

CUBA:

Songs for Our America

sung by Carlos Puebla
and His Tradicionales



Woodcut by Carmelo Gonzalez based on the
2nd Declaration of Havana.

WHO IS CARLOS PUEBLA?

He was born in Manzanillo, in the Oriente Province of Cuba, on September 11, 1917. When he was small, his mother would send him on errands. She could always tell when little Carlos was returning, because the sound of his harmonica preceded him everywhere.

Later, he learned to play the guitar, in Central Mabay where he began to teach himself literature and music. During those days it was nearly impossible for anyone but upper-class people to obtain an education in Cuba, so he was not able to formally study his profession until after the triumph of the Revolution in 1959.

In 1933 he began to compose songs, by which time he had learned to play the guitar reasonably well. He says that those first attempts were of little value. But he continued to compose, in the romantic vein which was popular at that time. In 1952, he and his companions in the group he calls "Carlos Puebla y sus Tradicionales" began to perform regularly at the Bodeguita del Medio, a popular cafe in Old Havana which was frequented by many famous tourists from the U.S., including Ernest Hemingway, Rita Hayworth and Errol Flynn, to name a few.

That proved to be an intensely creative period for Carlos, not without contradictions. In the Havana of the 50's, foreign artists and foreign interests dominated the cultural life. Carlos, on the other hand, was striving to represent the people of Cuba, a people still in search of its own voice and its own future. This is how he became known as "el cantor de la revolucion" or the minstrel of the revolution. With his music he defended the landless peasant, the unemployed worker, and teachers without schools. He constantly struck out against Yankee imperialism, which maintained a stranglehold on the Cuban body politic and the economy since the war of liberation from Spain.

When the revolution triumphed, he was made a sort of unofficial ambassador, taking his songs and his group (Rafael Lorenzo Gandolfo, Pedro Sosa Rodriguez, and Santiago Martínez Pedroso) to eight Latin American countries where they carried the Cuban revolutionary message to all who would listen. The U.S. government found this quite upsetting, and exerted pressure on Argentina, Colombia, Jamaica, Panama and Brazil to refuse them entry visas.

During his pre-revolutionary period, he wrote songs such as "Plan de Machete" (mobilizing sentiment against the rural guard of Batista), "Ya Tenemos Hospital" (satirizing the fact that life under Batista made people sick and then in order to get help from the dismal little hospital one had to have great political influence), "Este es mi Pueblo" (This is my People), "Los Caminos de mi Cuba" (The Pathways of my Cuba), "Pobre mi Cuba" (My Poor Cuba), and other songs expressing the problems and directions reflecting the continuing struggles, and the anti-imperialism of José Martí (the great Cuban poet and political theorist of the last century).

Quien es Carlos Puebla?

Se nació en Manzanillo, Oriente, Cuba, en el once de Septiembre, 1917. Cuando era pequeño, hacía los mandados para su madre. Ella siempre sabía cuando Carlitos llegaba, porque dondequiera que iba, se oían las notas de su armonica.

Más tarde, en Mabay Central, aprendió a tocar la guitarra y empezó a aprender por su propia cuenta la literatura y la música. En aquel tiempo era casi imposible, en Cuba, para personas que no fueron de la clase alta conseguir una educación adecuada. Por eso no pudo estudiar formalmente su profesion hasta después de la triunfo de la revolution en 1959.

En 1933, ya sabía tocar la guitarra bastante bien y comenzó a componer canciones. Dice que esas primeras tentativas tenían poco valer. Sin embargo siguió componiendo canciones romanticas que eran populares en aquel tiempo. En 1952, con unos compañeros, formó un conjunto: "Carlos Puebla y sus Tradicionales", y comenzaron a actuar regularmente en la Bodeguita del Medio un café popular en la vieja Habana, frecuentada por muchas personalidades famosa de los E.U., incluyendo Ernest Hemingway, Rita Hayworth y Errol Flynn.

Eso fue, para Carlos, un tiempo de creatividad intenso pero no sin contradicciones. En la Habana de los años cincuentas, la música popular estaba dominada por artistas y empresas extranjeras. Carlos Puebla, en cambio, siempre estaba pugnando por representar el pueblo cubano, un pueblo que todavía estaban buscando su propia voz y su propio futuro. Así llegó a ser conocido como, "El Cantor de la Revolución". Con su música defendía el campesino sin tierra, el obrero desempleado y los maestros sin escuelas. Siempre luchaba contra el imperialismo yankee que tuvo ahogado la estructura política cubana y la economía desde la guerra de liberación con España.

Cuando triunfó la revolución, Carlos llegó a ser un embajador extraoficial, llevando su conjunto, (Rafael Lorenzo Gandolfo, Pedro Sosa Rodriguez y Santiago Martínez Pedroso), y sus canciones a muchos países latinoamericanos donde les daban el mensaje revolucionario cubano a todos que le escucharon. El gobierno de los E.U. lo encontró inquietante y presionó el gobierno de Argentina, Colombia, Jamaica, Panamá y Brazil, para que les negaran visas de entrada al conjunto.

Antes de la revolución, escribía canciones como "Plan de Machete" (Movilizando sentimientos contra la guardia rural de Batista), "Ya Tenemos Hospital" (satirizando el hecho que la vida bajo el regimen de Batista, la gente emferaba y entonces para conseguir servicios medicos de la hospital miserable uno tenía que tener gran influencia política), "este es mi Pueblo", "Los caminos de mi Cuba", "Pobre mi Cuba", y otras canciones expresando problemas y reflejando las continuas luchas y el antimperialismo de José Martí el gran poeta y teorico político cubano del siglo pasado.

Al raíz de la triunfo de la revolución, empezó a escribir la historia en canciones como: "La Reforma Agraia", "La Reforma Urbana", "Esperando la

With the first moments of triumphant revolution, he began to write its history in songs like "La Reforma Agraria" (The Agrarian Reform), "La Reforma Urbana" (The Urban Reform), "Esperando la Invasión" (Waiting for the Invasion), "Remember Playa Giron" (Remember the Bay of Pigs), "Y en éso Llego Fidel" (And at That Moment Fidel Arrived), "OEA, La Causa Risa" (The OAS Makes me Laugh), "Diez Serán" (We'll Get the 10 Million Tons), "David y Goliath" (comparing the two to Vietnam and the U.S.), and a marvelous song about the famous Varadero Beach which for years was the exclusive playground of the DuPont family but which now belongs to "the cane-cutter José Ramón." Judging by the long list of his songs documented at Radio Havana, he must have composed a major song on an important event or subject every few weeks for the past 16 years.

Puebla and his group now work through the Consejo Nacional de Cultura (National Cultural Council), which pays them a modest weekly salary, sends them on tours constantly to theaters, canefields, schools, farms, and factories, and arranges radio and television appearances regularly. The group makes a point of going "anywhere they are needed by the revolution," which took them to Mexico, Honduras, Costa Rica, Brazil, Uruguay, Chile, Bolivia, Peru, Venezuela, and Panama in this hemisphere and all the way to Korea, Mongolia, the Soviet Union, Italy, France and, while the war still raged, Vietnam. In countries where they have not been allowed to perform, the short-wave broadcasts

Invasión", "Remember Playa Girón", "Y en éso Llegó Fidel", "OEA la Causa Risa", "Diez Serán", "David y Goliath" (comparando los con Vietnam y los E.U.), y una canción maravillosa sobre la famosa Playa Varadero que por muchos años fue el campo de juego exclusivo de la familia DuPont, y que ya pertenece al "Machetero José Ramón". A juzgar por la larga lista que tiene Radio Habana de las canciones suyos, ha escrito canciones de sucesos y temas importantes cada dos o tres semanas en los últimos 16 años.

Hoy Puebla y su conjunto trabajan con El Consejo Nacional de Cultura que les paga un salario semanal modesto, les envía constantemente en giras por teatros, cañaverales, escuelas, fábricas y al campo, les hace arreglos regularmente para presencias en radio y televisión. El conjunto va "A cualquier parte en que están necesitados por la revolución", por éso fueron a México, Honduras, Costa Rica, Brazil, Uruguay, Chile, Bolivia, Perú, Venezuela y Panamá, en este hemisferio, y hasta Corea, Mongolia, URSS, Italia, Francia, y, durante la guerra, a Vietnam. En los países donde no se permiten tocar el conjunto los transmisiones de corte onda de Radio Habana llevan su mensaje de solidaridad con las luchas del pueblos por su libertad.

Cuando tienen un poco de tiempo libre, el conjunto le gusta visitar la Bodeguita del Medio, que ha llegado a ser una peña para artistas y intelectuales de Cuba y del mundo entero. Muchas de las canciones mejores de Carlos Puebla fueron nacidos allí y llevadas más tarde por todos partes del

Mass demonstration in Cuba; photo by George Cohen



from Radio Havana carry their message of solidarity with the people's struggles for liberation.

When they have a bit of free time, the group likes to re-visit the Bodeguita del Medio, which has become a *peña*, or musical gathering place, for artists and intellectuals from Cuba and all over the world. Many of Puebla's greatest songs were born there, later to be carried by other artists to far away corners of the earth. The group has also made about 20 LPs, all of which are sold out the minute they reach the record shops. His songs have been reproduced on record in Mexico, printed in translation in the DDR, and used in several films. Charlie Hayden and the Liberation Music Orchestra, a U.S. jazz organization, used his most universal song, "Hasta Siempre," as part of an advanced jazz composition by Hayden called "Song for Che," recorded in 1969. "Hasta Siempre," written after Che Guevara left Cuba for his fatal Bolivian journey, embodied the love of the Cuban people for their adopted Argentine son who played so vital a role in the liberation of their nation. It has been recorded in many countries.

When Carlos was asked what to him was the main difference between Cuba's past and present, he replied that "Before the revolution, we sang to live. Today, we live to sing!"

In recent years, some of the world's most creative poetry and music has come out of the sweeping changes being written in the pages of history by Latin Americans. Paredón has helped make some of this available to the North American listener. Until now, however, the songs of Carlos Puebla have not been available on records in this country. When we asked him to record some songs especially for people here, he responded quickly with the record at hand. He was happy to have a way to reach more directly the ear of workers and farmers, students and militants in the U.S.A., people he knows will identify with and rejoice in the new life of the Cuban masses, with songs he sends in the spirit of comradeship and inspiration for our struggles to make a better life for our own people.

In 1974, when Puebla was in Peru, he was told about the latest Watergate events: Nixon's stepping down from office and the swearing in of Gerald Ford as President. A Venezuelan journalist was interviewing him, and when asked for an opinion of the events, Carlos Puebla responded with a song: "Pues mire usted, pues mire usted: a mí me parece Ford lo mismo que Chevrolet." "Well look, well look, to me the Ford looks the same as the Chevrolet."

We might add that from here the Cuban people and their revolution look like they are here to stay, an example for the world of courage and determination in the face of tremendous odds. And it may yet surface that there was more than a passing connection between the Watergate entanglements, our wave of assassinations, and a will on the part of the CIA, certain elements of the U.S. ruling class, and the Mafia to recover their grasp on the small island country 90 miles off the coast of Florida.

El conjunto ha grabado como 20 discos y todos se vendan tan pronto llegan a la tienda. Sus canciones han estado reproducidas en discos en México, traducidas y impresas en La R.D.A., y usadas en varios películas. Charlie Hayden y "La Orquesta de Música de Liberación", un conjunto de jazz en Los E.U., han usado su canción más conocida, "Hasta Siempre", en una composición avanzada de jazz escrito por Hayden, grabada en 1969 y llamada "Canción para Che". "Hasta Siempre" fue escrito después que el Che salió de Cuba en su viaje a Bolivia. La canción encarna el amor del pueblo cubano para su hijo adoptado argentino, quien jugó un papel tan importante en la liberación de su nación. Esta canción ha sido grabada en muchos países.

Cuando le preguntaban a Carlos, cual era la diferencia mayor entre Cuba hoy y en el pasado, contestó que "antes la revolución cantábamos para vivir. Hoy vivimos para cantar!"

En años recientes, alguna de la poesía más creativa del mundo ha salido de los cambios radicales quedando escritas en las páginas de la historia por Latinoamericanos. Paredón ha ayudado poner esa poesía y música a la disposición de los oyentes norteamericanos, pero hasta ahora, en este país las canciones de Carlos Puebla no han estado disponibles en disco. Cuando le pedimos a grabar unas canciones especialmente para la gente de aquí, nos respondió pronto con el disco a la mano. Se alegraba a tener un modo para ponerse en contacto mas directo con obreros y campesinos, estudiantes y militantes, en Los E.U., el sabe que la gente se identificarán con la vida nueva de las masas cubanas y con las canciones que se envía en el espíritu de camaradería e inspiración para nuestras luchas, para hacer una vida mejor para nuestro pueblo.

En 1974, cuando Puebla visitó El Peru, les contaba a él los sucesos más recientes del Watergate: La resignación de Nixon de su presidencia y la toma de juramento por Gerald Ford como presidente. En una entrevista con un periodista venezolano se le pidió su opinión sobre los sucesos, y él respondió con una canción, "Pues mire usted pues mire usted: a mí me parece Ford lo mismo que Chevrolet".

Pues, desde aquí parece que el pueblo cubano y su revolución, estarán aquí presentes para quedarse como un ejemplo para los pueblos del mundo entero de valor y determinación con la presencia de grandes dificultades, y que posiblemente llegará a el conocimiento público que había una relación entre los asuntos de Watergate, tantos asesinatos políticos, y, el deseo de la CIA, la Máfia y varios elementos de la clase gobernante, a recobrar la isla pequeña 90 millas de la costa de Florida.

Seguirán por mucho tiempo, Carlos Puebla y sus tradicionales, componiendo y cantando las canciones de la nueva Cuba, dando dirección y ejemplo para el movimiento de la nueva trova en aquel país, donde una cosa normal es encontrar nuevos cantores en las esquinas cantando sobre los sucesos de hoy.

Long may Carlos Puebla and his Traditionals continue to write and sing the songs of the new Cuba, and to give leadership and example to the New Troubador movement in that country which has made it a common thing for new young singers to be found on street corners singing about today's events. In Spain they have a saying that "Pueblo que canta no morirá", people who sing don't die. The Cuban revolution has proven this over and over again, and Carlos Puebla has helped provide the songs.

En España tienen un dicho que dice "Pueblo que canta no morirá". La revolución cubana ha demostrado ésto repetidas veces. Carlos Puebla ayudó a proveer las canciones.



Side 1, Band 1:(2:45)
SOY DEL PUEBLO—Son
I am of the People

(estribillo)

*Soy del pueblo, pueblo soy,
ya donde me lleve el pueblo voy.*

(voz)

*Yo canto porque el presente
no es de pena ni es de llanto,
por eso es que cuando canto
canto lo que el pueblo siente.*

*Como cantar es mi oficio,
yo canto el esfuerzo duro
de construir el futuro
con alegre sacrificio.*

*Por el pueblo voy pasando
y oyendo su sentimiento,
lo recojo y al momento
se lo devuelvo cantando.*

*Lo poco que doy lo ofrezco
con alegría y encanto,
al pueblo le doy mi canto
porque al pueblo pertenezco.*

*Con alegría serena
canto lo que el pueblo siente,
y canto porque el presente
no es de llanto ni es de pena.*

Chorus:

*I am of the people
of the people am I
and wherever the people take me, I go.*

*1] I sing because the present
is no time for tears and sorrow
and that's why when I sing
I sing what the people feel*

*2] Singing is my occupation,
so I sing with all my might,
to help to build the future
with joyful sacrifice.*

*3] I go among the people
and listen to their feelings.
I collect their thoughts,
and give them back in songs.*

*4] What little I have, I offer
with happiness and pleasure,
giving my songs to the people
because I belong to them.*

*5] With serene joy
I sing what the people feel,
and I sing because the present,
is no time for tears and sorrow.*

Side 1, Band 2:(3:00)
CANTO A PUERTO RICO—Bolero
Song for Puerto Rico

*Puerto Rico, Puerto Rico,
que mal se ve, Puerto Rico,
tu rico puerto apresado
por garras, plumas y picos
y acorazados . . . Y acorazados . . .*

*Puerto Rico, Puerto Rico,
antillano y extranjero,
dolor común y local
entre un cinturón de acero
y un mayoral . . . Y un mayoral . . .*

*Puerto Rico, Puerto Rico,
rico para el extranjero
que sobre tu piel camina
con su latigo de acero
y te asesina . . . Y te asesina . . .*

*Puerto Rico, Puerto Rico,
it looks so bad,
your rich port, imprisoned
by claws, feathers and beaks,
and battleships, and battleships.*

*Puerto Rico, Puerto Rico,
Antillean and foreigner,
Suffering, public and local,
between a belt of steel
and a boss, and a boss.*

*Puerto Rico, Puerto Rico,
so rich for the foreigner,
who strides across your skin
with his whip of steel.
And destroys you, and destroys you.*

*Puerto Rico, Puerto Rico,
digna de mejor destino
sueño de Hostos y Martí,
ya encontrarás el camino
digno de ti . . . Digno de ti . . .*

*Puerto Rico, Puerto Rico,
grite de San Juan a Ponce,
el pueblo lucha y escucha,
la voluntad es de bronce
y es mucha . . . Y es mucha . . .*

*Puerto Rico, Puerto Rico,
que vibre tu voz, que vibre
tu voz que lucha y espera
por tener su Patria libre
y su bandera . . . Y su bandera . . .*

*Puerto Rico, Puerto Rico,
worthy of a better fate,
dream of Hostos and Martí,
you will find the road
worthy of you . . . worthy of you.*

*Puerto Rico, Puerto Rico,
the cry from San Juan to Ponce,
the people struggle and listen,
their will is of bronze,
and is great, and is great.*

*Puerto Rico, Puerto Rico,
how your voice vibrates,
your voice full of hope and struggle,
to free your homeland,
and your flag, and your flag.*

Side 1, Band 3:(3:07)

HOMBRE DE NORTEAMERICA—Guaracha
People of North America

(estribillo)

*El mundo te contempla,
te aplaude y te comprende,
hombre de Norteamérica
que luchas por la libertad.*

(voz:)

*Te niegan los que te oprimen
la sal, el pan y la risa,
el sudor de tu camisa
y hasta el llanto por el crimen.*

*Le estan negando a tu cara
la luz de la primavera,
te niegan la vida entera
al negarte la cuchara.*

*Te niegan hasta que halles
una razón de provecho,
te niegan hasta el derecho
de caminar por las calles.*

*Pero tu sangre tremenda,
poderosa y justiciera,
abona la sementera
con la mas gloriosa ofrenda.*

*Y florecerá la risa
donde el sol está llorando,
que por algo está brotando
el sudor de tu camisa.*

Chorus:

*The world is looking at you,
it applauds and understands you,
people of North America
who are fighting for freedom.*

1) *Your oppressors deny you
the salt, the bread, and the laughter,
the sweat of your shirt,
and even the right to complain.*

2) *They are denying your face
the light of spring
they deny your whole life,
and even a bite to eat.*

3) *They deny you the right to find
the slightest little advantage.
They would even deny you the right
to walk out in the street.*

4) *But your great spirit,
powerful and just,
is fertilizing the land
with the most glorious offering.*

5) *And smiles will one day bloom
where the sun now is crying
tears that somehow break forth
as the sweat of your shirt.*

Side 1, Band 4:(2:30)
PARAFRASIS—Guaracha
Paraphrases

*Y triste el jíbarito va,
pensando así, llorando así,
diciendo así por el camino:
que sera de Borinquén,
mi dios querido,
que será de mis hijos
y mi hogar . . .*

*Hace muchos, muchos años,
se cantaba esta canción,
cuando el pobre jíbarito
era pobre, pobrecito,
en su nación. . . . (bis)*

*Con el paso de los años
se fue a gravando aquel mal,
y al cabo de tanto tiempo
el jíbarito del cuento
sigue igual. . . . (bis)*

*Con el paso de los años
fue creciendo la maldad
del engaño y el sofisma,
y el pueblo sigue en la misma
necesidad. . . . (bis)*

*Y ahora el jíbarito grita
replete de indignacion
contra el yankee que lo explota
y el lacayo antipatriota:
Yankee, go home. . . . (bis)*

*Hoy se yergue el jíbarito
con patriótica pasión
gritándole al extranjero
con profunda voz de acero:
yankee, go home. . . . (bis)*

*And sadly the little peasant goes,
thinking like this, crying like this,
speaking like this, along the road:
What will become of Borinquén,
dear lord,
what will become of my children
and my home. . . .*

*For so many, many years,
this song has been sung,
when the poor little peasant
was poor, so very poor,
in his nation. . . .*

*As the long years passed,
what was bad became worse,
and after all that time,
the little peasant of the story
went on the same. . . .*

*With the passing of the years,
the evil kept on growing,
the lies and the sophistry,
and the people kept on needing
the same things. . . .*

*And now the little peasant shouts,
full of righteous indignation,
against the Yankee who exploits him
and his unpatriotic lackeys:
Yankee, go home!*

*Today the little peasant is rising,
full of patriotic passion,
crying out at the foreigner
with a firm voice of steel:
Yankee, go home.*

Side 1, Band 5:(3:23)
YA ESTA DESPERTANDO EL NEGRO—Guaracha
Now the Black Man is Awakening

(estribillo)
*Y el negro está despertando,
ya está contestando el negro
a palo con palo,
a fuego con fuego.*

(voz)
*El negro quiere en la tierra
su pedacito de cielo
y le contestan con palos,
con cadenas y con perros.*

This song was written during the civil rights struggles of the '60s, and to applaud black participation in draft resistance. Puebla knows about the infamous remark that "the only good nigger is a dead nigger" and expresses a bitter reaction in verse 4.

(chorus)
*The black man is waking up.
Now he is answering
clubs with clubs
and fire with fire.*

1) *The black man only asks on this earth,
for his little piece of sky,
but he is answered with police clubs,
with chains, and with dogs.*

*Y mientras el negro es manso
y se está tranquilo el negro,
el rico lo califica
como pobre negro bueno.*

*Y como el rico es el dueño
del negocio y del dinero,
para que se los defienda
alista y entrena al negro.*

*Y ahí va la carne barata,
la blanda carne del negro
que para vivir es malo,
que para morir sí es bueno.*

*Pero ya el negro se alza
con su pasión y su fuego,
ya va cambiando la cosa,
ya está despertando el negro.*

*2) As long as the black man is quiet,
as long as he keeps in his place,
the rich man classifies him
as a "good, poor nigger."*

*3) And because the rich man is the owner
of the businesses and the money,
he tries to protect his investment
by enlisting and training the black man.*

*4) And there goes the "cheap meat,"
the tender flesh of the black man,
that while alive is "bad"
but in dying becomes "good."*

*5) But now the black man is rising
with all his passion and fire.
And things are changing,
now that the black man has awakened.*

Side 1, Band 6:(3:23)
POR PANAMA—Guaracha
For Panama

(estribillo)
*Panameno, panameno,
alza tu mano encendida
para que el yankee se vaya
del Canal, del Canal,
del Canal y de tu vida.*

(voz)
*Yo te canto, panameno,
porque has puesto la pupila
en el lugar necesario,
en la razón de tu vida.*

*El yankee pisa tu suelo
con su pezuña mezquina
y planta en lo que no es suyo
su pabellon de cenizas.*

*Con dolares mas o menos
quieren tapar la mentira,
pero el suelo de la Patria
ni se vende ni se alquila.*

*Y hoy se eleva poderosa
tu palabra estremecida,
y te aplauden y te alientan
los hermanos que te admiran.*

*Que se vayan, panameno,
los yankees con su codicia,
que de tu Canal han hecho
una dolorosa herida.*

(chorus)
*Panamanian, Panamanian,
raise your burning hand,
so the Yankee will get out
of the Canal, of the Canal,
of the Canal, and out of your life!*

*1) I sing to you, Panamanian,
becuase you have got your eye on
the necessary goal,
on your right to live!*

*2) The Yankee steps on your soil,
with his horrid hoof,
and he plants on land not his own
his banner made of ashes.*

*3) With dollars, more or less,
they hope to cover their lies,
but the soil of the homeland
is neither for sale nor for rent.*

*4) And today you rise up so powerful
your words shake everyone,
and they applaud you, and they encourage you,
your countrymen who admire you.*

*5) Here's to their leaving, Panamanian,
the Yankees with their greed,
who have made your Canal
such a painful wound.*

Side 2, Band 1:(3:15)
GUAJIRA POR LOLITA LEBRON—Guajira
Song for Lolita Lebron

(estribillo)

*Lolita Lebrón,
ejemplo de los que luchan
por Puerto Rico,
y por su liberación.*

(voz)

*Desde un tiempo muy extenso
te mantienen prisionera,
pero tu antorcha está libre,
porque la luz no se encierra.*

*Aunque ellos creen otra cosa,
tu sigues en la pelea,
tu nombre en primera fila,
porque tu nombre es bandera.*

*Y hay mas nombres como el tuyo
que por la Patria flamean,
que van contigo en la historia
juntos en la misma senda.*

*Lolita Lebrón, tu nombre
va unido a la misma idea
por un Puerto Rico libre
sin sombra yankee extranjera.*

*Por tu Borinquén querida,
por tu Patria linda y buena,
permitenos que pongamos
la humilde palabra nuestra.*

chorus:

*Lolita Lebron
example for those who struggle
for Puerto Rico
and its liberation!*

*1/For such a long time they have kept you a
prisoner,
but your torch is bright and free
because its light cannot be imprisoned.*

*2/Even though they think they've
stopped you,
you continue in the struggle.
Your name is in the front line
because your name is a flag*

*3/And there are more names like yours
who rise up for the homeland,
who go with you into history
together on the same path.*

*4/Lolita Lebron, your name
is entwined with the idea
of a free Puerto Rico
without the shadow of the Yankee foreigner.*

*5/For your dear Borinquén,
your homeland, beautiful and good,
allow us to speak
these few humble words.*

Side 2, Band 2:(2:55)
QUE LE PREGUNTEN AL PUEBLO—Guaracha
Let Them Ask the People

(estribillo)

*Hay algunos que prefieren
segur así como están,
pero el pueblo está cansado,
recontracansado
del "american way of life".*

(voz)

*Hay que ver lo bien que vive
la gente en "yunai estei" . . .
Que le pregunten a un negro
y el les sabrá responder . . .*

*Refrigerador de lujo,
jamón planchado y bistec . . .
Que le pregunten a un pobre
y el les sabrá responder . . .*

chorus: *There are those who prefer
things to continue as they are.
But the people are tired,
so very tired,
of the "American way of life"*

*1/You should see how well they live,
the people of the "yunai estei".*
Go ask a Black man.
He will know how to answer.*

*2/Refrigerator of luxury,
pressed ham and steak.
Go ask a poor man.
He will know how to answer.*

*Muchas universidades
para todos aprender . . .
Que le pregunten a un negro
y el les sabrá responder . . .*

*Una casa confortable
y un Cadillac que hay que ver . . .
Que le pregunten a un pobre
y el les sabrá responder . . .*

*Que la gente está conforme,
que allí no hay cambios que hacer . . .
Que le pregunten al pueblo
y el les sabrá responder . . .*

*3/Many universities
where all can learn
Go ask a Black man.
He will know how to answer.*

*4/A comfortable house,
and a Cadillac to be admired. .
Go ask a poor man.
He will know how to answer.*

*5/The ruling class agrees
that there are no changes to be made
Go ask the people.
They will know how to answer.*

**United States*

Side 2, Band 3:(2:55)

**EL EJEMPLO DE VIETNAM—Guaracha
The Example of Vietnam**

*(estribillo)
Puerto Rico
se dispone a liberarse,
a tener su Patria libre
sin miedo al yankee gigante.*

*(voz)
Con el triunfo vietnamita
acaba de demostrarse
que aunque parezcan enormes,
los grandes no son tan grandes.*

*Ya estás viendo, Puerto Rico,
de una manera palpable,
que los pueblos mas pequeños
tambien suelen empinarse.*

*Y recuerda la leyenda
de Goliath, aquel gigante
a quien David, el pequeño,
lo hizo rendir y humillarse.*

*El yankee tiene cañones
y mañas para explotarte,
pero Puerto Rico tiene
otra cosa en que apoyarse.*

*Puerto Rico tiene un pueblo
heredero de Betances
que en el momento presente
se decide a liberarse.*

*chorus: Puerto Rico
is getting ready to liberate itself,
to have a free country
without fear of the Yankee giant.*

*1/With the Vietnamese victory
it has been shown once and for all
that even though they seem so big,
the giants are not so great.*

*2/And now you see, Puerto Rico,
in a very concrete way,
how the peoples of smaller lands
are rising up.*

*3/Remember the legend
of Goliath, that giant,
and little David who
forced him to surrender and to humble
himself.*

*4/The Yankee has cannons,
and knows how to exploit you,
but Puerto Rico
relies on something else.*

*5/Puerto Rico has its people,
the heirs of Betances,
who at this historic moment
have made up their minds to be free.*

Side 2, Band 4:(2:45)
CANTO AL CHICANO—Guaracha
Song to the Chicano

(estribillo)

Ay, Chicano,
ahora resulta que no eres
ni gringo ni mexicano.

(voz)

Por una maldita guerra
provocada y no deseada
tu raza desamparada
quedo sin Patria y sin tierra.

Vino el pirata guerrero
con su gente y sus canones
y quedaste en condiciones
de pobre y de pordiosero.

Y luego los invasores
te pusieron a destajo
con los salarios mas bajos
y los oficios peores.

Los yankees te marginaron,
te tiraron a basura,
y en tu vida pobre y dura
hasta sin pan te dejaron.

Pero ha de llegar el día
en que tu lucha triunfante
te convierta en un gigante
maestro de tu alegría.

chorus: Ay Chicano,

now it turns out that you are
neither gringo nor Mexican!

1/For a cursed war,
provoked and unwanted,
your abandoned race
was left without country and without land.

2/Came the pirate warrior
with his men and his cannons,
and you were left in poverty
like a beggar.

3/Later the invaders
had you doing piece-work
at the lowest salaries
and in the worst positions.

4/The Yankees made you marginal.
They threw you on the trash-heap.
And in your life, so poor and hard,
they left you without bread.

5/But the day will come soon
that your triumphant struggle will
turn you into a giant,
master of your happiness.

Side 2, Band 5:(2:55)
YA TE VEREMOS LIBRE—Guaracha
We Will See You Free [Puerto Rico]

(estribillo)

Ya te veremos,
ya te veremos
sin yankees sobre tu tierra
y libre como queremos.

(voz)

Hermano puertorriqueño
que te llaman asociado,
tu recuerdas la enseñanza
de Don Pedro Albizu Campos.

Tu que empinas tu conciencia
sobre presente y pasado
harás un Borinquén libre
sin esclavos y sin amos

chorus: We will see you

we will see you
without Yankees on your land,
and free like you want to be.

1/Puerto Rican brother,
they call you "associated",
buy you remember the lesson
of Don Pedro Albizu Campos.

2/You who expand your consciousness
beyond the present and the past
will create a free Borinquen
without slaves and without masters

*No mas yankees en tu tierra,
ni yankees ni acorazados
cuando brille tu bandera
por la fuerza de tu brazo.*

*El pueblo puertorriqueño
se alzar  sobre el pasado
para hacer en el presente
la libertad que has sonado.*

*Y veremos a Borinqu n
con su cielo liberado
como realidad del sue o
que Mart  so ar  tanto.*

*3/No more Yankees on your land,
neither Yankees nor battleships,
when your flag shines
through the strength of your arm.*

*4/The Puerto Rican people
will rise up over the past,
to make in the present
the liberty of which you have dreamed.*

*5/And we will see Borinqu n
with its liberated sky
as the reality of the dream,
the dream of Mart .*

**Side 2, Band 6:(3:10)
YANKEE, GO HOME—Bolero**

*Yo del ingl s conozco poca cosa,
pues solamente hablo en espa ol,
pero entiendo a los pueblos cuando dicen:
yankee, go home . . .*

*El ingl s que yo tengo es muy escaso,
es un ingl s de "mister" y "jalo",
pero entiendo a los pueblos cuando exigen:
yankee, go home . . .*

*Lo dicen en Manila y en Corea,
en Panam , en Turqu a y en Jap n . . .
El clamor es el mismo en todas partes:
Yankee, go home . . .*

*Con este ingl s me basta, aunque precario,
para gritar con fuerza y con raz n
y con criterio revolucionario:
yankee, go home . . .*

*Me basta con mi voz nacionalista
para exigir con firme descisi n
y con razones antimperialistas:
Yankee, go home . . .*

*1/I know little about English,
as I only speak Spanish,
but I understand the people when they say:
"Yankee go home!"*

*2/The English I speak is only
the English of "mister" and "jalo"
but I understand the people when they
demand:
"Yankee go home!"*

*3/They say it in Manila and Korea,
in Panama, Turkey and Japan.
The shout is the same all over:
"Yankee go home!"*

*4/This English, though small, is enough
for me
to shout with force and reason,
and with revolutionary meaning:
"Yankee go home!"*

*5/It's enough for me, with my nationalist
voice,
to demand with firm decision
and anti-imperialist reasons:
"Yankee go home!"*

Recorded in Cuba for Paredon Records.

Song translations: Laura Engler Perez

Biography: translated from various Cuban sources
by Gary Anderson, (Eng version by) Barbara Dane.
(Spanish version by) Nina Menendez

Editorial assistance: Nina Menendez

Cover art: Mimi Rosenberg

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Executive Producer: Barbara Dane

Liberation movements on Paredon Records

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