



# THE GARIFUNA COLLECTIVE

AYO



In February 2007 **Andy Palacio & The Garifuna Collective** released *Wátina*, an album that received unanimous acclaim and elevated the international profile of the music and culture of Central America's Afro-Amerindian Garifuna community. On the cusp of tremendous fame, Palacio passed away suddenly at the age of 47 not long after *Wátina* was released, leaving many to wonder who would continue bringing the voice of his people to the world.

With **Ayó** ("Goodbye" in the Garifuna language) Palacio's band proves they are up to the task. With a lineup that consists of the best musicians in the fertile Garifuna music scene, **The Garifuna Collective** promises to carry the torch of cultural innovation and promotion passed on by Andy Palacio far into the future.

Palacio was already a national hero in his native Belize when he suffered a heart attack and stroke in January 2008. His premature death devastated his fans and community, but the musicians who had accompanied him and the new generation of Garifuna artists he inspired refused to let the story end there.

Indeed, the tale of the Garifuna people has always been one of triumph over tragedy. A minority culture in Central America, descendants of the intermarriage of Africans who escaped their colonial captors and Arawak Indians, the Garifuna have long struggled to maintain their unique language, cultural traditions and music in the face of globalization and discrimination.

*Wátina* and *Ayó* producer Ivan Duran notes, "We are going back to the core values of the project, which is to present Garifuna music to the world, not in a traditional way, not in a museum, but as a living musical form. With *Ayó* you feel that spirit of being in the village with everybody singing along, everybody being a part of a song, not following a single singer or star. This album sounds like it was made by a band; there's a group spirit that comes across more clearly than ever before."

Even though they have lost loved ones, The Garifuna Collective's membership continues to grow. In fact, the group is not a band in the traditional sense; it's more of a cultural advocacy group. "Anybody can play, anybody can join, The Collective could have five hundred members for all I care," notes Duran. Musicians young and old are allowed to participate in rehearsals, and the members chosen to be part of the touring group can change depending on circumstances.

The Garifuna Collective's continued development is the direct result of *Wátina's* success and a powerful homage to Andy Palacio's impact. Duran concludes, "Since that album was released, there isn't any more fear that Garifuna music is going to die out. Andy's biggest legacy is just showing the way, proving that the world is interested in this culture's music. It helped children in small villages understand that their culture is just as important as anybody else's. That sense of self-pride is a potent message that continues to echo across Belize and inspire new musicians to keep their traditions thriving." *Ayó* carries on that mission and reveals that the well of Garifuna musical talent is deep and continues to be refreshed by new generations.



THE  
**GARIFUNA  
COLLECTIVE**

**AYO**



# 1. *Ayó* (Goodbye) (L. Augustine)

*The pain of Andy Palacio's passing persists and this song expresses the depth of feeling occasioned by that sudden and terrible loss. Accompanied by a semi-sacred Hüngü-Hüngü rhythm, "Ayó" was the first of many tribute songs composed after Andy's death.*

Ayó, ayó, ayó, beiba, Andy, ayó  
Ayó ayó, ayó, bameragua, Andy, ayó

Farewell, farewell, take your leave, Andy, farewell  
Farewell, farewell, take your rest, Andy, farewell

Ayahuaháli ñou Balisi  
Ayahuaháli ñou ubóu  
Ageburiháru búguchurou  
Ageburiháña bisanigu

Belize has wept again  
The world has wept again  
Your mother has mourned  
Your children have mourned

Dinagua yatibu lageiroun nasiun  
Báluahaña yebe lareini bura  
Lidere háfaagun familia buagu  
Madeitian idemuéi bun

You boarded to go abroad  
Seeking your healing  
Relations tried hard on your behalf  
They found no help for you.

No! Ka san mégeibeí lun?  
Ka san mégeibeí lun Andy?  
No! Ka san suserebeí lun?  
Ka suserebeí lun Andy?

No! What is wrong with him?  
What is wrong with Andy?  
What happened to him?  
What happened to Andy?

Ígira bádiwa mawisahánga  
Mama lian yebe wabuserun bidin  
Wáhalí Faradiu buagu, libarí Baba  
Ounabadíbu, abunagurán...abungurán

You have left us without saying goodbye  
This isn't how we wanted you to go  
The Great Spirit has called for you, grandchild of the Father  
You have answered; you're on your way, on your way

Mabulieidun wabadibu

We will not forget you

Lloyd Augustine: Lead Vocals & Guitar • Backing Vocals: Desiree Diego, Sheldon Petillo, Mohobub Flores  
Joshua Arana: Garifuna Primero Drum • Denmark Flores: Garifuna Segunda Drum • Giovani Chi:  
Maracas • Drew Gonsalves: Cuatro • Guayo Cedeño: Lead Guitar • Sam Harris: Lead Guitar • Nuru  
Dyaan Ellis: Electric Guitar • Ivan Duran: Bass & Electric Guitar • Al Ovando: Electric Guitar & Maya Guitar

## 2. Galuma (Calm) (L. Augustine, I. Duran)

*Fishing is an important activity in traditional Garifuna communities, a means of bringing food to the table directly through one's own effort. The calmness of the sea and the frying of fish for members of the community can be seen as a symbol of peace and abundance. Songwriter Lloyd Augustine was raised in Hopkins in southern Belize, a former fishing village that now depends on tourism.*

Galumougáli, nuguya nálararu nugurieran  
Lubuidun weyu lun nidin óuchaha  
Higougu, numadagu, keimoun áluaha masimasi  
Wafuridun me gúñou le  
Higougu, niduheñu, wafuriduha masimasi  
Higougu, numadagu; higougu, niduheñu  
Wafuriduha masimasi

Mabulieida waméi ligabüri hawiwandu wayunagu  
Óuchahani aban, luma árabu  
Numadagunu, begi numutiü lun wáyeihani wechun  
Échuni le buídubei

It is calm now; I shall launch my canoe  
It's a great day for me to go fishing  
Come, my friends, let's go in search of bony fish  
To be our fried fish tonight  
Come, my relatives, we'll fry bony fish  
Come, my friends, come my relatives  
We'll fry bony fish

Let's not forget the ways of our ancestors  
Fishing is one, and farming too  
My friends, I beg of you to practice our ways  
Our ways that are good

Lloyd Augustine: Lead Vocals • Backing Vocals: Desiree Diego, Lloyd Augustine, Sheldon Petillo, Mohobub Flores • Joshua Arana: Garifuna Primero Drum & Maracas • Giovani Chi: Garifuna Segunda Drum • Drew Gonsalves: Electric Guitar, Bottle & Cuatro • Ivan Duran: Bass, Acoustic & Electric Guitar • Guayo Cedeño: Lead Guitars • Al Ovando: Turtle Shells, Maya Guitar & Electric Guitar



### 3. Kame Báwara *(Why Did You Call?)* (M. Aranda, I. Duran, H. Flores, S. Petillo)

*"Kame Báwara" is about a stifling relationship that is likened to a prison. The song's chorus is based on a traditional Abeimahani song that Chela Torres learned while growing up in Honduras. The Garifuna Collective transformed it into a dancable Paranda tune by adding new lyrics and harmonies while maintaining some of the beauty of the ancestral Amerindian melodies common in Garifuna music.*

Kame báwara nuagu?  
Mamadatu furisu, mamadatu; nígirali  
Haliaba nadeira aban numadaraü?

Kame báwara nuagu tidoun furisu?  
Banügün nuguya múnadoun  
Kasan un bígirana ya furisunrugu?  
Lü hadina asufurira (an), numadaraü waü  
Kasan un bígirana ya furisunrugu?  
Lü hadina asufurira (an), numadaraü waü

Kame báwara nuagu?

Why did you call on me?  
Prison has no friend, it has no friend; I will leave him  
Where will I find a dear friend?

Why did you call me into a prison?  
You brought me into the house  
To whom do you leave me here in jail?  
I have suffered long, my dear friend  
To whom do you leave me here in jail?  
I have suffered long, my dear friend

Why did you call on me?

Chella Torres: Lead Vocals • Mohobub Flores: Lead Vocals • Sheldon Petillo: Lead Vocals • Lionel Thompson: Rap • Backing Vocals: Lloyd Augustine, Sheldon Petillo, Desiree Diego, Mohobub Flores & Lugua Centeno • Joshua Arana: Garifuna Primero Drum • Denmark Flores: Garifuna Segunda Drum • Rolando Sosa: Maracas • Al Ovando: Jaw Bone, Turtle Shells, Banjolin & Maya Guitar • Ivan Duran: Bass & Electric Guitar • Guayo Cedeño: Lead Guitar • Nuru Dayaan Ellis: Electric Guitar • Drew Gonsalves: Acoustic Guitar

### 4. Ubóu *(The World)* (L. Augustine, I. Duran, J. Miranda)

*"Ubóu" asks, "What is wrong with this world where children are dying while governments are spending financial resources to buy arms to make war? Who fights for our children?" It makes the case that we are all responsible.*

Ka mégeibei lun ubóu le?  
Añaha írahüñü ónwegua,  
Lafaraguáña ilamaü/gudemei  
Le gáribei nu, numadagu  
Anihán gubierünu agañeiha áruma lun lageindagu  
Ru wameí wáhabu  
Abidien ida la me wemegeiru,  
Dan me le wásienragun

Kátei sa ageindagubei hawagu warahüñü?  
Ka mégeibei lun ubóu le

Me wamegeirun  
Dan me le wásienragun

What is wrong with this world?  
Children are dying,  
Dying of hunger/poverty  
What hurts me, my friends  
Governments are buying arms to wage war  
Let's give a hand  
We know not when we will be in need  
When we will be helpless

Who is fighting for our children?  
What is wrong with this world?

When we will be in need  
When we will be helpless

Lloyd Augustine: Lead Vocals • Justo Miranda: Lead Vocals • Lugua Centeno: Lead Vocals • Backing Vocals: Lloyd Augustine, Sheldon Petillo, Desiree Diego, Joshua Arana, Mohobub Flores • Joshua Arana: Garifuna Primero Drum • Giovani Chi: Garifuna Segunda Drum & Maracas • Denmark Flores: Garifuna Segunda Drum • Claps: The Garifuna Collective • Ivan Duran: Bass & Electric Guitar • Danny Michel: Bass • Guayo Cedeño: Lead Guitar • Al Ovando: Electric Guitar • Sam Harris: Lead Guitar • Drew Gonsalves: Cuatro & Acoustic Guitar



## 5. Mongulu

(M. Aranda, D. Diego, H. Flores, I. Duran)

*The singer expresses the confidence that in spite of the challenges, her son Móngulu, will grow up. While the parent sacrifices to raise her child for his own sake, there is also the hope that he in turn will look out for the parent as the need arises. The Garifuna Collective's preferred setting is when everyone sings in unison or call and response and anyone can join with handclaps or a percussion instrument. Some of the most memorable songs in Garifuna culture have been created and popularized in this fashion.*

Lubá, Móngulu, baweyada yaba, wanwa, ayéi

Halíñaíbu sa, namulen?  
Megei numutibu

Lubá, Móngulu, baweyada yaba, wanwa, ayéi

Ubugua, ubugua íderabana me ei

Halíñadibu sa, namulen? Megei numutibu

Lubá, Móngulu, baweyada yaba, wanwa, ayéi

Because, Móngulu, you will grow up, my dear, ayei

Where are you, younger brother?  
I need you

Because, Móngulu, you will grow up, my dear, ayei

Hope it comes to pass, that you help me

Where are you, my younger brother? I need you

Because, Móngulu, you will grow up, my dear, ayei

Chela Torres: Lead Vocals • Desiree Diego: Lead Vocals • Mohobub Flores: Lead Vocals  
Backing Vocals: Lloyd Augustine, Sheldon Petillo, Mohobub Flores, Desiree Diego, Chela Torres  
& Joshua Arana • Joshua Arana: Garifuna Primero Drum, Clave & Maracas • Denmark Flores:  
Garifuna Segunda Drum • Al Ovando: Bass, Jaw Bone, Maya Guitar & Electric Guitar • Claps:  
The Garifuna Collective • Guayo Cedeño: Electric Guitars • Ivan Duran: Electric & Acoustic  
Guitar • Sam Harris: Electric Guitar • Drew Gonsalves: Cuatro • Juni Mar: Bass



## 6. Pomona (L. Augustine, I. Duran)

Garifuna songs also capture and preserve local history. This song gets its name from the village in Belize where a factory was located and is still the heart of the citrus industry. The industry attracted workers even from beyond the borders of Belize. Here, a former worker (now presumably in Honduras) sends back a song to be sung by the workers, with a plea that the boss allow them to sing it on the job.

Anihán uremu le Balisina, Chona  
Barübei houn bumadagu Pomona  
Barübei ei, barübei ei, barübei houn  
Shaapu, ígira baña hougua  
Wa hamamugei hamalali Pomona

Areidabéi gia niseinsun, ma  
Areidabéi gia nigawanü, mama  
Gañei námuga nügüra sayu  
Barübei ei, barübei ei, barübei houn

Chumba mama, chumba mama  
Chumba mama, chumba  
*Aganba nei garawoun lira!*  
Barübei ei, barübei ei, barübei houn

Here's this Belizean song, Chona  
Take it to your friends in Pomona  
Take it, take it, take it to them  
Mr. Sharp, leave them alone  
So they can raise their voices in Pomona

Do save my money, friend  
Do save my cash, girlfriend  
So I can buy me a hammock made of sack cloth  
Take it, take it, take it to them

Chumba mama, chumba mama  
Chumba mama, chumba  
*Let me hear those drums!*  
Take it, take it, take it to them

Lloyd Augustine Lead Vocals & Acoustic Guitar • Rolando "Chichiman" Sosa: Lead Vocals Backing Vocals:  
Lloyd Augustine, Sheldon Petillo, Mohobub Flores, Desiree Diego, Chela Torres, Joshua Arana • Denmark  
Flores: Garifuna Segunda Drum • Joshua Arana: Garifuna Primero Drum & Clave • Desiree Diego: Maracas  
• Al Ovando: Jaw Bone, Maya Guitar & Electric Guitar Ivan Duran: Bass & Electric Guitar • Guayo Cedeño:  
Lead Guitar • Sam Harris: Lead Guitar Drew Gonsalves: Cuatro • Danny Michel: Rhodes Piano & Cow Bell

## 7. Beíba Nuwari (Go Away From Me) (M. Aranda)

This is a remake of a traditional Abeimahani, a Garifuna solidarity song, usually performed acapella by women who sing and move together while holding each other's pinky fingers. In the song a person is left helpless on the wharf at La Ceiba in neighboring Honduras by someone who claims Garifuna people are ungrateful. The Garifuna Collective experimented by adding the powerful Hüngü-Hüngü rhythm and guitars to bring new life to this increasingly rare form of traditional singing.

Lubá bumoun ñadina, tia  
Áluga nupusaran buma

Beiba tia nuari, matenkirátian Garinagu  
Beiba nuaria, haña  
Láramahañádügü nuguya  
Luáguya luwafuni Seiba

Láramahañádügü nuguya  
Digigua gararagua nuguya  
Buinla busiganu nigibu

I come to you  
Seeking lodging (with you)

Be gone from me; Garinagu are ungrateful  
Be gone from me, dear woman  
(So) I'm standing around  
On the wharf of La Ceiba

I stand around  
Looking this way and that and turning around  
Shame has filled my countenance

Lead Vocals: Chela Torres • Backing Vocals: Desiree Diego, Mohobub Flores, Lloyd Augustine & Sheldon Petillo •  
Denmark Flores: Garifuna Segunda Drum • Joshua Arana: Garifuna Primero Drum & Maracas • Desiree Diego:  
Shakers • Ivan Duran: Bass, Acoustic & Electric Guitar • Guayo Cedeño: Lead Guitar • Al Ovando: Electric & Maya  
Guitar • Drew Gonsalves: Acoustic Guitar & Cuatro



## 8. Gudemei *(Poverty)* (L. Augustine, E. Centeno, I. Duran)

*"Gudemei" is a comment on the tendency of some people to invoke the Great Spirit when in trouble and then forget about Him when all is going well. This song utilizes the Gunjei rhythm which is one of the lesser known Garifuna rhythms. The Collective is trying to popularize traditional rhythms for the young generation by combining contemporary melodies and arrangements with a traditional beat.*

Lloyd Augustine: Lead Vocals • Lugua Centeno: Lead Vocals • Backing Vocals: Desiree Diego, Sheldon Petillo, Mohobub Flores & Chela Torres • Denmark Flores: Garifuna Segunda Drum • Joshua Arana: Garifuna Primero Drum & Maracas • Al Ovando: Jaw Bone, Maya Guitar & Electric Guitar • Ivan Duran: Bass, Acoustic & Electric Guitar • Guayo Cedeño: Lead Guitar • Sam Harris: Lead Guitar • Drew Gonsalves: Cuatro & Acoustic Guitar • Danny Michel: Rhodes Piano

Safabana, Nóguchili, lídangien gudemei  
 Chibabei lagübüri le gadanbálina, Baba  
 Tafurieidun amu dan le anuhoun la lidan lamiselu  
 Tafurieidun amu dan le úa la saliti tun  
 Tabuidudun katoun bulieiwati liri  
 Taribadun katoun liri háwara furumie

Safabana, Nóguchili, lídangien gudemei  
 Chibabei lagübüri le gádanbalina, Baba  
 Ídera bawa gia, wanwa  
 Rubei búhobu woun  
 Ídera bawa gia, wanwa  
 Ídera bawa me ei

Safabana, Nóguchili, lídangien gudemei  
 Chibabei lagübüri le gadanbalina, Baba

Save me, my father, from poverty  
 Wash away the evil in which I find myself, Father  
 Her prayer when she is in trouble  
 Her prayer when nothing goes well for her  
 Things go well and His Name is forgotten  
 When things go bad His is the first Name called

Save me, my father, from poverty  
 Wash away the evil in which I find myself, Father  
 Do help us, dear one,  
 Reach out to us  
 Do help us, dear one,  
 Oh, do help us!

Save me, my Father, from poverty  
 Wash away the evil in which I find myself, Father

# 9. *Dungua* (Meet) (J. Arana, I. Duran)

*Social control is one of the functions of songs in Garifuna culture. Be careful what you do or say for it may be captured in a song and broadcast for the world to hear. In "Dungua", two men arrive at a woman's house at the same time. She blames the neighbor who responds with this song (for all to know) asserting that the real reason is bad scheduling on the woman's part!*

Dunguaa eyeriun ya e-e  
Dunguaa wügürían ya o-o

Men have met here  
Men have met here

Charabaa badügüni an bidaradun aü!  
Ansan nuguyaba lubéi bírida?  
Wátina tuni nubesina  
Dungua eyeriun yara munada

You have messed up in making your schedule!  
Why am I the one you blame?  
I call out to my neighbor  
Men have met there at the house

*Hibe túmarigu*

*Her men are many*

Dungua eyeriun ya e-e  
Dungua wügürían ya o-o

Men have met here  
Men have met here

Charabaa badügüni an bidaradun aü  
Ansan nuguyaba lubéi bírida?  
Wátina tuni nubesina  
Dungua eyeriun yara munada

You have messed up in making your schedule  
Why am I the one you blame?  
I call out to my neighbour  
Men have met there at the house

Dungua eyeriun ya  
Dungua wügürían ya

Men have met here  
Men have met here

Joshua Arana: Lead Vocals & Garifuna Primero Drum • Giovani Chi: Lead Vocals & Garifuna Segunda Drum • Lloyd Augustine: Lead Vocals • Justo Miranda: Lead Vocals • Backing Vocals: Lloyd Augustine, Sheldon Petillo, Desiree Diego, Joshua Arana, Giovani Chi, Mohobub Flores • Claps: The Garifuna Collective • Desiree Diego: Maracas • Al Ovando: Jaw Bone, Acoustic, Electric & Maya Guitar • Ivan Duran: Bass, Acoustic & Electric Guitar • Guayo Cedeño: Lead Guitar • Sam Harris: Lead Guitar





# 10. Aganba (Listen)

(E. Centeno, I. Duran, L. Augustine)

*This is a comment on the scourge of HIV/AIDS and a reaction that the man gets from his spouse when he announces his intention to visit his home town in a neighboring country. She begs him not to go because she fears that he will return infected with AIDS.*

Nawarayáli gu me ñou numalali, haña, ayéi  
Hama Laru Beya lun haganbuni  
Waduheñu yara wabioun  
O béibugaa ya sa me ñou bageiroun,  
Wanwa, ayéi

Tarienga numari nu, Aü midin ba, midin ba;  
Gíbeti sandi ñei  
Biabi me wábioun,  
Dúrei yádibu  
Dúrei yádibu, dúrei yádibu  
*Mayeda bana, nadari*  
*Mayeda bana, númari*

Güringua ládibu  
Durei yádibu

Hingíbei...hingíbei...hingíbei

I will, as usual, raise my voice again, my dear  
With Laru Beya so folks  
At home can hear it  
Oh, are you going back home,  
Dear male relative?

My spouse says to me, Oh, don't go, don't go  
There's much sickness there  
When you come back to our home  
You'll be emaciated  
You'll be thin, you'll be thin  
*Don't cheat on me, my boyfriend*  
*Don't deceive me, my spouse*

It has wrecked you  
You've become emaciated

Shake it.....shake it.....shake it

Lugua Centeno: Lead Vocals • Lloyd Augustine: Lead Vocals & Electric Guitar • Backing Vocals: Lugua Centeno, Lloyd Augustine, Justo Miranda, Lionel Thompson & The Grandmaster Joshua Arana: Garífuna Segunda & Primero Drum • Desiree Diego: Maracas & Clave Al Ovando: Jaw Bone & Bass • Ivan Duran: Bass & Electric Guitar • Guayo Cedeño: Lead Guitar Sam Harris: Lead Guitar • Drew Gonsalves: Cuatro

# 11. Alagan (Legacy)

(D. Diego, L. Augustine, I. Duran)

*Traditional Garífuna culture is based on the concept of sharing, reciprocity, the spiritual principle of "Au bun, Amürü nu" (I for you and you for me). Occasionally, as in this case, a conflict arises when someone adopts western notions regarding property and individual inheritance. Desiree Diego wrote this song, when the "legal" owner of the house lot forced her to vacate the house she had built. Desiree sings, "The wealthy and the poor will die and property will remain behind."*

Fulasu manügü bubéi búmagua  
Muna manügü nubóun númagua  
Barúboun bani me  
au le mabuserun numutu

Alugurabéi bufulasun aü  
Fayeibéi bibagari lun Bungiu  
Dan me lachülürün dan; lun Faradiu  
Dan me lachülürün dan  
Lachülürün dan...Lachülürün dan  
...Lachülürün dan

Hilati gaseinsuti, niduheñu  
Hilati maseinsuti, namulenu  
Umegeni ei, yabei wárigien ei ya ubowagu

*Dan me lachülürün dan*  
*Bárigien ya ubowagu*

The place you will not take with you  
The house you will not take with you  
Take it to be your own  
I do not want it

Sell your place  
Pay God for your life  
When the time comes, to God  
When the time comes  
The time comes...the time comes  
...the time comes

He who has money does die, my folks,  
He who has no money does die, my brothers  
Material things we'll leave behind here on earth

*When the time comes*  
*After you here on earth*

Desiree Diego: Lead Vocals & Maracas • Lloyd Augustine: Lead Vocals • Backing Vocals: Desiree Diego, Lloyd Augustine, Sheldon Petillo • Denmark Flores: Garífuna Segunda Drum • Joshua Arana: Garífuna Primero Drum • Ivan Duran: Bass Guitar • Guayo Cedeño: Lead Guitar • Sam Harris: Electric Guitar • Drew Gonsalves: Cuatro • Al Ovando: Maya & Electric Guitar



## 12. Seremei Buguya *(Thanks to You)*

(J. Miranda, I. Duran, A. Martínez, A. Ovando)

*On this final track, Justo Miranda took a traditional Paranda melody and turned it into a tribute to Andy Palacio. The song comments on the massive funeral with which Andy was honored, the likes of which had never been seen in Belize. Sadly, Justo passed away in Honduras a few months after recording this song. The news of his death traveled too late and none of his friends in the Garifuna Collective were able to attend his funeral.*

Chicago bárigi álupei lárani bura  
Bagiribudun labu ónweni, labu ónweni

Baba, buídutibu ábunahówa yatibu  
An me funa sa nuguya  
Kaba me ábunahayána  
Dan me lachülürün nuweyuri nu?

Baba buídutibu, abunahówayatibu  
Weinsisi lidan furumienti hati

Kame bígirawa?

Baba buídutibu ábunahówa yatibu  
An me funa sa nuguya  
Kaba me ábunahayána  
Dan me lachülürün nuweyuri nu?

You end up in Chicago in search of healing  
You return with death, with death

Father, you did well for you got a great funeral  
As for me, I wonder  
Who will take charge of my funeral  
When that day comes for me?

Father, you did well for you got a great funeral  
On the 26th of the first month

Why did you leave us?

Father, you did well for you got a great funeral  
As for me, I wonder  
Who will take charge of my funeral  
When that day comes for me?

Justo Miranda: Lead Vocals • Aurelio Martínez: Lead Vocals • Lloyd Augustine: Lead Vocals • Backing Vocals: Lugua Centeno, Lloyd Augustine, Sheldon Petillo & Mohobub Flores • Desiree Diego: Maracas • Giovanni Chi: Garifuna Segunda Drum • Joshua Arana: Garifuna Primero Drum • Ivan Duran: Bass & Electric Guitar • Al Ovando: Jaw Bone, Maya & Electric Guitar • Guayo Cedeño: Lead Guitar • Drew Gonsalves: Electric Guitar





Produced by Ivan Duran

Recorded and Mixed at Stonetree Studios, Belize  
by Al Ovando & Ivan Duran

Studio Assistants: Michael Zuniga and Kareem Lopez  
Mastered by Lane Gibson at Lane Gibson Recording and  
Mastering, Charlotte, VT

Photography: Peter Rakossy / Twin Planet / The Listen Project

Additional Photography: Joan Duran

Garifuna Transcriptions and Song Descriptions: Roy Cayetano

Introduction Text: Jacob Edgar

Art Direction: Ivan Duran

Graphic Design: Tim O'Malley

All songs arranged by The Garifuna Collective  
Published by Stonetree Music (BMI)  
Cumbancha Music Publishing (BMI)  
© 2013 All Rights Reserved

**Special thanks to:** Danny Michel, Doctor Garry at Twin Planet and the Listen Project, Peter Rakossy, Matthiew Klinck, Jules Vazques, Katia Paradis, Dr. Louis Zabaneh at Galen University, Chris Sorensen, Roy Cayetano, Brent Toombs, Phil Nicholas, The village of Hopkins, The National Institute of Culture and History (NICH), Joan Duran at 501 Art Projects, Aurelio Martinez, Yasser Musa at The Image Factory, Jacob Edgar and Drew Brinckerhoff at Cumbancha, Drew Gonsalves, Tim O'Malley, Montserrat Casademunt, Shirlene Torres, Lillian Vazques and Edson Menjibar at Stonetree & Cubola Productions, Kami Palacio and The Andy Palacio Foundation.



This album is dedicated to the memory of  
Andy Palacio, Giovanni Chi, Justo Miranda, Juni Aranda and Charlie Gillett