

PUERTO RICO: COMO EL FILO DEL MACHETE LIKE THE EDGE OF THE MACHETE

Songs of the
struggle for
Puerto Rican
Independence

Sung by Andrés Jiménez

THE SITUATION IN PUERTO RICO

Puerto Rico is a colony of the United States. Despite all the clever phrases like "commonwealth" and "Free Associated State" created to confuse the issue, this has been true since the 1898 invasion by United States troops, which reduced the island to U.S. territorial dependency in violation of the autonomous political status ceded by Spain a year earlier. Although Puerto Rico today nominally has its own government and constitution, the U.S. Congress has actual jurisdiction over eighty-five vital areas of Puerto Rican political and economic life. These include migration and emigration, citizenship, currency, trade relationships with other countries, labor relations, communications, postal service, maintenance of an army, and military use of land.

The U.S. military occupies 13% of Puerto Rico's most arable land. This heavy concentration of nuclear weapons and guided missile emplacements has endangered the people of Puerto Rico by making the island a strategic target for any enemy of the U.S. and exposing the population to the day to day threat of nuclear accident.

Puerto Ricans are under obligation to serve in the U.S. Army. At the height of the Vietnam war, 1968, the director of the 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."

Political control is the expression of the economic dependence. U.S. corporations control more than 85% of all industry in Puerto Rico. These corporations, exempt from taxes and benefitting from the low wage-scale, have extracted huge profits over the years.

The industrialization of Puerto Rico

began in the late 1940's, spearheaded by a development program called "Operation Bootstrap". The stated intention of this program was to convert the agriculturally-based society into an industrial one.

This goal has been achieved. Today, less than 15% of the land is cultivated, with the result that approximately 68% of the food consumed in Puerto Rico is imported from the U.S. Moreover, Puerto Rico has become the fourth largest market in the world for all types of U.S. goods.

Meanwhile, the highly publicized goal of "Operation Bootstrap" of making Puerto Rico economically self-sufficient has never been achieved. Not surprisingly, the island's economy has instead become increasingly dependent on U.S. investments for its survival.

Today, Puerto Rico is almost completely mortgaged to U.S. banks. In order to provide the services needed for the new industry of "Bootstrap", the Puerto Rican government—the Commonwealth—floated huge loans to finance construction of roads, electrical plants and communications systems. But since the Commonwealth, as an incentive to industry, continues to offer almost total tax exemptions to the big businesses that have flocked to the island over the past thirty years, it has never been able to accumulate enough money to pay back the original loans, much less subsequent ones drawn to cover the exorbitant interest payments.

In 1960 the public debt was \$477 million, and by 1974 it was over \$3 billion. Interest payments alone averaged \$72 million per year from 1969-73. The per capita debt in 1975 was equivalent to over 70% of the per capita income of the island.

At first only light industry was attracted to the island, but soon the petrochemical giants discovered Puerto Rico. Monstrous steel complexes, requiring only a few men to push buttons, began to blossom on the western and southern shores of the island.

These industries in particular have posed a serious environmental threat. Beaches have been destroyed by sand extraction and oil spills, and the fishing industry has been severely cut back by the destruction of swamps. Fertile agricultural valleys have been devastated by the drain off of large quantities 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.

The seriousness of the health problem produced by these environmental hazards is clearly illustrated by a few examples. In Playa Guaynailla, 19% of the population suffers from obstructive respiratory illness; in Catano, 50% of the people suffer from throat illnesses.

While producing great profits, colonialism in Puerto Rico has forced the migration of large numbers of people from the countryside, causing massive unemployment in the cities. Hundreds of thousands in search of a livelihood have emigrated to the cities of the United States, attracted by the promise of the proverbial "streets paved with gold," only to find themselves placing an additional burden on social services and competing on the job market with millions of Americans also suffering from a faltering U.S. economy.

The situation has operated to the great
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Claridad photo: Bomexi

ABOUT ANDRES JIMENEZ

Andres was born in Orocovis, in the central mountain range of Puerto Rico called the Cordillera Central. He was the fourth child in a family of fifteen, all of whom worked on his father's farm. Like thousands of other Puerto Rican youth born in the mid-forties, he was drafted into the U.S. Army for service in the war in Vietnam. He was sent to Fort Hood, Texas, for training, where the army systematically separated the "different" GIs from each other so that they could more easily harness them to the dirtiest and most unwanted jobs. Those who didn't understand the orders (always given in English of course) were punished for being disobedient and branded as "stupid," which served to separate them from the other GIs as well. Linguistically and culturally isolated, baffled by the sudden changes in their lives, forced to serve in the army of the very nation holding their own in colonial bondage, most Puerto Rican GIs were also cut off from the full-scale rebellion growing in the ranks against the barbaric conditions of army life and against the war itself.

When Andres returned to the mountains and his family's traditional way of life on the land, he felt like a stranger in his own country. Added to this, he felt the isolation from the mainstream of history so often found in rural backwaters. He left Orocovis to attend the University of Puerto Rico in San Juan, where for the first time he encountered the antiwar movement among students who were also exposing the role played by U.S. imperialism in their own country. This is what helped make sense out of all that had happened to him, and he en-

thusiastically plunged into activity.

Steeped in the traditional music of the **jibaro**, the mountaineers, he decided to base his work in that form which so eloquently expressed the religious and social life of his people: the **decima**. Andres is one of the few of his generation to take up this art brought from Spain so many generations ago and to make it his own by filling it with contemporary relevance.

The decima has resumed its place as one of the most popular song forms in revolutionary Cuba, but in Puerto Rico it was in danger of being pushed out by commercial song forms brought in by U.S. music monopolies and their local entrepreneurs. Along with other singers, poets, theatre people, writers, painters and other Puerto Rican intellectual workers, Andres has analyzed and understood the dangers of losing the national cultural treasures in the process of being "Americanized," and this new generation of Puerto Ricans have dedicated themselves to the strengthening and building of their national culture. This process is leading to the building of a new culture of liberation.

In this recording you will see a reflection of the long history of struggle for Puerto Rican independence in song form. It includes songs that were written in the mid-eighteen hundreds by Lola Rodriguez de Tio, poet and patriot who also penned the national anthem, "La Borinquena." You will find songs from the turn of the century by Luis Llorens Torres, songs from the forties by A. Pacheco, and songs from contemporary struggles such as "Antonia" and "Lo de Patria O Muerte Empieza (Now 'My Country or Death' Begins)." The

recording was made originally by Disco Libre during the tremendous burst of cultural and political activity of the early 1970's, and it lives on as a classic of its kind.

About his work, Andres has this to say: "My principle objective is to bring Puerto Rican music 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 Puerto Rico. Instead, they have tried to make us feel that our traditions were inferior, unimportant and without value. In many parts of the world people don't realize that we have a folkloric tradition, believing that we are totally assimilated into North American culture. My objective is to take our music to Latin America, Europe and the U.S. so that people may see that we do have a culture, not only musically but in other artistic manifestations as well.

"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. I use traditional musical forms because I believe that it is easier for new ideas of change to be accepted when they are presented in forms people know to be their own. It is also an answer to the deculturation process being carried out in Puerto Rico by U.S. imperialism. We must reject things alien to our country which have been introduced by the colonial power in order to deform our image of ourselves. We must become more conscious of our national values and traditional forms, and with that consciousness begin to construct a Puerto Rican nation."

(continued from page 1)

benefit of U.S. corporations. When race and nationality become the materials for promoting 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 new-comers) are the reason things are getting worse. The cry "Go back where you came from" which often greeted the wave of European immigration at the turn of the century, and the northward migration of blacks and poor white ex-farmers a little later, is now 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.

The official figure given in 1976 for unemployment on the island was 40%. Puerto Ricans 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. Since the "Bootstrap"-created economy cannot sustain the island's population and the economic crisis in the U.S. has severely reduced the number of jobs available to migrating Puerto Ricans, the U.S. government has turned to wholesale population control. Colonialism is attempting to maintain profits by eliminating people.

The people of Puerto Rico have rebelled against the colonial occupation from the beginning. The independence movement has suffered massacres, jailings, infiltration, police harassment, and assassinations. Despite all attempts to smash it, the Puerto Rican movement for independence and self-determination continues to grow. Today there are independentistas in the trade unions, the schools and universities, the legislature, the bar association, the churches and other religious organizations. The breadth and intensity of this struggle demonstrates how vital the question of independence has become for the very survival of the people and the nation. The Puerto Rican people have always had a thirst for freedom, and it becomes clearer every day how firmly this desire is based in necessity.

ORGANIZATIONS & PUBLICATIONS

Puerto Rican Socialist Party (PSP)

(New York)
Box 318, Cooper Station
New York, NY 10003
tel. 212/260-0150
(Puerto Rico)
Padre Colon #256
Rio Piedras, Puerto Rico
tel. 809/781-7955
(Publication)
Claridad (weekly newspaper)
\$24.00 annual, \$13.00 six months

Nationalist Party of Puerto Rico

1130 Ponce de Leon
Rio Piedras, Puerto Rico 00927

PIP de Comité Nacional

Avenida Muñoz Marín 986
Hato Rey, Puerto Rico 00930

Popular Socialist Movement (MSP)

Apartado 22219
Estacion de UPR
Rio Piedras, Puerto Rico 00931

El Comité

577 Columbus Avenue
New York, N.Y. 10024
tel. 212/874-9162

(Publication)

Obreros en Marcha (monthly newspaper)

577 Columbus Ave.
New York, N.Y. 10024

Puerto Rico Solidarity Committee (PRSC)

National Office:
Box 319, Cooper Station
New York, NY 10003
tel. 212/673-0540
(publication)

Puerto Rico Libre! (bi-monthly magazine)
\$5.00 annual, back issues available.

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Side 1, Band 1: (5:20) DESPIERTA, BORICUA*

(WAKE UP, PUERTO RICAN)

Words: Guarionex Hidalgo Africano and Matos Paoli
Music: traditional llanera

With almost the status of an anthem, this is probably the most widely sung of the new songs written to stimulate and encourage today's struggle for independence. 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)**.

Dr. Ramon 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 also 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 Lares Revolutionary Committee was especially 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 had fought beside Bolívar in the struggle for Latin American liberation; and **Mathias Bruckman**, who provides us with an early example of North American revolutionaries 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, surrounded the town where, after a brief battle, they took power and raised **Mariana's** flag and 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 newborn son died in her prison cell at Arcibo. **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 in Puerto Rico was brought to an end in 1867, only five years after the Lares rebellion. (See "Puerto Rico: The Flame of Resistance", published 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
Con el filo del machete
Que alzó Manolo el Lenero*.
(Coro) Oye, Boricua...

Cuando suene el caracol,
Y rompe el trueno en la montaña,
Ven búscame a mi cabaña,
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...

No me llames por mi nombre,
Que no te respondere.
Llamame por Guarionex*.
Aunque te retumbe el orbe
Cuando veas que se desborden
Quebradas y manantiales,
Y escuches las atabales
De un Guajataca* que grita,
Coño, despierta, Boricua,
Y ven a buscarme a Lares!

Lares significa el paso
Que dimos a la alborada
Cuando aquella madrugada
Rompimos el negro lazo.
Lares también es zarpazo
Que al invasor clavaremos
Cuando a este pueblo le echemos
Sangre de nuestra 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!

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...

Don't call me by my name,
For I won't answer.
Call me by Guarionex,*
Guarionex, though you shake the
world.
When you see overflowing their banks
The mountain springs and streams,
And when you hear the rolling drums,
Drums of Guajataca* rolling forth,
Dammit, wake up, Boricua, listen,
Come and meet me at Lares!

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!

PUBLICATIONS

NORTH AMERICAN CONGRESS ON LATIN AMERICA (NACLA) LATIN AMERICA AND EMPIRE REPORT, Box 57, Cathedral Station, NY, NY 10025 Box 226, Berkeley, CA 94701.

"The Ferre Family" in Vol. VI, No. 6, July-August, 1972. A study of one of the wealthiest and most powerful Puerto Rican families.

"Chases Rocky Road" in Vol. X, No. 4, April, 1976. A study of Chase Manhattan Bank's role in Puerto Rico.

"U.S. Unions in Puerto Rico" in Vol. X, No. 5, May-June 1976. This issue is devoted to a study of the history of the American Federation of Labor's relation to Puerto Rico and the current operation of AFL-CIO unions.

FILMS

Distributed by **Tricontinental Films**, 333 Sixth Avenue, New York, NY 10014 and PO Box 4430, Berkeley, California 95704:

Culebra: The Beginning (20 min./color), the story of the struggle to get the U.S. Navy out of Culebra, the small island municipality of Puerto Rico.

The Nationalists: Patriotism is Valor and Sacrifice (28 min./color), the story of the Nationalist uprising of 1950, focuses on the five Puerto Rican Nationalist prisoners. 4

Puerto Rico (85 min./black and white), a comprehensive documentary on Puerto Rico. Divided into two parts: a socio-economic analysis of Puerto Rico today and an historical overview of key events in the independence movement using archival footage and dramatic re-enactments. Joint production from ICAIC studios in Havana, Cuba.

Distributed by **Latin American Film Project**, PO Box 315, Franklin Lakes, New Jersey 07417:

Puerto Rico: Paradise Invaded (40 min./color), a beautifully photographed documentary with interviews characterizing the current day economic and cultural situation in Puerto Rico, including analysis of U.S. economic relations with Puerto Rico.

ADDITIONAL RESOURCE

Center for Puerto Rican Studies (500 Fifth Avenue, New York, NY 10036), has produced numerous studies on Puerto Rican culture, immigration and life in the U.S. The Center has a very good library of Puerto Rican history, economy and culture.

*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.

*Guarionex = poet who was author of the original song words.

*Guajataca = mountains in Puerto Rico.

*Patria o Muerte = Country or Death!

*Venceremos = We Will Win!



**Side 1, Band 2: (3:20)
EL POBRE SIGUE SUFRIENDO
(THE POOR KEEP ON SUFFERING)**

Words: Andres Jimenez and Juan de Mata
Music: seis milonga

This song deals with the glaring contradiction between the decadence and wealth of the rich on one hand and the miserable poverty of the Puerto Rican masses on the other. Its final verse calls for sweeping change and an end to the inequalities.

*Desde hace tiempo señores
Tiene el pobre la ilusión
De cambiar su situación.
Las cosas siguen peores.*

*Mientras sufre mil dolores
El rico sigue viviendo
Y en exceso consumiendo
Lo que al pobre le ha robado
vive el rico acomodado
y el pobre sigue sufriendo.*

*Goza el rico su riqueza
Disfruta su posición
Tiene un yate y un avión
Y una hermosa residencia.*

*Y disfruta sin conciencia
Su poderío bendiciendo
Como rey vive comiendo
De los más ricos manjares
Mientras en los arrabales
El pobre sigue sufriendo.*

*Y el pobre labra la tierra
Trabajando en la montaña
Y sacando de sus entrañas
El fruto que en ella encierra.*

*Y en lo alto de la sierra
Su vida está consumiendo
Trabajando y produciendo
Padeciendo a cada rato
El rico compra barato
Y el pobre sigue sufriendo.*

*Y no me explico tampoco
Ahora que tu voz escucho
Que hay pocos que tienen mucho
Y muchos que tienen poco.*

*Y ahora a los ricos invoco
Justicia estoy exigiendo
Redistribución pidiendo
Ahora de todos los bienes
Pa' que tenga el que no tiene
Y no siga el pobre sufriendo.*

*For many years my friends,
The poor have had the idea
Of changing the situation.
Things keep getting worse.*

*While the poor suffer a thousand pains,
The rich continue living,
And consuming to excess
What they have stolen from the poor.
The rich live comfortably,
And the poor keep on suffering.*

*The rich enjoy their wealth
And their high position,
With a yacht and an airplane
And a beautiful home.*

*And they enjoy without guilt,
Blessing their power.
They live like kings, eating
The most delicious dishes
While in the slums
The poor keep on suffering.*

*And the poor work the land,
Laboring in the mountains
Taking from the earth's bowels
The fruits enclosed therein.*

*And high in the sierras,
The lives of the poor are consumed
With working and producing,
And suffering all the while.
The rich buy cheaply,
And the poor keep on suffering.*

*I just can't understand,
Even now as I hear you sing,
Why there are few who have so much,
And so many who have so little.*

*I accuse the rich,
I demand justice,
I ask for redistribution
Right now, of all the wealth,
So that he who had not, may have,
And the poor will no longer suffer.*

**OTHER PAREDON RECORDS
ABOUT PUERTO RICO:**

P-1005
**Tengo Puerto Rico En Mi Corazon
I Have Puerto Rico In My Heart**
Sung by Pepe and Flora Sanchez

P-1032
**Algo Se Quema Alli Afuera
Something Is Burning Out There!**
Sung by Estrella Artau

P-1035
Viva Puerto Rico Libre!
A collection of the most important contemporary songs of the independence movement sung by: Roy Brown; Andres Jimenez; "El Topo" Antonio Caban Vale; Flora Santiago; Pepe Sanchez; Noel Hernandez; Estrella Artau; Pablo Milanés; Amaury Perez Vidal; Grupo Taone

P-2501
Albizu Campos Speaks/Habla Albizu Campos
His actual voice delivering the oration at Lares in 1950.

See back page for ordering information.



Side 1, Band 3: (4:15)

CANTO REBELDE (REBEL SONG)

Words: A. Pacheco
Music: traditional mapeye

Written in the 1940's by a poet from Ponce, the song directs its message to political activists already conscious of the necessity for change. It calls on them to be dedicated and disciplined in their work, and to unite their forces in the struggle against colonialism.

*Lo lei lo lai, le lo lai...
Imita al ave que anida (2X)
Libre en el fresco bosque
Y de paraje en paraje
Va en pos del pan de la vida.
Imita el hombre que olvida
El pan por la libertad
Imita el que la verdad
Dice de frente al tirano,
Si eres honesto, hermano,
Y amas la humanidad.*

*Lo lei lo lai...
Be like the bird that makes its nest,
Freely, in the refreshing forest,
And goes from place to place
In pursuit of life.
Be like the man who forgets
Bread for liberty.
Be like the one who speaks the truth
In the face of the enemy.
Be like that if you are honest, brother,
And if you love humanity.*

BOOKS

Cripps, L.L., **Puerto Rico, the Case for Independence** (Cambridge, 1974), a moving book that argues convincingly why Puerto Rico should be an independent nation. Written by a woman who lives in Puerto Rico.

Epica Task Force, **Puerto Rico: A People Challenging Colonialism** (Washington, D.C. 1976), a comprehensive study of Puerto Rico, with many photographs and drawings. It offers useful statistics and a comprehensive list of readings.

Figueroa, Loida, **History of Puerto Rico. From the Beginning to 1892** (New York, 1972) a detailed political history of Puerto Rico up to 1892 containing much information not covered by other historians about Spanish rule and Puerto Rican resistance.

Lewis, Gordon K., **Puerto Rico, Freedom and Power in the Caribbean** (New York, 1963), a pioneering work on Puerto Rico by a British scholar teaching at the University of Puerto Rico. Carefully researched, a weighty volume written for those who want a densely packed argument.

Maldonado-Denis, Manuel, **Puerto Rico: A Socio-Historic Interpretation** (New York, 1972) an exciting popular work about Puerto Rico by a Puerto Rican. An excellent book to introduce readers to the island and the people.

Peoples Press Puerto Rico Project, **Puerto Rico: The Flame of Resistance** (San Francisco, 1977) comprehensive study of 500 years of Puerto Rican history. Includes alarming statistics about life in Puerto Rico today and the story of the growth of independence forces on the island.

*Lo lei lo lai...
Imita el hombre que canta (2X)
A su ideal libertario,
Y de su patria, el santuario,
Tiñe con su sangre santa.
Imita el que se levanta,
Y lucha en contra de aquél
Que roba el oro a granel
De tu patria y la esclavisa.
Odia al que tiraniza.
No entregues a otro tu ser.*

*Lo lei lo lai...
Imita el que empuña el sable (2X)
Para defender su hermano,
Y dice con rabia al tirano,
"Largo de aquí indeseable!"
Imita al genio incansable
Que con irónico acento
Teje un incendiario cuento
O endilga un buen madrigal,
Y cual recio vendaval
Entra en combate violento.*

*Lo lei lo lai...
Imita al que pone en alto (2X)
De su amada patria el nombre,
Y con corazón de hombre,
La hace libre de un asalto.
Imita aquél que de un salto,
Con ímpetus de león,
Le escala un tosco penon
Con indómита fiereza,
Invade una fortaleza
Y grita "Revolución!"*

*Lo lei lo lai...
Be like those who sing
Of their ideals of liberty,
Their country, their sanctuary,
Stained with sacred blood.
Be like those who rise up
In struggle against the ones
Who steal gold by the ton,
And enslave our country.
Hate those who tyrannize you
And don't hand yourself over to anyone.*

*Lo lei lo lai...
Be like he who grasps the sabre
In defense of his brother,
And angrily says to the tyrant:
"Go away! We don't want you!"
Be like the untiring genius
Who in accents of irony
Weaves a tale that inflames,
Or concocts a great madrigal,
And like a windstorm
Enters into violent combat.*

*Lo lei lo lai...
Be like he who holds high
The name of his beloved country
And with the heart of a man
Frees it with one assault.
Be like he who in a single bound,
With the force of a lion,
Climbs a rocky mountain
And with invincible ferocity
Invades the fort
And cries, "Revolution!"*



Side 1, Band 4: (3:32)

A PUERTO RICO (TO PUERTO RICO)

Words: Lola Rodríguez de Tío and Andrés Jimenez

Music: traditional lamento

“A Puerto Rico” was written by one of the island’s greatest poets, **Lola Rodríguez de Tío**, who is also the author of the **Puerto Rican** national anthem, “**La Borinquena**”. Exiled to Cuba in 1889 because of her revolutionary activities, she wrote this poetry so full of the patriotism and love the Puerto Rican people have for their country, and of the anguish felt by those who are absent. As in her poetic statement, “**De un Pajaro Las Dos Alas**” (Two Wings of the Same Bird), she points out the historic ties between her country and Cuba. The final verses were revised by Andrés to reflect the liberated status of present day Cuba, whose people have indicated their firm solidarity with the Puerto Rican independence struggle with the initiative taken in introducing the question of Puerto Rico before the U.N. Decolonization Committee.

In a statement delivered by Cuban president Osvaldo Dorticos at the Cuban-hosted International Conference of Solidarity with Puerto Rican Independence in September of 1975 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 Puerto Rico as a non-negotiable question and pledge our unrestricted support to the cause of independence.”

*Borinquen nido de flores
Donde comencé a soñar
Al calor del dulce hogar
Que dió vida a mis amores.*

*Al recibir tus loores
Siento del alma en lo hondo
Algo que sale del fondo
En acordes vibraciones
Y palpita en la canciones
Conque a tu afecto respondo.*

*Después de ausencia tan larga
Vengo a contemplar tu cielo
Para calmar el anhelo
Que a veces mi vida amarga.*

*Hoy mi espíritu se embarga
De alboroso y alegría
Al ver esta patria mía
Noble grande y generosa
Brindándome cariñosa
Su entusiasta simpatía*

*Cuba tu hermana mayor
Te ha señalado el camino
Pues en un mismo destino
Siempre las fundió el dolor.*

*Cuba te ofrece su amor
Sin zozobra ni recelo
Y en defensa de tu suelo
Hará suya tu venganza
Alentando la esperanza
Que resplandece en tu cielo.*

*Feliz yo si logro un día
La realidad de mi ensueño
Enlazar con noble empeño
Aquella tierra y la mía.*

*Yo las cantaré a porfía
Ensalsando sus primores
Y en la esencia de sus flores
Haré que mi canto suba
Pues hoy Puerto Rico y Cuba
Son mis dos grandes amores.*

Borinquen nest of flowers
where I first began to dream
In the warmth of my sweet home
That gave life to my loves.*

*Taking part in your praises,
I feel in the depth of my soul
Something that comes from within,
A harmonious vibration,
Throbbing in the songs
Which I give to your glory.*

*After an absence so long,
I return to contemplate your skies,
To calm those yearnings
That at times embitter my life.*

*Today my spirit is siezed
With joy and happiness
To see once again my country,
Grand, noble and generous,
Offering me lovingly
Her enthusiastic affection.*

*Cuba, your older sister,
Has showed you the way.
And with the same destiny,
Pain has welded you together.*

*Cuba offers you her love
Without conditions or distrust.
And in defense of your land,
She makes your vengeance her own,
Encouraging the hope
That shines in your skies.*

*How happy I'll be, the day
I realize my dream,
When that country and mine
Are nobly tied together.*

*I'll sing to them endlessly
Praising their beauty
And my song will rise
Among the essence of their flowers.
Today Cuba and Puerto Rico
Are my two great loves.*

*Borinquen = original Indian name for Puerto Rico.

7



Lola Rodríguez de Tío



Side 1, Band 5: (3:20)

LA MISERIA (MISERY)

Words: A. Pacheco

Music: traditional seis tango

As in "El Pobre Sigue Sufriendo (The Poor Keep On Suffering)," we see here reflected the crimes of inequality and exploitation of the poor by the rich. The fact is that these verses were written in the nineteen-forties, which reminds us that these conditions have existed for many years—as has the struggle to change them.

*En medio de la abundancia
De unos pocos señorones
Sigue formando legiones
La miseria en militancia.*

*De la vejez a la infancia
Se escucha el grito sombrío
De los que sufren de frío
De luz, de techo y de pan.
Así los obreros van
Desde la ciudad al bohío.*

*Y en medio de esta penuria
Que causa consternación
En la lujosa mansión
Se apodera la lujuria.*

*Una blasfemia, una injuria
Contra los menesterosos
Que viven en los fangosos
Y pestilentes garitos
Atestados de mosquitos
Y microbios contagiosos.*

*Causa pena contemplar
De seres pobres millones
Viviendo como ratones
A las orillas del mar.*

*Que pudiendo cultivar
La tierra para vivir
Se tienen que convertir
En peones a salario
Del que se hace millonario
Por igualdad no existir.*

*La tierra en totalidad
Es por la ley natural
Patrimonio universal
De la gran humanidad.*

*Pero el rico en su maldad
De ella se ha apoderado
Y al pobre lo han dejado
Sufriendo en el desvarío
Muriendo de hambre y de frío
Viviendo desesperado.*

*Amid the abundance
Of a few fat gentlemen,
Misery and militance
Continue forming ranks.*

*From old age to infancy
The gloomy cries are heard
Of those who suffer from the cold,
No lights, no roof, no bread.
This is the state of the workers
From the cities to the country shacks.*

*And amid this want,
Which causes such distress,
Stands the fancy mansion
Where excess rules.*

*It is blasphemy and insult
Against the needy ones
Who live in the muddy mires
And stinking slums
Thick with mosquitos
And contagious germs.*

*It is painful to think
Of millions of the poor
Living like rats
On the edge of the sea.*

*They could be working their land,
But in order to survive
They are forced to become wage slaves
Of he who makes millions,
Because equality doesn't exist.*

*The land in its totality
Is by natural law
Universal property
Of all humanity.*

*But the rich in their wickedness
Have taken control of the land
And left the poor
Suffering in absurdity,
Dying of hunger and cold
And living without hope.*

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Side 2, Band 1: (4:10)

ANTONIA MARTINEZ—punto Fajardeno
Words and Music: Juan de Mata and
Andres Jimenez

Antonia Martinez, a sixteen-year-old girl, was killed randomly in 1970 by a U.S. National Guardsman during their student strike at the University of Puerto Rico in Rio Piedras, San Juan. She was attending a demonstration against the war in Vietnam, the drafting of young Puerto Rican men into the U.S. armed forces, and the presence of ROTC on the campuses. Written for the first anniversary of her death, this song demonstrates the shock and anger of the masses at this criminal outrage, and recaptures the historical importance of that moment of the struggle. It is interesting to note that Antonia's murder, along with numerous other incidents involving the killing of black and other minority students during the protest against the war in Vietnam, went relatively unnoticed, whereas the cold-blooded killings of four white students at Kent State during the same period were brought to the attention of the entire world through a tremendous media barrage.

*Recuerdo el cuatro de Marzo
Con tristeza y agonía,
Cuando Antonia se moría
Víctima de aquel zarpazo.*

*Fulminada de un balazo
Que así tronchó su destino,
La muerte le sobrevino
De manos de un criminal,
De una manera brutal
Víctima de un asesino.*

*La gente se aglomeraba,
Toda de tristeza llena,
A contemplarla con pena
Mientras su cuerpo sangraba.*

*La vida se le escapaba,
Su corazón no latía,
Y hacia otro mundo partía,
Y esa joven inocente
Asesinada vilmente
Por un necio policía.*

*Y ante el humillante ultraje
El pueblo triste lloraba.
Y al verla así despertaba
Su odio y su coraje.*

*La sangre manchó su traje.
Y olor de sangre en la brisa
Y se nublaron las sonrisas
Hay llanto en los corazones
Y se oyen más detonaciones,
Mientras Antonia agoniza.*

*Pero lo grave no es esto,
Señores lo digo yo,
El policía salió
Del asesinato absueltos.*

*Y el pueblo tiembla por eso
Y sangra su corazón,
Y reza una oración
Por su alma immaculada.
Antonia ha sido vengada,
Viva la Revolución!*

*I remember the fourth of March
With agony and sadness,
The day Antonia died,
Struck down by a clawing hand.*

*Wiped out by a single bullet
That ended her destiny,
Death overcame her
At the hands of a criminal,
In a brutal manner,
Victim of a murderer.*

*The people crowded around,
Full of sadness,
To look on in pain
As her body bled.*

*Her life escaped,
Her heart no longer beat.
She departed for another world,
That innocent young woman,
Villainously assassinated
By an ignorant soldier.*

*And at this humiliating outrage,
The whole people mournfully cried.
And seeing her that way,
Their hate and anger was awakened.*

*Blood stained her dress,
The smell of blood was in the air,
All smiles were clouded,
All hearts lamented.
More shots could be heard
As Antonia lay there dying.*

*But that is not the worst;
People, I'll tell you this,
The soldier got away
From the murder, absolved.*

*The people tremble because of this,
And their hearts bleed,
And they make prayers
For her immaculate soul.
Antonia has been avenged.
Long live the revolution!*



Side 2, Band 2: (4:50)

**LO DE PATRIA O MUERTE EMPIEZA
(NOW 'MY COUNTRY OR DEATH'
BEGINS)**

Music: traditional llanera

This song was written in 1972 during the massive worker's strikes for better wages and working conditions. At that time, Andres was working with **Grupo Taone** through the patriotic and **independentista** organizations, going to the picket lines and demonstrations to educate and organize the workers with songs. This one points out that until U.S. imperialism is thrown out of Puerto Rico the value produced by Puerto Rican labor will never be used for the benefit of their own people, linking the need to organize and struggle against the colonial power with the immediate economic struggles.

*Mientras se estanca el salario
Sube el costo de la vida.
La causa no está perdida
Aunque el Yanqui es temerario.
Se cambió un sistema agrario
Por un sistema industrial,
Aún más a nuestros hermanos.
Pero sepan los tiranos,
Que esto se habrá de acabar.*

*Ya el obrero borincano
Sabe quien es su enemigo,
Y le prepara el castigo
Al opresor inhumano
Sabe que el amo tirano
Defiende otros intereses,
Y aunque repita mil veces,
Que le protege y e ayuda,
Pero a él no le queda duda
Que éste le roba con creces.*

*Sabe que la policía
Está para macanear
Y para salvaguardar
Lo que es de la compañía.
En su lucha día a día
Está tomando conciencia.
Ya se acaba la paciencia
Para dar paso al furor
Y sacar al opresor
Con todos sus indecencias.*

*Por otro lado ya empieza
A rescatar nuestro suelo
Robado a nuestros abuelos
En un acto de vileza.
Lo de patria o muerte empieza,
A tomar cuerpo y raíz.
Llega el momento en que aquí
El Boricua mete mano
Y ahora habrá que definirse
Entre Yanqui o Borincano.*

*With salaries frozen
The cost of living continues to rise.
The cause is not lost,
Though the Yanqui may think so.
The agrarian system
Has been changed for the industrial,
Robbing our people even more,
But tyrants, get wise!
This must come to an end!*

10

*The Puerto Rican worker
Knows who his enemy is.
He is preparing the consequences
For the inhuman oppressor.
He knows that the tyrant boss
Defends other interests.
Though the boss says a thousand times
That he defends and helps the worker,
The worker has no doubt
That the boss robs him more every day.*

*He knows that the police
Are ready to use their clubs
In order to safeguard
What belongs to the companies.
In his daily struggle,
He is gaining consciousness.
His patience is running out,
And anger is running in.
He'll kick out the oppressor
And all his indecencies.*

*Besides that, we are beginning
To reclaim the land,
Stolen from our grandfathers
In an act of villainy,
Now "My Country or Death" begins
To take shape and put out roots.
The time has come
For the Puerto Rican to get on with it.
Now we must define ourselves
Between Yanqui and Puerto Rican.*



Side 2, Band 3: (5:52)
VALLE DE COLLORES
 (VALLEY OF COLLORES.)
 Words: Luis Llorens Torres
 Music: seis con decima

These verses were written by **Luis Llorens Torres** around the turn of the century. They are an example of a long history of songs and poems which express the patriotic sentiment of the Puerto Rican people in the face of colonialism. The song describes the feelings of young people who are forced by this same colonial power to leave their birth places, families, friends and the familiar surroundings that are the very back-bone of a national culture. Having gone to the cities looking for work, they often find themselves alone and alienated, in the unemployment lines or working under bad conditions for low pay.

Collores is a neighborhood in the small mountain village of Aibonito. The traditional thatched-roof houses, made by hand from indigenous materials, are called **bohios**. A tree native to the area and considered sacred is called the **ceiba**.

*Cuando salí de Collores
 Fué en una jaquita baya
 Por un sendero entre mayas
 Arropás de cundiamores.
 Adiós malezas y flores
 De la barranca del río,
 Y mis noches de bohío,
 Yaquella impasible calma,
 Y los viejos de mi alma,
 Y los hermanitos míos.*

*Que pena la que sentía
 Cuando hacia atrás yo miraba,
 Y una casa se alejaba,
 Y esa casa era la mía.
 La última vez que volví,
 Los ojos vi el blanco vuelo
 De aquel maternal pañuelo
 Empapado con el sumo
 Del dolor, más allá humo
 Esfumándose en el cielo.*

*La campestre floración
 Era triste, opaca, y mustia,
 Y todo como una angustia
 Me apretaba el corazón.
 La jaca en su discreción,
 Iba paso perezoso.
 Zumbaba el viento oloroso
 A madreselvas y a pinos,
 Y las ceibas del camino
 Parecían sauces llorosos.*

*No recuerdo como fué,
 Aquí la memoria pierdo,
 Más en mi oro de recuerdos,
 Recuerdo que al fin llegué.
 La urbe, el teatro, el café,
 La plaza, el parque, la acera,
 Y en una novia hechicera
 Hallé el ramaje encendido
 Donde colgué el primer nido
 De mi primera quimera.*

*Más luego en pos de ideales,
 Entonces me hirió la envidia,
 La codicia y la encidia,
 Y el odio de los mortales.
 Y urdiendo sueños triunfales,
 Vi otra vez el blanco vuelo
 De aquel maternal pañuelo
 Empapado con el sumo
 Del dolor, lo demás humo
 Esfumándose en el cielo.*

*Ay la gloria es sueño vano,
 Y el placer tan solo viento,
 Y la riqueza es tormento,
 Y el poder osco gusano.
 Ay, si estuviera en mis manos,
 Borrar mis triunfos mayores
 Ya mi bohío de Collores
 Volver en mi jaca baya,
 Por un sendero entre mayas
 Arropás de cundiamores.*

When I left Collores
 I rode off on a white pony
 Down a path lined with daisies
 And covered with wildflowers.
 Farewell, flowers and weeds
 Of the riverbank.
 Farewell to the nights in my bohío*
 And that peaceful calm,
 And my beloved parents,
 And my little brothers.*

*I felt so sad
 When I turned to look back
 And saw a house moving away from me,
 And that house was my home.
 The last time I looked back,
 In my eyes I saw the white lace
 Of the maternal handkerchief,
 Drenched with the essence of pain.
 Everything else was smoke
 Fading into the sky.*

*The flora of the countryside
 Was sad, gloomy and withered.
 Everything was anguish,
 My heart tightened.
 My pony seemed to sense it,
 And walked at a mournful pace.
 The whistling wind carried the odor
 Of honeysuckle and pine,
 And the ceibas* along the road
 Looking like weeping willows.*

*I don't recall how it happened,
 And here my recollection fails,
 But to the best of my memory
 I finally arrived.
 In the streets of the city, the theatre,
 the cafes,
 The plaza, the park, the sidewalks,
 And in an enchanting lover,
 I found the burning bushes
 Where I hung my first nest,
 The place of my first heartbreak.*

*Later, searching for my ideals,
 I was wounded by envy,
 Greed and evil,
 And mortal hate.
 And forging triumphant dreams,
 I saw once again the white lace
 Of the maternal handkerchief,
 Drenched with the essence of pain.
 And farther off, the smoke
 Fading into the sky.*

*Glory is an empty dream,
 And enjoyment like the wind.
 Wealth is a torment,
 And power an ugly worm.
 Oh, if only I could
 Wipe away my triumphs
 And return to my bohío in Collores
 On my white pony,
 Down the path lined with daisies
 And covered with wildflowers.*

*see song notes



Side 2, Band 4: (3:48)

ASI ES MI GALLO

(BEHOLD, MY FIGHTING COCK)

Words: Edwin Reyes and Luis Llorens Torres

Music: traditional seis

Using the popular symbol of the cock-fight, **Edwin Reyes** wrote the first three decima verses included in this song representing the final struggle between the Puerto Rican masses and U.S. imperialism. They were written as a prelude to the famous **decima**, of the same theme by **Luis Llorens Torres**, which ends in a triumphant cry of "Viva Puerto Rico Libre!" The fighting cock here symbolizes the liberation fighters.

Musicians:

Andrés Jiménez, lead voice and guitar
 Pepe Sánchez, second guitar
 Nieves Quintero, cuatro
 Miguel Poventud, quinto and arrangements
 Joe Gloro, accordion
 Pedro Nieves, bass
 Ramón Febre, timbales
 Papi Andino, bongos
 Flora Santiago, güiro

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*Gallo de mi tierra amada
 Sangre jíbara al acecho
 La aurora guarda en su pecho
 La luz de tu puñalada.
 Yo sé aguardar la jugada
 Con el corazón sereno
 Confío en el gallo bueno,
 Y sé que su casta un día
 Acabará la porfía
 Y el canto del gallo ajeno.*

*Ya surge de la maleza
 Sombre afuera tu rival,
 Es su pico un manantial
 De resonante fiereza.
 El duelo terrible empieza
 En sordo y recio aleteo.
 Bajo los ojos y veo
 El filo de tu puñal
 Dando forma material
 Al filo de mi deseo.*

*Sangre brilla en tu brillante
 Plumaje de pluma y plata
 Sangre en la espuela que mata
 Y tu pico de diamante.
 Con el corazón delante
 Vas de frente al enemigo
 Corre el cobarde al abrigo.
 Vibra tu canto de gloria
 Y en la valla de tu historia
 La patria canta contigo.*

*Gallo que las tiene azules
 Es el que en los sueños míos
 Ensueñan en desafío
 Que el campo tiñen de gules
 Con su plumaje de tules
 La lid desfleque y desfibre
 Y que cuando cante y vibre
 Al lanzarse a la pelea
 Su canto de plata sea
 Viva Puerto Rico Libre!!*

*Fighting cock of my beloved land,
 Your peasant's blood at the ready,
 Dawn hides in her bosom
 The light of your dagger-like beak.
 I know how to wait for the fight;
 Keeping my heart serene,
 I put my trust in the best rooster,
 Knowing that his kind one day
 Will put an end to injustice,
 and the crow of the foreign rooster.*

*Out of the weeds
 And shadows comes your rival,
 His beak a fountain
 Of resounding fierceness.
 The terrible duel begins
 With the muffled beating of wings.
 I lower my eyes and see
 The edge of your spur
 Giving material form
 To the sharpness of my hopes.*

*Blood shines in your brilliant
 Plumage of feathers and silver.
 There is blood on the spurs which kill,
 And on your diamond-studded beak.
 Following the commands of your heart,
 You confront the enemy,
 And the coward runs for shelter.
 Your glorious song resounds,
 And in the arena of your history
 The whole country sings with you.*

*My courageous fighting cock
 Is he who in my dreams
 I see in his defiance
 Stain the arena of struggle
 With his veil-like plumage
 Shredded and torn in battle,
 And when he crows and trembles,
 Throwing himself into the fight,
 His shining silver song will be:
 "Long Live Free Puerto Rico!"*