

CHATUYE

"Heartbeat in the Music"



GARIFUNA (African - Caribbean) RHYTHM BAND FROM BELIZE

1. ITARRA HAYANH GURIGIYA (That's How People Are) (Sidney Mejia) (4:15)
2. HEARTBEAT IN THE MUSIC (Sidney Mejia & Ira Lino) (4:17)
3. GUMAGARUGU (Don Justo) (4:36)
4. WAGIRIBUDUBA (We'll Come Back) (Sidney Mejia, Ira Lino, Robert Garcia, Hector Lopez & Allan Joseph) (7:00)
5. DUSUMABA (Take It Easy) (Sidney Mejia) (5:58)
6. POPPY PEA (Francis Paulino) (7:24)
7. GEEBEI TUBANH OUNLI (You've Got Too Many Homes) (Sidney Mejia) (5:24)
8. PLAY DARLING PLAY (Sidney Mejia, Owen Castillo & Justin Flores) (5:58)
9. SIDIHEIGUAGUDALA (He's Frightened By His Debts) (Sidney Mejia, Sr.) (5:00)
10. I KNOW WHAT I KNOW / PLAY, DARLING, PLAY (Sidney Mejia, Owen Castillo, Justin Flores & Paul Simon) (10:00)

Total time: 59:23



Cover photo of *Chatuye* (left to right): **Rear:** Robert Garcia ("Rabu"), Allan Joseph, Eustace Serrano ("Bato"), Sidney Mejia, Ira Joshua Lino, Francis Edwin Paulino ("Poppy Pea"). **Front:** Peter Lewis ("Jeep"), Carlos Domingo Alvarez ("Mingo"), Justin Flores ("Justo"). Missing from photo: Owen Castillo (heard on #10 only, & see page 17).

Cover and insert photos by Ken McKnight.
Produced by G. Simeon Pillich and Sidney Mejia.
Chris Strachwitz, executive producer.
Cover by Jil Weil.

For other credits see page 9.

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WORLD MUSIC IN CALIFORNIA



CD-383

Heartbeat in the Music

CHATUYE is one of the premiere ensembles of Belizean Garifuna music (pronounced "ga-RIF-una"). Formed in Los Angeles in 1981, this group of transplanted musicians from the Caribbean coast of Central America has taken unsuspecting North American dance audiences by storm. I first became aware of Chatuye in 1986 when I was working as a bassist with The Bonedaddys, a popular "World Beat" dance band from Los Angeles. Chatuye was the opening act at one of our shows in Marina del Rey, California, and they quickly mesmerized the audience with their vibrant Caribbean drumming, turtle shell percussion, and uninhibited singing style. The joint jumped from their first song to their last and I overheard some audience members speculate as to where Chatuye was from. The most common guess heard through the buzz was that they were from "...somewhere in Africa", or that "this is probably Haitian voodoo music."

Neither of those answers seemed to be entirely accurate to me, though I later learned that there is at least some truth to these assumptions. I sensed a definite African influence in their music, particularly in the call and response singing and in the style of

drumming reminiscent of the Ga people of West Africa, but I could hear the rhythmic basis of the Puerto Rican *plena*, as well as of the Cuban *rumba*. There was the element of trance-like repetition of rhythmic patterns found so often in the music of many societies around the world, but with a distinct African-Caribbean feel.

Certain mysteries lingered, however. The language of the lyrics was quite unlike any I'd heard before. The drums, too, were unusual with their snares on top of the drum head. Also interesting to me was the use of turtle shells as instruments, and the unique dance steps executed by the lead singer.

Strongly drawn to this music, I immersed myself in the study of Garifuna culture in general. Since music is such an integral part of everyday life in this culture, I learned a great deal about the music through the daily life. I found myself spending more and more time in South Central Los Angeles with various members of the local Garifuna community and asking questions of both the musicians and the elders. I learned about work songs and lullabies, listened to Garifuna records at the homes of the elders, and heard children sing the songs of their

parents' homeland.

Through the mutual respect usually found among musicians, regardless of cultural upbringing, I was allowed to attend several of Chatuye's rehearsals as well as to learn more about the individuals in the group. What was immediately made clear to me was that these gentlemen from Dangriga, Belize, were adamant in maintaining the integrity of their musical heritage. Whereas many of the Garifuna bands active today use the modern technology of the synthesizer, drum set or drum machine, and electric guitar, Chatuye maintains at its core the use of the traditional drums and rhythms blended with modern textual themes.

Chatuye has also experimented with instruments such as the electric guitar, harmonica and others, and continue to do so; however, traditional instrumentation remains the centerpiece. In this way, Chatuye is contributing to both the preservation of traditional music as well as to expanding the musical and textual repertoire of the Garifuna community. As one member of the group told me, "We aren't doing this just for fun. Our mission is to write new music utilizing the musical culture which we've inherited. We're not interested in becoming rock stars, though

that would be nice. What we really want is to leave our culture's musical legacy intact for the next generation."

Chatuye takes its name from Paramount Chief Joseph Chatoyer, the legendary warrior of the Black Carib Indians (Garifuna) of St. Vincent in the mid- to late- 18th century. The British and French colonizing forces struggled for control of this eastern Caribbean island for several years, and through Chatoyer's cunning and guerrilla-style tactics, the Black Caribs were able to stave off both invading groups.

Chatoyer was clever enough to convince the French military to join with his own troops in order to hold back the British yet never allow the French to overrun his people. Chatoyer was killed on March 14, 1795, in a sword duel with British Major Leith. Without their heroic leader, the Black Caribs were ultimately defeated by the British the following year. On March 11, 1797, most of the Black Caribs were forcibly transported to the island of Roatan in coastal Honduras and many eventually moved to the mainland. After civil war broke out in Honduras, about 150 Garifuna people migrated to Belize on November 19, 1823.

Today, Garifuna communities, modern descendants of the Black Caribs, are found

in St. Vincent, The Grenadines, Honduras, Belize, Nicaragua and Guatemala. New migrations to North America have brought more of these communities to Los Angeles, New York City, Chicago, Miami, Houston and New Orleans.

Belize lies on the Central American coastline, bordered by the Caribbean Sea on the east, Guatemala to the south and west, and Mexico to the north. Due to its location and history, Belize is a nation composed of several regional and ethnic identities and affords a unique and diverse panorama of cultures, prompting a national radio station to call Belize "a new Central American nation in the heart of the Caribbean basin."

Another unique trait of this small country is its political history. It is the only Central American country to have been a British colony, formerly known as British Honduras. Belize received independent status in 1981.

Belize's present-day population reflects its varied history, as well. Of its 200,000 inhabitants, the largest group is the Creole community (descendants of British and African settlers) comprising approximately 40% of the population. Fully 30% of the population may be classified as belonging to the Mestizo community from southern Mexico. From Guatemala came the Mopan

and Kekchi Indian groups which are closely related to the indigenous Yucatec Mayan Indians. A much smaller percentage of East Indians and Chinese (2%) inhabits Belize and 7% of the population is made up of the Garifuna people.

The Garifuna people are also known as Garinagu (plural), Caribs, Black Caribs and Black Carib Indians. Their heritage is a blend of African and Caribbean Indian, with Spanish, French, and British influences particularly in their language. Garifuna is also the name of their language which is a hybrid of the Arawakan and Carib Indian languages with some borrowed Spanish, French and English words. The Garinagu are said to be descendents of shipwrecked Africans newly arrived in the New World as slaves more than 400 years ago. The survivors of these two shipwrecks landed on what is now St. Vincent. Some theorize that these Africans were escaped or freed slaves, while others postulate that Africans were in the New World before the arrival of the European colonists. What is accepted as fact by each camp is that the Africans were readily accepted into the Amerindian society and intermarried with the Carib and Arawak Indians. The Africans adapted to the Carib and Arawak languages and customs so well that a European observer

visiting the island in 1672 made mention in his journal that he saw approximately 600 Black bowmen among the Carib Indian warriors.

GARIFUNA MUSIC

Garifuna music today still maintains an extremely strong African base. The traditional music for social occasions centers around drumming and call-and-response singing as accompaniment for dance. Garifuna music always includes the voice; there is no such thing as a strictly instrumental musical genre. The most common instrumental configuration consists of three large tuba drums, shakers (called *maracas* or *shakkas*), and hardwood *claves*.

Most Garifuna music requires at least two drums – a *primera* (*lanigi*), also known as the Heart Drum, a *segunda* (*lafurugu*), or Shadow Drum), and often a *tercera* (*luruwahn*) which sets the pulse as a bass drum. More may be added but the *primera* is the only lead drum. The *tercera* plays the bass role, the *segunda* the counter-rhythm, while the *primera* is the improvising drum. When the *tercera* is not present, the *segunda* plays the steady beat of the *tercera* as well as a rhythmic counterpoint.

As mentioned earlier, the only other

percussion instruments used in this music are a pair of *maracas*, *claves* (two hardwood sticks struck together) and occasionally, tambourines which are played by either men or women. However, turtle shells of varying sizes and pitches which are struck with mallets similar to those used to play the *marimba* are also in use today. A Belizean Garifuna painter and musician, Pen Cayetano, is credited with using turtle shells in this music for the first time in the late 1970s. Chatuye's Poppy Pea is also experimenting with the Caribbean *timbales* and congas, wood blocks and cowbells (*cencerros*).

The tuba drums themselves are generally carved out of mahogany, rosewood or cedar logs which are burned out from the center and softened with water to ease the tooling of the wood. The head, which is usually made of goatskin, deerskin, sheepskin and occasionally jaguar skin, is attached to the rim and laced on with rope through holes drilled at the bottom of the drum. Tuning of the drum is achieved by tightening or loosening the lacing attached to the head and bottom of the drum with wooden pegs serving as turnbuckles. One simply grasps these pegs and twists the lacing with them.

A guitar string or two, or a wire, is attached across the top of the head of the

diameter of the drum to give the required buzzing sound which is so desirable in this music (see photo 2). When listening to this recording, note that what may sound like electronic distortion or "overload" is actually the desired characteristic of the Garifuna drum itself.

Punta is the most popular musical and dance genre of the people of the Garifuna culture. Many have speculated that the word is derived from the Spanish meaning "sharp point" and that *punta* was originally a war dance. It allegedly was danced in celebration of victorious battles against the Spanish. Today, *punta* is danced at many different social events including weddings, wakes, national holidays and private house parties.

Renowned Belizean singer and songwriter Andy Palacio describes *punta* as, "...a communal exercise; hence the call-and-response nature of the singing encourages active community participation. However, it is the drumming that seems to characterize *punta*."

A typical Garifuna celebration with music and dance is similar to what I observed at the Garifuna Settlement Day Celebration in Los Angeles on November 19, 1991: The larger, lower-pitched drum set the pace for each song in a type of call-to-attention to

the gathering crowd. A circle of people formed around the drummers, and a female singer began her song with a chorus responding to her call. Then a couple moved into the middle of the circle, faced the drums and proceeded to dance the *Punta*. The crowd shouted their approval and encouragement while the lead drummer accentuated the dancers' movements and improvised with them. As this couple retired into the crowd, a lone woman took center stage and performed a provocative dance which enticed a young man to join in. Alan Partis (Saraba), one of the charter members of Chatuye shouted to me over the drumming and singing, "Flirtation, even sex is what this type of dance is all about!."

What followed was a "pas de deux" which had traces of the Afro-Cuban rumba (*guaguanco*) called *paranda*. It is a dance depicting a flirtatious rooster and a coy, but interested, hen. In this dance, the male attempts to attract the female with his fanciest dance steps while trying to entice her to mate. The female flirts but does not allow the male to touch her suggestively, as is his intention. The Cubans call this gesture "*Vacunao*." (I am told that up until two generations ago, Garifuna children were not allowed to watch adults dance *punta* or *paranda* because of the suggestive nature of

the dances.) Other dancers followed this couple, taking their place in the ring. Some danced in pairs, others danced singly. Each time a break in the music occurred, the drummers were rewarded with a portion of rum. This cycle began at noon and continued until nightfall. Apparently, it is not unusual for these festivities to go on for several days at a time.

One aspect of the Garifuna music and dance which surprised me at this particular celebration was that one of the dancers took a drum away from a drummer while he was playing and insisted that her own drummer take over. Initially, I thought it was rude and an affront to the first drummer; however, I realized that I was placing my own value judgements as an outsider on what is a normal practice. Saraba informed me that "...if the dancer wants to show him or herself best, the drummer must be in harmony with what the dancer does. So, what a good drummer must do is to watch what's happening in front of him and interpret it on the drum. This doesn't necessarily mean that one drummer is better than another. It is simply that a particular drummer may have a better rapport with a particular dancer and the dancer is allowed to make the change of drummers as she sees fit. This usually occurs only with the

(lead) drummer."

Justin Flores Mejia (Don Justo), a respected elder in the Los Angeles Garifuna community, a pioneer in Garifuna music, and father and uncle to several members of Chatuye concurs by stating, "The musician doesn't just beat the drums. Whatever the dancer is dancing, that is what the drummer must play. This is what the late Isabel Flores (one of the most famous Garifuna drummers) was good at. He could read the dancer.... Every dancer has his own style and the drummer must be able to respond appropriately to each dancer."

In the Garifuna culture, as in many others, gender roles are delineated in the performance of music as well as in other aspects of society. Examples of this are found clearly in the Garifuna language, music, and rituals. Among the Garinagu, women are considered to be more sensitive to the spirit world. Thus, women are always in charge of organizing and leading the *Deugeu*, or ritual of paying homage to the spirit-ancestors (*Gubida*).

While the old gender roles are clearly defined, others are changing. For example, certain words of the Garifuna language may only be spoken by men and certain others

by women. This probably has its roots in the Amerindian background of the Garifuna. One theory is that this division came about at the time the Caribs intermarried with the Arawaks. The Orinoco warriors (Caribs) overran the Arawaks some time in the 14th century. The Carib custom was to annihilate the male population of the conquered people and to take the women as their own. Each gender then perpetuated his or her language and passed it on to their offspring according to sex. In other words, boys were taught masculine roles and customs, including language, by their fathers, while girls were taught their roles and language by their mothers. Eventually there was some cross-over and blending of the two languages though only remnants of this tradition remain.

More commonly today, men have their own version of the language while the children are taught to speak the women's version. It is not until the boys are considered adults that they may speak in the manner spoken by men. The language of the women is becoming more acceptable as the appropriate version, though many words remain exclusive to each gender. For example, men say "Awu" for "I", while women and children say "Nuguya" for the same word.

In terms of the music, drumming is customarily the domain of the men, while the women do the singing. The men often respond to a woman's call but it is rare to see a woman beat the drums. This trend has been changing slowly as of late, as we can see from this recording by Chatuye where all the vocals are sung by men. A few women have been participating in the drumming lately, though I've never seen this myself. Aside from singing, women have often been relegated to playing the *maracas*.

Today, many young Garifuna musicians are attempting to expand their musical influence beyond the immediate Garifuna populace. Some have taken up the Rastafarian philosophy and way of life as well as the reggae music associated with it. Others have taken to "updating" their traditional music by incorporating modern electronic instruments with the traditional drums or eliminating the old drums altogether in favor of an electronic drum machine.

One result of this change in Garifuna music is the advent of "Punta Rock." Punta Rock is a relatively new phenomenon which is sweeping across the Caribbean and Cen-

tral America. The basis of this music is traditional *punta* but with the addition of electric guitar, synthesizers and electric bass. The sound of this music is similar to Soca (Soul calypso) of Trinidad and other Caribbean areas. Still, the primary featured instrument in Punta Rock is the *primera* drum.

The incorporation of the turtle shells as percussion instruments in Garifuna music was synchronous with the advent of Punta Rock. Both were started by the aforementioned Pen Cayetano and his Turtle Shell Band in 1978 in Dangriga, Belize. Since that time, other musicians have adopted this music and Punta Rock may be heard throughout most of the Caribbean and Central America.

A man from the Garifuna community in Los Angeles recently told me that Chatuye has brought pride back to the Garinagu. According to him, the Garifuna came to the United States "to improve his lot in life and, perhaps subconsciously, to hide from himself." Now, with the increasing popularity of Chatuye, there is something tangible that can make more people aware of the Garinagu. There is hope for a resurgence of things Garifuna and pride in its past through the music of the future. Garifuna musicians, such as the members of Chatuye, are attempting to press forward without losing sight of their roots.

(G. Simeon Pillich – 1992)

Chatuye wishes to thank Delton Kelly for his faith and support.

Liner notes and song transcriptions by G. Simon Pillich with thanks to his wife, Jill Anne Pillich and Bill Bremer. Translation of lyrics by Sidney Meijia and Poppy Pea.

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The songs:

I. ITARRA HAYANH GURIGIYA

(Paranda)* (Sidney Mejia)

Itarra hayanh gurigiya
Itarra hayanh keisi hu
Itarra hayanh gurigiya
Sungh katei hounouwagua

Daleh tabuidunh danh
Marihinumutibu
taribadunh danh
Ligiya narihinibu

Masanh itarra hayanh gurigiya?
Itarra hayanh keisi hu
Itarra hayanh gurigiya
Sungh katei hounouwagu

Daleh gasengsuun nahn
Weiguba watuba
Daleh masengsu na
Mamadagutina

**Paranda was originally a courtship song belonging to the genre called "guitar song." Paranda was used by young men to serenade their sweethearts in much the same way as was so common in Spain and Latin America in that the suitor hired guitarists to play while he or others sang. In the early 1950's, the maracas (or "shakka") and wooden boxes used as drums joined the guitar to accompany the singer. It was not until the advent of Punta Rock in the 1970's that traditional drums replaced the boxes. Today, the guitar is no longer required and in fact is rarely used in this*

THAT'S HOW PEOPLE ARE

That's how people are,
they're like hoes.
That's how people are,
Everything for themselves.

When times are good,
I don't see you Daleh
When times are bad,
That's when I see you

Isn't that how people are?
They're like hoes.
That's how people are,
Everything for themselves.

When I have money
We'll eat and we'll drink
When I have no money
I have no friends

genre. The dance most resembles the Cuban rumba (guaguango) in which the dancers imitate the mating dance of a cock and hen. The male tries to impress the female with his dance and tries to touch the female while the female flirts yet plays hard to get. The pelvic thrust gesture called vacunao in Cuba is also employed in the Paranda. There is less foot movement in the Garifuna Paranda than in its Cuban counterpart, yet the other movements and the theme are almost identical.

2. HEARTBEAT IN THE MUSIC

(CAN YOU FEEL IT?) (Charikanare)*
(Sidney Mejia & Ira Lino)

I put my finger on your pulse forever. I cast
my magic spell, we come as one together.
Can you feel it?

Feel it in the morning and in the evening feel
it late at night when everything's all right
You can feel it (Can you feel it?)

Heartbeat in the music (can you feel it?)

Seven times we fall Seven times we fall
Yet every time we rise We rise on top
again. Can you believe it? (Can you feel it?)

Can you feel it ? In the spirit In the rhythm
can you feel it In the beat, baby?

Heartbeat in the music (Can you feel it?)

400 years of fury 400 years of sound Yet
every time I raise my head You try to beat
me down Can you believe it? (Can you feel
it?) Can you believe it? (Can you feel it?)

Heartbeat in the music (Can you feel it?)

Boy, boy, mind yourself Boy, boy, mind
yourself Boy, boy, mind yourself Hunter
mon di come, Eh!

**This song utilizes the rhythm of the Charikanare which is usually danced from door-to-door at Christmas time. This dance is a comical mime dance performed by men dressed as women. Added to their feminine attire are a mask and a crown worn loosely; in reality, this crown is a scarf. The dancers enter the ring in pairs and lock arms, swinging one clockwise and the other counter-clockwise. When the people on the periphery decide that one pair of dancers has danced enough, another pair replaces them with the cry from the crowd, "Boy, boy, mind yourself," etc. as in the last part of this song. Other characters involved in this dance are a "bagasu" (cow) and a hunter.*

The cow is actually a man wearing an old overcoat, rubber boots, a large padded buttocks,

and a cow-mask with horns.
The cow's rump sways to the rhythm until the "hunter mon" arrives with his gun and chases away the cow.

3. GUMAGARUGU (Punta)

(Don Justo)

Sagu samudi
Nihdinh laru duna gumagarugu
Ahchibaguwa tuma hagushuru namulenu

Lidanh danh lidanh danh
Yara gumagarugu
Lidanh danh lidanh danh
Yara gumagarugu

Gumagarugu yeng yeng sungh nighndanh
Gumagarugu yengba nabunuwa
Gumagarugu yeng sungh niwewahn
Gumagarugu yeng nabunuwa

GUMAGARUGU*

Every Saturday I go down
to the river bank at Gumagarugu
To wash clothes with my children's mother

Right on time, Right on time Yara
Right there at Gumagarugu Lidanh danh
Right on time, Right on time
Right there at Gumagarugu

(Gumagarugu) That's where all my happiness is
(Gumagarugu) That's where I will be buried
(Gumagarugu) That's where my livelihood is
(Gumagarugu) That's where I will be buried

*GUMAGARUGU is the name of the street in Dangriga, Belize where several members of CHATUYE were raised. Don Justo also resided there.

4. WAGIRIBUDUBA (Punta)

(Sidney Mejia, Ira Lino, Robert Garcia,
Hector Lopez & Allan Joseph)

Chui chui guena
chui guena
Liduruguhn warou

Ehremuheina wayahn

WE'LL COME BACK

Noisily rocking and squeaking Chui
Noisily rocking and squeaking
The Indian man's truck goes by

We're just singing along,
We're just singing along.
There's nothing to stop us

Ehremuheina wayahn
Uhwati eredertu tiwa

Yayengili waruguti
Yayengiru ninouna
Yayengili wachari
Uhwati erederawa

Wagiribuduba
Wagiribuduba

Waguatusahn woufuri
Waguatusahn figiyabu
Hagounsahn boubu
Hageisahn lei abhahyah
Hageisahn bamulei
Mamenigi nanigi eh
Maguruhamuti hageira wawahn

No noufuri noufuri
Uhwati erederawa

Yayengili waruguti
Yayengiru ninouna
Yayengili wachiri
Uhwati erederawa

Hagiribuduba Hagiribuduba
Hagiribuduba Hagiribuduba

Oh yayeng tagwira daleh nawisahahn

(from coming back home)

Our grandfather is still here,
My wife is still here,
Our farm is still here,
There's nothing to stop us

We'll come back,
we'll come back,

Did our auntie cry out,
did the poor thing cry out,
"Where is your twin sister?
Where is the other one?
Where is your younger brother?
My heart is happy that you haven't
thrown away your birthright, my dear."

No auntie,
there is nothing to stop us
from coming back home

Our grandfather is still here,
My wife is still here,
My father is still here,
nothing can stop us.

"They'll come back they'll come back
They'll come back they'll come back"

Oh, her tears rolled down her cheeks

Agambagu nuguya tuhn
Daleh nadisedu

Hagiribuduba hagiribuduba
Hagiribuduba hagiribuduba

5. DUSUMABA-(Gunjai)*

(Sidney Mejia)

Dusumaba dusumaba
Ka uwagu bafuruda dah
Lachuluruba dahn
Luhn babinahanh
Luhn babeimahanh

Oh Handa dusumaba
Ka uwagu bafuruda dah
Lachuluruba dahn
Luhn babeimahanh

Lerengameiha baba tuhn
Lerengameiha baba
Oh dariba bifisuitei
Manugaba gureiweiti yahoun
Manugaba dahyuh yahoun

Dusumaba, dusumaba
Luhn babeimahanh

When we said good-bye,
I could hear her say as I walked away,

"They'll come back, they'll come back.
They'll come back, they'll come back."

TAKE IT EASY

Take it easy, take it easy
Why are you so fidgety?
Your time will come to dance
Your time will come to do the
Abaimahani †

Oh, Handa, take it easy
Why are you so fidgety?
Why do you fuss so, my dear
Your time will come to do the
Abaimahani

Papa used to tell her,
Papa used to tell her,
"Girl, find yourself something
to do and don't bring us problems,
don't bring us bad luck"

Take it easy, take it easy.
Your time will come to do the Abaimahani
(†ABAIMAHANI is the traditional chant-dance
of the female elders.)

*Gunjai is a solo dance song as well as a rite of passage for young women. Also called Tumba or Chumba, it is said to have its roots in the Chamba, a group of people from eastern Nigeria. This song is dedicated to the daughters, sisters and nieces of members of Chatuye and to all the

Garifuna women who actively perpetuate and preserve their culture.

6. POPPY PEA (Paranda)

(Francis E. Paulino)

Every day I notice something strange
Every day I notice something strange
When I'm walking the street
The girls them start to "seet!" (psst!) I
And if I don't look around
They start to shout at me,

"Poppy Pea what's the matter with you?
Poppy Pea, what's the matter with you?"

I got them girls at my leisure
I'm going to use them at my disposal
I got them girls as my leisure
I'm going to use them at my disposal.
When I'm walking the street
The girls them start to "seet!"

And if I don't look around
They start to shout at me,

"Poppy Pea, what's the matter with you?
Poppy Pea, what's the matter with you?"

The girls are in for some joking
I'm not in for no joking
The girls are in for some flattery
I'm not in for no flattery
When I'm walking the street the girls them
start to "seet!"
And if I don't look around
They start to shout at me,

"Poppy Pea, what's the matter with you?
Poppy Pea, what's the matter with you?"

7. GEEBEI TUBANH OUNLI

(Wanaragua / Jankunu)* (Sidney Mejia)

Inirahn bisamina erenga buhn
Barubei bigeileng luwei
Barubei bigeileng luwei

Ubuhamah lumah ahmu
Ladareimeh bubenari buwa
Barubei bigei leng luwei
Barubei bigei leng luwei

YOU'VE GOT TOO MANY HOMES

Your mind tells you,
"Take your keys away from him
Take your keys away from him."

You might be with someone else
and he'll barge in on you,
Take your keys away from him
Take your keys away from him.

Geebei tubanh ounli
 Ubei tigeleng tuhn
 Geebie tubanh ounli
 Ubei tigeleng tuhn

Ragubieng AIDS namuleh
 Ubei tigeleng tuhn
 Ragubieng AIDS nitu
 Ubei tigeleng tuhn

You've got too many homes
 Give her her keys
 You've got too many homes
 Give her her keys.

You might get AIDS, my brother,
 give her her keys.
 You might get AIDS, my sister,
 give her her keys.

**The rhythm called Wanaragua is used in the John Canoe (or Jankunu) dance. This is similar to the Charikanare in that it also is door-to-door dance performed during the Christmas season. It was originally a war dance marking the victory over the British in St. Vincent in 1795. This very joyful rhythm is a rather haunting backdrop for the serious message of this song.*

8. PLAY DARLING PLAY (Paranda) (Sidney Mejia, Owen Castillo & Justin Flores)

She just love the culture
 She just love the family
 She just love most everything
 Once Ah (I) bring mi drum wid mi

When the rhythm rock she soul
 She no use no birth control
 She just love most everything
 Once Ah (I) bring mi drum wid mi

And she say play boy Play darling play
 Yes she say play boy Play darling play

We no need no fuss tonight

Just mek mi feel good tonight
 We no need no fuss no fight
 Just gimme good loving tonight

Na na na na nay

She could do the punta
 She could do the paranda
 She could do the gunjei
 Even do the sambei
 She could do the charikanare
 She could do the heugeu heugeu
 She could do most everything
 Once Ah bring mi drum wid mi
 And she say play boy (And I play and I play)

9. SIDIHEIGUAGUDALA (Punta)

(Sidney Mejia, Sr.)

Ureimu le Luwagu Ahfa
 Ureimu le Luwaguti ihyeati
 Sidiheiguagudala laduweiha
 Aramudaguagudala laduweiha
 Sidiheiguagudala laduwei Lerengati
 buyawaneigei mabafuti eh
 Maduweiha
 huma tiah lunh ihyeati
 Mahara humtiah lunh ihyeati
 Ahfaraguda-loume tiah marasuwalugut

HE'S FRIGHTENED BY HIS DEBTS

This song is about a pretentious bigshot
 This song is about a liar
 His debts have kept him in hiding
 He's said he's been reported
 to the authorities
 His own debts have frightened him
 His debts have caused him to hide
 Don't trust him
 He's a liar
 Never consent to a liar
 A liar will get you killed.



Chatuye at *Leon's* nightclub: Rear, left to right: Francis Edwin Paulino ("Poppy Pea"), Justin Flores ("Justo"), Allan Joseph, Robert Garcia ("Rabu"), Carlos Domingo Alvarez ("Mingo"), Ira Joshua Lino, unknown. Front, left to right: Peter Lewis ("Jeep"), Eustace Serrano ("Bato"), Owen Castillo, Sidney Mejia.

The Members of Chatuye

Since its inception in 1981, **Chatuye** has had 8 different permutations including approximately 40 members. Many have moved back and forth between Los Angeles and Belize and others have moved to other cities in the United States. The members who are represented on this recording are:

SIDNEY MEJIA - lead vocals. The group's main song writer, he began playing tenor drum at age 9 in the drum and bugle corps at the Sacred Heart Grade School in Dangriga, Belize. Sidney was inspired by master drummer Isabel Flores who was a neighbor of his on the street where several future Chatuye members were raised, Gumagarugu. He moved to Los Angeles and began Chatuye with his friend Artie Busano, and others. Sidney is currently studying at the University of Southern California.

FRANCIS EDWIN PAULINO ("POPPY PEA") - turtle shells, timbales, congas, woodblocks, bongos, vocals. Paulino is a founding member of Chatuye as well as The Elder of the group. He started playing

percussion at the age of 5 and has been a Transcendental Percussionist for most of his 53 years. He has been active in teaching the members of Chatuye and many others in traditional Garifuna drumming. His daughter Virginia is a Fulbright scholar.

JUSTIN FLORES ("JUSTO") - *segunda, tercera*, miscellaneous percussion and background vocals is Sidney Mejia's cousin from both branches of their family and the son of Don Justo, the Garifuna musical pioneer and historian. He is the newest member of the ensemble.

OWEN CASTILLO - *segunda, tercera*, is also Sidney and Justo's cousin. He and Sidney were raised in the same house in Dangriga. He is the youngest member and was taught to play by Sidney and Poppy Pea 10 years ago. He unfortunately could not make it to the recording session and is heard only on the "live" selection (#10).

ROBERT GARCIA ("RABU") - various percussion, background vocals, harmonica, is a well-known, hard-hitting, all-star soccer player in Belize. His cousin, Poppy Pea

was instrumental in giving him his musical training.

CARLOS DOMINGO ALVAREZ ("MINGO") - *primera*, is the only member of Chatuye to hail from Honduras. He has been a member of Chatuye since 1987. His father taught music at the University of Honduras and he is the cousin of well-known LA studio bassist, Abraham Laboriel. Mingo began his musical training as a saxophonist. He is also very active in Garifuna affairs working with the Intercontinental Garifuna Summit Committee.

PETER LEWIS ("JEEP") - *segunda, tercera*, was a member of the first group to incorporate traditional Garifuna drumming into a popular Soca-style music called Punta Rock. This group was called the Turtle Shell Band which was a precursor to Chatuye.

EUSTACE SERRANO ("BATO") - *primera*, is Jeep's cousin. He is probably the most energetic and prolific lead drummer since the legendary Machete. He is in constant demand having recorded with Lord Rayburn, The Babylon Warriors and others in New York, Los Angeles and Belize.

ALLAN JOSEPH - *cuica*, varied percussion and background vocals grew up across the street from Sidney, Owen, Ira, and their families. He is one of the writers of Chatuye's material. He is from a well-known, and well-liked family nicknamed "Casa" in Dangriga.

IRA JOSHUA LINO - various percussion, lead vocals, harmony vocals is Poppy Pea's cousin. Ira has been active in Garifuna community affairs since 1972. He has been a member of the Garifuna Settlement Day Committee in Dangriga, Los Angeles and New York. Ira was lead vocalist with The Magician's Combo in Dangriga in the late 1960s and early 70s.



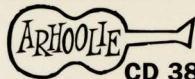
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CHATUYE

“Heartbeat in the Music”



CD 383

GARIFUNA (African - Caribbean) RHYTHM BAND FROM BELIZE

1. **IRARRA HAYANH GURIGIYA**
(That's How People Are) (4:15)
2. **HEARTBEAT IN THE MUSIC** (4:17)
3. **GUMAGARUGU** (4:36)
4. **WAGIRIBUDUBA**
(We'll Come Back) (7:00)
5. **DUSUMABA** (Take It Easy) (5:58)
6. **POPPY PEA** (7:24)
7. **GEEBEI TUBANH OUNLI**
(You've Got Too Many Houses) (5:24)
8. **PLAY, DARLING, PLAY** (5:58)
9. **SIDIHEIGUAGUDALA**
(He's Frightened By His Debts) (5:00)
10. **I KNOW WHAT I KNOW /
PLAY, DARLING, PLAY** (10:00)

Total Time: 59:23

All songs © by Tradition Music Co., BMI



Chatuye is one of the premier ensembles of Belizian Garifuna music from the Caribbean coast of Central America. Now living in Los Angeles, **Chatuye** perform and write new songs utilizing their pure, joyful, rhythmic, syncopated musical heritage which they want to preserve and pass on to future generations.

*Cover photo of **Chatuye** (left to right): Rear: Robert Garcia ("Rabu"), Allan Joseph, Eustace Serrano ("Bato"), Sidney Mejia, Ira Joshua Lino, Francis Edwin Paulino ("Poppy Pea"). Front: Peter Lewis ("Jeep"), Carlos Domingo Alvarez ("Mingo"), Justin Flores ("Justo"). Missing from photo: Owen Castillo (on #10 only & see page 17).*

Produced by G. Simeon Pillich and Sidney Mejia.
Chris Strachwitz, executive producer.
Cover and booklet photos by Ken McKnight.
Cover by Jil Weil.

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