

KI SA POU-N FE? WHAT IS TO BE DONE?

Sung by Atis Indepandan



HAITI: SOME BASIC FACTS

This is a record not about abstractions but about the daily lives of 5 million people, living in a land area of 10,714 square miles, 2/3 of which is mountainous terrain unsuitable for farming. They also live under one of the most brutal dictatorships of modern times. Because of this and their extreme poverty, a massive wave of migration has taken place in recent years.

According to a 1970 estimate, the distribution of people was 490 per square mile: 12% in towns and 88% in rural areas. About 95% are of African origin, with the balance mulatto. French is the language imposed on the people, but the true language is Creole, a blend of 17th century French, African dialects, English, Spanish and Indian words.

Haiti's largest city is Port-au-Prince, where the population has increased from 143,534 in 1950 to 493,932 in 1971, an increase of 244% in 20 years. This pattern is true of all urban centers as life in the countryside becomes insupportable. The two towns next in size, Cap-Haitien and Gonaives, grew 89% and 115% respectively in the same period.

Illiteracy is nearly 90%. There are 1,959 primary and secondary schools combined, with total enrollment of 303,927. Only 1,527 are enrolled in higher education. The government does not make any figures available about what percentage of the GNP is expended on education.

There is one doctor for every 13,

420 people. Life expectancy is said to be 48 years, and no figures are published regarding infant mortality. There is almost no highway system (252 miles of surfaced roads) and only 187 miles of railroad. Haitians including all classes own about 15,000 autos, 11,000 television sets and 81,000 radios in all. The six daily papers print only five copies for each 1,000 people.

The GNP (Gross National Product) is \$353.6 million as of 1969, of which 44.7% came from agricultural products (coffee, sugar, sisal, and cotton), 37% from services (of which 21.8% is from tourism), 14.4% from the processing of coffee, sugar, sisal, edible oils, textiles, soap and cement. 3.9% is from mining.

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HAITI: a people continuously in struggle



Because of their growing needs for new riches and new markets, European nations in the late 1400's began to undertake sea voyages to discover unknown lands. On one of these expeditions, sponsored by the government of Spain, Christopher Columbus came upon a small island in the Caribbean Sea. Columbus thought he had reached the East Indies, so he called the inhabitants Indians. The Indians had various names for their island. Some called it Quisqueya, others called it Boyo or Haiti. Columbus named it Hispaniola.

No sooner had Columbus and his band arrived than exploitation and misery descended upon the Indians. The invaders were well armed and, after a few fights, succeeded in becoming the only rulers of the island. They completely disrupted the Indians' way of life and forced them to work in the gold mines from sunrise to sunset. If the Indians showed any resistance, they were slaughtered. Eventually the time came when there were not enough Indians surviving to work the mines. In 1502, the Spanish government brought Negro slaves from Africa to replace the Indians in the hard work of enriching the Spanish kings.

However, Spain was not the only European nation interested in the treasures of the Caribbean. France also wanted part of the cake, and battled with Spain over the newly discovered land. After each fight the loser had to give up part of its territory. Thus, by the Treaty of Riswick in 1697, Spain ceded the entire western part of the island to France.

The French named their part of the island Saint-Domingue. Soon they established a system of slavery more monstrously perfected than the Spanish. The landowners lived a life of indolence while the slaves were overworked to meet all the society's needs -- and most of all, to produce goods for export to France.

As more and more slaves were brought in, Saint-Domingue grew in importance for France. From being just a small colony in the 16th century, it eventually became the single largest source of riches for the French economy. To keep pace with

the needs of the royal treasury, the exploitation of the mass of slaves was stepped up.

Following the North American and French revolutions, the idea took hold in the popular consciousness that the system of exploitation had to end. Many slaves rebelled and killed their former masters. All forces opposing the French united under the leadership of Jean-Jacques Dessalines, a former slave. After a war lasting more than three years, the French and their system of slavery were driven out. On January 1, 1804, the second independent nation in the Americas was born. Its name was Haiti.

Unfortunately, however, the problems of the exploited masses were not over. In the struggle for independence all Haitians had struggled on the same side. Now that the goal was achieved, the masses expected a system of land distribution which would favor everyone equally. But the roots of colonial thinking had not been destroyed. Some former slaves felt that they deserved more than others, and acted on their own behalf.

Shortly after independence, this small group--mainly black and mulatto generals in the resistance army--seized the good arable land and took hold of the state apparatus, writing laws to favor themselves. The majority of the population, former slaves themselves, now became bound to a new feudal social order.

As landless peasants, they were obliged to work the land as sharecroppers. In the area of commerce, where foreigners still dominated, the new Haitian ruling class barred small landowners and producers from direct access. Instead, they were forced to sell to middlemen. From that time to the present, the struggle between those possessing land and those without it has dominated the political and social life of the nation.

Throughout the 19th century, the peasants struggled continually to improve their condition and assert their rights. In 1843, one such

struggle reached an advanced form in a revolt, which took place in the southern part of the island, where a group of peasants organized their own community and governed themselves for twelve years. But here, as elsewhere in the island, local reactionaries used violence without hesitation to stop the peasants in their path toward self-emancipation.

By the end of the 19th century, a new force joined those exploiting the masses of the Haitian people. The government of the United States, having annexed Cuba and Puerto Rico in 1898 as a result of its victory in the Spanish-American war, decided to extend its control to other strategic islands in the Caribbean, where many European nations had colonies. Haiti was one of these strategic islands. Several attempts were made to control it by "legal" means, but none succeeded.

In the years that followed, unrest and turmoil continued to mount in Haiti as the masses of peasants continued to express their dissatisfaction clearly and emphatically. Government after government changed, and chaos seemed imminent. Confronted with this situation, the privileged classes asked the U.S. for help. This was just what President Woodrow Wilson wanted. On July 28, 1915, a large detachment of marines disembarked from the U.S.S. Washington and marched into the heart of Port-au-Prince, the Haitian capital.

The U.S. occupation provoked widespread indignation among the people of Haiti. However, only the peasants opposed the U.S. invaders. In 1918, the U.S. saw to it that the Haitian law prohibiting possession of land by foreigners was changed. Then the U.S. expropriated large amounts of peasant land and gave it to American agricultural companies. The invaders occupied the Customs House and the Post Office. They built a new Haitian army based on the U.S. model.

Continuing this reign of repression, in 1919 the U.S. revived an old Haitian law that required the

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peasants to work for six days' unpaid forced labor per month. This was the event that burst the dam. Five thousand peasants, under the leadership of Charlemagne Peralte, launched a guerrilla attack against the occupation forces.

The U.S. made extensive use of the new U.S.-trained Haitian army as well as paid informers to combat peasant resistance. For the time being, the peasants were suppressed. The U.S. invaders took advantage of the situation to reinforce their domination. This they accomplished by creating their own institutions to control economic, political, and agrarian life. They continued to expropriate peasant land, thereby forcing many peasants to emigrate to Cuba and the Dominican Republic to seek work in American sugar plantations.

In 1929, the peasants in the south renewed their fight. Students at the Port-Dauphin Agricultural School near Port-au-Prince demanded the departure or expulsion of the invaders. The U.S. responded first by mock terror tactics -- the fake shelling of a town in the south. Then U.S. troops made good on the warning and, in a naked show of force, massacred peasants in Marchaterre, a small village nearby.

Five years after the massacre at Marchaterre, the U.S. thought that Haiti had been "pacified" and officially withdrew from the nation. What Uncle Sam did not see, however, was the emergence of a new political force in Haiti: the industrial and agrarian working class, many of whom worked in U.S.-owned factories and plantations. This new social class proved to be militant. In a short time it affirmed its political consciousness.

Workers organized into unions and fought for their democratic rights. The peasants found they were no longer alone in the struggle. A large segment of the disadvantaged petty bourgeoisie also joined in the ferment for political change. The reactionaries had a quick response, however, and reconfirmed the dictatorship of their class through the governments of Elie Lescot (1941-46), Dumarsais Estimé (1946-50), and Paul Magloire (1950-56).

The fall of the Magloire government in December 1956 caused a state of political upheaval. Almost all social classes held demonstrations. In the large towns great numbers of people went into the streets, demanding a democratic government. The U.S. Embassy disapproved. After a semblance of "free elections" in September 1957, the U.S. government installed Dr. François ("Papa Doc") Duvalier as head of state.

Under Duvalier, the few democratic rights of the people received an early blow. Within the first two years of his lifelong tenure, Papa Doc prohibited all political and social organizations. Newspapers and radio stations that did not praise him were shut down by his order. An economic crisis was suffocating the nation. When working-class unions began to strike for better living conditions, Du-

valier retaliated by disbanding all unions.

In the early years of Papa Doc's regime, some members of the privileged classes opposed him. When faced with the unrest of the masses, however, these early opponents soon allied themselves with Papa Doc to protect their position. Duvalier's bloodthirsty regime, unmatched in all of Haiti's long history of repression, has received the full backing of both local reactionaries and the U.S. imperialists in crushing popular opposition and striking out at deprived classes of the society.

During Duvalier's anti-national, anti-democratic rule, the selling of Haiti to foreign investors was stepped up. U.S., Canadian, French, and other capitalists moved in, intent upon stealing Haiti's raw materials and exploiting its desperately poor population as sources of cheap labor. For the U.S. in particular, however, this has not been enough. The U.S. has continued to capitalize on the reign of terror policed by the Tontons Macoute (Duvalier's gestapo) to entice Haitian intellectuals and workers away from Haiti to seek refuge in the U.S. Many of these Haitians, as "illegal" aliens, are exploited mercilessly in U.S. factories and workplaces, as are most of the more than one quarter-million "legal" Haitians in the U.S. and Canada. Other Haitians who have not yet succeeded in reaching the U.S. work for U.S. companies in the Bahamas, and are thus just as firmly shackled as their compatriots by U.S. imperialism.

Despite this history of misery and exploitation, the masses of Haitian workers and peasants (now numbering more than 5 million) have never been on their knees. On the contrary, they have engaged in many bitter struggles. But the priv-

ileged classes are strongly aided by the U.S., which sends arms and ammunition to maintain the bonds of repression. All those who demand an end to murder and repression are themselves murdered or exiled.

When Papa Doc died in 1971, he was succeeded as "President for Life" by his 19-year-old son, Jean-Claude ("Baby Doc"). Alarmed at the possibility of an "emergency" (i.e., popular protest against the perpetuation of the Duvalier family tyranny), the U.S. demonstrated its staunch support of the status quo by sending warships with marines ready to land. It also named Clinton Knox--a black diplomat who had risen to a position of considerable power as a co-optive response to the pressures of the civil rights movement in the U.S.--as ambassador to Haiti.

Knox's contribution was to obtain more military aid to train an elite army of mercenaries called "the leopards." This group functions totally outside the regular military and is answerable only to the President himself. It serves as his private army, ready to quash any movement for change, whether originating from within the regular military or the population at large.

But repression will never overcome resistance! The progressive forces within Haiti have seen the true nature of their oppression and know the direction their struggle must take. They will use the lessons learned from history to fight the regime of terror and its master, U.S. imperialism.

Among the democratic forces, the cultural organization which calls itself Atis Indepandan offers its voice to sing the reply to that all-important question: what is to be done? Their answer is, REVOLUTION!





Unations Photo

*"if i open up
my mouth,
it would
not be
to speak
nonsense.*

*if i open up
my mouth,
i would want
to sing
of
my country."*

This verse from one of our songs explains why our group, Atis Independan, is coming forward at this time. When we sing of our country, it is not to describe its trees, its blue sky or marvelous beaches. We will leave that for the advertising departments of the Tourist Bureau and the travel agencies. What lies behind their words is "get rich quick" and never mind the people. Behind your back, they spit on your money.

When we say that we want to sing of our country, we of Atis Independan mean that we sing about the people's struggles for a better life. We sing about their strong desire for independence, and how they learn to stand against their exploitation. In short, we tell the truth about the misery, and we denounce the many injustices done by a handful of capitalists to the great majority. More than that, we sing of hope. Even when the words of our songs describe very sad events, our songs do not leave the listener feeling sad, for as we say, "our courage is stronger than all our tears."

We believe that when all the exploited finally get together we will be stronger than a cyclone, able to drown exploitation and bury it in the grave which the people themselves will dig. Then, "all the trees will blossom and the flowers will shower down like the rain."

HOW DID ATIS INDEPENDAN BEGIN?

In the early 1960s, a new kind of musical synthesis called "ye-ye" became very popular in Haiti. It was the "mod" or "rock" influence travelling to our island by way of France. Everyone, particularly the young people, began to dress, speak and sing differently, brainwashed into wanting to appear "up to date." Electric guitars became very popular and small musical groups of 5 or 6 musicians were in vogue.

What were they playing? They tried their best to be carbon copies of Elvis Presley, Dick Rivers, Johnny Halliday, and other artists from the U.S. and Europe. The media in Haiti helped along this massive cultural penetration, and of course profited from it handsomely. At the same time, the Duvalier dictatorship, which had come to power in 1957, was strengthening its grip. The economic problems of the island were growing, students were mobilizing and trying to overthrow the government, culminating in events like the student strike of 1960.

In retaliation, the government used many repressive measures, to be sure. But more subtle, and perhaps more effective, was the promotion of the "ye-ye" culture in order to control and pacify the youth. As real life became more and more difficult, songs about easy living, blue skies and great beaches occupied the minds

of young people who were not able to find jobs or get an education. The words of the songs were diverting, but--even worse--the persuasive and flashy presentation made them feel that Haitian culture was somehow inferior because it lacked the technical facility to produce what must have seemed like a "universal" music but what was really the music of imperialism.

Bourgeois ideology was gaining, especially ideas of "do your own thing" individualism. Young people became like sleepwalkers, preoccupied with sex and music, while the imperialists sat back and reaped greater profits. But of course there remained a portion of these youths who were not taken in by this propaganda.

In Port-au-Prince, they formed alternate cultural groups such as Karako Blé, which arose in the spring of 1962, and Vaksin-n, which came together in the summer of the same year. These young people had determined to search in the indigenous popular culture to find the rhythms, poems and folk sayings which could tell the true story of our country. They also became committed to using the Creole language rather than French in order to communicate with the masses of people. The need for fostering an independent national culture based on the Haitian people themselves was also best expressed through the use of Creole.

There was a difference in the basic conception of these groups, however. Although Karako Blé opposed the "yeye" style, they were still somewhat influenced by bourgeois ideology. For example, they made a song called "The Peasant's Christmas" which said "In all God's world they are singing Christmas. We speak to Ogoun (a voodoo god) with all our hearts." In this way they helped perpetuate superstitious beliefs.

Vaksin-n, on the other hand, made a song which opposed superstitions of this kind. Some of our members were formerly with Vaksin-n, and we sing several of their songs with the words adapted for our needs. In our struggle against cultural brainwashing, we consider ourselves the inheritors of what they began.

When we chose the name of our new group, in December of 1972, we were not yet very well organized, did not have a definite political line, and simply wanted to show that we did not belong to any of the existing groups. Also, people began to speak of our songs as coming from the "independent artists", and so the name remained.

HOW IMPORTANT IS CULTURE?

We face many difficulties in our community work due to the influence of reactionary ideas on our culture and especially our music. At present, small combos called "mini-jazz" (which have little in common with jazz, incidentally) encourage the petite bourgeoisie to eat, drink, and be happy, to forget about reality. To combat this, we need to take an approach where revolution is the main theme. We want to make our contribution on the side of the Haitian people, so we have to build something new. In this, we are not empty-



handed. We have the materials provided by the people themselves, and they are our source. We draw on the music of the peasants and workers, from the masses of people.

We believe that a strong Haitian people's music exists, beginning with voodoo, rara, the troubadours and other musical forms which had origins in slavery times. Songs like "Dodinin" used to be sung by the slaves to express their anger against the exploiters. Sometimes we use songs by popular artists, such as Robert Molin's "Shada (Haitian-American Society for Agricultural Development)" and "Fo-l Jije (He Must Go On Trial)". We are careful to guard against wrong ideas in our lyrics even when they have their origin in the people, because we understand how deeply bourgeois ideology has penetrated because of the ruling class domination of the media.

We discuss such bad influences as skin color prejudice (used to divide blacks and mulattos), male chauvinism, exploitation land expropriation, and emigration. We try always to popularize the struggles of the masses, to make revolutionary propaganda and political education, but also to pay particular attention to the music itself. We want it to be the best we can offer.

For us, working in New York is very difficult, but we refuse to be discouraged. If we retreat from doing research into Haitian culture and rely on outside sources, we would be resigning from an important responsibility and rejecting all we have said. We would end up using the same bourgeois tools against which we have struggled. This is very important to us, especially since some Haitian groups in the U.S. have done just that with their music.

For them, "It doesn't matter what forms we use as long as the message gets across." We feel this is pure pragmatism, as if they were advertising merchandise. We feel that the unity of form and content must be given prime importance. One cannot precede the other: they must walk together.

HOW DO WE WORK?

We have decided to popularize our songs by every means, and we want the participation of as many Haitians as possible in our work. We are confident of the future of our songs, because we know they have popular roots, because we address ourselves to the true situation of our country, and because we put forward the people's struggles.

We disagree with other cultural groups who think it is enough to organize a public event every few months to "get the message across." We must be ready to play anywhere, and be present wherever there is struggle. We also believe that it is important to bring the problems of Haiti to as many others as possible, because we need the support of everyone in order to win.

We also feel that in addition to music we should begin to use our poetry, dance, theatre and graphic arts, so that we will be able to present more complete productions. We know our contribution to the struggle is modest, but the real situation that pushes us into participation is not minor. It is of supreme importance. This is why we of Atis Indepandan are making a great effort to use correctly all means within our reach to help in developing a new democratic, popular, revolutionary, proletarian culture.

-Atis Indepandan

SONGS AND INTRODUCTIONS

(English translations from the Creole)

Side 1, Band 1: (2:53)
KAMARAD (Comrades)
Words and music: Blok-Bouka-Nono
© 1962 Authors

When the Karako-Ble group sang about Ogoun (a voodoo god) we answered with this song which says that we have to change things ourselves and not depend on any gods, to help people to feel their own strength and mobilize them. "Vaksin-n" refers to a flute-like instrument used in Haiti to gather people, and is the name of the song group from which we descended.

Comrades, stand up, be alert,
get ready!
Take what you need, hit the road,
don't delay.
Let us go, let us go, the vaksin-n
has sounded.
We'll form a chain which will keep
growing stronger.
We must work to make our country
beautiful.
Let us take our spades, shovels
and hoes, and be on our way.
(chorus)
Let us go, let us go, let us go,
let us go.
Let us go, the vaksin-n has
sounded. (2x)

Side 1, Band 2: (2:08)
MESI (Thank You)
Words and music: Blok-Bouka
© 1962 Blok-Bouka

We sing this song at gatherings, to let the people know that we are glad to be together dedicating ourselves to the revolution.

Dear friends, we salute you.
Our hearts are pounding with joy,
And they are open as wide as the sea.

What a beautiful moment!
When we see you all gathered together,
To share your part of the work to be done,
We think of life, and we can feel the future.
Thank you, friends, thank you.
Let us see where this will lead us!
What a beautiful moment...

Side 1, Band 3: (3:05)
GADE MACHE TI PEYI MOUIN!
(Look What's Going On!)
Words and music: Toro
© 1973 Toro

The bourgeoisie has tried to make us believe we are incapable of any thought by refusing to build schools for our people. We have one of the highest rates of illiteracy because of this policy. They also try to sow ideas of racial inferiority by skin color, and myths about women, to keep us from building the unity we need. The people are learning to throw off these lies.

Look what's going on (2x)

The reactionaries want us to think that they have all the great minds, while we have all the slow-witted. That is why they don't build any schools for us.

They exploit us,
Expecting that we'll always
Stay down here, looking up
to them in awe.

The reactionaries point at us:
This one is a mulatto, they say,
That other is a black.
One more way to divide the people.
Making it easier to rule us.

The reactionaries say:
A woman is just empty-headed,
or that she is "so mysterious."
A lot of old lies,
Invented to keep women from joining
The liberation struggle.

Side 1, Band 4: (3:20)
M-ANVI CHANTE PEYI-M
(Singing of my Country)
Words: adapted from "a Haitian poet"
Music: traditional, adapted by A.I.
© 1973 Atis Independan

Here is the Haiti never seen in the tour guides. When the people at last control the wealth of our country, it will be a paradise. Meanwhile, we choose to sing of the realities. We use the form created by the balladeers who go from town to town amusing and educating the people with his satirical songs, because it is easy for the people to take them up. Usually sung by one person, the songs speak for many.

(chorus)
If I open up my mouth,
It will not be to speak nonsense.
If I open up my mouth,
I will want to sing of my country.

To wake her out of her sleep,
Make her see that her feet are full of sores,
Her scalp diseased and covered with scabs,
And her clothes are dirty and ragged.
(chorus)

In my country, the moon does not shine,
And the sun lies sick and pale,
Over the roofs of the tattered huts,
On the backs of the teeming poor.
(chorus)

All the trees will blossom,
Their flowers will fall on every road,
And shower down like rain
When my country finally awakens.
(chorus)

Side 1, Band 5: (5:25)
PAPA-M MONTE OUN BATO
(My Father Left on a Boat)
Words: adapted from poem by "Dr.Z."
Music: Toro and A.I. from tradition
© 1974 Atis Independan and Pierre Michel Augustin

Here is a story repeated often in Haitian life. The dictator's army is permitted to arbitrarily seize land from the peasants, leaving them to starve. Because there are no jobs, the father is often forced to go elsewhere to look for work, and the hardships he faces often prevent him from returning home. The mother is left alone with starving children, which often forces her to send the youngest to work in the rich houses where they are paid only with a few scraps of food, a corner to sleep in, and beatings when they can't work hard enough. This picture will change when "our courage is stronger than all our tears."

My father left on a boat.
I've heard he went to Nassau
To find some way to make a living,
Because in Haiti we have no food
or money.
My mother is so poor she had to cut
up an old dress
To make a pair of pants for Ti Rouj.*

My father worked hard to provide
for us,
But the Tonton Macoutes* came
and stole his land.
He had no choice but to flee,
And still we have no news from him.
My mother had to send the youngest
child, Ti Rouj,
To work hard for no pay in the big
house in town.

Nobody knows where my father is.
My mother passed away, after suffering from T.B.
Misery lies on all of us in my
country,
But our courage is stronger than
all our tears.

*Ti Rouj translates "little red", describing the little brother's skin color.

*Tonton Macoute translates "old uncle with a pack on his back" but it is the folkloric expression for the private army created by the Duvalier dictatorship for the political repression of the Haitian masses.

Side 1, Band 6: (3:52)
TI FI-A (Hey, Little Girl)
Words: "a Haitian poet"
Music: Bouka
© 1971 Bouka

We hear the young man make advances to a young woman, but here her response is something new. She reminds him that women in the process of building revolutionary struggle have a new image of themselves, and new goals. If he really wants to be her friend, he has to change his consciousness too.

(He:)
Hey, little girl,
If I had known, I wouldn't have spoken to you. (2x)
You have a slim waist, round hips,
and the angelus is ringing.*
If I had known, I wouldn't have spoken to you. (2x)

(She:)
Hey, young man,
It's the shooting stars that light good fires. (2x)
Women say "bang, bang"
And you answer "clang clang."*
You seem to think that women are just "Pandora's boxes"
Or maybe some knick-knacks in the living room. (2x)

Hey, young man,
Open your eyes wider so you can see clearer! (2x)
Women say "rifle" and you say "pleasure." (2x)
But women of countries in struggle are like baskets.
Look and see what is inside! (2x)

*the angelus is the churchbell, which rings at nightfall and signals the end of the work day as well as the beginning of the romantic possibilities of night time.
*bang bang=rifle fire
clang clang=pots and pans

Side 2, Band 1: (3:06)

DODININ (Rocking)

Words: Atis Indepandan

Music: A.I. adapted from slave song
© 1974 Atis Indepandan

Every blast of the whistle could be the movement of the worker's arm. It could also be the plantation owner's chair as he rocks on the backs of the workers. One day the rocking will end, and the workers will set their own pace as they will also govern their own country.

We are the ones who bake the bread,
And the ones who get burnt at the oven.

We are the ones who make the mats,
But we sleep on the bare ground.
This situation has to change!
The workers must have their say.
But our reward is to be beaten
As if we were nothing but dogs.
And all the while, the exploiters
Sit on our backs and rock.

Rock, mister, go ahead and rock.
But one day we will pull your chair away,
And you will break your goddamn ass!

We are the oxen who pull the cart.
We are the hens who lay our eggs in pain.

Things just can't stay like this!
We are the oxen who poll the cart.
We are the hens who lay our eggs in pain.
Things just can't stay like this!
We are not defenseless and alone,
When the exploiters sit on our backs and rock.

Side 2, Band 2: (2:40)

OUN JOU KONSA (One of these Days)

Words: Atis Indepandan

Music: traditional Haitian songs
© 1962 A.I.

No need to explain this song. It means exactly what it says.

The peasants are crying out,
"Look what the landowners are doing.
"They are stealing the flowers from our gardens!"
The workers are crying out,
"Look what they're doing.
"These foreign dogs are eating us alive."
Every night we're so exhausted that we can't sleep.
Every night we're so exhausted, but our eyes won't close,
As long as those dogs stuff themselves as at a banquet.

But one of these days,
Their fine glasses will be shattered!
Comrade, just give me a little time to get ready!

Side 2, Band 3: (3:30)

LA MIZE (Misery)

Words and music: Pierre Michel

Augustin

© 1974 Atis Indepandan

Immigrants from Haiti have become a familiar sight in many parts of the world in recent years. But think, when you see us in your cities, what has driven us from our island "paradise" into the low-paid jobs in crowded, dirty

places so foreign to us. Sometimes the main reason has been hunger and the lack of opportunity, but more and more it is the political repression of those of us who would help educate and organize against one of the most ruthless and dangerous dictatorships in the world.

Poverty is strangling my country.
Terror grips the land.
Feudalism in the countryside and the bourgeoisie in the cities have broken the peasants.

Those who haven't fled to nearby places can't afford to work the land any more.
Food is scarce for them, and they must buy their meager rice and beans from others.

These days, wherever you go in the world,
You will find Haitian exiles, my countrymen, workers, peasants, intellectuals and progressives.
This hemorrhaging has left Haiti weak and in agony, while the Tontons Macoute* do as they please.
My country is dying, like a wounded man left alone.

(chorus)
In the Miami jails,
in the canefields of the Dominican Republic,
and in the Canadian hell,
nothing is going right.
In Nassau and the Bahamas,
in Europe and in Africa,
anywhere we go, we Haitians have it the hard way.

*Tontons Macoute: see note with "My Father Left on a Boat"

Side 2, Band 4: (3:20)

BEL PALE (Speak to Me)

Words: "a Haitian poet"

Music: Toro
© 1971 Atis Indepandan

Whenever those of us who must be away from our homeland meets a new arrival, the first thing we want to know is how the struggle is growing, how many more people have joined the forces of change who will help spread the flames of freedom.

Speak to me,
speak to me of things that will warm my heart.
Tell me of people who want to make dreams come true.

Speak to me,
speak to me of things that will warm my heart.
Don't tell me of the hate between mulattos and blacks.

Speak to me,
speak to me of things that will warm my heart.
Talk to me and don't ever stop.
Tell me what is happening in my country,
my country which is like the ashes of a dying fire.

We ask each wind that blows to join together, to light a great fire.
Our people are crying out for freedom!

Side 2, Band 5: (2:22)

LET DAMOU (Love Letter)

Words and music: J. Bouka

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The songwriter has not said whether he or she is male or female. This is to indicate that either can have the kind of devotion to the cause of freedom which surpasses devotion to just one other person. It is the highest form of love.

Darling, I am writing to you.
My heart is breaking. What can I do?

Love has its limits. I love my country,
and even you cannot come between.

We won't be able to tie up the rope ends

if we don't set things right in our dying country.

If I can die for you, I must die for my country too.

In my heart there is room for both.

Darling, my country is calling me, and I know that it needs me.
So, why do you make it so hard?
There are two that I care most for: my country and you.
Both mean love for me.

Side 2, Band 6: (4:06)

KI SA POU-N FE? (What is to be Done?)

Words: Atis Indepandan

Music: Robert Molin arr. A.I.

© 1973 A.I.

The title of this song is taken, of course, from Lenin. Another way of saying the same thing might be the words of Che Guevara: "The duty of every revolutionary is to make the revolution." We know that some outsiders may try to help us out of pure motives, and others for the purpose of manipulation, but in the end we must rely on ourselves, just as the Vietnamese did, and we must believe in the strength of our own people when they are united in a common goal: revolution.

Days are passing. Haiti is going backward.
Land is drying up. Children are dying of hunger.
There is injustice. The big ones swallow the small.
Haiti is our country. We have to say something!

We must fight fire with fire.
The future of our country depends on us.
No big neighbors will change things for us.
The country belongs to us.
We ourselves have to put it in order.

What is to be done? Revolution.
Everything will flow from that.
Who is going to make it? The people.
Who is the people? The workers.
Who else? The peasants.
Who else? All people of conscience.

Only a revolution will liberate us.
We will walk together with pride.
We won't be ashamed to look at anyone!

AYITI: oun pep k-ap lite tout tan



Lè gro péyi an Erop-vo té vini santi ké yo bezouin oun séri produi ak lòt richès, yo té mété tèt yo déyò pou yo al chaché-vo lòt kote. Yo pran lan mè pou yo, yo pati. Se konsa 5 désanm 1492, Kristòf Kolon débaké lan youn lil lan lanmè de Karaib. Mouné ki té rété lan lil sa-a té réle li ou biyin Kiskéya, osnon Boyo, osnon Ayiti. Zòt ba mouné sa-a yo non Indiyin.

Dépi Kristòf Kolon ak ékip li-a mété pié sou tè-a, mizé ak éksplouatasyon blayi kadav kò-vo sou téri-tou-a sa-a. Indiyin-vo kasé kék gro batay ak mesié Kristòf Kolon-vo, min yo soti anba, paské Kristòf Kolon té pi biyin amé pasé yo. Kristòf ak lamé li-a vi-n sèl kòk chanté lan ti lil la.

Indiyin-vo té blijé travay lan mi-n lò dépi pipirit chanté jouk la bri-n fi-n tonbe nèt nèt. Jan Indiyin-vo té kon-n viv avan-an té dezoganizé. Ki pi rès, chak foua Indiyin-vo rezisté, sé masakré lame Kristòf Kolon masakré-vo. Yo mourikou fonmi; vi-n pa té gin asé Indiyin pou travay lan mi-n yo ankò.

Yo voyé chaché moun an Afrik rantré nan Ispaniola - oun non Kristòf Kolon pran bay ti lil la. Koumansé 1502, sé nèg Lafrik ki ranplasé Indiyin-vo lan travay di pou anrichi roua gro babi-n an Espay-vo.

Min, sé pa Léspay sèlman maché nèf ak produi nèf té intérése lan épòk sa-a. Gin lòt péyi an Erop ki antre lan ron tou (tankou Langléte, la Frans, Pòtigal). Yo goumin tou pou intéré. Sé konsa, apré de zou toua batay Léspay kasé ak la Frans, an 1697, Léspay té bay la Frans tout pati loués péyi-a dapré oun tréte ki rélé "Tréte de Risouk."

Fransé-vo rélé pati pa-vo-a Sin Doming. Sou bout té sa-a, yo établi oun sistém esklavaj ki pi péfeksioné pasé pa panyòl-yp... An dé tan, toua mouvman yo monte oun sosiété koté éksplouatasyon-an an dinmon: Mèt esklav-vo ap dodinin, esklav-vo minn ap bouriké. Sé esklav-vo ki fé tout travay pou bay la Frans tou sa-l bézouin pou bat kalinda-l an Erop, sé esklav-vo ki travay pou bay tout mouné lan Sin Doming sa yo bézouin pou yo viv.

Tan ap pasé. Tankou tout sosiété, sa ki Sin Doming-lan pa rété ap viré an plas. Si éksplouatasyon rété san chanjé, jan-l fèt la ak kantité mouné k-ap sibi-li pa rété minn jan-an. Sin Doming ki té oun sinp ti koloni pandan 16è sièk-la vini youn lan pi gro sous richès ékonomi la Frans té ka chita sou li épòk sa-a. Éksplouatasyon mas esklav-vo vi-n pi di; minn lòt kouch ki fèt lan brasé lève ki té gin Sin Doming-lan koumansé soufri tou rès maré.

Lidé ansam ak nésésité pou fini ak kalité sistém éksplouatasyon sa esklavaj la yé-a koumansé donnin lan tèt oun ban-n moun. Gin oun kon-ans nasional ki montré pouint tèt-li. Batay pou chanjé lè choz jan yo yé-a fé Sin Doming ap bouyi kankou oun chodié siro. Apré anpil péripési, tout fòs ki té kont sistém sa la Frans monté Sin Doming-lan mété tèt yo ansanm. Apré oun kokin-n chin-n la gé ki diré pasé toua zan, fòs-vo rivé refoulé lamé fransé-vo. Sistém esklavaj-la volé péte chodié. Premié janvié 1804, oun deziém nasyon indépandan pèsé lan Amérika-la, apré lèz Etazini. You rélé-l Ayiti.

Difikilté-vo pa fini pou otan. Tout déboua sosiété kolonial-la té gin lan rin li, rété la lan pa jin-n ti nasion-an. Mas ansiyin esklav-vo vi-n ap sibi oun lot kalité éksplouatasyon. Tou suit apré lindépandans, oun ti group moun tout koule, té kouri fé oun dap piyanp sou tout richès léta ak tout bon té ki té gin lan péyi-a. Pi fò ansiyin esklav-vo vi-n tounin oun ban-n péyizan san té ki blijé travay pou po patat té gro zotobré ki léta-vo. Pandan lontan, batay ant sa-k gin té ak sa-k pa gin té pral tankou oun gro moté kap fé la vi politik ak la vi sosial jin-n ti nasion-an viré.

Dépi dat sa-a, tout gouvènan ki dirijé péyi-a, dirijé-li lan intéré ti group privilijé-vo. Mouné sa-vo bénéfisié oun ban-n distri-bision té leta. Tout pi bon té péyi-a pral vi-n lan min-vo. Léta pran oun pakèt lwa ki lan avantaj-vo sitou lan komès-la, koté sé oun viék ti pòsion Ayisiyin ak étranjé k-ap dominé. Konsa tout rès mouné lan péyi-a (peyizan-vo), vini tankou yo té maré lan chin-n pou pi rès.

Sak pa gin tèt-vo oblijé travay sou gro bitasyon moun ki gin anpil tèt-vo pou yo ka viv. Sa-k gin oun ti moun té-vo oblijé van-n sa yo rekolté-a ba gro zotobré lan zòn-lan pas-ké léta anpéché yo fé komès dirékteman ak la vil. Dévan oun sitasyon konsa, mas péyizan-vo voyé pié kareman. An plizié foua yo pran lè zam pou yo defan-n doua-vo. Nou ka di konsa ké tout 19è sièk-la badé ak lit peyizan-vo kont kalité sistém sa-a kap toupizi-vo-a. Pafoua lit-la kon-n tré pouse. Oun égzanp, sé révolt péyizan lan sid-vo. Pandan douz an yo rivé oganizé prop vi sosial pa-vo. Sa montré-nou déja ké péyizan-vo tap chaché jounin oun lòt chimin ki ka soulajé égzistans pi fò moun ki rété lan péyi-a. Min, réaksioné-vo anploayé lè gran moayin pou kontrékaré emansipasyon mas-vo.

Oun évènman mondial pral gin gro répkisyon sou sa k-ap fèt an Ayiti. Lèzetazini pointé tèt-li lan ékip gro péyi inperialis-vo sou koté La Frans, Lalmay, Langléte. Li désidé fé Lamerik lati-n-nan tounin ti zòn dinfluans pa li. Konsa, lè li fi-n pran Kiba ak Potoriko lan min Léspay an 1898, li désidé mété la pat sou tout lan mè-a lan Karaib-la paské sé la bato anpil gro péyi Lérop-vo té kon-n kouazé; konsa, lap ka dominé tout zò-n lan. Sé lan bagay sa-a Ayiti té vi-n youn lan pi gro kat maké Lèzetazini ki té déja fé anpil tantativ pou pran Ayiti an dousé, pa voua légal. Min sa pat maché...

Andedan Ayiti minn lan épòk sa-a, klas privilijé-vo t-ap maché sot lan oun difikilté tonbé lan oun lèt; mas péyizan-vo retounin a la chaj avèk révanikasyon-vo kap pi klé jou an jou. Sé pral oun périod gro boulyesman politik; gouvènan sou gouvènan pral chanjé. Abitan-vo kontinié goumin pou la pli bèl; sa pral oblijé klas privilijé-vo kouri chaché sékou lan min lèzetazini ki pat mandé plis pase sa. Lèzetazini jounin oun mouayin pou-l réalizé rev li-a. Lè 28 jiyé 1915, Oun bato dé gé amerikin, ki rélé "Ouachi-nton-n", débaké oun ban-n méri-n lan mitan Potoprisn.

Si débakman méri-n-vo té fé san bouyi lan vin-n pi fò Ayisiyin lan péyi-a, sé péyizan-vo sèlman ki pral

mété ou lamé kanpé pou korésponn tink-an-tink ak lamé amerikin-yo. A pati 1918 amerikin koumansé jouké péyi-a jan-l ta vlé-a. Yo chanje tout konstitisyon ki té la avan-yo. Lè fini, yo fé loua ki pèmet ninpòt ki étranje vi-n propriété an dédan Ayiti san li pa gin kont pou ran-n gouvèman Ayisiyin-an yo mét min sou la douan-n, ia pòs...Yo pran té ou ban-n péyizan bay kèk gro konpayi éksplouatasyon agrikòl étran-jé: yo kréyé lamé Daviti sou modèl lamé pa-yo. An 1919, yo désidé pou a tout péyizan travay 6 jou kòvè gratis pou léta: loua sa-a sé oum vie loua ki té gin avan: sa pat ka fèt an dous. Chalmay Péralt a la tèt 5.000 péyizan di sa sé tròp atò. Yo déklanché oum gro gériya kont fos militè Amerikin-yo

Apré kèk bon batay ki fèt, oum trayizon pati, rézistans péyizan-yo fébli. Fòs réaksionè ayisiyin ak amerikin-yo ranpoté "la viktoua" pou ti bout tan sa-a. Yo pral profité pou ranfosé sistèm dominasyon ki té la déjà-a, min foua sa-a, amerikin pran avantaj bab é moustach. Tan kap vi-n apré-a pral tan koté amerikin ap foure pié-l ak min-l pi plis lan vi politik ak vi ékonomik péyi-a. Oum ban-n kapitalis amerikin pral koumansé anvayi Ayiti. Lan sékté agrikòl-la minm, yo tonbé vòlé té péyizan-yo. Sa oblije oum ban-n lan yo pati al koupe kan-n Kiba onson Dominikani. Amerikin-yo pral koumansé éksplouaté mi-n lan péyi-a, kréyé institisyon politik k-ap responsab pou zafé-yo maché.

An 1929, péyizan lan sid-yo réparèt ankò. Pòtoprins min-m, étidinyan Damiyin-yo fé oum gro grév koté yo mandé amerikin-yo pou yo bay talon-yo lan péyi-a. Péyizan lan sid-yo minm désidé mandé gro komèsan lan zòn lan pou yo ran-n kont. Méri-n amerikin-yo bonbadé vil Okay, épi lan oum batay koté sé pa pòy ak pòy ki goumin, amerikin-yo masakré kriminèlman oum ban-n péyizan lan oum ti bouk ki rélé Machatè. Sink an apré masak-la an 1934, fòs okipasyon kite Ayiti ofisièlman. Gro malfini-an pansé li té manje kont ti poull-li li pansé li té mété la pè an Ayiti. Min sa li pat ouè, sé ké té gin oum nouvell fòs politik ki parèt lan péyi a; sé ouvriyé lan izi-n-yo ak sa ki sou gro plantasyon agrikòl-yo. Klas moun sa-yo pral montré-yo trè konbatif. Lan oum ti kras tan, li pral afimé konsians politik-li: l-ap kréyé érganizasyon sindikal pa-l, asosiasyon pa li. Batay pou lit démokratik-yo fé oum bon an avan. Mas péyizan-yo pa pou kont-yo ankò lan batay sa-a; ho koté-l vi-n gin klas ouvriyé-yo plis oum bon kou ti boujoua défavorizé lan vil-yo. Réaksionè-yo pral oblije repon-n ak oum séri diktati kou sou kou : Lésko, Estimé, Magloua.

Chit diktati Magloua-a an 1956 té maché ak oum gro éfévésans politik : péyi-a t-ap bouyi. Prèské tout klas sosial lan péyi-a té ralé révandikasyon-yo mété déyd. Mas popilé lan prinsipal gran vil-yo pran la ri al mandé pou mété oum réjim démokratik. Anbasad amerikin té ouè sa trò mal; apré oum similak éleksion yo di ki "lib," amerikin plasé Divalié sou pouvoua-a.

Dépi sou prémié ané gouvèman Divalié-a an 1958, ti kras libète démokratik pép-la té rive kinbé-a, min, ki pat sifi ditou, koumansé pran souflèt. Divalié krazé tout asosiasyon politik ak tout lòt a-

sosiasyon ki ta gin ti sant politik. Jounal ak radio ki pat désidé chanté bèl louanj pou li té oblije koud bouch-yo. Oum manman kriz ékonomik donnin rasi-n lan vant péyi-a. Travayé-yo ki lan sindika-

yo tonbé fé grèv: Divalié fé fémin tout érganizasyon travayé-yo. Té gin oum moman, oum pati lan klas privilèjié-yo t-ap fé diol pouès ba Divalié: min lé kriz ékonomik-la tonbé ravaje péyi-a, le mas popilé-yo ak lòt kouch défavorizé-yo koumansé souké kò-yo série vre yo té déboudé biyin vit. Yo fé oum sèl blòk ak Divalié ansanm ansanm. Lé Divalié asiré li gin réaksionè-yo ansanm ak tout mét-yo inperialis amerikin-an avè-l pou soutèni-l, réjim li-an pral vi-n pi sanginè. Oum répresion san parèy lan istoua péyi Daviti pral frapé tout kouch défavorizé lan péyi-a. Lap vi-n klè ké réjim gouvèman Divalié ap protéjé-a sé oum réjim antidémokratik, antinasionnal. La vant péyi-a ti moso pa ti moso pral koumansé. Kapitalis étranje, amerikin, franse, kanadiyin avèk amerikin an tèt pral fé dap piyanp sou péyi-a. Kapitalis amerikin-yo telman aloufa, yo pral fé safrété. Sa pa sifi y-ap éksplouaté klas travayé-a pa andédan min ya pral profité tou dé répresion réjim makout y-ap soutni-an ap fé-a pou yo "invité" oum ban-n ouvriyé ak intéléktièl vini pran réfiij lan faktori lakay-yo. Kounié-a, lé yo rivé o zétazini, gouvèman amerikin tonbé rélé-yo "ilégal aliyi-n": konsa yo ka éksplouaté-yo dévan déyd. Gin pasé toua san mil Ayisiyin k-ap sibi éksplouatasyon sa-a o zétazini ak o Kanada. Sa-k paka rivé jouk bò isit lagé kò-yo lan ti lil tankou Nassou Baamas koté Kapitalis amerikin-yo ap fé la pli é lé bo tan. Malgré

tout mizè, tout éksplouatasyon sa-a, mas popilé yo pa mété ajénou. O kontre y-ap lité pi di. Klas privilèjié-yo monté volim répresion-an pi plis avèk lé dé amerikin-yo ki voyé konséyé espésial ba Divalié pou ridé-l fé la chas déyd tou sa-k di a sé ak kalité réjim la ront, réjim éksplouatasyon, réjim sanginè sa-a. Lé Divalié pè té mourri, min-m kalité réjim-lan kontinué ak pitit-li bébé Jan Klod. Pou amerikin montré jan intéré-l sé lan réjim sa-a li ye, le Papa Doc mourri an 1971, li voyé bato dé gé-li ansèkle péyi-a, tou paré pou desan-n an ka ta gin "dezod". Li nonmin oum anbasadé Knox, ki té dézièm pèsonaj lan péyi-a, li voyé plis fòs espésial pou ba léyopa ak tontonmakout-yo antrénman. Fòs sa-yo la pou mété boul lan poua tou sa ki fé tantativ pou krazé gouvèman Divalié-a.

Min répresion pap janm jouin-n bout rézistans. Fòs démokratik lan péyi-a koumansé tiré léson sou échèk li pran lan tout batay li minn sou tout lé fom kont réjim pouri-a ak tout patron-li, inperialis amerikin-an.

Sé nan pami fòs sa-yo Atis Indépandan fouré kò li pou-l chanté péyi-l, pou bay voua-l tou pou di
KJ SA POU-N FE : REVOLUSION.



*si-m louveri
bouch mouin,
sé pa ka
pou diolè.*

*"si-m louveri
bouch mouin,
m-anvi
chante
peyi-m."*

Ti bout paròl sa-a ki gin lan oum chante nou-yo ekspliké rézon ki fe Atis Indépendan la jodi-a ap chan-
te.

Lè nou di n-ap chanté peyi-nou, sé pa lan fason pou di gin bèl pié boua, bèl lanmè, bèl plaj. Sa-a se travay dépatman touris ak konpayi kap oganizé youayaj. Sa-k kache dè-
yé tèt mesié sa-yo k-ap fè propagan-
sa-a, sé fè kòb, sé rich. Zafè zdt, zafè pèp-la! Sé tuipe yo tuipe dé-
van mizè-li.

Nou minm lan Atis Indépendan, le nou di "N-anvi chanté peyi-n." nou ap chanté batay ti pèp-nou-an ap minn poul ka manjé bouè, abi-
yé, pou ti moun-yo ka al lékol. N-ap chanté batay y-ap fè pou éksploata-
sion kaba, batay y-ap fè pou pran indépendans-yo. Lè nou di "N-anvi
chanté peyi-n." sé la vérité n-ap di
sou mizè ki kayé lan peyi-a, sé lin-
jistis gro ap fè piti nou dénonse.

Lè nou di "n-anvi chanté peyi-
n", nou chanté lèspoua tou.

Sé sa-k fè chanté nou yo pa tris. Min-m lè paròl-yo ta tris; Jan nou di-a, "fòs kouray-nou pi gro nèg pasé dlo ki sot lan jè-n". Lè nou tout na vlé-a, tout dlo ki kouri soti lan jè-nou ap tankou oum lava-
las. L-ap charié éksploatacion, broté-l lagé-l lan trou sa pèp-la fougé pou li-a. Lè sa-a, "tout pié boua a va gin flè k-ap tonbé sou tout chimin".

KI KOTE ATIS INDEPENDAN SOTI?

Lan ané 1960-1961, gin oum ka-
lité mizik ki rélé "yéyé" ki rivé fofilé kò-li an Ayiti. Sé pa ni dé ni toua ravaaj mizik sa-a pa fè, lan mitan élèv lékol sitou. Anpil jèn gason, annil jèn fanm lan peyi-a, koumansé abiye oum lòt jan, chanté oum lòt jan, palé oum lòt jan, pan-
sé oum lòt jan tou. Gita élektrik koumansé popilè; ginyin ti group 5, 6 mizisiyin ki fèt. Ki sa y-ap joue ki mizik? se Djonni Alidé, se Dik Rivés, sé Elvis Présle, sé rétay



Unations Photo

nèg sa-yo yo ranmasé. Radio té édé annil pou fè vié demagoji sa-yo an-
tré lan tèt jèn bouk lan peyi-a.

Lan minm épòk sa-a tou, réjim makout Divalié-a té koumansé ap layé kò-li, peyi-a ap dégringolé désan-n, problèm fè ti lanp, jèn étidyan ak élèv lisé ap souke pou yo baskilé makout jéte a tè (grèv étidyan 1960). Gouvenman makout-la minm ankourajé mizik yéyé-a donnin lan peyi-a. Sa té pèmèt-li kontrolé oum pòsion lan jèn moun-yo. Pòsion sa-a paté louveri jé-li ni zòrey-li pou ouè, osnon pou tandé sa k-ap pasé lan pé-
yi-a. Gouvenman makout-la lagé zo yéyé-a ba pòsion sa-a sousé. Li té lan plat-li nèt. Jèn gason ak jèn fanm-yo chita ap chanté "ala vi dous ala bèl sièl, ala bèl lanmè". Paròl ki lan chanté-yo ap fè-yo dòmi; mi-
zik-yo ki sot alétranjé fè jèn sa-yo konsidéré mizik pèp-la tankou oum mizik ki inférie, sa té pèmèt kozé boujoua-yo gin lan lidé-yo sikilé a gro godé. Mété sou tou sa, inpéria-
lis amérikin ak fransé ki bezouin kinbé oum réjim ki ka pèmèt-yo éks-
plouaté pèp ayisiyin pi biyin, sé té gro konfiolo nèt. Radio ap joué mi-
zik yéyé, journal ak révi ap ponpé vié tripotaj sou aktè ak vedèt yéyé, pòsion jèn sa-a minm ap ddomi bliyé. Lan pami-yo, la vi-a vini oum afé-
dé: "chak koukouy kléré pou tou jél" Yo rivé kréyé oum ti paradi koté yo santi yo alèz; donk yo chita ap ré-
vé jé klé sou tout rans san lanvé san landouat ki pasé lan tèt-yo. Lan épòk sa-a, mizik yéyé-a sé oum té korosòl gouvenman makout-la té gin lan min-li pou fè pòsion jèn sa-a pran la li-n pou fromaj, pou fè yo chita ap kouri dèyé lonbraj-yo.

Devan kalité manèv sa-a, gin oum lòt pòsion lan jèn-yo ki paté kité makout-yo pran-yo lan pololo sa-a. Lan Pòtoprins-la annil té fè oum rasanbléman lan group kiltirèl tankou Karako Blé (kòmansman 1962), Vaksi-n (vakans 1962), Lanbi. Jè-n sa-yo té desidé remonté kouran-an, sa vlé di yo té desidé al fougé lan mizik pèp-la, yo té desidé apran-n kadans sa pèp-la joué-yo. Mété sou sa, yo t-ap resite pouézi ki gin sans, pou di ki sa k-ap pasé lan peyi-a. Yo té chouazi palé kréyòl lan plas fransé. Anfin, yo té desidé antré an kontak dirèkte-
man ak kilti pèp-la.

Té gin oum gro diférans sou jan Karako Blé té fè mizik-la ak sou jan Vaksi-n té ouèl li minm. Karako Blé t-ap konbat kouran yéyé-a sé vré. Min, vié kozé boujoua-yo gin lan li-
dé-yo té détin-n annil sou paròl ki lan chanté Karako Blé-yo. Lan an-
pil chanté Karako Blé té joué, oum moun té ka jouin-n inflians mizik ti boujoua ki té a la mòd an Ayiti. Min oum égzanp : lan oum chanté sou Nou-
èl Karako Blé chanté an Désanm 1962, yo di konsa :

"Nouèl abitan...
Sou tout la tè ké Bondié fè
Nouèl ya pé chanté..."
Lan oum lòt chanté: "Ogoun mandé tout kè, tout tèt, tout bra".

Min oum ka koté inflians la ré-
lijion té fò annil.

Vaksi-n li minm té toujou fè oum lòt chanté ki pou koréspon-n pouin pou pouin ak chanté Karako Blé yo. Lan chanté-yo Vaksi-n ponpé bon kozé ni lan paròl-yo ni lan mizik-yo. Vaksi-n té fè oum chanté sou Nouèl tou; li fè oum chanté tankou "Kanma-
rad", (Atis Indépendan joué-l sou plak-la). Dépi épòk vakans 1962. Lan batay kont vié kouran lan mizik ak lan paròl-yo, Atis Indépendan pa-
sé tankou éritié vaksi-n. Atis Indé-
pendan joué annil chanté Vaksi-n, min nou adapté paròl-yo sou sitiesi-
on kounié-a. Epi tou, gin mizisiyin, konpozité ak lòt atis ki té lan Vak-
si-n ki rétrouvé-yo ansanm jodi-a lan group Atis Indépendan.

Provèb-la di konsa : "sé an jouèt yo batizé jouif". Non-an, sé oum non ki pati konsa; épòk group-la fèt an désanm 1972, li paté ko ogani-
zé, li paté kò sou oum liy politik ki klè; donk li té pran non Atis In-
dépendan pou di tou simpléman ké A-
tis lan group sa-a pa lan lot group ki té la déjà-yo. Lè fini, chante-
nou-yo vi-n popilè sou non sa-a. Sé sa-k fè non-an rété pou nou jouk jounin jodi-a.

KI INPOTANS GROUP ATIS INDE- PENDAN BAY KESION KILTI LAN BA- TAY-LA?

Jan nou sòt montré li la-a, sa ki kontinué montré tèt-li lan kilti, a an jeneral, lan mizik-la sitou, sé

pakèt lidé reaksionè ki ginyin lan milié koté Atis Indépendan ap travay-la. Gin oun afè minidiaz kounié-a ki joué mizik-la pou oun ti katégori moun, (ti boujoua) pou lavé tèt-yo, fè yo dèmi. Yo chita ap ankourajé moun koulé bouéson, pran plézi: pou yo, lan la vi, chak koukouy kléré pou jé-yo.

Pou krazé sa boujoua-yo gin lan lidé-yo ké yo fè pasé lan Kilti-a, gin nésésité dévlopié mizik koté problèm péyi-a palé, koté paròl révolision-an palé. Atis Indépendan poté kontribision pa-li lan lit-la, bô koté pép Ayisiyin. Nou pa pozé problèm-yo minm jan ak minidiaz-yo: nou travay pou mété lidé nouvo kanpé.

Mété kanpé vlé di bati. Fòk sa klé. Lan batisman sa-a, nou gin matério ki la déja; matério pép-la lagé lan min-nou. Nou pran lan sa pép la ginyin, sé la sous-nou ye, lan mizik mas popilè-yo, lan mizik travayé ak péyizan.

Lan Atis Indépendan, nou koué gin oun mizik popilè Ayisiyin ki égzisté (mizik vodou, rara, balivè-n. anba tonèl...). Mizik sa-yo gin sous-yo louin, tankou chanté esklav té kon-n chanté lè y-ap goumin, lè y-ap protésté; Lan chanté-yo, esklav yo di kisa yo ginyin ak sosiyété koté y-ap viv-la, sosiyété k-ap eksplouatè-yo-a. Oun mizik tankou "Dodinin", esklav-yo té kon-n chanté lontan, sé oun bon égzanp pou montré koté Atis Indépendan pati dé mizik popilè-a pou mété oun lòt kalité mizik kanpé (Nou fè kèk chanjman lan mizik-la). Atis Indépendan sévi tou ak anpil paròl esklav-yo té mété lan chanté-a Ak sa nou ka palé dé problèm ki ginyin kounié-a lan sosiyété koté n-ap viv-la.

Min gin lòt ka koté nou pran oun chanté oun atis popilè (pa égzanp Robè Molin ki fè chanté tankou "Shada", "fòl jije"): nou travay sou mizik-la, nou ranjé-l fè-l pi bèl, épi nou mété lòt paròl ki palé dé péyi-a ladan-l.

Lan paròl chanté-n yo, nou pa toléré lidé ki pa kòrèk, minm lan ka sé ta pép-la ki ta mété paròl-yo kon sa, paské lan mas-yo ka gin move lidé k-ap sikilé. Sé pa oun aza, paské boujouazi-a gin oun pakèt mouayin (radio...) pou lagé lidé-l-yo lan pép-la. Paròl lan chanté-n yo pozé anpil problèm: préjijé koule, jan boujoua-yo konsidère fan-m, eksplouatasyon, volé té abitan, moun kap sové kouri kite péyi-a. Nou eséye tou popilarizé batay mas-yo, nou fè propagan-n révolisionè, nou fè édikasyon politik-tou. Lè fini, nou fè jéfo pou nou mété bon pouézi ak anpil imaj, san pou otan nou pa di bagay moun pap konpran-n.

Travay Atis Indépendan ap fè a letranjé, an patikilié lan Nouyòk-la li difisil anpil, paské sé tan kou n-ap remonté oun kouran dlo ki biyin fò. Min sé pa paské travay-la difisil pou nou chita san nou pa fè réchèch, pou nou t-ap pléde bay Ayisiyin ki isit-yo ninpòt ki bouyi vidé, ninpòt ki travay san koutia. Sa ta vlé di nou dékonèt tout sa nou sot di touta lè-a, sa ta vlé di tou nou pa chouazi mizik pép-la, sa ta siyifi n-al mandé boujoua-yo nou sansé ap konbat-la sou térin kilti-a oun bou-rad pou dépané-nou.

Paròl-yo gin anpil inpotans pou nou, nou ataché inpotans tou lan jan mizik-la fèt pou di kozé-yo. Gin

lòt group lan Nouyòk-la ki di sa pa méle-yo sa; kónsa yo rivé di yo ka joué ninpòt ki kalité mizik depi "mé-saj-la pasé". Ou ta di sé oun machandiz y-ap van-n. Sa rélé pragmatik. Fòk paròl n-ap chanté-yo, ansanm ak tout mizik-la ki sot lan pép-la fè oun sèl. (inité fòm ak kont-ni). Nou pa ka fè you-n monté sou lòt la, nou pa ka bay youn avantaj sou lòt-la.

KI TRAVAY ATIS INDEPENDAN AP FÈ?

Nou désidé popilarizé mizik nou yo, fè plis moun konnin-yo pa joué mouayin nou ka jouin-n. Nou désidé tou rivé fè plis moun patisipé lan travay-la ak nou. Nou koué définitivman ké chanté nou-yo gin anpil avni dévan-yo paské rasi-n yo al plotonin ko-yo lan mizik pép-la, paské n-ap palé problèm pép-la, n-ap chanté batay li-yo.

KISA NOU GIN LIDE FÈ POU KONTINIE POPILARIZE MIZIK NOU-YO?

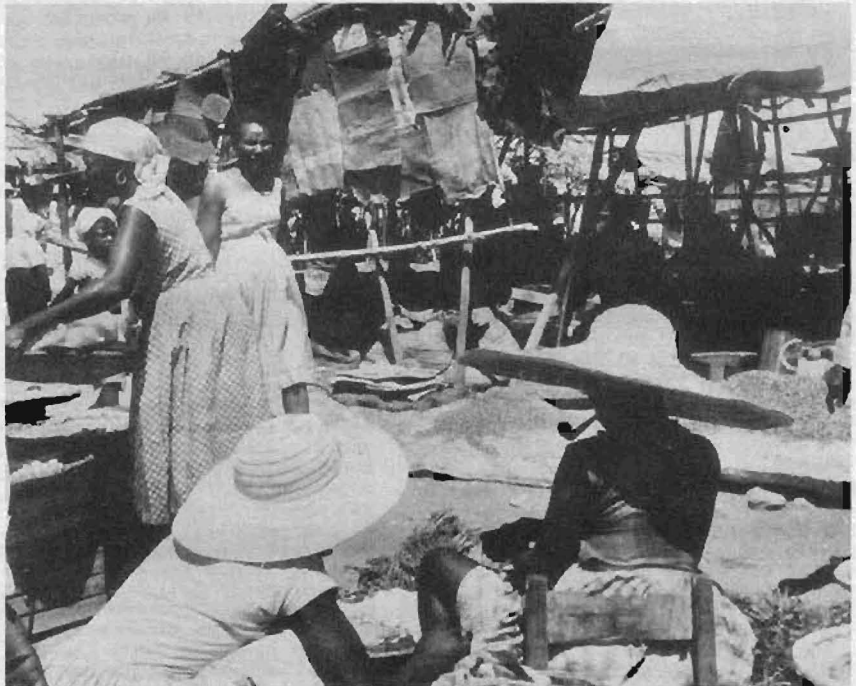
Atis Indépendan pa pansé ké sé fè youn fèt chak toua, kat, si moua lan oun sal piblik k-ap pèmèt nou fè travay sa-a biyin. Nou koué fòk nou joué tou patou, tout koté ki gin oun batay k-ap fèt; n-ap fè prézantasyon, n-ap prominnin mizik-la tou patou. Nou pansé tou fòk nou fè tout étranjé posib konnin problèm pép Ayisiyin.

Atis Indépendan désidé jouin-n lòt jan a pa mizik-la (téyat, dans, pouézi, pinti). Avèk sa na fè ré-prézantasyon ki pi konplé. Sa va pèmèt-nou poté lit pép Ayisiyin-an pi dévan. N-ap joué koté ki gin batay travayé-yo ap fè, n-ap sout-ni batay-la tout jan nou kapab.

Rézon ki fè Atis Indépendan antré lan batay-la pa piti, yo inpotan anpil. Sé sa-k fè Atis Indépendan ap fè gro jéfo pou sévi korektéman ak tou matério posib li ka jouin-n pou bay tout sa-l ka bay pou éde dévlopié oun kilti ki nouvo, démokratik, popilè, révolisionè, prolétariyin.

PRODUCTION CREDITS:

Sung in Creole by Atis Indépendan with accompanying musicians
Notes on culture and political situation by Atis Indépendan
Notes on basic facts compiled by Barbara Dane
Text in English (from the Creole)
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Cultural: Barbara Dane
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SONG TEXTS IN CREOLE

Side 1, Band 1:
KAMARAD

An 1962, Karako Blé fè ou
chanté koté yo di "Ogoun mandé
tout ké, tout tèt, tout bra".
Lan Vaksi-n nou fè ou lot chan-
té koté nou refizé parol sa-yo.
Depi le sa-a, nou répon-n pou-n
di fok nou "fè ou chin-n ka vini
ou gro chin-n". Chanté sa-a vini
bouché ou gro trou ki té ginyin.
Anpil moun tandé li, sé sou fos nou
pou nou konté. Pa gin ti jézi-nan -
po-krab ki ka fè anyin pou nou.

Kamarad, souké kò nou, meté san-
nou sou nou
Pran sa-n bezouin, mété-n an
rout
pa rété lan chimin, an-n ale,
an-n ale
vaksin-n apé grondé (2x)

Nap fe youn chin-n ka vini youn
gro chin-n
Sé pou-n travay pou péyi-a ka bel
Vaksi-n grondé an ale sé nou-1
rélé (2x)

Pran pikoua-n, vie rou-n, vie pèl
nou, an-n ale (2x)

An-n ale, an-n ale, an-n ale, an-n
alé

An-n ale, vaksi-n apé grondé an-n
alé

Side 1, Band 2:

MESI

Chanté sa-a fèt an 1962 tou.
Nou toujou chanté-l lè fanmi-yo ré-
yini, lan gro réyinion, lan ti ré-
yinion. Sé ansanm pou nou mété min
pou travay la fèt, pou péyi-a chan-
jé.

Fanmi-yo, jodi-a nap salué nou
ké-n pa min-m jan
li vi-n laj tankou lan mè
Sé bèl bagay lò tout fanmi-yo
réyini
pou vi-n mét min avèk nou tout
lan konbit la
Sa fè-n pansé la vi, sa fè-n san-
ti lavéni
Mési fanmi-yo mési, na oué koté
sa va rivé
Sé bèl bagay, lè tout fanmi-yo
réyini
Pou vi-n mét min avèk nou tout
lan konbit la
Mési, Mési, Mési.

Side 1, Band 3:

GADE MACHE TI PEYI-M

Gro boujoua-yo kap toupizi nou
toujou vlé fè-n konpran-n ké sé pèp
la ki sòt, fanm sé réstavèk pou yo
toujou yé (yo di sé la bih ki di sa
Min, pi fò Ayisiyin lan péyi-a pa
kon-n li. Ki moun ki résponsab?
Jouk kounié-a yap divizé nou lè yap
palé de problém noua-milat, Kouins-
Broukli-n. Lidé sa-a yo la. Fòk
nou goumin pou nou dérasinin-yo lan
tèt nou.

Gadé maché ti péyi mouin adié-o (4x)

Réaksionè maché fè koué
ginyin nèg sòt ak nèg léspri
sé lan konsa pèp Ayisiyin
pa gin lékol pou li alé

Yap dévoré-n, yo espéré, napé
toujou rété bèkèké

Gadé maché ti péyi mouin... (4x)

Réaksionè apé montré
Sa-a sé milat, sa-a sé nèg noué
sé lan konsa yap divizé-n
pou yo ka kanpé pou komandé-n

Yap dévoré-n, yo espéré, napé
toujou rété bèkèké

Gadé maché ti péyi mouin... (4x)

Réaksionè ap rakonté
Fan-m gin tèt feb, la fam sé
mistè

Sé vie kozé pou fan-m pa kanpé
pou-n libéré péyi nou an

Yap dévoré-n, yo espéré, napé
toujou rété bèkèké

Gadé maché ti péyi mouin... (4x)

Side 1, Band 4:

MANVI CHANTE PEYI-M

Anpil group mini diaz fè chan-
té sou Ayiti, anpil lot moun fè
chanté tou. Min, yo blofé-n lè
yap palé dé Ayiti. Yo chita ap pa-
lé dé touris, min yo kite mizé deyè.
Eske sé oué yo pa oué-l? Oun jou,
pèp la va pran péyi-l lan min-l,
lè sa-a, la bèl vré paské tou sa ya
fè, sé lan avantaaj pa yo ya fè-l.
Nap tou profité di tou ké chanté
sa-a fèt sou stil balivèn, moun kap
maché soti lan ou ti bouk al lan
ou lot, épi kap chanté. Chanté sa-
yo popilè anpil, moun apran-n yo
vit. sé pou rakonté sa kap pasé lan
péyi-nou ki fè nou fè youn chan-
té konsa.

Si-m louvri bouch mouin, sé pa
ka pou diòlè mouin fè-l
Si-m louvri bouch mouin, manvi
chanté péyi-m

Pou-m ralé li lan dòmi
fè-l oué pié-l ki plin java
ak tèt li ki plin lota
ak deyè-l plin kourandé

lan péyi-m la li-n grizon
solèy-la gin mal mouton o
sou do youn pil kay krazé
sou tèt youn ban-n maléré

Si-m louvri bouch mouin...

Tout pié boua ta ka gin flè
kap donnin sou tout chimin
kap tonbé kankou la pli
Si péyi-m pat lan domi

Tout pié boua a va gin flè
kap donnin sou tout chimin
ka va tonbé kankou la pli
jou péyi-m sot lan domi

Si-m louvri bouch mouin...

Mouin di youn jou ma louvri
bouch mouin
Sé yo ka fè diòlè lè sa-a ...

Side 1, Band 5:

PAPA-M MONTE OUN BATO

Chanté sa-a rakonté ou istoua
kap rive tout tan lan péyi-a. Makout
pran té abitan-yo; anvan-yo konpayi
mèrikin ansanm ak konpayèl-yo té
kon-n volé e kontinue ap volé té a-
bitan. Lè sa fèt, anpil abitan pati
yal chaché la vi ou lot koté. An-
pil manman pitiit voyé pitiit-yo ré-
té la vil kom domestik. Tout trava-
yé, tout moun kap soufri gin inté-
rè pou chanjé péyi-a. Lan chanté
sa-a, nou pozé problém-lan. Anpil
dlo koulé lè pa gin manjé, lè ti
moun-yo malad ap mouri grangou. Min,
"fos kouray-nou pi gro nèg pasé dlo
ki sot lan jé-n".

Papa-m monté ou bato, yo di
nou li alé Naso (2x)

La-l chaché la vi, pou nou ki
dèyé
pa ginyin ni manjé ni lajan

Manman té oblijé chiré ou
vie ròb
pou-l té fè ou kazak pou ti
rouj (2x)

Sa fè déja lontan lontan
depi papa nou té pati (2x)

Makout sézi tè-l, mouché té
bouaze
li pa jan-m voyé nouvèl banou

Manman té oblije lè ti Rouj
chapé
voyé-l rété ak youn gran nèg
la vil (2x)

Pèson-n pa jahmin konnin
sa papa nou déveni
manman min-m soti mouri
anba ou mové tous

La mizé blayi kò li
sou nou tout lan péyi-a (2x)

fos kouray-nou pi gro nèg
pasé dlo ki sot lan jé-n

Side 1, Band 6:

TI FI-A

Lan chanté sa-a gin ou gason
kap fè ou ti avans. Min, répons fi
a bay gason-an sé ou répons pou-l
di li konsa fanm pa labapin tonbé,
fanm pa oun domestik, fanm ka pran
fizi tou pou goumin. "Lan péyi van-
yan, fanm sé karaban". Lan moman
koté nap viv-la, fòk gason-yo fè
ou jéfo pou yo oué fanm-yo oun lot
jan.

Ti fi-a o,
Ti fi-a diab-la (2x)

Si mouin té konnin m-pat pale
ak fi sa-a (2x)
Rin-l fin fin, deyè li gro
gro (2x)

Sonnin lanjélis o si mouin té
konnin
m-pat palé ak fi sa-a (2x)

Ti gason o
Ti gason diab-la (2x)
sé zétoual filé ki limin bon
difé (2x)
fan-m di tou toou, ou répon-n
bling, bling (2x)

Nou ginlè konpran-n o fan-m sé
la mayòt
bèl biblo pou salon (2x)

Ti gason o
Ti gason diab-la (2x)
louvri jé-ou pi gran pou kapab
oué pi klè (2x)
fan-m di fizi, ou répon-n
foufoun (2x)

Lan péyi vanyan o, fan-m sé
karaban-n
gadé sa lap kinbé (2x)

Ti gason o
pran kò tèt ou ti gason (5x)



Side 2, Band 1:
DODININ

Chanté sa-a ésklav té kon-n chanté-l pou di sa yo pansé. Jodi-a chanté sa-a palé sou problem travayé-yo. Lan chanté-a nou tandé sou flèt-la, nou tandé gita-yo ki séyé fé banbou pou nou joue oum jan tankou lé rara soti. Zot chita ap ban-bilé sou do travayé-yo, min, fòk travayé gin doua palé, fòk yo ka défan-n fèt yo. Fòk sitiason-an chanjé: pou travayé-yo fòk sa chanjé.

Sé nou ki boulanjé-a, sé nou-k boulé lan fou
Sé nou ki fézè-d-nat-la, sé nouk dòmi a té
bagay sila pa kapab diré travayé di youn mo
gran mesi pa nou sé kout baton liye min zòt chita sou do-n yap dodinin

Dodinin mon konpè oua dodinin na rale chéz-la oua va kase rin-ou (2x)

Sé nou ki bèf dévan-yo, sé nou-k rale kabouèt
sé nou ki manman poul-la, sé nouk kon-n doulé zé
zafè sila-a lé pou li sispan-n volé lan péyi-a
nou pa pitimi ki san gadò, anyé min sé sou do-n yo chita yap dodinin

Dodinin mon konpè... (2x)

Na rale chéz-la oua va kase rin-ou (3x)

oua va kase rin-ou (6x)

Side 2, Band 2:
OUN JOU KONSA

Chanté sa-a pa bézouin anpil éksplikasyon pou konpran-n li. Oun jou konsa, vé va krazé sou tab la. Parol pale, parol konpran-n.

Péyizan, péyizan rélé
anmoué, anmoué, anmoué o
bofrè vini keyi flè jadin mouin o

Travayé, travayé rélé
anmoué, anmoué, anmoué o
chin frans chita sou rès kouray mouin o

tout lan nouit (4x)
m-pa sa dòmi o
tout lan nouit (4x)
jé-m pa fèmin o
bèl banbilay fèt lan nòs bofrè

Bling, youn jou konsa
vé va krazé sou tab bofrè o
Adié konpè ban mouin tan mouin o (2x)

Side 2, Band 3:
LA MIZE

Makout-yo fosé anpil ayisiyin mandé "pié sa-m manjé, mpa ba-ou". Yo kite péyi-a, la tère ap kokobé yo. Ayisiyin pati, yo sé réfiyé. Min dan tou lé ka, sé rézon politik yo ki fé-n kouri kite péyi-a. Sé konsa nou trouvé-nou soua lan prizon Miami, soua ap manjé mang oum koté kèlkonk. Fòk je-nou biyin klè pou nou pa kite makout-yo dòmi sou nou. Fòk nou mété tèt ansanm, fòk nou maré lonbrik nou ak pa tou sak gin intéré lan chanjman pou chaviré batiman makout-yo, pou mété oum lòt péyi kanpè.

La mize fi-n kokobé péyi mouin
la tère fi-n poté péyi-m alé
sistèm dé mouatié ak boujoua
la vil
tèlman fé péyizan-yo abi
sak pa sové al travay lan Panyòl
pa gin mouayin pou yo travay la té

lan bagay sa-a manjé monté boua
napé achté diri ak poua lan min vouazin (2x)

Kounié-a min-m lan tout péyi
ou alé
ou join-n oum ban-n ayisiyin an
égzil
travayé, abitan ki bouazé
intéléktuèl ak bon volonté
moraji sa-a fini ak Ayiti
kapé mouri oua di li pouatriné

Pandan ké makout yap banbilé
péyi-m ap disparèt oua di sé oum
chouk boua lan lanmè (2x)

Lan prizon Miami, lan chan kan-n
Sin-doming
lan lanfé Kanada, zafè nou pa réglé
lan Naso Bahamas, an Erop, an Afrik
kèlke soua koté-n yé, sé klè nou
lan manchèt (2x)

Side 2, Band 4:
BEL PALE

Chak foua nou rankonté oum
zanmi, oum fanmi ki sot Ayiti, nou
toujou bézouin konnin sa kap pasé.
Nou ka biin tandé anpil vie koze,
min, "patat ti zotèy vlé apran-n
mache anba tè". Sa vlé di pép-la
ak tout sa ki intérése pou chanj-
man ap dégajé-yo pou fé bèl. Vlé
pa vlé, chimin libète-a ap vini pi
laj, pi gran, pi bèl. "Palé-m san
réte sou sa kap pasé lan péyi-m".
Sé sa nou vlé tandé. Nou pa vlé tan
dé charabia ki la pou divizé-nou.

Bèl palé, palé moua dé sa
patat ti zotèy vlé apran-n maché
anba tè

Bèl palé, palé moua dé sa
pa palé-m dé milat pa palé-m dé
nèg noua

Bèl palé, palé moua dé sa
palé-m san réte sou sa kap pasé
lan péyi-m

Péyi-m ki tankou san-n difé
kap mouri, kap mouri

Nap mandé tout ti van kap souflé
pou yo sanblé
pou yo limin oum gro boukan
pép la rélé LIBÈTE (5x)

Side 2, Band 4:
LET DAMOU

Lan chanté sa-a ni fi, ni ga-
son gin plas-yo. Sa kap pasé lan
chanté-a sé oum istoua ki vré, sa
fèt anpil, biin souvan. Anpil rin-
min gaté pou tèt rézon sa-a. Fòk
kozé péyi-n pasé anvan tout lòt
kozé. Sé sel jan pou dé bout pit
rivé kodé.

Chéri map ékri ou
kém apé déchiré
min sa ou vlé mouin fé?

Rinmin ginyin limit
sim rinmin péyi mouin
min ou pa ka limite-m

dé bout pit pap kodé
si nou pa mété lòd
lan pinyin lagé sa-a
kap fèt lan péyi nou an
si map mouri pou ou
fò-m ka mouri pou li
lan ké mouin ginyin plas
pou nou tou dé chita

chéri, péyi-m ap rélé-m mouin
sa vlé di li bézouin-m
min sak fé ouap babié?
dé foua, dé foua la valé chè
ou min-m ak péyi mouin
sé sa ki fé rinmin (3x)

Side 2, Band 5:
KI SA POU-N FE

Chanté sa-a gin min-m tit ak
oun liv oum gro révolisionè. Lenin
té ekri. Ki sa pou-n fé? "travay
oun révolisionè, sé pou-l ridé ré-
volision-an vnanse". Gin moun kap
chache intéré pèsonèl, gin moun ki
lage kò-yo lan tout vie konfiolo,
min sa pa ka fé anyin mache. Sé pép
Ayisiyin sel, travayé-yo, abitan-yo
tou sa ki konsian, se moun sa-a yo
selman ki ka fé révolision an. Tout
lòt kozé ki fèt, sé pa kozé pép-la.
Sé kozé pa anbisié-yo.

Jou ap pasé Ayiti ap fé bak
Jadin séché, ti moune apé
mouri grangou
gin linjistis, gro apé valé
piti
péyi-a sé péyi-n li yé
sé nou ki pou di oum mo lan sa

Fè koupe fé, sa sé pa tripotay
lavni péyi-nou oui sé lan min nou
pou li yé
sé pa vouazin ka va ranjé sa pou
nou
péyi a sé péyi-nou li yé
sé nou ki pou mété lod lan sa

Ki sa pou-n fé? révolision
pou tout bagay kapab mache
Ki moune kap fé-l? pép ayisiyin
Ki pép Ayisiyin? sé travayé
ki moune anko kap fé? sé pé-
yizan
avék ki moune anko? tou sak
konsian
révolision, sé sa ka va libéré
nou
nou pap maché tèt anba anko
nou pap ront lévé jé nou.

Ki sa pou-n fé? ... (2x)

Ki sa nou bézouin? révolision ...

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RECOMMENDED SOURCES OF INFORMATION

EN AVANT (Mouvement pour le Développement de la mobilisation Patriotique)
CP 221, Succursale Laflèche, St. Hubert, Québec, Canada.

Recommended: selected articles from their bulletins #1-5.

Also from the above organization: Vers une Nouvelle Période (bilan, critique et perspectives) -- critical analysis of the positions within the left and an exposition of proposed perspectives and alternatives for the advancement of the struggle.

KODDPA (Committee for the Defense of the Haitian People's Rights)
GPO Box 2984, New York, N.Y. 10001.

Coalition of six organizations. Has led mass struggle in New York to defend the rights of Haitian refugees who fled from hunger and political repression in small boats. These refugees are still being held in jail by U.S. Immigration authorities in Miami.

KODDPA has published a booklet giving the testimonies of Haitian political prisoners. Available from the above address.

HAITI: SOME BASIC FACTS
(continued from page one)

Haiti's imports exceed her exports. \$40.7 million went for imports of wheat, fish, fats, oils, paper, cotton fabrics, vehicles, petroleum, machinery, electrical equipment and raw materials. \$38.7 was earned in a recent year through the export of bauxite, coffee, sugar, essential oils, baseballs and softballs, sisal, shellfish and fruits.

There is an active labor force of about 2.5 million which is employed as follows:

	male	female
farming, fishing	89%	82.2%
workers, artisans	4.5%	5.5%
laborers, service	2.7%	4.3%
administrative	0.9%	0.2%
vendors, shops	0.8%	6.5%
professionals	0.6%	0.4%
transport	0.6%	0.7%
drivers	0.6%	-
unknown occ.	0.3%	0.2%
miners (see below)		

The small number of miners mentioned above work for a legal minimum wage of 5 Gourdes=\$1.00 per day. In a population of about 5 million, only about 27,663 are paid in wages and are employed in 2,494 enterprises (including family craft work and tourist industries). With a per capita income of only \$70 annually, Haiti has one of the lowest living standards in the world. But remember that even this figure is an average, which includes a handful of fantastically wealthy along with the poor masses.

Haitians consume an average of 1,700 calories a day as opposed to the generally recommended 2,200. This includes only 41 grams of protein, while the recommended daily minimum is 55 grams. The figures in 1965 indicated an average of 25% malnourishment, but since the population growth has been greater than the development of agriculture this figure had grown to 35% by 1971.

Meat consumption is 8 kilograms per person per year in Haiti, the lowest in the Americas. In spite of this, a refrigerated plane leaves Port-au-Prince every morning carrying an annual meat export totalling about 2 million kilograms annually. Fish consumption is a low 1.8 kg. annually, as compared with the other island countries of Jamaica (5.3 kg.), Trinidad-Tobago (7 kg.), and Cuba (5 kg.). Yet Haiti exports a 14 million kg. catch to Canada each year.

In recent months, the New York Times reported 600,000 people are dying of hunger in the Northwestern part of Haiti. Officials there want us to believe that the causes are natural, but many years ago a U.N. study predicted such occurrences and indicated that if the government took suggested steps for the de-salination of rivers and streams the hunger-producing droughts could be averted. No such steps have been taken.

The principle foods for Haitians are manioc, potatoes and sweet potatoes, rice, cane sugar, beans, peas, coconuts, vegetables and some fruits. During the five-months season for mangoes, an average of two

(continued next page)

per day is eaten, which might amount to nearly all a person's food intake for the day.

The classical characteristics of the small underdeveloped nation are all present in Haiti. Huge illiteracy rate, rudimentary agricultural techniques, exploitation of natural resources and labor by foreign capital, lack of transportation and communication facilities, domination and restraint of the population by a dictatorial regime which sees to it that all economic laws favor foreign investment, which in the case of Haiti have shown a threefold return during the past quarter century.

The rate of exchange continually moves in the direction of advantages for foreign capital. For example, in 1950 a tractor cost the equivalent of 1,000 bags of coffee. By 1960 it cost 2,000 bags, and by 1970 it took 3,000 bags to purchase the same tractor.

Some of the U.S. firms which have branches in Haiti:

ESSO-STANDARD OIL, S.A.
FIRESTONE INTERAMERICA CO.
TEXACO CARIBBEAN LTD.
RCA COMMUNICATIONS INC.
PAN AMERICAN AIRLINES
SINCLAIR-CUBA OIL CO., S.A.
ALL-AMERICAN CABLE AND RADIO CO.
HAITIAN TRACTOR AND EQUIPMENT
(West India Sales, Ltd. NYC)
REYNOLDS HAITIAN MINES
SHELL WEST INDIES
HAITIAN-AMERICAN SEAFOOD CO.
WEST INDIES TELEPHONE (ITT)
CONTINENTAL COPPER AND STEEL IND.
(through CEDREN, S.A.)
CARIBBEAN SHOE CORP. (Miami, Fla.)
HAITIAN MFG. ENTERPRISE CO. (Tenn.)
TOBER BASEBALL MFG. INC. (Conn.)
HAITIAN MEAT AND PROVISIONS CO. S.A.

One of the more innovative, if gruesome, forms of exploitation of the Haitian people has been the exportation of blood plasma, for which Haitians are paid \$3.00 per litre, and human cadavers for research. One can see from this endeavor just how impersonal, racist and even genocidal is the mentality of commercial interests in relation to Haitians and other Third World people.

Nominally, Haiti is a republic, but for the past twenty years it has been under absolute dictatorship, first under Dr. Francois Duvalier (known as "Papa Doc") and since his death in 1971 under his son Jean Claude (who is known as "Baby Doc"), appointed "president for life" by his father. His regime remains all-powerful, but for how long remains to be seen. As this recording testifies, there is a growing militancy and organization arising on all sides. The people are beginning to understand "what is to be done" and how to do it.

(source of figures: New York Times Almanac 1972; "L'espace Haitien" by Georges Anglade, pub. by Les Presses de l'Universite du Quebec, 1974)



Ten year old Haitian cutting cane in the Dominican Republic



Kitchen area of hut made from palm branches, banana leaves and mud, in which rural Haitians struggle to survive.

New Releases:

P-2001 WHAT NOW, PEOPLE? #1. The first edition of a new idea: a song magazine on record. Twelve singers with twelve currently relevant, mostly original songs for our times. Accompanying booklet includes complete song texts, guitar chords for each song, with brief biographical and background notes. Artists include Pete Seeger, Chris Iijima, Barbara Dane, Beverly Grant and the Human Condition, Bill Horwitz, Oscar Brand, Bernice Reagon, Holly Near, Charlie King, The Covered Wagon Singers, Al Riate and Redwing. Song titles include "Multinational Corporation Man," "Song to a Child," "Inez Garcia," "It Could Have Been Me," "Here's a Gift from Rocky," "Ballad of an Unknown Soldier," "Red Dawn," and others.
1-12" LP\$5.00

P-1024 BEVERLY GRANT and THE HUMAN CONDITION: Working People Gonna Rise! The debut record of this outstanding group in a moving and musically rich statement flowing out of the daily lives of working people. Songs: Things Ain't What They Used To Be; Janie's Janie; Charlie's Song; Chain Reaction; Feel Good; Father; Mama, I Remember; Uncle Sam; Clifford Glover; Working People Gonna Rise.
1-12" LP\$5.00

P-1028 GIVE YOUR HANDS TO STRUGGLE: The Evolution of a Freedom Singer. Bernice Reagon, a founder of the Freedom Singers of SNCC (Student Nonviolent Coordinating Committee), sings all four voices of this "female vocal quartet," and has composed nearly all of the songs. Included are "Joann Little," "Had, Took and Mised" (taken from a speech of Malcolm X), "There's a New World Coming" (written on the day of the Vietnamese victory) and others which will become people's classics for future struggles. Her first record after a break of several years.
1-12" LP\$5.00

P-1027 ARGENTINA: POR EL FUSIL Y LA FLOR/BY THE FLOWER AND THE GUN sung by Bernardo Palombo and Cantaclaro. The title song is one of the best known of its kind in Argentina. Also includes "Cuando Tengo la Tierra" (When I Have the Land), "Cancion para Gabriela" (Song for Gabriela), "Te Digo, Hermano, Que es Tiempo" (I Tell You, Brother, It's Time) and eight others. Complete booklet includes Spanish texts, translations and a brief political history
1-12" LP\$5.00

P-1032 ALGO SE QUEMA ALLA AFUERA (Something Is Burning Out There.) Estrella Artau sings of Puerto Rico, but also of other oppressed peoples in the Caribbean and Latin America. Her texts are taken from the Cuban poet Nicolas Guillen, Dominican poet Pedro Mir, Argentine poet Atahualpa Yupanqui, and Puerto Rican poet Noel Hernandez, but most of them are her own. Includes songs dedicated to martyred Chilean poet Victor Jara, Puerto Rican political prisoner Lolita Lebron, and a recently martyred Dominican woman, Mama Tingo. Booklet includes complete Spanish texts of songs with English translations.
1-12" LP\$5.00

P-1018 CUBA: SONGS FOR OUR AMERICA by Carlos Puebla and his Tradicionales. A message from Cuba to the peoples of the western hemisphere, including the people of the U.S. Includes "Guajira for Lolita Lebron," "Ya Te Veremos Libre," (We Will See You Free), "Canto a Puerto Rico," and "Yankee, Go Home!" Puebla is the father of Cuban protest song, and this set also contains his credo, "Soy del Pueblo" (I am of the People). Booklet includes complete Spanish texts and English translations plus biography.
1-12" LP\$5.00

P-1025 DOMINICAN REPUBLIC: LA HORA ESTA LLEGANDO! (The Time Is Coming!) performed by Expresion Joven (Voice of Youth), accompanied by Los Macetongos. An album of songs, sung in Spanish, written and performed by the leading protest group of Dominican Republic. Includes: officially banned song, Francisco Alberto, Caramba! Accompanying booklet contains full English translations, notes on the songs and on the political struggle in the Dominican Republic.
1-12" LP (stereo)\$5.00



P-1001 CANCION PROTESTA. Protest song of Latin America as performed by revolutionary artists of Argentina, Chile, Cuba, Peru and Uruguay. Recorded in Cuba during the historic meeting of singers from every continent in July, 1967. Accompanying illustrated booklet includes full texts of all songs in Spanish and English.
1-12" LP\$5.00

P-1023 THE RED STAR SINGERS: The Force of Life and other songs of our time written and sung by the popular Berkeley singing group. Songs incl. Belly of the Monster, Still Ain't Satisfied, Vietnam Will Win, Can't Be Free Till Everybody Else Is, etc. With complete song lyrics and notes.
1-12" LP\$5.00

P-1030 CHILE: SONGS FOR THE RESISTANCE. This is the first record available in the U.S. of songs from the MIR (Revolutionary Left Movement), performed by some of Chile's most dedicated people's artists. Includes songs reflecting the strength and courage of the popular resistance in Chile today plus songs dedicated to Miguel Enriquez, martyred leader of the MIR, and others. Booklet contains political and cultural introductory material and complete Spanish texts with English translations.
1-12" LP\$5.00

P-1017 CHE GUEVARA SPEAKS! (Habla el Che Guevara). The voice of Ernesto Che Guevara speaking to Cuban construction workers in memory of Camilio Cienfuegos, before the United Nations, the complete Antonio Maceo speech delivered in Cuba during the missile crisis; plus three songs in tribute to Che sung by Cuban composers. Accompanying booklet includes complete texts of speeches, interviews and songs in Spanish with complete English translations.
1-12" LP\$5.00

P-1011 URUGUAY — A DESALAMBRARI (Tear Down the Fences). Songs of the liberation struggle in Uruguay and all of Latin America sung by Daniel Viglietti. Includes songs of Nicolas Guillen, Garcia Lorca, Cesar Vallejo. Sung in Spanish. Complete Spanish and English
1-12" LP\$5.00

P-1012 MEXICO — DAYS OF STRUGGLE, songs of the unfinished revolution written and sung by Judith Reyes. Corridos of struggle and songs of the Mexican student movement. Sung in Spanish. Complete Spanish and English texts in accompanying booklet.
1-12" LP\$5.00

P-1013 THE SECOND DECLARATION OF HAVANA, the complete historical document as recorded when announced to the world by Fidel Castro in the Plaza de la Revolucion, Havana, Cuba, February 4, 1962. Booklet has complete text in both Spanish, English.
3-12" LPs\$15.00

P-1005 TENGO PUERTO RICO EN MI CORAZON (I Have Puerto Rico in My Heart). Songs of the Puerto Rican independence movement sung by Pepe and Flora Sanchez, in Spanish, with instrumental accompaniment. 12 songs of national inspiration, political protest, anti-Yankee satire, etc. Accompanying text includes complete Spanish and English lyrics.
1-12" LP\$5.00

P-1014 I HATE THE CAPITALIST SYSTEM. Songs of the American working class and the struggle against oppression sung by Barbara Dane. Songs of miners, auto workers, migrant workers, anti-war GIs, student protesters, etc. including Ludlow Massacre, I Hate the Capitalist System, Lonesome Jailhouse Blues, Speed-Up Song, Working Class Woman, others. With complete song texts and documentary notes.
1-12" LP\$5.00

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