Haiti: Some Basic Facts

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

According to a 1970 estimate, the distribution of people was 490 per square mile: 12% in towns and 88% in rural areas. About 93% are of African origin, with the balance mulatto. French is the language imposed on the people, but the true language is Creole, a blend of 17th century French, African dialects, English, Spanish and Indian words.

Haiti's largest city is Port-au-Prince, where the population has increased from 143,534 in 1950 to 493,922 in 1971, an increase of 244% in 20 years. This pattern is true of all urban centers as life in the countryside becomes insupportable. The two towns next in size, Cap-Haitien and Gonaves, grew 89% and 118% respectively in the same period.

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

There is one doctor for every 13,420 people. Life expectancy is said to be 48 years, and no figures are published regarding infant mortality. There is almost no highway system (250 miles of surfaced roads) and only 187 miles of railroad. Haitians including all classes own about 15,000 autos, 11,000 television sets and 81,000 radios in all. The six daily papers print only five copies for each 1,000 people.

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

(continued page 14)
HAITI: a people continuously in struggle

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

No sooner had Columbus and his band arrived than exploitation and misery descended upon the Indians. The invaders were well armed and, after a few fights, succeeded in becoming the only rulers of the island. They completely disrupted the Indians' way of life and forced them to work in the gold mines from sunrise to sunset. If the Indians showed any resistance, they were slaughtered. Eventually the time came when there were not enough Indians to keep the mines going. In 1508, the Spanish government brought Negro slaves from Africa to replace the Indians in the hard work of enriching the Spanish kings.

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

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

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

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

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

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

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

Throughout the 19th century, the peasants struggled continually to improve their condition and assert their rights. In 1843, one such struggle reached an advanced form in a revolt, which took place in the southern part of the island, where a group of peasants organized their own community and governed themselves for twelve years. But here as elsewhere in the island, local reactionaries used violence without hesitation to stop the peasants in their path toward self-emancipation.

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

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

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

Continuing this reign of repression, in 1919 the U.S. rewrote an old Haitian law that required the (continued next page)
peasants to work for six days' unpaid forced labor per month. This was the event that burst the dam. Five thousand peasants, under the leadership of Charlesmg Beradie, launched a mass strike against the occupation forces.

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

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

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

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

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

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

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

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

Despite this history of misery and exploitation, the masses of Haitian workers and peasants (now numbering more than 5 million) have never been on their knees. On the contrary, they have engaged in many bitter struggles. But the privileged classes are strongly aided by the U.S., which sends arms and ammunition to maintain the bonds of repression. All those who demand an end to murder and repression are themselves murdered or exiled.

When Papa Doc died in 1971, he was succeeded as "President for Life" by his 18-year-old son, Jean-Claude ("Baby Doc"). Alarmed at the possibility of an "emergency" (i.e., popular protest against the perpetuation of the Duvalier family tyranny), the U.S. demonstrated its staunch support of the status quo by sending warships with marines ready to land. It also named Clinton Knox--a black diplomat who had risen to a position of considerable power as a co-optive response to the pressures of the civil rights movement in the U.S.--as ambassador to Haiti.

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

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

Among the democratic forces, the cultural organization which calls itself Atis Independant offers its voice to sing the reply to that all-important question: what is to be done? Their answer is REVOLUTION:
"if i open up my mouth, it would not be to speak nonsense. if i open up my mouth, i would want to sing of my country."

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

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

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

HOW DID ATIS INDEPANDAN BEGIN?

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

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

In retaliation, the government used many repressive measures, to be sure. But more subtle, and perhaps more effective, was the promotion of the "ye-ye" culture in order to control and pacify the youth. As real life became more and more difficult, songs about easy living, blue skies and great beaches occupied the minds (continued next page)
of young people who were not able to find jobs or get an education. The words of the songs were diversifying, but—event worse—the persuasive and flashy presentation made them feel that Haitian culture was somehow inferior because it lacked the technical facility to produce what must have seemed like a "universal" music but what was really the music of imperialism.

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

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

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

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

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

HOW IMPORTANT IS CULTURE?

We face many difficulties in our community work due to the influence of reactionary ideas on our culture and especially our music. At present, small combos called "mini-jazz" (which have little or no jazz, incidentally) encourage the petty bourgeoisie to eat, drink, and be happy. At the same time, to combat this, we need to take an approach where revolution is the main theme. We want to make our contributions in the main theme. We want to make our contributions to the Haitian people, so we have to build something new. In this, we are not empty-handed. We have the materials provided by the people themselves. And they are our source. We draw on the music of the peasants and workers, from the masses of people.

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

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

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

HOW DO WE WORK?

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

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

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

Atis Indépendan
SONGS AND INTRODUCTIONS
(English translations from the Creole)

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

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

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

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

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

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

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

What a beautiful moment...

Side 1 Band 3: (3:05)
Gade Mache Ti Peyi Noun: (Look What's Going On!)
(Look What's Going On!)
Words and music: Toro
© 1973 Toro

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

Look what's going on (2x)
The reactionaries want us to think that they have all the great minds, while we are the slow-witted. That is why they don't build any schools for us.

They exploit us, expecting that we'll always stay down here, looking up to them in awe.
The reactionaries point at us:
This one is a mulatto, they say, that other is black.
One more way to divide the people, making it easier to rule us.
The reactionaries say:
A woman is just empty-headed, or that she is "so mysterious."
A lot of old lies.
Invented to keep women from joining the liberation struggle.

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

If I open up my mouth, it will not be to speak nonsense.
If I open up my mouth, I will want to sing of my country.
To wake her out of her sleep, make her see that her feet are full of sores.
Her scalp diseased and covered with scabs, and her clothes are dirty and ragged.
(Chorus)

In my country, the moon does not shine, and the sun lies sick and pale, over the roofs of the tattered huts, on the backs of the teeming poor.
(Chorus)

All the trees will blossom, their flowers will fall on every road, and shower down like rain when my country finally awakens.
(Chorus)

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

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

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

Nobody knows who my father is.
My mother passed away, after suffering from TB.
Misery lies on all of us in my country.

But our courage is stronger than all our tears.

*Ti Rouj translates "little red", describing the little brother's skin color.
*Tonton Macoutes translates "old uncle with a pack on his back" but it is the folkloric expression for the private army created by the Duvalier dictatorship for the political repression of the Haitian masses.

Side 1 Band 6: (3:52)
TT PT-A (Hey, Little Girl)
Words: "a Haitian poet"
Music: Sokol
© 1971 Sokol

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

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

(She:)
Hey, young man.
It's the shooting stars that light good fires.
Women say "bang, bang" and you answer "clang clang."
You seem to think that women are just "Pandora's boxes."
Or maybe some knick-knacks in the living room.
(Chorus)
Hey, young man,
Open your eyes wider so you can see clearer.
(Chorus)
Women say "bang" and you say "pleasure."
But women of countries in struggle are like baskets.
Look and see what is inside!

*The angelus is the churchbell, which rings at nightfall and signals the end of the work day as well as the beginning of the romantic possibilities of the night.
*"Clang clang" is rifle fire in Haiti.
We are the ones who bake the bread, And the ones who get burnt at the oven.

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

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

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

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

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

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

Darling, I am writing to you. My heart is breaking. What can I do? Love has its limits. I love my country, and even you cannot come between.

We won't be able to tie up the rope even if we don't set things right in our dying country. If I can die for you, I must die for my country too.

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

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

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

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

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

Only a revolution will liberate us. We will walk together with pride. We won't be ashamed to look at anyone.
**AYITI**: Oun pep k-ap lite tout tan

Le gro péyi an Erop-yo te vini manti ke yo bezouin ou seri produi ak lòt riches, yo te métè tè yo, déyò pou yo al chachè-yo lòt kote. Yo pran lan sò pou yo, yo pati. Se konsa 5 dènann 1492. Kristòf Kolon débakè lan youn lìl lan lèzak de Ka-


Dépi Kristòf Kolon ak ekip li-a mèt pè die sòt tout, mizè ak ekploua-
tasion lafyay kadav kö-vò yon térifò-

na sa-a. Indiyan-yo kanè kòk gro ba-
tay ak mènse Kristòf Kolon-yo, min yo sovi anba, pask Kristòf Kolon ko te pibiy anb passé yo. Kristòf a lamè-

lì-a vi-n sèl kòk chante lan lì lì-

la.

Indiyan-yo te bliye travay lan mi-nò dépi pìgi nan chante jouk la bri-

-n ti-n tonbe nòt nòt. Jan Indi-

yin-yo te kon viv avan-an te dé-

zoganize. Ki ri pèd, chak fou a-

dipityo-respé, sé masakre jen Kristòf Kolon masakré-yo. Yo mouli kou fondi: vi-n pa te gin anse Indi-

yin yon travay lan mi-nò yo anyo.

Yo voye chache moun an Afrir-

ran nan Spaniola - oon non Krist-

òf Kolon pran bay ti lìl luo ko-

manna 1502, se nòg Léfrik ak rapan-

sa Indiyan-yo lan travay di pou an-

richi rou a gro bahn an Depay-yo.

Min, se pa Léspay sèlman machè-

pè ak produi nòt te intènne la dè-

pè sa-a. Gin lòt péyi an Erop ko-

intre lan ron tout (tankou Langlé-

te, la Prans, Pétit). Yo gounin tou-

po intèrè. Sé konsa, apre de zon-

tou batay Léspay kanè ak la Prans, an 1697. Léspay te bay la Prans tout pati lòuès péyi-a déprè ou trèt ki réli "Trètè de Résoisik".

Pransè-yo réli pati pa-yo-a Sin-

Dom. Sou bout sa-yo, yo tabli-

b, oon sistem esklavaj pè pèsef ekse-

te pasè pa panby-... An dè, tan, toua mounman, yo monte ou sosètè kòt-

ekplouasion-an an djonjon: Mòt esklav, yo ap ekplouasion, esklav-yo mi-

mèn ap bourikè. Sé esklav-yo ki fòt tout travay pou bay la Prans tou-

sa-a lòzouin pou bat kalinda-1 an Erop, sé esklav-yo ki travay pou bay tout moune lan Sin Doming sa yo bezouin pou yo viv.

Tan ap passé. Tankou tout sou-

sitè, sa ki Sin Doming-pan pa réte ap-

vire an plas. Si ekplouasasion ré-

tè san chante, jan-i fèt la ak kan-

titè moou mèp sizli-pa réte mim-

jan-ja. Sin Doming ki te yon sin-

proc yon lòt jik-la yon vini-

yò la pi gro sous riches ekonomi-

La Prans te ka chita sou li épok sa-

a. Ekplouasasion mas esklaw-yo vi-

n pi di. Mìm lòt kouch ki fèt lan-

brase léve ki te gis Sin Doming-pan-

koumès soufri tout rèd marè.

Lidy annan ak nèmèsitè pou fints-

ak kalite sistèm ekplouasasion sa-

eksklav la, yè-a koumès domin lan-

èt ou ban-n moum. Gin oun kon-

anasunional ki monn pòt tout tè-

lè. Batay pou chanje lè choz jan yo-

yo-fa te Sin Doming ap bouni kankou, oun chodi siro. Apé anpi périsp-

i, tout fde ki te kont sistèm sa la-

Prans monte Sin Doming-pan mèt-

yè anann. Apé oun kokin-n chini-

la gò ki dèr passé toun zan, fôns-

yo réfouli lamè fransè-yo. Sim-

tè ak ekspansion la, se masakre jen-

Pran, jan 1804. Oon deziyèm-

nasion indépendan pèse lan Amèri-

kla, apre lez Rasini. Yon réli-1 an-

ko.

Difikiltè-yo pa fini pou ou-

Tan doouna sosètè koloniyan-la te-

Prans, la batay la lano, la bate-

n ti nacion-an. Mas anayi esklaw-yo-

vi-n ap sibi ou lot kalite ekplou-

asasion. Tout apre lindépandans-

yò, oon ti moun group tout kòô-

lé. Kòô kont ou pèt piyay pout tout
ti richèt lètak ki tout bòt, te gis-

in péyi-a. Pi fò anayi esklaw-

yò vi-n yo tirina ou ban-n pé-

yizan san ki bliye travay pou

yo patat te gò zotobù ki lètak-

yò. Pandon lontan, batay ant sak-

ki te ak sa-k pa gis pèl pral tan-

kou ou gro mòt kap fò la vi poli-

tik ak la vi sosial jin-n ti nacion-

an virè.

Dépi dat sa-a, tout gouvènan-

ki diriye péyi-a, diriye li lan

intèr ti group privilèj-yo. Moun-

ya-ya boñòfisi ou ban-n distri-

bision te lètak. Tout pi hon te pé-

yi-a pral vèn lan min-yo. Lètak

pran oun pòkèt lika ou lian avan-

yo siout jan kòmès-la, kotè se oun

vièk ti pédon Ayiti ay ak étrevè

k-ap dominè. Konsa tout rés moune

lan péyi-yò (peyizan-yo), vini tankou

yo te marè lan chini-pa pi réd.

Sak pa gin tè-yo oblèj travay sou-

gro bitasion moun ki gin anpi tè-

yo pou yo ka viv. Sa-k gin oun ti

mòbo tè-yo oblèj yon-an sa yo récol-

tè sa ban gro zotobè sa zan-pan-

kè lètak anpechè yo te konès dirikè-

man ak la vi. Dévàn oun sittasion,

kòn a peyi-zòt pou dek nan pati-

man. An plizin fous yo pran lè zam

pou yo defàn-n doua-yo. Nou ki da-

kon sa ke tout lètè n la bade ak

pit peyizan-yo kont kalite sistèm-

sa-a ak toquizyo-ya. Pafoun litt-

la konèt poune. Oun égamp, se

revòl peyizan lan sid-yo. Pandan
douz an yo rive organize pòt vi si-

sial pa-yo. Sa monn ou déja ke

peyizan-yo tap chache jounin ou-

lot chimin ki ka soujale egizitsa-

pi fi mou ki réte lan péyi-yo. Min,

rékontiyo-ya aplojye yèt gran-

moun pou kontrèk travòd emansipasion

mas-ya.

Oun évenman mondial pral gin
gro reprodukisyon sa a kap fait an

Ayiti. Lézatizini pointe-tèt-lè lan eksplozyon peyizan-yo sou ko tè

La Prans, Lajnay, Lanello. Li dé-
sidè fè lasaerk lati-n-nan tònin ti

Nèf, oon difinispan la fini

lan Kibà ak Potterko lan min Lé-

spay an 1898, li désidè mete la

pat sou tout liann sa-a lan Karib-ka

pasà, se la batay la lano. Kristòf

Kolon-ya te kon konk yòu sa-

se, konsa, lap ka dominè tout zò-

n lan. Se lan ba-

gay sa-a Ayiti fè vi-n yon lan pi

gro kot makè Lézatizini ki te déja

fe anpi tantativ poupr an Ayiti an-

douby, pa voua légal. Min sa pat

mache... An'adyan Ayiti mwin lan épo sa-

a, klas privilèjiyo-ya t-a mache vot lant lan ou difikitè konse lan ou lèt; mas peyizan-yo retroun an la chaj a-

väk révandikasion-

yò kan pi kiel ou an jou. Se pral ou përisj gro

boulvèman politik; gouvènan sou

gouvernan pral chanje. Abitan-yo

kontinie gounin pou la pli bèl; sa

pral oblèj, klas privilèjiyo-ya kon-

ri chache sekou lann min Lézatiz-

ni ki pat mande plis pase sa. Lézat-

zini jounin ou mounain pou-la réa-

lisè saddle-là. Le 28 jiyè 1915.

Oon bato de gè amerikè, ki réle

"Oyatchi-nonton-ya", débakè ou ban-

nèri-lan mitan Potoprin.

Si débakè mèri-

ni-a te fè san

bouni lan vin-ni pè fò ayisiyin lan

péyi-yo, se peyizan-yo sèlman ki pral
À partir de 1891, le mouvement abolitionniste gagne de la vitesse. Les esclaves, libérés en 1865, se rassemblent et exigent leur droit à la déportation. Le gouvernement américain, influencé par la pression des activistes, décide de reconnaître le droit à la libération des esclaves. La loi en vigueur depuis 1865 est modifiée, permettant aux esclaves de demander leur libération.

La fin de l'esclavage marque un tournant important dans l'histoire du pays. Les esclaves, libérés, demandent un statut politique et social égal. Le mouvement abolitionniste s'active pour obtenir une reconnaissance officielle de leurs droits. Les esclaves, libérés, exigent le droit de vote et le respect de leurs droits civiques. Le gouvernement américain, influencé par la pression des activistes, décide de reconnaître le droit à la libération des esclaves. La loi en vigueur depuis 1865 est modifiée, permettant aux esclaves de demander leur libération.

La fin de l'esclavage marque un tournant important dans l'histoire du pays. Les esclaves, libérés, demandent un statut politique et social égal. Le mouvement abolitionniste s'active pour obtenir une reconnaissance officielle de leurs droits. Les esclaves, libérés, exigent le droit de vote et le respect de leurs droits civiques. Le gouvernement américain, influencé par la pression des activistes, décide de reconnaître le droit à la libération des esclaves. La loi en vigueur depuis 1865 est modifiée, permettant aux esclaves de demander leur libération.

La fin de l'esclavage marque un tournant important dans l'histoire du pays. Les esclaves, libérés, demandent un statut politique et social égal. Le mouvement abolitionniste s'active pour obtenir une reconnaissance officielle de leurs droits. Les esclaves, libérés, exigent le droit de vote et le respect de leurs droits civiques. Le gouvernement américain, influencé par la pression des activistes, décide de reconnaître le droit à la libération des esclaves. La loi en vigueur depuis 1865 est modifiée, permettant aux esclaves de demander leur libération.
Ti bout parbl sa-a ki gin lan omen chante nou-ya eksplikile rèvé ki te Atis Indépendan la jodi-a ap chan te.

Le nou di n-ap chante peyi-nou, se pa lan fason pou di gin bél pie bou, bèl lanse, bèl plaj. Sa-a se travay a bél moun sa ak konpayi kaye la. Zafé zot, zafé pépl-a sa. Ti tuipe yo tuipe dévan mizè-11.

Nou mim lan Atis Indépendan, le nou di n-"anvi" chante peyi-n, "nou ap chante batay ti pòp-nou-an ap minin pou ka manje bou, abit-ye, pou ti moun-ya ka a lèkòl. N-ap chante batay y-ap fòt pou eksploatajion kalm, batay y-ap fòt pou yo pran indépendans-ya. Lè nou di "N-"anvi" chante peyi-n, "sè la verité n-ap di sou mizè ki kaye lan peyi-a, se lin-jistis gro ap fòt piti nou dònmou.

Le nou di "g-"anvi" chante peyi-n, "nou chante lòspou tou.

Se sa-k fè chante nou yo pa tris. Min-ma lè parół-yo ta tris; Jan nou di a, "fè se koun"-hou pi gro nég pase dó ki sit lan je-n'. Lè nou tout na vid-a, tout di ki kouri goti lan jé-nou ap tankou ouv lavalas. L-a parbl eksploatajion, brot-1 lagè-1 lan trou sa pòp-la jouy pou li-a Lè sa-a, "tou plè bou a va gin ri fè k-ap tenbe sou tout chimin."

KI KOTE ATIS INDEPDANAN SOTTY?

Lan ame 1960-1961, gin oun ka-lite manje lédy" ki rive

lis amérikers ak françois de kòle pènèl ki pèp-la ouv eksp-
pute pèp ayisyèn pa biyin, se tòt konstro la nèt. Radio ap joue miy-
ki yo sot ateranè fòt jen sa-ya, vèp pèp-la, vèp trijouti sou ak sa ak vèdè yèy, pèson jen sa-ya min ap dòmi bliyè. lan pamèi-yo sa, la vi vi iri oum avé-
dé: "chak kojou ki kòle pou tou jèl" Yo rive krèvy ou ti parati kotè yo sa ti a bòde; donk yo chita ap rôn-
vè jè ki sèt tout ray sa man lòvè-
san landouat ki pasè lan tèt-yo. Lan épòk sa-a, miy-yèyè sa ou-
ne kòsebl gouvènan makout-la té
gin lan min-li pou pe fòson jen
sa-pra la lay sa-la pou jen laa@
"moum, pou fè sa ki chita ap kouri déby lonmèj-

Devan kalite manje sa-a, gin oum bòt péson lan jèn-yo ki parè ki tòt makout-ya pran-ya lan pololo sa-a. Lan Pòtòprins-la anpil té fò
ti ou gressasman lan group kilti-yo
n sa-ya, te désidè riomènti kouran,-
la vèvè (ti yo ti dégòd ki fouyè lan
mizik-ya, la yo ti désidè spelin-
kadans sa pèy-la jòu-yo. Méto
ou sa, yo ti ap rezite pouzi ki
sou ray sa-pra la pasè lan pe-
ly-a. Yo ti choizil pale
krèyòl lan plas francè. Anfín, yo te
ti désidè antrè an kontak dirékt-
man ak kilti papa.

Té gini oum gro diférans sou jen Karako Blè té fè mizik-la ak sou jen Vaksy-n té oubl li mèn. Karako Blè léna tèt kontak kout di fòt jètè. Min, viè koze bounjou-yo gin lan li-
de-yo té détin-an apil sou parbl ki
le note Karako Blè, lan anpil
chante Karako Blè té joun, oum
tou ka joutin-n inflans mizik ti bounjou ki té a la mèd an Ayiti. Min oum dëzarp : lan oum chante sou Nou-
òl Karako Blè chante an Desann 1982, yo di konse :

"Novél abitan..."

S'Bout tout la te ké Bondi fè
Novél ya pe chante..."

Lan oum bòt chante: "Ogoni mande
out kò, tout tèt, tout braz."

Min oum ka kòtè inflans la re-
ljion fòt an apil.

Vaksy-n li mèn té toujou fè
ou mOut chante ki pou konsepo-
pou pou pou ak chante Karako Blè-
yo. Lan chante-yo Karako Blè-pòp
bon kòt a lan pòp-la-ya ni lan mizik-yo.
Vaksy-n té fòt oum chante sou Nouèl
tou; li fè oum oum chante tankou "Kam-
na-rad". (Atis Indépendan jounde-1 sou
plak-la). Dépi épòk vaksy 1962
lan batay kont viè konan mizik
ak lan paròl-ya, Atis Indépendan pa-
sou tankou crîiti vaksy. Atis Indé-
peland jounde apil chante Vaksy-n
min nou adaptè paròl-yo sou situasi-
on kouti-a. Épòl tou, gin mizisiyi,
kompotize ak lòt atis ki te la Vak-
si-n ki rétrouve-yo annanan jodi-
lan group Atis Indépendan.

Provébl la di konse : "se an joutè yo bâtisè jout?" Non-san, se
oum nou ki pati konse, épòp group-la
fèt an desan 1972, li patè ko ògian-
zè, li patè ko oum oum liy politik
ki klé: donk li té pran non Atis In-
dépendan pou di tou singléman ko Ati-
s la group sa-a pa lan lòt group
ki te la déj-a-yo. Lò fini, chante-
nyou-ya vi-jo pòse sou sa-a. Sè sa-
kò fé an non-rèt pou nou
jouk jounin jodi-a.

KI INPOTANS GROUP ATIS INDE-
peland BAY KESION KILTI LAN BA-
TAY-la?

Jan nou sòt montré li la-a, sa
ki kontini montré tèt-li lan kilti-
a an geral, lan mizik-la sitou, se
Pak boulé réksenion ki ginyin lan misik kote Atis Indépandan ap travay-la. Gin ou fè minidaz kouné ki jou misik-la pou ou nan ki katégori moun, (ti jouma) pou lavé tè-yo, fè yo dispè. Atis Indépandan anpil soumounjé moun koulé bougon, pran plézi pou yo, lan la vi, chak koukouy ki fè pou jé-yo.

Pou kraze sa jouma-yo gin lan lide kote yo fe pa travay lan Kilti-la, nin neyónitét dévole misik kote problèm pèyi-la pale, kote problèl revoltionne ki pale. Atis Indépandan po lè kontribisyon pa-li lan lit-la, bò kote kòt pou Ayisyi. Nou pa pozè problèm yo minm yan ak minidaz-yo; nou travay sant mèt lide nouvo kanpè.

Mèt körnè vle di hati. Fòk sa klè, lan hatism an sa-n gou min mi-terio ki la déj: matèrio pèp-la la ge lan min-nou. Nou pran lan sa pèp-la ginyin, sè la sou-noun ye, lan misik nan popilè-yo, lan misik travay ak pèyizan.

Lan Atis Indépandan, nou krou gn oum misik popilè Ayisyi ki eg-zistèt (misik vodou, rara, balivèn), anba tomèl. Nou misik kòt sos yo-louin, tankou chante esklay té kon-n chante lè y-ap gourin, lè y-ap protèstèt: Lan chante-yo, esklay yo di kisa yo ginyin ak sosètè kote y-ap viv-la, sosètè k-ap esklasyonèt-yo-a. Oum misik tankou "Doginin", esklay-yo di to, chante lontan, ouk bon égazan pou montrè kote Atis Indépandan piti dè misik popilè-yo a pou mi lé épreuve mi kòt kantak (Nou fè kòt chansjon lan misik) ki pou ki yon apan la sou-noun yon anpa lide pou kòt ki sou demaskèt pou ki sa ginyin kouné-la lan sosètè kote n-ap viv-la.

Min ginn lòt kòt kòt nou pran oum chante oum atis popilè (pa ez-zan) Robe Molin ki fe chante tankou "Shada", "fol jijé") nou travay sou misik-la, nou ranjè-l fé-l pi bò, épi nou mèt lòt paròl ki pale dé peyizan ay de-

Lan paròl chanse-n yo, nou pa tolére líde kòt pa kòtre, minm lan ka sa-e ta pèn-la ki ta mèt paròl-yo kon sa, paskê lan mas-yo gwa yon movi li-

dé k-ap sikkilé. Sé pa oum aza, pas-

ke k-pan kòt kòt, gi oum pakèt moun yin (radio...) pou lagé lide-yo lopé-la. Parol lan chante-yo yo pozè anpi problèm prajé kòt, lan boujon-yo kòt sóndere lan-e, esklasyon-
taxi, volè te akisèt, moun kap sa-vè koufi kité peyiz-

yin. Nou esaye tou popilèz misik nan. Nou fè pro-
pagan-révolution, nou fè edika-

siyon politik-tou. Lò fini, nou fè jòto nou sa-me bou pou kòt an-

pil imaj, sa-n pou otan nou pa di bagay moun pa konmèn-

Travay Atis Indépandan ap fè a letranje, an patikilèe lan Nouyök-la llitirin aipli, paskê sa nan kou ap amonté ou mandan dio ki bìyin fò. Min se pa paskê travay-la diji-
sil pou ou moutan oufou nan fè ré-

chach, pou ou ap moun ak ayisy-

yin ki isit-yo nimbòt ki bouyi vidè, nimbòt ki travay san koutia. Sa ta vle di ou nan dékonot tout sa nou sou dit touta té; sa ta vle di ou nan yon pou chouzi misik pép-la, sa ta siyif-

n-al manè boujou-yo nou sansé ap koum'atant sa sou diliti-yo ou pun-

rad pou dénan-nou.

Paròl-yo gin anpli impotan pou

nou, nou atache impotan tou lan jan

misik-la fèt pou di kòzay-yo. Gin

Kou travay ATIS INDEPANDAN

AP FÊT?

Nou désidè popilèrizo misik nou yo, fè plis moun kòmin-yo pa tou lè mouyin nou ka jouin-n. Nou désidè tou rive fè plis moun patissièl travay-la ak nou. Nou kou définiti-
vèm kon chante nou-yo gin anpli aventure pou paske rasi-n yo al plotonin ko-yo lan misik pép-la, paske n-ap palè problèm pèp-la,

n-ap chante batay ti-yo.

• KISA NOU GIN LIDE FE POU KON-TI-

NIE POPILèRIZE MIziK NOU-TOT

Atis Indépandan pa nanè ké se

fè yon fèt chak toua, kòt, sa moun lan ou mal plisik k-pan mout nou fè travay sa-a biyin. Nou kou fòk nou joue tou patou, tout kòt ki gi oun batay k-ap fèt: n-ap fè pròna-
ntasion, n-ap pronninin misik-la tou patou. Nou nan tou fòk nou fè tout chate

Atis Indépandan, désidè joun-n

lòt jan a pa misik-la (tòyay, dans, pouzi, pinti). Ayèk sa na fè ré-

prèzentasion ki pi konplè. Sa va

pemèt-nou poté lit jèt pèp Ayisyi-

yan plèz la, sa-pan

Rézon ki fè Atis Indépandan an-

tré lan bâtay-la pa pitay, yo inhpér

anpli. Se saak fè Atis Indépandan

ap fè gro jòto pou sevi koréktèm

ak tou matèrio poisi li ka jouin-n

pou hay tout sa-l ka hay pou se-

dévolve oum kiliti ki nouvo, démokra-

tik, popilè, révolution, proliféra-

ritin.

PRODUCTION CREDITS:

Sung in Creole by Atis Indépandan

with accompanying musicians

Notes on culture and political si-

tuation by Atis Indépandan

Notes on basic facts compiled by

Barbara Dane

Text in English (from the Creole)

Political: Pat Payandeh

Cultural: Barbara Dane

Song translations at Atis Indépandan

Bibliography compiled by A.I.

Booklet editor: Barbara Dane

Engineering: Jonathan Thayer

Studio: Sweet Sixteen Sound

Cover painting: Fritz M. Joseph

Cover design: Ronald Clyne

Executive producer: Barbara Dane
**Side 1, Band 1:**

**KAMARAD**

An 1962, Karako Diz fò ou chante, kòtè yo di "Ogoone mandé tout ke, tout tet, tout braa". Lan vaksn-n ou fò ou chante, kòtè nou réfizé parol sa-ye. Dòpò le sa-a, nou répon-n pou-n dò fiok nou "fe ou chín-n ka vini oum gro chín-n". Chante sa-a vini bouchè oum gro trou ki te giniyin.

Ampl moun tandè li, se souf fò ou nou konstè. Pa ginn jèdi nan - po-krab ki ka fe anyin nou pou.

**Kamarad, souke kò nou, metè san-nou sou nou**

Puran sa-a bezouin, metè nan nou sou.

*Pat le te lan chorin, an-n ale, an-n ale, vaksn-an apè gronde (2x)*

Nap fe youn chin-n ka vini youn gro chin-n

*Se pou-n trou travay pou peyi-a ka bel Vaksni-gronde an ale se nou-1 réle (2x)*

Puran pikouna-n, vieq you-n, vieq pèl nou, an-n ale (2x)

*An-n ale, an-n ale; an-n ale, an-n ale, vaksn-an apè gronde an-n ale....*

**Side 1, Band 2:**

**METI**


Famni-yo, jodi-a nap saluè nou kò-n pa min-n jan li vi-n laj tounou lan mè.

*Se bèl bagay bòt tout famni-yo réyini*

Pou vi-m amin avék nou tout lan konbit la

Sa fe-n panse la vi, sa fe-n san-

*t la vèn*

Mètè famni-yo mètè, na ouè kotè sa va rive

*Se bèl bagay, lè tout famni-yo réyini*

Pou vi-m amin avék nou tout lan konbit la

Mètè, Mètè, Mètè.

**Side 1, Band 3:**

**GADE MACHE TI PEYI-M**

*Gro boujou-yo kap toujou qua toujou vi fe-n konpran-n kò-se pép la ki nòt, famn se yestavek pou yo toujou ye (yo di se la bib ki di sa Min, pi fò Ayisilyan lan peyi-a pa kon-n-n li. Ki moun ki responsa?)

Jouk konstè-la yap divizè nou le yap pale dè problèm noua-nilat, Kouins-Brouki1-n. Lidè sa-a yo la. Fòk nou ginn nou pou nou deraisin-ya lan tèt nou.

Gadè machè ti peyi moun adié (4x)

Reaksènone machè fe kòuè, giniyin nèt ak néf lepsri sa lan konsta pép Ayisyin

*gin tekil pou li a*lè*

Yap dévòre-n, yo espèrè, napè toujou rét bèkkèke

*Gadè machè ti peyi moun (4x)*

**Side 1, Band 4:**

**MANKI CHANTE PEYI-M**

*Ampl group mini diaz fe chantè sa-a soudi Ayiti, ampl lot moun fè chantè tou. Min, yo blofèn-lè yap pale gir sa ay. Yo chijra ga pa-

*le dé tours, min yo kite misè déyè.*

Eke se ouè yo pa ouè-t? Oun jou, yap la am pe pran pey-l la min-1.

Lè sa-a, la bèl vevé pasè keu tou sa ya fè, se lan avajant pa yo ya fè-l.

*Nap tou profilè de tou ké chantè sa-a fò sete still ballèn, moun kap machè so t lan ou bi ouè al lan ou lòt, epi kap chantè. Chante sa-

*yo pople pé ampl, moun apran-yo vi vi; se sou rakonté sa kap pasè lan pey-li nou fè nou fe you chantè-

konsta.

*Si-m loviri bouch moun, se pa ka pou diial yon mou fè-l*

*Si-l loviri moun, manvi chante pey-

ni*

Pou-m ralè li lan dòmi fè-l ouè piè-l ki plin java ak tèt li ki plin lôta ak déyè-l plin kourande

*Lan peyi-l la-l n grizon savè-

*y mali mouon ou so dòt ou yon pil kraye saou tòt ou yon ban mèler.*

*Si-m loviri bouch moun*

*Tiou bouch ta ka gin flè kap donnin saou tout chimin kap tòndé kankou la pli*

*Si pey-l-n pat lan dòmi*

*Tiou bouya a va gin flè kap donnin saou tout chimin la va tondé kankou la pli jèvi pey-l-n soit lan domi*

*Si-m loviri bouch moun*

*Moun di youn jou ma loviri bouch moun

Se yo ka fe diolè lè sa-a...*

**Side 1, Band 5:**

**PAPA-M MONTÉ OUN BAT**

*Chante sa-a rakontè kom istoum kap rive tout lan peyi-a.*

Makout pran tè abitan-yo; anvan-yo konpay merikin asanaj ak konpay-yo té kon-n vojè e kontinou ap volè tè abitan. Lè sa-a, ampl abitan pati yoñ chache la vi oum lòt kotè. Ampl mannon pittè voyè pitfalls-yo rérè la vil kom domestik. Tout trava yèt, tout moun kap soufri gin inté-

re po chi pey-je-chi. Lan chante sa-a, nou pèt problèm lan. Ampl dio koùlè le pa gin manjè, le ti moun-yo-ya alo moun groyang. Min, "fois karyay voum gro nèg pasè dio ki sot lan je-n."

**Papa-m monté oun bato, yo di

*nou li a lé Naso (2x) la-l chache la vi pound nou ki dévè pa ginya ni manjè lajan.

Manman té oblìjè chirè oum vie yòb pou-1 té fe ou oman kask pou tí rous (2x)

Sa fè deya sostap sostap dépi papa nou té pati (2x)

Makout ásí tè-1, mouche té bouaize

li pa jan-m voue nouvèl banou.

Manman té oblìjè le ti Rouj chape

vye-1 rete ak yon gran nèg la vil (2x)

Pékon-n pa jàmin konnin

sa papà nou dévèni

maman min-mo soti moun anba oum nóvè tous

La misè blayè ko li

sou tout lan peyi-a (2x)

*fon kouray-nou pi gro nèg

daw dè ki so lan je-n*

**Side 1, Band 6:**

**TI FT-A**

*Jèvwa kan sa-gin gason, gason kap fè oum ti awa. Min, respondi ti a bay gason-an se oum répons pou-1 di la konna fam pa lahabin tonhè, famn pa oum dèmostik, famn pa pran fizi tou pou gousin. "La pey vi-van,

*fam sa karabai". Lè moun konòtè kap vè liv-la. Fòk gason-yo fè oum jèvwa pou oum fost-yo oum lòt

jan.*

*Ti fì-a.*

*Ti fì-a diab-la (2x)*

*Si moun té konnin m-pat pale ak fì sa-a (2x)*

*Rin-1 fin fin, déyè li gro gro (2x)*

*Sonin lanjelin ou si moun té konnin m-pat pale ak fì sa-a (2x)*

**Ti gason o**

**Ti gason diab-la (2x)**

*Se zetoual filè ki limin bon dirè (2x) fem-di tou tou, ou répon-n bling, bling (2x)*

*Gouzè konpran-n ou fan-n sé la mòbyt* boè biblo pou salon (2x)

**Ti gason o**

**Ti gason diab-la (2x)**

*Ti gason diab-la (2x) louvre ka pou pou gro kapak ouè po kli (2x)

*fan-n di fizi, ou répon-n* founou (2x)

Lan peyi vyanan ou, fan-n se karabahan-n
gade sa kap lèn (2x)

*Ti gason o* pran kò té ou ti gason (5x)

Se nou ki boulanjé-la, se nouk boulou lan fou
Se nou ki fède-d-nat-la, se nou nou doumi a tè
Bagay sila pa kapab dirè travay di youn mo
Gran meri pa nou se kout baton liye
Min zot chita sou do-n yap dodinin

Doddin mon konpé oua dodinin
Na rale chèz-la oua va kase
rin ou (2x)

Na rale chèz-la oua va kase
rin ou (3x)
ou va kase rin ou (6x)

Chante sa-a pa bèzouin anpli éksplisasion pou konpran-n li. Oun jou konpa, ve va krazé sau tab la. Parol pala, parol konpran-n.

Peyizan, peyizan réle,
amou, amou, amoucou o
bôfre vini keyi fle jadin moun o
Travay-yo, travay réle,
amou, amoucou, amoucou o
chin franc chita sou rès kouray moun o
tout lan nouit (4x)

Bel, bel, bel, bel
pa sa dômi o
pa sa dômi o
pa sa dômi o
pa sa dômi o
za la fan konpran
min ou moun
bôfre
bôfre
bôfre
bôfre
bôfre
bôfre
bôfre

Bling, yon jou konpa,
ve va krazé sau tab bôfre
Adî konp bâ kne moun tan moun o
Adî konp bâ moun moun tan moun o
Adî konp bâ moun moun tan moun o
(2x)

13
HAITI:  SOME BASIC FACTS
(continued from page one)

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

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

<table>
<thead>
<tr>
<th>Job Type</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Farmers</td>
<td>52.7%</td>
<td>47.3%</td>
</tr>
<tr>
<td>Laborers</td>
<td>1.5%</td>
<td>2.5%</td>
</tr>
<tr>
<td>Service</td>
<td>9.9%</td>
<td>9.3%</td>
</tr>
<tr>
<td>Vendors</td>
<td>0.9%</td>
<td>0.3%</td>
</tr>
<tr>
<td>Public officials</td>
<td>0.8%</td>
<td>0.6%</td>
</tr>
<tr>
<td>Drivers</td>
<td>0.6%</td>
<td>0.3%</td>
</tr>
<tr>
<td>Miners</td>
<td>0.2%</td>
<td>0.2%</td>
</tr>
<tr>
<td>Other</td>
<td>1.8%</td>
<td>1.8%</td>
</tr>
</tbody>
</table>

In Haiti, the average annual wage was $1.00 per day. In a population of about 5 million, about 27,000 are paid wages and are employed in 2,494 enterprises (including family craft work and tourist industry). With a per capita income of only $70 annually, Haiti has one of the lowest living standards in the world. But remember that even this figure is an average, which includes a handful of fantastically wealthy along with the poor masses.

Haitians consume an average of 1,700 calories a day as opposed to the generally recommended 2,200. This includes only 41 grams of protein, while the recommended daily minimum is 55 grams. The figures in 1965 indicated an average of 25% malnourishment, but since the population growth has been greater than the development of agriculture this figure had grown to 35% by 1972.

Heat consumption is 8 kilometers per person per year in Haiti, the lowest in the Americas. In spite of this, a refrigerated plane leaves Port-au-Prince every month during the tourist season for the desalination of 2 million kilograms annually.

Fish consumption is at least 1 kg per year, as compared with the other island countries of Jamaica (5.3 kg.), Trinidad and Tobago (7 kg.), and Cuba (5 kg.). Yet Haiti exports a 14 million kg. catch to Canada each year.

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

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

FAO: Haiti: Enquêtes sur les Terres et les Eaux dans la Plaine des Gona­
ives et le Département du Nord­
Ouest (United Nations FAO/BP. 45/Mai­
3 PNUD/FAO, 1969)

Hurlon, Laencen: Dign dans le Vau­
dou-hattien (Paris: Payot, Biblio­
theque Scientifique, 1972)

Moral, Paul: Le Paysan haitien (Paris: Maisonneuve et Larose, 1961)

Pierre-Charles, GIRARD: L'économie haitienne et sa voie de développemen­

Pierre-Charles, Girard: Radiogra­
phe d’une dictature (Montréal: Édi­
tions Nouvelle Optique, 1973)

Roc, Gesner: Haiti, Tournant après
Duvalier (Montréal: Ed. J.J. Acanu,
1969)

Roumain, Jacques: Gouverneurs de la
Rocade et La Montagne Ensorcellee
(Paris: Les Editeurs Français Réu­
nis, 1972)

RECOMMENDED SOURCES OF INFORMATION

EN AVANT (Mouvement pour le Dével­
oppement de la mobilisation Patri­
otique)
CP 221, Succursale Lafhêche, St.
Hubert, Québec, Canada.
Recommended: selected articles from their bulletin #1-3
Also from the above organization: Vers une Nouvelle Période (bilan, critique et perspectives) --
critical analysis of the positions
within the left and an exposition
of proposed perspectives and alter­
natives for the advancement of the struggle.

KODDA (Committee for the Defense of
the Haitian People’s Rights)
GPO Box 2984, New York, N.Y. 10001.
 Coalition of six organizations.
Has led mass struggle in New York
to defend the rights of Haitian
refugees who fled from hunger and political repression in small
boats. These refugees are still being
held in jail by U.S. Immig­
ration authorities in Miami.

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

SUGGESTED READINGS (English)

Courlander, Harold: Haiti Slugging
(New York: Cooper Square Publish­
ers, 1973)

Diedrich, Bernard and Burt, Al:
Papa Doc: The Truth About Haiti

Gingras, Jean Pierre O.: Duvalier,
Caribbean Cyclone (New York: Exposi­
tion Press, 1967)

James, C.C.R.: The Black Jacobins
House, 1969)

Leger, J.N.: Haiti: Her History
and Her Destressors (Westport, Conn.
Negro University Press, 1970)

Leluy, James G.: The Haitian
People (New Haven, Conn.: Yale
University Press, 1966)

Roumain, Jacques: Masters of the
Deu (New York: Macmillan/Colliers,
1971)

Schmidt, Hans: Haiti: The Politics
of Squalor (New Brunswick, N.J.
Rutgers University Press, 1971)

Schmidt, Hans: The United States
Occupation of Haiti, 1915-19 (New
Brunswick, N.J.: Rutgers University
Press, 1971)

Tricontinental: The 15 Years of
Pana Doc-ism (P.O.B. 4224, La Havan­
a, Cuba: OSPAAAL, July 1971)

LEYENDOS RECOMENDADOS (Español):

Castor, Suzy: La ocupación norte­
americano de Haití y sus consecu­
cias, 1915-34 (Mexico City: Siglo
XXI Editores, 1971)

Corten, André: Imperialismo y clas­
es sociales en el Caribe (Buenos
Aires, Argentina: Cuenca Ediciones,
1973)

Pierre-Charles, Girard: Radiografía
de una dictatura, with a foreword
by Juan de Dios Benítez. Editorial
Nuestro Tiempo, 1968)

LECTURES SUGGERÉES (Français):

Alexis, Jacques S.: Compréhension de
l’Amérique Colonielle
(Paris: Gallimard, 1957)


Brisson, Gerard: Les Relations Agri­
coles dans l’Haiti Contemporain
(apdo. Postal 27499, Mexico 27, D.F.
Ed. J.J. Acanu, 1968)

Doubout, J.J. et Jolly, Ulrick:
Notes sur le développement du mouve­
ment syndical en Haiti (Paris: Im­
primerie Abécé, 1974)
per day is eaten, which might amount to nearly all a person's food intake for the day.

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

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

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

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

Ten year old Haitian cutting cane in the Dominican Republic

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

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


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

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

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

P-1033 ALGO SE QUEMA ALLA AFUERA (Something is Burning Out There,) Estrella Artau sings of Puerto Rico, but also of other oppressed peoples in the Caribbean and Latin America. Her texts are taken from the Cuban poet Nicolas Guillen, Dominican poet Pedro Mir, Argentine poet Atahualpa Yupanqui, and Puerto Rican poet Noel Hernandez, but most of them are her own. Includes songs dedicated to martyred Chilean poet Victor Jara, Pueto Rican poet Lolita Lebron, and a recently martyred Dominican woman, Mama Tingo. booklet includes complete Spanish texts of songs with English translations. 1-12" LP

P-1016 CUBA: SONGS FOR OUR AMERICA by Carlos Puebla and his Tradicionales. A message from Cuba to the peoples of the western hemisphere, including the people of the U.S. Includes "Ya Te Veremos Libre," "Canto a Puerto Rico," and "Yankee, Go Home!" Puebla is the father of Cuban protest song, and this set also contains his credo, "Soy del Pueblo." (I am of the People). Booklet includes complete Spanish texts and English translations plus biography. 1-12" LP

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

P-1018 MEXICO — DAYS OF STRUGGLE, songs of the unfinished revolution written and sung by Judith Reyes. Corridos of struggle and songs of the Mexican student movement. Sung in Spanish. Complete Spanish and English texts in accompanying booklet. 1-12" LP

P-1019 THE SECOND DECLARATION OF HAVANA, the complete historical document as recorded when announced to the world by Fidel Castro in the Plaza de la Revolucion, Havana, Cuba, February 4, 1962. Booklet has complete text in both Spanish, English. 1-12" LPs

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

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

To Order These Records:

On all orders for less than $15.00, please add 50c to cover cost of postage and packaging.

Canada: Please make checks payable to

PAREDON RECORDS / PO BOX 889 / BKLYN, NY 11202

Order from and make checks payable to:

PAREDON RECORDS / PO BOX 889 / BKLYN, NY 11202

For bulk orders of 500 or more, please write for rates and specimens.

Order from and make checks payable to:

PAREDON RECORDS / PO BOX 889 / BKLYN, NY 11202

For bulk orders of 500 or more, please write for rates and specimens.

To order all these records, send $5.00 for postage and handling. Orders are shipped at our risk.

 обязательно