

New York Salsa as the engine of Latino Consciousness: A look into the early stages of *Salsa Consciente*

Abstract:

The album *Siembra* (Fania 1978) by Rubén Blades and Willie Colón marked the pinnacle of *Salsa consciente* -- a strain of New York City Salsa inspired by the global youth revolution of 1968 and the cultural nationalism of the Afro-American Black Panthers and Puerto Rican Young Lords, which gave audible form to *Latinidad* -- the sociopolitical identity of Latinos in the U.S. and beyond. Spread through the media of vinyl records and commercial radio, *Salsa consciente* was rapidly embraced by communities of various national origins as the socio-musical signature of Latino ethnicity in New York and beyond.

This paper examines the changing demographics of Latinos in New York around the mid to late 60s, and the early stages of the role that Salsa music played in transmitting a message of Latino consciousness to *Nuyolatinos* and to the Latin American markets. I analyze the Civil Rights Movement, the development of neo-Marxist social groups, such as the Young Lords Party, and their impact on the social consciousness of Latino immigrants in New York. I also explore the dynamics of *El Barrio*-Spanish Harlem and the South Bronx as the main *Nuyolatino* enclaves of the 1960s and '70s. Musically, I showcase the social issues addressed and the evolution of the current musical expressions of Salsa via socio-lyrical and musico-contextual analyses of the songs of Willie Colón and Hector Lavoe, Eddie Palmieri, Ray Barretto, and the Fania All Stars, and the social emphasis of their work.

Following the 1959 Cuban revolution, its declaration as a socialist endeavor, and the subsequent formation of guerillas in Latin America who aimed to imitate the Cuban example, Latinos in New York began to question their place within United States society. By the 1960s, *El Barrio* and the South Bronx were in the midst of an urban crisis and had turned into a ghetto with a set of living conditions that were almost inhumane. At the same time, Latinos were being treated as second-class citizens and were violently repressed by the police. Soon thereafter, the 1970s saw the South Bronx as the site of an arson epidemic, where “Between 1970-1979 more than 30,000 fires were set deliberately in the South Bronx” (Hemenway, Wolf, and Lang, 1986, p. 17). Tied to the living conditions, the underground economic sphere ballooned as Latinos of nationalities other than Puerto Rican were not able to work legally; thus, they were often taken advantage of and paid even lower wages. The impact of a socialist revolution in neighboring Cuba and the global shifts in consciousness catapulted a Latino ethnic consciousness into view that was spearheaded by a shared sense of oppression, poverty, and linguistic commonalities. The discrimination faced by Latinos eventually exploded into riots in East Harlem in 1967, following the shooting of a civilian by the police. After three days of violence, the riots also spread to Puerto Rican neighborhoods in the South Bronx. In total, four Puerto Ricans were killed, all with .38 caliber bullets, the same used in police guns (Fernandez, 2004).

As a result of the social anger of the New York Latino communities, organized social movements began to surface. Among these, the Young Lords Party (YLP) emerged as a Puerto Rican nationalist entity that was related to the advancement of Puerto Rican communities in New York as well as to the independence cause of the island of Puerto Rico. The majority status of Puerto Ricans within the Latino community in New York caused the YLP to become the leading voice of Latino activism as a whole in the city. This activism, Puerto Rican centered as it might

have been, played a large role in the advancement of the Latino communities of *El Barrio* and the South Bronx. Social groups such as the YLP strongly worked towards elevating the social justice and self-determination components within the Latino communities of New York exactly at the same time of the development of the Salsa explosion. These social justice efforts ultimately influenced the very same people who were the audience and musicians of Salsa, thus making it inevitable that such types of sociopolitical discourse would eventually be incorporated into the music. It is worth noting that even though most of the members of the YLP did not participate directly in the Salsa scene, one of their main members, poet and activist Felipe Luciano, participated extensively within the burgeoning Salsa movement, both as guest to read socially and racially charged poetry and, often, as master of ceremonies for Salsa shows.

As far as the music was concerned, Salsa as a genre and what I call *Salsa consciente* (conscious salsa/salsa with a consciousness) as part of the larger Latino cultural pathos had not yet arrived onto the main stage, but it was beginning to develop as a movement. While the sound of the *bugalú* (“boogaloo”) with its bilingual lyrics was beginning to fade and Salsa was beginning to dominate the Latin music scene of New York, the consciousness of Latinos was becoming an important part of the music. One of the earliest musicians that was at the center of that explosion was Willie Colón. Willie Colón is without a doubt, one of the most influential Salsa musicians ever. He popularized and remade the sound of Salsa many times over, and his work with singer Héctor Lavoe is, to this day, held in the highest esteem by Salsa connoisseurs. A third-generation *Nuyorican*, born in the South Bronx in 1950, Colón was one of the earliest artists signed by the now legendary Salsa label Fania Records. Known primarily as a trombone player, he is also a composer, producer, and singer. He released his first record with Fania, *El Malo* (“The Bad One”), in 1967 when he was only 17 years old. Colón was crucial in the

expansion of *Salsa consciente*, as he was the one to give singer Rubén Blades an opportunity to showcase his fully developed, socially conscious discourse to what had become a worldwide audience. The Blades development, however, happened about ten years after Colón's debut with Fania.

By 1968, Colón released *The Hustler*, reinforcing the suave yet “tough guy” street image already hinted to in his previous release. The cover of the album expanded this idea by portraying a scene that was based on the 1961 movie *The Hustler*, starring Paul Newman. The band was shown, with Colón front and center sharply dressed, smoking cigars, and “hustling” pool. The concept of the anti-hero, as developed in the movie, played a large role in determining the image of Colón for years to come, where he was portrayed as a “bad guy.” This image was utilized by making a statement that compared class struggles and the resistance to be culturally dominated by “high society” to toughness and being one with The People, El pueblo.

Colón and Lavoe's 1969 album release, *Guisando Doing a Job*, shows in its cover the development of the “tough guy” image previously endorsed by Colón, depicting the Colón/Lavoe duo as gangsters who are taking money from a safe, with Colón holding a gun while Lavoe counts cash. This image plays to the sensibility of the times, where being tough and “street wise” indicated a degree of urban recognition or *savoir faire*. Although thematically the album did not really include traits that could obviously be considered part of a largely socially engaged discourse, the song *Guisando* portrays the idea of the anti-hero by developing a song built on the misadventures of a purse snatcher. The next two albums released by Colón and Lavoe, *Cosa Nuestra* (1970) and *The Big Break* (1971), continued to explore the image of a tough, street guy. The cover of *Cosa Nuestra*, a play on words with the idea of *Cosa Nostra*, the Italian mafia, perhaps denoting the image of the Latino “Salsa mafia,” shows Colón standing

next to a corpse with a rock tied to its feet and Colón armed with his trombone. All of this happens in front of the Hudson River, as though he is ready to dispose of the corpse, mafia style.

The cover of *The Big Break* (1971), explored the same type of sensibility noted in *Cosa Nuestra*. The image of the tough guy is portrayed on the cover by showing Colón (aka *El Malo*, “The Hustler”) in a mug shot as if being chased by the FBI.

For this analysis, one of the most important aspects of this period of the Colón/Lavoe effort lies not only in affirming their nationalistic identities as Puerto Rican/*Nuyolatinos*, but in the idea of being/having “street.”¹ This “street” concept was affirmed by their image and performance attitude as tough street/life-educated musicians, and not by the literal content of their music. This attitude showcased the fact that their music contained a strong, urban Latino component and strongly identified their stand with the working class, The People, *El Pueblo*.

Rather than constructing music as an endeavor for pure entertainment, Colón and Lavoe, and many other Salsa musicians of the same period, expressed music as a necessity to reflect and perhaps ease the hardship of the *barrios* of New York and Latin America, thus making Salsa a clear vehicle for delivering true credibility to the working classes. In this manner, Salsa picked up the already-popular musical elements of the Cuban sound, added a number of Puerto Rican-based elements, filtered them through a New York sensibility that included Black Power and urban toughness, and included a large dose of “street” in the mix.

¹ This expression (*tener calle, ser calle*) is commonly used in Spanish slang. The expression refers to the idea of having significant experience in honing one’s craft, in a “been there, done that” type of statement. The term, however, also refers to the idea of street knowledge as opposed to something that can be learned in school. In the case of Salsa, being “street” often denotes a type of attitude and grittiness in the performance that can be acquired only “in the streets.” Willie Colón, being a South Bronx native, initially utilized his upbringing as a way to denote the “realness” of his music and to achieve recognition with The People.

By the close of the 1960s, the cultural setting of New York and the current sociopolitical movements had begun to press the Latino musicians to reflect the urban realities of their daily lives. Thus, social consciousness became a component of the New York Latin music scene. The initial push of the Black Power movement, the example set by Arsenio Rodriguez and Rafael Cortijo, the union of Black and Latino culture as exemplified by the boogaloo, and the urban realities depicted by Colón had begun to create a path for the discourse of *Salsa consciente* as a movement to come.

In 1969, Nuyorican conguero Ray Barretto produced the album *Together* for Fania Records, in which he included the racially minded song *¿De dónde vengo?* (“Where do I come from?”). The latter song seems innocent enough in its introduction by developing the story of Adam and Eve. The end of the verse, however, twists the song into a racial pursuit, where singer Adalberto Santiago asks, “If Adam and Eve were White, then why is my skin Black?” The chorus of the song then continues the Negritude plot by questioning the hegemonic religious discourse of denying Blackness in the form of a question: “(If Adam and Eve were White, then) where do I come from?”

Up to this point, the most literal and common advances of a socially engaged Nuyolatino music had been related to issues of race/ethnicity that stemmed mainly from the impulse given by the Black Power movement and paralleled African American music with the arrival in 1968 of James Brown’s *I’m Black and I’m Proud*. Nevertheless, by 1969:

The social protest movement forced the musicians to look anew at their space and their place in history. At this point there are military dictatorships all over South America. Mexico’s ‘68 kills 300 students, Brazil is under military dictatorship, Chile not yet but they are ready to kill Allende, Paraguay [has] Stroessner, Uruguay, and those not under military dictatorship are run by corrupt oligarchies. At the same time Paris is having its riots and Japan is going to the red army. (Luciano, 2013, Personal communication)

Then, in 1969, Pianist and composer Eddie Palmieri released the album *Justicia* (“Justice”). It is in this album that a socially conscious discourse that went beyond the idea of race/ethnicity as the main struggle is achieved. The title track, with lyrics written by singer Ismael Quintana, unites the social struggles of Puerto Ricans and Blacks and makes mention of “the unfortunate ones” as an acknowledgement of the class consciousness and marginalization of both of these groups. The conceptualization of *Salsa consciente* at this point is really in a prototypical stage, yet this is the first instance where Salsa includes rhetoric based specifically on class awareness. This concept of class consciousness is not only one of the most relevant and commonly addressed topics of *Salsa consciente* in general, but also one that achieved great relevance within the work of one of the most important architects of the movement Tite Curet Alonso.

Regarding the song, Ismael Quintana (2001, 2004), the writer of the lyrics, elaborated:

The idea of that song was Eddie’s [Palmieri], and had to do with the frustration of the world’s situation—political, economic, etc., . . . especially in our Latin American countries and we thought that by means of our music . . . we were sending a message. I tried to do it [the lyrics] very carefully so as not to offend anybody, because there were some artists that did many things and were boycotted, they were not played in other countries. They were offending governments and such. I always tried to be very diplomatic in my lyrics.²

In 1971 Palmieri produced his now-famous album *Vámonos Pa’l Monte*, which includes the well-known song of the same name. This track is not meant to particularly elevate Latino

² La idea de ese número fue de Eddie, y tenía que ver con la frustración con situación del mundo—política, monetaria, etc., etc.—, especialmente en nuestros países latinoamericanos. Y nosotros pensamos que por medio de nuestra música—que Eddie compuso, y yo fui el que puse las letras de todos esos números—[enviábamos un mensaje]. Y traté de hacerlo con mucho, mucho cuidado, cosa de no ofender a nadie, porque hay varios artistas que hicieron cosas que les boicotearon, no las tocaban en ciertos países. Estaban ofendiendo gobiernos y esas cosas. Yo traté siempre de ser muy diplomático en utilizar las letras.

consciousness, but there is another highly relevant track in the same album that did not achieve the same success. That track is called: *Revolt La Libertad Lógico* (“Revolt Freedom Logically”).

This track, much like *Justicia*, demonstrates the rising awareness of sociopolitical issues within Latino consciousness as presented through Salsa. In this track, there are two particular instances of social emphasis besides the title inviting listeners to “revolt for freedom.” The first instance concerns the concept of being mistreated due to ethnic conflict, stated by the line, “This is where I was born.” This sentence specifically questioned the place in society of *Nuyoricans* and *Nuyolatinos*, who, despite having been born in the United States, were often treated as immigrants and, thus, not “allowed” to share the same rights and privileges as the White dominant classes.

The second instance concerns the concept of being a slave to the capitalistic system, found in the line, “Economically, your slave.” The first sentence refers to discrimination and feelings of being treated as second-class citizens faced daily by Latinos vis à vis the dominant White majority. The second line plays off the idea of being an economic slave to the unmentioned system, i.e., the higher class, and the lack of mobility and economic opportunities for the Latino communities. As can be seen by the declamation, the idea of class consciousness had become an important part of Salsa’s discourse. This utterance places the concept of *Nuyolatino* as a crucial taxonomy that determines a hybrid identity (New York and Latino, including Afro-Latino) within a subset of the population who, despite having been born in New York, were being treated as immigrants and, consequently, as inferiors. Within the same concept, the title of the song (*Revolt La Libertad Lógico*) also plays to the sensibility of this Nuyolatino hybrid identity by including both English and Spanish in the same sentence.

In 1972, Palmieri produced a live album that was recorded while he performed at Sing Sing Prison, titled *Live at Sing Sing, Volume 1*.³ Although the themes dealt within this album do not contain a large number of social messages, the fact that Palmieri recorded the album while performing at the prison does emphasize his social commitment. The most important track of the album, however, is not a musical performance by Palmieri but, rather, the participation of Young Lords member, poet, and Latino activist, Felipe Luciano reciting his poem *Jíbaro, My Pretty Nigger*.^{4,5} This recitation is particularly poignant, intense, and profound, very much in the style of classic Luciano. The poem entices Puerto Ricans (under the guise of *Jíbaro*) to embrace their African heritage at the same level as that of being Puerto Rican. Although the use of “nigger” might be considered offensive, the qualifier “pretty” questions this assumption and places Luciano, a proud Black man himself, speaking directly to his fellow Black Puerto Ricans (his “niggers”), asking them to embrace their African/Afro-Puerto Rican heritage. The album was a great success both commercially and in the spread of social messages.

Musically, this early Salsa period, especially as expressed in the Colón/Lavoe collaboration, is musically fairly rough. Although, to many, this roughness might be considered a deficiency due to the lack of training of the musicians, it represents the attitude of Salsa vis à vis what might be constructed as the music of the bourgeoisie (Aparicio and White in Rondón, 2008). I am arguing that this roughness is ultimately one of the primary factors that appealed to the working class *Nuyolatinos* and it marks, as Santos Febres (1997) asserts, the development of the performance of *Pueblo*, a people-based performance. This performance of *Pueblo* is grounded in a class-conscious idea, as it exemplifies the marginalization and disenfranchisement

³ Volume 2 of this recording was released in 1974, though it was recorded on a different date.

⁴ *Jíbaro* refers to the Puerto Rican countryside peasants.

⁵ Transcriptions and live performances of this piece by Luciano himself are readily available on the Internet.

of Latinos in the United States. This is in line with Frith (1996, p. 109), who believes that the music not only reflects the people, but it constructs the experience. In this case, the grittiness of Salsa not only reflected the living situations of Latino communities in the city, but, at the same time, this rough image also exalted the virtues of the toughness and resilience of Latinos in a “don’t mess with us” statement.

Colón’s repeated use of the mafia/bad guy image in his work is also crucial in understanding Salsa’s original principles. The roughness depicted in the covers represented Colón’s approach to Salsa as a music of resistance and of anti-hegemonic ideals, where the value of urban Latino resilience, despite the social circumstances and class oppression, is held high. In this sense, the urban *Nuyolantino* concept of being “bad” is partially related to the anti-hero imagery of African American Blaxploitation movies, such as *Shaft* (1971) and *Sweet Sweetback’s Baadasssss Song* (1971). In the Latino part of the comparison, this bad boy image was equated with urban credibility and anti-hegemonic resistance as it showed the life of “the common man” doing what was needed to survive in the “concrete jungle” and defeating the odds of a system that was designed to make him fail. As such, Colón’s bad boy/mafia image quickly placed him as an anti-hero of urban Latinos, while, at the same time, the idea of *Cosa Nuestra* (our *Latin* thing or *the Latino mob*, after the Italian *Cosa Nostra*) or Colón being “wanted by the FBI” represented the unification, glorification, and strength to deal with the struggles of contemporary Latino urban life.

In terms of the development of a Latino consciousness, *El Barrio* and, by extension, the Latino communities of the South Bronx had a set of living conditions that allowed for an analysis of the *barrio* as a place of poverty, marginalization, and class struggle. At the same time, *El Barrio*/South Bronx can be viewed as an extension of the struggles of Latin America within the

hegemonic dominance of the United States. In the case of *El Barrio*/South Bronx, it is productive to analyze the local identity based not only on a social construction of class, but also in relation to Latino “nationalism” and a sense of anti-system rebellion that developed from the shared conditions of poverty, disenfranchisement, and oppression as a “nation” or, rather, the extension of particular nations via diasporic sensibilities to follow Padilla’s ideals of *Latinidad* (Padilla, 1985). This sense of exclusion and resistance to the hegemony of the United States as formulated in New York can be analyzed as an extension of the resistance to the historical role of dominance exerted by the United States in Latin America.

Salsa, then, as the soundscape of the Latino communities of *El Barrio* and the South Bronx, soon became a music of resistance. Whereas the *mambo* of the 40s and 50s exemplified the commodities of places such as the Palladium, with its large bands and institutionally educated musicians, Salsa and its post-*mambo* antecedents were the polar opposite. The norm was street-educated musicians, smaller groups, and small clubs—often referred to as the *cuchifrito* circuit. This resistance is clearly reflected in Willie Colón and Hector Lavoe’s earlier albums, where the covers depict toughness and grit in a mafia style. These artists wanted to shake away the image of Desi Arnaz singing “Babalú” in *I Love Lucy*; Tito Puente fully dressed in a shiny suit, leading a big band that conformed to the standards of high society; or the watered-down sound and image of Xavier Cugat playing at the Waldorf Astoria. This music was not for the high society that wanted shirt ruffles on their arms; this was the music for and from the people of the toughest *barrios*.

Sociologically speaking, *Salsa consciente* is an expression of conditions, such as poverty and racial discrimination, common to both Latin Americans and Latinos. These associations, which have the capacity to assert identity beyond nationalistic ideals, coupled with the large

distribution networks of Fania records and the obvious appeal of a dance-oriented music, had begun to develop a very strong following for Salsa in Latin America, especially in the circum-Caribbean, as this is the main source of musical inspiration for the music, thus laying the groundwork for the soon-to-come full development of the Latino consciousness in Salsa.

Whereas the *Nuyolatinos* population was almost entirely marginalized and quickly identified with Salsa based on the common language and experiences of marginalization, Latin America's identification with Salsa initially happened specifically within the working classes. I argue that this fact is intrinsically related to the grittiness of the music and Salsa's discussion of issues of class and race/ethnicity. Although these markers of marginalization and "street" credibility resonated profoundly within the lower class segments of the population, Salsa's popularity did not initially appeal to the dominant, often White, and more educated, high classes of Latin America. This segment of the population preferred rock and pop music (Rondón, 2008). It is only with the appearance of highly educated musician Ruben Blades and his brand of "intellectual" Salsa that the low-class identity began to be shaken and the music quickly gained validity within all sectors of Latin American society.



Figure 1. Willie Colón's *The Hustler* album cover.

Source: Fania.com



Figure 2. Willie Colón's *Cosa Nuestra* album cover.
 Source: Fania.com



Figure 3. Willie Colón's *The Big Break-La Gran Fuga* album cover.

¿De dónde vengo?

Performed by Ray Barretto's band. From the 1969 Fania release *Together*. Sung by Adalberto Santiago; composed by Louis Cruz and C. Fernandez.

Dicen que en el mundo No habían habitantes Tan solo un edén glorioso y brillante Y un día al edén Dios vida le dio Y de barro y de polvo un hombre sacó. Al hombre le puso por nombre Adán Y por no dejarlo en la soledad, De una costilla, dios pudo extraer A Eva su esposa un bella mujer	They say that in the world there were no inhabitants Only a bright and glorious Eden And one day God gave life to Eden And from the mud and dust he made a man. He named the man Adam And to not leave him alone, From a rib God was able to extract Eve his wife, a beautiful woman
Fueron como hermanos Hasta que Eva comió de una manzana Y el pecado nació Tuvieron sus hijos y el mundo se llenó Pero no me explico de adonde vengo yo Yo vi en el teatro la muerte y pasión Mas no vi un negrito en ninguna ocasión Si blanco fue Adán y Eva también, Entonces ¿por qué es negra mi piel?	They were like siblings Until Eve ate an apple And sin was born They had their children and the world was filled But I cannot explain where do I come from I saw in the theater the death and passion (of Christ) But I did not see a Black person on any occasion If Adam was White and so was Eve Then, why is my skin Black?
Coro: ¿De adonde vengo?	Chorus: Where do I come from?
Ay yo lo quiero saber Oye pregúntale a doña Fela O sino pregúntale a mi abuela Yo no sé porque me recriminan a mí Yo sé que soy niche, yo sé que soy niche caballero Oye, mira, ¿de dónde yo vengo? Si blanco fue Adán y Eva también Entonces ¿por qué es negra mi piel? Ehh, yo lo quiero, lo quiero saber Oye, oye, oye Oye Eva fue blanca y ¿por qué es negra mi piel? Alalele, alalele, alalele, elele	Hey, I want to know Listen, ask Mrs. Fela Or ask my grandmother I don't know why I am being recriminated I know I am Black, I know I am Black, man Listen, look, where do I come from? If Adam was White and so was Eve Then, why is my skin Black? Hey, I want to know Listen, listen, listen Listen, Eve was White, and why is my skin Black? Alalele, alalele, alalele, elele

Eh, yo soy un niche con sabor, papá Oye, yo me voy, yo me voy Ay yo no lo se	Hey, I am a Black man with flavor, daddy Listen I'm out, I'm out Hey, I don't know
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Justicia

Performed by Eddie Palmieri in the 1969 Tico records LP *Justicia*. Lyrics by Ismael Quintana; music by Eddie Palmieri.

Justicia tendrán, Justicia verán en el mundo, Los desafortunados. Con el canto del tambor Del tambor la justicia yo reclamo Justicia tendrán, Justicia verán el mundo, y los discriminados, Recompensa ellos tendrán No serán, no serán perjudicados Si no hubiera tiranía Todos fuéramos hermanos Dulce paz y armonía Alegría, tú lo veras. Justicia tendrán, Justicia verán el mundo, y lo que deseamos Con el canto 'e mi tambo Oye mi tambo, La justicia yo reclamo	Justice they will have, Justice they will see in the world, the unfortunate ones? With the song of the drum From the drum, justice I demand Justice they will have, Justice they will see in the world, and the ones discriminated against They will be rewarded They will not be, will not be wronged If there was no tyranny We would all be brothers Sweet peace and harmony Joy, you would see it Justice they will have, Justice they will see in the world, and what we want With the song of my drum Listen, with my drum Justice I demand
Coro: Ay cuando llegará la justicia?	Chorus: Oh, when will justice arrive?
Cuando llegará, cuándo llegará? Justicia pa' los boricuas y los niches Mi tambor reclama justicia Que lleguen, que lleguen, que lleguen las buenas noticias Tanta tiranía, tanta tiranía, tanta tiranía Justicia, que yo reclamo justicia	Oh, when will it arrive, when will it arrive? Justice for Puerto Ricans and Blacks My drum demands justice Let them come, let them come, let them come, the good news So much tyranny, so much tyranny, so much tyranny Justice, I demand justice
Interludio instrumental	Instrumental interlude
Segundo coro: La justicia	Second Chorus: Justice
Tu verás mi socio	You will see my brother

<p>Voy a ponerte a guarachar y cuando llegue ese día to' será felicidad justicia tendremos Justicia pa'l niche Justicia para el Boricua Boricua pa' ti, Boricua pa' ti</p>	<p>I will make you enjoy yourself and when that day comes everything will be happiness we will have justice Justice for the Black man Justice for the Puerto Rican Puerto Rican for you, for you, for you.</p>
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Revolt La Libertad Lógico

Performed by Ismael Quintana; composed by Eddie Palmieri. From the 1971 Tico Records release *Vámonos pa'l monte*.

<p>Coro: No, no, no, no me trates así</p>	<p>Chorus: Don't, don't, don't, don't treat me like that</p>
<p>La libertad caballero, no me la quites a mi Pero que mira, pero mira, pero mira que también yo soy humano y fue aquí donde nací La libertad tú ves, La libertad tú ves, caballero no me la quites, no me la quites a mi Económicamente, económicamente esclavo de ti Esclavo de ti, esclavo de ti, esclavo de ti caballero, pero que va, tu no me engañas a mi Tú no me engañas, ¡eh! tú no me engañas, tú no me engañas, mete mano Nicky.</p>	<p>Freedom, my man, don't take it from me Look, look, look, I am also a human and this is where I was born Freedom you see, freedom you see, man, don't take it, don't take it from me Economically, economically your slave Your slave, your slave, your slave man but come on you don't fool me You don't fool me, hey! You don't fool me, you don't fool me, hit it Nicky!</p>
<p>Interludio instrumental</p>	<p>Instrumental interlude</p>
<p>Segundo coro (sobre la seccion instrumental): La libertad, lógico</p>	<p>Second Chorus (over instrumental section): Freedom, logically</p>
<p>Tercer coro: No me trates así</p>	<p>Third chorus: don't treat me like that</p>
<p>Mira que fue aquí donde nací ¡eh! Tu no me engañas a mi ¡eh! tu no me engañas, tu no me engañas, tu no me engañas, tu no me engañas, caballero ¡eh! la libertad caballero ¡eh! no me la quites a mi Económicamente Esclavo</p>	<p>Look, here is where I was born Hey! You don't fool me Hey! You don't fool me, you don't fool me you don't fool me, you don't fool me, man Hey! Freedom, man Hey! Don't take it from me Economically</p>

	Slave
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