





A FILM STUDY BASED ON THE LEGENDARY  
ORIGIN OF THE FILIPINOS

By

Georgia de la Peña Aguilar

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A dedication  
to Mamang and Papang

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## ABSTRACT

### A FILM STUDY BASED ON THE LEGENDARY ORIGIN OF THE FILIPINOS

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This is a study for a film based upon the legendary origin of the people of the Philippines. Filipinos are of Malay-Polynesian-Chinese-Spanish-American descent. To better understand these people, a section is devoted to their historical and cultural background. The main part of the study, however, does not attempt to give a representative picture of the whole country or the entire Philippine culture. Just one aspect of it is presented. It is the author's belief that a pagan group called Igorots best represents the authentic Philippine culture.

The purpose of the thesis is to treat the problems involved in writing a full shooting script and a director's study. It is limited to the planning and writing of the script. The author does not discuss factors that are highly technical in nature, such as lighting, special effects, sound synchronization and editing, because none of these things are actually encountered in the planning and writing process.

The approach is voice-over-narration with music and sound effects playing a vital part throughout the film.

The film may be said to consist of two parts. The first concerns the legendary origin of the Filipinos and their first sin against their god, all of which is presented by animation technique. The second part is shown through regular motion picture photography with live performers. It deals with man's manifestation of humility and repentance, and his way of invoking reprieve from the punishment of their god. The film ends with an animated sequence of the musing gods, followed by the lowering of the sky as the supreme god demonstrates his forgiveness of man.

## INTRODUCTION

This is a study for a film based on the legendary origin of the Filipino people. Designed to treat the problems involved in preparing a full shooting script and a director's study, its form and structure are based on these findings: First, this type of study would be especially helpful to students of motion picture production, as well as sociologists, archeologists, anthropologists and ethnologists since the legend,<sup>1</sup> the main characters, and the sequences are authentic; second, no documentary has been done of the subject of man-"spirit" relationship among the non-Christian Filipinos; third, a technical know-how of documentary film production is an asset to the Philippines; and finally, this will enable the writer, who is a student of motion picture production, to attain a better grasp and understanding of the potentialities and limitations of the medium.<sup>2</sup>

The approach is voice-over-narration with music and sound effects playing a vital part throughout the film.

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<sup>1</sup>See director's notes on legendary lores regarding origin of Filipinos.

<sup>2</sup>See appendix on characteristics and limitations of the film medium.

The film has two parts. The first evolves around the legendary origin of the Filipinos and their first sin against their gods, enacted by animation technique. The second part deals with man's manifestation of humility and repentance, his way of invoking reprieve from the punishment of their god, which will be shown through motion picture photography with live performers. The film ends with an animated sequence of the musing gods, followed by the lowering of the sky, signifying their forgiveness of man.

## HISTORICAL AND CULTURAL BACKGROUND

### OF THE FILIPINO CULTURE

#### Descent of the Filipinos<sup>1</sup>

The Filipinos today are virtually a race of races. Although Malayan in ancestry, they have in their veins a fusion of Negrito, Indonesian, Indian, Chinese, Japanese, Arab, European and American bloods. A noted American ethnologist, Professor H. Otley Beyer, states the proportion of racial strains as follows: Negrito, 10 per cent; Indonesian, 30 per cent; Malayan, 40 per cent; Chinese 10 per cent; Indian, 5 per cent; European and American, 3 per cent; and Arab, 2 per cent.

Many theories are mentioned as the origin of the race. However, researches made by ethnologists and historians noted three outstanding racial types on which the ancestry of the Filipinos is based: the Pygmies, Indonesians and Malays, who inhabited the Philippines during the remote ages.

#### The Coming of the "Dawn Man"

Recent archaeological researches show that the first human beings to inhabit the Philippines were the prehistoric

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<sup>1</sup>This information regarding the origin of the Filipinos is from Gregorio Zaide's Philippine Political and Cultural History (revised edition; Manila: Philippine Education Company, 1957).

"Dawn Men." They came about 250,000 years ago by overland migrations from the Asian mainland, accompanied by elephants, rhinoceros, and other huge migratory mammals. At that time the archipelago was connected with the islands of Malaysia and the mainland of Asia.

The "Dawn Men" were massively-muscled and thickly haired. They possessed a primitive culture and wore scanty clothing. They lived in caves like animals and used crude implements and weapons of unpolished stones. They subsisted on raw food, such as fish, crabs, snails and wild animals, which they killed by means of stones.

### The Pygmies

About 25,000 to 30,000 years ago, another race of Asian immigrants came to the Philippines from the south. They became the aboriginal inhabitants and their descendants, still existing, are called the Negritos. They were among the smallest people on earth, for their height never exceeded four feet. Their name, Pygmies, means "small people." They had dark skin, small flat noses, black kinky hair, thick lips, small feet and hands, and well proportioned bodies.

They possessed a primitive culture belonging to the Old Stone Age (Paleolithic). They had no fixed habitation, no organized form of government, no system of writing, no arts and sciences, and no system of education. Their

religion was a form of crude fetishism. They roamed in small nomadic bands through the forests and lived by hunting wild game and gathering jungle products. They used the bow and arrow and the blowgun. Their clothing consisted of tree-bark and leaves, and their temporary shelters were made of grass and tree branches. They knew how to make fire by rubbing two sticks together.

### The Indonesians

After the Pygmies, the first seafaring immigrants came in rough-hewn sailboats from the mainland of South-eastern Asia. They were the Indonesians. They came in two main waves of migration, the first wave dating about 5,000 years ago and the second wave about 3,500 years ago. It is said that they belonged to the Mongolian race but with **Caucasian affinities.**

The Indonesians were among the tallest people to reach the Philippines in the prehistoric times; their height ranged from five feet six to six feet two inches. They were of two distinct types--"Indonesian A and Indonesian B"--corresponding to the first and second waves of Indonesian migration. The first type was tall and slender in physique, with light complexion, thin lips, high aquiline nose, and high forehead. The second type was shorter and bulkier in physique, with darker complexion, large nose and thick lips.

Their culture was more advanced than that of the Pygmies. It belonged to the New Stone Age (Neolithic).

They lived in grass-covered houses with wooden frames, built above the ground or in tops of trees. They practiced dry agriculture and raised crops. Their clothing was made from beaten bark and decorated with fine designs.

### The Malays

The last Asian immigrants to colonize the Philippines during the prehistoric times were the brown-skinned maritime Malays, so named after their word Malaya, meaning "free." They crossed the seas from the south in various fleets of sailboats called barangays, and reached the Philippines in several waves of migration, beginning about 200 B.C. and continuing to 1500 A.D..

Brown in complexion, they were of medium height with slender but hardy physique, straight black hair, dark brown eyes, and flat noses. They were good mariners and warriors.

The Malays were more advanced than the Pygmies and the Indonesians, for they possessed the culture of the Iron Age. They introduced to the Philippine shores an advanced system of irrigation in agriculture and other industries. They domesticated animals. They lived in organized settlements, under a government and a set of laws. Their way of life included religion, literature, music, arts and sciences. Industries were established and education was given. They wore clothes of woven fabric and bedecked themselves with jewels of gold, beads, and colored glass and stones. Their weapons consisted of bows and arrows, spears, swords, knives,

shields, armors of rattan and animal hides and bronze cannons.

Since the beginning of mankind, different races have clashed, and are still clashing in bloody wars for various reasons, notably for mastery of the soil and for supremacy of culture. This struggle was enacted in the ancient Philippines by the Negritos, the Indonesians and Malays.

The Negritos were the first to arrive in the country and hence were the first masters of the soil. But the Indonesians came and fought with them for ownership of the land. Possessing a higher type of culture and armed with better weapons, the Indonesians naturally triumphed over their Negrito opponents, and pressed them into the interior regions. In subsequent reign the Malays arrived, and with their superior weapons and culture drove the Indonesians from the plains which the latter had wrested from the Negritos.

### Birth of the Filipino People<sup>2</sup>

Out of the war for supremacy among the Negritos, Indonesians and Malays, and their subsequent racial intermixtures, arose the Filipino people. Down through the years to 1521, when the Philippines was formally discovered by Ferdinand Magellan, a Spanish navigator, the people received more blood infiltrations from the Hindus, the Chinese, the

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<sup>2</sup>Ibid.

Japanese, and the Arabs. And from 1521 to the present day, further blood enrichments have resulted from their marriages to Occidental peoples, such as the Spaniards, the English, the Americans, the French, the Germans, the Russians, the Italians, and others. Thus it may be said that the bloods of the Orient and the Occident flow through Filipino veins. And the Filipinos are a product of the racial meeting and blending of the East and the West, with the Malay strains predominating.

The ancient Filipino blood is now hard to trace, although it was done for the purposes of scientific studies. Thus the Filipino people are classified into three racial divisions (Negritos, Indonesians and Malays), and into eighty-seven major ethnographic groups, vulgarly called "tribes." The Negritos numbering about 25,000 (official census 1948) live in the jungle hinterlands of Luzon, Mindoro, Panay, Negros, Palawan, and Mindanao. They are a vanishing race like the Hawaiians of Hawaii and the Indians of America. The Indonesians, another vanishing race, number about 200,000 classified into: (1) the Kalingas, Gaddans and Apayaos of Northern Luzon; (2) the Pagans of Mindoro and Visayas; (3) the Tagbanuas of Palawan; (4) the Bukidnons, Manobos, Bagobos, Mandayas, Isamals, Tagakaolos, Kulamans, Bilaans, Tirurays, Subanuns, and Bajaos (Sea-Gypsies) of Mindanao. The Malayan Filipinos number more than 15,000,000, classified as follows: (1) the Pagan

Malays--Bontocs, Ifugaos, Igorots and Tinggians (Itnegs) of Northern Luzon; (2) the Mohammedan Malays--Moros of Mindanao and Sulu; and (3) the Christian Malays--Tagalogs, Bisayans, Ilokanos, Bikols, Kagayans, Pampangans, Zambals and Pangasinans.

### Asian Influences of Filipino Civilization<sup>3</sup>

#### India

The influences from Vedic India reached the Philippines indirectly through the Indianized Malay empires of Shri-Vishaya and Madjapahit. The Brahmanistic element in the ancient Filipino paganism and the names of the old Philippine gods and legendary heroes were of Hindu cast. The term bathala (supreme god of the ancient Tagalogs) originated from the Sanskrit Bhattara Guru, meaning "the highest of gods."

The sarong (skirt) and putong (turban) of the pre-Spanish Filipinos and the embroidered shawls and tight-fitting trousers of the present-day Moros were of Indian origin.

India's influence on Filipino writing and languages is manifestly strong. It is believed that ancient Filipino writing came from India. About 25 per cent of the words in the Tagalog language are Sanskrit terms.

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<sup>3</sup>  
Ibid.

Filipino literature and folklore bear the impress of India. The Maranaw epic "Daragan," the longest epic in Filipino early literature, is basically Indian in plot and characterization. The Agusan legend of a man named Manubo Ango, who was turned into stone, resembles the story of Ahalya in the Hindu epic "Ramayana." The tale of the Ifugao "Balituk" who obtained water from the rock with his arrow is similar to Arjuna's adventure in "Mahabharata," another Hindu epic.

### China

From the Chinese the early Filipinos learned the use of porcelain dishes and gongs, as well as silver, lead and other commercial metals.

The loose style in early Filipino clothing, the sleeved jackets and loose trousers of the Moro women, and the use of slippers and umbrellas indicate Chinese influence. Decidedly of Chinese origin was the restriction among the ancient people of the use of the yellow garb to the nobility and the blue garments to the commoners, and the use of white clothing for mourning, which is still in vogue among the present-day Mohammedans of Mindanao and Sulu.

### Japan

Japan made no appreciable contributions to the political, social, intellectual and other enriching influences as did the Hindus and Chinese. However, the Japanese taught the

people certain industries such as the manufacture of arms and tools, and the artificial breeding of ducks and fishes, which impressed the Spaniards when they came.

### Arabia

Arabia's greatest gift to the Filipinos was Islam, still a living religion in Mindanao and Sulu. With this religion came a new form of government, the sultanate; a new alphabet, the Arabic script; the Moorish arts and sciences; and the use of firearms.

Their influence may also be seen in the laws, calendar and literature of the Moros. Until the present day, the Muslim Filipinos have codes of laws based on the Koran, a calendar similar to the calendar of Arabia, and a literature with Arabic tales and stories.

### Philippine Dances<sup>4</sup>

Philippine culture is never more explicitly expressed than in dancing. The dances bear purely Filipino characteristics molded by history and geography.

The Filipinos have a dance for almost any occasion. It may be for thanksgiving, birth, death, love, war, victory,

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<sup>4</sup>The information contained in this section was taken from the following references: Leonora Orosa Goquingco, Philippine Life, Cultural Foundation of the Philippines, "Philippine Dances and Trends," p. 7-17, and Bayanihan Philippine Dance Company Publication, Produced by the Bayanihan Folk Arts Center, Manila, Philippines.

or matrimony. Dances depict the dignity of labor, the expression of love of gaiety and laughter or defiance against slavery. The Filipino also has dances for patron saints, and even birds he finds in his ricefields.

The Philippines owe much to their strategic location which made them known to the world even before the advent of Christianity. Philippine dances portray very definite influences from Britain, France, Germany, Malaya and other countries. Philippine dances also display an inherent temperament resulting from exposure to distinct geographical regions. Dances in the colder regions tend to be more rigorous, passionate and energetic, as in the dances of the mountain tribes, in contrast to langorous, tender, and even dreamy types typical of the lowland dances.

Regional and occupational disparity is also manifested. People living near the sea have dances and songs about fishing or boat-rowing; those of mining regions depict gold panning; coconut regions people use coconut shells in some of their dances, and those of the rice-sowing sectors portray the characteristics of their occupation like planting, harvesting, pounding and winnowing.

Thus Philippine dances may be divided into two main types: (1) The Pre-Spanish dances which include Igorot or Proto-Historic and Muslim and (2) Christian dances which include Spanish influenced dances and Residual filipino dances.

### Pre-Spanish Dances

Igorot or Proto-Historic.--In the mountains of northern Luzon island pagan folk still preserve their tribal identities, customs and lore. The oldest among the Philippine dances may be found among these Mountain Province tribes called the Benguets, Bontocs, Ifugaos, Apayaos and Kalingas, whose culture dates back to about a thousand years before the Christian era. Wedding, funeral, sacrificial and war dances comprise the dance culture of these groups, although sometimes they consider dancing as a kind of medicine. If all medicinal remedies fail, a dance is always performed to cure the sick. Other occasions for performances are spectacular feasts called canao or peshit, feasts that usually last from three days to a whole month, having as many as a thousand participants.

Their dances are generally accompanied by percussion instruments such as gongs, drums and also nose flutes and bamboo guitars.

Muslim.--In the Southern part of the Philippines, on the large island of Mindanao and the adjacent Sulu Archipelago, live about 700,000 Filipinos who practice the Islamic religion. These Muslim Filipinos who embraced Mohammedanism as early as the fourteenth century have successfully resisted attempts at conversion to Christianity, thus explaining their marked difference in customs and general culture from the rest of the population.

Hindu, Chinese, Arab and Indonesian influences are evident in the dances of the Maranaws, Magindanaws, Tausogs and Tirurays, the Muslim tribes of Southern Mindanao and Sulu. The dances are characterized by refinement and the touch of mysticism. The movements are languid and expressive of inner intensity. The musical accompaniment is provided by a gong orchestra.

### Christian Dances

Spanish-influenced dances.--The Christian dances which resulted from the mixture of Western and indigenous elements are generally in three-quarter time featuring softer and daintier movements. Foreign dances such as the jota, fandango, lancers, habanera, polka, waltz, paso doble, rigauden and many others which were introduced by the Spaniards formed the basis of many regional dance variations. Musical accompaniment is provided by a string ensemble (rondalla), composed of guitars and mandolins.

Residual Filipino.--The other type which is not necessarily adopted from any foreign origin are the dances of skill. The best examples of such dances are the tinikling and the pandanggo sa ilaw.

The tinikling, the dance of the bamboos, is interpreted as a folk reenactment of a greedy little rice bird who furtively peeks at the baited rice traps the farmers set each harvest time. The pandanggo is a very difficult dance wherein the female dancer balances three lighted oil lamps

on her head and on the back of each hand.

The musical accompaniment is also made by a rondalla.

### Philippine Music<sup>5</sup>

Indigenous Philippine music may be divided into three distinct types.

The best known instrumental grouping is the rondalla, which exemplifies the Spanish influence in the music and dance of the lowland, Christian, rice-growing Filipinos. The rondalla is a string band consisting of plucked instruments including the banduria, laud, octavina, guitar and bajo. In an ensemble, the banduria may be the lead instrument. Shaped like an old English zither, the banduria has six pairs of double strings tuned in fourths from F-sharp to G. It is played with a plectrum (a small piece of wood used to pluck string instruments).

The laud is similar to the banduria except that it has a longer neck, a wider body and a lower pitch. Shaped like a small guitar, the octavina has a mellow tone quality and is tuned like the laud from F-sharp to G, an octave lower than the banduria. The Philippine guitar of the rondalla is a blend of the native kudyapi and the Spanish guitar. Its five strings are tuned E-A-D-G-B. The bajo is a four-stringed bass, tuned E-A-D-G, and played by plucking.

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<sup>5</sup>Ibid.

The second group of Philippine instruments are those of the Muslim Filipinos who live in the southern islands and still preserve their traditional culture. Basically, the instruments are an assortment of gongs made of brass. The gongs usually have turned-in rims and a protruding center knob which is struck with a bare stick or a stick with a rubber-covered end. The major instrument is the kulintangan which is a set of eight graduated gongs, horizontally mounted on a wooden frame. This is a gong-melody instrument somewhat like a xylophone. The gandingan consists of two pairs of large gongs with narrow rims, suspended vertically from a rack. Other gongs are called agong and babandil. The basic drum is the dabekan which is played in an upright position and which has an animal hide covering held by rattan strips.

The third classification of native instruments includes the instruments of the Mountain Region tribes. Here too, gongs are found but of different shape, lighter in weight and without the knob found in the Muslim gongs. In addition to the gongs, known by various names such as kalsak, gangsa and pinsak, the people of the mountain area also use drums, nose flutes (a bamboo flute blown with the nostril) and a bamboo zither, called a kalhang. The drums are hollowed out logs, decoratively carved, one end of which is covered with animal hide. The drums are played by beating with the palms of the hands, with the drum resting in a

horizontal position on the ground.

### Philippine Costumes<sup>6</sup>

Similarly, Philippine costumes may be classified in three different ways: those worn by the mountain tribal people, the costumes worn by the Muslim Filipinos and those of the Christian lowlanders.

The people in the mountain tribes wear costumes that are hand-woven, coarse cloth with colored stripes of various designs.

Muslim costumes feature skirts for the women, frequently woven with metallic threads, and shortened wrap-around skirts for men. The women also wear overskirts or scarves draped from the shoulder.

The men's hat is called putog or pudog which is a piece of cloth, about one foot wide and three or four feet long, wrapped around the head.

The Christian low-landers' costumes very strongly indicate the Spanish influence. The women's skirts often have aprons and small shoulder scarves. The blouses are usually short and sheer with stiff, puffed sleeves and a white cotton camisole is worn under them. The native shoes for both men and women are scuffs or slippers made of either abaca (banana fiber) or wood.

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<sup>6</sup>Ibid.

A special costume is named after the heroine of Jose Rizal's novel. The Maria Clara features a floor-length paneled skirt of silk or satin in stripes of contrasting colors, or of floral print or embroidery. The blouse has wrist-long, richly embroidered flowing sleeves made of pina (pineapple fiber). A triangular collar is used as a scarf, covering the back and shoulders. The footwear consists of beaded or embroidered slippers.

#### Ancient Musical Instruments of the Philippines<sup>7</sup>

The three general classifications may be mentioned as follows: percussion instruments, wind instruments and stringed instruments.

#### Percussion Instruments

These instruments are supposedly the most primitive of the instruments. The clapping of the hands and the stamping of the feet exemplify the first and crudest attempts of man at rhythm and music.

Instruments of percussion are intended only for rhythm, but there are some that produce a kind of melody.

One of the most primitive of the percussion instruments is the kaluntang, which is still used in some Tagalog provinces. The instrument is composed of two pieces of

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<sup>7</sup>The information regarding the ancient instruments of the Philippines is from Zoilo Galang's Encyclopedia of the Philippines, Vol. VII, Art (Manila, Philippines: McCullough Printing Company, 1953), pp. 64-90.

sticks of about 40 to 45 centimeters long and 4 centimeters in diameter, made from a certain kind of wood called tan-ag. It is sounded by striking the two pieces, one against the other.

The bunkaka or bilbil is a bamboo instrument, about 40 centimeters long, which is very much used among the Tingyans and the Benguet Igorots. The terms bunkaka and bilbil are onomatopetic names. The instrument is played by striking the splitted end of a bamboo against the left palm. It also produces some kind of melody. The change of tune is affected by the different ways of striking it against the palm and also by leaving open or by stopping with the right thumb, the hole in the handle.

The sulibaw is a hollow wooden drum used by the Ibaloi Igorots. The head of the instrument is covered with animal skin. The player must be half-seated and the sulibaw is held in his lap. It is played by striking the palms of the hand against the tight-fitting skin diaphragm. It is simply a rhythm instrument to mark the time of dance. This instrument is about half a meter in length; its head is about 15 centimeters.

Drums exist in great variety. The Tiruray in Cotabato have one called tugo, another called neguet. The tugo is about 25 centimeters long and 20 centimeters in diameter, while the neguet is about 30 centimeters high, its head about 20 centimeters in diameter.

The Apayaws have a drum called ludag, another long instrument which is made of hollowed wood, its lower end being closed.

The gansa is a general name applied to a kind of bronze gong. Among the Apayaw and Ifugao Igorots, the common denomination is gansa, the bigger one being called koongan and the smaller one, kalos. In Sulu, the bigger one is named makatupag. In Mindanao and Sulu the generic name for the gansa is agong. The gansa is played by holding the cord attached to the gong with one hand while beating it with the palm or with a padded drumstick with the other.

The kulintangan, an instrument used in Sulu, is a graduated gong, the sets of which have a range from one and a half to two octaves. The usual size of this instrument is about one meter long, with eight gongs in a set.

Another instrument from Sulu is the gabbang, a native xylophone. The most ordinary gabbang has its main body shaped like a coffin made of wood. Across its open top are laid wooden sticks (usually seven in number) of different lengths and sizes which are placed about one centimeter apart from each other. The biggest is placed across the wider end and the rest are placed according to their length and size. The sticks are sometimes cushioned with a layer of insulating cloth to make the sound clear and pure. The gabbang is about 60 centimeters long, its width on each end being proportionate to the length of the instrument.

The bamboo subing presents a great variety in shapes

and names according to the regions where it is used. It is called kullibaw among the Negritos, aphiw among the Igorots, barimbaw among the Tagalogs, subing in the Bisayan Islands, kulaing in Kotabato and kubing in Lanao.

The subing is made of a piece of bamboo with one of its ends cut off to leave a projecting tongue. This tongue when struck causes the movement of an inside split of the same piece of bamboo, the end of which is split, being in front of a concavity free to move across a small longitudinal hole along both sides of the said split, causing the vibration of the air through the small opening.

It is played by striking the projecting tongue to and fro with the right thumb, and placing the instrument horizontally in between the lips at the concavity where the end of the interior split moves. The mouth of the performer serves as the resounder of the instrument. The player may produce melody by increasing or decreasing the air forced through and also by projecting or withdrawing the lips accordingly without separating them from the instrument.

The lipakpak is another type of bamboo instrument which is used during the latter part of the Holy Week for occasions or instances when the bells are not used. It is a small bamboo stick divided at one end into two segments which make a very loud sound when clapped against each other.

### Wind Instruments

The bansik is a four-holed flute which is made of mountain cane. This instrument among the Negritos is about 40 centimeters in length and about a half centimeter in diameter.

The Tingyans call their bamboo flute kaleleng.

The people of Igaras, Iloilo have their flute called tulali which is very similar to a European flute with one hole for the mouth and six for the fingers.

The nose flute called balinging or baliing by the Apayaos has three or four holes. To play it, the performer plugs up one nostril with a mass of soft vegetable fiber and blows the flute with the other nostril. It is played pressed against the open nostril.

Among the Bisayan people there is a clarinet called lantoy which is made of bamboo and has four or six holes for the fingers.

The natives of Sulu have another bamboo flute called sahunay. It has six holes for the finger and one for the mouth. A trumpet made of coconut leaf is attached to the lower end.

A water whistle called pasiyak is still used in some regions in the island of Panay. It is a pipe-like instrument played by putting water in the tube plus a whistle-like sound and blowing into the pipe through the mouth-hole.

The Tagalog people have an instrument called pasyok

which is made from rice stalk cut at both ends. The center of the stalk is crushed between the fingers to break it into five or six strips. The two ends of the stalk are then pushed a little toward the center, making the strips convex. The convex portion is then the mouthpiece. The music emitted is similar to that of a small oboe.

An interesting wind instrument comes from the Tingyans of Abra. It is a pan-pipe made of several pieces of bamboo reeds blown at their open ends. This instrument called diwdiw-as is played mostly by women.

### Stringed Instruments

The Yogad people of Isabela have a guitar they call the butting. It is a bamboo bow tied with hemp fibers which act as its strings. The butting is played by holding it with one hand and picking the strings with the aid of a stick with the other.

The bow as a musical instrument was also used in the ancient times. The Filipinos called theirs gurimbaw.

Another Filipino stringed instrument is an elongated guitar. It is called kudyapi. It is a two-stringed guitar played in a position similar to the cello, and has at its lower end a stick to support it.

The Negritos of Tapas, Capiz, have a bamboo violin called the litguit. It has a peculiar form; it is about 45 centimeters long and 4 centimeters wide, with two strings.

The author, being a Filipina, has been interested in the documentary presentation of the Philippine culture for many years. However, a decision on an appropriate approach and treatment for a film story required extensive research into the historical and cultural background of the Philippines. The research findings presented many possible areas although only one phase of it was selected. The Igorot culture was chosen because to the author's belief, it best represents the authentic culture of non-Christian Filipinos.

Although the Spaniards came to the Philippines in 1521, they left a group of people whom they never Christianized. Found in what the Spaniards named Cordillera Central, this group was composed of pagan headhunters called Igorrote. It is a Malayan root word meaning "mountain chain," and with the prefix "i" meaning "dwellers in" or "people of." Many centuries lapsed and the word came to be used by the lowlanders as a derogatory term meaning headhunters, a pagan, backward people.

The coming of the Americans did not change the word, nor its connotation. The Mountain People, the "virile" or the "hill people" as they put it, still survive. Theirs is a way of living clothed in simplicity. Their homes lie up in the mountains among the greens where they are closest to mother nature, ". . . the arts hold immediate communication

with nature and are only derived from that source."<sup>8</sup>

### Limitations of the Study

1. The scope covered by this study is limited to but one phase of the Philippine culture. It does not attempt to give a representative picture of the entire country. Such an effort was not found necessary since the Christian culture is not unlike any country once under a sovereign power.

2. The study is limited to the planning and writing of the script to produce a thorough treatment of the mentioned topics.

3. Some factors that are highly technical in nature such as shooting, lighting, special effects, sound synchronization and editing were not discussed because none of them was actually encountered in the planning and writing of the script.

4. Since the actual shooting of the film is not possible at this time, the writer is unable to make conclusions and to appraise her work as an actual production.

---

<sup>8</sup>Hazlitt as quoted by Richard Griffith, The World of Robert Flaherty (First edition; New York: Duell, Sloan and Pearce, 1953).

## THE FILM--"APU . . . PAKAWAN"

### SEQUENTIAL TREATMENT OF STORY

#### Sequence I

It is either dawn or sunset in some time and place. The scene opens with a wide-angle shot of a vast land. Craters are breaking the monotony of the earth's mute pattern. The wind is blowing temperately. There is no indication of movement at all. No sound is heard, not a soul is stirring--for in the earth there is no one. There is only a stretch of barren land running away to a distant horizon ..... that is all.

About three feet above this barren land is heaven, housing the supreme god of the Igorots,<sup>1</sup> Apu Kabunian,<sup>2</sup> and his goddess-wife, Bangan.

Their figures, although vaguely outlined in the heaven, are parts of this sequence. They are looking down on earth.

#### Sequence II

The second sequence takes place in what is believed to be the dwelling place of Apu Kabunian and his lower deities. Kabunian and Bangan are still in contemplation. They

---

<sup>1</sup>Igorots are non-Christian Filipinos.

<sup>2</sup>See Director's Notes on Kabunian, the Supreme God.

are very unhappy. They are seated among the clouds, flanked by cloudlets and dancing winds which make up the backdrop of the scene.

Suddenly Bangan's face brightens! A thought has crossed her mind--the thought of creation! Kabunian is just as enthusiastic about the thought. They begin to smile and the long-lost sparkle in their faces once more spreads throughout the kingdom. The cloudlets begin to dance, as a choir is singing. The little winds are heard singing a cheerful, jubilant song.

### Sequence III

Kabunian extends his hands through the heaven's base reaching for the ground. A swift wind blows a piece of clay, right into his hand.

### Sequence IV

,He gives it shape and a definite form.<sup>3</sup> He molds a figure after his own image and names it lalaki,<sup>4</sup> another figure, modelled after Bangan's they call babai.<sup>5</sup> He breathes into them and alas! life is born.

---

<sup>3</sup>See Director's Notes on the legendary lores regarding the origin of the Filipinos.

<sup>4</sup>Lalaki means man in the Iloko dialect.

<sup>5</sup>Babai means woman in the Iloko dialect.

As soon as the figures are given life the heavens again close, with one part lightly covered to enable the gods to watch the earthlings.

#### Sequence V

Bangan begins to create gifts for the earthlings. She makes millions of stars.

#### Sequence VI

The earthlings are seen in active work. The babai are seen planting either flowers or vegetables while the lalaki are seen trailing animals in the woods.

#### Sequence VII

The joyous cheering and singing in heaven continues.

#### Sequence VIII

While the heavenly creatures are celebrating, without their knowledge, there is much pain and discontentment on earth. The earthlings are not at all pleased with their situation--they almost wish they had not been created. The sky is too close to the earthlings. They are unable to stand erect. Whenever they do, their heads bump the solid base of the sky. They walk around stooping in their activities, a restriction which they dislike particularly.

#### Sequence IX

It is shortly before dark. The earthlings are just about to retire. Suddenly they all burst out in anger.

They raise arms against the gods to display their disfavor and discontentment. With their pambayos (pestles used for pounding rice) they hit the heaven's base--the jolts startle the gods.

The earthlings become wilder in their display of defiance, infuriating the gods. Kabunian looks down on earth and sees the raging earthlings. His love and pity turns to contempt. He warns them by throwing lightning bolts and loud thunderclaps. The earthlings do not heed the warning, they continue to revolt.

#### Sequence X

In fury and contempt Kabunian calls the other gods, umaykayoooo!<sup>6</sup> He lifts the heaven's base and motions it to rise into oblivion so that not a trace of it may be seen by the earthlings. And the gifts that were to be the first stars are taken away. It is now very dark on earth.

Kabunian calls again .... umaykayooooooo! He commands the lower gods to punish the earthlings .... inkayooooooooo!<sup>7</sup> Lightning and Thunder-gods strike! The earthlings panic.

Immediately after, a bright spot gradually appears. It becomes bigger .... larger .... brighter .... hotter! (Sun-god) The earthlings cry in pain.

---

<sup>6</sup>Ilokano word meaning "come."

<sup>7</sup>Ilokano word meaning "go." The punishment of the earthlings appears in the mythological dictionary as the deluge. See Director's Notes on the punishment.

The trees wither as the god of Drought begins to scorch the earth. The earthlings groan :'.... and sigh.

Finally, almost lifeless, they call on Kabunian to forgive them.

### Sequence XI

The opening shot is that of a group of live performers, on their knees, praying. Sorrow and repentance is the mood of the scene. A prayer is heard. This is a group of Igorots offering a sacrifice to their anitos.<sup>8</sup> This prayer leads to a ritual where the group dances for a whole night.

### Sequence XII

In their ritual they are watched by the Kabunian and Bangan. Suddenly the people hear a frightful roar. They look up and they see the sky descending. They all run away to hide themselves--only to hear an inspiring song coming from above. The heaven stops at its present height. The people rejoice. They know what it means; forgiveness is here at last. Apu Kabunian has listened to their prayers and the anitos are pleased with the offerings. Forgiveness at last!

---

<sup>8</sup>See Director's Notes on early Filipino faith prior to Christianization.

## THE SCENARIO

Millions of years ago  
in a place, any PLACE where  
it is dawn, or perhaps sunset . . .  
The dazzling brilliance of the red  
horizon  
painted across the SKY . . .  
but three feet above the naked  
EARTH . . .  
A glance at a portion  
and you've seen ALL . . .  
All is but a stretch of monotonous  
plain  
in every direction.  
Craters, STONES . . .  
stones, crude, symbolizing  
the earth primeval.  
Stillness . . .  
the deafening silence stuns . . .  
stillness, symbol of lifelessness.

P  
u

The camera pans  
to a scene in heaven  
Apu Kabunian and Bangan helplessly

looking d  
o  
w  
n.

Their faces a picture of desolation . . .

Bangan, the goddess, nearly  
on the verge of tears.

Then she

suddenly sparkles!

A thought . . .

of CREATION!

The Masters smile!

All rejoice!

Exultation!

Jubilation!

Voices pervade the air,  
singing cloudlets,  
twirling little winds,  
amidst the Apu creating  
his Obra Maestra.

(This is the beginning of the  
ancient belief of the  
Origin of Mankind.)

From the once futile earth

figures are lifted . . .

a man is created . . .

then,

a woman . . .

Kabunian breathes . . .

and

SUDDENLY THERE IS LIFE!

In the heaven

the scene is marked by songs and cheers . . .

Bangan is seated

gathering ornaments to be made

into gifts

for the earthlings.

On earth

daybreak brings in

a regular routine.

Daylight spreads its arms

stirring the breeze,

awakening the brooks . . .

The earthlings are on their feet.

The babai's tiny voice

sings the accompaniment to

the plucking of papaya fruits . . .

ripening of bananas . . .

sweet as the kundiman,

langorous as the song of the mayas,

the freshness of the western breeze

caresses the face of babai.

The early return of lalaki denotes  
the end of the hunting chore.

A once savage pig lies quietly,  
bathed in its own blood . . .

As lalaki thrills at the flattery  
of triumph over his catch.

An array of fertile plants, flowers, trees  
in the liveliest of colors  
adorns the vast corners of  
their dwelling place.

To the man and woman, home is no less  
than the whole world . . .  
a resting place set against the backdrop  
of tropical fruits, flowers and trees . . .

In the brilliance of the day's best moment  
they join in feasting  
over the body of the wild pig.

Many suns have risen . . .  
leaves have accumulated on the ground . . .  
fruits, unharvested, are rotting . . .

The element of the passage of time  
is evident.

In heaven  
the gifts are nearly completed.  
above,

happiness . . .

d  
o  
w  
n  
b  
e  
l  
o  
w,

discontentment.

Suddenly . . .

a REVOLT!

An uprising . . . by the maddened earthlings!

Jug!

Apu awakens . . .

Jug! Jug!

Alarm!

Jug! Jug! Jug! (getting harsher)

Kabunian is angered!

(the sky rises upwards at his command)

Calling on the lower gods . . .

Umaykayoooooo! (come) . . .

Umaykayoooooo ditoy! (come here)

the lower gods arrive

Dusain da! (punish them)

Inkayoooooo! (go)

At the sweep of a hand,

the revenge of Apu Kabunian!

alas!

C O N F U S I O N ! ! !

Apu-Onos<sup>1</sup> casts its blow!

Suddenly the dark air

is tossed by a combat of assaulting winds

bearing boastful clouds

clothed in unceasing rain (Apu-Tudo)<sup>2</sup> . . .

As a multitude of uprooted trees, leaves,

torn in pieces by the storm's fury . . .

fragments of the earthlings' feeble shelters are

seen crushed by the rushing torrents!

Terrified earthlings, huddled together,

swept by the unsubdued wind.

Apu-Kimat--Apu-Gurrood<sup>3</sup>

creating dreadful turbulence

through the darkened air,

striking down whatever withstands their course!

The earthlings stop their ears

with their trembling hands

shutting out the uproar of the thunder

and the raging thunderbolts . . .

Shutting their eyes in order not

to see the pitiless revenge

taken for their insolence to the gods . . .

---

<sup>1</sup>Wind-god.

<sup>2</sup>Rain-god.

<sup>3</sup>Lightning and thunder-gods.

From darkness Apu-Aldao<sup>4</sup> emerges,  
     blinds the earthlings . . .  
 And the people, in their intense and  
     intolerable agony and fear  
     wail to their gods . . .  
 Apu-Tikag<sup>5</sup> scorches the earthlings, with  
     open arms to heaven  
     cry and shriek . . .  
     declaiming against the anger of Kabunian . . .  
     embracing each other  
     through necessity and fear,  
     uttering cries and lamentations . . .  
     as the god of Hunger (Apu-Bisin), minister  
     of death,  
     creeps along in . . .  
 DARKNESS . . . !  
 "Apu . . . Apu . . .  
     pakawan . . . pakawanin kami . . ." <sup>6</sup>

Time has passed . . . and is still  
     passing . . .

---

<sup>4</sup>Sun-god--see Director's Notes on lower gods.

<sup>5</sup>God of Drought. (Tikag is Ilokano word for drought.)

<sup>6</sup>Oh God . . . Oh God . . . Forgive us . . . Forgive us.

We pause for a while

to witness a group of people . . .

Why the assembly? Why the offerings

of wine, chicken and fruits?

A voice is heard . . .

"Here we offer to you, oh spirits . . .

bless our lands, our house, our household . . .

let us live so that you have people

on whom to call . . .

bless our fields, our animals

that there may be something for us to offer you . . ."

The priest looks up . . .

to the winds, stirring the trees . . .

His voice is once more heard . . .

"Oh anitos of the winds . . ."

s to the musing gods.

d

r

a

w

p

His voice is carried u

Man, on his knees

face bowed down

brought close to the earth

from whence he came.

No more is he proud . . . no more.

Only remorse, nothing more.

They call on Kabunian . . . "Apu, Apu . . ."

s  
d  
r  
a  
w  
p

it is carried u                      as they dance.

At its end . . .

GRRRRRR LIPAKKKK BOOOMMM!!

The people panic!

Maybe the prayers are too loud . . .

Kabunian is angered . . .

GRRRRR LIPAKKKK BOOOMMM!!

"EEEEEEEEEEEEKKKKKKKKKKKKKKKK! AYYYYYYYYY!"

They shriek in fear!

"Apu! Apu! Saanin, saanin . . ." <sup>7</sup>

They . . . run . . .

out in the woods . . .

under the trees . . .

into their homes . . .

GRRRRRR LIPPAK BOOOM!

DARKNESS . . .

then,

a new LIGHT!

The heaven is d

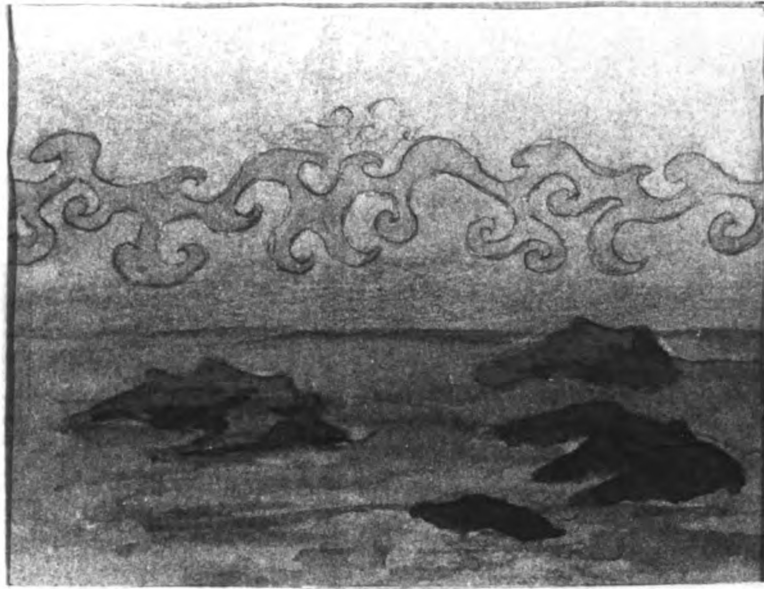
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---

<sup>7</sup>"Oh God, God . . . No more . . . No more . . ."

It stops atop the mountains . . .  
    roofing their verdant mountains,  
        hills, fields and homes . . .  
A song is heard . . . a jubilating song . . .  
"REJOICE!" the priest exclaims . . .  
    "Kabunian has listened . . .  
        the anitos are pleased!  
WE ARE FORGIVEN . . . WE ARE FORGIVEN!!!"

## THE SHOOTING SCRIPT



### PICTURE

This first picture establishes the scene. It opens with a shot of barren land. The camera pans to the left to show quietness and emptiness. Then the camera ZOOMS OUT to emphasize the relationship between the earth and the sky. There is but three feet between them and this sequence should establish that relationship.

The camera ZOOMS IN as it TILTS up for a closer shot of the heaven. Two vague figures are visible; the camera ZOOMS IN towards the figures.

DISSOLVE TO

### SOUND

MUSIC: (OPEN COLD)

NARRATION:

"Long ago, our world  
was but a vast emptiness ...

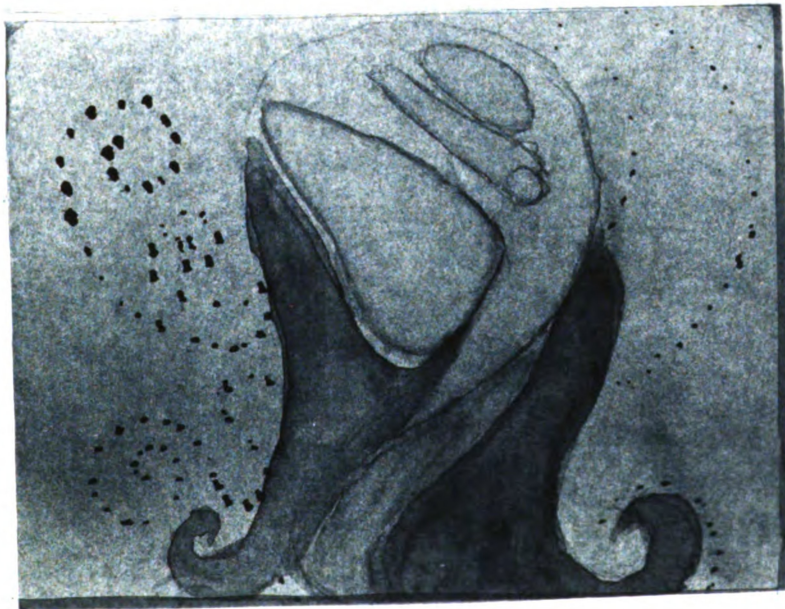
(SOUND EFFECT: A WEIRD  
SOUND IS HEARD.)(THE MOOD IS  
DESOLATE.)

the god Kabunian and his  
goddess-wife Bangan were  
most unhappy. Their king-  
dom, the sky, and the earth,  
which was but three feet  
below were their only  
creations.

(SOUND EFFECT STOPS)



MEDIUM SHOT OF FIGURES  
CUT TO NEXT PIX AS  
NARRATION SAYS "One day  
Bangan's face brightened  
with a thought ..."



One day Bangan's face  
brightened with a thought ...

CUT TO

MUSIC: (EXCITED JINGLE)

the creation of living fig-  
ures from clay!



DISSOLVE TO

And so it came to pass ...  
MUSIC: (MAJESTIC FANFARE)  
from the once useless earth  
clay was lifted ...



After the "was born ..."  
ZOOM IN to a CLOSE UP of  
curve (encircled) for  
transition.

DISSOLVE TO

and given shape and form ...  
some figures were made after  
Kabunian's image, they were  
called Lalaki and others after  
Bangan's and they were called  
Babai ... the god and goddess  
breathed life into the figures  
... (SOUND EFFECT OF BLOWN WIND)  
and the human race was born!  
MUSIC: (MAJESTIC FANFARE UP THEN  
CROSSED WITH LIVELY MUSIC)



CLOSE UP of Bangan's hair, ZOOM OUT to include face and hand.

Then ZOOM OUT to include whole picture as narration says, "Bangan created gifts for them ..."

CUT TO

MUSIC: (GAY MUSIC IN BACKGROUND)

The creation of the first people made the gods very happy. And Bangan created gifts for them.



FULL SHOT OF figure on foreground. The camera PANS to a FULL SHOT of each of earthlings in activity. ZOOM OUT to group shot, showing vague figures in heaven. ZOOM IN for CLOSE UP OF figures in heaven.

JUXTAPOSE TO

MUSIC: (NARRATIVE MOOD MUSIC IN BACKGROUND)

On earth the call of daybreak brought in a regular routine. Amid the stirring breeze, the earthlings on their feet.

MUSIC: (CROSS WITH GAY MUSIC AND TINY VOICES AT END OF THIS LINE)





FULL SHOT of cloudlets dancing. ZOOM IN to one on left, PAN to the one on right. (Then the picture is swayed back and forth to create impression of movement.)

CUT TO

MUSIC: (UP FULL. TINY VOICES LAUGHING IN)

In heaven, cheers, laughter and songs.

Until . . .



CUT TO

(SOUND EFFECT OF TINY VOICES OUT. SUSPENSEFUL MUSIC IN ... UP AND OUT)

(HARSH WHISPERS ARE HEARD)



CUT TO

The earthlings made an  
outward display of defiance!  
(SHOUTS ARE HEARD ... UP AND  
OUT)

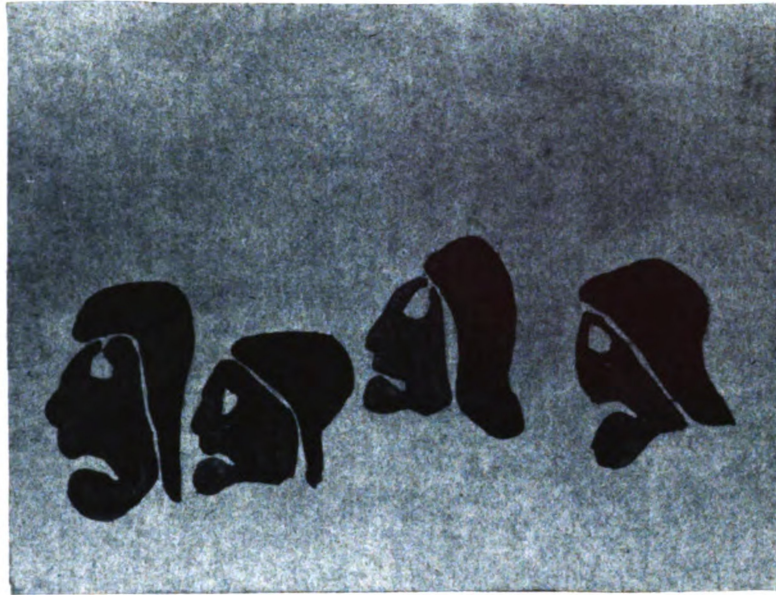


CLOSE UP of  
three faces.

CUT TO

The deities were alarmed!  
MUSIC: (HEAVY MUSIC UP)

And looking down on earth ...  
(SHOUTS ARE HEARD CROSSED WITH  
HEAVY MUSIC)



CUT TO

They beheld the sight of the  
maddened earthlings!

(SHOUTS ARE HEARD)



CUT TO

(SOUND EFFECTS UP)

BOG! LIBOG!



CLOSE UP of staggered  
picture to show impact.

BOG! LIBOG! BOG!

CUT TO



CUT TO

BBBOOOGGGGGGGGG!



ZOOM IN to black.

Kabunian was furious!

CUT TO

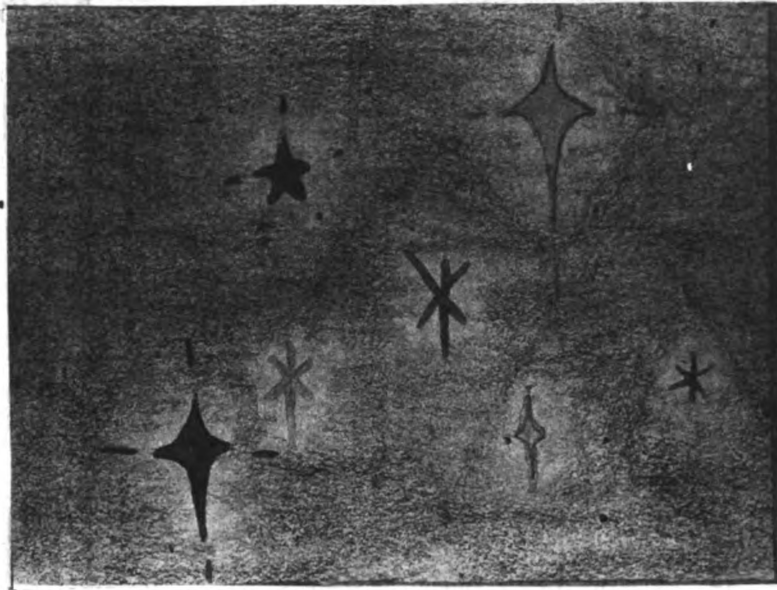
MUSIC: (HEAVY, DRAMATIC  
MUSIC UP)



(SOUND EFFECT UP)

Black.

GGRRRRR-LIPPPAKKKK-BOOOOOMMM!



From black a dot appears,  
the camera ZOOMS OUT to  
show entire picture.

And the gifts which were  
to be the first stars ...

CUT TO



CUT TO

Were taken away.



From the light comes  
in Kabunian's face.

GRRR-LIPPPAKKKK-BOOOOMMMM!

CUT TO



ZOOM IN to Kabunian's  
mouth.

UMAYKAYOOOOOOOOOOOOOOO!

DISSOLVE TO



The faces of the spinning gods. ZOOM IN, lose the different faces, end with

MUSIC: (HEAVY, CHARGING)



Close up of Kabunian.

INKAYOOOOOOOOOOOOOOOO!

CUT TO

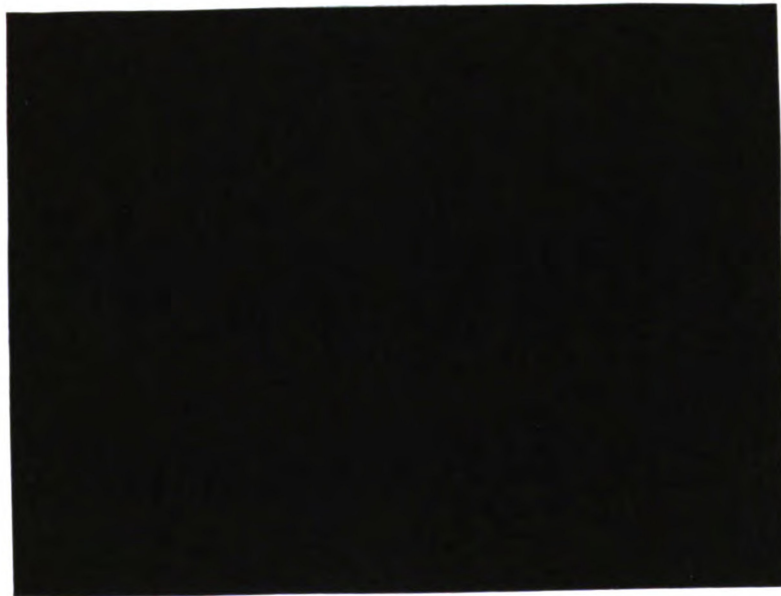
GGGRRRRR-LLIPAKKK-BOOM!



From the heaven appears  
a hand reaching for the  
heaven's base.

(SOUND EFFECT OF STRONG  
WIND UP)

CUT TO



Dark earth without sky.

GRRR-LIPPAKKKK-BOOOMMM!

CUT TO





Entire picture.

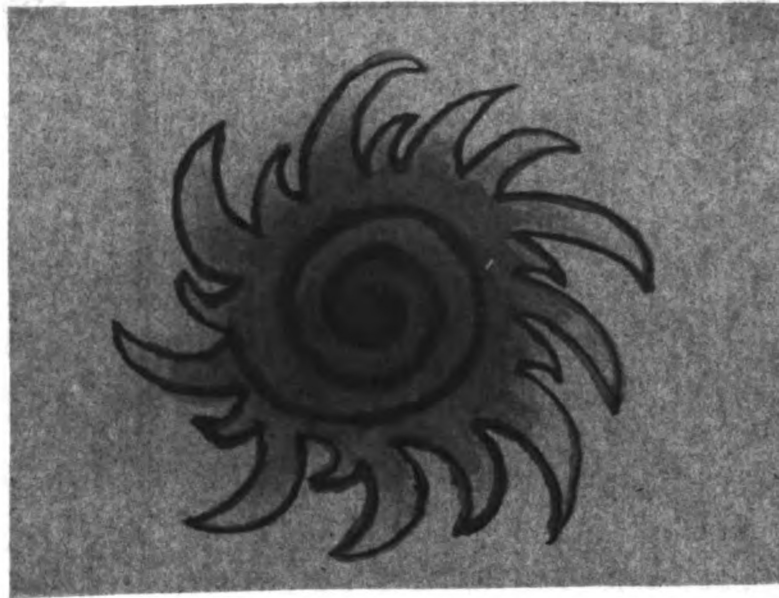
GRRR-LIPPAKK-BBOMMMM!

CUT TO

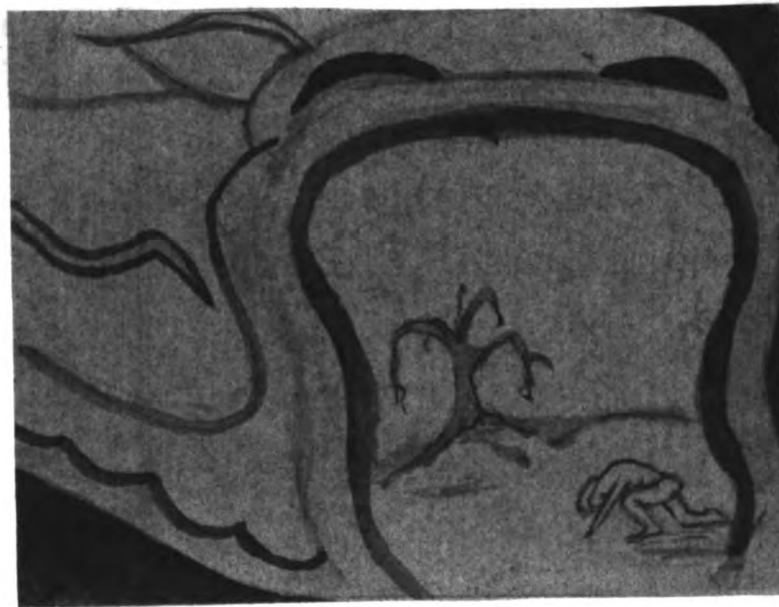


CLOSE UP of three faces.  
ZOOM IN to black. From  
black it gradually becomes  
bright. Slow FADE IN to

Oh the insolents ...



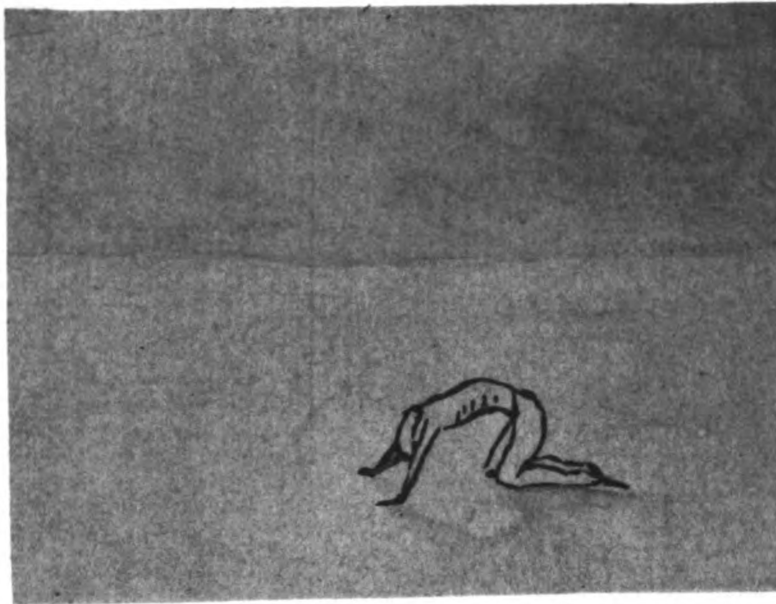
This pix is SUPERED with  
suffering earthlings on  
P. 14. LOSE this pix on  
P. 15. ZOOM IN to earth-  
lings, JUXTAPOSE TO



ZOOM OUT to include  
background.

Ohhhh ... Ahhhhhh ...

DISSOLVE TO



FADE TO BLACK.

Apu ... Apu Dios ...  
Pakawan ... Pacawanin Kami ...



BLACK

Centuries passed and it is  
said that since man's first  
blunder he had tried to  
regale the gods ...

FADE IN TO



GROUP SHOT

DOLLY IN to

Prayers were offered ... "  
(NARRATOR'S VOICE OUT,  
VOICE OF PRIEST IN)



FULL SHOT of priest  
swinging the chicken to  
and fro.

CUT TO

"Nay pay ibuyagko nan inid-idewmi  
ni ay nay, mabuyagka Napan, mabu-  
yagka X., mabuyagka X;\*

(Here I offer what we sacrificed  
here, be blessed Napan, be  
blessed X., be blessed X;

---

\*The prayer used in sacrifice is from Morice Vanoverbergh, CICM, "Prayers in Lepanto-Igorot or Kankanay As It Is Spoken at Bauco," Journal of East Asiatic Studies, Vol. II, No. 2 (January, 1953), 1-28.

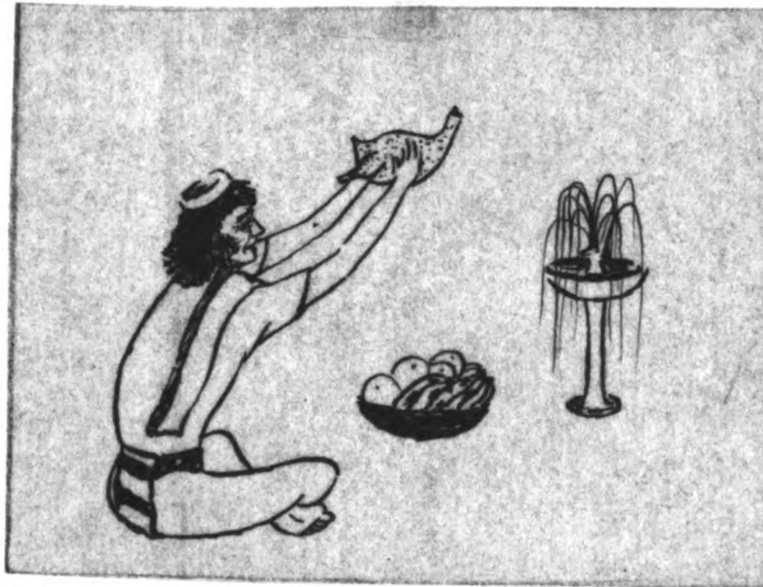


CLOSE UP of  
priest's face.

CUT TO

sik-a pay talaw, sik-a pay  
bulan, sik-a pay batakagan ...  
... abakmi ya pisuidenyo nan  
pidis manok ay nay;

(you stars, you moon, you  
Venus ... this chicken;)



FULL SHOT  
of priest

CUT TO

no pay subtenmi yan ...  
... ini-idewmi ay nay,

(if we redeem it ...  
... sacrificed here to call  
you,)



sik-a ay mendan si nabeas, ...  
... ta dakami di tumingadu ta  
way bagbagaanyo ud.

(you who walk in the weeds ...  
... so that we be living and  
you have people on whom to  
call.)

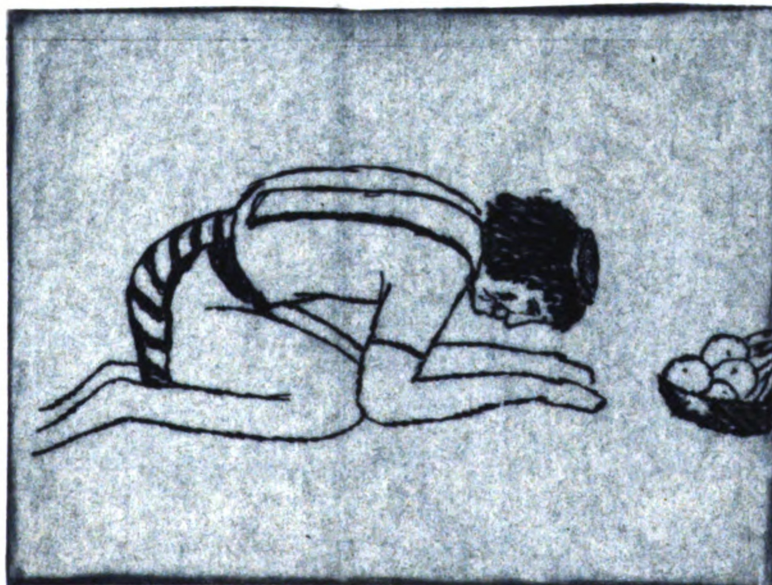
CUT TO



CUT TO

Nay pay buyagek nam-in dai  
tako s'na ay sinpangabung; ...  
... kayabkabam san manok ay nay;

(Here I make an offering for  
 all of us here in this family; ...  
 ... make this chicken flutter;



CUT TO

mabuyagka ay soba,

(an offering for you, soba (floor),)



ta maubanan di nenkayad ken  
sik-a;

CUT TO

(so that those who lie on you  
become grey-haired;)



sik-a ay pagey mo kak-aenda  
sik-a ya manginggayka, ta  
way manganandan sik-a;

CUT TO

(you palay, when they take you  
out increase, so that they can  
eat you;)



sik-a pay bunagmi, sappotem san  
nenbunag ken sik-a ya say unat  
ken daitako ay sinpangabung.  
 (you our clothes, seize those  
 that are clothed with you and  
 be it so with our whole family.)

CUT TO



ZOOM OUT for GROUP SHOT

Mabuyagka ay yon-a ...  
... yamismo si sinbalom ya  
sinbasangma."

(Let me offer this for you older  
 brother ... to bring luck  
 to your boyhood and your maiden-  
 hood.)

CUT TO



(NARRATOR'S VOICE IN)

"Kabunian and Bangan remained  
in silence ... musing ...

CUT TO

(NARRATOR'S VOICE OUT)

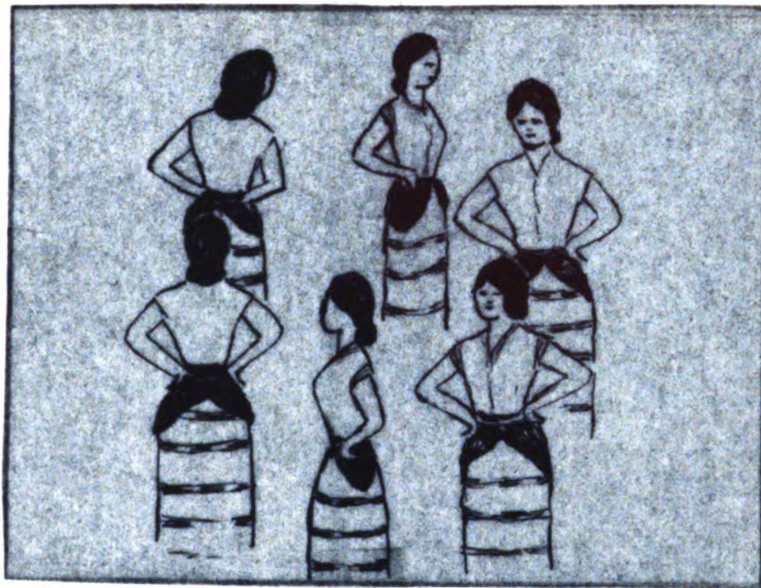


FULL FRONT SHOT of  
dancers as they come in  
towards camera.

(DANCE MUSIC IN)

(DANCERS ENTER.)

CUT TO



SIDE ANGLE GROUP SHOT  
to show circle formation.

CUT TO



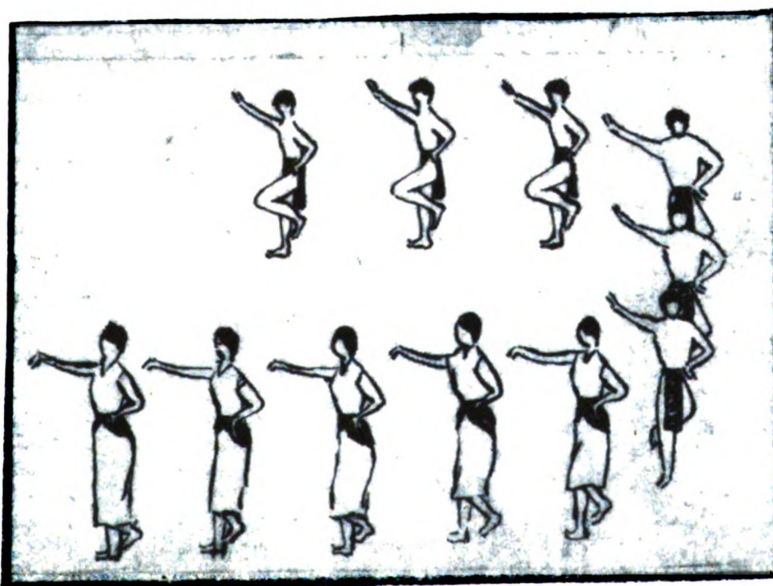
FRONT SHOT of dancers  
as they come out of circle  
formation.

CUT TO

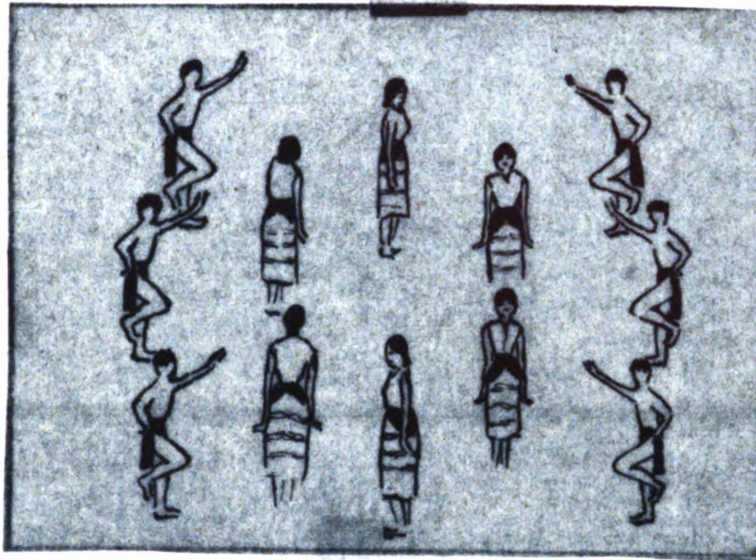


WAIST SHOT of each  
dancer as they pass by  
the camera

CUT TO



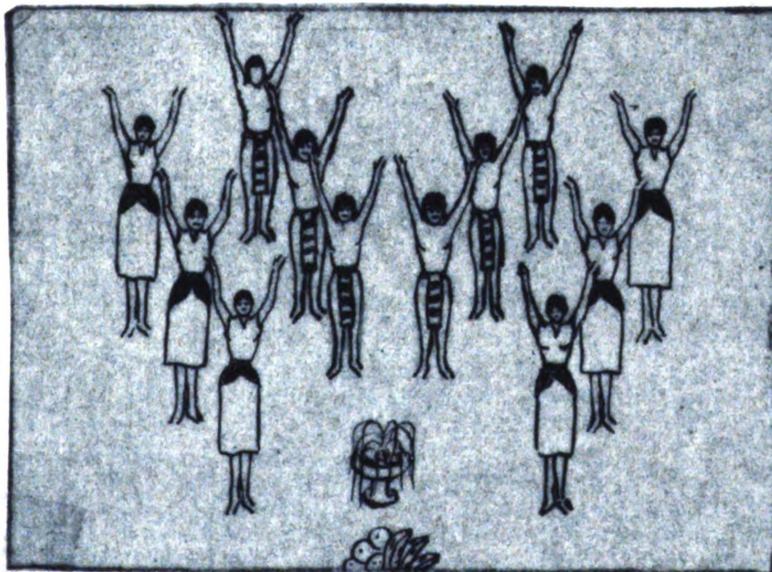
HIGH ANGLE LONG SHOT of  
group to show the entrance  
of male participants.  
The camera is BOOMING UP  
CUT TO



STRAIGHT DOWNWARD SHOT by  
OVERHEAD CAMERA

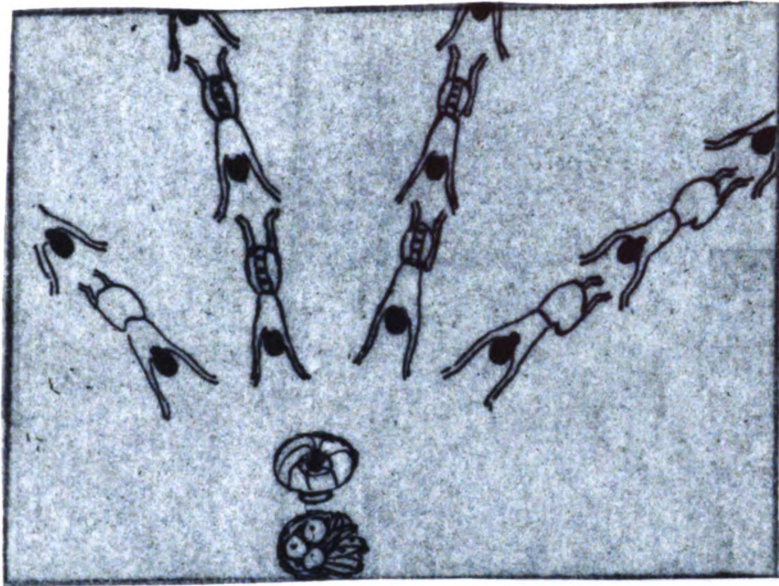
Camera is moving towards  
front area.

CUT TO



HIGH ANGLE FRONT  
SHOT of **group** facing  
the offering

CUT TO



STRAIGHT DOWNWARD  
SHOT. The Camera is moving  
up sideways to end up with  
the opening shot of the  
prayer sequence. CUT TO

(DANCE MUSIC OUT)



CUT TO

GRR-LIPAKKKK-BOOMM!

(SHRIEKS ARE HEARD)



(NARRATION IN)

Then they see the sky  
descending--it stops atop  
the mountains ...

DISSOLVE TO

MUSIC: (JOYFUL TRIUMPHANT)



LONG SHOT of group in  
festivity.

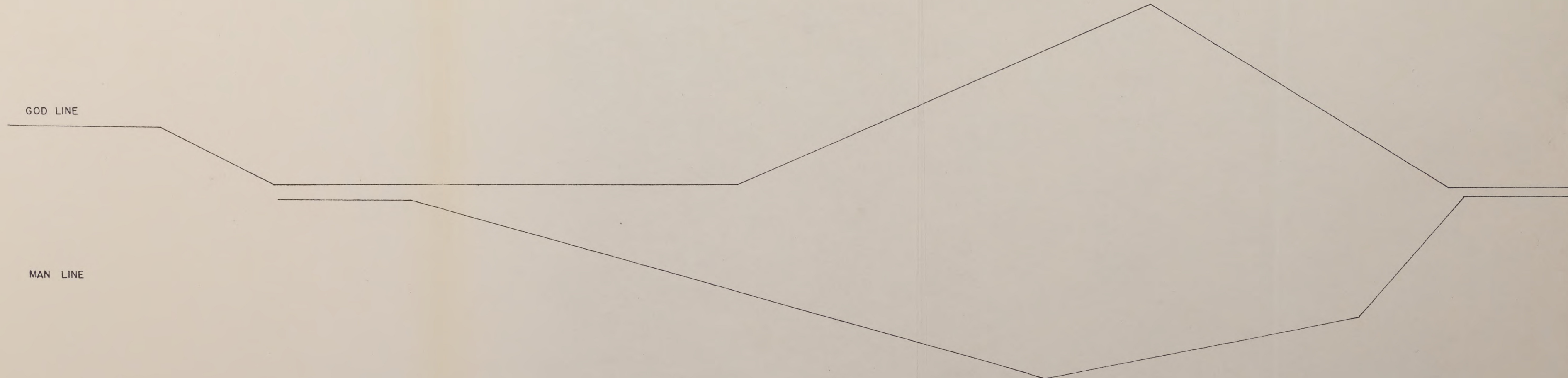
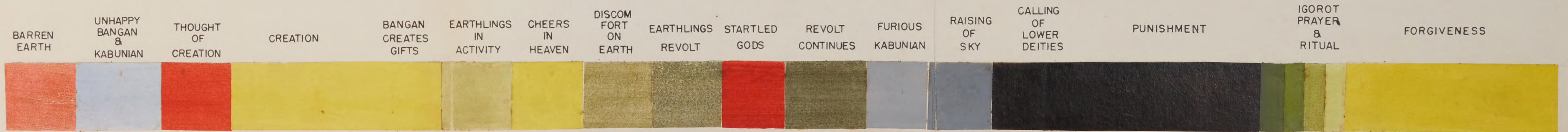
The camera goes up to an  
AREIAL SHOT of the scene.

FADE TO BLACK

The most awaited forgiveness  
is there at last!"

(NARRATION OUT CLOSING MUSIC UP  
FULL AND OUT.)

# GRAPHIC INTERPRETATION OF COLOR AND THE SEQUENCES



## DIRECTOR'S NOTES

### Legendary Lore Regarding Origin of the Filipinos

Long, long ago, there were no people on earth. There lived only a god and a goddess. One day they became lonesome because there were no people inhabiting the plains and hills. They took some clay, moulded it into figures, and baked them in fire. Having no experience in baking, they overbaked the clay figures. They moulded other clay figures and baked them. Owing to their first failure, they became overcautious and took away the figures from the fire before these figures could be baked right. For the third time, the deities made other clay figures. This time, having had enough experience in baking, they were able to bake the figures just right. Then they breathed life into all the clay figures. Out of the overbaked figures sprang the black race; out of the underbaked figures came the white race; and out of those clay figures which were perfectly baked originated the brown people. The brown-complexioned Filipinos are thus the<sup>1</sup> perfect product of the gods' toasting experiment.

### Early Filipino Faith (Prior to Christianization)

Foremost Philippine historians such as Legaspi, Colin and Chirino observed that the early Filipinos considered and honored their deceased parents as some kind of a god, especially when in life they distinguished themselves in valiant deeds. These became the various anitos. There

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<sup>1</sup>Gregorio Zaide, Philippine Political and Cultural History (revised edition; Manila: Philippine Education Co., 1957), p. 20.

were anitos of the house, cemeteries, fields, mountains, seas, rivers and lakes. According to another foremost writer, Blumentritt, the anitos of the house were the souls of dead parents who by means of an apotheosis were converted into a species of gods. The anito of the home was invoked at the birth of a child, or even when the child was to be fed. It was supposed to dwell among them. When the dead were buried near or under the house, a fire was kept burning under it. The anitos of the fields and plantations were in charge of their upkeep. There are a lot of other anitos, such as those of the sea who were invoked by sailors, while the warriors invoked the anitos of war.

For the anitos of the house, statues or images were carved in their honor. These images were made out of stone, wood, bone, ivory and teeth of the crocodile. Blumentritt described an idol of an anito as made of two big teeth of the crocodile encased in gold; the head of the anito--the point of the tooth--was made of gold. In Cebu, one of the southern islands in the Visayas, Spaniards saw some idols in the palace of the king. They were made of wood and were hollow. The figures had a large face, the arm extended, and the teeth turned inside. (As proven by the term anito and other words of allied meaning, the early Filipinos believed in the survival of the soul after death. But like the early Greek philosophers, they attached to these anitos or souls human attributes, anthropomorphism, the ascription of human

attributes to divine beings. Thus, the early Filipinos buried with the corpse things which were thought to be of use to the spirit or soul after death, since the dead were believed to have the same functions as they had on earth. This is the underlying basis of king-gods.)

The early Filipinos called the souls of their ancestors Anitos whom they invoked and adored on all occasions.<sup>2</sup>

### The Supreme God

#### Kabunian

The Supreme God of the Igorot tribes of Northern Luzon (Apayaws, Ginaangs, and other denominations) was Kabunian.<sup>3</sup> According to Blumentritt, Kabunian is also the god of the early Ilokanos, which must be the same as Buni, Iloko term for their god, according to Father Carro. An analysis of the term shows that it is composed of the "Ka" prefix denoting condition or number (in a superlative degree); "Buni," word base meaning god; and "an," suffix denoting location. Kabunian therefore, means "the highest god" or the "highest of gods," which shows that the Igorots are monotheistic. Kabunian is also the supreme god of the

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<sup>2</sup>Jose L. Llanes, "Dictionary of Philippine Mythology," University of Manila, Journal of East Asiatic Studies, Vol. VI, No. 2 (April 1956), 15-19.

<sup>3</sup>Ibid., pp. 103-104.

Kiangans. Kabunian created heaven and earth and lives in the heavens. He has the power to destroy even the universe itself.

Some authors say that the supreme god of the Igorots is called Apo, but this word signifies "Sir" or "Grandfather" and is used in speaking of Kabunian. Therefore, it can be deduced that Kabunian is an anito. If Kabunian is the same as Apo, it appears that he has for wife Bangan. They had two sons, Lumawig and Kabigat, and two daughters, Daungen and Bugar. They married to generate the human race.

#### Bangan

In Igorot theogony, Bangan is the goddess-wife of Apu or Apo which is Kabunian himself.<sup>4</sup>

#### First Man and Woman on Earth

##### Beroroka and Beroroko

Beroroka was the first man and Beroroko the first woman on earth according to Igorot theogony.<sup>5</sup>

#### The Lower Gods

In the Iloko dialect, "Apo" is an address of respect corresponding to the "Lord," "Sir" in English. It also means

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<sup>4</sup>Jose L. Llanes, "Dictionary of Philippine Mythology," University of Manila, Journal of East Asiatic Studies, Vol. V, No. 3 (July 1956), p. 40.

<sup>5</sup>Ibid., p. 58.

grandparent. The early Ilokanos addressed their gods with it as "Apo a namarsua," (God the creator) or the various objects of nature which they worshipped and to which they attributed divine power like "Apo Bulan," (most high moon); "Apo Init," (most high sun); "Apo Bagas," (most high rice); etc. The Igorots also called their god Apo or Apu.<sup>6</sup>

The sun, because it brought warmth and drove away the darkness, was thought to be a divine being.<sup>7</sup>

The moon was also worshipped and it was called "Apo Bulan."<sup>8</sup>

"Apo Tudo" was the "most high rain."<sup>9</sup>

#### On The Punishment (It Appears on the Books as the Deluge)

There is a belief among the early Filipinos of a deluge. This may be proven by the mention of such an incident in connection with places or locales, characters in the mythological dictionary. Its occurrence is mentioned in the following:

1. The Bita is the name of a mountain in Mindanao, according to a legend. It is believed that a god brought

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<sup>6</sup> Jose L. Llanes, Journal of East Asiatic Studies, Vol. VI, No. 2, op. cit., p. 25.

<sup>7</sup> Ibid., p. 26.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid., p. 27.

all Mindanao to the summit of this mountain during a deluge that threatened to exterminate the human race.<sup>10</sup>

2. According to the Igorots Gumatan is the only man saved from the Lumawig deluge.<sup>11</sup>

3. Hantik is the name of the mountain in the Bikol Peninsula which blew up during the deluge in Handiong's time and is described in the Ibalon, a Bikol popular epic.<sup>12</sup> Handiong was a hero-god of the Ibalon, who with his warriors destroyed a one-eyed monster, the wild buffalo.<sup>13</sup>

4. Onos, a Bikol term, is the name of the typhoon in the Ibalon which caused the deluge during the time of Handiong.<sup>14</sup>

#### Prayers and Sacrifices<sup>15</sup>

One interesting characteristic of the culture is the people's knowledge of pedigrees, acquired through teaching. Any Ifugao man who has won importance in the community in which he lives, can recite a fairly long list of names of

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<sup>10</sup>Jose L. Llanes, Vol. V, No. 3, op. cit., p. 60.

<sup>11</sup>Jose L. Llanes, Vol. VI, No. 2, op. cit., p. 92.

<sup>12</sup>Ibid., p. 94.

<sup>13</sup>Ibid., p. 96.

<sup>14</sup>Jose L. Llanes, Vol. VII, No. 2 (April 1958), op. cit., p. 182.

<sup>15</sup>Rev. Francis Lambrecht, "Ancestors' Knowledge Among the Igorots and Its Importance in the Religious and Social Life in the Tribe," Journal of East Asiatic Studies, Vol. III, No. 1 (October 1953), 359-363.

ancestors without any difficulty, and can assign to each of these names its proper place in the genealogical lines of descendants from ancestors of the fifth, sixth, and seventh generation.

This particular **phase** of the culture pervades the religious and social life of the tribe. Rev. Francis Lambrecht affirms a conclusion with the following consideration (proof).

The importance of ancestor-knowledge in Ifugao's **religious life comes first. The** Ifugaos possess an extremely developed ritual. Their invocations of hundreds of deities, their many and various magical tales, ritual songs and speeches, performed throughout the years are evidence enough of this. Not a single ritual performance exists without the initial invocations of ancestors--almost interminable invocations of the ancestors of "the other side," of the ancestors of the husband in whose house the rites are performed, of those of his wife, of those of who belong to the many lines as well as of those who belong to the direct lines of ascent. Besides these invocations several others are often recited, in accordance with the requirements of the Ifugao ritual; they are the invocations of the ancestors who were also priests, of the ancestors who also recited magical tales, and of those ancestors who were killed by the enemies.

Since the names of the ancestors of the first class,

those who are termed "ancestors of the other side," cannot be the same for all households; since, moreover, there are but a few priests, who are expert genealogists, it is necessary that those in whose behalf the sacrifice is offered inform the actual performer about the names of their ancestors or at least about the names of those who head the various lines of descent. Consequently, all households must know their pedigrees, or if actually they do not, because they are rather young, they have to call one of their relatives who knows and who can inform the priest. Should they not do so, should they allow the priest to go on with the rites notwithstanding the fact that his initial invocation of ancestors are defective on account of lack of information, they would surely displease those among the ancestors they did not call, who afterwards, as they believe, may take their revenge by causing illness or death.

Illness as well as death is an effect of a supernatural cause. Like all other evils it is imputed to the malicious action of the deities, the ghost-deities, or the ghost. A person gets ill because one of these supernatural beings stole or withdrew his soul.

All supernatural beings, with the exception of the Supreme Being, Wigan of the Sky World, who is good, are angry with souls and therefore raise illness. They act in different ways according to their powers or attributes, or proper to their customs. By stealing souls, some will cause

headaches, others stomachaches, etc. Hence the various species of illness.

The higher deities are more powerful than the secondary or subordinate deities; the former, indeed, (for instance, Anini'to deities) can give almost every kind of illness, while the latter can seize a man's soul in only a few ways. The ghost, as far as illness is concerned, seems to have the same powers as the higher deities, although the ghosts of those who were killed by the enemies, usually work out their withdrawal of a soul in a more or less definite way.

In most of the cases, the supernatural beings cause illness because they want to receive sacrifices and offerings. While the ghosts want the souls of chickens and pigs in order to raise them in the other world, the deities and ghost-deities want to have their share of man's rice, wine and meat. The ghosts wish to be regarded as wealthy; wealth is their pride in the other world, just as it was when they were living on earth. The other supernatural beings do not desire wealth, but they are very eager for a copious meal and good rice wine.

To provoke the anger of the supernatural beings may mean illness, disgrace or death. Omissions which may cause anger are as follows.

1. Failure to observe one or some of the taboos connected with sacrifices.

2. Failure to wear the mourning ornaments or failure to wear them a sufficient number of days, months or years.

3. Failure to offer a sacrifice which is strictly obligatory. Thus the omission of a sacrifice belonging to the Rice Ritual may cause a bad harvest, illness and even death; the omission of the sacrifice they have to offer before they occupy a new house may cause illness or death of a member of the family, etc.

4. Neglect of some prayers, invocations or rites in a sacrifice.

5. Failure to offer a victim, or a victim of a better class, to one particular deity or class of deity in the course of a sacrifice, while this particular deity or class of deities should have been favored as well as some other ones. In other words, the omission arouses jealousy among the deity(ies).<sup>16</sup>

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<sup>16</sup>The information regarding illness as an effect of supernatural cause is from Francis Lambrecht, CICM, "The Mayawyaw Ritual," University of Manila, Journal of East Asiatic Studies, Vol. IV, No. 4 (October, 1955), 3-115.

## APPENDIX A

### THE CHARACTERISTICS OF THE FILM MEDIUM

## THE CHARACTERISTICS OF THE FILM MEDIUM<sup>1</sup>

1. The Mobile Camera: The motion picture camera may be mounted on a truck or an automobile, be moved in or out of the subject, pivoted on its axis from left to right or be tilted up or down.

The TRUCK SHOT will enable us to follow an action and keep the subject to space size throughout the flow of action. The DOLLY SHOT enables the camera to be moved into or away from the subject. To diminish the size of the subject and include new subjects in the frame, the movement is called a DOLLY OUT. Its opposite, a DOLLY IN, is commonly used in working from an establishing shot to an important detail. A PAN is moving the camera from right to left, or vice versa to follow movement. This is most useful in covering sports or news events. A TILT is also moving the camera on its axis, tilting it either up or down. It is the answer to the problem of the aspect ratio of both the standard and wide screen motion picture frame. It is used to compose vertical subjects such as tall buildings and monuments.

2. The Film May Be Made To Run Backward To Produce Whimsical Or Fantastic Effects: To illustrate it, an acrobat may be made to float straight up, a parachute may be made to fold itself into a parcel, or a man may be made to swing up into an airplane--these may be achieved by making the film run backward instead of the normal forward feeding into the projector.
3. Motion May be Accelerated: The accelerating effect may be used to emphasize the speed of modern traffic, people dashing or horses running.
4. Motion May be Retarded: Through the slow motion camera, motion may be slowed down to be analyzed. Done by exposing more than twenty frames per second, grotesque movements may be slowed down for closer examination or analysis.
5. Movement May Be Stopped or Captured Through The Frozen Film Technique: This is specially useful in freezing or paralyzing movement. A special kind of emotion may be aroused by inserting a still photograph in the middle

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<sup>1</sup>Rudolf Arnheim, Film As Art (Berkeley, California: University of California Press, 1957), pp. 113-134.

of a moving film. A certain curious sensation is incited because the time character of the moving shots is carried over to the still photograph which creates the focusing or stirring effect.

6. The Use of Dissolves May be Applied: A DISSOLVE is the gradual transmuting of one shot into another. The two are not simply joined side by side by ordinary montage but while the first shot becomes fainter, the second begins distinctly to appear and by degrees gets stronger until it completely obliterates the first. This technique is used to destroy the illusion of an unbroken passage of time and space.
7. The SUPER or Superimposure: The short term for superimposition, wherein two scenes are juxtaposed within one frame.
8. Special Lenses: Through the use of special lenses the world may be shown objectively or subjectively. Things may be multiplied or distorted, and fantasies may be made into almost a reality.
9. The Technique of Animation: A technique which allows inanimate objects such as chairs, plants, houses, or **animate** objects such as animals behave like human beings. There are various types of animation techniques besides the standard animation artwork. Tabletop models, puppets, movable plastic figures, wood figures and paper cut-outs may also be used.

### From The Production Point of View, The Characteristics and Limitations of Film

#### Characteristics

1. A scene may be plotted, rehearsed as long as it is desired.
2. Scenes may be broken down into various takes, therefore facilitating more conscious planning.
3. It has a greater impact on the audience because of the combination of picture (color) and sound.
4. The flexibility of the motion picture camera has broken the barriers of time-space relationships, and even reality.
5. The coverage area of the film is not limited. It may be distributed universally without losing its technical as well as aesthetic values.

6. Editing eliminates imperfect shots and mistakes.

#### Limitations

1. Certain moods, feelings and emotions are difficult to sustain or recapture. The right feelings have the tendency to be lost or diminished between the various takes of the scenes.
2. Unlike TV, it is not immediate.
3. Film productions require more time than TV productions.
4. It is more expensive since it requires more detailed artwork, more life-like scenes or settings. An imperfect detail will be magnified according to the size of the screen.



## APPENDIX B

### IGOROT DATA

## THE IGOROTS

In the mountains of northern Luzon islands still live pagan folk preserving their tribal identity, customs and lore. Among the oldest inhabitants of the Philippines, these mountain people built the Ifugao Rice Terraces which is regarded as the eighth wonder of the world. They have various forms of dances to celebrate tribal victories, religious rituals, thanksgiving, deaths, etc.

## AN IGOROT RITUAL

Description: Both men and women dance at the same time. They move in a circle clockwise and direct the dance toward the center of the floor, facing the offering.

The foot steps are consistent throughout the dance and only the arm movements vary. The arms are usually extended out like wings and the hands pat the air. The women dancers clutch the ground with their toes as they move about, rarely lifting their feet from the ground. The men always dance with their heads bowed, doing the hopping around, sometimes slapping their feet against the ground for emphasis. Both men and women saw the air with their hands in regular forward and backward motions. The dancers themselves add a kind of percussion to the gong accompaniment--in some parts the men breathe heavily, sigh, heave, or pant and these sound effects substitute for a drum.

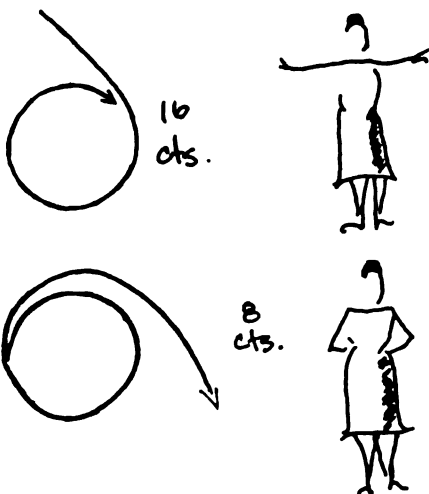
THE FOOT STEPS ARE THE SAME IN ALL THE FIGURES--ONLY THE GROUP FORMATION AND HAND POSITIONS CHANGE.

## I

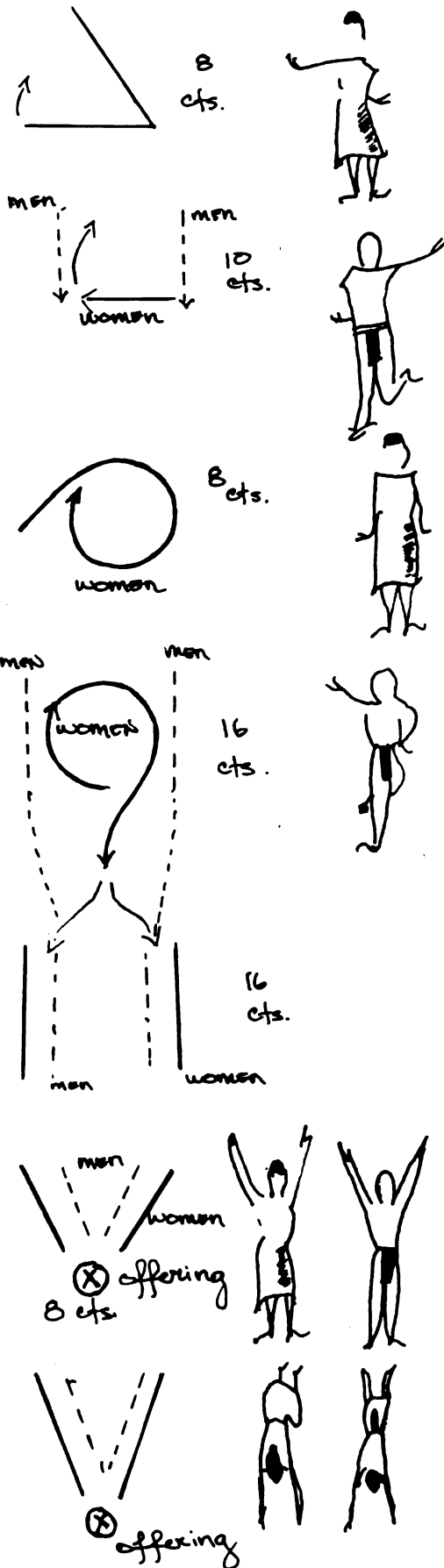
Women dancers enter: the arms extended outward like wings patting the air, their feet clutching the ground with their toes. They enter starting with the R foot; they move towards the center of the dancing area ... 16 cts. Circle formation.

## II

After the sixteenth count, they place their hands on their waist. They come out of the circle formation forming a straight line moving upstage ... 8 cts.







## III

The L arm is bent held close to the body, the R arm is extended forward doing pushing out motion. They dance upstage in a straight line, going downstage again ...  
8 cts.

The men come in. Hopping on their R feet, they get in position ... 10 cts. Their R arm is clutched to their bodies; the L arm is raised diagonally upwards, palms face up.

## IV

The women form a circle ... 8cts.

At the end of the eighth count, they **lower** their arms. They pat air down below waist, straight back, out. They move in circle clockwise ... 8 cts.

At the same time, the men dance alternating L and R foot, knees bent, face down, their hands maintaining the patting and clutching motions along with the change of feet. The feet alternates 2 cts. each ... 16 cts. (The feet raised and the hands raised too.)

v

The women divide into two groups; they should be in position at end of 8 cts. The men get in their positions by hopping in between the women. Men should be in position at the opposite side at end of another 8 cts.

## VI

They all pat the air in place;  
arms are extended upwards; foot  
steps go on without them leaving  
their places. ... 8 cts.

## VII

They all kneel at the end of eighth count; pause for 2 cts.; then they bow to the offering.

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