### Disc I - CD 7041: OUTFLAW AND REVOLUTIONARIES:

1. IGNACIO PARRA - Los Angeles de Terán
2. VALENTIN MANCHA - Trios Los Aguilas
3. CORRÍDO DE MACARIO ROMERO
4. Agrejo y Picasso
5. CORRÍDO DE GERMÁN GARCÍA
6. Macario Sánchez y Fuentes
7. CORRÍDO DE JUAN CAMACHO
8. Pedro García y Angel Arévalo
9. CORRÍDO DE EPICURIO
10. Nicolás Gaytan y Angel Arévalo
11. CORRÍDO DE JUAN PÉREZ
12. CORRÍDO DE JUAN DE LA CRUZ
13. CORRÍDO DE JUAN SÁNCHEZ
14. CORRÍDO DE JUAN ZEPEDA
15. CORRÍDO DE JUAN GANDARA

### Disc II - CD 7042: LOCAL REVOLUTIONARY FIGURES:

1. CORRÍDO DE JUAN VÁSQUEZ
2. CORRÍDO DE JUAN CARRASCO
3. CORRÍDO DE JUAN PÉREZ
4. CORRÍDO DE JUAN RODRÍGUEZ
5. CORRÍDO DE JUAN GÁRATE
6. CORRÍDO DE JUAN RAMÍREZ
7. CORRÍDO DE JUAN GARCÍA
8. CORRÍDO DE JUAN ESTRADA
9. CORRÍDO DE JUAN RAMÍREZ
10. CORRÍDO DE JUAN GONZALEZ
11. CORRÍDO DE JUAN MORALES
12. CORRÍDO DE JUAN NAVARRO
13. CORRÍDO DE JUAN RAMÍREZ
14. CORRÍDO DE JUAN RAMÍREZ
15. CORRÍDO DE JUAN RAMÍREZ

### Disc III - CD 7043: POST REVOLUTIONARY CORRIDOS AND NARRATIVES:

1. CORRÍDO DE JUAN VÁSQUEZ
2. CORRÍDO DE JUAN CARRASCO
3. CORRÍDO DE JUAN PÉREZ
4. CORRÍDO DE JUAN RODRÍGUEZ
5. CORRÍDO DE JUAN GÁRATE
6. CORRÍDO DE JUAN RAMÍREZ
7. CORRÍDO DE JUAN GONZALEZ
8. CORRÍDO DE JUAN MORALES
9. CORRÍDO DE JUAN NAVARRO
10. CORRÍDO DE JUAN RAMÍREZ
11. CORRÍDO DE JUAN GONZALEZ
12. CORRÍDO DE JUAN RAMÍREZ
13. CORRÍDO DE JUAN RAMÍREZ
14. CORRÍDO DE JUAN RAMÍREZ
15. CORRÍDO DE JUAN RAMÍREZ

### Disc IV - CD 7044: THE FRANCISCO VILLA CYCLE:

1. CORRÍDO DE DURANGO
2. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
3. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
4. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
5. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
6. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
7. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
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11. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
12. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
13. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
14. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
15. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
16. CORRÍDO DE FRANCISCO VILLA - Los Dorados de Durango
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 marginalizing 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 Mexico 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 restrictions of 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 Rio 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. PORFIRISMO 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
ernal government whom he had retained. Some of the revolutionaries were also discontented. His regime suffered a coup d'etat 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 Mexico 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, 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 Mexico. 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 diplomat 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 defected Carranza. Venustiano Carranza, retreating from Mexico 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 Mexico, 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. OBREGÓNISMO. On August 20, 1914, General Álvaro Obregón’s forces occupied Mexico 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 lead 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.
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 transmission, it is undeniable that oral transmission, a process that cannot maintain a single (fixed) text, establishes a fixed text that stands in marked contrast to the ever evolving variants found in the oral tradition. The influence 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 Rio Bravo, unlike their counterparts in Mexico, 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 corridos throughout Mexico in 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.
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 Mexico 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), “Hercilio 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/FLCD 7011), which

Río Blanco textile strike 1908. Foreign ownership of Mexican industry was a major factor contributing to the Mexican Revolution.
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 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 Jesus 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 Mexico City but the cylinders or discs were manufactured in the United States and exported back to Mexico. 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 Mexico 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 European 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 I- #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 Mexican 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 Martinez in San Antonio, and the Bahuels brothers in Los Angeles (most of them originally from Mexico) 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 (Arboolee/FL 7019/20). Corridos from the previous century such as "Heracio Bernal," "La Elena," "Joaquin 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.
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 Mexico 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 Mexico 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 Mexico and other Spanish-speaking parts of the globe where customers had money to spend. However, several small firms in Mexico 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 music. 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 Mexico’s

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**ULTIMOS DISCOS MEXICANOS**

46391—La Toma de Jiménez - Corrido
Parte 1 y 2

46172—Traición - Tango
Veneno - Tango

46302—La Pírdroma - Corrido
Parte 1 y 2

46383—Flores para la Virgen
Recitado, Parte 1 y 2.

3728—Fusilamiento del Gral. Felipe Angeles - Corrido
Parte 1 y 2

3650—El Arreglo Religioso - Corrido
Parte 1 y 2

3517—Cabeza de Rubín - Canción
Se Fue ya Voló - Canción

46435—La Prieta, la Giera y la Chata
El Chorro - Polka

46382—La Pobreza
El Huichlacoche - 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
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 Mexico 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 Mexico 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 postwar America, 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.

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 sung in cantinas from Michoacán to Chicago where the law can not intervene. Fictional ones as well as outright complaints with powerful messages against injustice.

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)
n 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 Diaz 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 Diaz 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 “Jesus Leal,” whose protagonists show a superior courage over the local troops that pursue them, whereas “Heraclio Bernal” and “Valentin 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 “Benjamin Argumedo,” whose protagonist, following the pattern of outlaws, is captured and executed. Although the two variants here included present Argumedo in different lights, whereas “Heraclio Bernal” and “Valentin Mancera” are heroes captured after traitors deliver them to the authorities. The corrido mentions Parra’s death in 1898 by the forces of Octaviano Meraz, commanding the Federal troops in the state of Durango.

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

Ignacio Parra is said to have been an ally of Heraclio 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.
Diganle a Porfirio Díaz que les mande otros mejores.-

De nuevo, ya en la cantina:
-Sirvame vino y no temble que he venido a celebrar el dieciseis de septiembre.-

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

disc I -#2: VALENTIN MANCERA - Trio Los Aguilillas (México, ca. 1950).

Valentin was born in 1859 in San Juan de la Vega, district of Celaya, in the state of Guanajuato. According to legend, Valentin worked for the rich hacienda owner Don Eusebio Gonzalez 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 Catalan.

In the year of eighteen hundred eighty two
a very courageous man died
named Valentin 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,

Valentin 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 Valentin Mancera no muera sin confesión.-

-¡Ay qué dolor! etc.

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

His poor mother stated:
"Gentlemen, grant me the favor
that Valentin Mancera receive
confession before he dies."

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

Note: This version of "Valentin 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 Mexico. 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, Jesuita. 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, concedame una licencia para ir a ver a mi chica.

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 hallaras.

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 Jesuita Llamas:
—Papá, ahi viene Macario, desde a leguas lo conozco en su caballo melado.—

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

Llega Macario Romero, lo comienzan 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 Jesuita Llamas:
—Ahora si quedamos bien, ya mataron a Macario, mañana 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.”

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

Don Vicente Llamas said:
“Jesus, 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.”

Jesuita Llamas said:
“Now we've done it, now you've killed Macario, come and kill me too.”
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 oficina
da depositar el dinero,
la carrera la dejamos
para el día dos de febrero.—

Montó el charro en su caballo:
"Esta carrera les gusta,
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 vio,
sé cubrió de polvadera
qué caballo tan violento! Nomás alas le faltaban
para volar por el viento.

Ya con ésta me despiado,
dispénseme la tonada,
aquí termina el corrido
de la yegua colorada,
un charro y un hacendado
que hicieron una tratada.
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 mí 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 (Jesus) 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: "Trenémelos con valor."

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

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.

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

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

"Con qué 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 queriendo asesinar, él por burlarse decía que se quería confesar.

Lo llevan toda la calle para el cuartel general, 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 vio 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 todos, no vieron cuando se fue.

Y le tiraron tres tiros al lado del corazón, y él por burlarse decía:

"Tiremos con valor."

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

Pasó muy encarrerado por encendido del parian, allí los dejó a todos 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."

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.

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

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 Jesúsito Leal, 
yo me despido de ti, 
estos versos te compuse 
a una joven de Tepic.

Adiós Jesúsito Leal, 
adíos mi fiel compañero, 
estos versos te compuse 
la veintinueve de enero.

Ya con ésta me despido, 
yo no vamos a cantar, 
y terminó la tragedia 
de don Jesúsito 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.

Año de mil ochocientos, 
noventa y dos al contar, 
compuse yo esta tragedia 
que aqui 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, sientate a descansar, 
mientras traigo diez mil pesos 
pa’ poderle reemplazar.—

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

Desgraciado fue Crespin 
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 escuadron militar, 
y vamos a Durango 
 a traer a Heraclio Bernal.—

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

Adiós muchachas bonitas, 
transiten por donde quieran, 
y a murió Heraclio Bernal, 
el more 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: 
Heralcio didn’t fight 
because he was unarmed.

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

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

... La Prensa ad from January, 1930, for the book "Heraclio Bernal, El Rayo de Sinaloa"...
Y le dijo su compadre:
-Vete con mucho cuidado, como a las ocho nos vemos
en lojo de Agua mentado.缺点
Cuando llegó a Surumato,
su querida le aviso:
-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,
viyanse 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:
-Agarrén un babero,
entranle y viyanle 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,
y le sobraba el valor,
cuando le llegó el refuerzo
de ese Cristo de Abasolo.

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

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,
hincado en rodillas
a hablar con el cabezilla.

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:

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 no te das nos matarán a los dos.—

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

Luego que ya lo agarraron lo llevaron 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 puntos federales.

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

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


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’etat, also called “El Cuartelazo” or “La Ciudadela,” named after the district in Mexico 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.
Aquí me siento a cantar
estos versos familiares:
comenzaré con la muerte
de Madero y Pino Suárez,
quién 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 puntal y su lanza,
para que gritaran todos:
—Muchachos, ¡viva Carranza!—

Pancho Villa y Maytorena,
quien en el norte se volvieron,
reconocieron las causas
que de un principio pelearon,
y se unieron al partido
que ellos mismos erraditaron.
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 Mexico City, when he was president.

**Part I**

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

A las cinco de la mañana fue el primero cañonazo; 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:

- Renúncias de la silla o te mando asesinar. —

Le respondió Madero en su silla presidencial:

- Primo 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'etat.

As the clock struck seven that morning into Mexico 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 bala 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.

Reyes con toda su gente

situaron a la plaza de la cédula

Venía Bernardo Reyes

con toda 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 Mexico: 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
de las tropas de Madero
le pegó en la 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.

Todas las familias
por dondequiera llorando,
da ver la Ciudadela
que la estaban bombardeando.

Tristes aquellos momentos,
puis si, 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,
queendo en poder de Huerta
Pino Súarez y Madero.

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

Disc 1 - #11: EL CUARTELAZO (The Coup d’Etat) (Leonor Mendoza) - Las Hermanas Mendoza

Año de mil novecientos,
de mil novecientos trece,
y Madero ha sido asesinado
y nada parece claro.

Fue llegando Félix Díaz
con orden militar:
—¿Qué renuncia usted
o lamento fusilar?—

Respondió el señor Madero
en su sillón presidencial:
—Primero me aseguraré
que haremos renunciar.—

Disc 1 - #11: EL CUARTELAZO (The Coup d’Etat) (Leonor Mendoza) - Las Hermanas Mendoza

Año de mil novecientos,
de mil novecientos trece,
y Madero ha sido asesinado
y nada parece claro.

Fue llegando Félix Díaz
con orden militar:
—¿Qué renuncia usted
o lamento fusilar?—

Respondió el señor Madero
en su sillón presidencial:
—Primero me aseguraré
que haremos renunciar.—

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 estaba 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 avisale a Carranza que mataron a Madero.

Year of one thousand nine hundred and thirteen, Madero has been killed and nothing seems clear.

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


General Benjamin 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

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

These are the facts. It was the 28th of January when they arrested Alonis y a 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 Benjamin in.

They suddenly ordered the tyrant Murguía to apprehend Argumedo and the entire group.
Next day, in the morning, they went to bring him down, he could hardly walk, that poor general!

They threw Benjamin 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 Benjamin to the presence of Murguía he told the officers he would die next day.

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¿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 el 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 Benjamin, ya no lo oirán mentir, ya está al juzgado de Dios, ya su alma fue a descansar.

Ya con esta me despido porque cantar ya no puedo; señores, son las mañanas de Benjamin 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.

Benjamin is finished, you won’t bear 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.
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 Alanis
y a Benjamín Argumedo.

Benjamín anda en la sierra,
en la sierra de Durango,
cuando supo 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 Alanis
and Benjamín Argumedo.

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

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

They hauled Benjamin
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.
Lord help me! What can I do?
He asked General Murguia.
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?

—Lord help me! What can I do?
He asked General Murguia.
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?

Part II
—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,

—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,
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 lice 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 reloj marca las horas, se acerca mi ejecución.—

Luego que vio 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’ reesistir los balazos. —

—Ahorita, soldados cobardes, no me teman 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.
Gratís!

30 Canciones y 200 Agujás
Absolutamente Gratis.
Garantía por 15 Anos.

Si desea Vd. hermosar su casa con un bonito y buen FONOGRAFO, Vd. puede conseguir uno de los nuestros pagando parte al contado y parte con 1.00 Mensualmente.

Escriba pidiéndonos nuestro catálogo ilustrado.

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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 Hobsbawm'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 a 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 hypersensibility 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 Mexico, (“La Punitiva” and “Pancho Villa”). In the three variants, “La Toma de Celaya” (11-#6), “La Toma de Celaya” (11-#9), and “Derrota de Villa en Celaya” (11-#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 Torreon,” “La Toma de Zacatecas,” “Toma de Guadalajara” and “Gral. Francisco Villa.” Throughout these corridos, as well as in “Rendicion 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.


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 medio no lo conozco. ¡Que viva Pancho I. Madero! ¡Que muera Pascual Orozco!—

Riding on his dapple-grey horse, Pancho Villa shouted out: “I don’t know the meaning of fear, long live Pancho I. Madero, and death to Pascual Orozco!”

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 despido 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.

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.

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 Torreon, fighting against Villa’s forces was like stopping a hurricane.
Disc II • #3: LA TOMA DE TORREÓN (The Assault on Torreon) (Santos Palomar V) - Los Alegres de Terán (Mexico, ca. 1960).

The northern city of Torreon 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 pasaste de leiva y etiqueta: te fuiste pa’ Sinaloa y allí volteaste chaqueta.

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

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

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

—Ensillen el Siete Leguas para partir a Torreon, 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 Torreon.”

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

Saddle up the Siete Leguas, we are leaving for Torreon, no matter how tough they are we’ll take it over.”

Lieutenant Pizarra would say: “I know Villa,

he is with a fellow from the Orozco family.”

When he came into Torreon 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 Torreon was assaulted.

Troop transport
Disc II - #4: TOMA DE GUADALAJARA (Samuel M. Lozano) - Las jilguerillas y Los Hermanos Zermeño (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. Dieguez and Francisco Murguia. 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 catracho 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 carrancistas. Desde Irapuato a La Barca fuertes combates tuvieron; ganando los insurgentes, los carrancistas corrieron.

Dieguez 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 tapatios muy contentos, luego 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 Veléz) – Duetos 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 dio 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 en el lado derecho y izquierdo.

Las calles de Zacatecas de muertos entapizada, lo mismo estaban los cerros por el fuego de granada.


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:

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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.

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

Don Francisco Villa dijo:

- Esta 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.

Angeles 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.

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 Mexico, 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 Mexico in February of 1917.

Part I

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

Y Carranza les dice afanosamente: que si son hombres y saben perseguir, si son hombres y saben perseguir:

When Francisco Villa, on March of 1916, attacked the garrison at Columbus, New Mexico, 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 Mexico in February of 1917.

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

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

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

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

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

Part II

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

When they entered the state of Chihuahua, the poor souls wanted to go back home.

Cuando entraron al estado de Chihuahua toda la gente azorada se quedó porque los consigue con facilidad.

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.

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

When they 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.”

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.

They say death stalks in Mexico, 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 era un hombre guerrillero, sus artilleros al pie de su cañón.

When 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 carquis?

Con la cara cubierta de vergüenza se regresaron de nuevo a su país.

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

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.

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

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.

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, vuelta, palomitita, vuelta, vuelta, mariposa, la primera contraienda 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
también a los valientes villistas.

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

El coronel Jesús Ríos,
que nunca se hacía a la orilla,
ergía 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:

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:

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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 Torreon.

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.

Part I

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.
Declaró Álvaro Obregón:
"—Ora lo vamos a ver, ya no me acaban de matar o los quito del poder.—"

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

Declamó un capitán primero de la brigada Murguía:
"—Muchachos, ¡viva Obregón! yo muerzo en su compañía.—"

Parte 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 eches Arango ni te las vayas a echar, ni las cuentas tan seguras que las más hechas se van.

Decían los pobres villistas:
"—Ya no somos tan temidos, no hay nadie que nos ameze.—"

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, parece armadillos.

Ya se les afiguraba 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, aqui 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 PANCHO 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 via lo que pasó con el general Zapata.-

-Peró, 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,
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."

Part II

"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."
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 tranquility
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: CORRIDA 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 Mexico,
from a worker of the land
the great General Villa was born.

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 Bellano 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.
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."

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 llevaron 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.
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.

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.

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.

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.

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.

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.
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 insubordination after playing havoc with a town under his command; "Corrido de Inez Chavez Garcia" 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 Villareal in the corrido of "Juan Villareal" reveals a close knit group of local revolutionaries that include, most probably, family and friends. The corridista conveys in broad and rapid strokes the essential information here provided suggests that Juan Vásquez fought for Pascual Orozco, under Benjamin Argumedo, in northern Mexico.

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 Benjamin Argumedo and the other generals. 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 Benjamin Argumedo, in northern Mexico. 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.
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.—

Tristemente 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 Murguia 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."

Carrasco quedó sentido por la muerte de Madero, por eso se levantó con la gente del potrero.

Juan Carrasco se paseaba en su caballo azul: —No pierdo las esperanzas de pasearme en Mazatlán.—

Su hijo 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 cumplí me cuelgo.—

Decían que no traía parque y que traía malas armas, en el pueblo del Quelite les avanzaron las cargas.

Carrían los federales por todas 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,
de miedo que le tenían a Carrasco y a Ángel Flores.

Como que quiere hacer aire, como que quiere llorar:
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.


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,
and the squad is getting ready.

Vuela, vuela, palomita,
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.

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.”

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 relinchos
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.
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."

General Saul Navarro, a Villa follower, lost his life in the attempt to capture Matamoros. The defending guard, with suede epaulets, made Villa's men run at the hacienda of Las Rusias.

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, ¿sucedemos los vamos? al cabo qué es por demás, a Matamoros no entramos." Le contestó Nafarrete como a las tres o cuatro horas: "Tiene a su disposición cuarenta ametralladoras." La brigada de resguardo, carreteras de gamuza, corrieron a los villistas en la hacienda de Las Rusias.

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 Nafarrete. 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.

Part II

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:"
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.
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.

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.

Disc III - #7: AMADOR MALDONADO (Eugenio Abrego) - Conjunto Tamaulipas (Vocal by Rafael y Antonio) (McAllen, Texas, ca. 1970).

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 pasaron 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 a 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 · Dueto América (with Mariachi de Gilberta 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 Celaya.—

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 luego 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 atulado, 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 engaño cuando se hallaba tocado y de puntaladas le dió.

Vuela, vuelo, palomita, cruza por aquel panteón, recordar 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.

In this corrido the unidentified protagonist, Refugio Solano, is a rebel, perhaps during the cristero revolt after 1926.

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.
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.

(AL final de cada estrofa se repiten los versos tercero y cuarto)

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 Ameica 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.

¡Valgame, Santo Niño! andan buscando a Julián dos oficiales y un cabo, yo no sé lo que querrán.
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 Jesus, 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, entregame tus pistolas que yo no quiero matarte.—

Le contestó don Julián:
—Voy a jugar mi fortuna, de las armas que me pides de esas no te doy ninguna.—

Se agarraron mano a mano, cuando llegó el general diciéndole a los soldados:
—Asesíneme 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 si, gallineros, que robaban 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 Julián, 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 Zurumuato, 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 fusilar a todos 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 quiero a usted?—

¡Viva don Inez y su, etc.

A mis soldados de diez, a mis sargentos de treinta: y a mí, por ser coronel, que me corten cuarenta.

—La revolución la tengo, etc.

Part II

De Tlazazalca salieron con rumbo a La Colorada:

—Váyanse poniendo en puntos que su 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.

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.
En Zamora, en Degollado,
en la Piedad de Cabadas,
a los pelones quite
armas, parque y caballada.

-La revolución la tengo, etc.

-De Irapuato a Monteleón
siempre he sido respetado:
puente de Los Ocotes
siempre he quemado.

Viva don Inez y su, etc.

A la hora del aforón
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 Monteleón
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 Martinez) - Trio Los Aguilillas (Mexico, 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.

Senores, 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:
—Primer mortu tirado
que desampar 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
iba, 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 vio 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.

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 resignado, diciéndole al pelotón:

-iQue bueno 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, y especialmente 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.

Sa tu rino 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 convencist 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.

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:

-Yo conozco estos terrenos
y si quiere el presidente
aquí es donde nos veremos.

Para mí las serranías
se me hacen caminos reales,
volvamos a volar las vías
y a matalles oficiales.

En el cerro La Ventana
se acabó su buena suerte,
de mes en meso 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,
quién fue lo que sucedió?
Yurécuaro con Tanhuato
en gran combate se dío.

Eran las once del día
cuando el fuego comenzó;
llamando el tren de Zamora
luego, al momento, caló.

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 tanto,
aforinado en el puente."

Benjamín Mendoza dice:
"Esto ya no tiene caso,
voy a pelearles tanto
y me salgo a campo raso."

Dice Agapito Barriga:
"Déjeme a mí con la bala,
aunque yo no trago mausers
les peleo con mi pistola."

Francisco Camargo estaba
al orillas de una ladera
disparando muchos tiros
que traía en su carrilera.

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 bala
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 Yurecuaro andaban, al golpetear la carrera, que parecían golondrinos por entre la zacatera.

Los de Yurecuaro andaban que no hallaban ni que hacer, llorando como chiquitos cuando ya querían correr.

Los de Yurecuaro dicen con unas palabras ciertas:
- Si nos quitan toda la agua se van a secar las huertas.

Los de Yurecuaro dicen:
- Nos despachen al infierno, vamos pidiendo mas 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 ala tarde.

José Núñez ordenó, y les encargó primero, la pistola de las letras y su caballo ranchero.

The people from Yurecuaro trampled as they raced, looking like swallows rushing through the grassland.

The people from Yurecuaro didn't know what to do, crying like children when it was time to run.

The people from Yurecuaro say, with words of truth:
"If they take away the water our orchards will dry up."

The people from Yurecuaro 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 Núñez gave orders, asking first of all, for his gun with lettering and his ranch horse.

DISC III - #16: MARIJUANA, LA SOLDADERA (C. Marin) (Parts I & II) - Hermanos Bañuelos

Lyric song describing an idealized version of a revolutionary couple who sacrifice themselves on behalf of the motherland.

Part I
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 cuestas,
cumpliendo con su deber,
elles 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 rataplan.

Part II
El enemigo está al frente,
los juanes de tiradores,
y Marijuana, también,
al fulgor de los cañones.

Suenan la primera 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: Jesus.

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
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-club.
y al fin Juan muere en las filas sin proferir un lamento.
Marijuana cuando oyó el ronco son del clarin embraza en lugar del Juan, con gran valor aquel fusil.

Lista pasan al concluir del tambor al rataplén y ven formando en las filas a Marijuana por Juan.

A sargento, el general, a Marijuana ascendió y en su honor en el campo al batallón destinó.

Del soldado mexicano mucho, mucho, hay que contar porque todos son iguales a Marijuana y a Juan.

Disc 4: Post-Revolutionary Corridos and Narratives

In 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 Diaz and Huerta. One of these cristeros was “Maximilliano Viguera” (II-#13), an ex-revolutionary who joined their forces. The corrido of “Quirino Navarro” (II-#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 Mexico where the Díaz period is still generally viewed as corrupt and oppressive. This view is rendered in "Tiempo Amargos," a bitter indictment of the inhuman treatment suffered by the common man during the dictatorship of Díaz.


Adolfo de la Huerta was born in Guaymas, Sonora, in 1881. He studied music and accounting and worked as a bookkeeper 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 Panama.
En Veracruz su gobierno don Adolfo estableció, echó castillos al aire y todo se le malogró.

Apenas supo Obregón les mando 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 split 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, seanmos 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) - Trio Luna (Eduardo A. Carillo plus two others) (New York, August, 1924).

Humorous commentary regarding the revolution initiated by Adolfo de Ia 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 tontería ilusión, guapeton...-

...(Recitado)...-

...Ay, manario, de la Huerta se vino pa' atrás...-

...(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...-

...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...-

...And, I want to fight and I want to see if someday I can be a 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...-

...Well, I want to fight and I want to see if someday I can be a general...-

...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!-(Spoken)

-¡Y te creibas que ahí
te iban a hacer general. Jajai.-(Spoken)

-¡Yo quiero vacilón
y a la revolucion
con mi mauser le voy a atorar.-(Spoken)

-Entonces de temor
seguro va a temblar
hasta el
mocho Alvarito
Obregon,
corazon.-(Spoken)

-¡No te buries, que soy hombre de los de valor.-(Spoken)

-¡Ay, mi hermano, iy
que regiie y te hizo nuestro
Señor Simondor!-(Spoken)

-¡Yo me voy con Maysoto,
or else Vigil,
or con
Sanchez me voy a pilar.-(Spoken)

-¡Tu qué te vas a ir,
eres puro hablador,
y jabaré de pico nomás, correlón.-(Spoken)

-Deme aquella canción que le cantabas a tu hermosa
Petronila.-(Repeat)

-Tres piedras, voy toser para después cantar, ejem, ejem, ejem.-

Me he de comer un durazno
desde la raiz hasta el hueso,
no le hace que sea trigueilo,
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)

-Disc IV - #3: EL ARREGLO RELIGIOSO (The Religious Accord) (Parts I & II) - Díos 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.

-Play for me that song you used to sing to your beautiful
Petronila.-(Repeat)

-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, toditito 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 de decretar el expulsión del delegado papal.

Fue en el año veintiseis, floreció la intransigencia al declararse la guerra a la fe de la conciencia.

Ya no hay tiros, etc.

Part II

Y en la lucha fratricida por valles, montes y llanos nunca pudo ser vencida la fe de los mexicanos.

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.

Gesó la intransigencia, volvió la paz a reinar, de libertad de conciencia ya podemos disfrutar.

Mexico 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 ha regalado su gloriosa religión, la fe del gran cura Hidalgo y Morelos y Pavón.

There is no more, etc.
Jose Gonzalo Escobar, the protagonist of this *corrido*, was born in Mazatlan, 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 Elias Calles. Escobar was defeated and later lived in the United States and Canada. Escobar received a pardon from the government and returned to Mexico 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 dio que 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 todos 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 todos dirán,
y nadie quedará perder.

Toditos los mexicanos,
patriotas sin pretensión,
y aquí rogemos 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,
con no compasión ni piedad,
por la noche lanzó bombas
en el mercado de la ciudad.

As 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.

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 esta me despierto,
no me quedar qué cantar,
aqui dan le 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 sencillo, juguetón
si se trata de un cuentito;
en un desastre
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.
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.

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 estadio la toma de posesión.

Ya que el modesto ingeniero, que Hoover trató de igual, lo vimos entrar triunfante a palacio nacional.

Y aunque de allí saen 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.

En Michoacán su gobierno fue sensible 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 sueño mexicano nadie quedará con vida.

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.

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.

Let him cleanse his heart of partisan hatred and work for the glory of his beloved México.

**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,
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 at 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 trabajé y trabajo, siempre debiendo al tendero, y al levantar la cosecha salía perdiendo el medioño.

Nuestras chozas y jacales 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.

(The Recitado)

—Décima, compañero!—
—Si en una fonda o café se presenta un arrancado, luego sale cualquier criado, diciendo: “Esperese 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.
Paso 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.

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.

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.

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).
Alvaro Obregon was born in Navojoa, Sonora, on the 19th of February 1880. From a very young age, he worked in agriculture, became an elementary school teacher, and served in local political positions. From 1912, Obregon 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. Obregon 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 Jose de Leon Toral on July 17, 1928, in Mexico City.

Here's this corrido about General Obregon 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.

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 Obregon.
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 quiso recobrar la fama, pero le faltó Topete, su Manrique y Soto Gama.

Al contar con Satanás Obregón ya creía confanza, 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.

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 arremetió 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 caracter 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 esa fuiste medido.—

Luego llegó Arnulfo Gómez, apoyándose en su codo, aterrorizado.
sin miramiento ninguno
dijo a Obregón de este modo:

—Muy bien, señor Obregón,
es usted de los difuntos,
y 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 aunque estas informaciones
a nadie pongan de espanto,
telegrafienle a Morones
que siempre nos tenga al tanto.
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 perdon.

"Si no les perdonas, Señor, lo que han hecho,--

ella sobs, con su mano en su pecho ,

"Yo si les perdono con el corazón."--

Y cuando ella esposa y su tierno hijo fueron a la cárcel por última vez, Toral ya con calma, sonriendo, les dijo:

"Junto a nuestro padre, junto a nuestro padre, los veré después."

La esposa querida, la mujer amada, con el hijo en brazos, cayo arrodillada, por su amante esposo pedia compasión.

Después que el jurado lo hubo condenado la petición de indulto se fue negado, pero del gobierno, con satisfacción, consiguieron la gracia, consiguieron la gracia, de la confesión.

Después de la triste y fatal despedida él fue fusilado conforme la ley; 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 · Trio 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—Jesus 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."
CORRIDO DE LA MUERTE
Trágica de don EMILIANO ZAPATA
Acaecida en Chinaeuc, el día 9 de Abril de 1919

Aunque titulaban hordas al pueblo que lo seguía fue el único en respetar y otorgar las garantías.

Para el único ideal era el bien del mexicano, sin diferencia social sino todos como hermanos.

Mas esto no convenía a la ambición desmesurada 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.

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."
Lázaro 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 Mexico. This narrative describes the first years of the Cárdenas presidency.

Part 1

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
ordena inmediatamente
que cumpla con su deber.

¡Viva nuestro mandatario
orgullo de Michoacan!
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.

**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.

Salí Calles al momento,
lo fueron a despedir;
y entre tanto funcionario:
¡Viva también Portes Gil!

he promptly orders them
to fulfill their duty.

Long live our leader,
pride of Michoacan!
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.

Salía 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,
despúes a divisionario
con sacrificio llegó.

Ya con ésta me despido,
y no quiero cansar,
aqui 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 Tapatio) (México City, ca. 1938).

The narrative describes events during the Oil Expropriation decree of 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 chicanas, 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, 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 aguil."
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.

Y no son los tiempos
en que la Gran Bretaña,
cual reina de los mares,
al mundo sorprendió.

Ya no nos asustan,
sus fuerzas ni sus mañas;
estamos como rifles
para darnos un quemon.

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.

Yo soy rielera,
tengo mi tren,
no tiene ruedas
y corre muy bien.

Cuando me llama
que va a salir:
adío, 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 a salir:
adío, 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,
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
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.

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.
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 rieler,
tengo mi Juan,
soy su querida,
é 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 - Dueto 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 Sebastián 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.
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, 
fué 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 arrasaron 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, 
 covering 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 ansiando de la tierra, el que fue dios de la guerra duerme en francés atad.

Que los restos del hermano traigan de esas lejanías, teniendo las agonías, y el pabellón mexicano amortajé 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.

Ay, que contentos hemos llegado a estos tiempos que ahora se ven! Nosotros somos los agraristas, varios amigos que ni lo creen.

Ya no es el tiempo del porfirista, que antes lloraban por el patron, que lo encontraban, le dan la mano, y le abrochaban el pantalón.

Y si algún día el mayordomo se desgustaba con algún peón 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.

Y a mí despidió de mis amigos ahí me dispensan la indiscreción, tiempos amargos del porfirista que aquí les canto en mi canción.
he 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 "Jesus 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 Murguia and his captive "Benjamin 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 Angeles" 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 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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Disc II: #1: Ant LP 010; #2: Nort LP 808; #3: C 45-4695 (0101-45-5028); #4: CLP 8182; #5: Cam 95-45 (M-09929); #6: Id 45-1812B.; #7: Fal 253; #8: Vi 46437; #9: Br 41169; #10: De 10141 (60760-1); #11: Vo 8246 (C36434); #12: Br 40045; #13: Vi 72563; #14: Bb 2395.

Disc III: #1: Az 5222 (PM 774-5); #2: C 6366-K (Mex486-1); #3: C 2318-C (Mex1726); #4: Dom 45-580B; #5: Br 41281; #6: Bro 45-1; #7: ByN 45-157; #8: C 45-3150-C (Mex3301-1); #9: C 3990-C (Mex5202-1); #10: Fal 90 (1170); #11: Vo 8312 (LA 7089); #12: C 2939-C (Mex2592-1); #13: Vi 46197; #14: Ok 9188 (MLA1802); #15: Br 41192; #16: Br 40955.

Disc IV: #1: Vi 77665; #2: C 2136-X (W-93737); #3: Vo 8297; #4: Ok 16375 (W-402601); #5: Vo 8252; #6: C 3689-X (W-97406); #7: C 2134-X (W-93733); #8: Br 41398; #9: Vo 8220; #10: C 2201-X (W-93731); #11: Vo 8722 (EP 51401); #12: Bb 3239A; #13: Bb 2492A; #14: Ok 16111A (S-72261); #15: C 45-9543 (0101-11621).

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