a hacer general. Jajai.—

—Yo quiero vacilón
y a la revolución
con mi mauser le voy a atorar.—

—Entonces de temor
seguro va a temblar
hasta el mocho Alvarito Obregón, corazón.—

(Recitado)

—No te burles, que soy hombre de los de valor.—
—Ay, mi hermano, ¡y qué regüey te hizo nuestro Señor Simondor!—
—Yo me voy con Maysoto,
o me voy con Vigil,
o con Sánchez me voy a pilar.—

—Tú qué te vas a ir,
eres puro hablador,
y jarabe de pico nomás, correlón.—

(Recitado)

—Pos, entonces, dime cómo la he de revalsar...—
—Ven, mi hermano, vámonoslas a tronar...—
—Pos dices bien compadre, vamos a darle que es mole de olla.—
—Y no te agüites, ni vayas a la regolución porque te dejarán
cadaver.
Mira que yo Colón y mis hijos cristobalitos.—

"What you're going to get,
and what you'll find
is a rope where you'll be hung,
for being dumb."

(Spoken)

"Oh, pal, they sure hit them hard at Ocotlán."
"And you thought you were going to be a general, ha ha ha,"

"I want to fool around
and to the revolution
I'm going to bring my mauser."

"Then, out of fear
is sure to tremble
even one-armed Obregón, sweetheart."

(Spoken)

"Don't make fun of me, I'm a man of courage."
"Oh, my buddy, our lord sure made you stupid!"
I am joining Maysoto
or else Vigil,
or I'll go fight with Sánchez"

"You are going nowhere,
you are all talk,
full of words, and no action."

(Spoken)

"Then, tell me how should I sing it..."
"Come, my buddy, let's roll one..."
"You are right, compadre, let's get started."
"Don't get discouraged, and don't go to the revolution
because you'll end up as a skeleton:
listen to the voice of experience."

—Echame aquella canción que le cantabas a tu hermosa
Petronila.—

—Tres piedras, y voy toser para después cantar, ejem, ejem, ejem.—

Me he de comer un durazno
desde la raíz hasta el hueso,
no le hace que sea trigueño,
será mi gusto y por eso.

(Se repite)

Adiós linda Petronila
me voy llorando y te dejo,
si no me piensas querer
con la esperanza me alejo.

(Se repite)

"Play for me that song you used to sing to your beautiful
Petronila."

"Sure, but let me cough first, ahem, ahem, ahem."

I'm going to bite into that peach
all the way to the pit,
I don't care if it's dark,
it'll be my pleasure.

(Repeat)

Goodbye pretty Petronila,
I'll be crying, as I leave,
if you won't love me
I'll leave with my dreams.

(Repeat)

DISC IV - #3: EL ARREGLO RELIGIOSO (The Religious Accord) (Parts I & II) - Dúo Coahuila (San Antonio, Texas, 1929).

Commentary on the peace established between the Mexican government and the Catholic church, in June of 1929,
during the presidency of Emilio Portes Gil.

Part I

Esta es la historia, señores,
del problema religioso
que Portes Gil arreglara,
pacifista y generoso.

Tras muchos días amargos
en que no hubo religión
se han abierto las iglesias
y cesó la rebelión.

This is the story, gentlemen,
of the religious accord,
worked out by Portes Gil,
who was generous and peace loving.

After many bitter days when
no religious services were held
the churches have opened
and the rebellion has ended.

Ya no hay tiros ni trancazos,
todito está arreglado,
Ahora sí puedo casarme
por la iglesia y el estado.

Las leyes de la Reforma,
que habían sido letra muerta,
tomaron vigor y forma
al terminar de la Huerta.

Vino como consecuencia
una cruel persecución:
y no hubo libre conciencia,
ya ni en la constitución.

Ya no hay tiros, etc.

Fue en el año veintidós
que tuvo principio el mal
al decretar la expulsión
del delegado papal.

Fue en el año veintiséis,
floreció la intransigencia
al declararse la guerra
a la fe de la conciencia.

Ya no hay tiros, etc.

There is no more shooting
or blows, it's all agreed,
now I can get married by
the church and the state.

The laws of the Reform
which had not been enforced
began to be applied forcefully
at the end of de la Huerta's term.

As a result a cruel
persecution was launched
and there was no freedom of belief,
even in the Constitution.

There is no more, etc.,

The wrongdoing began
in the year of 1922
when the papal envoy was
ordered to leave the nation.

In 1926 the intolerance
came into bloom
when war was declared
on personal faith.

There is no more, etc.,

But in the struggle among brothers
through valleys, mountains and plains
the faith of Mexicans
could never be defeated.

Es que nuestra religión,
por lo que damos la vida
el alma y el corazón,
nunca pudo ser vencida.

Ya no hay tiros, etc.

Don Emilio Portes Gil,
presidente mexicano,
ya arregló las diferencias
que había con el Vaticano.

Hoy por eso las campanas
repican con tanta prisa,
llamando a los mexicanos
a la iglesia y la misa.

Ya no hay tiros, etc.

Cesó la intransigencia,
volvió la paz a reinar,
de libertad de conciencia
ya podemos disfrutar.

México ha reconquistado
su gloriosa religión,
la fe del gran cura Hidalgo
y Morelos y Pavón.

Ya no hay tiros, etc.

This is because our religion,
for which we give our lives,
our hearts, and souls,
can never be defeated.

There is no more, etc.

Don Emilio Portes Gil,
the Mexican president
worked out the differences
with the Vatican.

That is why today
the bells toll so insistently,
calling the Mexicans
to church and mass.

There is no more, etc.

The intolerance has ceased
and peace has returned,
we now can enjoy
freedom of belief.

México has regained
her glorious religion
the faith of the great priest Hidalgo
and Morelos y Pavón.

There is no more, etc.

Part II

Y en la lucha fratricida
por valles, montes y llanos
nunca pudo ser vencida
la fe de los mexicanos.

DISC IV - #4: LA NUEVA REVOLUCIÓN (Parts I & II) - **Bernardo San Román y Luis Vera** (San Antonio, Texas, 6/10/1929).

José Gonzalo Escobar, the protagonist of this *corrido*, was born in Mazatlán, Sinaloa, in 1892. The *corrido* is a narrative of the *escobarista* rebellion led by this divisionary general who, in 1929, rose in arms against the government of Plutarco Elías Calles. Escobar was defeated and later lived in the United States and Canada. Escobar received a pardon from the government and returned to México where he died in 1969.

Part I

Con su permiso, señores,
aquí me siento a cantar
de la actual revolución
que dirigió Escobar.

Se comenzó en Monterrey
la grande revolución,
y los nobles mexicanos
sentimos a la nación.

Dicen que fue un gran combate,
largas horas sin cesar,
que dizque tomó la plaza
el general Escobar.

Cuántas noticias, señores,
y varios corresponsales,
por los petrechos de guerra
que llevan los federales.

Unas plazas no tenían
resguardo para luchar,
pero allí fueron tomadas
por las tropas de Escobar.

With your permission, gentlemen,
I'll sit down and sing
about the present revolution
that was led by Escobar.

This great revolution
began in Monterrey
and we noble Mexicans
are concerned for our nation.

They say there was a heavy battle
that lasted for hours
and that General Escobar
supposedly won the position.

So much news, gentlemen,
and several newspaper correspondents,
because of the military supplies
carried by the federal troops.

Some points were
defenseless against attack
and were taken
by the troops of Escobar.

Y siempre siguió con fuerza
la grande revolución,
y se dice que ya alcanza
a la ciudad de Torreón.

Así se sabe, señores,
en esta tierra tejana,
por la gran revolución
de la patria mexicana.

¡Ay, cuántas revoluciones
en nuestra amada nación!
será por las votaciones
o será la religión.

Tanto año en nuestra patria
ha estado en revolución,
será por las votaciones
o será la religión.

Si será justo o injusto
pronto Dios dará justicia,
y allí será fracasado
el hecho de la avaricia.

Calles dice:—Ya verán.—
Y Escobar:—Vamos a ver.—
Así toditos dirán
y nadie quedará perder.

This great revolution
gained strength
and it's said it reaches
the city of Torreón.

That's how it's known, gentlemen,
in this Texan land,
about the great revolution
in the Mexican fatherland.

Oh, how many revolutions
there are in our beloved nation!
Caused either by electoral
or by religious conflicts.

For so many years our homeland
has been in revolution
caused either by electoral
or religious conflicts.

Whether it is just or unjust,
soon enough God will give his judgment
and then the vice of greed
will be defeated.

Calles says: "You'll find out,"
and Escobar says: "Let's see:"
they will all say that
and no one will be willing to compromise.

Part II

Calles dice:—Ya verán.—
Y Escobar:—Vamos a ver.—
Así toditos dirán
y nadie quedará perder.

Toditos los mexicanos,
patriotas sin pretensión,
y aquí roguemos a Dios
por la paz de la nación.

José González Escobar,
jefe de la rebelión,
dicen combatió muy fuerte
en la suidad de Torreón.

Se dice que un aviador,
sin compasión ni piedad,
en la noche lanzó bombas
al parián de la suidá.

Aquí como mexicanos,
por la sangre y la nación,
por nuestros muertos y hermanos
haremos grande oración.

También el señor Aguirre
fue un general afamado:
se dice que en un encuentro
también él fue capturado.

Su hijo estaba en Pensilvania,
estudiando muy contento,
cuando tuvo la noticia
que su padre ya era muerto.

Calles says: "You'll find out,"
and Escobar says: "Let's see:"
they will all say that
and no one will be willing to compromise.

All true Mexican patriots:
without pretensions
let us pray to God
for peace in our nation.

José González Escobar,
the leader of the rebellion,
fought hard
in the city of Torreón.

It is said that a pilot
without compassion or pity
bombed the city's marketplace
during the night.

As Mexicans,
by blood and nationality,
we'll pray over here
for our dead brothers.

They say Mr. Aguirre,
who was a famous general,
was also captured
in a skirmish.

His son was in Pennsylvania
peacefully studying
when he received the news
that his father had died.

Así se sabe, señores,
en esta tierra tejana,
de la gran revolución
de la patria mexicana,

Con su permiso, señores,
ustedes de dispensar,
estos son unos recuerdos
del general Escobar.

Ya con ésta me despido,
no me queda qué cantar,
aquí dan fe las mañanas
del general Escobar.

That's how it's known, gentlemen,
in this Texan land,
about the great revolution
in the Mexican fatherland.

With your permission, gentlemen,
you will excuse
these recollections
of General Escobar.

This is my farewell,
I have no more to sing,
I have sung these verses
dedicated to General Escobar.

DISC IV - #5: ORTIZ RUBIO (E.G. Sandoval) (Parts I & II) - La Bella Netty y Jesús Rodríguez

(San Antonio, Tx., March 1930).

Pascual Ortiz Rubio was born in Morelia, Michoacán, in 1877. He studied engineering and participated in local and national political activities. He was nominated and elected to the presidency for the period 1930-1934. Ortiz Rubio resigned the presidency in 1932. During his inauguration he was physically attacked and wounded, this episode is mentioned in the *corrido*.

Part I

Recitado: "El corrido popular
tiene un sentido profundo
para referir al mundo
hasta el hecho más vulgar.

Es sainete juguetón
cuando se trata de un cuento;
en un descarrilamiento
es tragedia y emoción.

Spoken: "The popular *corrido*
has a deep meaning
when making widely known
even the most common fact.

It is playful drama
when telling a story;
but a railroad accident
is tragic and moving.



Photo: U.T. The Institute of Texan Cultures, The San Antonio Light Collection

Netty y Jesús Rodríguez, Mexican vaudeville artists originally from Zacatecas, made a large number of commercial records in San Antonio during the 1930s, mostly skits and humorous dialogues, often of a topical nature.

Cuando se eleva, es cantar
hacia una cosa muy bella;
de los héroes: epopeya,
si a un héroe quiere ensalsar.

Este corrido quizá
ésto sólo bueno tiene:
del alma del pueblo viene
y al alma del pueblo va.

Es un grito de dolor
y es un grito de esperanza:
¡Que se acabe la matanza,
y que comience el amor!

Ortiz Rubio: está en tu mano
el bordón del peregrino,
ve y enséñale el camino
a tu pueblo mexicano."

Cantado:

Hay una silla en mi tierra
que es de muchos la querencia
nomás porque está dorada
y se llama Presidencia.

Y aunque de allí salen muchos
en carroza o en camilla
pero todos se pelean
por sentarse en esa silla.

Las elecciones pasadas,
que fueron de lo legal,
las ganó por muchos votos
Ortiz Rubio, don Pascual.

When it exalts, it is sung
addressing something beautiful;
about heroes: it is an epic,
if a hero is to be praised.

This corrido perhaps
has only this virtue:
Comes from the soul of the people
and goes to the soul of the people.

It is a cry of pain,
it is a cry of hope:
Let the killing end
and love begin!

Ortiz Rubio: in your hand
is the pilgrim's cane,
go and show the way
to your Mexican people.

Sung:

There is in my homeland
a chair that many seek
only because it is golden
and is called the Presidency.

And though many leave it
in a hearse or on a stretcher,
but they all fight each other
to be seated on that chair.

The last elections
were strictly legal,
were won by many votes
by Ortiz Rubio, Don Pascual.

En Michoacán su gobierno
fue muy sensato y prudente,
y a muchos les dio de alazo
para hacerlo presidente.

Y fue el cinco de febrero,
fecha de recuerdo eterno,
cuando Ortiz Rubio tomó
posesión de su gobierno.

A verlo puesto en su silla
fueron dos americanos
porque en otra Pancho Villa
ya mandó a los mexicanos.

Todos henchidos de gozo
y con sano corazón
gozamos en el estadiu
la toma de posesión.

Ya que el modesto ingeniero,
que Hoover trató de igual,
lo vimos entrar triunfante
al palacio nacional.

Hay una silla en mi tierra
que es de muchos la querencia
nomás porque está dorada
y se llama Presidencia.

Y aunque de allí salen muchos
en carroza o en camilla,
pero todos se pelean
por sentarse en esa silla.

In Michoacán his government
was sensible and prudent
and many got the idea
of making him president.

It was on the fifth of February,
a date to be remembered,
when Ortiz Rubio took the oath
of office in his government.

To see him seated on the chair
two Americans arrived,
because Pancho Villa in a saddle
had once commanded the Mexicans.

We all, filled with joy,
and with a virtuous heart,
were delighted at the stadium
watching his swearing in.

And the modest engineer,
treated as an equal by Hoover,
was seen entering in triumph
to the presidential palace.

There is in my homeland
a chair that many seek
only because it is golden
and is called the Presidency.

And though many leave it
in a hearse or on a stretcher,
but they all fight each other
to be seated on that chair.

Las elecciones pasadas,
que fueron de lo legal,
las ganó por muchos votos
Ortiz Rubio, don Pascual.

En Michoacán su gobierno
fue sensato y prudente,
y a muchos les dio realazo
para hacerlo presidente.

Part II

Pero el destino traidor
lo estaba aguardando afuera
envidioso del honor
que todo el mundo le diera.

Un joven desorientado,
juguete de vividores,
le disparó al presidente
seis tiros debastadores.

Hirió a dos pobres mujeres,
sin delito cometido,
nomás el de acompañar
al ser para ellas querido.

Pobre joven, olvidó
que a la patria hay que quererla,
y que matar a sus hijos
es igual que deshacerla.

Y si todos nos armamos
de un revólver homicida,
en el suelo mexicano
nadie quedará con vida.

The last elections
were strictly legal,
were won by many votes
by Ortiz Rubio, Don Pascual.

In Michoacán his government
was sensible and prudent
and many got the idea
of making him president.

But treacherous fate
was waiting for him outside,
jealous of the honor
everybody bestowed on him.

A confused young man,
manipulated by scoundrels,
shot at the president
six devastating bullets.

He wounded two poor women,
innocent of any wrongdoing
whose only crime was to be
close to a person they admired.

Poor young man, he forgot,
that the homeland must be loved
and killing her children
represents her destruction.

And if we all arm ourselves
with a murderous revolver
in the Mexican land
nobody will remain alive.

Hay que demostrar nobleza
delante de las naciones
que piensan que nuestra patria
es un pueblo de matones.

Que se acaben los rencores,
hay que unirnos mano a mano,
y proteger los colores
del pabellón mexicano.

Ortiz Rubio se salvó
por un milagro del cielo
para seguir trabajando
por la gloria de este suelo.

Y si todos nos armamos
de un revólver homicida,
en el suelo mexicano
nadie quedará con vida.

Hay que demostrar nobleza
delante de las naciones
que piensan que nuestra patria
es un pueblo de matones.

Que se acaben los rencores,
hay que unirnos mano a mano,
y proteger los colores
del pabellón mexicano.

Ortiz Rubio se salvó
por un milagro del cielo
para seguir trabajando
por la gloria de este suelo.

Nobility must be shown
before the other nations
who believe our homeland
is a land of assassins.

Let all rancor end
let's unite hand in hand
and protect the colors
of the Mexican flag.

Ortiz Rubio was saved
by a miracle from heaven
to continue working
for the glory of this land.

And if we all arm ourselves
with a murderous revolver
in the Mexican land
nobody will remain alive.

Nobility must be shown
before the other nations
who believe our homeland
is a land of assassins.

Let all rancor end
let's unite hand in hand
and protect the colors
of the Mexican flag.

Ortiz Rubio was saved
by a miracle from heaven
to continue working
for the glory of this land.

Que limpie su corazón
de los odios de partido,
y trabaje por la gloria
de su México querido.

Aquí se acaba el corrido
como yo cantarlo supe,
y que guarde a nuestra patria
la Virgen de Guadalupe.

Let him cleanse his heart
of partisan hatred
and work for the glory
of his beloved México.

Here ends the corrido
as I know how to sing it
and may the Virgin of Guadalupe
protect our homeland.

DISC IV - #6: EL CORRIDO DEL AGRARISTA (Tillers of the Land) (*Barcelata y Cortazar*) (Parts I & II) - Trovadores Tamaulipecos (New York, August 1929).

The Agrarian Law signed on January 5, 1915, under the leadership of Venustiano Carranza, set the basis for federal intervention in the distribution of land. The land problem had been a continuing difficulty since colonial times. The narrative expresses, in the voice of a farmworker (although allegedly composed by two of México's most successful commercial composers) the changes that had occurred in México since the period of Porfirio Díaz and the benefits derived from the revolution.

Part I

Marchemos, agraristas, a los campos
a sembrar la semilla del progreso,
marchemos siempre unidos, sin tropiezo,
laborando por la paz de la nación.

No queremos ya más luchas entre hermanos,
olvidemos los rencores, compañeros,
que se llenen de trigo los graneros
y que surja la ansiada redención.

Voy a empezar a cantarles
la canción del agrarista,

Let us march, *agraristas*, to the fields,
to sow the seeds of progress,
let us march always united, without fail,
working for the peace of our nation.

We don't want any more dissension among brothers,
let us forget our ill feelings, friends,
let the granaries be filled with wheat
and may our long-awaited redemption arrive.

I shall sing the song
of the *agrarista*,

les dirá muchas verdades
señores capitalistas.

Es el cantar de los pobres
que en el campo trabajamos,
los que con tantos sudores
nuestra tierra cultivamos.

Mucho tiempo padecimos
la esclavitud del vencido
hasta que al cabo pudimos
ver nuestro grupo reunido.

Ay, ay, ay...
Luchando por nuestro anhelo
murieron muchos hermanos,
que Dios los tenga en el cielo.

Don Porfirio y su gobierno,
formado por dictadores,
nunca oyeron de su pueblo
las quejas y los clamores.

Siempre trabaje y trabaje,
siempre debiendo al tendero,
y al levantar la cosecha
salía perdiendo el mediero.

Nuestras chozas y jacaes
siempre llenos de tristeza,
viviendo como animales
en medio de la riqueza.

Ay, ay, ay... etc.

it will tell you many truths,
capitalist gentlemen.

This is the song of the poor
who work in the fields,
of those of us who sweat
to work our land.

For a long time we've suffered
the slavery of the vanquished,
until we finally could see
our people together.

Ay, ay, ay ...
Struggling for our dreams
many of our brothers died,
may God have them in heaven.

Don Porfirio (Díaz) and his government
formed by dictators
never listened to the complaints
and demands of the people.

Always work, and more work,
and always owing to the company store,
and when harvest time came
the sharecropper ended up losing.

Our hovels and shacks
were always filled with grief,
we lived like animals
surrounded by wealth.

Ay, ay, ay ... etc.

(Recitado)

—¡Décima, compañero!—
—Si en una fonda o café
se presenta un arrancado,
luego sale cualquier criado,
diciendo: “¡Espérese usted!”
Pero si un decente fue
quien pidió plato o licor,
dicen: “Mande usted, señor,
pida usted, ¿qué se le ofrece?”
Porque en este comedor
siempre el pobre desmerece.—

En cambio los hacendados,
dueños de vidas y tierras,
se hacían los disimulados
sin escuchar nuestras quejas.

Part II

Vino el apóstol Madero,
y al grito de redención
todo el pueblo por entero
se fue a la revolución.

Mataron a don Panchito
y subió Huerta al poder
pero el pueblo verdadero
no dio su brazo a torcer.

Era la lucha del pobre
que sin miedo fue a la guerra
a pelear sus libertades
y un pedacito de tierra.

(Spoken)

The tenth, partner:
If to an inn or a cafe
a poor man arrives,
immediately a servant comes out
saying: “You have to wait.”
But if it is a rich man
who asks for a meal or a drink,
they say: “May I help you, Sir,
please order, what will you have?”
Because in this establishment
the poor man is always out of place.

The ranchers, on the other hand,
owners of life and land,
acted with indifference,
without hearing our complaints.

The apostle Madero came
and to the cry of redemption
the entire nation
went to the revolution.

They killed Don Panchito (Madero)
and Huerta rose to power,
but the honest people
didn't give in.

It was the struggle of the poor
who fearlessly went to war
to fight for their liberty
and a piece of land.

Ay, ay, ay...etc.

Pasó Carranza a la historia,
y el general Obregón
nos repartió nuestras tierras
por todita la nación.

El general Calles, luego,
con su fuerte voluntad,
protegió nuestros derechos
y nos brindó su amistad.

Mas la ambición escondida
hizo otra guerra civil
cuando ya era presidente
Don Emilio Portes Gil.

Ay, ay, ay...etc.

Y todos los agraristas,
como un solo ser humano,
defendimos al gobierno
con las armas en la mano.

Nuestro lema es el trabajo,
queremos tierras y arados,
pues la patria necesita
ver sus campos cultivados.

Cantemos todos unidos
la más bonita canción:
la canción de la esperanza,
de libertad y de unión.

Ay, ay, ay...etc.

(Se repiten las dos primeras estrofas)

Ay, ay, ay...etc.

Carranza became history
and General Obregón
distributed the land
throughout the entire nation.

Then, General Calles
with his strong will,
protected our rights
and gave us his friendship.

But hidden ambition
provoked another civil war
when Don Emilio Portes Gil
was president.

Ay, ay, ay...etc.

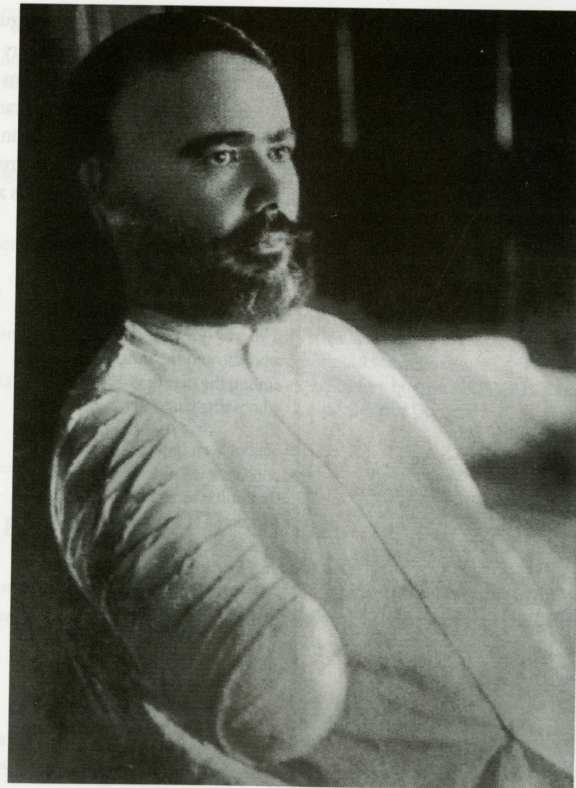
And all of the *agraristas*
as a single body
defended the government
with our weapons in our hands.

Our motto is work,
we want land and plows,
because the homeland needs
to have its fields cultivated.

Let us all united sing
the prettiest song:
the song of hope,
freedom and unity.

Ay, ay, ay...etc.

(The first two stanzas are repeated).



General Obregón

DISC IV - #7: GENERAL OBREGÓN (*Eduardo A. Carillo*) - **Trío Luna** (New York, August 1924).

Álvaro Obregón was born in Navojoa, Sonora, on the 19th of February 1880. From a very young he worked in agriculture, he also became an elementary school teacher, and he served in local political positions. From 1912, Obregón took part in a series of successful revolutionary activities that allowed him to rise in the military ranks. He was a delegate to the convention of Aguascalientes, defeated Francisco Villa in the battle of Celaya, and launched, in 1920, the Plan of Agua Prieta questioning the legitimacy of the presidency of Venustiano Carranza. Obregón was elected President of the Republic, assuming office for the period 1920-1924. He ran for reelection for the period 1928-1932 but was assassinated by José de León Toral on July 17, 1928, in México City.

Allá le va este corrido
del general Obregón
que ha sido uno de los héroes
que más valor demostró
entre muchos generales
que hubo en la revolución.

Pelea todo muy de recio,
y tan fuerte se metió
que en el terrible combate
que en Celaya sustentó
se atoró tan de macizo
que hasta manco se quedó.

Aunque manco es un patriota,
y ya dió pruebas de a folio,
pues les dijo las verdades
y les cantó la cuarenta
a todos esos coyotes
que andan detrás del petróleo.

Dicen que era garbancero
y que no sabía decencia,

Here's this corrido
about General Obregón
who was one of the heroes
who showed the most courage
among the many generals
who participated in the revolution.

He fights so fiercely
and went in so deep,
that in the terrible
battle of Celaya
he stood his ground
and lost an arm.

Although one-armed, he is
a patriot who has proved himself,
and he told the truth
and gave hell
to all those coyotes
who are after the oil.

They say he was a garbanzo peddler
and without manners

mas les dijo: — Habladores.—
Y lo amargo se los hizo
pues por sus puros calzones
se sentó en la presidencia.

Para quitarle la silla
se levantó de la Huerta
mas le hicieron purito aigre
pos al fin se los echó
y al trabajo los mandó
el manquito de Agua Prieta.

Ora ya los tiene quietos,
murió la regolución,
por lo que hay que dar un iviva!
toditos los mexicanos
que querramos a la patria
y al general Obregón.

but he called them
“loudmouths,”
and by his own efforts
he sat in the presidential chair.

In order to depose him
De la Huerta rebelled,
but they didn't even touch him
and he ran them out,
and the one-armed man
from Agua Prieta put them to work.

Now he has them pacified,
the revolution has ended,
that is why we Mexicans
should shout: Viva!
all of us who love our homeland
and General Obregón.

DISC IV - #8: EL RADIOGRAMA (*The Radiogram*) (Parts I & II) - **Guadalupe Guzmán y J. Rosales** (El Paso, Texas, 9/10/1931).

This narrative mentions a number of important deceased politicians and revolutionaries who arrive in hell and demonstrate their many faults, (dis)loyalties, and other negative characteristics that distinguished them when they were alive.

Part I

En tono afligido y triste
nos llegó este radiograma,
de la mansión del infierno
a la nación mexicana:

With a plaintive and sad tone
the following radiogram has arrived.
from the Mansion of Hell,
to the Mexican nation:

"Hoy diecisiete de julio,
llegó aquí en un gran avión,
como a las tres de la tarde,
el general Obregón."

Pronto lo reconocieron
Gómez, Vidal y Serrano
pues enseguida notaron
que le faltaba una mano.

En el infierno Obregón
hizo estas declaraciones:
—Trás de mí viene en camión
el compañero Morones.—

Con apoyo de Luzbel
quizo recobrar la fama,
pero le faltó Topete,
su Manrique y Soto Gama.

Al contar con Satanás
Obregón ya crió confianza,
cuando se le apareció
don Venustiano Carranza.

Asustado el pobre manco,
su faz se puso amarilla,
cuando salió Lucio Blanco,
Alcocer y Pancho Villa.

Luego habló don Venustiano
como jefe que había sido:
—Vengan Gómez y Serrano
a juzgar a este individuo.

"Today, seventeenth of July,
in a great plane,
around three in the afternoon,
General Obregón has arrived."

Gómez, Vidal, and Serrano
immediately recognized him,
because they noticed right away
that he was missing a hand.

In hell Obregón made
the following statements:
"Behind me my partner Morones
is coming by bus."

With the help of Lucifer
he tried to regain his popularity,
but he was missing Topete,
Manrique, and Soto Gama.

Satan's backing gave Obregón
a sense of confidence,
but then who should appear,
if not Don Venustiano Carranza.

Frightened, the sorry
one-armed man turned yellow,
that's when Lucio Blanco, Alcocer,
and Pancho Villa came out.

Then Don Venustiano said,
as the chief he had been:
"Let Gomez and Serrano
come and judge this man."

Obregón, acongojado, contestó:
—A nada me opongo,
yo sé que usted está enojado
por lo de Tlaxcalatongo.

Pero si he de ser sincero,
que me tachen de inmoral,
que si usted tuvo un Herrero
yo me encontré un León Toral.—

Part II

Villa que había estado atento,
para enterarse de todo,
diciendo estar muy contento
se le arrancó de este modo:

—Un jefe de regimiento,
tú le mandaste pagar,
para que con sus soldados
me fueran a asesinar.—

Luego se acercó Serrano
y con su carácter franco,
sin cogerlo de la mano,
de este modo le habló al manco:

—Si por los males que hiciste,
de si fuiste arrepentido,
con la vara que mediste
con ésa fuiste medido.—

Luego llegó Arnulfo Gómez,
apoyándose en su codo,

Appalled, Obregón answered:
"I don't object,
I know you are angry
for what happened in Tlaxcalatongo.

But if I may be honest,
let them say I am wrong
but just as you had an Herrero,
I found a León Toral."

Villa, who had been careful
to hear everything,
claiming to be pleased,
confronted him as follows:

"You gave orders to pay
the head of a regiment
so that he and his soldiers
would assassinate me."

Then Serrano approached him,
and with his frankness,
and without shaking his hand
told the one-armed man as follows:

"For the wrongdoings you committed,
whether you repented or not,
you were measured
with your own scale."

Then Arnulfo Gómez arrived,
leaning on his elbow,

sin miramiento ninguno
dijo a Obregón de este modo:

—Muy bien, señor Obregón,
es usted de los difuntos,
ya se llegó la ocasión
en que estemos todos juntos.—

Lucio Blanco que oyó todo
desde el principio, la arenga,
dijo: —Yo no hablo a este amigo
por no ensuciarme la lengua.—

Vidal Peralta y Quijano
y Martínez de Escobar,
Gómez, Lucero y Serrano
fueron a deliberar.

—¿Qué haremos con este manco
desleal, infame, y traidor?—
y les dijo Lucio Blanco:
—Mándenlo al Diablo Mayor.—

Y aunque estas informaciones
a nadien pongan de espanto,
telegrafíenle a Morones
que siempre nos tenga al tanto.

without holding anything back
he spoke to Obregón as follows:

"Very well, Mr. Obregón,
you are now one of the deceased,
the time has come for all
of us to be together."

Lucio Blanco, who heard
everything from the beginning
said: "I won't talk to this fellow,
I prefer not to soil my tongue."

Vidal, Peralta, Quijano,
and Martínez de Escobar,
Gómez, Lucero and Serrano
went into session.

"What shall we do with this disloyal, treacherous,
and no-good one-armed man?"
Lucio Blanco suggested:
"Send him to the Head Devil."

And though this information
won't scare anyone,
send a telegram to Morones
to always keep us up to date.

DISC IV - #9: CORRIDO DE TORAL (Parts I & II) – *Trovadores Tapatíos* (Chicago, 2/21/1929).

José de León Toral was born in Matehuala, San Luis Potosí, in 1901. He was a zealous Catholic who was responsible for the death of Álvaro Obregón after the latter had been elected to the presidency for the period 1928-1932. Feigning to be an artist, Toral approached Obregón and shot at him with a gun, killing him. In this crime he was found guilty of collaborating with the Catholic nun Concepción Acevedo de la Llata, aka: "mother Conchita." Toral was executed in México City in 1929.

Part I

Este es el corrido de José Toral
que murió juzgado por un tribunal;
él sólo fue mártir de su religión,
cambiando su vida, cambiano su vida,
por la de Obregón.

Ya estaba cansado de verse burlado
y en la tarde aquella, de valor armado,
con mano certera cumplió su misión.

Anduvo buscando la oportunidad
y día por día corría a la suidad;
la suerte fue suya y tan sencilla:
hallando a Obregón, a Obregón, allá en La Bombilla.

Fueron seis disparos, con tal precisión,
que rodó por tierra el manco Obregón
y Toral vengado se fue a la prisión.

Los obregonistas quisieron lincharlo
pero los soldados lograron salvarlo;
él ya muy tranquilo todo soportó,
desde aquella tarde, desde aquella tarde,
que al manco mató.

Sus jueces quisieron sacarle verdad
y crueles tormentos sufrió sin piedad;
jamás una queja su pecho exhaló.

This is the corrido of José Toral
who died after being
sentenced by a court.
He was only a martyr of his faith,
trading his life for that of Obregón.

He was tired of being abused,
and that afternoon, armed with courage,
with a sure hand he fulfilled his mission.

He looked for the opportunity,
going through the city everyday,
luck was on his side, it was so easy
finding Obregón at the Bombilla Restaurant.

There were six shots fired with precision;
the one-armed Obregón fell to the ground,
and Toral went to prison avenged.

Obregón's people wanted to lynch him
but the soldiers were able to save him;
he then very calmly faced everything
since that afternoon when he
killed the one-armed man.

His judges wanted him to confess the truth
and he was tortured cruelly and without pity,
yet he never expressed a single lament.

Part II

La madre Conchita también fue culpada
y a máxima pena quedó condenada;
hoy sola en su celda, en cada oración
al cielo le pide, al cielo le pide, para ellos perdón.

—Si no les perdonas, Señor, lo que han hecho,—
solloza, poniendo la mano en su pecho,
—yo sí les perdono con el corazón.—

Y cuando la esposa y su tierno hijo
fueron a la carcel por última vez,
Toral ya con calma, sonriendo, les dijo:
—Junto a nuestro padre, junto a nuestro padre,
los veré despues.—

La esposa querida, la mujer amada,
con el hijo en brazos, cayó arrodillada,
por su amante esposo pedía compasión.

Después que el jurado lo había condenado
solicito indulto se fue negado,
pero del gobierno, con satisfacción,
consiguió la gracia, consiguió la gracia, de la confesión.

Después de la triste y fatal despedida
él fue fusilado conforme la ley
y murió gritando: —¡Viva Cristo Rey!—
y murió gritando: —¡Viva Cristo Rey!—

Mother Conchita was also accused
and given the maximum sentence.
Now, alone in her cell, with every prayer
she asks the heavens to forgive them all.

"If you don't forgive them, Lord, for what they've done,"
she sobs, with her hand on her bosom,
"I forgive them in my heart."

When his wife and small son
went to the jail for the last time
Toral, now at peace and smiling, told them:
"Next time I see you we will be with our Lord."

The beloved wife, the cherished woman,
with her child in arms, fell to her knees
asking compassion for her beloved husband.

After the jury had condemned him,
the requested pardon was denied
but the government was agreeable
in granting him the grace of confession.

After that sad and fateful farewell
he's executed according to the law;
He died shouting out: "Long Live Christ the King!"
He died shouting out: "Long Live Christ the King!"

DISC IV - #10: GENERAL EMILIANO ZAPATA* - Trío Luna (New York, August 1924).

Emiliano Zapata was born in Anenecuilco, Morelos, in 1879. He was a farmworker since his early years, working in several haciendas. In 1908, due to his rebel activities, he was drafted into the 9th regiment. The following year he was elected president of the Association for the Defense of the Land based in his hometown, Anenecuilco. Zapata joined the rebellion of Francisco I. Madero. Later, however, Zapata rose in arms against Madero under his Plan of Ayala, arguing that Madero was not supportive of the return of the lands expropriated from Indian communities. Joining Francisco Villa, Zapata entered México City on November of 1914. He sent his own representatives to the Convention gathered at Aguascalientes. Leading his Liberating Army of the South, Zapata fought against Venustiano Carranza. Finally, falling victim to a government-inspired deception—Jesús Guajardo, a military official, pretended to join his troops—Zapata was assassinated in the Hacienda of Chinameca on April 10, 1919.

(*) *Label copy reads "Emilio."*

El estado de Morelos
tiene una gloria muy alta
de que allí vino a la vida
don Emiliano Zapata.

Su instrucción no era muy vasta,
no era un Yves Limantour,
pero fue como soldado
el gran Atila del Sur.

Por el pueblo encarnecido
luchó sin ostentación,
sólo por lograr pa'1 pobre
una revindicación.

Fue de valor indomable,
pues sólo lo aniquilaron
la bajeza de un cobarde
y otros que lo traicionaron.

The state of Morelos
has the high distinction
of having been the birthplace
of Don Emiliano Zapata.

His education was not extensive,
he was not an Yves Limantour,
but as a soldier he was
the great Attila of the South.

He struggled sincerely
for the exploited people,
desiring only
the redemption of the poor.

His courage was undefeatable
and was only overcome
due to the baseness of a coward
and others who double-crossed him.

CORRIDO DE LA MUERTE

Tragica de don

EMILIANO ZAPATA

Acaecida en Chinameca
el día 9 de Abril de 1919



Ha muerto Don Emiliano,
dicen los que á Cuautla ván,
que lo mataron á tiros
cerca de Tlaltizapán.

Para terminar con él
tuvieron que urdir un plan
y el jefe Jesús Guajardo
trabajó con mucho afán.

Con Zapata tuvo arreglos
diciendo se iba á voltear,
entendiéndose en su campamento
para matarlo.

y otros fueron desarmados
pues Guajardo les ganó.

Los soldados victoriosos
con los prisioneros juntos
se encaminaron á Cuautla
para entregar los difuntos.

Con sorpresa sin segundo
se recibió esa noticia,
esperando que ya acabe
esa lucha sin justicia.

Ojalá que ya termine
esta guerra.

Y desde entonces, siete años,
contra de todos peleó,
lo mismo que contra Huerta
á Carranza combatió.

En su bandera llevaba
escritas promesas mil,
ofreció repartir tierras
y hacer rico al infeliz.

Pero al fin nada cumplió
de sus doctrinas.

From a broadside

Aunque titulaban hordas
al pueblo que lo seguía
fue el único en respetar
y otorgar las garantías.

Para él único ideal
era el bien del mexicano,
sin diferencia social
sino todos como hermanos.

Mas esto no convenía
a la ambición desmedida
de otros muchos generales
que le arrancaron la vida.

Duerma tranquilo en su tumba
pues de gloria es su cruz,
y es inmortal la memoria
del gran Atila del Sur.

Aunque titulaban hordas . . . etc.

Although his followers
were called a mob,
he was the only one who upheld
and granted basic rights.

To him the only ideal
was the good of Mexicans,
without social differences
and as a brotherhood.

But this was not convenient
to the insatiable ambition
of the many other generals
who took away his life.

May he rest gently in his tomb,
because his martyrdom was glorious,
and his name is immortal,
the great Atila of the South.

Although his followers . . . etc.

Note: Although Emiliano Zapata has today survived as one of the major heroes of the Mexican Revolution, this corrido about him was apparently the only one recorded at the time. The scarcity of corridos on early records about Zapata may be due in part to the fact that most recordings were made in the north where his fame had not yet reached. For a representative collection of lengthy corridos, composed by Zapatistas contemporary with the events, note INAH double LP #26: "Corridos Zapatistas."

DISC IV - #11: CORRIDO DEL GENERAL CÁRDENAS (*Alberto Solís*) (Parts I & II) - Del Valle y Rivas
(El Paso, Tx., 9/9/1935)

Lazaro Cárdenas was born in Jiquilpan, Michoacán, on May 21, 1895. He joined the revolution in 1913 participating in armed combat and becoming Divisionary General in 1928. Early in his career Cárdenas was appointed to important positions at a state and national levels. In 1933 he was nominated candidate for the presidency by the National Revolutionary Party and was appointed President of the Republic for the period 1934-1940. It was generally believed that the political prominence of his friend and protector, Plutarco Elías Calles, would turn Cárdenas into a weak president. It was a false assessment of the political and personal strength of Cárdenas who, in December of 1936, expelled his friend, ex-president Calles, from México. This narrative describes the first years of the Cárdenas presidency.

Part I

Por mi México está unido,
con igualdad de opinión
pues jamás había tenido
un hombre de convicción.

Ahora que por fin lo tiene
lo tratan de extorsionar
algunos que no pudieron
en su gabinete entrar

¡Viva Cárdenas, que viva!
¡Viva nuestro redentor!
¡Viva el hombre que ha salido
del pueblo trabajador!

Sin clase ni distinción
le tiende a todos la mano,
de labor el campesino
lo defiende del tirano.

A todo el capitalista
que no quiere obedecer

I believe México is united
and in unanimous agreement
because there never was
such a man of principles.

Now that it finally has one,
he is being coerced
by some who didn't receive
appointments to his cabinet.

Long live Cárdenas, long live!
Long live our liberator!
Long live the man who came
from the working people!

Without distinctions of class
he extends his hand to all;
he defends the peasant's labor
from the tyrant.

To all the capitalists
who refuse to comply



Cárdenas (right, in dark suit), greeting Indian

ordena inmediatamente
que cumpla con su deber.

¡Viva nuestro mandatario
orgullo de Michoacán!
A ese divisionario
le querían jugar un plan.

Pero esta vez le fallaron
los planes a mi señor,
se fue el general Calles
con dirección al tambor.

A todo su gabinete
con desconfianza miró
nuestro culto presidente,
la renuncia les pidió.

he promptly orders them
to fulfill their duty.

Long live our leader,
pride of Michoacán!
To such a commander
they tried to set a trap.

But this time the master
failed in his plans
and General Calles
was led straight out.

He saw his entire cabinet
with distrust,
and our learned president
asked for their resignations.

Part II

Luego que ya renunciaron
comenzó a seleccionar,
a sus colaboradores
todos empezó a nombrar.

Nombró ministro de guerra,
también de gobernación,
a su nuevo gabinete,
ya lo tenía en prevención.

Salió Calles al momento,
lo fueron a despedir;
y entre tanto funcionario:
¡Viva también Portes Gil!

After they resigned
he made his selection,
and began to appoint
his associates.

He named the Secretary of War
and also of the Interior,
this new cabinet
had already been planned.

Calles left immediately
they gave him a farewell;
and among so many officials:
Long live Portes Gil!

Salió para el extranjero,
abandonó la nación;
una decepción ingrata
se llevó en su corazón.

Bien halla mi general,
su tierra donde nació;
que le dijo a don Plutarco:
—El Presidente soy yo.—

¡Viva Cárdenas, que viva!
porque se supo imponer,
como digno mandatario
ha cumplido su deber.

Conoce de sufrimiento,
de soldado comenzó,
después a divisionario
con sacrificio llegó.

Ya con ésta me despido,
ya no los quiero cansar,
aquí dio fin el corrido
que acabó de improvisar.

He left the country,
abandoning the nation;
a bitter disappointment
he carried in his heart.

Well done by the general
and the land where he was born;
who told Don Plutarco:
"I'm the president!"

Long live Cárdenas, long live!
because he stood his ground;
as a worthy leader
he performed his duty.

He knows adversity:
he began as a soldier,
and became a commander
after much hardship.

With this, I say farewell,
I don't want to tire you,
here ends the corrido
that I have improvised.



DISC IV - #12: EL CORRIDO DEL PETRÓLEO (F. Valdez Leal) - **Ray y Laurita** (Ray Pérez y Soto and Laurita Rivas with Mariachi Tapatío) (México City, ca. 1938).

The narrative describes events during the Oil Expropriation decreed by the Mexican government on March 18, 1938. This law ordered the nationalization of foreign oil companies, particularly British and American firms.

Se fueron ya muy lejos
los grandes poderosos
que a nuestra linda tierra
vinieron a explotar.

Dejaron ya los campos,
los tanques y los pozos,
y el rico aceite negro
que es producto nacional.

Se van los extranjeros
de Tuxpan y Tampico,
de toda la Huasteca
que abarca esa región.

Magnates petroleros
que allí se hicieron ricos,
pelaron todos gallo
con la ley de la expropiación.

Cuando águila descalza,
vestida de chicana,
vinieron los ingleses
al suelo a perforar.

Empresa de extranjeros,
llamada mexicana,
que vino a nuestra patria
para llevarse el capital.

The powerful ones
have gone far away,
those who came to exploit
our beautiful land.

They left the fields,
the tanks and the wells,
and the rich black oil
that is a national product.

The foreigners are leaving
from Tuxpan and Tampico,
from the Huasteca area
extending through the region.

Oil magnates who
became rich in this place
took off right away
with the expropriation law.

When "Barefoot Eagle"
with a tricky disguise, (1)
came with the English
to drill the ground.

A company of foreigners,
Mexican only in name,
arrived in our homeland
to take the wealth.

(1) A probable satirical reference to the foreign oil company "El Aguila."



Oil fields: then as now a source of considerable wealth but until 1938 largely owned by foreign investors.

Mas ya no son los tiempos
en que la Gran Bretaña,
cual reina de los mares,
al mundo sorprendió.

Y ya no nos asustan,
sus fuerzas ni sus mañas;
estamos como rifles
para darnos un quemón.

Vendrán las golondrinas
cada año a nuestra tierra,
y en las más altas torres
sus nidos colgarán.

Pero esos petroleros
que vienen de Inglaterra,
las ricas concesiones
ya más nunca volverán.

Se van los extranjeros
de Tuxpan y Tampico
de toda la Huasteca,
que abarca esa región.

Magnates petroleros,
que allí se hicieron ricos,
pelaron todos gallo
con la ley de expropiación.

No longer are those days
when Great Britain,
as queen of the seas,
astonished the world.

We are no longer frightened
by her power or her schemes;
we are more than ready
to give her a try.

The swallows will arrive
each year to our lands
and on the highest towers
their nests will hang.

But those oil men,
arriving from England,
their rich franchises
will never be seen again.

The foreigners are leaving
from Tuxpan and Tampico,
from the Huasteca area
extending through the region.

Oil magnates who
became rich in this place
took off right away
with the expropriation law.

DISC IV - #13: LA RIELERA - Lydia Mendoza & Family (San Antonio, Tx. 2/22/1936).

Lyric song dedicated to a railroad worker's beloved. This song has been a popular revolutionary song due to the importance of the railroad as transportation during the armed conflict.

Yo soy rielera,
tengo mi tren,
no tiene ruedas
y corre muy bien.

Cuando me llama
que va ya a salir:
adiós, querida,
se va tu querer.

Tengo mis zapatos blancos,
y mi faldita de olán,
y mi rebozo de seda
que me regaló mi Juan.

Yo soy rielera,
tengo mi Juan,
soy su querida,
él mi querer.

Cuando me llama
que va ya a salir:
adiós, querida,
se va tu querer.

Yo soy rielera,
tengo mi tren,
no tiene ruedas
y corre muy bien.

I'm a railroad woman,
I have my train,
it doesn't have wheels
but it runs very well.

When he calls me
saying he is leaving:
Goodbye, my loved one,
your love is going.

I have my white shoes
and my ruffled skirt
and my silk *rebozo*
given to me by my Juan

I'm a railroad woman
I have my Juan
I am his loved one
he is my love.

When he calls me
saying he is leaving:
Goodbye, my loved one,
your love is going.

I'm a railroad woman,
I have my train,
it doesn't have wheels
but it runs very well.

Cuando me llama
que va ya a salir:
adiós, querida,
se va tu querer.

Pobrecitos garroteros,
no pueden tener mujer,
porque la vida la traen
bajo las ruedas del tren.

Yo soy rielera,
tengo mi Juan,
soy su querida,
él es mi querer.

Cuando me llama
que va ya a salir:
adiós querida,
se va tu querer.

When he calls me
saying he is leaving:
Goodbye, my loved one,
your love is going.

Poor train brakemen,
they can't have women
because they spend their lives
under the wheels of the train.

I'm a railroad woman
I have my Juan
I am his loved one
he is my love.

When he calls me
saying he is leaving:
Goodbye, my loved one,
your love is going.

DISC IV - #14: GRAL. PORFIRIO DÍAZ - Duetto Acosta (Vocals by José Moriche & Victor J. Rosales) (New York, 1/1924).

Porfirio Díaz was born in Oaxaca, Oaxaca, in 1830. He studied law and was appointed to diverse local political positions. During the War of Three Years he fought on the side of the liberals and, in 1861, was appointed Brigadier General. He fought during the French Intervention, participating in the Battle of Cinco de Mayo (May 5) and other important military encounters. In 1876 he proclaimed the Plan of Tuxtepec, questioning the legitimacy of the government of President Sebastian Lerdo de Tejada, and opposing the federal government. He continued this opposition until his own election to the presidency on May 5, 1877. For thirty five years he was dictator of México, alternating his presidency with political cronies. In 1910 he confronted the Anti-Reelection Party of Francisco I. Madero and his revolutionary consequences. After the fall of Ciudad Juárez, Porfirio Díaz resigned as president on May 25, 1911, and lived in Paris, France, where he died on July 2, 1915. Moriche, one of the singers of this *corrido*, was a famous Spanish tenor. Rosales was a Colombian.



General Porfirio Díaz



Label of the 1924 New York recording

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Escúchame este corrido,
lo que en mi boca confía,
y no llores ni te rías
que yo lo canto afligido,
y mi canto es un gemido
por el gran Porfirio Díaz.

Fue general muy valiente,
de sus soldados hermano,
al pobre le dio la mano,
con la falta fue vehemente,
fue el más grande presidente
del gobierno mexicano.

Luchó por la libertad,
fue la chinaca su prez,
y con su brava altivez
así cortó la maldad
que asombró a la humanidad
al derrotar al francés.

Y las águilas imperiales
que trajo el conservador
se agacharon con temor:
y esos pajarracos reales
ante nuestros generales
huyen con su emperador.

En treinta años de gobierno
fue su honradez sin mancilla,
México fue maravilla,
su renombre será eterno,
aunque ya viejo y enfermo
le arrebataron la silla.

Listen to this corrido
that I confide to you,
and don't cry and don't laugh
because I sing in despair:
my song is a lament
for the great Porfirio Díaz.

He was a brave general and
like a brother to his soldiers.
He gave assistance to the poor
and was merciless towards error.
He was the greatest
president México ever had.

He fought for liberty,
the people's cause was his glory:
his noble pride put an end
to the wrongdoing
that had mankind in awe,
and thus defeated the French.

Those imperial eagles
brought over by the conservatives:
those royal birds,
cowering in fear,
fled with their emperor
when faced by our generals.

In his thirty years of government
his honesty was unquestionable,
México was unparalleled,
his fame shall last forever:
when he became old and sick
they stripped him of his power.

Desterrado de su tierra,
quebrantada su salud,
llorando la ingratitud,
y añorando de la tierra,
el que fue dios de la guerra
duerme en francés ataúd.

Que los restos del hermano
traigan de esas lejanías,
terminen las agonías,
y el pabellón mexicano
amortaje lo que humano
era de Porfirio Díaz.

Exiled from his homeland
and in poor health,
distressed by the ungratefulness,
longing to return home,
He who was a god in war
now sleeps in a French coffin.

The remains of our brother
should be brought from that distant land:
put an end to all unrest,
so that the Mexican banner
may serve as a shroud over
what was once Porfirio Díaz.

DISC IV - #15: TIEMPOS AMARGOS (Bitter Times) (Arr. by David González) - Duetto América (México, ca. 1965).

This narrative mentions the democratic benefits the revolution brought and mentions, critically, the treatment received by the working class during the regime of Porfirio Díaz.

¡Ay, qué contentos hemos llegado
a estos tiempos que ahora se ven!
Nosotros semos los agraristas,
varios amigos que ni lo creen.

Ya no es el tiempo del porfirista,
que antes lloraban por el patrón,
que lo encontraban, le dan la mano,
y le abrochaban el pantalón.

Y si algún día el mayordomo
se desgustaba con algún peón

Oh, how pleasant it is to live
during these times of today.
We are the *agraristas*,
though some people still doubt it.

These are no longer the times of Porfirio (Díaz),
when they cried for the master
when they'd meet him, they'd shake his hand,
and button his pants.

If one day the steward
became angry with a worker

era porque otro andaba mas cerca
a los remaches del pantalón.

Y el que tenía hijas bonitas
ahí se la daban de velador,
o se granjeaban muy buena chamba
o cuando menos de rayador.

El que tenía mujer bonita
no lo dejaban ni descansar,
los levantaban muy de mañana
como a los bueyes a trabajar.

Ya me despido de mis amigos
ahí me dispensan la indiscreción,
tiempos amargos del porfirista
que aquí les canto en mi canción.

it was because there was another one
closer to the snaps of his pants.

If someone had pretty daughters
he'd get a job as a night watchman,
or else he'd land a good job,
at least as a payroll clerk.

If someone had a pretty wife
they didn't let him rest,
they'd get them up very early
to work just like the oxen.

I bid you farewell, friends,
you'll forgive my frankness,
I've sung about the bitter times
under the Porfiristas.



Lydia Mendoza, perhaps the biggest female Tejano star from the 1930s through the 1960s, recorded corridos solo and with her family.

CONCLUSIONS

The figure of a protagonist confronting an adversary of equal status evolved gradually in the *corrido* tradition. This trend is found already in heroes of the bandit type, such as "Ignacio Parra" and "Jesús Leal," who challenge the commanders of the troops attempting to apprehend them. This type of confrontation between rivals is evident in the personal encounter of General Francisco Murguía and his captive "Benjamín Argumedo." In this *corrido*, however, Argumedo is no longer a captured bandit, but an enemy officer who is treated according to military protocol. The heroic qualities of "Felipe Ángeles" attest to the transformation of the hero into a figure that now occupies the center of the social landscape. As previously mentioned, Francisco Villa is an excellent example of the full development of this transformation. The post-revolutionary *corrido* maintains the dispute of rivals as a permanent motif—although the events often take place in a bar or dance hall, and the source of conflict is a nonmilitary issue such as love or rivalry.

The transformation of the *corrido* hero serves as an index as well as a catalyst, to fundamental social changes undergone by Mexicans during revolutionary times. The portrayal of the bandit had been essentially that of a vanquished protagonist whose powerful and unjust enemy

represents the legitimate order. The revolutionary hero provides a new model for the common man: a protagonist embodying the defiant stance of the outlaw but with an equal social and political status to that of his enemies. This development is, in part, a consequence of the democratic process implemented during the early years of the revolution. It was a practice to assign military rank according to the number of followers a leader commanded at the time when he joined the rebels. Naturally, those revolutionaries able to elicit the loyalty of the largest number of troops rose rapidly in rank. As a result, qualities such as charisma, courage, and military ingenuity became essential to a revolutionary's success. These values were idealized in *corridos* and served to inspire soldiers to further acts of heroism. But once the armed phase had come to an end the rivalries that developed among revolutionaries caused the loss of this epic attitude. The revolutionary rank and file perceived the jockeying for governmental positions as a perversion of revolutionary ideals. This situation led to a pronounced decline of revolutionary fervor in the popular imagination. As a consequence, post-revolutionary *corridos* and narratives extolling military figures lack vitality and are often times confined to reporting the isolated rebellions, or the failed coups, of ex-soldiers turned politicians. Another

aspect of this attitude is the development of a satirical view towards the government and its leaders.

Phonographic recordings played a crucial role in the preservation and evolution of the *corrido*. An important factor in this respect was the commercial nature of the industry, a system requiring the continual production of songs to satisfy its growing market. Because the traditional *corrido* network was not capable of providing the number of titles required by this market, in its initial period Spanish-

language recordings included renditions from a variety of sources. Along with oral variants and compositions of traditional nature, the lyrics of professional composers were also included. The priceless recordings of this collection are a sampling of a heritage that includes the shift from traditional to popular socio-political perspectives, from oral to technological means of transmission, and it is a well preserved legacy that illustrates one of the finest expressions of Mexican artistic sensibility.

NOTES

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