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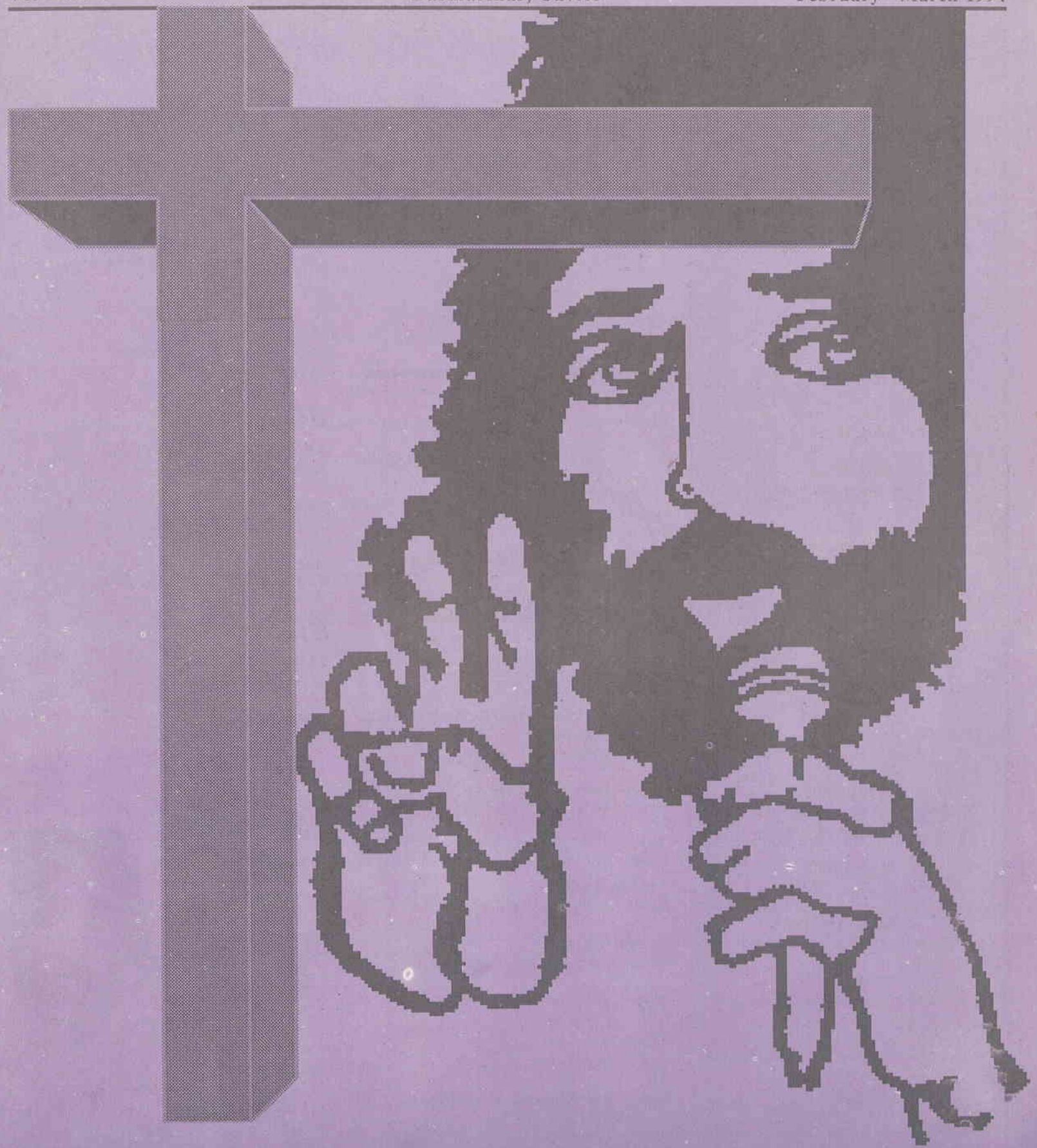
LaSalleña

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LaSalleño

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Contents

Feature

3

1994: It's gonna be a doggone year!
by George G Gatan

4

The Chinese New Year
by Joseph Cllao and Joseph Rodel R. Musca

6

Third Eye?
by Bernadette de Guzman

8

Film Animation: The Wonders of Cartoons
by Erwin Gerard Venezuela

5

THRASH OUT
by David A Gualin

Physiology, Kisses, Stories and Love

Id-Bits

11

The Beavis and Buttthead Experience
by Roselito Rosel

"This is your chance to shine...."
by Pierre Rojan E. Quppet

12

31 Things I've Learned After Ending A Relationship
by Raul Anthony Carranza

What made 1993 HIP
by Nadine Marie Miller

13

The Face Place
by Pierre Rojan E. Queppet

Beauty Hurts....
lifted from Chic Magazine

14

TRANSCARD
by Pierre Rojan E. Queppet

Heath Tips from Mom's Kitchen
by Nadine Marie Miller

Literary

15

Ang Matinik na Ligaw - Kabiteño
ni Pierre Rojan E. Queppet

17

Putaheng Aso
ni Brenda T. Fajayo

18

PLAY REVIEW:
Bien Aligtad: Ang Dakilang Patapon
by Rosalea V. Macaspac

19

(book review on Edgardo M. Reyes
"Sa Mga Kuko ng Liwanag")
Making Reality
by Ching Caparros

The Shadow
by Grachelle A. Bagaoisan
Cultural Society:

20

RUSH -- hip as well as high
by Rosalea V. Macaspac

Destiny
by Ching Caparros

Our songs
by Rosalea V. Macaspac

21

The Bus
by Rosalea V. Macaspac

Swept by the wave
by Judith A. Ordinario

22

View point of the 70s era on
Jesus Christ
Superstar
by Nida Tayengco
lifted from JINGLE
Magazine, 1970



1994 : It's gonna be a doggone year!

B

by George G. Gatan

ye-bye Rooster, hello Doggy!

On China's traditional calendar, the Year of the Dog kicked off on February 10. At this point, many are wondering what the Year of the Dog has in store for them.

To some people, dogs could mean problems. One factor to consider is rabies. No wonder the Health department has initiated a move to offer free dog vaccinations.

Aside from that, this mammal is also unhygienic because it has the tendency to urinate and defecate anywhere it feels the need to. At times, it drools excessively and can really get slimy. And at an opportune moment, would lick you all over.

If he's big in size, he can lean on you with his paws tripping you, even knocking you down. Mr Webster even described him once as a mean scoundrel. In other words, a dog can bring a hundred and one misfortunes.

Okay, okay; he's mean, dingy, slimy and a stinking

scoundrel. But if the dog is all that have been mentioned, what the heck is he doing in the Chinese's culture?

The dog is believed to be the "Protector of Justice." If he sees his master being attacked, he will come to the rescue in all bravado. To him everything is black and white; everyone is either a friend or an enemy.

The dog is also an excellent and patient listener (tell him all your woes, he'll listen with those absolutely adorable dog eyes). He can be trained to accomplish different tricks (teach him to bite the fellow beside you, he'll gladly do it), and when you come home after a stressful day's work, he will welcome you wiggling his tail playfully.

An excellent faithful guardian with a strong sense of responsibility is another good characteristic of the dog. This is the main reason why a lot of us have him around in our household. He will rove around at night and safeguard us from intruders. The dog is, truly, man's best friend.

other hand, is said to be a very moderate person.

To both, family and home will always be top priority.

Individuals have different interpretations of the Year of the Dog. Some deduce that it will be a *dog-eat-dog* year wherein *matira-matibay* may be the trend in politics, showbusiness, the business world, etc.

Others feel that people will become more disciplined and tamed — one good reason to be happy about. Maybe this year will really help us in cultivating discipline. Probably, just about the opportunity we need to move onwards making our country great again.

What about you? What's your interpretation of the Year of the Dog? Whatever it is, I just hope that it'll weigh more on the brighter side.

Happy Doggy Year to all!

Compatibility

Very compatible — horse, hare and tiger

Compatible — rat, boar, monkey, serpent and dog

Incompatible — ram, ox, rooster, and dragon

Astrological Implications:

A female born in the year of the dog is said to have warmth and an enduring beauty. She's simple, thoughtful and capable; a democrat towards her children; expresses her views and chooses her own profession. A male on the

Year of the Dog (Period covered)

Feb. 14, 1934 - Feb 3, 1935

Feb 2, 1946 - Jan 21, 1947

Feb 18, 1958 - Feb 7, 1959

Feb 6, 1970 - Jan 26, 1971

Jan 25, 1982 - Feb 12, 1983

Feb 10, 1994 - Jan 30, 1995



The Chinese New Year

by Joseph Callao and
Joseph Rodel R. Musca

New Year's day is the most important holiday in China.

The Chinese New Year season is regarded as a period of renewal and rebirth, forgiveness of hurts and debts, when all generations come together and everything becomes of heightened significance.

The Chinese lunar calendar marks its first day at the start of spring in China. It was made such because the Chinese believe that the whole year will be lively and filled with sunshine if it started thus. They believe that the most auspicious day of the year is the first day of the Chinese calendar. They call this day "*xia nian*."

According to an ancient Chinese legend, the villagers, in order to rid themselves off a beast that devoured their livestock and killed their people, united their efforts to frighten it away. They gathered their weapons, firecrackers, gongs and red banners. The moment the beast appeared they struck it with their weapons and sounded the gongs to deafen it. The firecrackers frightened the beast and the red banners distracted it. The beast, badly hurt, fled and

disappeared forever. This quickly developed into a practice that spread throughout China. Then China, heritage in hand, passed the custom on to the world.

Although the younger generation of Filipino-Chinese appear to have diminished interest in the matter, the elders still go through the traditional preparations involved in welcoming the Chinese New Year.

Even before the eve of New Year, food preparations are started to give rise to a bountiful year. As part of the Chinese tradition, members of the family use fashioned cakes of rice-flour dough with diced taro roots, bacon and sausages. These are steamed, then fried. They also make *dai gut yau kok*, "good luck" dumplings of rushed peanuts, sugar and sesame seeds wrapped in dough. They usually mix rice kernels that had been "popped" with sugarcane syrup to form balls, covered with a thin layer of glutinous rice dough shaped into birds, chicks and ducklings before being fried.

An elder describes the things they did a week before the celebration:

"The whole house is given a general cleaning to sweep away bad luck and the window curtains and other furnishings are washed. We prepare *tikoy* (new year sweet cake), biscuits and dried foods for the celebration."

On the eve of the lunar new year, the family members gather to share a reunion dinner to signify the unity and love shared among them. Even children keep vigil until midnight, because they believe that if they do so, their parents will enjoy longevity. This practice may have its origins in the legend of *niam*, the beast that devoured man. It was said that those who kept vigil escaped unharmed

while those who did not were devoured by the beast. Firecrackers were used to frighten evil spirits away, although the practice was discontinued because of the danger of firecrackers exploding accidentally, causing fire or injury.

Traditionally, on the table of each house sat porcelain bowls filled with tangerines, oranges and grapefruit — all fruits of good fortune — together with the dumplings made. In a lacquer box stood stalks of sugarcane, and on trays were piled watermelon seeds, candied lotus seeds and lotus roots with holes in them to remind everyone to be open-minded and insightful. Flat sticks with the names of each member of the family and even of the ancestors stood behind the fruit and dumplings, next to bowls of incense and pewter oil lamps. Beside them is a colorful print of Buddha. In front of this display stood four red candles — two for Buddha and two for the ancestors — and six cups of tea — three for Buddha and three for the ancestors.

On the first day of the year, everyone wears his or her best clothes. No one should speak an ill-intentioned word or break anything or bad luck will befall them. Although these beliefs have their origins on superstition, a Chinese will not risk bad luck on the very first day of the new year. Everyone should be happy because it is believed that the emotions experienced during the fifteen day new year period will be repeated throughout the year. Thus, all debts must be settled before the arrival of the new year and all must wear their best clothes and be in their best spirits. The elders distribute gifts of money or *lai see* in sealed gold-embossed red packets also containing a sprig of evergreen to the young and the unmarried to wish them a good year. In return, the young greet their elders

and pay their respects.

The onset of the lunar New Year has always been a time of great excitement. The observance always begins with a taste of honey, not for anybody in the family but for *Zaojun*, the kitchen god, whose paper image hung close to every stove all year.

About a week before the New Year's day, the paper image is taken down and is spread with fresh honey or sugarcane syrup on its lips and is then set on fire. It is believed that it would rise to heaven in the form of smoke, and would report to the Jade Emperor, through its sweetened lips, only good things about each member of the family.

On the second day of the Chinese new year, a feast of vegetarian food is served to celebrate *kai nian* (opening the year). After lunch, the family pays a visit to the senior citizens. This practice is called *bai niam* (paying respect). It is customary for the young to visit elders and bring them oranges to wish them a prosperous new year. The guests are served with all sorts of biscuits and cakes to symbolize the richness of life.

In old China, the merrymaking and visiting relatives and friends carry on for 15 days, although at present day, most Chinese have to be back to work on the third day. Throughout these fifteen days, however, lion dances are staged to bring good fortune to the business communities.

The colorful festivities add life to Chinatown, Binondo. Customs of celebration for which it started is continually being kept alive and this year was no exception. The Filipino-Chinese community, as it recaptures many of the traditions passed them by their ancestors, join the nation in wishing everyone a happy and prosperous new year.

Physiology, Kisses, Stories and Love

Had you been a victim of this -- **Positively intense hypothalamic and limbic manifestation....** Say what???

For instance, you are minding your own business when suddenly you behold this drop-dead, gorgeous girl or that hyper-cute, full hunk guy. Automatically, your eyes enlarge, your blood pressure and heart rate increase and then you have tensed muscles, dry throat, sweating and probably some unconscious yet conscious moves. Perhaps, the common reaction of becoming very much aware of one's appearance has occurred with racing pulse, momentary paralysis, choked voice, even enlarged nostrils!

If these or part of these occur to you, then you manifest the symptoms of **positively intense hypothalamic and limbic manifestation** and have eventually, become another victim!

Since time immemorial, this **positively intense manifestation of the hypothalamus and the limbic system** has victimized kings and beggars alike. A victim, Alexandria Victoria, an English queen, described her experience of this manifestation. She wrote: "Oh!...to feel I was...too great a delight to describe...I feel the happiest of all human beings."

Generally, most who exhibit this manifestation are in a state of *bliss*, like Queen Victoria. On the other hand, since everyone is different, persons vary in their ways of responding to and expressing this "positive" manifestation.

Yes, positive, and Psychology supports this. Its findings showed that those who positively manifest this intense hypothalamic and limbic activity are "usually easy to live with and are well adjusted." Further, this manifestation can "inspire a young person to do what is right."

Ethics preaches the same. It defines that this positive manifestation is "a motive nobler than mere duty...and the mainsprings of all virtues." Not in contrast with Psychology in claiming that those who have this "would do no evil."

From these two authorities -- science of behavior and science of right living -- can we then conclude that the "positively intense hypothalamic and limbic manifestation" is the key to world problems? Since it eradicates evil deeds can it cure war, hunger or greed?

First, we must identify, what this "positively intense hypothalamic and limbic manifestation is." To some, they equate this

to sex. To others, this comes hand in hand with beauty or anything pleasant (like personality, talents, fairness, etc...). Still, to few, they say; this is a "commitment" or "decision." But, then again, "**Positively intense hypothalamic and limbic manifestation**" is just a physiological way of meaning LOVE.

In an interview with Psychology lecturer Noemi Alcaraz, she defined love, in Physio-Psych terms as "*the preferred activity of the hypothalamus and the limbic system.*" She explained that this is "triggered by the perception of a preferred stimulus (anything that one likes)." Though, she mentioned this, she argued that love to be real love, must have the quality that "the lover can not identify any reason or attribute for loving his (or her) loved one." She pointed that love is love, if it has "mutual respect." Also, she contends that "love triggered by a preferred stimulus is much more liking (or admiration) and not yet love" -- as in the case of "love at first sight."

This claim is in accordance with Plato, a Greek philosopher, who said: [love at first sight] "...is the lowest form of love, because it is mere physical attraction and sensuality."

Another point of psychology in identifying love as closely related to the hypothalamus is its falsifying of the idea that the "heart is the seat of emotion," or the notion that "love is from the heart."

Love is felt in the heart but is dictated by the hypothalamus. The hypothalamus, therefore, is the seat of emotion. One who says "I love you from the bottom of my hypothalamus," is more accurate than one who says "I love you from the bottom of my heart."

While love comes from that part of the brain -- the hypothalamus and limbic system -- it was once thought that chocolates induce love. Those who claim this reason that chocolates contain amino acid, phenylethylalaine -- a substance which stimulates the secretion of "love chemicals" in the brain. This remains in question, since love has existed even before the advent of chocolates. However, amino acid, phenylethylalaine exists also in other foods.

Though scientists say there is no such thing as love potions, a New Mexico State psychologist, Dr Victor Johnston revealed in his findings that **pheromones** play a vital role in human courtship and in animal sexual attraction.

Pheromones are "scents or odors of love" that men give off. It may be considered an aphrodisiac, since it plays a vital part in sexual lure. Once a woman sniffs pheromones, she tends to be drawn to the man who gives it off.

Johnston strengthens his findings in explaining how lovers who kiss are more attracted to each other. He believes that this is caused by pheromones because in kissing, a woman seals her mouth requiring her to breathe entirely through her nose, enabling her to inhale the pheromones. Thus, the great dose of pheromones her nose detects causes stimulation to the brain for love.

Another magic of what love can do, specifically, love through kissing, is as claimed by some scientists. Kissing has been regarded as an effective bridge of diseases, and a "good cause of heart strain" (because they say that kisses, specially torrid ones, shorten a person's life span by three minutes).

However, it is claimed to be a more effective painkiller than most doctor-prescribed drugs. It was noted that kissing causes endorphins to be released in the brain. Medically, endorphins are released whenever one feels pleasure and it reduces, if not totally, eliminates pain.

An accident in England, for instance, showed the effectiveness of kissing as painkiller. A farmer lost his arm in a wheat thrasher accident but was able to drive 20 miles to the hospital because his wife (who wasn't able to drive) was kissing him in the neck and rubbing his back on the way. At the hospital, as soon as his wife stopped kissing him, the farmer fainted in pain. Later on, the farmer, regaining his consciousness, said: "I didn't felt [*sic*] anything during the drive."

Love is shown in different ways and it results in great things. In the case of an incredible statue entitled "Horseman of Death" exhibited at the French Palace of Discovery, love is both great and weird. Yes, weird, because the love of a sculptor inspired him to turn his beloved's mummified corpse into a statue of a horse, with his lover astride it!

Pierre Fragonard, the creator of the statue, preserved and stuffed the body of Elise, his beloved, when she suddenly died before their wedding. Since 1780 until now, Fragonard's statue of his beloved continues to marvel scientists, as it stands as one of the most remarkable preservations ever done.

There are several ways how love has been classified. We have parental love, conjugal love, etc. In psychology, we read "kinds of love" according to Sternberg, Loswel and Lobsenz, Hazan and Shazer, etc. To the Greeks, they enumerate love as *agape* (charity), *philia* (friendship) or *eros* (eroticism). All these enumerations have something to say, but the kinds of love I find most convincing are

according to Masumi Toyotome.

To her, love is either (1) the "IF" kind, (2) the "BECAUSE" kind or (3) the rare "INSPITE OF" kind. The "IF" kind of love; is the love given "if" the person will have certain qualities. (*I will love you "if" you will become faithful. "If" you become successful and rich, I will love you.*)

The "BECAUSE" kind of love is love given "because" the person have desirable qualities. (*I love you "because" your very beautiful. I love Toyang "because" she's simple.*) The "INSPITE OF" kind of love is love given "inspite of" a person's undesirable or even abhorring qualities. (*I love you "inspite of" your ugliness. Inspite of your hatred towards me, I still love you.*)

The best of these kinds is the "INSPITE OF" kind of love because it gives love without asking or expecting anything in return. It is very rare, unconditional and maybe unrealistic. It exists though, like a light which illumines both the ugly and the good.

The "INSPITE OF" kind is different to the "IF" kind because it has no strings attached and from the "BECAUSE" kind because it does not seek desirable qualities. "INSPITE OF" kind of love is love for the sake of loving, nothing more.

* * *

I was reminded of a letter sender to Mary H. Prieto's column "Just Asking" in the Philippine Star. The sender aka "Always," wrote these words:

"True love is just a one way traffic.... When you love, you must not expect anything in return, for if you do, you're not loving but investing. If you love, you must prepare and accept pain because if you expect happiness, you're not loving but using."

"Always" thinks that many may disagree to this. We can't blame anyone for not believing. For one, love is known only to those who have experienced it. To those who haven't yet, they're most likely to become cynical and skeptic. To describe love to them is akin to describing music to a man born deaf.

In his own words a Theology faculty said: "[Love is] a magic that cures any wound and it gives room for a change. It is shortly understood as the key to everything."

Everyone has an equal chance in love. To find love one must have self-love, too. And to have self-love doesn't mean to be selfish. To have self-love means to be selfless. The Greatest Teacher of Love gave his life for his beloved. Before he died he said: *"There is no greater love than this, to give one's life...."*

Apparently, every person has love; for every man and woman is created in the image and likeness of God. And "God is LOVE."

* * *

(Sources: "ETHICS: The science and art of life" by Felix Montemayor; "The Psychology of Adolescence" by Rocio Reyes Kapunan; MOD Magazine, Vol.18, Feb. 21, 1986)

Feature

August 6, 1978. Alice Jose had been a bride for only a month and was living with her husband in Manila. She was still excited and glowing from the new development in her life when her mood suddenly changed. That day she woke with a feeling of sadness so intense that she was not able to do her household chores. Though finding no logical reason for a sudden dive in her emotion, still she sensed something was wrong in her province where her parents were staying. By dinner time, she somehow felt something was wrong with her father...eventhough to the best of her knowledge, he was in perfect condition.

Moments later, there was a loud knock on her door. The minute she answered it, her cousin wasted no time telling her that

She started trembling uncontrollably. She felt something was wrong although she knew everything was alright. She knew not of any explanation for her behavior.

After a few minutes, my grandfather arrived with a heartbreaking news. The plane my father was on had just been ambushed by a pilot gone amok. My father was shot.

The three true-to-life stories I have just mentioned have two things in common. The people involved in the stories somehow perceived or sensed that an unexpected event was about to happen. Aside from this, the three are not psychics.

Now isn't that confusing? Here we have three people who sensed that something was about to go wrong, yet they knew nothing about reading the future.

Actually, what I have presented are three instances wherein ESP was manifested.

Now what is ESP?

Third Eye?

by Bernadette de Guzman

her father had an accident - he was ran over by a tractor on his way home from the field and was killed instantly.

Noel Hernandez works at a bank. From May 7 to May 10, 1980, Noel started having the same dream every night. He dreamt about the grassy area along the route he passes by on the way to the bank, everyday. The dream was so vivid that he actually remembered the body of a young girl being thrown into a lot along that grassy area. This dream went on for four consecutive nights. On the fifth day, on his way to the office, he noticed a group of bystanders fussing around something. Noel moved towards the crowd. His dream instantly recalled the grassy area and the body of the young girl in his dream. To his amazement, what he saw in the grassy lot was what he dreamt about the past four nights. According to those who witnessed the crime, the body of the girl was thrown into the lot along that grassy area.

Evening, March 26 1976. My mother was tucking me in bed when all of a sudden she felt a cold chill run through her spine.

ESP or *Extrasensory Perception* is a perception not mediated by sense organ stimulation. It is perception without sensation, meaning, what is perceived in ESP was not aided by the five senses. Extrasensory Perception has many varieties. The more common however, are telepathy, precognition, clairvoyance and psychokinesis.

Telepathy is the transfer of thought from one person to another without the usual aid of the senses.

Precognition simply means the ability to anticipate future events. An example of precognition is that of what happened to Alice Jose.

The ability to disclose information that could not have been received by regular sensation is called clairvoyance.

The capacity for making objects move by using only thought processes is called psychokinesis.

Yes, we already know what ESP is, but when did the public first become aware of

ESP? How did the public come across ESP? Who are capable of exhibiting ESP?

In the 19th century, some of the early psychic researchers believed that, for some reasons, only few people are born with ESP powers while most others were not. That was why they spent most of their time searching for gifted psychics, they never considered for a moment that the ability might be widespread in the public at large.

On the other hand, a few continental European parapsychologists thought that perhaps ESP was a genetically inherited trait. Researchers who thought so tried to trace the family histories of their favorite psychics, some of whom pointed that distant relatives possessed similar abilities.

It was only in the 1930s when several contemporary parapsychologists began to gather evidences that we *all* possess at least some ESP ability. Although it appeared that only a handful were capable of constantly using or controlling the ability, researchers discovered that the ability was apparently locked deep within us.

The late Dr. J.B. Rhine, who was

extensively considered the father of modern parapsychology, was the first to realize just how widespread ESP abilities are in the general public. Based on his own pioneering work in the 1930s at Duke University, Rhine was able to demonstrate that *one out of five* people he tested seemed to demonstrate at least a little of ESP talent. Rhine's ESP subjects had not been screened nor selected in any way before being tested.

But that was not the end of his findings. By studying ESP in his laboratory and examining the accounts of people who had had flashes of ESP in the course of their everyday lives, Rhine and his associates came to realize that ESP is an unconscious process. The Duke

team learned that when one is having conscious ESP experience such as a precognitive dream, or a telephatic flash, he is witnessing the result of what is essentially a two-stage process. It looks as though the unconscious mind first receives the message or information, which then, literally, fights its way through the nervous system into our conscious minds.

This is where the problem arises. Too often ESP messages become

psychedelic revolution, the Westernization of Zen and Yoga, the rapid self-actualization movement. All of these trends have drastically revised the view that the mind is merely a troubled repository of repressed memories continually seeking to influence our behavior and disrupt our lives.

If the 1960s was the era when the mind was liberated, the 1970s was the era when the body was liberated. Now, more than ever, psychologists are beginning to view the body not merely as a machine, but as a source

because of the sudden change in temperature. After a few weeks I received a letter from my mother who works at a hospital in Saudi Arabia. She told me that she underwent a thyroidectomy. Her thyroid gland was removed due to an infection on the gland. She was operated on December 5, 1993.

ESP or coincidence? Either theory can explain my experience, but I prefer to settle with the former explanation. The close association between the date of my mother's operation and the day I felt the pain in my neck (the only kind I had in my life) lead me to believe that I actually received an ESP impression, that for some reason, affected my *body* rather than my mind.

It is said that everyone is capable of Extrasensory Perception. Extrasensory Perception is manifested not only in the mind but as well as the body. It is also said that Extrasensory Perception releases tension. It all depends on you if you will believe or if you will not; if you will perceive or if you will not.

of emotion, a determinate of mood, and a vehicle of expressions.

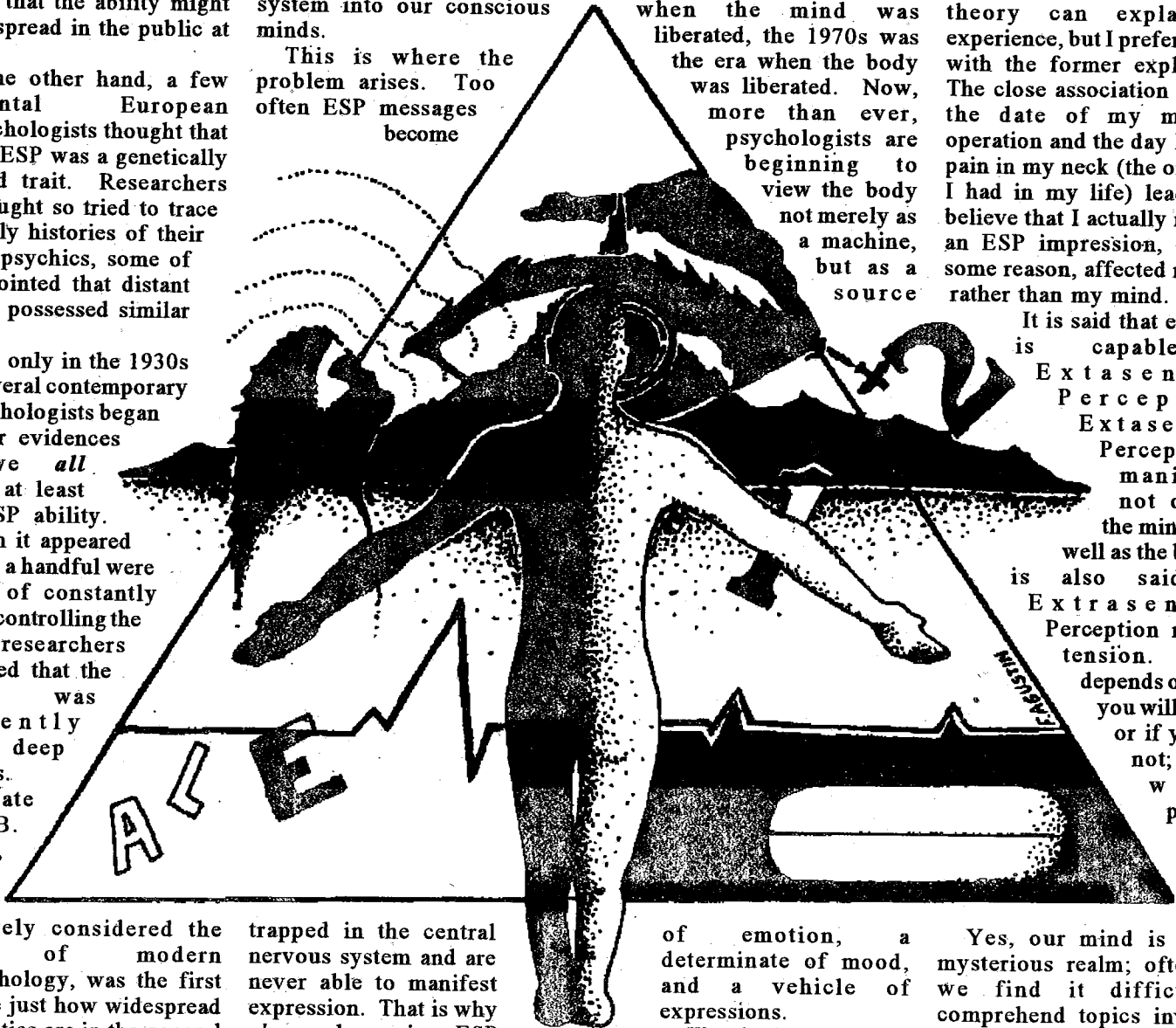
The body seems to have its own language. It is continually trying to impart messages to us and if you listen closely, you'll be surprised how often the body seems to respond to extrasensory influences.

A few months ago, when I was on my way to Manila from a five-day seminar in Baguio, I felt a tight sensation that seemed to surround my neck. After a few minutes, a sharp pain went through my neck as if it was being sliced in two. It was December 5, 1993.

I did not take that incident too seriously. I thought I was coming down with a flu or I was going to have a sore throat

Yes, our mind is such a mysterious realm; oftentimes we find it difficult to comprehend topics involving the bizarre world of parapsychology. Not only do we find the topic bizarre, we also refuse to understand these phenomenon because of our religious upbringing. We try to focus ourselves on what we can do to make life on earth better. We refuse to delve into the issue of predicting the future, because only God knows what lies ahead.

Yet, whatever one believes in, one thing remains the same. Only God knows what is to happen in the future, and our lives depend on Him. Whether we can see the future or not, what we have are gifts from God.



trapped in the central nervous system and are never able to manifest expression. That is why *clear* and conscious ESP experiences are, apparently, so rare and so striking when they do ultimately occur.

The three cases mentioned at the start all had the psychological "push" to get through the central nervous system and later enter the witnesses' consciousness.

This principle is well exemplified by a common phenomenon called telesomatic ESP, wherein extrasensory signals miss the conscious mind completely and are registered directly by the body.

The 1960s is known as the era that liberated the mind - the

Film Animation: The Wonders of Cartoons

by Erwin Gerar d L. Venezuela

As a true-blue moviegoer, you probably must have seen Mel Gibson punch a bad guy onscreen. No doubt he could do the same in real life. But when Mickey Mouse comes onscreen, whether he's dancing or punching bad guys, off camera, he can't do any of these things. Offscreen, Mickey Mouse is not even a mouse. He, or rather *it*, is just a picture drawn by pen.

How do they do that? How can Mickey Mouse move if he isn't real? How can this phenomenal character made by pen entice televiewers around the globe?

These are just a few possible questions that would pop in your mind about film animation.

Animated cartoons are a kind of motion picture consisting of a series of individual hard-drawn sketches in which the positions or gestures of the figures are varied slightly from one sketch to another. And then, the series is filmed and when projected on screen, suggests that the figures are moving.

A motion picture relies on the optical illusion known as **persistence of vision**. This is accomplished by **stop frame** or **stop motion** photography, which deludes the eye into accepting the projection of the rapid succession of slightly varied still photographs as a single picture in continuous movement.

Cartoon animation also uses this principle, though it uses photographs of drawings instead of live-action photographs. These include three-dimensional puppets and flattered marionettes with jointed limbs, whose positions and posture are changed in each motion picture frame. More still: **mobile diagrams**, **silhouette animation**, **object animation**, and **typographical animation**.

Pivulation is widely used in television commercials and film titles. It is an animation technique in which photographed objects, especially human beings, seem to jerk about at a high speed. An example of this is as exhibited in the TV series *The Flash* in which the person is shot several times at slow intervals and, with the magic of film animation, be seen to be moving at a faster rate.

As an art distinct from live action films, animation, with its versatile technical facilities can be used to a great advantage in both the fields of education and

industry.

For example, animation makes it possible to present schematically everything from scientific phenomena and technological processes to the rapid analysis of a complex industrial or commercial balance sheet. Even the art of painting as used in film animation has been explored by well-known artist **Pablo Picasso** in his film *Le Mystere Picasso* (1956).

Beginning in the 1900s, the seeds of animation were present in the work of two French pioneer film makers, **Jean Marey** and **Emile Reynaud**. Marey used photographic "gun" to film quick successive wing movements of birds and the perambulations of men and animals. While Reynaud developed the **Praxinoscope** — a device that projects onto a screen hundreds of hand-painted drawings, thus producing moving pictures.

Animation proper began to develop about 10 years after the introduction of motion picture films in the last decade of the 19th century. From 1908, **Eudie Cohl** of France made simple animated films of highly expressive match figures. **Winsor McCay** in the United States produced *Gertie The Dinosaur* (1909), a brief film that, in effect, animated a comic strip typical of those already popular in American newspapers. Other early pioneers were **Lotte Reinger**

of Germany, who in 1919, began to develop the silhouette films, and **Berthold Bartosh** of France, whose experience in the berdaches of animated cut-out-figures-derived-woodcuts was a hit.

However, the establishment of the cartoon series as a regular part of the motion picture theater programs started as far back as 1913, and by the early 1920s, the first of the celebrated American animations were at work.

Max Fleisher (creator of the *Popeye* cartoons in the 1930s) developed *Koko the Clown*. **Pat Sullivan** produced *Felix the Cat*. The drawings for these series were extremely simple: both backgrounds and figures consisted of bare outlines or black silhouettes. But crude as they were, these cartoon animals, notably *Felix*, had real humanized qualities of wit and character that made it world famous.

The emergence of the cartoon series coincided with refinement in technique. Whereas **McCay** produced his silent films by laboriously copying the whole drawing 16 times for each second of action, **Fleischer** and **Sullivan** had the advantage of **cell animation** — a process that enabled the animator to use single drawings of static backgrounds of individual shots or scenes, while the mobile figures were traced with black ink onto

transparent celluloid sheets. These cells were placed over the same background as the successive exposures were made.

Cell animation, simple at first, becomes more complicated with the addition of such refinements as color. Later innovations include painting directly on film, introduced by **Len Lye** of Canada in *Colour Box* (1935). Puppet animations were also used by **George Pal** of Hungary, who began to produce short puppet films in the Netherlands in 1934. And **Alexander Ptushko** of Russia who brought out the feature length puppet film, *The New Gaulliver* (1935).

One of the most important developments toward increasing elaborate animation was the introduction of sound in about 1930. Sound was used with particular effectiveness by **Walt Disney** of the United States. His will and sentiment captivated audiences around the world in the 1930s and 40s with *Mickey Mouse*, *Donald Duck*, and *Silly Symphony* series.

Disney eventually produced feature-length cartoons such as *Snow White and the Seven Dwarfs* (1938). However, his style of animation was generally conventional. Only in *Fantasia* (1940), an ambitious film with animation designed to accompany the music of



Beethoven and Stravinsky, among others, did he approach abstract design — a form that had been used much earlier in the post-World War I films by Oscar Fischunger of Germany.

The conventional style of Disney's films which had become the model for most animators, was challenged in the United States during the 1940s by the UPA Company. The freer graphic stylization of the UPA cartoons had been anticipated to some extent in France by Hector Hoppin and Anthony Gross with *Joie de Vivre* (1934) as well as in wartime Britain by John Halas and Joy Batchelor with *Dustbin Parade* (1942).

A number of UPA members had broken away from the Disney Studio, and some of them developed into outstanding animators. Those included were John Hubley, who was responsible for the first *Magoo* films (beginning in 1949) and *Root-Toot-Toot* (1951); Peter Burness who later, worked on *Magoo's*; and Bob Cannon, who began the *Gerald McBoing Boing* series in 1950 and was responsible for animating the cartoon version of Bemelman's *Madeline* (1952).

As Disney himself turned increasingly towards live action film making in the 1950s, American film cartooning developed along two distinct lines. One was hard-hitting and violent cartoons by Tex Avery and

Chuck Jones (*Bugs Bunny*). Fritz Freleng (*Tweety Bird and Sylvester*) with William Hanna and Joseph Barbera (*Tom and Jerry* and *Huckleberry Hound*) followed suit. The other was highly stylized work by such creative experimenters as Hubbley and Ernest Pintoff (*Flebus and the Violinist*).

After World War II, a number of individual stylers emerged in several countries. In Canada, Norman McLaren was experimenting with such films as *Hoppily Pop* (1946). The British team of Halas and Batchelor produced the first feature-length cartoon having a serious subject — *Animal Farm* (1954). At the same time, several smaller, highly creative cartoon units were established in Britain. Like their counterparts in the United States, they used their profits from television commercials to subsidize their work.

While cartoons are the best known of all forms of animation and are accounted for less than 80 per cent of all entertainment animation, other forms have also been developed.

Puppet films are second only to cartoons as the most popular form of animation. The puppet is positioned directly in front the camera, and photographed one frame at a time, with minute alterations in its position between exposures to produce the illusion of movement

when the film is projected on the screen.

The form seems to have originated in Russia where Ladislav Starevich's work in the *Soviet Union* developed, followed by Alexander Ptushko, whose much-acclaimed *Store Flower* (1946) is one of the masterworks of puppet animation. Puppet films are also popular in other countries of Eastern Europe, notably in Czechoslovakia. Tinka produced a number of outstanding puppet films. "Cartoons are limiting, their characters have to be in constant movement," he said. "Marionettes have more presence."

In the West, Hungarian-born George Pal produced a number of marionette films, first in England and later in the United States. The pioneer of puppet animation in the United States was Willis O' Brien who made short films featuring articulated figures as early as 1917.

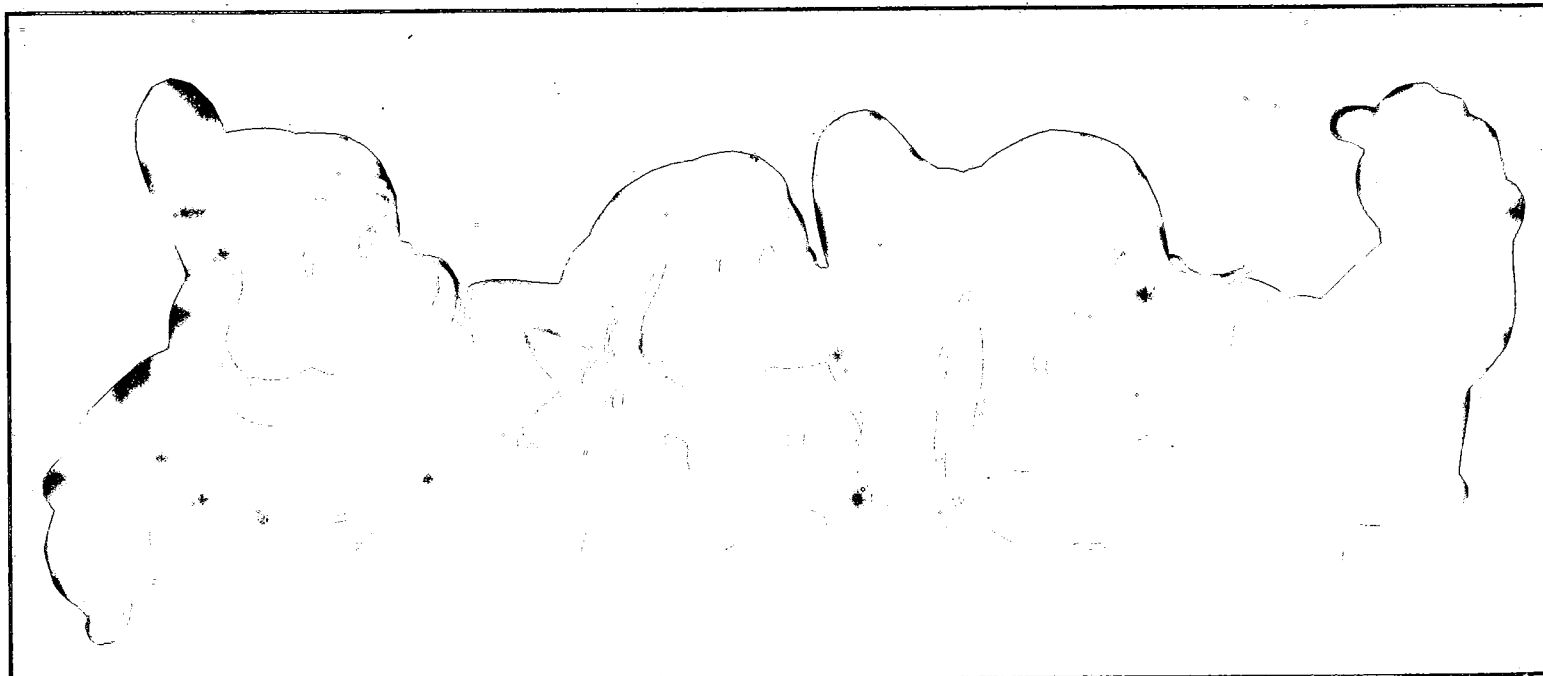
A silhouette film is an animated film made with jointed figures cut out from paper, cardboard or other soft material and put in position over the celluloid. Animation is achieved by slightly altering the position of the cut out after each photographic exposure. A collage film utilized the same technique but makers use preexisting materials, such as labels, handbills, and illustrations from textbooks.

Also called "stop-motion animation," object animation is a film process that makes real objects seem to move. It can be used with everyday objects such as matches, forks, and watches or with still photographs and prints. The technique remains the same — shooting the objects frame by frame after moving it slightly after each exposure.

Computer animation consists of plotting the details of a movement after the key positions have been drawn. Electronics plots the movements.

Laser beams can be used to project images on a flat surface. With the help of mirrors, a three-dimensional animation effect is thus created. With the laser, animation has come full circle; away from the film, and back to optical animations, in the footsteps of Plateau and Reynaud.

These moving sketches are considered media for entertainment (*don't forget Matt Groening's The Simpsons*). As they continually develop to more complicated and remarkable forms, they still rouse the capacity to endear as well as educate.



The Beavis and Butthead Experience

by Roselito Rosel

Got problems picking out a real cool record? Having second-thoughts on buying the newest metal album? Does your current choice want to make you puke and drop dead?

Well, have I got news for you! There's this real cool collection of songs which will kind of perk up your gloomy sound trips. It's called the "Beavis and Butthead Experience."

Many of you might be familiar with the two nerdy geeks, Beavis and Butthead. You may have seen them making a fool of themselves on MTV during the wee hours.

Wait a minute, what's with all this crap I'm talking about? Why don't I just run over the songs one by one?

1.) *I Hate Myself and Want to Die* (Nirvana) — Still has the patented redundancy, but lacks the power and the "kick." Can't blame him for hating himself. A bad opener for the collection, but aren't Mondays a pain in the butt, too? **Assessment:** *This one sucks!*

2.) *Looking down the barrel of a gun* (Anthrax) — Another one of their songs wherein they rap! Although the instruments are cool, I can't say the same for the vocal delivery. **Assessment:** *This one (kind of) sucks!*

3.) *Come to Butthead* (Beavis and Butthead) — This ain't a song, it's "slop"! If you want useful advice, press fast forward upon encountering this vignette. **Assessment:** *This one (really) sucks!*

4.) *99 Ways to Die*

(Megadeth) — Now, the that's more like it! Dave Mustaine goes high and cocky in this riveting song which is a guaranteed butt-kicker! **Assessment:** *This one's real cool!*

5.) *Bounce* (Run DMC) — This ain't jump, this ain't slam. The name of this record is Bounce! Another hip-hop piece of manure, as far as my metal mind is concerned. Chill... **Assessment:** *This one (kind of) sucks!*

6.) *Dences are Wild* (Aerosmith) — Another winner in the selection. The same classic blend of Steven

real hell-risen piece of musical ruggedness. **Assessment:** *This one's cool!*

8.) *Poetry and Prose* (Primus) — Crappy tune, crappy lyrics — a real crappy song. But if you're a lunatic for literature, any Leo Tolstoy book is better than this song. **Assessment:** *This one sucks!*

9.) *Monsta Mack* (Sir-Mix-a-Lot) — the engineer of "Rippin'" and "Baby got back" is up to his old stuff again. This song makes me want to eat my words about rapping. **Assessment:** *Quite cool!*

10.) *Search and Destroy* (Red Hot Chili Peppers) —

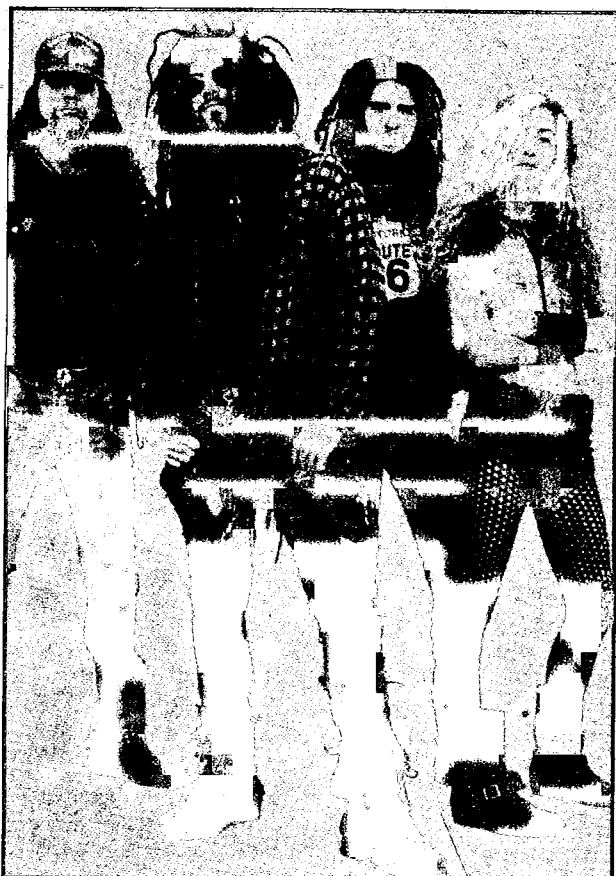
The Chili Peppers are cool, but they're not so Red Hot in this song. Quite noisy. **Assessment:** *This one sucks!*

11.) *Mental* (*@%#! (Jackyl) — This song is disaster. Only one word can aptly describe it — * @ % # ! ! **Assessment:** *This one (really) sucks!*

12.) *I Got You Babe* (Cher with Beavis and Butthead) — Picture this: Beavis and Butthead are slopping all over the place, and Cher sings like a man! (Whoa!) Just sick. Ain't cool, but doesn't suck either. **Assessment:** *Utterly amusing!*

Some brief highlights in the album, such as Beavis taking a dump in Anthrax's tour bus, and the constant kick-in-the-butts Beavis is receiving from Butthead, make up just about the whole tape. To hell with those songs that suck. But how would you know a song is cool if there aren't any songs that suck? That's Butthead's logic. So, want to give it a try?

No, let me rephrase that - *Do you dare try it?!*



WHITE ZOMBIE: Hell's fire's quite cool.

Tyler killer vocals and Aerosmith metal magnetism makes it probably the best song in the collection. Talk about saving the best for last (at least for Side A). **Assessment:** *Real, real cool!*

7.) *I am Hell* (White Zombie) — This song is absolutely ear-shattering! As the title suggests, this piece is a

"This is your chance to shine...."

by Pierre Rojan E. Queppet

Do you want to make your own music video? Or, perhaps, you want to turn yourself into a star on tape? Well, folks, only at STAR TRAX, you make your fantasy a reality.

STAR TRAX is the only place for personalized MTVs.

The only thing music lovers, as well as headbangers and even frustrated singers have to do is choose a song—from rock to pop, to ballad or hip hop then pretend to sing it or use your own magical voice...and presto! You'll walk away with your personalized music video.

Impress your sweetheart via a solo performance with the music of Barry Manilow; or send your loved ones something new, unique, and original: a videotape of your performance on centerstage like a real star.

At STAR TRAX you can vogue a la Madonna, croon like James Ingram and Frank Sinatra, get wild and wet like Gun's n Roses, or even bring friends to form a band and jam away to the finish!!!

STAR TRAX is the latest craze among teenagers and the coolest party people in the land. So, if you want to feel the beat and conquer the world within 15 minutes through your performance for only P400, visit them at the SM Megamall.

So, what are you waiting for music enthusiasts? Get wild and don't let yourself be the last one to have your own personalized music video!

31 Things I've Learned After Ending a Relationship

by Raul Anthony Caranza



inding yourself alone after a relationship can really be painful inside. Ending a relationship is as hard as starting it, but it taught me a lot of things. Here are some of them that might also tickle your fancies:

- 1) The nicest thing about watching a movie "alone" is that you understand and enjoy the story.
- 2) Thing is; theatres are too cold (damn the aircon!).
- 3) Good shows on TV are at two in the morning.
- 4) What I wonder mostly about a new acquaintance is:
 - a) whether she wants to know more about me.
 - b) whether she will like my family.
 - c) whether my family will like her.
 - d) whether she and I could hit it off together.
- 5) The correct answer for # 4 is
 - e) none of the above. What

I really wonder about is whether my hair is combed.

6) My friend since elementary was shocked and emphatic by my relationship, but still refuses to lend me money.

7) The importance of tears in the eyes is to know whether one is still human.

8) I am stronger now than I ever imagined.

9) The persons who like "partner-partner" are my classmates.

10) You don't have to be female to learn how to sew.

11) But then again, I'd make a lousy tailor.

12) PS I Love You pocketbooks (Sweet Dreams) are one of the best.

13) One difference of having a girlfriend then and now, is the hole it has created in the pocket.

14) I cannot trust those who say they have not fallen in love.

- 15) Promises just fade away.
- 16) Movies are aired on channel



31 (Hail to satellite broadcasting!).

17) Not having a girlfriend, according to my cousin, is the reason why I started fattening up (wonder why?).

18) Change is a constant thing in the world.

19) It is hard to have a relationship.

20) It is even harder to begin a

relationship.

21) It is almost as hard as to have a relationship with the demanding type.

22) Girlfriends come and go, but true friends are there to stay behind.

23) There is a big gap between the female population and male population.

24) Twilight Zone is back! This time on channel 21.

25) There is always a hero within me (of course, by Mariah Carey).

26) I hate love songs (ummm... except, maybe "Hero").

27) I can write poems.

28) How to spend Valentine's alone.

29) By giving myself a valentine card.

30) Love according to:

a) my religion teacher, is a total self-giving of oneself to others without counting the cost.

b) according to our guidance counsellor, is a passing feeling experienced by everyone.

c) according to PS I Love You, has no true happy ending.

31) Love according to me is:

d) learning to respect yourself first, which is the greatest of them all.

What made 1993 HIP

by Nadine Marie Miller

When 1993 ended, it left us with fun-filled memories to remember! Just among these fun-filled memories are the stuff that made 1993 hip! Read on:

Bell Bottoms — Yuck! How baduy! These were the words we uttered to our parents when we saw their photographs in the 60s. But look around you — it seems that the trend of wearing bell bottoms is back!

Honda Civic — Just try to pass through the South Super Highway and try to count how many Civics pass you by.... Is it the only car in

Manila?

Hiphop clothing — I guess it feels quite comfortable wearing an oversized pair of shorts. But what's the big deal about the jacket tied onto your waist and a hat which looks like a sock?



Brick Game — Don't people have anything better to do than play a lousy game of falling bricks? Even the maids forgot their chores, for god's sake!

Brunei Beauty — There seems to be no longer any fuss about it, now that Ruffa

won second runner-up in the Ms World beauty pageant.

Condom mania — Flavier surely created friction between the church and the state! But give the guy a break! He is only trying to save the country from AIDS.



Wind breakers — The wind breakers were a real sensation in our country — to the point of wearing them in a sunny weather!

Mojoss — Who wouldn't remember those sandals that looked like the slippers the apostles wore. However, the apostles didn't bother to wear

them with socks!

Skinheads — Just when every guy in town were growing their hair long...here comes Mr Nice Guy with a skinned head.

Jurassic Park — With 65 million years in the making, who wouldn't forget such a gigantic film?

Trolls — I remember being afraid of trolls because of how ugly they look! But now, it seems everybody finds them cute! I wonder what they would create next?

Tie dye — We're back in the 70s alright, when this cool fad really clicked.

Navy is in; Black is out — People have been wearing so much of black lately it's kind

of cute to see a change!

Grunge metal — Just when everybody thought heavy metal has already been pushed to its limits, grunge metal was born and brought about the reign of Pearl Jam!

Clogs — This cool shoes was revived from the 60s era. It was known as elevator then

The Face Place

by Pierre Rojan E. Queppet

Have you imagined yourself seated beside Mel Gibson or Julia Roberts? Or sharing a stellar billing at a picture frame with your Hollywood fantasies and local idols? Well, if you're really eager to fulfill your dream in a blink of an eye without going to the foremost center of the stars, you can just drop by and enjoy yourself using your wildest imagination at the basement of the SM Megamall.

The place is called **The Face Place**.

With the super-imposition technique and high-technology devices of **The Face Place** and with a little help of your imagination, you can turn yourself into a new face to

watch.

All you have to do is to follow basic steps:

First, bring your very own picture with a pose that best exudes your personality.

Then, pick your own choice of material that you prefer to blend with your picture. It may come in pillows, frames, t-shirts, bags, poster, etc. And I tell you, the result of your product largely depends on your creativity and imagination.

So, if you really want to have a unique and one-of-a-kind remembrance from your favorite stars, all you have to do is to follow the basic steps and go gagah with a picture of you with your dream idol.

though.

Doc Marten's — Together with Grunge music came the Grunge look and so emerged the wearing of Dr Marten's.

Bon Jovi walk out — This sure made the headlines! After singing about seven songs, it started raining and Jon Bon Jovi simply said they'll take a break, and ran off. Surely he disappointed lots of his fans.

Oh! Carolina — Off the Sliver soundtrack, this song really made those hips and waists move!

Ano ba 'yan? Over! —

These expressions surely clicked in the mouths of the Filipinos! They may sound stupid and annoying at times but those who say it think it's quite cute.

Now that we have entered the year 1994, just remember that we are the ones who make things hip and happen! Let's make sure that the things we make hip are really hip. Otherwise we'll just laugh our hearts out like what we do now! Surely, we'll be saying "*Ang baduy natin noon,*" all over again.



Beauty Hurts....

From as far as history can trace, man has tried to alter his face by any means from simple painting to modern cosmetic surgery.

Young men of the Wodaabe, a nomadic tribe of Niger, for instance, paint their faces to join the *geerewol* — a masculine version of a beauty pageant where the winner reaps intangible awards such as the admiration of other men and the ardor of women.

Henry III walked the streets of Paris made up like an old coquette.

What can be considered an unsuccessful early attempt on cosmetic surgery has been the daily ritual of the eighty year old Marechal de Richelieu, who pulled up the loose skin of his face and pinned it to a pad which he kept tucked under his thinning hair.

Singer Boy George, in the 80s, applied uninhibited bursts of colors in his face. Punks also entered the skin-wearing myriads of designs on their faces. Black megastar Michael Jackson changed his face by cosmetic surgery. He had his cheeks tattooed to give himself a permanent rosy glow, his nose lifted and a cleft was put into his chin.

Women of Chad insert ivory plugs on holes bored on their upper and lower lips. Lip plates among the Ubangi women of Africa make them look attractive now which is contrary to the original intention of making them repulsive to slave



traders.

The **Dinkas** of Southern Sudan knock out their front lower teeth to improve their looks. Women of **Malakula** one of the island of New Hebrides knock off their incisors with stone and pointed stick. Young men of **Mru** a tribe on the hills of Bangladesh, blacken their teeth as part of their grooming. Australian aborigines and **Baluba** women of the Congo get rid of their four front incisors without the benefit of anesthesia. Men from Nicobar Islands, **Bagobo** girls and **Sart** women of Russian Turkestan do the same.



For years, ATMs (Automatic Teller Machines) conquered the consciousness and even the lives of the Filipinos. Then, credit cards followed — a status symbol for the well-to-do community and the AB crowd.

And now, another card is invading the trendiest people in society today. Nope, it's not the Valentine's card or the Holiday Greetings Card nor the cards we receive during special occasions. It's none other than the **TRANSCARD**.

TRANSCARD is basically the coolest thing you can display in your wallet. It's actually a special privilege card that entitles the holder to enjoy discounts to the max from over 400 establishments in the land — from five-star hotels down to the sensuous world of motels, to disco houses and bars, from flower shops to the trendiest boutiques, to the classiest restaurants in the Metropolis down to gasoline stations.

Among the partial list that **TRANSCARD** offers are the following:

A free entrance at *Faces* disco — the

TRANSCARD

by Pierre Rojan E. Queppet



Shakey's Pizza Restaurant; 10 per cent off on room rates, food and drinks at **Victoria Court** — wow! Isn't it

SEXCITING?!

Not only that, **TRANSCARD International** provides its members free and unlimited 24-hour towing services within Metro Manila using specially designed car carrier trailers manned by professional drivers and mechanics. Plus other emergency road assistance and automotive services inclusive of: battery boost; flat tire change; fuel service; minor mechanical repairs; car registration and driver's license renewal assistance; vehicle sales/purchase assistance; and car theft/insurance assistance. That's a lot less than the cost of one-time towing services nowadays. And you get peace of mind 365 days a year, twenty

four hours a day, rain or shine. For only less than 500 pesos, you can avail of all these special privileges and discounts to the max. For particulars, you can visit **MR QUEPPET** personally at the *Heraldo Filipino* Office.

party place; free entrance to **Bistro RJ**, plus 10 per cent off on food and drinks; 30 per cent off on room accommodations at **Century Park Sheraton Manila**; 25 per cent on published rates at the **Mandarin Oriental Manila**; special privileges at

Health Tips from Mom's Kitchen

by Nadine Marie Miller



A lot of us are conscious about our bodies' health and the way we look. Oftentimes, we spend so much money by going to professionals not knowing that we can beautify ourselves in mom's kitchen. Yes! You read it right — mom's kitchen!

If you just want your hair to be healthy and soft with a glossy look, just go straight to your refrigerator and grab a jar of mayonaisse. Now don't put it in your sandwich, put it on your clean and damp

hair, then gently massage your hair and scalp and make sure that all parts of your hair have mayonaisse, specially the tips. Cover your head with a shower cap and then, after 30 minutes, rinse.

This should be done at least once a month to maintain your hair's beauty and health.

Now, if you're the type of person who is afraid to smile because you find your teeth

yellow and ugly, then you should try this simple technique.

First, brush your teeth with regular toothpaste, then rinse. Dip your toothbrush in baking soda then, in iodized salt, after which, you sprinkle a generous amount of hydrogen peroxide. Brush your teeth with it, then gargle with warm water.

Do this everyday for two weeks and you will soon see a big difference in the color of your teeth. For sure, you will soon start to smile.

If you have oily skin and are prone to

acne and other skin disorders, then you should follow this simple facial treatment:

Combine one part toothpaste to one part egg white. Mix both ingredients thoroughly and add a small amount of calamansi juice. Spread evenly on your face and wait for it to dry up and harden. After it dries up, rinse your face with cold water. Do this treatment once a week only; otherwise your face will dry up.

If your lips are prone to chapping due to sudden changes in the weather, then spread an even amount of Vitamin E on your lips every night before you go to sleep.

If you want to stay beautiful and at the peak of your health, then you should take care of your body. Be sensitive to its needs; exercise, eat a balanced meal, but most of all, you should be free from stress and fatigue because these are the foremost factors that make us unhealthy. Just rest and take it easy.



Ang wagas na pagsasama ay halimuyak ng pag-ibig at ligawan. Ngunit ang isang matamis at wagas na pag-iibigan ay hindi magkakaroon ng kabuluhan kung wala ang nakakikiliting estado ng "ligawan."

At dahil ang ligawan ng dalawang taong nag-iibigan ay isa sa pinakamainit at pinakamakatoohanang yugto ng isang pagmamahalan — sapagkat dito nasusubok ang galing, tikas, katatagaan at determinasyon ng isang binatang nais akyatin ang pugad ng kababaihan at kasabay rin ang ugaling Pilipina kung gaano katagal bago siya mahulog sa bitag ng mga kalalakihan — napakasarap balikan at pag-usapan at sabay himayin ang kahiwagaang bumabalot sa nakakikilig na oras at sandali ng ligawan.

Bagamat ayon na rin sa isang awitin, "Sa Maynila ka makakahanap ng magagandang babae," naniniwala ang marami na sa "Kabite ka naman makakahanap ng matitinik na lalake." At dahil na rin dito magiging makasaysayan at magsisilbing makatotohanan ang isang ligawan kung ang mga Kabiteño ang magiging sentro ng isang ligawan.

Tunay nga bang singtinik ng isang isda ang mga Kabiteño sa larangan ng pagpapaamo ng mga

kababaihan? Totoo nga bang kakaiba ang estilo ng mga binatang tubong Kabite sa larangan ng ligawan? Nakaiintriga at marahil ay nakababaliw ngunit tunay nga na ang Kabiteño ay simbulo ng makabagong Adan sa makabagong panahong ating ginagalawan. Maniwala man kayo o hindi, heto at iisa-isahin ko sa inyo ang pruwera. Handa na ba kayo?

Ang isang Kabiteño kapag umibig ay tunay na palaban. Hangga't may nakikitang liwanag ng pag-asa sa nililigawan ay matira pa rin kung sino ang matibay. Mata sa mata. Ngipin sa ngipin. Ganito ang labanan.

Kung nangangailangan pa na isubo ng isang Kabiteño ang kanyang buhay ay gagawin niya, mapatunayan lamang sa isang minamahal na ito'y kanyang minamahal na tunay. Isa lamang patunay na sa larangan ng ligawan hindi pa maaaring matapos ang labanan.

Makaluma marahil kung titingnan, ngunit maniniwala ba kayong ang mga tubong Kabite ay ligaw-bahay ang estilo ng panliligaw? Sa katotohanan, "dalaw-bahay" at "hatid-sundo" ng bahay ang pauna nilang istayl. At dahil dito, hindi naman nakapagtataka kung sa mabilisang panahon ay mapilitan ding kagatin ng isang dalaga ang mansanas na dala ng isang Kabiteñong manliligaw.

Dagdag pa rito, maniniwala ba kayong ang unang nililigawan ng mga

Kabiteño ay ang mga magulang ng babae? Matindi, hindi ba? Ang pag-alam sa mga kagustuhan at kahinahan ng isang magulang ang unang binibigyang-pansin ng isang Kabiteño bago niya ligawan ang isang minamahal. Bago muna sumugod sa giyera, kailangang handa na lahat ang sandata. Ganito ang Kabiteño dumiga. Ganito katindi ang abilidad nila. Laban ka pa ba?

Kabaliwan at maaaring sabihing kabaduyan ang pag-akyat ng bahay sa isang nililigawan, ngunit sa katotohanan ito ay isa sa mga katangiang nagpapaangat sa Kabiteño sa iba. Ngunit sa makabagong panahon, bilang na lamang ang mga binatang gumagawa ng kaugaliang ito

O, naniniwala na ba kayong kakaiba talaga ang mga Kabiteño? Kung hindi, dagdagan pa natin ang rekadong makapagbibigay pa ng karagdang lasa sa estilo ng isang Kabite boy.

Ang isang Kabiteño kapag nanliligaw ay daig pa ang isang Robert Jaworski sa higpit ng pagbabantay. Kaya naman hindi nakapagtatakan ang lahat ay hirap pumorma o magtangkang sumyut man lamang. At kung sa paraan naman ng diskarte ang pag-usapan, walang panama at maluluma si Bad Boy sa galing nilang dumiskarte sa panliligaw dahil sila ay puno ng determinasyon at salamin ng tiyaga sa panliligaw. Hindi ligaw-lasing. Athindi

ligaw-bata kung dumiskarte ang isang Kabiteño. Kaya naman walang kadudadudang sa umpisa pa lamang ay nakaaangat na ang Kabiteño at nakasisiguro na ang panalo sa laban.

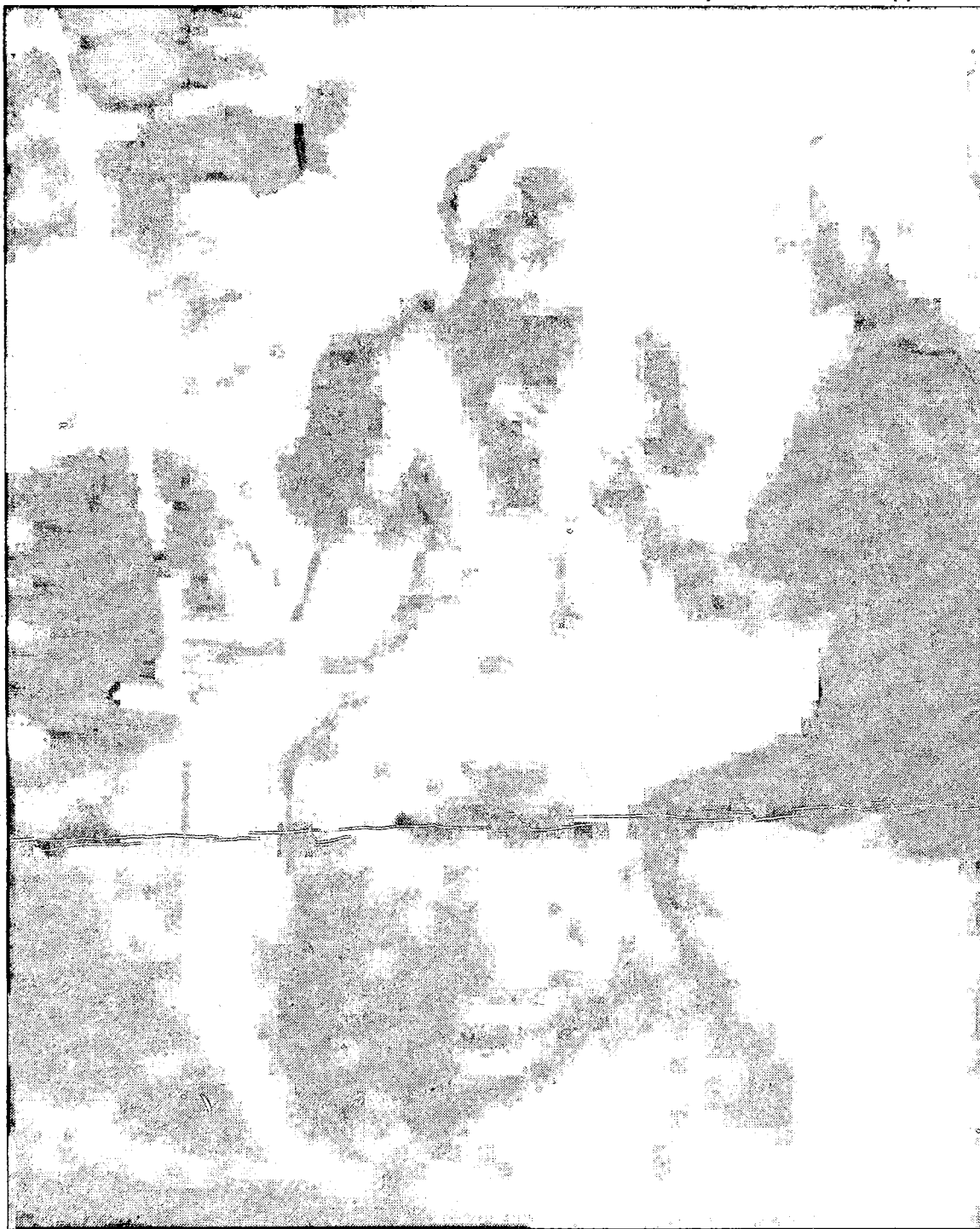
Tulad din ng isang tipikal na manliligaw, ang mga Kabiteño ay sumusunood din sa mga estilong pagpapadala ng mapupula at sariwang bulaklak, iba't-ibang kards, matatamis na tsokolate at pagpapahayag ng damdamin sa pamamagitan ng mga romantikong sulat. At ultimo kung ano ang produkto ng binata sa kanilang tahanan ay inereregalo pa rin sa magulang upang lumiwanag nga naman ng tuluyan ang kapalaran ng isang Kabiteño sa nililigawan. Ito nama'y dumidipende na rin sa estado ng buhay ng isang nanliligaw.

Kaya naman ang prinsipyo ng pinanghahawakan ng Kabiteño ay "Kung alam niyang hindi siya nambabastos, kahit ayaw sa kanya ng magulang, ang mahalaga umakyat siya bilang tao, ituring naman sana siya bilang tao."

Pinalad din akong makapanayam ang ilan sa mga babaeng nagkapalad maligawan ng mga Kabiteño. At ayon na rin sa kanila, walang halong biro at totoong magmahal ang mga lalaking tubong Kabite. Dagdag pa nila na magaling magdala ng isang relasyon ang isang Kabiteño at talagang lahat ay gagawin

Ang Matinik na Ligaw-Kabiteño

ni Pierre Rojan E. Queppet



LIGAWAN by Domingo A. Celis, oil, 1935 (private collection)

nila upang mapangalagaan ang isang relasyon.

Kung kilala ang ibang palikerong manliligaw sa pagpapalit ng kasintahan na parang pagpapalit ng karsunsilyo lamang, ang Kabiteño ay isahan lamang kung magmahal. Ngunit dahil na rin sa iba na ang dikta ng panahon ngayon, paminsan-minsan ay nangingibang-pugad rin ang mangilan-ngilan ngunit ang mahalaga ay sa una pa rin sila umuwi ng bahay.

Ang mga dugong kabite ay tahimik lamang ngunit mabangis. Maaaring bakas sa kanilang mukha ang pagiging simple at payak

lamang sa pagsasalita, ngunit huwag ka dahil diyan nasusubok ang bangis ng kanilang kisig. *Man of few words* ang bansag sa mga Kabiteño. Hindi man masalita, ipinakikita naman nila ang isinisigaw ng damdamin sa pamamagitan ng gawa. 'Ika nga ng isang kilalang manunulat na si Steve Lawrence: "*When love is great even in silence, love is heard.*"

Hayan at nakalatag na sa inyo ang estilong bumabalot sa uri ng panliligaw ng isang Kabiteño. Ngunit alam ninyo bang hindi magandang mabigo sa larangan ng pag-ibig ang mga binatang ito?

Sinasabi ng mga eksperto sa pag-aaral sa sikolohiyang Kabiteño na hindi raw marunong tumanggap ng pagkatalo ang mga Kabiteño kapag damdamin na ang nakataya at pinag-uusapan. Mayabang ang dating ng Kabiteño sa larangan ng panliligaw ngunit ang mga gawi ng mga Kabiteño ay hindi kayabangan; sa halip ito ay paraan lamang nila ng pagpapahayag ng nararamdaman.

Pakiramdaman at hindi biglang-sugod kung lumigaw ang mga barakong Kabiteño. Sa katunayan, isang Propesor ang aking nakapanayam at sinabing

ang naging batayan ng kanyang estilo ng panliligaw ay ang "horoscope." Sa maniwala man kayo o hindi, naging isang malaking sandata ni Sir ang "horoscope" bago niya napasagot si dalaga. Sa pang-araw-araw na horoscope ibinase ng Kabiteño ng ito kung ano ang magiging taya niya kung susugurin na niya ang kuta ni babae, at dahil ang dikta nito ay magiging matagumpay ang kanyang panliligaw, napasagot na rin ng matamis na "oo" ni Sir ang nililigawan. At dahil dito tunay nga na mahiwaga ang pag-ibig at ultimo ang isang libangan ay nagiging tulay sa isang magandang pag-iibigan.

Ngunit alam ninyo rin ba na ang mga Kabiteño, ayon na rin sa ibang babae, ay malihim? Kaya naman hindi ako nagtataka at hanggang ngayon ay nananatili pa ring isang misteryo at palaisipan ang totoong katauhang bumabalot sa Kabiteño. At kapag naging matagumpay ang isang Kabiteño sa panliligaw at ito ay humantong sa isang kasalan, sinisiguro ko sa inyong Mahal na Araw lamang ang walang latay. Dahil ayon na rin sa isang masusing pag-aaral, hindi raw marunong magpigil ang mga Kabiteño sa oras ng panggigigil. At dahil na rin sa lamig ng panahon sa Kabite sa ngayon, walang kadudadudang isipin na ang buwan ng Pebrero ay hindi lamang buwan ng ligawan at pag-iibigan kundi ito rin ay buwan ng paramihan.

Ngunit ito naman ay bakas na lamang ng nakaraan dahil noong mga unang panahon ang pagpaparami ng anak ay itinuturing na kayamanan ng magulang at dahil ang pagkakaroon ng marami nito ay malaking tulong lalo't-higit na ang ikinabubuhay ng mga Kabiteño noon ay sa larangan ng lupain.

Tunay nga na mahiwaga at kakaibang umibig ang mga dugong Kabiteño. Kaya naman bakit kailangan pa ninyong lumingon at maghanap ng iba gayong ang mga ligaw at kiliti ng Kabiteño ay narito na?

Bago pa man dumating ang mga Kastila ay may sarili nang kultura ang mga Filipino. Bagamat hindi pa mataas ang uri ng kanilang pamumuhay ay mayroon na silang pamamaraan na matatawag. Kabilang dito ang kanilang tirahan, pananamit at pagkain.

Dahilan sa malaking bahagi ng bansa ay kagubatan pa, natutunan ng mga sinaunang Filipino ang pangangaso kung saan sila ay nakahuhuling iba't-ibang hayop upang kainin. Sa yugtong ito ng kasaysayan, ang mga Filipino ay may limitadong kaalaman pa sa pagluluto. Mga pagkaing nilaga lamang at inihaw ang kanilang natitikman.

Ngunit sa pagdaan ng panahon, ang mga kulturang ito ay nadagdagan, bagamat ang iba ay nananatili pa rin. Ang paghuli noon ng mga hayop upang kainin ay dala pa rin natin hanggang sa ngayon ngunit nadagdagan din naman ang kaalaman natin sa pagluluto.

Sa maraming taon ay naging bahagi ng pang-araw-araw nating buhay ang mga pagkain mula sa iba't-ibang hayop tulad ng baka at baboy. Nagustuhan ng maraming mga Filipino ang mga luto mula sa mga ito. At habang nagiging moderno ang takbo ng ating pamumuhay, nalilinaang din ang maraming bagay. Kasabay nito, ang pinanggagalingan ng mga karneng madalas na iahin sa ating hapag-kainan ay nadagdagan din. Natuklasan ang ibang mga hayop tulad ng kabayo, kambing at aso na maaari ding pagkunan ng karne.

Sa lalawigan ng Pampanga sinasabing nagsimula ang pagkain ng aso. Dito unang tinangkilik ang mga lutong naiiba sa lahat. Sa lugar na nabanggit ay natuklasan ang panibagong kumpitensya ng baboy at baka.

Noong una ay mabibilang lamang ang mga taong kumakain ng aso. Marami ang nag-aatubiling tikman ang bagong putahe. Hanggang sa taong 1974 ay hindi pa gaanong tinatangkilik ng mga Pinoy ang pagkaing ito.

Noon ay marami ang

Putaheng Aso

ni Brenda T. Fajayo

nagsasabing ang mga asong kinakatay ay 'yung mga maysakit at malapit nang mamatay. Ito raw ay ginagawa upang patuloy pa rin itong pakinabangan. Ngunit nang lumaon, marahil ay dahilan sa nagtataasang bilihin at sa

upang sunugin ang balahibo nito o kaya naman ay sa pamamagitan ng suplete. Ang mga susunod na hakbang sa pagkatay ay hindi na nalalayo sa pagkatay ng baka at baboy.

Katulad rin ng baboy at baka, ang aso ay maaari ring lutuin sa

gaanong lalayo sa karne ng baka, at mababa naman sa kolesterol na sadyang mapanganib sa ating kalusugan.

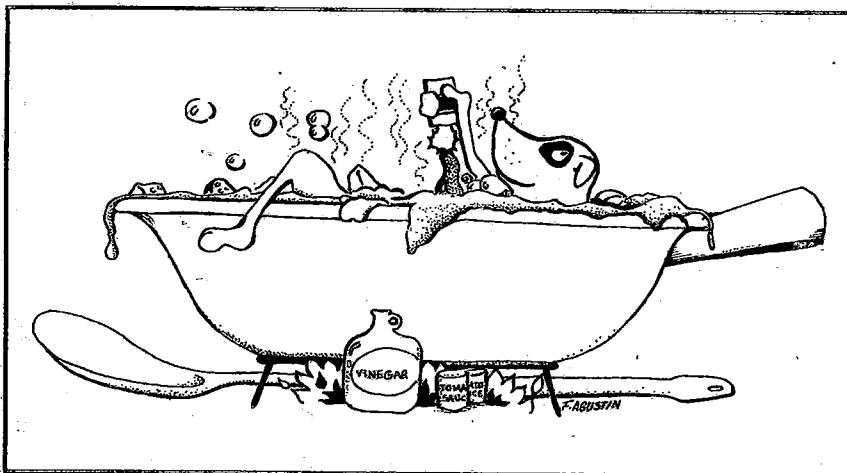
Buong pagmamalaki namang sinasabi ng mga kumakain nito na ang karne ng aso ay halos singlasa ng baka at lubhang espesyal sa kanila. Taong 1976 nang napag-alamang .05 porsyento ng mga Pilipino lamang ang kumakain ng aso. Ngunit habang tumatagal ay tumataas na ang bilang na ito.

Mula nang ito'y naging isa nang lutuing Pinoy, hindi ito nakaligtas sa mata ng mga negosyante. Pinagkakakitaan na ito ng ilan sa ating mga kababayan. Ang iba nga ay nagbuhos pa ng kanilang atensyon sa pagluluto ng Asosena at sa pagbibenta nito, samantalang ang iba

naman ay kumikita sa pamamagitan ng pagbibenta nito nang buo at buhay. Ang isa ay nagkakahalaga mula tatlong daan hanggang limang daang piso.

Tingnan niyo nga naman ang buhay, 'no! Noong araw ay takot na takot ang mga tao sa aso samantalang ngayon ay aso pa yata ang nagtatago sa mga tao sa takot na makatay sa sandaling mamataan sila ng mga lasenggo.

O kayo, gusto n'yo rin bang tikman ang bagong putaheng ito? Wala kang dapat ipangamba sa dahilang hindi totoo ang sinasabi nilang tatahol ka na matapos mong kumain ng karne ng aso. Ingat ka nga lang dahil mag-iinit ang dugo nila sa iyo. Ang sabi kasi galit daw ang mga aso sa mga taong kumakain at matatakaw sa karne nila. Tiyak hahabulin ka ng tahol at kagat ng mga pangil nila. Aw...aw...aw....



kakaiba nitong sarap, marami na rin ang hindi nagdalawang-isip na subukan ito. At upang makatiyak, ang mga nagbabalak kumain nito ang siya na ring nag-aalaga o kaya nama'y masugid pang inaalang ang pinanggalingan nito upang masiguro itong malinis at walang sakit. Bagamat nakalalamang ang mga pumuri rito sa bilang ng mga tumikim, apatnapung porsyento ang nag-atubiling sumubok muli nito matapos na malamang aso ang kanilang natikman.

Bagama't iba-iba ang mga katangian ng aso, mayroon talagang isang paraan ng pagkatay nito. Ito ay sa pamamagitan ng pagpalo sa ulo nito sa pamamagitan ng kahoy o kaya ay bakal. Isinusunod dito ang ang pagtusok ng kutsilyo o ng anumang matulis at matalim na bagay sa leeg nito. Matapos itong kitlan ng buhay ay idadarang ito sa apoy

iba't-ibang putahe tulad ng Kaldereta. Dito ay ginagamit ang malaman na bahagi ng aso. P'wede rin naman gawing Dinuguan, kung saan pakikinabangan ang dugo nito at ilang piling laman-loob.

Ang maanghang-anhang na balat ng aso - na tinatawag na Kilawen - ay paborito rin ng marami. Maari rin itong gawing Adobo, Inihaw o Sinampalukan.

Dahil sa ang pinag-uusapan ay mga lutuing aso, hindin-hindi maaring kalimutan ang Asosena na siyang pinaka-specialty nito na natuklasan din sa lalawigan ng Pampanga. Ang mga putaheng ito ay karaniwang pinupulutan ng mga kalalakihan habang umiinom ng basi, beer o tuba, bagamat maaari rin itong iulam.

Ayon sa mga aklat ng nutrisyon, ang mga karne ng aso ay masustansya. Mataas ito sa bilang ng protina na hindi

PLAY REVIEW:

Bien Aligtad: Ang Dakilang Patapon

by Rosalea V. Macaspac

Bien, fast with his gun and temper, is an "ideal" of an oppressed Filipino, who, for hunger and vengeance, became one *kapit-sa-patalim* victim.

The typical *isang-kahig-isang-tuka* lifestyle in which Benjamin Disgrasya grew up is almost a convincing scenario where injustices may crawl to its convenient place. And of course, there was Bien, a favorite victim — unknowledgable, unknowing,

unknown.

As a boy, he must have lived in a man's world where survival is the foremost goal — not just playing as any ordinary child would.

When he grew into manhood, he got married, fathered two children, was falsely accused, thrashed and beaten. His wife was raped, and enough was enough. He took a step which changed his life to "stardom": from Benjamin Disgrasya, the driver, devoted father and

husband, he became Bien Aligtad, a name on newspapers and San Roque's top public enemy.

The play ended with his tragic death from a single bullet, which may have proved kinder than those who wished to keep him alive, and with his son's tears for seeing how his father lived and died like a hunted beast.

The play also portrayed the role of mass media, which some have overly abused: an

oppressed, becomes militant, takes on public "stardom," dies, he clicks in the movies. No longer is there the concern for authentic art and truth, but rather, for profit.

TEATRO Lasalliana should be commended for producing "Bien Aligtad." The play was able to inject an indigenous spice of laughter that created a wholesome atmosphere as well.

On the other hand, the actors' and actresses' voices were drowned by loud speakers. They tend to blurt out their lines instead of deliver them, and the usual syndrome of who's-going-to-talk-next was quite obvious.

Too bad, the only lights produced were yellow and red — or just a combination of both. The story may be commendable, though a better portrayal could have given it justice (Serapio was more effective in creating a sarcastic illusion of society in a very creative manner). Originality and uniqueness in approach could have touched more of the audience.

The lead role was played in turns by Leonardo Magno, Erwin Astorga and Richie Velasco. Direction was by Reynante Flores of the Gantimpala Theater Foundation.

Death... which may have proved kinder than those who wished to keep him alive

(book review on Edgardo M. Reyes'
"Sa Mga Kuko ng Liwanag")

Making Reality....

by Ching Caparros

"Sila'y isang batalyon ng mga alipin, higante ang katawan ngunit ang ulo'y kakatiting... alipin ng pangangailangan kayat luluhod sa kaalipinan... kapalit ng karampot na limos... ang ilang nakakaalam ay wala ring tinig pagkat... salapi ang pinakikinggan... at sa kanilang patutunguhan, naghihintay ang mga kuko ng liwanag."

- E. Reyes

Even before Bautista's *Dekada '70*, there sprung a series of novels in *Liwayway* magazine, one of which was *Sa Mga Kuko Ng Liwanag* by Edgardo M. Reyes. It was the same novel which grossed into a movie directed by Lino Brocka in the 80s.

The plot is simple. Julio, a typical *provinciano*, in search for his lady love Ligaya here in Manila, learns how tales from the barrio of cheese and honey in the city, are only as good as any myth, as he witnesses the anomalies, corruption, poverty and the chaotic atmosphere of the urban area.

Working in a construction site, he witnesses how workers exchange their lives for alms (instead of wages), and the injustices and prejudices concealed by towering buildings and deceiving structures that only look in the heart of the city.

In emphasis of the author's point, he involved the deplorable lives of the construction workers: there was Atong, who senselessly dies in working for his younger sister and sickly father; Benny, a pleasing man who dies in an accident without receiving any just compensation for his tragic death; Imo, who works

hard to support his studies until, fortunately, he lands on a good job in an advertising company; and of course, there was Julio, who suffers the most. Julio's was already a basis to kill or be killed as well, for no just reason of sanity — simply to survive.

These are just some of the people who most of us fail to see behind scented air-conditioned offices and shopping malls. The author tries to recognize them and their "unsung" contribution, who put to life the blueprinted plans of architects and engineers — the life which, oftentimes, cost them their own.

Flatline, the novel is a noteworthy masterpiece with its unusual tactic and unique style. The author clearly pictured the true conditions existing within the urban area, which was apt to clarify misconceptions what most residents of rural areas gather in their minds.

Moreover, Reyes used the most common and colloquial terms that most Filipinos use in daily conversations. Obscene and foul languages were utilized in the novel that as realistically characterizes the lower-class society and the lack of education that so exists in the country.

This novel may have gone with the wind, even obsolete in its theme. "*Ganyan na talaga iyan, wala na tayong magagawa,*" we obviously have uttered the same words long enough to suffer the same consequences again and again. *Sa mga Kuko...* portrays one. Though we may not really have the power to totally change reality from what it is now, at least, we can always do better... aside from admiring glorious buildings.

The Shadow

by
Grachelle A. Bagaoisan

A lone in the woods,
sitting on a rock
feeling the heat, scourging
my back.

Oblivious of everything
around me;
thinking, images flashing
while my being is crushed.
Calling to the wind,
asking,

"Is the pain going to stay,
or will tomorrow be far
away?"

Like a whip slashing
across, it answered me,
"For now it will be, but
then,

who am I to forsee?"
Then I saw a shadow of
whom,

you ask? I don't know...
but suddenly the wind
chilled

and ahead, I saw a new life
waiting to be filled.

Cultural Society:

RUSH — hip as well as high

If the Cultural Society's disco-concert "Ready, Umindak, Sabay Hataw" (RUSH) proved anything, it was that the hip syndrome is still alive and in the air.

Held at the Palaruang La Salle (PLS) last February 5, the disco-concert presented Points and Flexes, and the Male in Motion (M2) dancers. It also featured the dazzling voices of Eiza Picardal, George Tabang, Minette Rodriguez, Archie Napoco, Arvin Orilla and Reggie Patdu, who belted out renditions of popular hits to the audience's delight.

The concert was unlike any of CS' previous shows. Not only did it highlight remarkable dancing talents with full sets of hip costumes, a ready-hand backstage coordination was also present. There were some dance numbers, however, which were less moving because of untimely mistakes, drawing taunts from the audience. Though there was no state-of-the-art lighting and stage management expertise, the concert could be

by Rosalea V. Macaspac

considered a marriage of talents and surprises.

One factor which contributed to the concert's success was the special performances of guest dancers, namely: Unlimited Creation Posse (UCP), Extremes, Genises and the Power Instinct, when their fringed energy created a staggering impression.

The show, directed by Joy Parohinog and choreographed by Kenneth Escubido, was worth seeing. *Points and Flexes* and *Male in Motion* may still have to prove their names' worth. After the concert, the gym was battered by the audience on the floor, dancing to the latest beat.

Proceeds of the show are for the equipment and academic assistance fund of Cultural Society members.

Sponsors were POLCA, Nierva's Canteen, McDonald's, Dunkin Donuts, Connies Arts Studio, Joan's Cakes and Pastries, Coca-Cola, Tupperware, Smokey's and Popperroo.



(to the SM of PT 1-1)

I used to be a stranger,
a puzzle who couldn't
find its place;
I let myself be drawn
by the ripples of life;
I ventured through the ocean
of fate
hoping that I'll find a home
in you,
out of this labyrinth where a
thousand doors
lead to a thousand more,
and where towering walls
forbid the peep of sunrise.
I was pricked by thorns of
faults and blames
and fought my way through
the rain.

I wanted to reach your
thoughts and
find your dream among
countless stars.

I chased rainbows and I
found
friendship in the end.
Until then, I never journeyed
alone;

forever was the utmost wish
and goodbye was the last
thing to say.

But like the flowers in the
fields,

we need to give space in
order to grow;
true love, they say, comes in
letting go.

Soon, we will reach the end
of the road
that will lead us to our
destiny.

Time will come forth,
our path shall cross again,
and together we shall lift our
hearts

to the One who is the reason
of what we have become.

- by Ching Capar ros

Our songs...

by Rosalea V. Macaspac

I will sing to you our song, little ones,
when he and I were once so young.
He gave me a diamond ring that time,
I kissed him, and then he was mine.
He always said he adored my eyes,
for the stars he saw in them.
Then, I bore our first child and
he fell inlove with me again.
I will sing you the song when we once fought
and he had the meanest temper, children,
but he would never hurt.
For the threat of losing a love, I cried,
I guess, it was my only defense.
He held me close, and said not a word
and yet, his arms spoke the only words
I wanted, and yes,
how it spoke....

Let me sing to you the song he sang to me,
when all the children went to the churches'
bell;

The children cried no more,
they no longer spilled on kitchen floor,
nor stained their shirts, so I had to wash all

day,
no more wounds to heal when they bruise
their arms,
nor more tears to wipe when they bruise their
hearts —
but he made me feel my home in him.
Though the gray hairs maybe, and wrinkles on
the skin,
he too, saw his home in me.
I will sing the song when he was lying in bed.
Though half-closed eyes, he pleaded me to
smile
I said, I have the worst skin for the wrinkles it
bore,
and now blinded eyes that dulled the radiant
core.

He simply smiled and told me it is not so,
for the stars in them, was all that he saw.
And oh, how I loved him before,
and how I miss him now;
when it was the angels' turn to sing a song,
and took him home....

The Bus

(To Jhing of PT 2-8)

When fate decides, we have to follow,
no matter the risk, no matter the cost....

Here we are at the terminal of our lives
waiting for the bus to stop.
Do not cry for the journey is long,
and I will not, until you have turned.
When the bus does come, be still and pray,
for I'd like to see you, once more beautiful and brave.
Just remember, we were once best of friends...
my dear... we will always be,
until one of us would cut the string.
It won't be time nor distance to do it,
but it will be our own hands,
and our own mouth to create the excuses.
Unheeded memories, they say, makes the heart grow fonder.
Why do you believe the lies people speak?
When we can build bridges of memories,
instead of walls made of thorns?
Take with you all the memories;
our goodnight talks, tears and laughter,
the freedom of youth we enjoyed together,
and the fancy boy-craze
as we undo our hair and paint our faces.
We made a mess of our lives once and again
but most of the time, it's again.
Atleast nobody was left to be a mess alone...
we were always together....
I will, in turn, think of you and smile
for all the things I wouldn't know,
the people I wouldn't meet,
and the person I wouldn't be
if there wasn't you at all....
Now, as I recall, maybe, God gave us each other to grow
(and just look how we have grown!),
and today, the contract ends, the bus will take you away.
Somehow, I wonder if you can take me with you —
but then, there's no more space for two.
Listen... the bus is coming, I hear it's roar,
as much as I want to hide you behind,
I know, love is not something you bind.
Someone might still be waiting for us, for all we know
There might be another you, or another me,
at the next bend of the road.
Now please, it's waiting,
turn your back and go towards the door,
before you notice this empty side of me,
so I must also go....

- by Rosalea V. Macaspac

Swept by the wave

by Judith A. Or dinario

Look at this dream I made for us
at this very moment, as it shatters.
Just like the sandcastles children make,
it crumbles when hit by the waves.
Look at the sun, it shines no more,
I try to pick the pieces left
and I let them stand against the wave.
But the more I insist, the more I believe,
all those moments and all those memories,
just like the sandcastles we lovers make —
all may disappear when swept by the wave.

Parting of Friends

Only a few more days before you leave,
before another good thing comes to an end.
And, as typical of endings,
the entire span of our relationship
began to play across my mindscreen;
frames in warm, glowing color,
not bad viewing, except the film is too short....
Strange, isn't it?
When life's most special gift dissolves
before the packages are even unwrapped.
But, reminiscing is for sentimental slobs.
You and I — we're two strong young people
with no holes for tears. In my sturdy armoured
mask,
I'll guard this shameful emotion.
I'll laugh and jestfully mention missing you
in the most sarcastic tones.
And when it's time,
I'll beat that quaver in my voice,
shake your hand firmly —
quickly.
Then, after you're gone,
I'll go home
and be alone with the pain....

- by Gary B. Paglinawan
(BA Faculty)

Viewpoint of the 70s era on

Jesus Christ, Superstar



lifted from JINGLE Music Magazine, 1970

by Nida Tayengco

"Who is Jesus Christ?" is the age-old

question still left unanswered by many. True, there would be the more devout members of the society who would claim to have discerned the answer and thus venture on any of the following replies: "the Messiah, the founder of Christianity, the Saviour, the Light of the World," etc, then follow it up with the whole background and the story of the New Testament.

But to the more skeptic members of the group, these responses would be insufficient to dislodge the doubt existing in their minds. Perhaps, the most one can get out of them would be that "I don't know" look, a shrug of the shoulders, and the same old question "But who is Jesus Christ? Who is he, really?"

The youth of today are neither skeptics in refusing to accept this common place answers nor are they fanatics in wanting to know the reply to this seemingly uncomplicated query. Majority of them do not deny that Christ indeed once trodded this earth but they wonder whether the accounts written about him reveal the true person of this Christ, whether he is really what he is claimed to be. This feeling of puzzlement stirred within the youth



and they began to realize the need to delve deeper into the identity of this God/man Jesus Christ, to penetrate through his motives, to make him more real...and they desire that the world join them in this quest.

With this intention in mind, two young British gentlemen, Andrew Lloyd Webber (composer), 22,

and Tim Rice (lyricist), 25, joined forces to write an opera -- a rock opera -- which shall amplify a hundred times to the nations of the world the query of the present generation: "Who is Jesus Christ?" And as a tribute to him as a focal point of the question, they entitled their play *Jesus Christ,*

Superstar.

Jesus Christ, Superstar recaptures in musical form the seven last days of Jesus Christ. It could be very amply termed as a passion play but not quite the traditional passion plays we have witnessed or listened to during the Lenten season. The title itself suggests a deviation

from the usual concept of Christ. Never in the history of man was Christ ever called a superstar. Precisely why did Webber and Rice choose to call him as such?

Undoubtedly, the two saw Christ as more of an idolized mortal -- very much like the way one would idolize a pop singer or a screen star or a prominent figure who started a movement which became so widespread that Jesus himself could no longer control it.

As in the words of Rice, "We tried to tell it like it was. Christ got this beautiful movement going and then the movement got out of control. Because Christ came when there was no communication, he could be God. Martin Luther King or Bobby Kennedy might have been God to some people, but it isn't possible today when they can see them all the time and know them so well, they could say things like, 'Oh, I think Bobby needs a haircut.'"

This belief they injected in Jesus Christ Superstar. Christ was presented as a man who searched for the truth, tried to spread this truth to others but was condemned in his own quest; and not as the son of God. "It happens" that perhaps he was "simply the right man at the right time in the right place."

Another striking aspect of the opera was the manner in which Judas and Mary Magdalene were depicted. Judas was treated very sympathetically that he just had to elicit pity from the audience, a response contrary to the usual. It seems that the moment when everyone was blindly following Christ, Judas was the only follower who was sensible enough to notice that something was just not right in the so-called movement which Christ was implied to have established.

"Listen Jesus I don't like what I see
All I ask is that you listen to me...
I remember when this whole thing began
No talk of God when we called you man...
But it's sad to see our chances weakening with every hour...
Too much heaven in their minds
It was beautiful but now it's sour...."

In fact, Judas of Superstar displayed a certain kind of loyalty in revealing the whereabouts of Christ. He knew that Christ could not hold the movement any longer. Christ knew, too. Something had to be done and he thought that giving Jesus up to the authorities would be the solution:

"I came because I had to, I'm the one who saw
Jesus can't control like he did before
And furthermore I think that Jesus thinks so, too
Jesus wouldn't mind that I was here with you"

But the most tragic part of all was the remorse of Judas when he realized that surrendering Christ was not the solution at all. This is the part which really draws the audience's pity towards Judas since the text clearly brought out that Judas was used, that he became a victim of this -- the Supreme Being's masterplan.

"My God, I'm sick. I've been used
And You knew all the time
God! I'll never know why you chose me for your crime."

It is like smearing the hands of God with the blood of guilt. An analogy of this would be, perhaps, the fear of the youth to be

used by the establishment.

As for Mary Magdalene, she was presented in the opposite way the Bible presented her. The Bible claims "she washed Jesus' feet." In Jesus Christ, Superstar she did more than that.

In her own words:
"Let me try to cool down your face a bit"; and Jesus replies:
"that feels so nice, so nice."

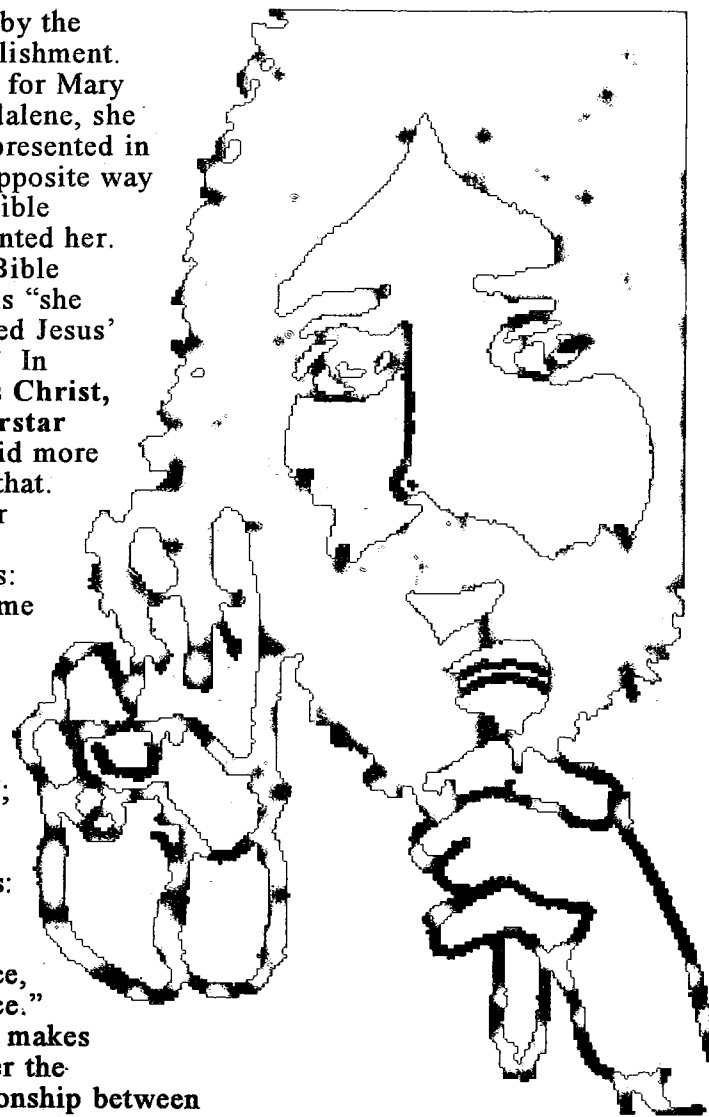
Judas makes clearer the relationship between Christ and Mary Magdalene in the following lines:

"Yes, I can understand that she amuses
But to let her stroke you, kiss your hair, that's hardly in your line."

In this rock opera, Mary Magdalene became more than just a mere follower of Christ. She became the woman in his life.

Before the finale was finally executed, the song "Jesus Christ, Superstar" is sung using the voice of Judas. Questions are thrown to the audience concerning the person of Christ.

"Why you let the things you did get so out of hand?
Why'd you choose such a backward time and such a strange land?
Jesus Christ, Jesus Christ



Who are you? What have you sacrificed?
Jesus Christ Superstar
Do you think you're what they say you are?"

The singer then says, "Don't get me wrong -- I only want to know." He merely wants to get us into thinking.

"Jesus Christ, Superstar" ends with "Father, into your hands I commend my spirit." At this point, the orchestra, which has been gradually ascending in tone, has reached its climax. A majestic finish is achieved.

The complete opera recorded gained a mixed response. Some dispeled the album as an outright blasphemy. Many, however, lauded it as a new breakthrough in the religious thinking of the 20th century man: Jesus is man.

