



Smithsonian Folkways Recordings

Center for Folklife and Cultural Heritage
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Cover photo - Flor del Pueblo (with guitars: Yolanda Pérez, Felipe Rodríguez,
Eduardo Robledo) c. 1976. Photo courtesy of Eduardo Robledo

ROLAS DE AZTLÁN

SONGS OF THE CHICANO MOVEMENT



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1. Yo soy Chicano 2:53
(Juanita Domínguez)
Los Alvarados

2. De colores 3:18
Sung by children from the School of Santa Isabel, East Los Angeles, California
Accompanied by Los Lobos del Este de Los Angeles

3. Yo no le tengo miedo a nada 1:32
(Agustín Lira)
Live recording from 1966 UFW meeting hall
Accompanied by El Teatro Campesino

4. Llegando a los files 1:26
(Agustín Lira)
El Teatro Campesino

5. El picket sign 3:12
(Luis Valdez / Menyah Music)
El Teatro Campesino

6. No nos moverán 2:39
La Rondalla Amerindia de Aztlán

7. Niños campesinos 2:06
(El Teatro Campesino / Menyah Music)
El Teatro Campesino

8. Corrido de César Chávez 3:02
(Felipe Cantú)
Los Perros del Pueblo Nuevo

9. Corrido de Río Arriba 4:02
(Roberto Martínez)
Los Reyes de Albuquerque

10. Corrido de bracero 3:58
(Jesús "Chuy" Negrete)
Los Mascarones y Los Alacranes Mojados

11. América de los indios 4:20
(Daniel Valdez)
Daniel Valdez

12. El quinto sol 3:27
(Enrique Ramírez—Nestor Mili)
Los Peludos

13. Soy del pueblo 2:26
(Carlos Puebla)
Flor del Pueblo

14. El tilingo lingo 1:53
(Lino Carrillo—Los Lobos)
Los Lobos del Este de Los Angeles

15. Yo soy tu hermano, yo soy chicano 4:30
(Rumel Fuentes)
Conjunto Aztlan

16. Lulac Cadillac 4:14
(José Montoya—Rudy Carrillo / Fantasy Inc., ASCAP)
Trio Casindio

17. Chicano Park Samba 6:46
(Ramón "Chunky" Sánchez / Alacran Productions)
Los Alacranes Mojados

18. Vietnam Veterano 8:17
(Al Reyes)
Al Reyes

19. ¡Quihubo raza! 3:47
(Agustín Lira)



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This disc is dedicated to the memory of Lalo Guerrero, "The Father of Chicano Music" (1916–2005) and Rodolfo "Corky" Gonzales, Chicano Movement leader (1928–2005).

ROLAS DE AZTLÁN: SONGS OF THE CHICANO MOVEMENT

By Estevan César Azcona

From the mid-1960s into the 1970s, the political landscape of the U.S. Southwest witnessed a growing farm worker struggle in California's San Joaquin Valley inspire a grassroots movement for cultural and civil rights in urban Chicano communities. The emergence of the Chicano Movement stimulated a flowering of artistic activity throughout Aztlán—the Chicano Southwest—as works in poetry, murals, and *teatro* flourished into new expressions of identity. Part of the spirit of *el movimiento* (the movement) came from its music, a folk-based sound and repertoire driven by guitars and voices. The *huelga* (strike) songs of the farm workers, Mexican revolutionary *corridos* and regional folk-music styles, and songs of resistance composed by homegrown Chicano musician-activists were the familiar sounds to the period's marches, rallies, and demonstrations. Like the freedom songs of the civil-rights movement, *movimiento* music fed the spirit of *la raza* (the people).

In this compilation, we chart the farm workers' *huelga* songs. We hear the early influence of a small *rasquachi* theater group, El Teatro Campesino, in the *huelga* songs that fed the farm workers' strike. We hear the spirited

voices of students taking up the charge and fomenting the movement in the cities, in groups such as La Rondalla Amerindia in California and Chuy Negrete in Chicago. We hear the increasingly nuanced sounds and styles of locally based grassroots *movimiento* groups, like Flor del Pueblo in San José, California, and Conjunto Aztlan in Austin, Texas, composing new songs and performing in solidarity the songs of struggle from other parts of Latin America, creating a soundtrack to the Chicano Movement.

THE RECORDINGS

Spanning more than thirty years, the songs of *Rolas de Aztlán* are from numerous independently recorded album projects. From the first recordings of farm worker *huelga* songs in 1966, to recording projects by local groups throughout the Southwest in the 1970s and '80s, and finally a handful of contemporary recordings; this compilation documents an ignored body of music that indexes an important era of Chicana/o and United States history.

The folk stylings of these recordings—from the guitar-

based sounds of the California groups to the accordion-driven *conjunto* sounds of their Texas counterparts—are distinct from their contemporaries in Chicano rock (e.g., Santana, El Chicano) and La Onda Chicana ("The Chicano Wave"; e.g., Little Joe y La Familia, Sunny Ozuna), both styles of which enjoyed wide popularity and, at times, made meaningful connections to movement politics. However, it was the activist nature of *movimiento* music—and the groups linked to it—that ultimately defined it from its brethren in the commercial realm. This was not music for the market, or for critics, but rather music for and from an emerging "Chicano" public sphere. Many of the artists represented on this disc were, and still are, musician-activists fusing together art and politics at the grassroots level. The collective power of playing the protests, of valorizing a cultural experience, and of bringing

people together through song distinguished the musicians featured here, many of them veritable cultural icons of their respective communities.

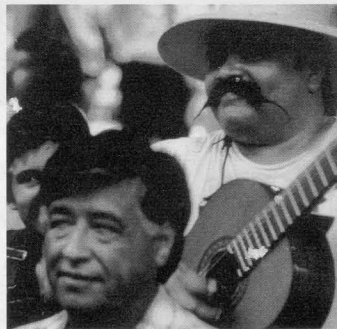
While *Rolas de Aztlán* features many of the songs that defined the musical moment of the Chicano Movement, it must be noted that there were numerous musicians and ensembles engaged in the musical activism that was *movimiento* music who never recorded and thus are not found here. This is particularly significant regarding Chicana musicians and singers who were more active in *teatro* ensembles than within music groups. Among them are Trío Moreno of San Diego, California (Delia Moreno with daughters María and Delia Chica); Veto Ruiz and Conjunto Aztlán of San Fernando Valley State College (California), including the offshoot groups Los Sencillos and Los Huicholos; Armando "Solo" Hernández, singer

THE MEANING OF ROLAS DE AZTLÁN

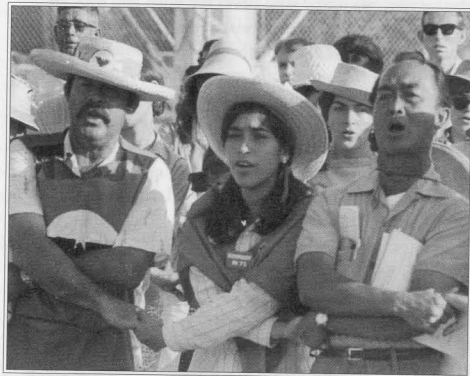
Rolas is *pachuco* slang for "songs," and it's related to the old player pianos of the 1920s and '30s, where the music came from these song rolls. Each roll was a song, *una rola*. If you wanted to hear a song, you'd say, "*Tóquenme una rola*," play me a song. Aztlán, of course, is the mythic homeland of the Aztecs, the word meaning 'our land'. The term has been reclaimed, both spiritually and mentally, by Chicanos to refer to the Southwest as a homeland. *Rolas de Aztlán*, songs of our land, songs of the homeland.

— Chunky Sánchez
Los Alacranes Mojados

Chunky Sanchez with César Chávez. Courtesy of Chunky Sanchez.



and songwriter from San Diego; Noé Montoya, Steve Cervántez, and the group Música es Cultura of San José, California; Los Servidores del Arbol de la Vida, San Diego; Atlantis and its fellow music-and-poetry collectives from Austin, Texas; and other musicians who continue to compose and perform *para mejorar la comunidad*.



Singing on the UFW picket line. Photo by Hub Segur.

HUELGA SONGS

In 1965, demanding just wages and better working conditions, the United Farm Workers (UFW) initiated a general strike and boycott of table grapes. As the social unrest of the 1960s defined the era—etching itself into the collective American psyche—the struggle and determination of the UFW, under the leadership of César

Chávez and Dolores Huerta, was intimately felt in ethnic Mexican communities throughout the U.S. At picket lines throughout the San Joaquín Valley farmlands, the major chain grocery-store parking lots, and Friday-night meetings of the UFW, *huelga* songs uplifted the striking farm workers' spirits. *Huelga* songs spoke to the immediacy of the strike: the demands of the farm workers and their working and living conditions. Says *huelga* song composer Agustín Lira, "I felt that the urgency, the need, was really strong for us to express our viewpoint, to talk about what our movement was about, since there was no music like that anywhere."

Huelga songs took many forms, from original songs to translated versions of civil-rights songs like "We Shall Overcome" ("Nosotros venceremos") and storied union songs such as "We Shall Not Be Moved," ("No nos moverán"), featured here. Because the Mexican constituency of the UFW was vast, writing songs from Mexican popular genres, such as *rancheras* and *corridos*, was a cultural organizing strategy on the part of union songwriters. "I had no problem thinking about taking a traditional *ranchera* song and rewriting it to work for political purposes," states Luis Valdez. Several songs were composed within this vein and are represented in this compilation, such as "Llegando a los files" and "Yo no le tengo miedo a nada."

When thinking of the farm workers' *huelga* songs, one must also think of El Teatro Campesino (The Farm Worker Theater). A grassroots collective theater ensemble made up of striking farm workers, it was founded in the early days of the grape strike. Through highly improvised skits (*actos*), which expressed the need to organize against the abuses of the farm bosses, the Teatro became an effective instrument in expressing the union's message. During the grape strike,

the Teatro was also tasked with composing new songs for the strikers on the picket lines and the union's Friday-night meetings. Much of the *huelga* song repertoire was composed by the three founding members of the Teatro: Felipe Cantú, Agustín Lira, and Luis Valdez. Valdez describes how the Teatro performed these songs at the Friday-night meetings:

There was a little kitchen in the back, and that's the only way you could come in when the place was packed, and so the Teatro would have to wait outside because there was no room to wait inside. People would be giving their reports and stuff, and César would be up at the podium, and then

MAYO march on University of Texas at Austin campus, 1975. Photo by Manuel Ramírez.



he would ask people to back up, ask the kids back a little bit, 'Let's open up a little room.' And so they would open up a little space, about 12 feet wide, and that's where the Teatro would come out and sing and perform. And it would be a lot of hand-clapping, a lot of shouting, a lot of hootin' and hollering, because it was a revivalist meeting, you see. And so it was important that we begin to get these songs out, and then we began, out of necessity, to put them out, week after week. I mean, in the first few weeks of the strike, all the classics that had been sung ever since then emerged in those first few weeks because it was urgent.

In 1966, after the UFW's 300-mile *peregrinación* (pilgrimage) from Delano to Sacramento to gain support for the grape strike, El Teatro Campesino, under the auspices of the UFW, recorded the album *¡Viva La Causa! Songs of the Delano Strike* to continue promoting the cause. Soon thereafter, the Teatro would relocate outside the confines of the UFW and continue performing around broader issues of Chicano culture and identity. Just as the farm workers' struggle engendered the political action of the Chicano Movement, the farm workers' *huelga* songs set the tone for *movimiento* music.

CORRIDOS

The *corrido* has long been a powerful symbolic expression of memory and resistance for *mexicanos* on either side of the U.S.–Mexico border. As narrative ballads extolling the heroism of individuals and the impact that specific historical events have had on communities, *corridos* have served to mediate the intense intercultural conflict that has shaped the experience of Mexicans in the United

States. During the farm workers' struggle and the Chicano Movement, the *corrido* served this purpose in documenting the roles played by important individuals and events. Included in this collection are *corridos* composed by some of the major *corridistas* of the Chicano Movement, performers such as Roberto Martínez of New Mexico, Rumel Fuentes of Texas, and Chuy Negrete of Illinois.

MOVIMIENTO MUSIC

Emerging out of the social and political upheaval of the 1960s, the Chicano Movement was influenced by other social movements of the period: the farm worker struggle, the antiwar movement, and the broader civil-rights movement. The Chicano Movement was informed by the ideology of *Chicanismo*, a cultural nationalist response to the oppression, exploitation, and racism that constituted ethnic Mexicans' experience in the United States, an experience manifested through "Americanization" schools in the early to mid-twentieth century, subordinate and racialized status within the U.S. social order, and continuing subtle and overt denigration of Mexican culture. As part of the prevailing countercultural spirit of the 1960s, the Chicano Movement found itself bound to a multifaceted cultural renaissance. The social unrest of the 1960s inspired and set the stage for a timely surge of artistic activity by youths



and students. An example of the direct link being made by student musicians to the *movimiento*, group founder and San Diego State University Chicano Studies professor, José "Pepe" Villarino recalls the beginnings of La Rondalla Amerindia:

[About 1970,] *we had a little gathering [of students,] and we started singing farm worker songs. We called ourselves La Rondalla Amerindia de Aztlán, and we traveled up and down the state supporting César Chávez, from Sacramento all the way to Calexico. The whole idea was to keep them in school and at the same time to do something for the movimiento.*

It was becoming common for young Chicana/o musicians to get involved politically by singing and writing protest songs, predominantly in Spanish, a sign of the desire to regain a language they had been dispossessed of through the public-school system. The push for social change affected

Chicano musicians, many of whom embarked on their own rediscovery of Mexican musical traditions, learning new instruments and song genres. This exploration led musicians toward an emerging "Chicano" musical expression, blending the sounds of Mexican and Latin American folk and popular musics with the experience of growing up in the United States.



Atlantis (Eduardo Garza, Juan Tejeda, José Flores Peregrino, Bernardino Verástique, Mamá Paulita, Ines Hernández Ávila), Austin, TX. 1979. Photo courtesy of Juan Tejeda.

THE ENSEMBLES

The Chicano Movement was a time when alternative institutions arose to address the failures of governmental agencies and programs. Projects such as free health clinics, community cultural centers, Chicano Studies departments, and a political party (La Raza Unida) were launched during this period. In the wake of El Teatro Campesino, it was also the time of arts collectives: poets, artists, musicians, and *teatro* groups, in a desire to create relevant social art, began organizing among themselves within the militant, return to roots ethos of *Chicanismo*—writing, painting, and singing themselves into an American consciousness that they had long been made to feel outside of.

Groups such as Flor del Pueblo, Los Peludos, and Los Alacranes Mojados embraced Latin American protest songs, developing a hemispheric sensibility of the struggles their music was expressing. "We began to do songs, not

just of Chicano music, but also focusing on the struggles of Latin America, which was pretty [relevant] at that time, especially in Chile. That was a big focus of our presentations," says Flor member, Felipe Rodríguez. *Nueva canción* composers, such as Suni Paz and Víctor Jara—and especially Carlos Puebla, troubadour of the Cuban Revolution—became favorites of some *movimiento* groups. Some movement musicians participated in festivals of Latin American protest song, directly connecting *movimiento* music with protest-song movements throughout Latin America. With these influences, musical styles and genres outside the Mexican and American experience entered the Chicano musical vocabulary. Likewise, Latin American instruments, such as *conga*, *quena*, *cuatro*, and *tres*, expanded the sound of *movimiento* groups, exemplified by the songs of the above-mentioned groups.

While the message-driven genres of *huelga* songs,

corridos, and other protest genres formed the basis of the repertoire, some music groups began exploring the deeper contours of Texas-Mexican, indigenous, and Mexican traditional musics. For Conjunto Aztlan (Texas), the accordion-based sound of *conjunto norteno* defined much of [their] musical activity and some members of the group were also active within the *danza azteca* movement. Likewise in Southern California, Los Lobos del Este de Los Angeles connected with a long history of local performance of another Mexican regional folk style, the rhythmically complex sounds of *son jarocho* of Veracruz.

The practice of these musical influences was not mutually exclusive as many ensembles cross-experimented with musical styles, sounds, lyrics, and instruments, and in the process contributed to a new Chicano music. "There are no borders to Chicano music. You don't have to just sing a *corrido* to talk about revolution. You can do it in many other ways," says Chunky Sánchez, of Los Alacranes Mojados.

For more information on *Rolas de Aztlán: Songs of the Chicano Movement* go to www.folkways.si.edu.



Teatro Aztlan (Richard Baca, Raul Martínez, Diane Velarde Hernández, Veto Ruiz, Steve Oropeza, Olivia Menchaca, Gilbert Salazar, José Luis Vargas) c. 1970, San Fernando Valley State College, Northridge, CA. Photo courtesy of Veto Ruiz.

THE SONGS

By Russell Rodríguez and Estevan César Azcona

1. YO SOY CHICANO

LOS ALVARADOS (MANUEL, EMILIA, AND RAMÓN ALVARADO)

From *El Movimiento Chicano*, LP, 1973. Courtesy of Escuela Tlatelolco

Perhaps no song celebrated the new sense of Chicano identity as much as "Yo soy Chicano." Composed on a bus going to the 1968 Poor People's Campaign in Washington, D.C., the song became an anthem that resonated with students and activists across the Southwest and beyond. The lyrics have been attributed to Juanita Domínguez, a member of the nationalist Crusade for Justice organization of Denver, Colorado. Domínguez composed the song to the well-known revolutionary *corrido* "La rielera." The revolutionary fervor of the original has been recast for the social revolution beginning to take place throughout Aztlán. Fittingly, this recording was made by the Denver-based *trío* Los Alvarados, who interpret the song with their Mexican style of vocal harmonies and *requinto* accompaniment.

(Estríbillo)

Yo soy Chicano, tengo color, / Puro Chicano, hermano con honor.

Cuando me dicen que hay revolución, / Defiendo a mi raza con mucho valor.

Tengo todita mi gente / Para la revolución.

Voy a luchar con los pobres / Pa' que se acabe el bolón.

(Refrain)

I am Chicano, of color, / Pure Chicano, a brother with honor.

When they tell me there is revolution, / I defend my people with great valor.

I have all my people / For the revolution.

I am going to fight alongside the poor / To end this oppression.

Tengo mi par de pistolas / Para la revolución.
Una es una treinta y treinta, / Y otra es una treinta y dos.

Tengo mi par de caballos / Para la revolución.
Uno se llama El Canario, / Y otro se llama El Gorrión.

Tengo mi orgullo y machismo, / Mi cultura y corazón.
Tengo mi fe y diferencia, / Y lucho con gran razón.

Tengo todita mi gente / Para la revolución.
Voy a luchar con los pobres / Pa' que se acabe el bolón.

Tengo mi orgullo, tengo mi fe. / Soy diferente, soy color café.
Tengo cultura, tengo corazón, / Y no me lo quita a mí
ningún cabrón.



Los Alvarados (Ramón, Emilia, and Manuel Alvarado)
1973, Denver, CO. Photo by Felipe M. Alvarado;
courtesy of Emilia Alvarado.

I have my pair of pistols / For the revolution.
One is a thirty-thirty, / And the other is a thirty-two.

I have my pair of horses / For the revolution.
One is called The Canary / And the other is called The
Sparrow.

I have my pride and my manliness / My culture and my
heart.
I have my faith and differences / And I fight with great
conviction.

I have all my people / For the revolution.
I am going to fight alongside the poor / To end this
oppression.

I have my pride, I have my faith. / I am different, I am of
brown color.
I have culture, I have heart, / And no son-of-a-gun will
take it away from me.

2. DE COLORES

SUNG BY CHILDREN FROM THE SCHOOL OF SANTA ISABEL, EAST LOS ANGELES, CALIFORNIA; ACCOMPANIED BY LOS LOBOS DEL ESTE DE LOS ANGELES (FRANCISCO GONZÁLEZ, DAVID HIDALGO, CONRAD LOZANO, LOUIE PÉREZ, CÉSAR ROSAS)

From *¡Si Se Puede!*, LP, 1977. Produced by Art Brambila. Courtesy of Brown Bag Records

Mexicanos and *Chicanos* have embraced this song as a spiritual anthem unifying their voices in protest, prayer, and celebration. Possibly the best known song of the farm workers' movement, "De colores" has been sung at UFW events since the inception of the union. Depicting vivid pastoral imagery, the song resonated with farm workers for its cultural and religious meaning and with the public as it reflected the nonviolent organizing strategies of the union. At times sung with solemnity, this interpretation is colored by the influence of Veracruz-style *jarocho* music on the popular Los Lobos del Este de Los Angeles, in their early years, with a chorus of East Los Angeles children taking us through a spirited singalong.

De colores, / De colores se visten en los campos en la
primavera.
De colores, / De colores son los pajaritos que vienen de
afuera.
De colores, / De colores es el arco iris que vemos lucir,
Y por eso los grandes amores / De muchos colores me
gustan a mí.

Canta el gallo, / Canta el gallo con el quiri quiri quiri quiri
quiri;
La gallina, / La gallina con el kara kara kara kara kara;
Los pollitos, / Los pollitos con el pio pio pio pio pi;
Y por eso los grandes amores / De muchos colores me
gustan a mí.

Of colors, / The fields dress themselves in colors in the
springtime.
Of colors, / The little birds that come from afar are multi-
colored.
Of colors, / The rainbow that we see shining is of many
colors,
And that is why / I love many colors.

The rooster sings, / The rooster sings cock-a-doodle-doo;
The hen, / The hen with her cluck, cluck, cluck;
The chicks, / The chicks with their peep, peep, peep;
And that is why / I love many colors.

3. YO NO LE TENGO MIEDO A NADA

LIVE RECORDING FROM 1966 UFW MEETING; ACCOMPANIED BY EL TEATRO CAMPESINO

From ¡Viva La Causa! Sounds from the Delano Grape Strike, LP, 1966. Courtesy of Agustín Lira

Most *huelga* songs were adaptations of other songs to the farm workers' struggle. The original songs of Teatro Campesino cofounder Agustín Lira were an exception. Born in Mexico and raised in New Mexico, Lira brought a Mexican sensibility to his songs. He composed "Yo no le tengo miedo a nada" in the early days of the 1965 grape strike to speak to the courage of farm workers as they faced an uncertain future in their struggle against the growers. This recording, taken live from a union meeting, demonstrates the importance of song to the spirit of these meetings. You can hear Lira's voice as he interjects and leads the crowd in song.

Yo no le tengo miedo a nada, / A nada le tengo miedo yo.
Unos pierden y otros ganan, / Pero a mí no me gusta perder.

Y por eso les digo a mis amigos / Que se paren ya de vender,
Porque aquel que es vendido / Siempre le va de perder.

Mira, mira, mira, mira / Mira, mira como corren.
Parece que si paran / El trabajo perderá.
Que no saben esquirols, / Que ya la llevan de perder.

Corran, corran esquirols, / Y no dejen de correr.
Que muy cerca los huelguistas / Ya los van a convencer.

Yo no le tengo miedo a nada, / A nada le tengo miedo yo.
Unos pierden y otros ganan, / Pero a mí no me gusta perder.

I am not afraid of anything, / I fear nothing.
Some lose and others win, / But I don't like to lose.

And for this reason I tell my friends / To stop selling themselves out,
For the one who is a sellout / Always will be a loser.

Look, look, look, look, / Look, look how they run.
It's as though if they stop / They think they will lose their jobs.
For the scabs don't realize / That they are on the losing side.

Run, run, scabs, / And don't stop running.
For very soon the strikers / Will have their way.

I'm not afraid of anything, / I fear nothing.
Some lose and others win, / But I don't like to lose.

4. LLEGANDO A LOS FILES

EL TEATRO CAMPESINO (CAROLINA FRANCO, AGUSTÍN LIRA)

From ¡Viva La Causa! Sounds from the Delano Grape Strike, LP, 1966. Courtesy of Agustín Lira

Also from the ¡Viva La Causa! album, this song points to the significance of the *canción ranchera* tradition to songmaking within the *huelga* song repertoire. The lead voice of Carolina Franco illustrates the passionate vocal expression reminiscent of the women *ranchera* singers of Mexico, such as Lucha Reyes and Lola Beltrán, a passion also expressed through the text as it spoke to the deep feelings farm workers had for their cause, *la huelga*.

Llegando a los files, se van los esquirols, / Se pierden en las viñas para no oír la verdad.
Nosotros les pedimos muy honradamente / Que si son tan hombres se salgan de aquí.
¡Viva, viva nuestra huelga! ¡Viva huelga en general! / Ya aquí con los huelguistas, no se pueden ya rajar.

Ya vienen los huelguistas muy cerca de los files, / Y desde tierra firme comienzan a gritar.
Pelean a sus derechos que no le da el patrón, / Y vengan con nosotros, que aquí van a ganar.
¡Viva, viva los huelguistas! ¡Viva huelga en general! / Ya los patroncitos lloran nunca nos olvidarán.
Corran, corran esquirols y no dejen de correr. / Que muy cerca los huelguistas ya los van a convencer.

[As we are] arriving at the fields, the scabs take off, / They hide in the vineyards so as not to hear the truth.
We ask earnestly of them / That if they are real men, then they should leave.
Long live our strike! Long live the general strike! / Now here with the strikers, they cannot break us.

Now the strikers are coming close to the fields, / And from firm ground they start to shout.
Fighting for the rights that the boss will not give / And come with us, for here they [strikers] are going to win.
Long live the strikers! Long live the general strike! / Now the bosses are crying, they will never forget us.
Run, run, scabs, and don't stop running. / For very soon the strikers will have their way.

5. EL PICKET SIGN

EL TEATRO CAMPESINO (LUIS VALDEZ, AGUSTÍN LIRA, FELIPE CANTÚ, DANIEL VALDEZ, LORI HUERTA, DOUG RIPPEY, JOE OTERO)

From *Broadside Ballads*, Vol. 4, EP, 1967

One of the more popular *huelga* songs, "El picket sign" has continued to be used at protests well after the grape strike of 1965, and was a favorite of *movimiento* groups. An adaptation of the internationally popular *cumbia* "Se va el caimán," the song utilized its catchy lyric to draw listeners to the farm workers' cause, particularly through its *versos picantes* or suggestive double-entendres. Although not known as a singer, El Teatro Campesino director and cofounder Luis Valdez is heard here prominently, as he was during *movimiento* rallies and, of course, UFW picket lines.

Desde Tejas a California / Campesinos están luchando.
¡Los rancheros a llore y llore / De huelga ya están bien pandos!

(Estrillo)

El picket sign, el picket sign, / Lo llevo por todo el día.
El picket sign, el picket sign, / Conmigo toda la vida.

Ya tenemos más del año / Peleando con esta huelga.
Un ranchero ya murió, / Y el otro ya se hizo abuela.

Un primo que tengo yo / Andaba regando ditches.
Un día con Pagarulo, / Otro con Zanavaviches.

Me dicen que soy muy necio, / Gritón y alborota pueblos.
Pero Juárez fue mi tío, / Y Zapata fue mi suegro.

Y ahora ando organizando / La raza en todos los files.
Y muchos siguen comiendo / Tortillas con puros chiles.

Hay muchos que no comprenden, / Aunque uno les da consejos.
La huelga es un bien pa' todos, / Pero unos se hacen pendejos.

From Texas to California / Farm workers are struggling.
The ranchers, crying and crying / The strike has made them spineless!

(Refrain)

The picket sign, the picket sign, / I carry it all day.
The picket sign, the picket sign, / With me all my life.

We've spent most of the year / Fighting this strike.
One rancher already died, / And another turned into a coward.

A cousin of mine / Was irrigating the ditches
One day with Pagarulo, / Another day with Zanavaviches

They tell me I am mean, / A loudmouth, and rabble rouser.
But Juárez was my uncle / And Zapata was my father-in-law.

And now I go around organizing / The people in all the fields.
And many people are still eating / Only tortillas with *chiles*.

There are many who do not understand / Even though it is explained to them.
The strike is good for everyone, / But some act like idiots.

6. NO NOS MOVERÁN

LA RONDALLA AMERINDIA DE AZTLÁN (JOSÉ VILLARINO, RICARDO FÉLIX, MARCO ANTONIO RODRÍGUEZ, DAVID MAESTAS, DAVID SILVA, JERRY SANTILLÁN)

From *Gramática Cantada*, EP, 1974. Courtesy of José Villarino

An example of the incorporation of labor union songs into the farm workers' strike, "No nos moverán" is an adaptation of the popular IWW song "We Shall Not Be Moved." Like other union songs, its call-and-response form can easily be adapted to create new verses for new struggles. The song was recorded by the San Diego State University student group La Rondalla Amerindia de Aztlán. The *rondalla*, a large guitar ensemble that performs popular and romantic songs, was transformed into a vehicle for student activism and social protest by the group. The ensemble also recorded this song with Joan Baez on her 1974 album, *Gracias a la Vida*.



La Rondalla Amerindia de Aztlán (Pepe Villarino, Manuel Aguilar, Marco Antonio Rodríguez, Ricardo Félix, Chito Méndez, Miguel Vázquez, Jerry Santillán) c. 1973 in Indio, CA. Photo by Carlos LeGerrette; courtesy of Carlos LeGerrette.

(Estrillo)

No, no, no nos moverán. / No, no, no nos moverán.
Como un árbol firme junto al río, / No nos moverán.

Unidos en la huelga, / No nos moverán
Como un árbol firme junto al río, / No nos moverán.

Unidos en la lucha, / No nos moverán
Como un árbol firme junto al río, / No nos moverán.

Unidos venceremos. / No nos moverán
Como un árbol firme junto al río, / No nos moverán.

(Refrain)

No, no, no we shall not be moved. / No, no, no we shall not be moved.

Like a tree planted firmly next to the river, / We shall not be moved.

United in the strike, / We shall not be moved.
Like a tree planted firmly next to the river, / We shall not be moved.

United in the struggle, / We shall not be moved.
Like a tree planted firmly next to the river, / We shall not be moved.

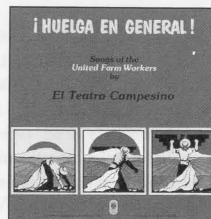
United, we will triumph. / We shall not be moved.
Like a tree planted firmly next to the river, / We shall not be moved.

7. NIÑOS CAMPESINOS

EL TEATRO CAMPESINO

From *¡Huelga en General!* Songs of the United Farm Workers, LP, 1976. Courtesy of El Teatro Campesino

An ode to farm worker children, "Niños campesinos" is akin to a nursery rhyme that offers a serious look at the realities of farm worker life, yet is a sweet song of hope for the future. With the suitably adorning autoharp, the voices of Daniel Valdez and Socorro Valdez are accompanied by a group of veteran *movimiento* musicians from Northern California.



Como a la una, dos, tres, cuatro, cinco, seis de la mañana
El sol calienta ranchos anchos y de luz todo los baña.
Y a esos campos van los niños campesinos
Sin un destino, sin un destino, son peregrinos de verdad.

Van de camino los veranos, inviernos y primaveras
Cruzando estados y condados y ciudades extranjeras.
Como las golondrinas van bajo los cielos
Dándose vuelo, dándose vuelo de sus anhelos de verdad.

Van a los files de la uva, betabel y de manzana,
Y ahí los niños se la pasan todo el día entre las ramas.
De sol a sol hasta que llegan pagadores
Dándoles flores, dándoles flores, pa' dolores de verdad.

Pero algún día esos niños serán hombres y mujeres
Trabajadores campesinos que defienden sus quereres,
Y mano en mano tomarán otro camino
Con un destino, con un destino, pa' campesinos de verdad.

Around one, two, three, four, five, or six in the morning
The sun heats wide ranches and bathes everything in light.
And the farm worker children go to those fields,
Without destination, without destination, they are true pilgrims.

They are on the road in the summers, winters, and springs,
Crossing foreign states and counties and cities.
Like the swallows, they go beneath the skies,
Giving flight, giving flight to their true yearnings.

They go to the grape, beet, and apple fields,
And there, the children spend the entire day among the branches.
From sun up to sunset, until the paymasters arrive,
Giving them flowers, giving them flowers, for their true pain

But one day those children will be men and women,
Farmworkers who defend their interests,
And hand-in-hand, they will take another road
With a destiny, with a destiny, truly for the farmworkers.

Como a la una, dos, tres, cuatro, cinco, seis de la mañana
El sol calienta ranchos anchos y de luz todo los baña,
Y a esos campos sólo van los que no saben.
¡Viva la huelga! ¡Viva la huelga!
¡Viva la causa de verdad!

Around one, two, three, four, five, or six in the morning
The sun heats wide ranches and bathes everything in light.
And only those who do not know better will go to the fields.
Long live the strike! Long live the strike!
May the cause truly live on!

8. CORRIDO DE CÉSAR CHÁVEZ

LOS PERROS DEL PUEBLO NUEVO (MIGUEL GABRIEL VÁZQUEZ, LORENZO MARTÍNEZ, DAVID MAESTAS)

From *¡Viva César Chávez!*, cassette, 1994. Courtesy of Los Perros del Pueblo

In 1966, the UFW embarked on a 300-mile march from Delano to the state capitol in Sacramento to dramatize the farm workers' struggle and the need for a union. This *corrido* about the revered UFW leader was composed by Teatro Campesino cofounder Felipe Cantú during the march, and was debuted at the rally upon reaching the capitol. In this version, recorded just after the death of Chávez, in 1993, the L.A.-based Los Perros give an inspired performance of the *corrido*, as heard in the group's three-part harmonies and the brilliant *quinto* work of the late David Maestas.



Un dieciseis de marzo / Jueves Santo en la mañana
Salió César de Delano / Componiendo una campaña.

On the 16th of March / A blessed Thursday in the morning
César Chávez left Delano / Organizing a campaign.

Compañeros campesinos, / Esto va a ser un ejemplo.
Esta marcha la llevamos / Hasta mero Sacramento.

Fellow farmworkers, / This is going to be an example.
We will take this march / Right to Sacramento.

Cuando llegamos a Fresno, / Toda la gente gritaba,
"Y que viva César Chávez / Y la gente que llevaba."

When we arrived to Fresno, / All the people yelled,
"Long live César Chávez / And the people he brought with him."

Nos despedimos de Fresno / Nos despedimos con fe,
Para llegar muy contentos / Hasta el pueblo de Merced.

Ya vamos llegando a Stockton. / Ya mero la luz se fue,
Pero mi gente gritaba / "Sigan con bastante fe."

Cuando llegamos a Stockton / Los mariachis nos cantaban,
"Y que viva César Chávez / Y la Virgen que llevaba."

Contratistas y esquirolas, / Esto va ser una historia.
Ustedes van al infierno, / Y nosotros a la gloria.

Oiga, señor César Chávez, / Un nombre que se pronuncia,
En su pecho usted merece / La Virgen de Guadalupe.

Un dieciséis de marzo, / Jueves Santo en la mañana,
Salió César de Delano / Componiendo una campaña.

Compañeros campesinos / Esto va a ser un ejemplo.
Esta marcha la llevamos / Hasta mero Sacramento.

We bid farewell to Fresno. / We left with faith,
To arrive, feeling good, / To the town of Merced.

Now we are arriving to Stockton. / The light of day had gone,
But my people shouted, / "Continue on with great faith."

When we arrived to Stockton, / The mariachis sang to us,
"And long live César Chávez / And the Virgin who
accompanied him."

Contractors and scabs, / This is going to be a piece of history.
You will go to hell, / And we, on to glory.

Listen, Mr. César Chávez, / A name that is spoken,
On your heart you deserve / The Virgin of Guadalupe.

On the 16th of March, / A blessed Thursday in the morning,
César Chávez left Delano / Organizing a campaign.

Fellow farmworkers / This is going to be an example.
We will take this march / Right to Sacramento.

9. CORRIDO DE RIO ARRIBA

LOS REYES DE ALBUQUERQUE (ROBERTO MARTÍNEZ, RAY FLORES, ROBERTO MARTÍNEZ, JR., MIGUEL OJEDA)

From *Lo Mejor de Los Reyes de Albuquerque*, CD, 1993. Courtesy of Roberto Martínez

In the annals of Chicano history, the courthouse shootout at Tierra Amarilla, New Mexico, would play a significant part in setting into motion the quest for justice and social change that was the Chicano Movement. Its impact was felt throughout the Southwest in 1967 and was commemorated by local musician Roberto Martínez and his group, Los Reyes del Albuquerque, with a *corrido* depicting the lengths *raza* took to attain change. Martínez and Los Reyes are cultural icons and national treasures of the New Mexican folk-music style. Particularly interesting about this recording is the inclusion of the accordion in place of the violin, which has long been part of the string-based Los Reyes sound.

Año de sesenta y siete, / Cinco de junio fue el día
Hubo una revolución / Allá por Tierra Amarilla.

Allá en la casa de corte, / Pueblo de Tierra Amarilla,
Nuevo México el estado, / Condado de Rio Arriba.

Un grupo de nuestra raza / Muy descontentos bajaron,
Y en oficiales de estado / Su venganza ellos tomaron.

Su jefe les suplicaba, / "No debería haber violencia".
Pero no los controlaba. / Pues perdieron la paciencia.

Un diputado en el suelo / Se queja con agonía
Con una bala en el pecho, / Allá por Tierra Amarilla.

Las mujeres y los niños / Iban corriendo y llorando.
En ese instante pensamos / Que el mundo se iba acabando.

In the year of sixty-seven, / June fifth was the day,
There was a revolution / Over there by Tierra Amarilla.

There in the courthouse, / Town of Tierra Amarilla,
The state of New Mexico, / Rio Arriba county.

A group of our people / Descended, very discontented.
And they took their revenge / On state officials,

Their leader pleaded with them, / "There mustn't be any
violence,"
But he could not control them. / They just lost all patience.

A deputy on the ground, / Is suffering in agony
With a bullet in his chest, / Over there around Tierra
Amarilla.

The women and children / Were running away, crying,
In that instant we thought / That the world was coming to
an end.

Fueron treinta que lograron / Para la sierra escapar,
Y el gobernador llamó / A la Guardia Nacional.

Cuando fueron capturados / A la prisión los llevaron,
Para que fueran juzgados / Del crimen que se acusaron.

Este corrido termina / Cuando se haga la justicia
Para que no se repita / Lo de allá en Tierra Amarilla.

10. CORRIDO DEL BRACERO

LOS MASCARONES Y LOS ALACRANES MOJADOS (FERNANDO LEYVA,
RAMÓN "CHUNKY" SÁNCHEZ, RICARDO SÁNCHEZ, MARCO ANTONIO RODRÍGUEZ)

From *¡Levántate Campesino!*, LP, 1975. Courtesy of Mariano Leyva

From the *barrios* of Chicago, Illinois, Jesús "Chuy" Negrete was one of the important composers of *movimiento* songs, particularly *corridos*, on the Chicano experience. Well within his style, Negrete uses humor to broach the serious nature of immigration for *mexicanos* in "Corrido del bracero." This recording was a collaboration between two important ensembles of the movement—Los Alacranes Mojados of San Diego, California, and the Mexico City-based theater collective Los Mascarones—and represents the intimate connection between musical and theatrical activity of the period.

De México vine, buscando dinero, / Llegué de bracero por
el mes de abril.
Dejé mi ranchito, triste y abandonado / Allá por los cerros
donde yo nació.

There were thirty people / Who manage to escape to the
hills,
And the governor called out / The National Guard.

When they were captured, / They took them away to
prison,
To be tried / For the crime of which they were accused.

This corrido ends / when justice will be done,
So that what occurred in Tierra Amarilla / Will not be
repeated.



I came from Mexico, in search of money, / I came as a day
laborer around the month of April.
I left my little ranch, sad and lonely, / Out there in the hills
where I was born.

Allá en Matamoros crucé la frontera / Por falta de modo,
crucé ilegal.

Señores les cuento, como ando sufriendo / Que me han
dado ganas de volver pa' 'trás.

Cuando yo llegué a Austin, la policía me agarró / Porque no
traía papeles, mi dinero se llevó. (¿Y después?)

No traigo dinero ni nada que dar / Aquí estos pelados me
quieren chingar.
Me dicen que aquí se barre el dinero, / Pero no le toca este
pobre bracero.
(Pobre la vida del hombre que sale afuera de su patria.
Pobre de los braceros, ¡sí señor!)

Piscando algodón allá por Laredo, / Lavando platillos allá
en San Antonio.

Anduve en las milpas allá en California. / Piscando cebolla,
me puse a llorar.

Por mi buena suerte una morenita / Muy mexicanita, tal
vez como yo.
La aquella apreciaba mi amor y mi vida, / Fue mi
consentida con quien me casé.

Quiero ser el vaso de 'onde bebes, / Y besar tu boca, tu
carada

Quiero ser chofer de tu automóvil / Y agarrar las curvas de
bajada.

Que suben, que bajan / Que llegan hasta al plan.
¿A dónde irán los muertos? / ¿Quién sabe donde irán?

I crossed the border there in Matamoros, / For lack of any
other means, I crossed illegally.

Gentlemen, I am telling you about how I am suffering, /
How they are making me want to go on back.

When I got to Austin, the police nabbed me, / Since I was
not carrying any papers, my money was taken. (And then?)

I don't have any money or anything to give, / Here, these
guys want to screw me over.
They tell me that here you can clean up, making money, /
But that is not happened with this poor day laborer.
(How sad is the life of the man who leaves his country. Woe
be the day laborers, yes sir!)

Picking cotton there around Laredo, / Washing dishes there
in San Antonio.

I was in las milpas, there in California. / Picking onion, I
started to cry.

Out of good fortune, a little dark woman, / Very Mexican,
kind of like me,
She appreciated my love and my life, / She was the love of
my life, with whom I got married.

I want to be the glass where you drink, / And to kiss your
mouth, your face.

I want to be the chauffeur of your automobile / And grab
the curves on the way downhill.

They go up, they go down, / They get to the flatland.
Where will the dead go? / Who knows where they will go?

(Llega el hombre borracho y bien pedo a la casa, y le grita a su vieja, "¡Oye, vieja!" "¿Qué, viejo?")

Yo soy el muchacho alegre, / Que me levanto cantando,
Con mi botella de vino / Y mi esposa lavando.
(Y la vieja se enoja, y le dice, "¿Sabes qué, viejo?" "¿Qué, vieja?")

Tengo tres años casada / Y nomás sufriendo errores.
Tú, gastando puro dólar, / Y yo, sufriendo los dolores.

Los hombres ser muy gallos. / Los hombres ser muy machos.
Pero son desobligados / Además de ser borrachos.
(No es cierto. No es cierto, ¿Verdad? ¡Puro pedo!)

Crecieron mis hijos después de diez años / Por mi mala suerte allá en la labor.
Señores les cuento, como ando sufriendo / Que me han dado ganas de volver pa' 'trás.

(Really drunk, the man arrives home, and he shouts to his wife, "Hey, old lady!" "What, old man?")

I am the lively guy, / I wake up singing,
With my bottle of liquor / And my wife washing.
(And the woman gets angry and says to him, "You know what, old man? What, old lady?")

I've been married three years, / Only putting up with problems.
You, just spending dollars, / And me, suffering woes.

Men are such hotshots. / Men are such he-men.
But they are irresponsible, / In addition to being drunkards.
(It's not true. It's not true. Right? Pure bull.)

Ten years later, my kids grew up, / Because of my misfortune in working.
Gentlemen, I am telling you about how I am suffering, / How they are making me want to go on back.

11. AMÉRICA DE LOS INDIOS

DANIEL VALDEZ (WITH CHARLES DOMANICO, EMIL RICHARDS, BOBBYE HALL)

From *Mestizo*, LP, 1974. Courtesy of Valdez Productions

This poetic original by Danny Valdez exemplifies how the indigenous past was engaged by Chicano artists and rearticulated into an emerging Chicano identity. His 1974 album, *Mestizo*, the only *movimiento* recording released by a major recording label (A&M Records), would inspire other groups to record, documenting a new era of Chicano popular music. Valdez's voice and musicianship on this recording show why he became one of the most important and publicly known musicians from the Chicano Movement.

Surcando el cielo de América, / Sangre de viento
avanzando,
Forma de fuego en la noche / En ruina de allí.

Canto del llanto del indio, / Voces del tambor, tocando,
Flautas que hablan con Dios / Me dicen así.

Sangre y fusil y la tierra, / Gritando revolución,
Flautas que hablan con Dios / Me dicen así.

Manos de bronce en la tierra, / Flor de sudor van sembrando,
Esperanzas de los pobres / Nacen aquí.

Corazón, amor tajado, / Caras de piedra se ven.
Niños llenos de tormenta / Han de nacer.

Sangre y fusil y la tierra / Gritando revolución.
Niños llenos de tormenta / Han de nacer.

América de los indios / Siglo explosivo llegó,
Ya van bajando los pueblos / Hacia la liberación.

Crossing the skies of America, / Blood of advancing wind,
Shape of fire in the night / From there in ruin.

Song of the cry of the Indian, / Sound of the drum playing,
Flutes that speak with God / Say this to me.

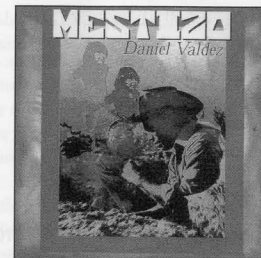
Blood and firearm and the earth, / Shouting revolution.
Flutes that speak with God / Say this to me.

Bronze-colored hands in the earth, / They are sowing the
flower of perspiration.
Hopes of the poor / Are born here.

Heart, love sliced up, / You see them with faces of stone.
Children filled with torment / Will be born.

Blood and firearm and the earth, / Shouting revolution,
Children filled with torment / Will be born.

America of the Indians / The explosive century has arrived.
The peoples are moving down / Toward liberation.



Sangre y fusil y la tierra, / Gritando revolución,
Ya van bajando los pueblos / Hacia la liberación.

¡América!

Blood and firearm and the earth, / Shouting the revolution,
The peoples are moving down / Toward liberation.

America!

12. EL QUINTO SOL

LOS PELUDOS (ENRIQUE RAMÍREZ, ANTONIO RAMÍREZ, MIGUEL GOVEA, JAMÓN BALBERAN)

From *Los Peludos*, LP, 1984. Courtesy of Enrique Ramírez

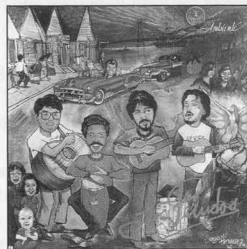
An adaptation of the classic "Yerbero moderno" made famous by Celia Cruz and La Sonora Matancera, "El quinto sol" was one of the more popular *movimiento* songs. Composed in the early 1970s, it is wrapped in the prevalent indigenist mode of Chicano cultural nationalism and is a veritable postcolonial Chicano history lesson by songwriter and Peludos lead singer Enrique Ramírez. Coming out of the Bay Area *movimiento* scene and greatly influenced by the *nueva canción* movement, Los Peludos expressed the broadening musical tastes of the Chicano Movement as the *tropical* sounds and rhythms of the Caribbean mixed with lyrical social critique.

Ésta es la era del sol,
Del quinto sol.

Trajo gachupines con todo y frailes, / Trajo a Jesucristo y a
Richard Nixon.
Trajo la viruela y hasta la sífilis. / Y ahora en vez de náhuatl,
hablo español.
También trajo un vato, llamado Cortez / Que con la
Malinche, metieron las tres.
Y de la conquista y la destrucción / Nacieron mestizos, hijos
del sol.

This is the era of the sun,
Of the fifth sun.

It brought Spaniards (*gachupines*) with friars and
everything, / It brought Jesus Christ and Richard Nixon.
It brought smallpox and even syphilis. / And now, instead
of Náhuatl, I speak Spanish.
It also brought a fellow named Cortez / Who, with
Malinche, made the three of them.
And from the conquest and the destruction / Mestizos
were born, children of the sun.



(Estribillo)

Pero este sol ya se acabó, se está apagando. / El gringo
opresor ya está temblando.
Todo el mundo pobre ya va marchando. / Cantemos
hermanos, al nuevo sol.
Cantemos hermanos, al nuevo sol.

Por trescientos años colonizaron / Y al indio noble
aniquilaron,
Y la independencia, nos dió las tierras / Pero los controles,
venían de afuera.
Sudamericano, tú los sabes bien, / Tú sufres las hambres, y
otros comen bien.
Muera el monopolio, y su religión. / Mueran las alianzas,
con el opresor.

President Monroe te lo prometía / Que las tierras libres, él
respetaría.
Y así prometiendo, no colonizar, / Tomó Puerto Rico,
Hawai'i, y Aztlán.
Hermano Chicano, no hay que decaer. / Busca en tus
entrañas al indio de ayer.
Sólo su nobleza y su humanidad / Te darán las fuerzas de
la libertad.

(Refrain)

But this sun is coming to and end, it is burning out. / The
gringo oppressor is now trembling.
All of the poor people are now marching. / Let's sing,
brothers and sisters, to the new sun.
Let's sing, brothers and sisters, to the new sun.

For three hundred years, they colonized, / And they
annihilated the noble Indian.
And independence gave us land, / But control came from
elsewhere.
South American, you know well, / You suffer hunger, and
others eat well.
Death to the monopoly, and its religion. / Death to the
alliances with the oppressor.

President Monroe promised you that / He would respect
the free lands.
And promising like that, not to colonize, / He took Puerto
Rico, Hawai'i, and Aztlán.
Brother Chicano, you mustn't fall back. / Look inside you
for the Indian of the past.
Only his nobility and his humanity / Will give you the
powers of liberty.

13. SOY DEL PUEBLO

FLOR DEL PUEBLO (DÉBORA RODRÍGUEZ, FELIPE RODRÍGUEZ, FRANCISCO RODRÍGUEZ, EDUARDO ROBLEDÓ, YOLANDA PÉREZ, ENRIQUE CASTILLO, RAMIRO PÉREZ, CLAY SHANROCK, ARTURO DELGADO)

From *Música de Nuestra América*, LP, 1977. Courtesy of Eduardo Robledo

Carlos Puebla became an iconic composer for movement songwriters when musicians like Pancho Rodríguez of Flor del Pueblo went to Cuba and brought back his music to the States. Flor del Pueblo would perform many of Puebla's compositions, as well as songs by Víctor Jara, Suni Paz, and other *nueva canción* composers. Author José Antonio Burciaga often spoke of Flor's "global sound," referencing the group's broad repertoire and influences. The group had two budding songwriters with Eduardo Robledo and Enrique Castillo. Their trademark sound was the three-part vocal harmonies performed by siblings Débora and Felipe Rodríguez, and Robledo, their cousin.



Yo canto porque el presente / No es de pena, ni es de llanto,
Por eso es que cuando canto, / Canto lo que el pueblo
siente.

(Estribillo)

Soy del pueblo, pueblo soy. / Y a donde me lleve el pueblo
voy.

Como cantar es mi oficio, / Yo canto el esfuerzo duro,
De construir el futuro / Con alegre sacrificio.

Por el pueblo voy pasando, / Y oyendo su sentimiento,
Lo recojo y al momento / Se lo debo algo cantando.

Lo poco que doy yo ofrezco / Con alegría y encanto,
Al pueblo le doy mi canto / Porque al pueblo pertenezco.

I sing because the present / Is not for sorrow, is not for
crying,
That's why when I sing, / I sing what the people feel.

(Refrain)

I am of the people, I am the people. / Where the people
take me, I go.

Since singing is my profession, / I sing the tough effort
Of building the future / With happy sacrifice.

I go among the people, / And hearing their feeling,
I gather it in at the moment, / And I owe them something
in my singing.

What little I have to give, I offer / with joy and enchantment,
I give my song to the people / Because I belong to the people.

Con alegría y serena, / Canto lo que el pueblo siente,
Y canto porque el presente / No es de llanto ni es de pena.

With joy and serene, / I sing what the people feel,
And I sing because the present / Is not for crying nor for
sorrow.

14. EL TILINGO LINGO

LOS LOBOS DEL ESTE DE LOS ANGELES (DAVID HIDALGO, CONRAD LOZANO, LOUIE PÉREZ, CÉSAR ROSAS)

From the archives of Los Lobos, previously unreleased, 1978. Courtesy of Los Lobos

Now critically acclaimed for their rock music, Los Lobos was an active and celebrated "folk" group during the *movimiento*. Starting out as guitarists playing in various garage rock bands, Los Lobos staked out a distinct musical terrain by steeping themselves in the sounds of *son jarocho*, as they felt challenged by the complex rhythms and melodies the style posed to them as musicians. Avoiding the predominantly protest lyric-driven styles of the period, the Lobos let their performances of Mexican regional music speak to the power of culture in movement politics. They were not purists, however, and their version of "El tilingo lingo" illustrates their *rasquachi* Chicano interpretation of traditional Mexican music; making use of available resources such as instruments outside the *jarocho* style, like the *guitarrón* bass of the *mariachi* ensemble and mandolin in place of the harp.

Pa' bailar "Tilingo lingo" / Se baila singulario.
Se baila como "La bamba", / El jarabe o el danzón.

(Estribillo)

Tilingo lingo lingo / Tilingo lingo la,
Qué bonitas, qué bonitas / Las chicanas por acá.

Como estamos en huelga / No se puede comer uva,
Ni tampoco ensalada, / Por la huelga de lechuga.

To dance "Tilingo lingo" / You dance it in singular fashion.
It's danced like "La Bamba," / The *jarabe*, or the *danzón*.

(Refrain)

Tilingo lingo lingo / Tilingo lingo la,
How pretty, how pretty, / The Chicanas are around here.

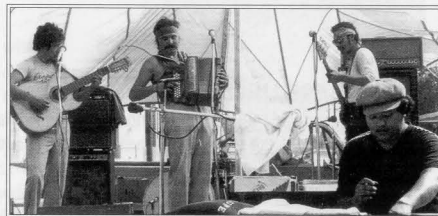
Since we are on strike, / We cannot eat grapes,
Nor salad as well, / Because of the lettuce strike.

15. YO SOY TU HERMANO, YO SOY CHICANO

CONJUNTO AZTLAN (CLEMENCIA ZAPATA, JUAN TEJEDA, JOSÉ FLORES PEREGRINO, DANIEL MENDOZA, ARMANDO TEJEDA)

From *Conjunto Aztlan*, CD, 1999. Courtesy of Conjunto Aztlan

Conjunto Aztlan formed from a core of University of Texas students in the mid-1970s and emerged from two distinct artistic sources: the student-based Chicano poetry collectives popular of the period and the deeply rooted Texas stylings of *conjunto norteno* music. While accordionist Juan Tejeda and *bajo sexto* player José Flores Peregrino are two prolific poet-songwriters within the group, this track was composed by one of the most important *corridistas* of the movement, Rumel Fuentes. Conjunto Aztlan gives a spirited spark to this *corrido* about the deep frustration of social injustice and the desire to overcome it.



Conjunto Aztlan (José Flores, Juan Tejeda, Hector Chacón) c. 1983.
Photo courtesy of Juan Tejeda.

Dicen que ando alborotando / Porque con mi raza quiero despertar.

Tanta injusticia me está rodeando / Ya no me aguanto, yo quiero pelear.

(Estrillo)

Yo soy tu hermano, yo soy Chicano. / Dame tu mano, vamos a volar.

Bien dice el dicho: si sangra mi hermano, / Yo también sangro, la herida es igual.

Roban las tierras, roban trabajos, / Mataron a mi hermano allá en Vietnam.

Perdón le pido a la Guadalupe: / Tanta injusticia, me hicieron pelear.

They say that I am stirring things up / Because I want to wake up my people.

So much injustice is all around me, / I cannot stand it any longer, I want to fight.

(Refrain)

I am your brother, I am Chicano. / Give me your hand, let's fly.

The saying says it well: if my brother bleeds, / I also bleed, the wound is the same.

They steal lands, they steal jobs, / They killed my brother over there in Vietnam.

I ask forgiveness of the Virgen of Guadalupe: / So much injustice, they made me fight.

Como Zapata y Pancho Villa, / A los tiranos quiero castigar.

Hambre y pobreza me están matando, / Yo no me aguanto, yo quiero pelear.

Yo soy tu hermana, yo soy Chicana. / Dame tu mano, vamos a volar.

Bien dice el dicho: si sangra mi hermana, / Yo también sangro, la herida es igual.

Ya estoy cansado de voltear la cara, / Ya mi paciencia ya se me acabó.

Chotas y rinches son muy desgraciados, / Y la ley gringa se burla de mí.

Like Zapata and Pancho Villa, / I want to punish the tyrants.

Hunger and poverty are killing me, / I cannot stand it, I want to fight.

I am your sister, I am Chicana. / Give me your hand, let's fly. The saying says it well: if my sister bleeds, / I also bleed, the wound is the same.

I am tired of turning my cheek, / My patience has just run out.

Cops and Rangers are disgraceful, / And gringo law mocks me.

16. LULAC CADILLAC

TRIO CASINDIO (JOSÉ MONTOYA, RUDY CARRILLO, ESTEBAN VILLA)

From *Chicano Music All Day*, LP, 1985. Courtesy of José Montoya

Trio Casindio, a component of the legendary art collective The Royal Chicano Air Force (RCAF), had its beginnings on the streets of Berkeley, where in the 1950s, members José Montoya and Esteban Villa played troubadours to the area's burgeoning beat scene. With Rudy Carrillo on *requinto*, Casindio delighted audiences with its tasty poetic riffs on *barrio* life, utilizing the multiple talents of all three members. Humorously weaving English, Spanish, and *Caló* (a *barrio* dialect of Spanish) in "Lulac Cadillac," Montoya challenges the assimilationist element of the Chicano community, with overt reference to the organization League of United Latin American Citizens (LULAC), yet within the subtle feel of a "country *ranchera*."



¡Órale! 'Scuse me. / Hey, it's you.
Where you been / Jelly bean? / Sorry, man, I didn't mean
I didn't mean / To get you all upset. / It's only me.

It's been a while / *Que no te veía*
Con esos trapos y esa ruca, / No te conocía.
Now you say / You just come back / To look around / And to say goodbye.

Pues no hay fijón, Carnal frijol. / Just don't forget how it's supposed to be.
You're gonna lose, it seems to me, / Your *chile* eatin' ability.

And while you been stylin' / Your best role model
Ya la grandota / Ya se la llevaron.
And now she's gone, / And you're feelin' all alone.

And now she's gone / Back to Washington.
And she ain't a comin' back, / But you're not alone.

You see that low rider / Cruisin' low and slow?
Don't let that fool you, / It can hop like a jumpin' jack,
And it's goin' straight / For your LULAC Cadillac.

It's goin' straight / For your Cadillac.
You don't have to give it up, Jack. / Why don't you just come back?

17. CHICANO PARK SAMBA

LOS ALACRANES MOJADOS (RAMÓN "CHUNKY" SÁNCHEZ, RICARDO SÁNCHEZ, MARCO ANTONIO RODRÍGUEZ, MARIO AGUILAR)

From *Rolas de Aztlán*, LP, 1979. Courtesy of Chunky Sánchez and Los Alacranes

Los Alacranes, fronted by the unmistakable Ramón "Chunky" Sánchez, are known for a few important movement songs, but it is this anthem of San Diego's Barrio Logan that distinguishes the group. In existence now for almost three decades, Los Alacranes is synonymous with community celebrations and struggles and has continued recording subsequent albums since its debut, *Rolas de Aztlán*, the title of which was borrowed for this compilation. "Chicano Park Samba" narrates the genesis of Chicano Park, where the community's cultural and political events are held year-round. A *movimiento* group that finds much influence from Mexican traditional, contemporary Latino, and African American music, Los Alacranes Mojados demonstrates how multiple influences enhance the traditionally guitar-based ensemble of emerging Chicano popular music.

In the year 1970, in the city of San Diego
Under the Coronado Bridge lied a little piece of land,
A piece of land that the community of Logan Heights
Wanted to make into a park.

A park where all the *chavalitos* could play in
So they wouldn't have to play in the street
And get run over by a car.
A park, where all the *viejitos* could come
And just sit down and watch the sun go down in the *tarde*.
A park where all the *familias* could come,
And just get together on a Sunday afternoon
And celebrate the spirit of life itself.

But the city of San Diego said,
"Chale. We're going to make a highway patrol substation here, man."



So on April 22nd, 1970,
La raza of Logan Heights and other Chicano communities of San Diego got together,
 And they organized, / And they walked on the land,
 And they took it over with their picks and their shovels,
 And they began to build their park.

And today, that little piece of land under the Coronado Bridge
 Is known to everybody as Chicano Park. / ¡Órale!

It began in 1970, / Under the Coronado Bridge,
En mi barrio, in San Diego, / Where my people began to fight
 For Chicano Park, for Chicano Park.
 Under the bridge, under the bridge, under the bridge.

We shall continue to live, my brother. / We shall continue to fight, my friend,
 For Chicano Park, / Under the bridge.

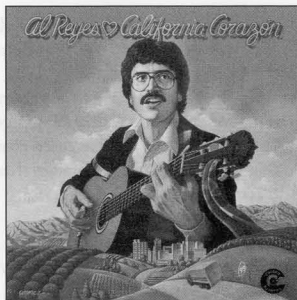
¡Raza! / ¡Que vivan, que vivan, / Los barrios unidos!

18. VIETNAM VETERANO

AL REYES (WITH TONY MANJARREZ, JEFF HALL, AND DAVID RODRÍGUEZ)

From *California Corazón*, LP, 1983. Courtesy of Al Reyes

An emotional musical saga, "Vietnam Veteran" portrays the feelings that Chicano communities experienced during the Vietnam War. In the song, Al Reyes, a musician and an award-winning journalist, reveals some of the tensions caused by the war; however, it is the interview excerpts (with veteran David Rodríguez) woven into the composition that illuminate the hard-to-understand feelings soldiers and protesters of the war were having. Combat soundscapes, added to the musical and narrative sections, intensify the affect of the track, complementing Reyes' plaintive vocals.



You found yourself on a beach in Da Nang / With dudes from *Tejas*, *corridos* you sang
 To get your mind off another patrol. / Get your 16 ready, its time to go.

You crawled through jungles, steamy-hot; / You saw *vatos* your age get shot.
 Heard the cries, saw them die there, / You've come home with ugly nightmares.

Qué loco, Vietnam *veterano*, / Gonzales, Torres, y Lescano;
 On the frontlines, again, *los chicanos* / Martínez, García y Lujano.

In Chu Lai you were fighting away / With the *raza* on the streets in L.A.
 They say this country ships us all off to fight, / To return and deny us our rights.

So Chicanos fought and Chicanos died, / Spirits of Aztec warriors at their sides.
 Fight fiercely, what else could we do? / Just like we did in World War II.

Qué loco, Vietnam *veterano*, / José, Luis y Chano;
 On the frontlines, again, *los chicanos*, / Martínez, García y Lujano.

You soon found out they didn't care / About what you went through over there.
 Don't ask, because not much you'll get, / This war is one they'd rather forget.

Qué loco, Vietnam *veterano*, / The scars are still on you.
 Do you still hear the helicopter sound? / Don't let them put you down.

19. ¡QUIHUBO RAZA!

AGUSTÍN LIRA Y ALMA (LIRA, PATRICIA WELLS-SOLORIZANO, RAVI KNYPSTRA)

From *Siempre he estado aquí / I Have Always Been Here*, CD, 1998. Courtesy of Agustín Lira

Agustín Lira is undoubtedly one of the more important musical figures of *movimiento* music. Composed in the fervor of the late 1960s, his song “¡Quihubo raza!” indicts the second-class treatment of *mexicanos* in U.S. history and is one of the most emblematic songs of the repertoire. With the frequent use of modulation, the song has a relatively unorthodox harmonic structure, compared to the *movimiento* repertoire. Lira sought to expand the musical vocabulary of movement songs by breaking away from the linear harmonic structures that define much of Mexican traditional music. Included here is a more recent recording of the song, demonstrating Lira and his group Alma’s stylistic evolution and signaling, like many songs of this collection, the continuing relevance of *movimiento* music.

Bueno pues, ¡Quihubo! ¿Cómo les va? / ¡Qué lindo día para cantar!

Noticias que han llegado de Nuevo México, / Mil ochocientos cuarenta y ocho,
Pues fue firmado el gran tratado / De Guadalupe Hidalgo,
Prometiéndome justicia y libertad / A tierras y terrenos de gente indígena.

¡No hombre, qué mentirosos! / Cuando firmaron el tratado,
Los americanos.

(Estrillo)

Y el mexicano hacerse gringo, / No puede, ni quiere.

Y el mexicano hacerse gringo, / No puede, ni será.

Porque en sus venas trae la sangre / Chichimeca, zapoteca

y de los yaquis,

Xochimilca y de los mayas,

Y en su cuerpo trae la sangre de Cuauhtémoc

De Morelos y Zapata, y el famoso Pancho Villa.

Well, then, Hello, there! How’s it going? / What a beautiful day for singing!

News from New Mexico, / Eighteen forty-eight,
That the great treaty of Guadalupe Hidalgo / Was signed,
Promising justice and freedom / For the lands and property of indigenous people.

No, man! What liars! / When they signed the treaty,
Those Americans.

(Refrain)

And the Mexican, to become a gringo, / He doesn’t want to, nor can.

And the Mexican, to become a gringo, / He doesn’t want to, nor will be.

Because in his veins he has / Chichimec, Zapotec, and Yaqui

Xochimilca and Mayan blood.

And in his body he has the blood of Cuauhtémoc,
Of Morelos and Zapata, and of the famous Pancho Villa.

Texas y Utah y California, / Wyoming y Colorado,
Nevada y Nuevo México: / Todo estas tierras fueron robadas,

Y al presente nos encontramos / Rogándole al gobierno.
Reies López Tijerina en Nuevo México / Ha levantado armas, sus tierras reclamó.

Ahí está y aquí nos tienen / Nuestra cultura aplastada
Y hablando English.

Texas and Utah and California, / Wyoming and Colorado,
Nevada and New Mexico: / All these lands were stolen,
And today, we find ourselves / Begging the government.
Reies López Tijerina in New Mexico / Has taken up arms and reclaimed his people’s land.

There it is, and here they have us, / Our culture crushed
And speaking English.

CREDITS

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Cover photo courtesy of Alfredo Figueroa, Jewel box cover photo by Los Alacranes Mojados (Mario Aguilar, Marco Antonio Rodríguez, Ramón "Chunky" Sánchez, Ricardo Sánchez) c.1978

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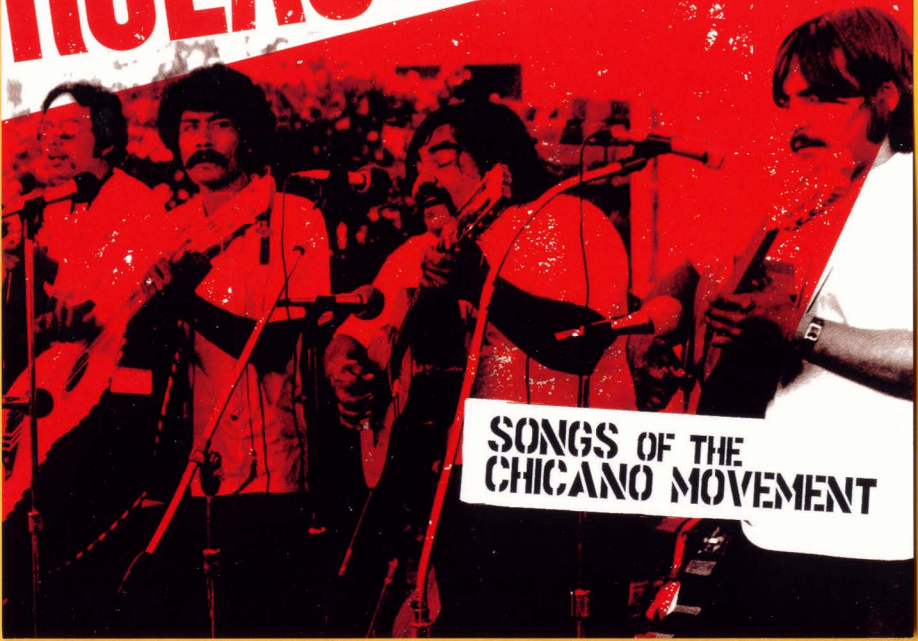
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Smithsonian Folkways Recordings

ROLAS DE AZTLÁN



SONGS OF THE
CHICANO MOVEMENT



1977 march on San Diego -Tijuana border against KKK. Photo courtesy of Committee on Chicane Rights (CCR Archives)

SFW CD 40516
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ROLAS DE AZTLÁN

SONGS OF THE CHICANO MOVEMENT

- 1. YO SOY CHICANO** 2:53
Los Alcarados
- 2. DE COLORES** 3:18
Sung by children from the School of Santa Isabel, East Los Angeles, California, Accompanied by Los Lobos del Este de Los Angeles
- 3. YO NO LE TENGO MIEDO A NADA** 1:32
Live recording from 1966 UPW meeting hall, Accompanied by El Teatro Campesino
- 4. LLEGANDO A LOS FILES** 1:26
El Teatro Campesino
- 5. EL PICKET SIGN** 3:12
El Teatro Campesino
- 6. NO NOS MOVERÁN** 2:39
La Rondalla Amerindia de Aztlan
- 7. NIÑOS CAMPELINOS** 2:06
El Teatro Campesino
- 8. CORRIDO DE CÉSAR CHÁVEZ** 3:02
Los Perros del Pueblo Nuevo
- 9. CORRIDO DE RIO ARriba** 4:02
Los Reyes de Albuquerque
- 10. CORRIDO DEL BRACERO** 3:56
Los Mascarames y Los Alcarados Mojados
- 11. AMÉRICA DE LOS INDIOS** 4:20
Daniel Valdez
- 12. EL QUINTO SOL** 3:27
Los Peridos
- 13. SOY DEL PUEBLO** 2:26
Flor del Pueblo
- 14. EL TILINGO LINGO** 1:53
Los Lobos del Este de Los Angeles
- 15. YO SOY TU HERMANO, YO SOY CHICANO** 4:30
Conjunto Aztlan
- 16. LULAC CADILLAC** 4:14
Trio Casindio
- 17. CHICANO PARK SAMBA** 6:46
Los Alcarados Mojados
- 18. VIETNAM VETERANO** 8:17
Al Reyes
- 19. ¡QUIHUBO RAZA!** 3:47
Agustín Lira y Alma



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SONGS OF THE CHICANO MOVEMENT

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Songs of struggle, hope, and vision fueled the Chicano Movement's quest for civil rights, economic justice, and cultural respect. *Rolas de Aztlán* (songs from the Chicano ancestral homeland) spotlights 19 milestone recordings made between 1966 and 1999 by key Chicano artist/activists—Daniel Valdez, Los Lobos del Este de Los Angeles (later, Los Lobos), Agustín Lira and Teatro Campesino, Los Alacranes Mojados, Conjunto Aztlan, and many more! 40-PAGE BOOKLET WITH EXTENSIVE LINER NOTES AND PHOTOS, 19 TRACKS, AND 67 MINUTES OF MUSIC!

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