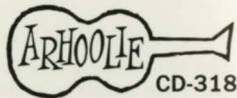


# FLACO JIMENEZ

## "Ay Te Dejo En San Antonio"

*Over 60 Minutes of Classic Tex-Mex*



1. **Ay Te Dejo En San Antonio**  
(Santiago Jimenez - Tradition Music Co. BMI) Ranchera
  2. **Juárez** Danzón
  3. **Mentiste Cuando Dijiste** Ranchera
  4. **El Barrelito** Polka
  5. **Las Gaviotas** Canción
  6. **Morir Soñando** Vals
  7. **Rosa María** (Prisciliano Varela Garcia) Cumbia
  8. **Traigo Un Recuerdo** (Santiago Jimenez) Polka
  9. **Amor De Los Dos** Vals-Ranchera
  10. **La Barranca** Polka
  11. **Mujer Casada** Ranchera
  12. **La Paloma** Canción
  13. **El Cerrito** (Leonardo Jimenez - Tradition Music Co. BMI) Redova
  14. **Ni El Dinero Ni Nada** Ranchera
  15. **Angel Mío** Vals-Ranchera
  16. **Gritenme Piedras Del Campo** Ranchera
  17. **Un Viejo Amor** Bolero
  18. **Tu Nuevo Cariñito** Ranchero
  19. **El Gallito** Huapango
  20. **La Piedrera** Polka
  21. **Spanish Eyes**
  22. **Vuelve A Querermme** Ranchera
- Total time: 64:18

All selections previously released on Arhoolie LPs 3014 & 3021.

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Selections #1-10, 17 & 18, recorded May 21 & 22, 1985 at Toby's Recording Studio in San Antonio, TX, except #8 which was recorded by Chris Strachwitz on portable equipment at a dance at Pancho's Palace in Dilley, TX on May 18, 1985.

Leonardo "Flaco" Jimenez - accordion & vocals

Toby Torres - bajo sexto & vocals

Henry "Big Red" Ojeda - bass

Issac Garcia - drums

Eduardo Garcia - bajo sexto (& vocal on ROSA MARIA)

Selection #11-16, recorded at ZAZ Studio in San Antonio, TX in 1979.

Flaco Jimenez - accordion & vocals

Hugo Gonzalez - bajo sexto & vocals

Fred Ojeda - vocals

Issac Garcia - drums

Ruben Valle - bass

Joey Lopez - bajo sexto

Selections #19-22, recorded at ZAZ Studio in San Antonio, TX in 1979.

Flaco Jimenez - accordion & vocals

Oscar Tellez - bajo sexto

Juan "Eddie Hurricane" Bosquez - drums

Francisco Salazar - bass

Produced by Chris Strachwitz

Cover by Wayne Pope

Cover photo courtesy Austin City Limits



# Flaco JIMENEZ

## Ay Te Dejo En San Antonio y Mas!

OVER 60 MINUTES OF  
CLASSIC TEJANO MUSIC



Includes Flaco Jimenez's  
**GRAMMY  
WINNER**



## Flaco Jimenez

Flaco Jimenez is finally making home grown Texas “conjunto music” reach the ears, souls, and dancing feet of fans around the globe as well as in his home state of Texas. Conjunto music means duet singing with accordion, bajo sexto (a heavy 12 string guitar), bass, and drums. Mexicans have called it “Música Norteña” (music from the North), Anglos refer to it as “Tex-Mex,” but most people in South Texas know it as “Conjunto” or more generally as “Tejano” music. Whatever the label, this is country music with an accordion lead, soulful lyrics employing a variety of very danceable rhythms.

Leonardo “Flaco” Jimenez was raised with this music and has been playing dances since the early 1950s when he became a member of the conjunto LOS CAMINANTES and made his first recordings for the Rio label. Born into a musical family in San Antonio on March 22, 1939, Leonardo learned from his father Santiago Jimenez, who was the first conjunto accordionist from San Antonio to make recordings in 1937. Young Flaco soon developed a much faster and flashier style which is evident on his very first records. By the mid-1950s Flaco had formed his own conjunto and soon had his first local hit with the polka “Hasta La Vista.” A steady stream of records followed for various labels like Corona, D.L.B., Norteño, and Joey and every weekend the conjunto was booked to play dances somewhere in Texas.

In 1972 Flaco Jimenez became one of the first conjunto musicians to record with an Anglo rock band when he made an album with Doug Sahm for Atlantic. In 1974 I teamed up with film maker Les Blank



to produce the award-winning documentary of Texas-Mexican border music, CHULAS FRONTERAS, in which Flaco makes a spectacular appearance along with his father, younger brother Santiago Jimenez, Jr., and Flaco's son David, who was only nine years old at the time! This film was aired on national TV in England, Sweden, Germany, and later over PBS in the US. Singer/guitarist Ry Cooder met Flaco during the filming and eventually asked him to tour the US and Europe. They also recorded together and in 1977 were seen on NBC TV's "Saturday Night Live" as well as on several installments of PBS's "Austin City Limits." In 1981 Ry was hired as musical director for the film "The Border" and got Flaco, along with Freddie Fender, to record the soundtrack.

Country/Bluegrass singer Peter Rowan met Flaco while playing a job in San Antonio. They also enjoyed each other's music and Flaco joined the Rowan band on several tours both in the US and Europe. They recorded together in 1978 for a Flying Fish LP which included Rowan's delightful "Free Mexican Air Force" with Flaco wailing on the accordion over a rolling conjunto beat backing Rowan's humorous lyrics. The song became quite a hit, especially in California, and is still one of my favorite collaborations between Rowan and the Texas accordion king! A new recording of "Free Mexican Air Force" can be heard on Flaco's Arhoolie CD/C 3027 "Flaco's Amigos," which also features Ry Cooder and Fred Ojeda, one of the best duet singers Flaco has ever worked with.

Flaco Jimenez has recently enjoyed playing as a sideman or partner in a variety of musical settings. In 1990 he is making quite a hit with the Texas Tornados. On these Arhoolie recordings however, Flaco and I

wanted to present him in the pure conjunto framework since his soul and inner spirit is first and foremost bound to the songs and sounds of the conjunto. The heartfelt love songs and the powerful beat and drive of the polkas and waltzes are the foundation of the rancheras. Flaco's heritage is rich and varied and this recording presents some of the best of his authentic strains.

The spirit of Flaco's late father Santiago Jimenez is especially noticeable in several of his compositions including the title selection AY TE DEJO EN SAN ANTONIO (I'm Going to Leave You in San Antonio) which was first recorded by Santiago Jimenez with Flaco playing bajo sexto on their Arhoolie LP/C 3013. Los Lobos, a young Chicano new wave rock band from Los Angeles with deep roots in Mexican regional music, heard this song and included it on their first album: "And A Time To Dance." Thanks to Los Lobos' rapid rise to popularity, their performance of AY TE DEJO was included in two films: Columbia Pictures' "Sylvester," and Warner Brothers' "Fandango."

The nice bolero UN VIEJO AMOR has Toby Torres taking the lead vocal and his joining Flaco on this record is a reunion of sorts for both of them. Toby started in music professionally in 1957 and hired Flaco as an accordionist to join his conjunto about 1958. They worked at the East Side Club for many years. In 1968 Toby Torres quit playing dances and started ZaZ studios with Joey Lopez. They went broke but since then Joey Lopez has built his Joey label, the studio, and pressing plant into a major enterprise. In 1972 Toby joined Flaco's conjunto as second voice and bajo player and a few years later they had a local hit with CLAVELITO. Today Toby is no longer a regular member of Flaco's conjunto but has a successful conjunto of his own still playing dances most

weekends and running the studio where many of the selections on this CD/C were recorded.

The second part of this album contains most of the selections from Flaco's earlier Arhoolie record, "El Sonido de San Antonio." There is fine duet singing by Fred Ojeda and Flaco on "Mujer Casada" and the bluesy solo voice on "Ni El Dinero Ni Nada" and "Gritenme Piedras Del Campo" is that of Hugo Gonzalez, who for many years led his own conjunto and has been one of my favorite singers in San Antonio. (Chris Strachwitz)

### 1. AY TE DEJO EN SAN ANTONIO

Ya no quiero que me beses ni besarte  
ni mirarte ni siquiera oír tu voz,  
porque supe que tenías otro amante,  
y en Laredo ya tenías otros dos.

(coro)

Te gusta mucho el baile,  
y bailas al compás.

Te vas hasta Laredo y quieres más y más.

Soy ranchero, jugador y navegante,  
ya me voy para nunca más volver.  
Me dejastes sin dinero y sin volante,  
por el mundo te me echastes a correr.

### 1. I'M LEAVING YOU HERE IN SAN ANTONIO

I don't even want to kiss you or for  
you to kiss me,  
or to look at you or even hear your voice,  
because I found out that you have  
another lover,

and in Laredo you already had two others.

(Chorus) You like to dance very much,  
and you dance right to the beat.

You'll go all the way to Laredo and  
still want more and more.

I'm a rancher, a gambler and a rambler,  
and now I'm leaving and never  
coming back.

You left me without money and  
without a car,  
you've taken to running 'round the  
world on me.

Coro:

Ya me voy, ay te dejo en San Antonio,  
Tu mañita no te la puedo quitar.

Hay momentos que pareces el demonio  
cuando mueves la cintura pa' bailar.

Coro:

### 11. MUJER CASADA

Por una mujer casada  
dicen que yo he de morir;  
mentiras, no me hacen nada  
si ella me quiere seguir.

Porque la quise y la quiero  
y no la puedo olvidar,  
su marido anda diciendo  
que a traición me ha de matar.

Para quitarle el intento  
yo me la voy a llevar  
a pasar la temporada,  
luego se la vuelvo a traer.

Vente prieta consentida  
recelos no tengas ya,  
si yo he de perder la vida  
dispuesto Dios lo tendrá.

### 14. NI EL DINERO NI NADA

Porque soy como soy  
sin razón me desprecias;  
porque vivo entre gente que dices  
que no es de tu altura.

Chorus:

Now I'm going, I'm leaving you here  
in San Antonio.

I can't take away your cheating ways,  
there's times you look just like the Devil  
when you move your little waist to dance.

Chorus:

### 11. MARRIED WOMAN

They say that a married woman  
Will be the cause of my death;  
It's all talk, they won't do anything  
If she runs away with me.

Because I've loved her  
And can't get her off my mind,  
Her husband goes around saying  
He'll kill me from behind.

So that he won't think about it  
I'll take her away with me;  
We'll spend some time together  
Then I'll bring her back to him.

Come, dark woman, my only one,  
And don't be afraid;  
If I'm going to lose my life  
It must be God's will.

### NOT MONEY OR ANYTHING

Because of who I am  
You are rejecting me unfairly;  
Because I live among people  
You consider below your class.



No me dejas cantar en tus rejas  
como otros te cantan;  
ni me dejas gritar que te quiero  
con honda ternura.

Porque soy como soy  
se me va tu cariño;  
porque no hice dinero en el mundo  
me estás derrotando.

Yo no tengo derecho de nada  
por ser vagamundo;  
pero sé que en el fondo de tu alma  
me estás adorando.

Yo no puedo pensar  
que tu amor se me acabe;  
ni el dinero, ni nada, ni nadie  
podrá separarnos.

Hay recuerdos que nunca se borran  
y así son los nuestros;  
pa' tener que olvidar tantas cosas  
tendrían que matarme.

Si de veras te vas  
me lo dices de frente,  
y si piensas mandar una carta  
mejor ni la escribas.

Este adiós, corazón, te lo explico  
mirando tu cara;  
y si ya no hay amor en tus ojos  
me voy de tu vida.

You don't let me sing at your window  
like the others do;  
You don't let me display that I love you  
With great tenderness.

Because of who I am  
I'm losing your love;  
Because I haven't made a fortune in  
this world  
I'm being defeated.

I can't hope to have anything  
Cause I'm just a nobody;  
But I know that deep down in your heart  
Your love is all mine.

I can't imagine  
That your love for me will end;  
There isn't any money, or anything,  
or anyone that can split us apart.

Some things can never be forgotten  
Like the memory of our love;  
To erase those things from my mind  
They'd have to kill me.

If you really are leaving  
Say it in front of me;  
If you thought of sending a letter  
Don't even bother writing it.

I'll say this good-bye, my dear,  
Looking you in the face  
And if there's no love in your eyes  
I'll be gone from your life.

#### 14. ANGEL MIO

Te vas, angel mío,  
ya vas a partir;  
dejando a mi alma herida  
y un corazón a sufrir.

Te vas y me dejas  
un inmenso dolor;  
recuerdo inolvidable  
me ha quedado de tu amor.

Pero ahí cuando vuelvas  
no me hallarás aquí;  
irás a mi tumba  
y allí rezarás por mí.

Verás unas letras  
escritas allí,  
con el nombre y la fecha  
y el día en que fallecí.

#### 16. GRITENME PIEDRAS DEL CAMPO

Soy como el viento que corre  
alrededor de este mundo;  
ando entre muchos placeres,  
ando entre muchos placeres,  
pero de tuyo [sic] ninguno.

Soy como el pájaro en jaula  
preso y unido en tu amor;  
aunque la jaula sea de oro,  
aunque la jaula sea de oro,  
no deja de ser prisión.

#### 14. MY ANGEL

You are leaving me, angel of love,  
You are about to go;  
You're leaving behind my wounded soul  
And an aching heart.

You are leaving and I'm left  
With a great hurt;  
All I have is the memory  
Of your love.

If you come back  
You won't find me here;  
You'll go to my tombstone  
And there you'll pray for me.

There you'll see  
an inscription  
With a name and the date  
Of the day when I died.

#### 16. ROCKS OF THE FIELD

I'm like the wind  
Blowing all over the world;  
Finding all kinds of pleasures,  
Finding all kinds of pleasures,  
And no enjoyment at all.

I'm like a bird in a cage,  
Prisoner and chained to your love;  
Even if it were a golden cage,  
Even if it were a golden cage,  
It would still be a prison.

Háblenme montes y valles  
gritenme piedras del campo;  
como [sic] había visto en la vida  
querer como estoy queriendo,  
llorar como estoy llorando,  
Morir como estoy muriendo.

A veces me siento un sol  
y el mundo me importa nada;  
luego despierto y me río,  
luego despierto y me río,  
soy mucho menos que nada.

En fin, soy en este mundo  
como la pluma en el aire,  
sin rumbo voy por la vida,  
sin rumbo voy por la vida,  
y de eso tú eres culpable.  
Háblenme montes etc.

### 18. TU NUEVO CARIÑITO

Deja libre mi camino  
sigue tú por tu sendero,  
mi destino es la pobreza  
tu ambición es el dinero,  
búscate otro cariñito  
porque yo ya no te quiero.  
Pensabas amejorarte  
con los amores de un rico;  
¡qué feliz te la pasaste  
con tu nuevo cariñito!  
pero luego lo dejaste  
porque no era de tu tipo.

Mountains and valleys, speak to me,  
Rocks of the fields, shout at me!  
Was it ever possible  
To love the way I'm loving,  
To cry the way I'm crying,  
To die the way I'm dying.  
Sometimes I feel like a sun  
And could care less about the world;  
Then I wake up and I laugh,  
Then I wake up and I laugh,  
I am little less than nothing.  
And so, in this world  
I'm like a feather in the air;  
Wandering aimlessly through life,  
Wandering aimlessly through life,  
And you are to blame for this.  
Mountains and valleys etc.

### 18. YOUR NEW SWEETHEART

Leave me free to go my way,  
You take your own little path;  
I will always be poor  
And your ambition is money;  
Go find yourself another sweetheart  
'Cause I don't love you anymore.  
You thought the love of a rich man  
Would bring you a better life;  
What a good time you had  
With your new sweetheart!  
And then you got rid of him  
'Cause he just wasn't your type.

Vienes a que te perdone  
vienes con tus imprudencias;  
no se me olvida tu nombre,  
no se me olvida tu ausencia;  
yo soy pobre, no soy rico,  
pero si soy de vergenza.

### 22. VUELVE A QUERERME

Vuelve a quererme como antes me querías,  
vuelve a adorarme mujercita consentida,  
vuelve a besarme como antes me besabas,  
vuelve conmigo pedazo de mi vida.

Aquí en labios tu nombre está grabado  
porque tú eres mi cariño y mi ilusión;  
vuelve conmigo, no me hagas desdichado,  
dale un consuelo a mi pobre corazón.

Sin tu cariño no soy nada en éste mundo,  
sin tu cariño no soy nada en esta vida;  
dale un consuelo a este pobre moribundo,  
dale un consuelo, mujercita consentida.

Now you come asking my forgiveness,  
You sure have a lot of nerve;  
I haven't forgotten who you are,  
I haven't forgotten how you left;  
I'm a poor man, not a rich man,  
I'm a man of self-respect.

### 22. LOVE ME AGAIN

Love me the way you used to love me  
Love me again, woman of my life;  
Kiss me the way you used to kiss me,  
Come back to me, piece of my heart.

Your name is engraved on my lips  
Because you are my love and hope,  
Come back to me, don't make me unhappy,  
Have compassion for my poor soul.

Without your love, I'm nothing in this  
world,  
Without your love, I'm nothing in this life  
Have compassion for this lovesick man,  
Give him some hope, woman of my life.

(Oh, honey.) Repeat

Songs transcribed and translated by Guillermo Hernández and Yolanda Zepeda, except  
for (1) by Jaime Nicolopulos.

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# FLACO JIMENEZ

## "Ay Te Dejo En San Antonio"

(I'm Going to Leave You in San Antonio)



CD-318

Over 60 Minutes of Classic **TEJANO MUSIC**

1. Ay Te Dejo En San Antonio (Ranchera)
2. Juárez (Danzón)
3. Mentiste Cuando Dijiste (Ranchera)
4. El Barrelito (Polka)
5. Las Gaviotas (Cancion)
6. Morir Soñando (Vals)
7. Rosa María (Cumbia)
8. Traigo Un Recuerdo (Polka)
9. Amor De Los Dos (Vals-Ranchera)
10. La Barranca (Polka)
11. Mujer Casada (Ranchera)
12. La Paloma (Canción)
13. El Cerrito (Redova)
14. Ni El Dinero Ni Nada (Ranchera)
15. Angel Mío (Vals-Ranchera)
16. Gritenme Piedras Del Campo (Ranchera)
17. Un Viejo Amor (Bolero)
18. Tu Nuevo Cariníto (Ranchera)
19. El Gallito (Huapango)
20. La Piedrera (Polka)
21. Spanish Eyes
22. Vuelve A Quererme (Ranchera)

Total time: 64:18

This is Flaco Jimenez's GRAMMY winning record with the addition of selections from the album "El Sonido De San Antonio." It includes the whole rich spectrum of Mexican-American dance music played by one of it's most famous performers. From Polkas to Redovas, Rancheras to Cumbias, Boleros to Huapangos, they are all here accompanied by Flaco's remarkable accordion artistry and authentic vocal duets. This is Flaco Jimenez at his best, the way he has played at dances for his south Texas audiences for almost 40 years.

Leonardo "Flaco" Jimenez - vocals and accordion and his conjunto

Cover photo: Austin City Limits

Cover by Wayne Pope

Produced by Chris Strachwitz

All selections previously released on Arhoolie 3014 & 3021.

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FLACO JIMENEZ-Ay Te Dejo En San Antonio

Arhoolie CD 318