

PAREDON RECORDS P-1035

A SELECTION OF THE MOST IMPORTANT CONTEMPORARY SONGS OF THE INDEPENDENCE MOVEMENT

Viva Puerto Rico Libre

Sung by
 ESTRELLA ARTAU
 ROY BROWN
 NOEL HERNANDEZ
 ANDRES JIMENEZ
 PABLO MILANES
 AMAURY PEREZ VIDAL
 PEPE SANCHEZ
 FLORA SANTIAGO
 ANTONIO CABAN VALE
 GRUPO TAONE

PUERTO RICO

There was a time—and it was not so very long ago—when the President of the United States would have freely admitted that Puerto Rico was a U.S. colony. He would have seen nothing wrong or morally reprehensible with either the description or the fact. In this respect he would have been no different from his counterparts in London, Paris, Brussels, Amsterdam, Berlin, Lisbon, Rome and Tokyo.

The right of developed capitalist countries to "own" vast territories and control the lives of hundreds of millions of people of other nationalities and cultures was so much the natural and inevitable accompaniment of the worldwide search for profit that it became incarnated as a social truism—at least in the capitalist countries themselves. For the occasional conscience-stricken social critic who discovered some incongruity between the professions of freedom and Christianity on the one hand and the reality of colonial enslavement on the other, there were the Rudyard Kiplings and other poets of imperialism to proclaim the obligations of "the white man's burden" and the "saving of souls."

Whether the imperialists themselves ever actually believed their own racist nonsense is irrelevant—although it is typical of oppressors that they come to believe their own lies. But no matter on what basis colonialism was justified, its essence was always in the quest for markets, for control over natural resources, for the exploitation of "cheap" labor and for a higher rate of return on capital investments than could be found at home.

Ever since the end of the Second World War, however, colonialism has fallen into disrepute. This is not the result of any latterday discovery on the part of the colonialists of a hitherto quiescent sense of morality or justice. Rather, it was the result of the fact that the people of the colonies, dragged into the world of capitalist market relations by the mighty imperial states, rose up in the period with a new and unprecedented vigor and militancy to cast off once and for all the chains of their colonial slavery.

As the national liberation struggles in the Third World became the bearers of the standard of world revolution, the imperialist countries took certain steps designed to disguise the colonial reality. Algeria, it was said, was really an "overseas province" of France. Angola, it was claimed, had a similar relationship to Portugal. And it was during this same time that the U.S. invented a new category, the "free associated state," to describe the island nation of Puerto Rico which it had seized in 1898, stepping in just as the Puerto Rican people were on the verge of successfully completing their independence struggle against Spain.

But such inventions cannot change the underlying reality. In every sense—economically, politically, militarily and ideologically—Puerto Rico fits the classical colonial pattern in its relationship to the U.S.

Economically, the island is completely dependent on the U.S. Its own agriculture, once the source of nearly all the food eaten by the Puerto Rican people, has been destroyed. This was the result when speculators found that Puerto Rican lands—including the farmland—were much more profitable as real estate investments than as the source of subsistence. The plan of these investors is that the land will realize its full value as the beauty of the country is exploited to build up the tourist industry and as more and more North Americans come there to settle in their retirement years. Today, because of this, Puerto Rico imports the vast majority of its foodstuffs from the U.S., making it a profitable market for U.S. food producers—especially with the prices running on the average one-and-a-half times what they do on the mainland. Moreover, Puerto Rico has become the fourth largest market in the world for all types of U.S. goods.

Whatever there may have once been of a native capitalist class has all but disappeared. Puerto Ricans of wealth today are invariably managers or junior partners in enterprises

owned by U.S. corporations. The once high-publicized goal of "Operation Bootstrap" which was to convert Puerto Rico from an agricultural to an industrial society and to make it self-sufficient economically—not surprisingly—has never been achieved. Instead, the island's economy has become increasingly dependent on U.S. investments for its survival. At the present time, U.S. corporations control more than 85% of all industry in Puerto Rico.

In order to provide services needed for the new industry proposed by "Bootstrap," huge loans were floated to finance construction of roads, electrical plants and communications systems. However, as an incentive to that industry, almost total exemptions from taxes were offered to the businesses which flocked to the island during the last 30 years, so funds have never been accumulated to pay back the loans, much less subsequent ones drawn to cover the exorbitant interest payments.

In 1960 the public debt was \$477 million, but by 1974 it reached over \$3 billion. Interest payments alone averaged \$72 million a year from 1969 to 1973. The per capita debt in 1975 equalled 70% of the per capita income of the island. Instead of self-sufficiency, the island has reached a state of being almost completely mortgaged to U.S. banks.

In the beginning, only labor-intensive light industry was attracted to the island. Soon, however, the petrochemical giants discovered Puerto Rico. Monstrous steel complexes—requiring only a few hands to press buttons—began to spring up on the western and southern shores. These industries have brought a serious environmental threat. Beaches have been destroyed by oil spills and sand extraction. The fishing industry has been severely cut back by the destruction of swamps and the contamination of bays. Fertile agricultural valleys have been devastated by the drain-off of large amounts of surface and subsoil waters. Chemical contamination from pharmaceutical manufacturing, general industrial sewage, and the proliferation of open garbage dumps have polluted the air as well as vast stretches of water and soil.

Two examples will serve to illustrate the seriousness of the environmental health hazards being produced. In Playa Guayanilla, 19% of the population now suffers from obstructive respiratory illness. In Cantano, 50% of the people suffer from throat illness.

While official unemployment is estimated at 20% of the work force, a staggering figure for any country, the unofficial count—which includes those too "discouraged" because of long stretches of unemployment—is closer to 40%. Some 70% of the population gets by only because they receive aid

The Puerto Rico Solidarity Committee (PRSC) is an organization founded in March, 1975, to help build a movement in the U.S. in solidarity with the aspirations of the Puerto Rican people for independence and self-determination from an anti-imperialist perspective. It has developed national campaigns in support of the Puerto Rican labor movement, against sterilization abuse, for the recognition of Puerto Rico's colonial status by the United Nations, against the U.S. military presence and corporate exploitation of Puerto Rico, in support of the Dellums Bill in Congress for the withdrawal of the U.S. from Puerto Rico, among others. It regularly publishes PUERTO RICO LIBRE, the only English-language bulletin devoted to news and analysis of the U.S. presence in Puerto Rico and its consequences for the Puerto Rican people, as well as its effects on the U.S. and our responsibility toward the situation of continuing colonialism. Membership is open to all who support the independence and self-determination for Puerto Rico. (For information on how to contact the PRSC see the back page.)

in the form of food stamps. While producing enormous profits for the big companies, colonialism in Puerto Rico has also impoverished and displaced huge numbers of the Puerto Rican population, forcing their migration from the countryside to the cities where they look for work. Hundreds of thousands have been forced to emigrate to the U.S. in search of a livelihood.

Attracted by the myths of the proverbial "streets paved with gold," the recent arrivals find themselves placing additional burdens on social services and competing on the job market with millions of Americans who are also suffering from a faltering U.S. economy. This situation has great benefits for the corporations.

With race and nationality used to promote job competition, with worker pitted against worker and the unemployed pitted against both, the price of labor is kept low. Workers in fear of their jobs fall prey to the idea that "they" (the newcomers) are the reason that things are getting worse. The cry of "go back where you came from" which often greeted the waves of European immigrants at the turn of the century, and later the northward migration of black and poor white ex-farmers, is now being directed at Puerto Ricans. And like those other displaced, the burden is being born by the victim rather than by those who engineered the situation in order to reap super-profits.

In Puerto Rico itself, those who manage to find work earn, on an average, one-third less than U.S. workers doing the same job. Women are particularly hard hit by the wage differential. They comprise one-fourth of the work force, but receive lower wages than men for the same work. For example, in industrial manufacturing, women receive 22% less than men, and in services, commerce and finances, the differential is 45%, 9% and 27% respectively.

While the cost of living in 1976 was 20 to 25% higher than in most major U.S. cities, 75% of Puerto Rican families earned less than \$2500 per year. In all, 90% of all Puerto Rican families were classified below the official U.S. poverty income level of \$4800 per year. Much of this income is derived from welfare: 33% of the population received federal assistance, and 71% of the population receives and depends upon food stamps, accounting for 15% of the entire U.S. food stamp budget.

Colonialism has also had other effects. Most of the housing, schooling and health care available to the majority of Puerto Ricans in their own country is poor. The health care system is illustrative.

There are two health care systems in Puerto Rico: public and private. The private sector serves only 30% of the population, with a budget three times as great as the public sector. The poor quality of health care in the public sector is reflected in the infant mortality rate, which is three times higher than in the private sector. For the total population of about three million, there are only 3,000 doctors and 138 hospitals, or only one doctor for about 1,000 persons and only some 12,000 beds in all the hospitals.

The health care system serves the economic policies of colonialism in an even more decisive way. Today, 35% of all Puerto Rican women of child-bearing age have been sterilized. The U.S. government has turned to wholesale population control. Colonialism is attempting to maintain profits by eliminating people.

Militarily, Puerto Rico is an occupied country. The U.S. military has taken over more than 13% of the most arable land, where it has installed a heavy concentration of nuclear weapons and guided missile emplacements, endangering the people of Puerto Rico and exposing the population to the day to day threat of nuclear accident. The U.S. Army is the ultimate maintainer of the status quo, since the country has no army of its own and is not allowed to maintain relations with any other country independently. The U.S. Navy has taken over the offshore islands of Culebra and Vieques, evacuating their inhabitants and transforming them into missile-testing grounds.

When U.S. conscription is in force, Puerto Ricans are obligated to serve in the U.S. armed forces. At the height of

the Vietnam war, the director of Selective Service in Puerto Rico boasted to the press that Puerto Rico had conscripted more men than "29 states, territories and possessions of the U.S."

Politically, Puerto Rico has virtually no national rights. Its laws are subordinate to the U.S. Constitution and subject to the approval of the U.S. Congress. Even a plebiscite favoring independence would have no legal effect—and the United Nations has long since recognized that a plebiscite held under conditions where a foreign power dominates a colony militarily and legally does not constitute a genuine expression of self-determination.

Although nominally Puerto Rico has its own government and constitution, the U.S. Congress has actual jurisdiction over 85 vital areas of Puerto Rican political and economic life. These include migration, emigration, citizenship, currency, postal service, labor relations, trade relations with other countries, communications, maintenance of an army and the military use of land as mentioned above.

Ideologically, U.S. culture is doing all it can to extinguish the Puerto Rican national identity. There is no Puerto Rican film industry and hardly a publishing industry. Materials in these fields come either from the U.S. or from other Latin American countries. But even beyond such matters is the inculcation of a colonial mentality among the people, a barrage of propaganda which attempts to convince the Puerto Rican people that they do not have the capacity to be independent or create independently.

Nevertheless, the cause of independence is very much alive in Puerto Rico. The spirit of independence lives not only in the tens of thousands who support the various pro-independence parties. They, after all, are but the most intense and active expression of that spirit. It lives too in the growing consciousness of the workers that they must have their own unions subject to their own control and not merely locals of the AFL-CIO which are controlled from the U.S. (There are two sides to this matter. Many workers think it would be a good thing to continue to be affiliated with the AFL-CIO or the Teamsters—but with a recognition of their autonomous status.)

The spirit of independence lives in all the efforts of the Puerto Rican people to protect their language, their culture and to resist efforts to further integrate their nation into the U.S. state apparatus. The spirit of independence lives in every democratic and class struggle in Puerto Rico which rises in resistance to some aspect of the colonial status—even if those who struggle are not yet raising the demand for independence—since these actions put the masses in direct contradiction to the colonial system.

The spirit of independence lives in Puerto Rico's history—a history illuminated by great heroes like Ramon Emeterio Betances, Mariana Bracetti and Albizu Campos, who continue to be honored today by the people of Puerto Rico because of their leadership in the struggle for independence.

And the spirit of independence lives in a revitalized independence movement whose influence among the masses of people is far wider than the actual numbers who make up the various independence parties and organizations. That movement has been and continues to be in the thick of all the struggles taken up by the Puerto Rican people—whether these be struggles for better conditions for workers, housing for the people, against the Vietnam war, to protest police repression and so on.

The people of Puerto Rico have rebelled against the colonial occupation from the beginning. The independence movement has suffered massacres, jailing, infiltration, police harassment and assassinations. Despite all efforts to smash it, the movement for self-determination continues to grow. The songs on this record are a representative sampling of the most popular songs of this movement. But what is important about them is that these songs are popular not only among those who favor independence but among Puerto Ricans in general because they capture the essence of a patriotic, national sentiment which will never die so long as Puerto Rico is denied its rights as a nation to be free.

ABOUT THE ARTISTS:

The early 1970s saw a revitalization of the Puerto Rican independence movement, partly in response to intensified exploitation of the island, its resources and people, and partly because of the more clearly defined role played by the U.S. in relation to it, especially when seen in the light of the Vietnam war. As thousands of young Puerto Ricans were drafted and forced to serve in an imperialist war on the other side of the world, for a power which—it became clearer every day—had no intention of sharing any of its bounty with the Puerto Rican people any more than with the people of Vietnam, waves of protest broke out on the campuses of Puerto Rican universities.

As an organizing tool, singers began to create a new kind of political song. Sometimes inspired by the traditional *décimas* and *plenas* of the island, other times influenced by the New Song in Cuba and other Latin American revolutionary movements, the songs and the new styles became immensely popular. The singers were carried to workplaces and neighborhoods by their organizations, and huge rallies were held all over the island. Sound trucks and portable stages brought the music directly to the people, even if the radio ignored the new wave of song. Eventually, inroads were made, even there, since money could be made from such popularity. Established pop stars began to include this type of material in their programs, and some of the political singers were able to cross over into the commercial field with a number of songs containing at least metaphors for the ideas so clearly expressed at the street performances.

Puerto Rico has always produced a wealth of songs about the need for independence, but sometimes these new songs went on to propose what could be done to make it possible for the newly free nation to survive. Cuban-style socialism was put on the agenda along with Vietnamese-style revolution. The singers worked directly with political organizations, and not only at music but at normal organizational tasks undertaken by all the members. Some even were elected to leadership in the political organizations.

Some of the songs we would like to have had in this anthology could not be obtained because they are controlled by commercial licenses. Most of the material here has been obtained with the cooperation of political groups. *Disco Libre*, founded by the Puerto Rican Socialist Party, was most helpful in arranging for the use of master tapes from their catalog, which is unfortunately now out of print. Two songs were contributed by young Cuban song writers, and were written at the time of the international conference on Puerto Rican independence sponsored by their country in 1975. Estrella Artau, who lives and works in New York, responded to our request for something specifically about women with the poem by Julia de Burgos she had set to music.

The hardest part of making this record was getting a rendition of the national anthem, *La Borinqueña*, onto a tape. For various reasons, every attempt at recording it at rallies, cultural centers, conventions, etc. failed until this one, which was made at a rally held by the Puerto Rican Socialist Party after the 1978 hearings at the United Nations on de-colonization. The spirit was serious and determined.

We feel that this anthology incorporates an important selection of the songs which grew out of, as well as helped

inspire and influence, the movement of the 1970s. Some of the participants are:

GRUPO TAONE TIPICO, traditionally-oriented counterpart of the original Grupo Taoné, named for the original people of the island. Its members are **Andres Jiménez**, voice and guitar; **Flora Santiago**, voice and guíro; **Ernie Miranda**, cuatro and guitar; **Modesto Rosado**, accordion; **Ricky Seda**, bonga and conga; **Fernando Rivera**, bass.

ROY BROWN, a founding member of the original Grupo Taoné, born in Florida of a North American father and Puerto Rican mother. After his graduation from the University of Puerto Rico he continued his activities around the campus, becoming one of the best and most popular of the pro-independence singers. Since he had lived in both New York and Puerto Rico, he wrote from direct experience with the exploitation of Puerto Ricans both on the island and in the U.S. He has drawn on diverse sources such as Bob Dylan and Silvio Rodríguez (the Cuban singer) in developing his writing and singing styles, but his own style is unmistakable. At this time he is living in New York and embarking on a more commercially-oriented career.

FLORA SANTIAGO worked with her ex-husband *Pepe Sanchez* (for many years as a singing duo which enjoyed a degree of commercial success from the beginning. As their awareness of the exploitation of Puerto Ricans in New York grew, their participation in the struggle intensified and they replaced many of the dance tunes and love songs in their repertoire with patriotic and revolutionary songs. Born in Patillas, Flora has one of the most expressive and stirring voices of her generation, and is an accomplished writer of songs. She works with *Taoné Tipico* in all sorts of situations where music can be brought directly to the people in struggle. *Pepe* and *Flora* can also be heard on *Paredon P-1005, Tengo Puerto Rico En Mi Corazon* (I Have Puerto Rico in my Heart).

ANDRES JIMINEZ, "El Jíbaro," was born in Orocovis, in Puerto Rico's central mountain range called the Cordillera Central. He was among those many young men drafted to serve in Vietnam, trained at Fort Hood where he got his first dose of Texas-style hospitality toward people who are "different." Returning to the mountains later, he felt like a stranger in his own town, so he left for school at the University of Puerto Rico in San Juan. There he encountered the anti-war movement of students exposing the role of U.S. imperialism in both Vietnam and Puerto Rico. He plunged into activity, basing his musical work on the mountaineer *décimas* of his native place. He has become one of the few of his generation to excel in this art, brought from Spain generations ago, and he fills it with contemporary relevance.

Andrés has plans for a series of tours in which he will take the message of the Puerto Rican people's independence struggle to the U.S., Europe and Latin America, bringing his people's culture to the attention of the world. "Because of the colonial situation we have been isolated, and our traditional music has not been allowed to leave. Instead, they have tried to make us feel that our traditions were inferior, unimportant and valueless. Many people don't realize that we have folkloric traditions, believing that we are totally assimilated into North American culture. My objective is to take our music everywhere so people will see that this is not so.

"The only way we can hope to gain political independence is for the world to recognize us as a nation. We are a country with a culture, a way of life, and a value system, and we must enter the international community . . . We must remove things alien to our country which have been introduced in order to deform our self-image. We must become more conscious of our national and traditional customs, and with that consciousness begin to construct a Puerto Rican nation." (His album *"Como el Filo del Machete"* is issued by Paredon, P-1040 in our catalog.)

NOEL HERNANDEZ is another of the founding members of Taoné and also of Disco Libre, the record label founded by the Puerto Rican Socialist Party—from which much of the material on this record comes. He was raised in a housing project called "Nemesio Canales" in Puerto Rico, and has been active travelling throughout the island and to New York, organizing in co-operation with independentista groups.

ANTONIO CABAN VALE is best known by his nickname, "El Topo" (The Mole). He comes from Moca, a small town in northwest of Puerto Rico. He studied philosophy in school, wrote poetry and sang in bars, cafes, and in the streets. He was able to go to the university because his father, a mechanic, receives a disability pension from the U.S. Army. After obtaining a B.S. degree he began teaching, but soon came to the feeling that the effect of school on the students was negative and decided not to have any more to do with it.

For some time, he had written romantic poetry, but in 1970 he met Roy Brown and began writing political poetry. His feeling that Puerto Rico's many song forms make up the art closest to the hearts of the people led him to put his poetry to music. In 1972 he toured with Grupo Taoné in Cuba as well as the east coast of the U.S. In the mid-seventies he embarked on a professional career and was named "Best Songwriter of the Year" in 1977 for his songs "Flor de Amapola," "Los Amantes" and "Caminando." Now in his mid-thirties, he lives in Arecibo with his wife and kids. His songs still contain much about his love for his country, his hopes for its future liberation, and his faith in its people.

ESTRELLA ARTAU was born in Santurce, Puerto Rico and now resides in New York City. She has participated in various cultural/political festivals in the U.S. and in the International festival of new song, "Siete Días con el Pueblo," held in Santo Domingo in 1975. Estrella sings for the people in the streets, universities and jails. She introduces her programs and herself as follows:

"My name is Estrella Artau
And that's not the end of it.
My last name:
Offended.
My first name:
Humiliated.
My marital status:
Rebellion.
My age:
The stone age.
My country:
Occupied.
My name is Estrella Artau.
Pardon if I've taken your time."

More of Estrella's work can be heard on her Paredon record, *"Algo Se Quema Allá Afuera!"* (Something is Burning Out There) P-1032.

PABLO MILANES belongs to a transitional generation in Cuba made up of children born before the revolution but who grew up and matured in it. He comes from the most intense period of upheaval and transformation, the period in which youth like himself were called upon to carry out tasks previously reserved for adults, such as the literacy campaign of 1961, the defense of the country during both the October Crisis and the Bay of Pigs invasion. Working as volunteer cane-cutters, pioneer farmers and technical worker trainees, they became teachers while still students themselves.

Pablo is a member of a generation that rose to the occasion, to the demands of the historical epoch. Developing himself as a cultural worker, he was one of the founding members of the ICAIC Experimental Sound Collective (Grupo de Experimentación Sonora) as well as one of the most important innovators of the Nueva Canción. In recent years, he has travelled to other countries, where he represents the best of young Cuban musical artists.

AMAURY PEREZ VIDAL is another of the superb singers of the Nueva Trova movement in Cuba. Although he is young, the maturity of his lyrics reflects the developed social awareness and internationalist spirit of the "fruit of the revolution," those born just after the triumph. The music created by this movement of New Troubadors has influenced singers, songwriters and musicians all over Latin America and the Caribbean, and it has made its mark on Puerto Rican political songs. Here is a quote from an interview with another member of this movement, Silvio Rodríguez, to give the reader an idea of their philosophy: "We (young Cuban composers) have to study, work and investigate everything that affects us and the rest of Latin America and the world as a whole... The singer should be a chronicler of his time, and an agitator for the cause of the future . . . This is the hour of responsibility, unity and audacity. We can't fool the people, we have to give them beautiful, revolutionary art, an art that reflects their struggles and their hopes, both great and small. We must offer them a diverse, controversial, educational art that directs itself to the masses. We must be conscious of our privilege to educate and not use that privilege frivolously. I believe that the Nueva Trova represents a considerable qualitative step in respect to what a society aspires to when it has freed people economically and is working toward the definitive cultural emancipation of the people." (from "Caiman Barbudo" Oct. 1975, Havana)

The original **GRUPO TAONE** worked guerilla-style, showing up at the gates of factories, entrances of schools, and at the *arabales* (shanty towns) and government housing projects where the people live and work. Setting up their sound equipment and presenting their performances without asking permission of any authorities, they soon became popular enough to present themselves in rallies and fund-raising concerts. One of its founders, Roy Brown, says: "The term protest singer doesn't say enough. I found that singers in Peru, for example, hated the term because to them it meant people making a good living singing about other people's problems without identifying themselves with their struggle to change things. We aren't like that. We have an answer, we have a program, and we know where we are going. We are not just unsatisfied, not just protesting. We are personally committed to the struggle. Our songs are not pamphlets, they are poetry. We intend to transform culture, and along with it the political and economic structures. We are revolutionaries."



Side 1, Band 1:(5:27)

MONON

Letra y Música: Roy Brown

This song sums up a system which promises everything: dignity, the right to work and live in peace and plenty, enough to eat, etc. and which delivers barely enough to stay alive if you are Puerto Rican, Black, Native American, Appalachian, etc. As long as one is willing to endure inhuman working conditions, kill in wars not of one's own making or in one's own interest, contain one's complaints and eat sawdust, he or she will be permitted to be included in the census. Otherwise, get out! No room for you here! Monón, the protagonist in the song, realizes some of this, and speaks out his frustration: the Yankees want fire? Let's give them fire!

*El señor Don Jiménez
Salió, cuando nació Monón
En el baño de un bar
Al fin de un callejón, y contó:
Monón, eres hombre sin par,
Eres hombre de Dios, fruto del mar.*

*El ladrón que cruza los mares
Salió, como creció Monón,
En medio del cañaveral,
Pedía y que perdón por cantar:
Monón, eres libre como el viento,
Si me canso me siento,
Si quiero me voy, adiós.*

*El señor que dijo ser tesorero
Agarró al pobre de Monón,
Le dijo que era su deber,
Lo puso en un avión y gritó:
Monón, eres hombre del destino,
Eres aquél que vino
Al mundo a salvar, a llorar.
Es un hombre, son muchos
Sacerdotes de sueño
Que le cantan a un mundo
Que yace gimiendo,
Y se espantan los niños
Pues el hombre del destino,
Aquél que nunca vino,
Anda tirando bombas,
Anda cavando tumbas,
Con sus fuerzas electrónicas,
Con sus mentes nucleares,
Cavan un pozo en Lares,
Sueltan bombas en Vietnam,
Tiran bombas en Nigeria,
Cavan tumbas en Siberia,
Y los niños espantados
Y los hombres moribundos
Sufriendo en silencio,
Y el indio de los Andes
Y el indio de Hidalgo
Esperando por algo,
Pues el hombre del destino,
Aquél que nunca vino,
Camina con la ciencia,
Y un joven en penitencia
Grita indignado: Fuego, fuego, fuego,
El mundo está en llamas, fuego, fuego,
Los Yanquis quieren fuego, fuego, fuego (4x)
Los Yanquis quieren fuego.*

*El señor Don Jiménez
Salió, cuando nació Monón
En el baño de un bar
Al fin de un callejón, y contó:
Monón, eres hombre sin par,
Eres hombre de Dios, fruto del mar.*

*The respectable Mr. Jiménez
Left the scene when Monón was born
In the john of a bar
At the end of an alley, and he said:
Monón, you're a man without equal,
A man of God, fruit of the sea.*

*The thief from across the seas
Came along, while Monón was growing up,
In the middle of the cane field.
Pretending to beg forgiveness, he sang:
Monón, you are free as the wind,
If I get tired I'll sit down,
and if I want to, I'll leave. Goodbye.*

*A man said to be the treasurer
Grabbed defenseless Monon,
Told him it was his duty,
Put him on a plane and shouted:
Monón, you are a man of destiny,
The one who came
To save the world, to weep for it.
Like this man, there are many
High priests of dreams
Who sing to a world
That lies weeping,
And who frighten children
Because the man of destiny,
The one who never came,
Is dropping bombs
And digging graves
With his electronic powers,
With his nuclear mentality,
Digging mines in Lares,
Dropping bombs in Vietnam,
Dropping bombs in Nigeria,
Digging graves in Siberia,
And the frightened children
And the dying men
Suffering in silence,
And the Indian in the Andes
And the Indian of Hidalgo
Are waiting for something,
Since the man of destiny,
The one who never came,
Has science in his power,
And a young man full of guilt
Cries in outrage: Fire, fire, fire,
The world is in flames, fire, fire,
The Yankees want fire, fire, fire, (4x)
The Yankees want fire.*

*The respectable Mr. Jiménez
Left the scene when Monón was born
In the john in a bar
At the end of an alley, and he said:
Monón, you're a man without equal,
A man of God, fruit of the sea.*

Side 1, Band 2:(5:35)

CONTRARIEDAD

Letra y Música: Noel Hernández
(Contradictions)

The song speaks of the contrast of wealth and poverty which meets the eye on all sides in Puerto Rico. It is an expression of outrage at the injustices which permeate the social fabric of the island.



*Caminé por las calles sin parar
Por los adoquines de San Juan
Después de madurarse el sol.
Vitrinas repletas de comidas,
Mendigos en las esquinas,
Turistas con tarjetas de fiar.
Y al doblar, una prostituta con su hija
A un marino sonreía
Para poder mantener su hogar.*

*(coro:)
Contrariedad, qué contrariedad,
Qué desilusión en esta podrida sociedad.
Contrariedad, qué contrariedad,
Por una justa el pueblo va a luchar.*

*Luego un carrito con fritura,
Un restaurán a todo lujo
Donde un pobre no se atreve visitar.
El callejón oscuro y sin salida,
El adicto con la cura
De esta sociedad quiere escapar.
Y en la calle, el rico con su carro nuevo,
Y el pobre con su velloneo
La guagua tiene que esperar.
(coro)*

*Una casa equipada con los lucros de hoy en día
La sirvienta está cansada, la familia no está.
El pobre en la barriada con su melancolía
Trabajando todo el día, nunca puede descansar.
Y una madre que lloraba, la pensión la enviarían,
Su hijo no regresaría,
Se lo mataron en Vietnam.
(coro)*

*El pillo con su deseo,
El guardia con su macaneo,
La multa en el parabrisa, la cartera no está.
El vendedor con su regateo,
El cura te pide el donativo,
El billetero en el mismo sitio,
La lista te quiere mostrar.
(coro)*

*La calle con sus tiendas nuevas
Donde compran los riquitos,
Y el pobre busca el negocito
Donde siempre hay especial.
El pintor con su galería
Vende cuadros que combinan
Con los muebles y las cortinas
Del Banco Popular.
(coro)*

*I walked through the streets without stopping
On the cobblestones of San Juan
In the late afternoon.
Store windows stuffed with food
And beggars on the corners,
Tourists with their credit cards;
Around the corner a prostitute with her little girl
Smiles at a sailor
So she can support her family.*

*(Chorus:)
Contradictions, what contradictions!
What disillusion in this rotten society.
Contradictions, what contradictions.
The people are going to fight for justice!*

*Next to a cart with fried food
Is a fancy restaurant
Where the poor don't dare to go.
The dark alley, a dead end
Where the junkie takes his fix,
Wanting to escape from this society.
And in the street, the rich man with his new car,
While poor people with their small change
Have to wait for the bus.
(Chorus)*

*A house well equipped from today's profits,
The servant is tired, the family is not at home.
The poor in the slums with their melancholy,
Working all day, never can rest.
A mother is crying, they'll send her a check
But her son won't come back.
They killed him in Vietnam.
(Chorus)*

*The mugger with his wants,
The cop with his club,
The ticket on the windshield, the purse is missing.
The street peddler haggling,
The priest takes up collection,
The lottery man in his usual spot
Wants to show you his list of numbers.
(Chorus)*

*The streets with brand new stores
Where the rich kids shop,
The poor looking for the stands
Where they always have special sales.
The painter with his gallery
Sells paintings made to match
The furniture and drapes
Of the Banco Popular.*

Side 1, Band 3:(2:50)

ANTONIA

Letra y Música: Antonio Caban Vale

During a student strike on the campus of the University of Puerto Rico in Rio Piedras in 1970, a 16 year old girl was randomly killed by U.S. National Guardsmen. She was attending a demonstration against the war in Vietnam which protested the drafting of young Puerto Ricans into the U.S. armed forces and the presence of the R.O.T.C. on the campus. The song shows the shock and anger of everyone at this outrage, recapturing the historical importance of the student movement and expressing defermination to continue the struggle.

An interesting note is that while the 1968 massacre of three Black students at Orangeburg, S.C., the 1972 killing of two Black students at Southern U. in Baton Rouge, La., and other incidents including the death of Antonia at the hands of so-called law enforcement groups received almost no notice in the daily press, the massacre of four white students at Kent State in Ohio scandalized the nation.

Antonia, tu nombre es una historia
De un pueblo que se busca
Y se ha encontrado en tí.
Antonia, tu nombre es como una alba,
Los pajaros desatan
La luz del porvenir.

(coro:)

Antonia, los pueblos no perdonan,
Un día esta ley se ha de cumplir.

Aquellos que un día derramaron
Tus pétalos de sangre
No sabían que así
Echaban las semillas en el aire
Y a la vista del pueblo
Habrían de surgir.
(coro)

Tu muerte la juventud la canta.
Es bandera en sus labios
Y es bala de fusil.
Antonia, aquí estamos presentes
Para mostrarle al mundo
La luz que nace en tí.
(Repite el verso)
(coro)

Antonia, your name is a story
Of a people looking for itself,
Which found itself in you.
Antonia, your name is like the dawn.
The birds release
The light of the future.

(Chorus:)

Antonia, the people will not forgive.
One day our law will prevail.

Those who once spilled
The petals of your blood
Never knew that thus
They scattered seeds to the wind
Which, in the vision of the people,
Would burst forth.
(Chorus)

The young sing of your death.
It's like a banner on their lips,
And it's the bullet of a rifle.
Antonia, we are here
To show the world
The light that was born in you.
(Repeat verse)
(Chorus)

Side 1, Band 4:(5:00)

EL NEGRITO BONITO

Letras y Música: Roy Brown

After the coming of the U.S. multinationals, with their refineries, chemical plants, factories and other violations of the Puerto Rican ecological system, the genocidal plan to drive Puerto Ricans off the land moved forward at an accelerated pace. Peasants who had depended on the land for subsistence could no longer maintain themselves, and those who lived in seaside villages also suffered the loss of their accustomed source of foods when polluted waters killed off the fish. Thousands were forced into the cities, where they sought in vain for work. The next step would then be New York, or other U.S. cities, where the unfamiliar language added to all their other problems. Alcohol and drugs would often become the only available means of escape from the vicious circle of frustrations. This song describes the sense of helplessness combined with the courage to resist which are two sides of a giant contradiction inside every immigrant.

El Negrito Bonito se va pa' San Juan,
Buscando trabajo, buscando más pan,
No sabe en serio que va hacer,
Pero esto sí sabe, no va a volver
A picar la caña en la llamarada,
Luchando con nada, sin saber porque. (2x)

Acaba en Relincho buscando a Jacinto
Encuentra al compay tirado en la calle
Y hablándole de cosas que no se pueden ver,
Diciendo entre baba, "No voy a volver
A picar la caña. . ." (2x)

El Negrito Bonito no encuentra trabajo,
Está dolombrado, se siente muy bajo.
Un tipo muy listo le dice al Bonito
Que allá en Nueva York, todo es mejor.
"No se pica caña, no hay llamarada,
No se lucha con nada, sin saber porque. (2x)

El Negrito Bonito no encuentra abrigo.
Se siente acosado, se muere de frío.
Allá en Nueva York, donde todo es mejor,
Se sienta gimiendo, "Fe estoy perdiendo
Aunque no se pica caña. . ." (2x)

Acaba en Relincho El Negrito Bonito,
Buscando al compay, tirado en la calle,
Y hablandole de cosas que no se pueden ver,
Diciendo entre baba, "No voy a volver
A picar la caña. . ." (2x)

The Negrito Bonito goes to San Juan
Looking for work, looking for bread.
He doesn't really know what he's going to do,
But one thing he's sure of, he's not going back
To cut sugarcane in the blaze
Struggling with nothing, without knowing why.

He ends up in Relincho, looking for Jacinto.
He finds his friend lying in the street
Talking about things that can't be seen,
And through drooling lips saying "I'm not going
back
To cut sugarcane in the blaze. . ."

The Negrito Bonito doesn't find any work,
He's suffering and feeling really low.
A smart guy tells him
That over in New York everything's better,
You don't cut cane, there's no blaze,
No struggle without knowing what for.

The Negrito Bonito can't find shelter,
He feels harassed, he's freezing to death.
Over in New York, where everything's better,
He sits and moans "I'm losing hope, even if
You don't cut sugarcane. . ."

The Negrito Bonito ends up in Relincho,
Looking for his friend, laying in the street,
Telling him of things he can't even see,
And through drooling lips saying; "I'm not going
back
To cut sugarcane. . ."

*Negrito Bonito means literally "little blackie," but in Spanish it doesn't have a pejorative flavor. It intends to convey here something like "country boy."

Side 1, Band 5:(3:00)

LOS CINCO HERMANOS PRESOS

Letras y Música: Noel Hernández

(Five Imprisoned Comrades)

On November 1, 1950, in support of the Puerto Rican people's anti-colonial uprising at Jayuya, Oscar Collazo and Griselio Torresola attacked the symbol of the presidency, Blair House (which was temporarily serving as the White House at the time). Torresola was killed and Collazo was wounded and later imprisoned. Three and a half years later, on March 1, 1954, another symbol of U.S. control over their country was attacked by Lolita Lebrón, Andrés Figueroa Cordero, Rafael Cáncel Miranda and Irving Flores. This assault was in response to U.S. enactment of Law #600 declaring Puerto Rico a Commonwealth under U.S. jurisdiction. Under this law, it was claimed by the U.S. that the question of Puerto Rico was an internal one, not subject to the charge of colonial domination. Today, in the last quarter of this century, these patriots are still in Federal Prisons, making them the longest-held political prisoners in the Western Hemisphere. Despite the long years, they have refused to accept parole or ask for pardon because they do not accept the authority of the U.S. government over either themselves personally or their country. They reject any form of conditions on their release which would restrict their participation in the independence movement.

Recently, Andrés Figueroa Cordero was released because he is in the terminal stages of cancer. He, along with the others still in prison, have become like members of the families of all patriotic Puerto Ricans. Because they have stood up unflinchingly and without compromise against the exploiters who would colonize the whole world if they could, they provide a shining example of courage for us all.

When asked whether the violence of their attack was not perhaps a bit excessive and uncalled-for, Lolita Lebrón gave this answer: "The U.S. established itself by force of arms in the Puerto Rican nation as conqueror of our lands, hearts and minds . . . We are called 'terrorists' by the U.S. government, but I tell you, United States of America, look inside your heart and see your atomic terror . . . We have been the most peaceful nation on earth, or as much as any people on earth can be peaceful. Puerto Rican confronted its enemy in the only way it could have, because the enemy had no ears to hear. We do hope we won't have to open the



ears of the monster again with guns." With these words Lebrón confirmed Che Guevara's words: "Revolutionary violence is not the first, but the last means of seeking redress of the people's grievances, and armed struggle is only appropriate when the people will understand it and support it."

One of the supporters of release for the "Five Imprisoned Comrades" is ex-Congressman Kenneth Roberts of Alabama, one of those wounded

in the attack. The last verse of the song refers to Don Pedro, "Our teacher," and this is of course Pedro Albizu Campos, founder of the Nationalist Party. Where a part of his speech at Lares is interjected into the song, it is his actual voice on the occasion and the entire speech is available on Paredon P-2501 *HABLA ALBIZU CAMPOS (ALBIZU CAMPOS SPEAKS)*, with complete text in Spanish and English.

*Luchando por sus derechos
Hoy el pueblo se levanta,
Mientras por allá en Kansas
Hay cinco Nacionalistas presos.*

*Rafael Cáncel Miranda,
Irving Flores, Andrés Figueroa Cordero
Nunca doblaron rodillas,
La patria siempre fue primero.*

*Y a la mitad del camino,
Ya dentro del Congreso,
Por la libertad de esta tierra
Están cinco compañeros presos.*

*(La voz de Albizu Campos en Lares)
"No es fácil pronunciar un discurso
cuando tenemos la madre tendida
sobre el lecho y en acecho
de su vida un asesino.
Tal es la situación de presente
de nuestra patria, nuestra madre
Puerto Rico. El asesino es
el poder. . ."*

*Condenados por el mero hecho
De defender esta tierra,
Por amarla, por quererla,
Hay cinco hermanos presos.*

*Son revolucionarios,
El yanqui les ató la vida
Y ellos son lágrima viva
En el corazón de este pueblo.*

*Lolita Lebrón, nuestra madre,
Don Pedro, nuestra maestro,
Por la libertad de esta tierra
Está Oscar Collazo preso.*

*Fighting for their rights,
Today the people rise up.
Meanwhile in Kansas
There are five nationalist prisoners.*

*Rafael Cáncel Miranda,
Irving Flores, Andrés Figueroa Cordero,
They were never on their knees,
Their country always came first.*

*Half way down the road,
Inside the Congress,
For the freedom of this land
Five comrades were taken prisoner.*

*(The Voice of Albizu Campos at Lares:)
"It isn't easy to make a speech
when your mother is laid out
on her death bed
with an assassin after her.
This is the situation today
of our motherland,
our Puerto Rico.
The assassin is powerful. . ."*

*Found guilty of the simple act
Of defending this land,
For loving it,
Five comrades are in prison.*

*They are revolutionaries,
The Yankee chained their lives,
And they are the living tears
In the hearts of our people.*

*Lolita Lebrón our mother,
Don Pedro our teacher,
For the freedom of this land
Oscar Collazo is in Prison.*

Side 1, Band 6:(3:02)

MI CANTO TRABAJADOR

Letras: Walter Rodríguez

Música: Grupo Taoné Típico

Arreglo: Flora Santiago

(My Worker's Song)

A love song to the Puerto Rican working class, an appreciation of the work and struggle of laboring people and an affirmation of a better day to come. Flora's arrangement and rendition project the optimism and joy that are a fundamental and inseparable part of the revolutionary condition. The Taoné Típico group is heard with her.



*Mi canto trabajador
Comienza de madrugada
Al comenzar la jornada
Del pueblo trabajador.*

(coro:)

*Le canto obrero a tu suerte
Como la vida es ahora,
Le canto obrero, a tus manos
Que afanosas elaboran
Riquezas para los ricos,
Miserias para tus horas. (2x)*

*Mi canto trabajador
Es aire fresco en tu cara,
Compañero de jornada,
Es saludo a tu sudor.
(coro)*

*Le canto a tu pie que impulsa
La rueda trabajadora, (2x)
Le canto a tu vida dura,
También a tu nueva aurora.*

*Le canto a tu puño en alto
Que por cientos enarbolas, (2x)
Fabricante del futuro,
La clase trabajadora.*

*Como mi canto no basta
Para expresar tu agonía,
Subete a la luz del día
Para repetirlas todas. (3x)*

*My workers' song
Begins at dawn,
When the day begins
For the working people.*

(Chorus:)

*Worker, I sing to your fate,
The way things are today.
I sing to your hands,
Whose hard work produces
Riches for the rich
And misery for you. (2x)*

*My workers' song
Is a breath of fresh air in your face.
Comrade worker,
It's a salute to your sweat.
(Chorus)*

*I sing to your foot that pushes
The working wheel, (2x)
I sing to your hard life,
But also to a new day.*

*I sing to your raised fist
That you raise for all, (2x)
Builder of the future,
The working class.*

*Since my song is not enough
To express your anguish,
Climb up to the sunlight
To sing it again. (3x)*

Side 2, Band 1:(3:30)

SIEMPRE CON PUERTO RICO

Letras y Música: Amaury Pérez Vidal

Arreglo: Pablo Menéndez

(Always with Puerto Rico)

This song was composed in 1975 when Cuba embraced the Puerto Rican independence struggle with renewed energy by hosting the international conference on that subject. In a statement delivered by Cuban President

Osvaldo Dorticos during the conference Cuba's position in relation to Puerto Rico was clearly expressed. He said: "In some official and unofficial declarations, the question of Cuba's solidarity with Puerto Rico has been seen as a significant inconvenience in the context of relations between the U.S. and Cuba . . . The starting point of the revolutionary government of Cuba

is that Puerto Rico is a Latin American nation submitted to colonial domination and is not an 'internal question' of the U.S. . . . We see the question of Puerto Rico as non-negotiable and pledge our unrestricted support to the cause of independence."

Through these verses Cuba speaks to Puerto Rico as an older sister, advising her to be strong and optimistic and to keep on struggling.

*Siempre hubo madrugadas para la noche más
fiera.
Siempre una primavera borró una huella
invernal.
Siempre hubo mariposas para las flores más
ajenas,
Y para una vida en rejas habrá, al final, libertad.*

*Siempre el puño del pueblo tiró gigantes al suelo.
Siempre con la sonrisa venció una mueca feroz.
Siempre con el amor el odio pierde terreno,
Pues hay que ganar terreno para cimentar el
amor.*

(coro:)

*¿Y qué dirán los que te engañaban,
Viendo una patria crecer mañana?
Te pedirán, Puerto Rico mío, la compasión.
¿Y qué dirán cuando la bandera,
La borincana, la verdadera,
La entregue al aire, pegada al cielo, su corazón?*

*The most fearsome night has always turned into
dawn.
Springtime always wipes away the traces of
winter.
The most distant flowers have always had their
butterflies,
And to a life behind bars, freedom must come at
last.*

*The fist of the people has always thrown down
giants.
Smiles have always vanquished a vicious snarl.
When love come in, hate always loses ground,
But we have to gain ground so that love can really
take hold.*

(Chorus:)

*And what will the ones who've betrayed you say
When they see a Nation growing tomorrow?
My Puerto Rico, they will beg your forgiveness!
And what will they say when the flag,
The Borincana, your true flag,
Opens its heart to the breeze high in the skies?*

Esperando está la historia tu salto grande al futuro,
Y el viento tendrá seguro qué cosas hacer con tu flor,
Qué cosa con la canción y con la nueva esperanza,
Pues para cada garganta habrá un grito, una ilusión.
(coro)

Siempre junto a la muerte la vida marcha pareja.
Siempre frente al coraje el miedo pierde color.
Siempre será el dolor el premio de la tortura,
Mas donde hay espalda dura no tiene sitio el dolor.
(coro)

History awaits your great leap into the future,
And the wind will know well what to do with your flower,
And your song and bright new vision,
Every throat will have its cry of new hope.
(Chorus)

Side by side with death, life always comes marching.
Courage always makes fear turn pale.
Pain will always be the reward of torture,
But where backs are strong there is no room for pain.
(Chorus)

Side 2, Band 2: (3:45)

GLORIOSO VIETNAM

Letras y Música: Andrés Jiménez y

Grupo Taoné Tipico

(Glorious Vietnam)

Song fragment by
Grupo Manguaré
de Cuba

A celebration of the Vietnamese victory against U.S. imperialism, presented in an exuberant singable form with a content in deadly earnest. The song demonstrated Puerto Rican solidarity with Vietnam along with the recognition of a common enemy.

(coro:)

Glorioso Vietnam, tu guerra llegó a su fin (2x)
Y tu capital Saigón hoy se llama Ho Chi Minh. (2x)

Derrotastes a Francia en la batalla de Dien Bien Phu (2x)

Y West Danang y Saigón fue de los yanquis su Waterloo. (2x)

(coro) Glorioso Vietnam . . .

Ya triunfó Vietnam, Cambodia también, (2x)
Van Thieu huyó de Saigón, Lon Nol huyó de Pnom Penh. (2x)

(coro) Glorioso Vietnam . . .

Se complican las cosas allá en Laos Y Tailandia (2x)

Y de toda la Indochina, los yanquis cogen la juyilanga. (2x)

(coro) Glorioso Vietnam . . .

Salieron huyendo en precarias condiciones (2x)
Y dejaron los alcahuetes esperando los aviones. (2x)

(coro) Glorioso Vietnam . . .

Que se apliquen el cuento, cayó Cambodia y Vietnam, (2x)

Amigos, no se sorprendan cuando caigan Ponce y San Juan. (2x)

(coro) Glorioso Vietnam . . .

¡Ho Chi Minh, Ho Chi Minh, Ho Chi Minh!

(Chorus:)

Glorious Vietnam, your war has come to an end (2x)

And your capital, Saigon, is now called Ho Chi Minh.* (2x)

You defeated France in the Battle of Dien Bien Phu, (2x)

And Danang and Saigon were the Yankees' Waterloo. (2x)

(Chorus)

Vietnam has won, and Cambodia too. (2x)
Van Thieu ran away from Saigon and Lon Nol from Pnom Penh. (2x)

(Chorus)

Things are getting tougher in Laos and Thailand, (2x)

And all over Indochina they're kicking the Yankees out. (2x)

(Chorus)

The Yankees ran like hell, (2x)

Leaving their flunkies to wait for planes. (2x)
(Chorus)

They better learn the lesson of how Cambodia and Vietnam fell, (2x)

And friends, don't be surprised when Ponce and San Juan** go too! (2x)

(Chorus)

Ho Chi Minh, Ho Chi Minh, Ho Chi Minh!

Song fragment: (0:45)

Cuando digo Ho Chi Minh, mi palabra se hace flor.

El batuco de aquel niño que la bomba reventó.

Ho Chi Minh que traigo paz,

Ho Chi Minh oblicuo el sol,

No puedo decir Vietnam

Sino digo Ho Chi Minh! (2x)

When I say Ho Chi Minh, my word becomes a flower,

The toy of a child that bursts the bombs.

Ho Chi Minh, who brings peace,

Ho Chi Minh the rays of sun,

I cannot say "Vietnam"

Without saying "Ho Chi Minh." (2x)

***Ho Chi Minh**—the ideological, spiritual and practical leader of the Vietnamese struggle for liberation. He was president of North Vietnam until his death near the end of the war, and when the country was re-unified after

the April 1975 victory, the former southern capitol of Saigon was re-named in his honor.

****Ponce** and **San Juan** are Puerto Rico's two most important cities.

OCHENTA MIL

Letras: Julia de Burgos

Música: Estrella Artau

(Eighty Thousand)

Julia de Burgos, author of the poem set here to music by Estrella Artau, is a legendary figure in the Puerto Rican independence movement. A founding member of the Nationalist Party along with Don Pedro Albizu Campos, Clemente Soto Velez, and Juan Antonio Corretjer (the national poet of Puerto Rico today), she was jailed with them for "advocating the overthrow of the U.S. government." She served as a teacher, poet, active organizer, and Secretary of the United Women's Front of the Nationalist Party. Speaking at a 1936 gathering in celebration of the 1868 uprising at Lares she said:

"Blessed be the day when a woman will fall defending the liberty of this country. That day, there will be a revolution in every Puerto Rican home, and the greatness of our just cause will be recognized to its fullest. Today, two great ideals are united, two supreme aspirations, two battle cries: that of Lares and today's for the freedom of Puerto Rico." (El Mundo, San Juan, Sept. 24, 1936).

She spent the years 1940-43 living in Cuba, and worked with the great Cuban poet Nicolás Guillén when he ran for mayor of a town in the Havana District on the Communist Party ticket. Guillén wrote a poem in homage to her, and Pablo Neruda said that for him "in all of Latin America there are three poets and Julia is one of them."

This poem is about the impact of the Spanish Civil War on future generations. Invoking the image of 80,000 dead on the battlefield, it concentrates its force on the idea that history will have to answer to the widows, mothers and sisters of all 80,000 . . . whose grief transformed into angry energy will shape the future of the country. In selecting this piece for her contribution to our collection, Estrella Artau underlines the role which will be played by Puerto Rican women following the example of Burgos and hundreds of other female patriots who have helped to open the road to liberation.



Ochenta mil hombres muertos
En el campo de batalla.
Ochenta mil sueños caídos
De ochenta mil rotas almas.

La senda se moja abajo,
Los ojos se hacen agua
Y el agua del río huele
A millón de puñaladas.

Ochenta mil intereses
A la vida le disparan
Con ochenta mil fusiles
Y ochenta mil negras balas.

Pero allá vienen las viudas,
Las madres y las hermanas.
Ochenta mil hombres muertos
En el campo de batalla.

El aire se va salando
Con la sal de tantas lágrimas.

Ochenta mil intereses
A la vida le disparan
Con ochenta mil fusiles
Y ochenta mil negras balas.

Hay ochenta mil sueños caídos
Que ochenta mil vidas matan.

Pero allá vienen las viudas,
Las madres y las hermanas.
Subiendo la cuesta vienen
Todas ellas enlutadas.

Y su dolor hará el himno
Que hará el futuro de España.
Y su dolor hará el himno
Que hará el futuro de España.

Eighty thousand dead men
On the battlefield.
Eighty thousand fallen dreams
Of eighty thousand broken souls.

The path grows wet underfoot,
Eyes fill with tears
And the river's water smells
Of a million knife wounds.

Eighty thousand interests
Shoot at life
With eighty thousand rifles
And eighty thousand black bullets.

But there the widows are coming,
The mothers and the sisters.
Eighty thousand dead men
On the battlefield.

The air is being salted
By the salt of so many tears.

Eighty thousand interests
Shoot at life
With eighty thousand rifles
And eighty thousand black bullets.

There are eighty thousand fallen dreams
Killed by eighty thousand lives.

But there the widows are coming,
The mothers and the sisters.
They are coming up the hill
All of them in black.

And their pain will be the hymn
That will become the future of Spain
And their pain will be the hymn
That will become the future of Spain.

Side 2, Band 4: (3:00)

DE UN PAJARO LAS DOS ALAS

Letras y Música: Pablo Milanés

(Two Wings of the Same Bird)

A song inspired by a 1963 poem by Lola Rodríguez de Tió, Puerto Rican independentista and great supporter of the Cuban struggle for liberation during the last part of the 19th century. Her phrase was, "Cuba and Puerto Rico are two wings of the same bird, and they receive bullets and flowers in a single heart."

This beautiful song was made by revolutionary Cuba's great young singer, Pablo Milanés, and it links this historic solidarity to the future.

*Quando se alzó mi bandera
La tuya la haría igual,
Y fue esa vez la primera
Que juntos quisimos volar.*

*Más tarde una voz amada
Gritó con mucha razón,
"Cuba y Puerto Rico son
De un pájaro las dos alas."*

(coro:)

*Puerto Rico, ala que cayó en el mar,
Que no pudo volar,
Yo te invito a mi vuelo,
Y buscamos juntos el mismo cielo.*

*Condiciones que no tienen
Que ver con tirar un tiro,
Nos abrieron el camino
Mientras a tí te detienen.*

*Esta tarea inconclusa
Tenemos que terminar,
Pues quieren ver el final
Todos los muertos de ambos.
Por donde salgamos, yo salgo,
Siempre te voy a apoyar. (2x)
(coro)*

*Siguiendo el mismo camino
No volvemos a encontrar,
Para juntos reclamar
Que se cambie tu destino.*

*Y si acaso te negaron
Lo que por fuerza es de usted,
Yo te invito a volar esta vez
Con el machete en las alas. (2x)
(coro)*

*When my flag was first raised,
Yours was too,
And that was the first time
That we wanted to fly together.*

*Later, a voice we loved
Rightly proclaimed:
"Cuba and Puerto Rico are
The two wings of one bird." (2x)*

(Chorus:)

*Puerto Rico, wing that fell in the sea,
That couldn't fly,
I invite you to join my flight,
Seeking together our own sky.*

*Circumstances having nothing to do
With firing a shot
Opened the way for us
While holding you back.*

*This unfinished task
We must complete together.
All the dead we've both suffered
Wanted to see this happen.
Wherever you go, I will go,
I will always support you. (2x)
(Chorus)*

*Following the same path,
We will meet again
To demand together
That your destiny be changed!*

*And if they should deny you
What is yours by rights,
I'll invite you this time to fly
With a machete in our wings. (2x)
(Chorus)*

Side 2, Band 5:(4:30)

DESPIERTA, BORICUA*-Llanera

Letras: Guarionex Hildalgo Africano
y Matos Paoli

Música: Grupo Taoné Tipico

(Wake Up, Puerto Rican!)

With almost the status of an anthem, this song is probably the most widely known and sung of the new songs written to stimulate and encourage today's struggle for independence in Puerto Rico. But the inspiration for the song itself comes from one of the most important events in the past history of the struggle: El Grito de Lares (The Cry of Lares). A brief history follows:

Dr. Ramón Emeterio Betances, known as the father of his country, was exiled from Puerto Rico in 1856 for his anti-slavery and independentista activities. He continued to organize Revolutionary Committees from abroad, in support of what he

recognized to be the necessity for armed struggle in the effort to free his country from Spain. Along with activist lawyer Ruis Belvis, he inspired the organization of these committees all across the island and in several other countries, setting up a command post in Santo Domingo in 1867. Belvis traveled as far as Chile to gather arms and money, but died there mysteriously, probably assassinated by Spanish agents.

Lares was chosen as the site of the rebellion they were planning because its mountains (which already gave refuge to large numbers of escaped slaves) would provide a military advantage over the Spanish troops, because the

jibaros (peasants) working in the surrounding *cafetales* (coffee plantations) were especially supportive of the movement, because the judge and commanding officers of the militia were members of the Revolutionary Committee, and because the leadership of the Revolutionary Committee in Lares was exceptionally strong.

Those who made up this heroic group included Mariana Bracetti ("The Golden Arm"), a woman who was also known for designing the Flag of Lares; Manuel Rojas ("Manolo The Woodcutter"), Venezuelan-born son of a Puerto Rican doctor who fought beside Bolívar in the struggle for Latin



American Liberation; and Mathias Bruckman, who provides us with an early example of North Americans who have linked their efforts with those of Puerto Ricans.

For weeks the word was spread that September 29, 1863, was the day set for the uprising, and thousands of workers were prepared to strike. Betances bought 500 rifles and a small ship called *El Telegrafo* in St. Thomas and prepared to sail for Puerto Rico, where he would join the rebels in the mountains. An informer's tip resulted in his capture, but Bracetti, Bruckman, and Rojas decided to move up the date and strike at once on the 23rd. Four hundred, armed with knives, machetes and a few guns, surround the town where, after a brief battle, they took power and raised Mariana's flag together with a white one bearing the words, "*Muerte o Libertad, Viva Puerto Rico Libre!!*" (Liberty or Death, Long Live Free Puerto Rico!!)

After only a few days, however, Spanish troops recaptured the town and arrested hundreds of independentistas, along with Mariana Bracetti, whose new-born son died in her prison cell at Arecibo. Rojas and Bruckman were executed. Still, the *Grito de Lares* lives on as a victory in the hearts of the Puerto Rican people, and as a demonstration of the power of the masses. It also helped to inspire the *Grito de Yara*, which broke out in Cuba a few weeks afterward. Although saddened at the military defeat at Lares, Betances and other Puerto Rican patriots rallied to support their Cuban comrades. In addition, chattel slavery was brought to an end only five years after the Lares rebellion. (See "Puerto Rico; The Flame of Resistance", Pub. by Peoples Press)

(Coro)

Oye, Boricua*yo te canto esta canción:
Viva la Patria, Viva la Revolución!

Montaña, Montaña mía,
Tan altiva y tan tallada,
Y en la potente mirada
Que tronchó la tiranía
Y en su limpidez un día
Cruzó el alba un lucero
Que trazó su derrotero
En la sangre que arremete
Sobre el filo del machete
Que alzó Manolo el Leñero*
(Coro) Oye, Boricua . . .

Cuando suene el caracol,
Y rompe el trueno en la montaña,
Ven búscame a mi cabañá,
Antes de que salga el sol.
Cuando veas el arbol
Del sol que en oriente sale,
Cuando escuches mis cantares
Y oigas un pueblo que grita,
Coño, despierta, Boricua,
Y ven a buscarme a Lares.
(Coro) Oye, Boricua . . .

Lares significa el paso
Que dimos a la alborada
Cuando aquella madrugada
Rompimos el negro lazo.
Lares tambien es zarpazo
Que al invasor clavaremos
Cuando a este pueblo le echemos
Sangre de nestra pasión
Y grite el corazón,
"Patria o Muerte, Venceremos!"
(Coro) Oye, Boricua . . .

Betances*me está llamando,
Y Ruis Belvis*me hace señas.
Manolo*prende la leña,
Y Bruckman*la está soplando.
Ya Mariana*está bordando
Bandera en mis cafetales,
Ya por todos los lugares
Se escucha un pueblo que grita,
Coño despierta, Boricua,
Y ven a buscarme a Lares!

(Chorus)

Listen, Boricua*, I'm singing to you:
Long live the nation, Viva la
Revolución! (2x)

Mountain, my mountain,
My mountain so rugged and proud,
There is power in your look,
The look that crushed the tyranny
When in its clear gaze one day
A bright star crossed the morning sky.
And wrote tyranny's defeat
In the blood that flowed
From the blade of the machete
Of Manolo the Woodcutter*
(Chorus) Listen, Boricua. . .

When the conch shell sounds
And thunder breaks in the mountains,
Go look for me in my cabin
Before the sunrise,
When you see the sky reddening
And the sun rising in the east,
When you hear my songs,
When you hear a whole
people cry out,
Dammit, wake up, Boricua, listen,
Come and meet me at Lares!*
(Chorus) Listen, Boricua. . . (2x)

Lares means the first step,
The step we took when day was
breaking,
When on that early morning
We broke the bonds of tyranny.
Lares is also the blow
With which we'll strike the invader
When we give to our people
The blood of our passion
And shout from our hearts,
"Patria o Muerte, Venceremos!"*
(Chorus) Listen, Boricua. . .

Betances*is calling out to me,
And Ruis Belvis* is pointing the way.
Manolo* is lighting the fire,
And Bruckman* is blowing on it.
Mariana* is already busy sewing
The new flag in the coffee fields,
And everywhere, all around us
You can hear people shouting:
Dammit, wake up, Boricua, listen
Come and meet me at Lares!

*Boricua=From Borinquen, the Indian name of the island. It means a native of Puerto Rico.

*Manolo, Betances, Ruis Belvis, Bruckman and Mariana are explained in the song notes.

*Patria o Muerte=Country or Death!

*Venceremos=We Will Win!

SPEECH FRAGMENT

(Carlos Gallisá)

CHANTS

(at U.N. Demonstration)

LA BORINQUENA

(Lola Rodríguez de Tió)

In order to bring the listener a sense of the power and determination of the movement for Puerto Rican Independence which has been building steadily since the early '70s, we have brought together these elements:

Shouts of slogans from the demonstrations in front of the United Nations in the summer of 1978; fragment of a speech made in 1975 by Carlos Gallisá, a member of the Puerto Rican legislature elected in 1972; an audience at a rally singing the national anthem, *La Borinqueña*; various other applause and shouts.

LA BORINQUENA was written in the late 1860s, when it became Puerto Rico's revolutionary national anthem. The author, Lola Rodríguez de Tió, is recognized as the foremost 19th century poet of her country. Exiled three times because of her political activities, she was known as the "Daughter of the Island" and "Singer of the Hills." In the struggles for independence raging at the time in both Cuba and Puerto Rico she was a major figure.

About the song she said: "I want the words to inspire people to rise and take up arms." It reflects her strong belief that in that way lies the only road to the freedom of her embattled country. The strong words caused the song to be banned in its original form, with new verses substituted simply describing the beautiful island, as if that were in itself reason enough for patriotism. However, among independentistas the original words have lived and today they are beginning to replace the false ones with the masses, being sung every day with greater conviction.

Special thanks to
Marcos Mirando of
radio station WBAI
for the recording
of the Chants at the
U.N. demonstrations

(shouted) *Viva Puerto Rico Libre!*
(response) *Que Viva!* (applause)

Fragment of speech by Carlos Gallisá
(1:30)

"...eso es hacer cada día más cercano esa república democrática de los trabajadores; eso es adelantar cada día más la liberación de las masas oprimidas Puertorriqueñas; es adelantar cada día más esa sociedad sin explotados y sin explotadores; esa patria donde seamos nosotros los Puertorriqueños, los únicos que podemos decidir sobre el presente y el futuro de ella; es salvar esa patria que es la única patria que tenemos nosotros los Puertorriqueños; es tener conciencia de que en estos momentos lo que hacemos es abrir camino al socialismo, abrir camino como una minoría tiene que hacerlo en momentos dados, pero abrir unos caminos que estemos seguros que marcharán por allí la mayoría de nuestro pueblo, y que más temprano que más tarde esas mayorías caminarán por esos caminos y tendremos nosotros una patria nuestra, libre y socialista!"
(ovation)

LA BORINQUENA

(national anthem of Puerto Rico) (1:15)

Letras y música: Lola Rodríguez de Tió

*Despierta, Borinqueña,
Que han dado la señal.
Despierta de ese sueño,
Que es hora de luchar.*

*A ese llamar patriótico,
¿No arde tu corazón?
Ven, nos será simpático,
El ruido del cañón.*

*Nosotros queremos la libertad
Y nuestro machete nos la dará.*

*¡Vámonos, Borinqueños,
Vámonos ya!
Que nos espera ansiosa,
Ansiosa la libertad,
La libertad, la libertad,
La libertad, la libertad!*

(shout) *Viva Puerto Rico Libre!*
(slogans shouted at U.N. rally)
*Ni con rifle ni con bala
Esa lucha no se para!
Si el Yanqui no se va,
En Borinquen morirá!*

(translation)

"...to bring every day nearer the democratic republic of the workers; to bring every day nearer the liberation of the oppressed Puerto Rican masses; to bring nearer every day the society without exploited and without exploiters; this nation where we Puerto Ricans will be the only ones to decide the present and future of it; to save this country which is the only one we Puerto Ricans have; to be aware that at this time what we are doing is opening the road to socialism, opening the road as at given moments a minority of us must, in the assurance that one day the majority of our people will take that road, that sooner or later we will go on that road and we will have a country that is free and socialist!" (ovation)

(Chants at U.N. demonstration:) (0:30)

*U.S.A. out of Puerto Rico!
Independencia para Puerto Rico!
Drive the Yankees to the sea!
Puerto Rico must be free!*

*Wake up, Borinquenâ,
They have given the signal
To wake from this dream,
For the hour of struggle is here!*

*This call to patriotism,
Doesn't it inflame your heart?
Come, it will be good for us,
The roar of the cannon!*

*We want our freedom,
And our machete will give it to us!*

*Let us go, Borinqueños,
Let us go now!
Eagerly, eagerly,
Freedom awaits us,
Freedom, freedom,
Freedom, freedom!*

(Translation:)

*Not with rifles or with bullets
Will this struggle be stopped!
If the Yankee doesn't leave,
He will die in Puerto Rico!*

*The original name of the island was Borinquen. **Borinquenâ** and **Borinqueños** mean citizens of Borinquen.

We wish to thank all who participated in the making of this record, and since the project took more than three years to complete we will surely leave out some names. To the artists, thanks for their co-operative spirit in making their work available. Special thanks to Estrella Artau, who conceived and recorded the Julia de Burgos poem specifically for this record. Thanks to the engineer at the ICAIC studio who helped by recording the Cuban songs.

The factual material in the introduction was supplied by Rosa Borenstein on behalf of the Puerto Rico Solidarity Committee (PRSC). This group also provided other important help. Notes to the songs and the biographies of the artists were researched and prepared by Nina Menéndez, with information provided by Andrés Jiménez and others, as well as the book "Puerto Rico: The Flame of Resistance" published by People's Press and available from the Guardian Marketplace, 33 West 17th St., NYC, NY 10011. This book also contains valuable bibliographical and other listings of source material. The following additional people worked on the booklet:

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Proof reading (Spanish): Genoveva Clemente
Typesetting: Guardian Typesetters
Booklet design and layout: Liz Mestres
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(publication)

Puerto Rico Libre! (bi-monthly magazine)

\$5.00 annual, back issues available.

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