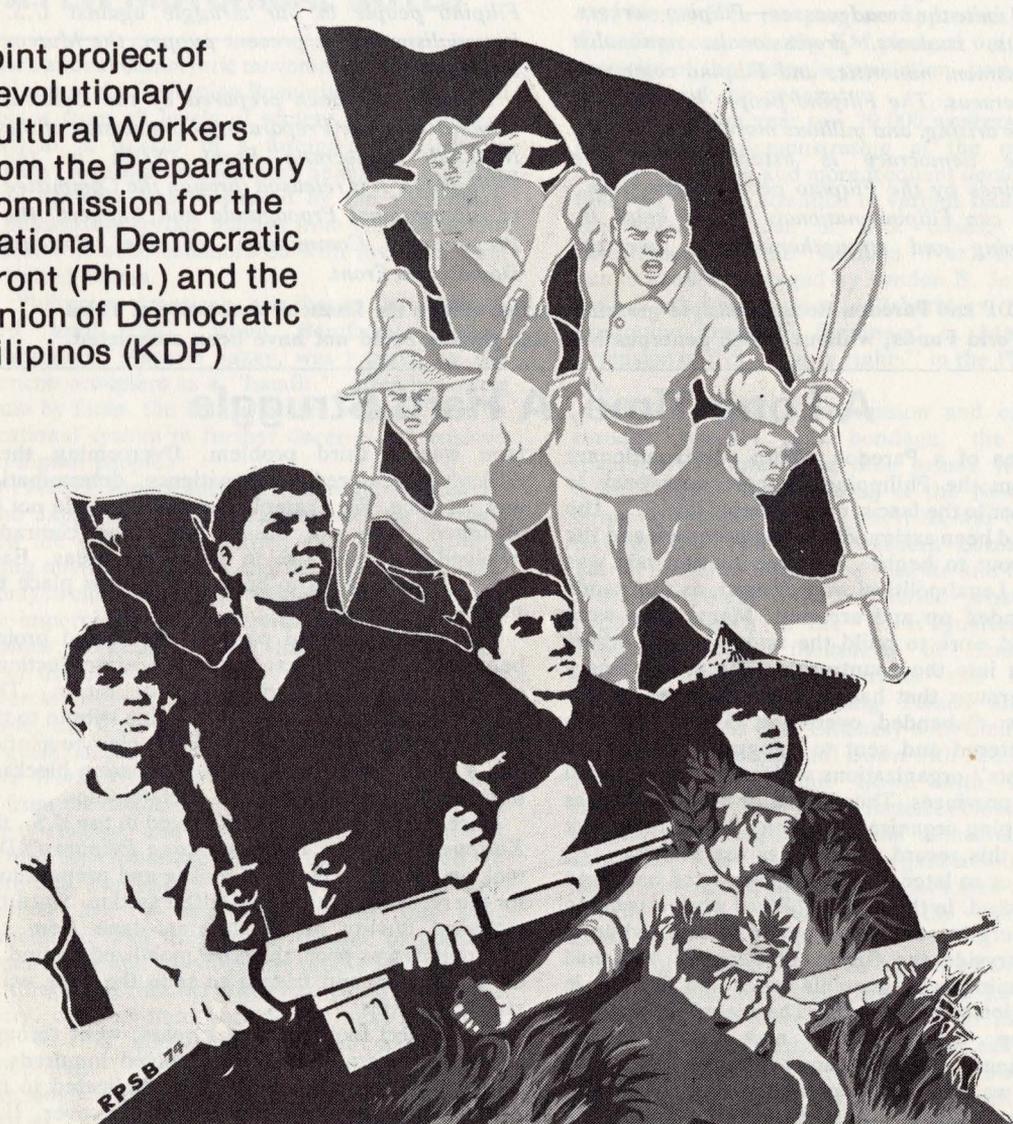


Philippines: BANGON! ARISE!

Songs of the
Philippine National
Democratic Struggle

Joint project of
Revolutionary
Cultural Workers
from the Preparatory
Commission for the
National Democratic
Front (Phil.) and the
Union of Democratic
Filipinos (KDP)



Bangon! Arise!

Songs of the Philippine National Democratic Struggle

This collection of songs sums up the call to action, a call to arms. It is timely because the Philippines is in the midst of a great revolutionary struggle never before seen in the country's history. The principal target of the revolution is American imperialism, which supports the present military dictatorship of Ferdinand Marcos. The national liberation struggle will unite the broad masses—Filipino workers, peasants, students, professionals, nationalist businessmen, minorities and Filipino communities overseas. The Filipino people have arisen, they are arising, and millions more will arise until genuine democracy is established in the Philippines by the Filipino people themselves.

How can Filipino nationals abroad help? By developing and strengthening the overseas

movement against the U.S.-Marcos dictatorship in the Philippines, and by gathering political and material support for the Philippine revolution. How can other peoples of the world help the Filipino people's liberation movement? In the long run, the best way is to make their own revolutions against imperialism. More immediately, by extending solidarity and support to the Filipino people in our struggle against U.S. imperialism and its present puppet, the Marcos dictatorship.

Bangon! has been prepared by the Cultural Committee of the Preparatory Commission of the National Democratic Front (NDF) in the Philippines. It is released through the Committee of International Propaganda and Support, the Preparatory Commission of the National Democratic Front.

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A Long Time, A Hard Struggle

The idea of a Paredon album of revolutionary songs from the Philippine struggle goes back to 1971—prior to the fascist coup of Sept. 22, 1972. The project had been assigned, the songs chosen and the taping about to begin . . . when martial law was declared. Legal political work ceased, as thousands were rounded up and arrested. Many more were reassigned work to build the underground, others were sent into the countryside. The revolutionary cultural groups that had before functioned openly were now disbanded overnight. Their members were scattered and sent to integrate into various "grassroots" organizations within the city, as well as in the provinces. There were new political tasks and sweeping organizational changes, in the midst of which this record project was set aside.

A year or so later, the transition period had been accomplished. In the cities, political work was being done underground or semi-legally at best, while in the countryside the flames of People's War had spread rapidly with guerrilla zones and fighting in every region of the country. The record project was taken up again under new and difficult circumstances. Gathering and organizing the people to sing was the first problem. Borrowing and purchasing taping equipment was another big problem. Arranging places to meet, rehearse and

tape was a third problem. Overcoming these difficulties required much patience, determination and sacrifice. For example, rehearsals could not be arranged often nor easily, since the comrades involved did not work in the same areas. Each meeting would have to be held in a new place for purposes of security.

By 1974, completed parts of the record project began to make their way to the U.S.: introductions, song translations, artwork and tapes. This accomplishment itself stands as a fine tribute to the patience and tenacity of the Philippine revolution and a victory over the fascist information blockade imposed by the U.S.-Marcos dictatorship.

Once all the materials had arrived in the U.S., the *Katipunan ng mga Demokratikong Pilipino* (KDP) took on the final stages of editing and preparations for the record in conjunction with Paredon. Since the technical quality of the original tape from the Philippines was poor, the KDP mobilized around 50 of its activists and friends to redo the tape using studio facilities.

The project took over four years, went through numerous twists and turns, involved hundreds of comrades in both countries. It is dedicated to the final victory of the Filipino people over U.S. imperialism and all its lackeys!

The Philippine Struggle for Independence and Democracy: A FEW HISTORICAL NOTES

The national democratic movement of today traces its origins to the Philippine Revolution of 1896, when Filipinos from all levels of society, led by Andres Bonifacio, a worker in a foreign-owned Manila company, rose against the ruling Spaniards. But this armed uprising was frustrated by the vacillations and betrayals of certain leaders from the local upper classes, who soon collaborated with invaders from the United States.

A Philippine-American war began in 1898. It lasted until 1907, when Bonifacio's fellow revolutionary, Macario Sakay, was hanged by the American occupiers as a "bandit." After imposing its rule by force, the United States began to use its educational system to further deceive and enslave the Filipino people.

In 1941 the Americans abandoned the Philippines to the Japanese fascist invaders without a fight. When the guerrilla movement against Japan was making obvious headway, the Americans returned, not only to claim credit for Philippine liberation, but, more importantly, to reestablish and continue their economic, political, military, and cultural domination of the country.

Even after the so-called "grant of independence" of 1946, the U.S. government has preserved, in a new guise, all the "rights and privileges" it enjoyed before World War II. With the help of native puppets from the landlord and comprador (huge export-import) classes, and through unequal pacts and treaties, the American rulers have operated to reduce the Philippines to a mere source of raw materials and a dumping ground for U.S. commodities. The final establishment of genuine independence and freedom, the total elimination of both direct and indirect American control over the country, has therefore become the next necessary stage in the Philippine national and social development.

The movement for national democracy, popularly known as "The Movement," made a breakthrough in 1961 with the founding of the Student Cultural Association of the University of the Philippines (SCAUP). On March 14 of that year, the SCAUP staged a demonstration against the Committee on

Anti-Filipino Activities (CAFA). Four thousand students demonstrated in front of the Congress, breaking up the meeting of the witchhunting committee which was using the Anti-Subversion Act of 1958 in an attempt to cow progressive intellectuals into submission, in hopes of subverting the growing anti-imperialist consciousness among the Filipino people.

In October of 1964, workers, peasants and students marched against American military bases, where Filipinos were being shot down "like wild boars." A month later, on November 30 (Bonifacio's birth anniversary), a militant organization of nationalist youth, the *Kabataang Makabayan* (KM) was founded. In the program approved during the founding congress, the KM pledged unity with the majority of the nation's population, principally the workers and the peasants.

The following year saw 20,000 workers, peasants and students demonstrating at the opening of Congress. Larger and more frequent demonstrations followed, calling attention to various issues, among them the presence of U.S. bases, Philippine involvement in the Vietnam War, the Manila summit meeting staged by Lyndon B. Johnson and his Southeast Asian collaborators (including Philippine President Ferdinand E. Marcos), the extension of U.S. "parity rights" in the Philippines, etc.

After a decade of oppression and exploitation through tenancy and bondage, the peasants resumed and intensified their armed struggle for land. Through the founding of the New People's Army on March 29, 1969, guerrilla war has spread through the regions of Northern Luzon, Central Luzon, Southern Luzon, the Visayas and Mindanao.

In the cities, 1970 witnessed what is now popularly known as the "First Quarter Storm." Thousands upon thousands of demonstrators marched through the streets and filled the Congress, the Malacanang Palace area, Plaza Miranda and the U.S. Embassy with their shouts of "Down with Imperialism! Down with Feudalism and Bureaucrat Capitalism! Down with Fascism!" Dissent on campuses and in factories blossomed into strikes. Accepting the national democratic leadership of this Movement, mass organizations sprouted not only in Manila but in provincial towns and cities, working hand in hand with the workers and peasants.

Fearful of the gains made by this Movement, the Marcos regime took steps to crush it. In 1971, two grenades which were later traced to the Marcos army exploded during a political rally of the opposition Liberal Party. Marcos blamed the ensuing massacre on "activists and communists" and suspended the writ of habeas corpus, ordering a round-up and arrest of persons identified with the Movement.

In 1972 a new Constitutional Convention was convened which Marcos hoped to use as a

whitewash for the crimes of his regime. However, scandals, reports of bribed candidates, inefficiency and corruption soon undermined the Convention's credibility. Finally, on September 21, 1972, Marcos declared Martial Law.

Under the present outright military dictatorship, despite its facade of "The New Society," the dominant role of the U.S. has become clearer to the people. U.S. oil prices and the prices of prime commodities in general have risen rapidly. The U.S.-Marcos clique has tried to blame the crisis on "world shortages" but this has only pointed up more clearly the global nature of U.S. imperialist monopolies.

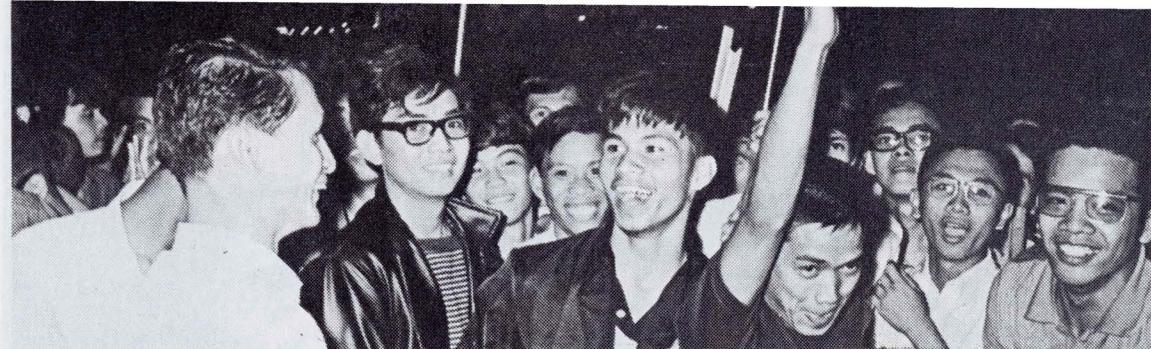
The struggle is intensifying in the Philippines today. Growing participation of the U.S. Navy and Army personnel in stemming peasant demands for land is serving to further isolate the regime. Slowly but steadily the unity of the Filipino people is being built, continuously strengthened through struggles waged in the countryside, campuses, factories, communities and through legal forums against the U.S.-backed Marcos puppet dictatorship.

On April 24, 1973, the Preparatory Commission of the National Democratic Front (NDF) was formed, putting forward the following Ten-Point Program as a basis for forging a broad national united front among all patriotic and democratic forces:

1. Unite all anti-imperialist and democratic forces in order to overthrow the U.S.-Marcos dictatorship and work for the establishment of a coalition government based on a truly democratic system of representation;
2. Expose and oppose U.S. imperialism as the mastermind behind the setting up of the fascist dictatorship, demand the nullification of all unequal treaties and arrangements with this imperialist power, and call for the nationalization of all its properties in the country;

3. Fight for the re-establishment of all the democratic rights of the people, such as freedom of speech, the press, assembly, association, movement, religious belief, and the right to due process;
4. Gather all possible political and material support for the armed resistance and the underground against the U.S.-Marcos dictatorship;
5. Support a genuine land reform program that can liberate the peasant masses from feudal and semi-feudal exploitation and raise agricultural production through cooperation;
6. Improve the people's livelihood, guarantee the right to work and protect national capital against foreign monopoly capital;
7. Promote a national, scientific and mass culture and combat imperialist, feudal and fascist culture;
8. Support the national minorities, especially those in Mindanao and the mountain provinces, in their struggle for self-determination and democracy;
9. Punish after public trial the ringleaders of the U.S.-Marcos fascist gang for their crimes against the people and confiscate all their ill-gotten wealth; and
10. Unite with all peoples fighting imperialism and seek their support for the Philippine revolutionary struggle.

Since the issuing of the Ten-Point Program, the NDF has steadily expanded and consolidated the united front. At the present moment, prospects are bright for the building of the unity among Filipino people which will one day overthrow the U.S.-backed Marcos dictatorship and establish in its ruins a new Philippines which will be truly democratic, independent and prosperous.



To Struggle and to Sing: The Role of Revolutionary Songs

"To remember and to sing: this is my vocation," goes a familiar line from Philippine literature. One could paraphrase it and say: "To struggle and to sing: this is our vocation."

The song reflects the struggle; the song inspires the struggle. Revolutionary song is part of the arsenal of what has been called the "cultural revolution"—a revolution in the hearts and minds of the people which accompanies the political revolution, the armed revolution. The national democratic cultural revolution provides the cogs and wheels for the national democratic revolution in the Philippines, and it aims to bring about a culture that is "national, mass-oriented and scientific," a literature and art that unites the standards of both politics and art: revolutionary political content and the highest degree of artistic excellence that can be attained.

Songs of struggle are among the most effective cultural weapons especially in the Philippines, a country steeped in oral tradition still relied upon because of widespread illiteracy. Among art forms, the song is easiest to teach, easiest to learn, easiest to spread around. Its rhythm and melody, "straight from the heart," quickly awakens revolutionary feelings.

In Philippine society today, there are two song tendencies. On the one hand, there are songs (borrowed from foreign sources or locally produced) which reflect or defend ways of thinking favorable to the few who form the ruling class. This orientation is popularly known as "colonial culture." On the other hand, there are songs which express the ideals and sufferings of the poor, especially of the workers and the peasants, songs belonging to the tradition of protest.

From Bonifacio's time and the first revolution against Spain up to the present, the tradition of protest has not disappeared from the Filipino people's songs. It is not merely a tradition of nostalgic and hopeless complaint: it is a tradition of

protest that calls for action, that calls for arms. It demands change, not just superficial change meant to whitewash corruption and exploitation (characteristic of the Marcos regime's "New Society")—change that goes to the roots of social injustice.

The goal of the songs of the 1896 Revolution was national independence and freedom after 300 years of Spanish rule. These songs re-emerged in the early period of U.S. domination. They were full of pain, bitterness and sadness, but through them ran an undercurrent of rebellious determination to continue the fight for national independence despite all odds.

The struggle of the 1930's produced songs that lashed directly at the puppet Filipino rulers set up by the American occupiers from the ranks of the local upper classes. For the first time, the working class is recognized as the leading revolutionary class, the class with the greatest sense of collective action, the class on which modern industry depends.

In recent years, especially since the rectification of the vanguard organization of the working class (Communist Party of the Philippines), Filipino protest songs show a new vigor. The ideas expressed in them appeal to a wider audience, become clearer and closer to the real needs of the majority of the people. With the First Quarter Storm the mass struggle mounted, and with it came an explosion of creativity, especially in the field of songs.

Today, after the declaration of martial law, the revolutionary song still lives in defiance of fascism. Its tunes are whistled in the corridors of campuses and factories. Its familiar rhythms are beaten on glasses and plates with forks and spoons in cafeterias. Its lyrics are whispered in the sanctity of Filipino homes or sung boldly by peasants who are guerrillas by night. Revolutionary song lives and thrives in the burgeoning liberated rural bases, in the underground movement in the towns and cities, in short, in the hearts and minds of the Filipino people.



Side 1, Band 2 (2:35)

Habilin Ni Bonifacio

In Memory of Bonifacio

^E
Dinggin mo, Inang Bayan
^{C#m}
Awit ng kalayaan
^{E G#m F#m}
Ng ating kalayaan;
Ang tanging bumubuhay
Damdaming makabayan
^{F# F#7 B}
Wala nang kamatayan.
(ulitin)

^{F#m}
Bayaning namatay
^{B7 E}
Sa gitna ng digmaan
^{B7}
At nagbuhos ng dugo
^E
Walang panghihinayang
^{F#m}
Buhay ay pumanaw
^{B7 E C#m}
At kanyang tinubos
^E
Itong bayan
^{B7 E E7}
Sa paghihirap at kaalipnan.
(ulitin)

^{A D}
Tayo'y magdiwang sa kaarawan
^{E A}
Ng ating bayaning mahal
^{D E A}
Bonifacio, iyong pakinggan
^{B E E7}
Bonifacio, baya'y nabuhay.
^{A D}
Dahil sa punlang habilin
^{E A}
Nagbangon sa pagkaalipin
^{A7 D}
Ang mga puso't damdamin
^{E E7 A}
Ng bayang nahihimbing.

Hear, O, Motherland
the song of freedom,
of our freedom;
Our nationalist sentiments
that give us life,
will never, never die.
(repeat)

Our people's hero who died
in the midst of battle,
who poured out his blood
without hesitation, without
regret.
He lost his life
and thus helped redeem
this country
from misery and oppression.
(repeat)

Let us rejoice on the day
of our beloved hero;
Bonifacio, listen
Bonifacio, the country lives!
Because the seeds you left us
Grew into a revolutionary
tradition
Resistance against oppression
rose
in the hearts and souls
of the slumbering people.

Side 1, Band 1 (1:00)

Alerta Katipunan!

On the Alert, Katipunan!

The melody and watchword, "Alerta," was taken from a Spanish military marching song. Katipunan was the name of the Filipino revolutionary organization that sparked the armed revolt against Spain in 1896. In spite of the reign of terror inflicted upon the Filipinos by the Spanish authorities, the Katipuneros remained steady in their determination to overcome all hardships and all odds to free the Philippines from 300 years of colonial rule.

The Filipino revolutionaries of 1896 seized the very marching song from the colonial army and transformed it with new lyrics. The song has been repopularized today as an inspiration for the Filipino people to continue to surmount all difficulties till the country is freed from U.S. imperialist domination.

Pambungad ^{B7 E B7 E}
Alerta, Katipunan
^{A B}
Sa bundok ang tahanan
^{E A}
Doon mararanasan
^{B7 E}
Ang hirap ng katawan.
^{B7 E}
Walang unan, walang kumot
^{B7 E}
Walang banig sa pagtulog
^{C#m A}
Inuunan pa ay ang gulok
^{B E}
Abansing katakut-takot.

^E
Alerta, Katipunan
^{A B}
Bathin ang kahirapan
^{E A}
Pag-ibayuhin ang tapang
^{B7 E}
Kahit mamatay sa laban.
^{B7 E}
Layon nati'y itaguyod
^{B7 E}
Baya'y tubusin at itampok
^{C#m A}
Hayo na't tayo'y makipaghamok
^{B E}
Abansing katakut-takot.

On the alert, Katipunan!
The mountains are our home,
There we endure
weariness of body.

No pillow nor blanket.
No mat when we sleep.
For a pillow a jungle knife
Always advancing forward.

On the alert, Katipunan!
Surmount all hardships,
Double our courage
No matter if we perish in battle.

Persevere in our goal.
Liberate and uphold our mother
country.
Let us march off to battle,
Always advancing forward.

Even today the historic figure of Bonifacio, founder of the Katipunan and leader of the Filipino masses, generates the spirit of continued struggle for national freedom and democracy. It was Andres Bonifacio and the Katipunan who provided the leadership demanded by the Philippine revolution of 1896. For these reasons, the Filipino people today see him as a prototype of the revolutionary who selflessly devotes his life to the struggle against foreign oppression and domestic tyranny.

Side 1, Band 3 (6:30) Ang Bayan Kong Hirang/Ang Bayan Ko/ Kung Tuyo Na Ang Luha Mo Aking Bayan Medley for My Native Land

The first song of this medley is based on a poem by Jose Rizal, the Philippine's best known writer and patriot. He was a motive force in the Propaganda Movement exposing and isolating Spanish colonial policies in the 1880's. Rizal was executed in Luneta on December 30, 1896, charged with insurrection and rebellion. The song captures the bitter weight that centuries of oppression has thrust upon the

shoulders of Inang Bayan [Mother Philippines].
The second song of the medley is a famous song written by Jose Corazon de Jesus during the 1896 revolution. The beautiful lyrics liken the oppressed nation to a bird that has been caged and will struggle till it is freed. It continued to be popular among the Filipino people as a protest to American colonial rule and military suppression. The U.S.

colonial government declared it seditious and threatened to imprison all those who sang it. This, however, only increased the Filipinos' determination to do so. In the current national democratic struggle against U.S. imperialism, "Ang Bayan Ko" has been updated and continues to be very popular.

The poem "Kung Tuyo na ang Luha mo Aking Bayan" was written by Amado Hernandez, on

August 13, 1930.
Hernandez was active in the revolutionary movement until his death in 1970. The quality of his poetry has distinguished him as the best literary genius to emerge thus far from the Philippine nation.

The poem commemorates the fateful day of August 13, 1898, when the U.S. betrayed the

pambungad: Dm Am E7 Am E7

Am Dm
Ang bayan kong hirang
E Am
Pilipinas ang pangalan
Dm
Perlas ng Silangan
E Am
Sa taglay niyang karikitan.

E7 Am Dm
Ngunit sawimpalad
E Am A7
Sa minimithing paglaya
A7-Dm Am
Laging lumuha
E E7 Am
Sa pagdaralita.

E7 Am
Ang bayan kong Pilipinas
E
Lupain ng ginto't bulaklak
Pag-ibig ang sa kanyang palad
Am
Nag-alay ng ganda't dilag.

Am
At sa kanyang yumi at ganda
A7 Dm
Dayuhan ay nahalina
Am
Bayan ko, binihag ka
E A
Nasadlak sa dusa.

(koro:)
A E
Ibon mang may layang lumipad
A
Kulungin mo at pumipiglas
E
Bayan pa kayang sakdal dilag
A
Ang di magnasang makaalpas.

A E
Pilipinas kong minumutya
A A7
Pugad ng luha ko't dalita
D A
Aking adhika
E E7 A
Makita kang sakdal laya!

7

Philippines and invaded Manila. It was a mock battle, since Spanish surrender had been prearranged. In fact, the U.S. was already negotiating the "price" it would pay Spain for the Philippines. Meanwhile, the Filipinos, by their own efforts, were driving Spain from every province and establishing revolutionary

A
Kay hirap mabuhay
Bm
Sa sariling bayan
E
Kung ika'y alipin
D A
Ng mga dayuhan.

A F#
Ang bayang sinisiil
Bm
Babangon, lalaban din
D A
Ang Silanga'y pupula
E A
Sa timyas ng paglaya!

Lumuha ka, aking Bayan: buong lungkot mong iluha
Ang Kawawang kapalaran ng lupain mong kawawa:
ang bandilang sagisag mo'y lukob ng dayong bandila,
pati wikang minana mo'y busabos ng ibang wika!
[ganito ring araw noon nang agawan ka ng laya, labintatlo ng Agosto nang saklutin ang Maynila.]

Lumuha ka, habang sila ay palalong nagdiriwang
Sa libingan ng maliit, ang malaki'y may libangan!
Katulad mo ay si Huli, na aliping bayad-utang,
Katulad mo ay si Sisa, binaliw ng kahirapan;
Walang lakas na magtanggol, walang tapang na lumaban,
Tumataghoy, kung paslangin; tumatangis, kung nakawan.

governments. However, when they turned to face the U.S., the Filipino patriots found an enemy far stronger and better organized than Spain. But so long as there are those who mourn the loss of freedom, the poem assures us that the day will come when the nation will rise in noble defiance, snapping the chains of imperialist oppression with bullets!

Iluha mo ang sambunton kasawiang nagtalakop
Na sa iyo'y pampahirap, sa banyaga'y pampalusog:
Ang lahat mong kayamana'y kamal-kamal na naubos,
Ang lahat mong kalayaa'y sabay-sabay na natapos:
Masdan mo ang iyong lupa, dayong hukbo'y nakatanod,
Masdan mo ang iyong dagat, dayong bapor, nasa laot!

Lumuha ka kung sa puso ay nagmaliw na ang layon,
Kung ang araw sa langit mo ay lagi nang dapithapon.
Kung ang alon sa dagat mo ay ayaw nang magdaluyong,
Kung ang bulkan sa dibdib mo ay hindi man umuungol.
Kung wala nang maglalamay sa gabi ng pagbabangon
Lumuha ka nang lumuha't ang laya mo'y nakaburo!

May araw ding ang luha mo'y masasaid, matutuyo,
May araw ding di na luha sa mata mong namumugto
And dadaloy, kundi apoy, at apoy na kulay dugo,
Samantalang ang dugo mo ay aserong kumukulo;
Sisigaw kang buong giting sa liyab ng libong sulo
At ang lumang tanikala'y lalagutin mo ng punlo!

(sung:)
(Koro:)
Ibon mang may layang...

(Song 1: Ang Bayan Kong Hirang)

My beloved native land
Pilipinas is her name;
Pearl of the Orient
Because of her beauty.

But sad is her lot
In her desire to be free
She weeps endlessly
In utter misery.

(Song 2: Ang Bayan Ko)

In my golden land of Philippines,
fragrant flowers filled the
morning breeze.
Loving fingers built a paradise,
a resting place for humankind.

One day foreign ships and
strangers came,
seeking out her wealth and
beauty.
Left her people bound in chains,
our hearts in misery.

(refrain)

Birds go winging freely through
the sky.
Try to cage them and they surely
cry.
Take away a people's liberty,
sons and daughters live to set
them free.
Soon one day our trials will be
done.
Night will fade and golden
morning come.
Now, my life and love
I give to set my country free.

(Song 1: Ang Bayan Kong Hirang)

Oh how hard it is to live
in one's native land,
when you are enslaved
by foreigners.

But the oppressed people
will rise someday and overthrow
the enemy,
Then the east will turn red
with the joy of being free!

(Poem: Kung Tuyo na ang Luha Mo Aking Bayan)

[spoken:]

Weep, my native land. With
sobbing sorrow cry out
Your pitiful fate, land that's
almost beyond pity:
The flag that symbolizes your
integral being is shrouded by a
foreign flag.

Even the language you've
inherited is bastardized by
another tongue:
This day resurrects the day when
once your freedom was wrested
from you,
[On the thirteenth of August,
American invaders raped
Manila.]

Weep, while they celebrate with
brutish futile vanity:
By the underdog's graves the
running dogs of imperialism
amuse themselves.

You resemble Juli, sold to redeem
a debt and thus enslaved:
You resemble Sisa, crazed by
suffering:
Lacking the strength to defend
herself, lacking the courage to
fight:
Wailing when beaten to death,
wailing when robbed!

Cry out the thousand-and-one
torments that afflict you,
Ills that torture your body but
nourish the foreigners:
All your wealth plundered, all
your resources pillaged,
All your freedoms ended,
vanished, gone!
Gaze on your estranged land,
imperialist armies watch over
it;
Gaze on your alienated sea, the
exploiter's ships roam freely
there.

Weep if in your heart all
aspiration has faded,
If the sun in your sky is always the
sun of cold twilight,
If the waves of your seas no
longer thunder against the
shores,
If the volcano in your breast
no longer rumbles,
If no one mourns for you in the
night of awakening,
Cry out and whimper, for your
independence is indeed buried.

But a day will dawn when your
tears will dry up completely,
A day will come when tears will
no longer gush forth from your
swollen eyes
But fire, fire that's the color of
blood will burst out and rage
While your blood seethes and
boils like molten steel!
You'll shout with noble defiance
amid the fires of a million
torches
And the old chains you'll snap
with bullets!

[sung:]

(refrain:)
Birds go winging freely...

credits:

Ang Bayan Kong Hirang:
based on poem by Jose Rizal
Ang Bayan Ko: (Tagalog words)
©1930 Jose Corazon de Jesus and
Constancio de Guzman
Ang Bayan Ko: (English lyric)
© 1972 Barbara Dane.
Kung Tuyo na ang Luha Mo Aking Bayan: (Tagalog)
Poem: Amado Hernandez
Music: Philippine National Anthem
Kung Tuyo na ang Luha Mo Aking Bayan: (English)
E. San Juan, Jr., Storrs, Connecticut



Side 1, Band 4 (2:25)

Babaing Walang Kibo

Oppressed Women, Unite and Fight!

Written in 1940 during the anti-Japanese struggle, this song has since been enriched by the ever-increasing direct participation of women in the struggle. It calls the masses of women to stand up and take on their rightful role in freeing the country of foreign rule. The long subjugation of women will be systematically eliminated in the process of advancing the class struggle to the final victory.

pambungad:

^{Dm} Bayan kong laging nagtitiis
^{Gm} Nagmimithi ng paglaya
^{Bb} Sa ibang bansa, lumuluha...
^A ^{Bb-A-Bb-A} ^{A7}

^D ^{Bm} ^{F#m}
O, babaing walang kibo
^D ^A
Magnilay ka at mag-isip
^{Em} ^G
Malaon ka nang inaapi
^{Em} ^{A7} ^D ^{F#}
At malaon ka nang nilulupig.

^{Bm}
Bakit hindi ka magtanggol?
^{Bm} ^{E-A7}
May anak kang nagugutom
^D
Bunso mo ay umiiyak
^A
Natitiis mo sa hirap
^D ^{F#m}
Ano't hindi ka magbalikwas

^G ^A
Kung ina kang may damdamin at
^D
paglingap?

^D
Labanan nating lubusan
^A
Imperyalistang gahaman
^{Em}
Malaon nang lumulupig
^{A7} ^D
Sa tanang kababaihan.

^{F#} ^{Bm} ^{F#} ^{Bm}
Alipin na ganap tayo
^E ^A ^E ^A
Alipin na pati laya
^{E7}
Na malaong pinag-usig
^A ^{E7} ^A
Demokrasya ng paglaya.

^{Gm}
Upang ating mapadali
^A ^E ^A
Ang labanan ng mga uri
^{Gm}
Tibayan ang mga puso
^A ^{Bb} ^A ^{A7}
Alisin ang pagkakimi.

^D
O, babaing anakpawis
^A
Buong giting makilaban
^{Em}
Mangahas kang makibaka,
^{A7} ^D
Mangahas kang magtagumpay.

^D
O, babaing manggagawa
^{D7} ^G
At babaing magsasaka
^G ^D
Magkaisa't ipaglaban
^{Em} ^{A7} ^D
Ang Pambansang Demokrasya!

intro:

My country, ever suffering,
Ever longing to be free
from foreign rule, always in
tears...

O, oppressed woman,
Think and ponder,
You have long been oppressed,
subject to foreign rule.

Why don't you defend yourself?
Your children are starving
Your youngest wails,
Can you bear to see them
suffering?

Why don't you rise up
If you are truly a mother who feels
and cares?

Let us resolutely resist
the greedy imperialist
that for so long has kept
womanhood in subjugation.

We are completely enslaved
Freedom itself has been
enslaved,
We had pursued for a long time
democracy that liberty brings.

Let us advance
the class struggle
Steel our hearts
Discard timidity.

O, toiling women
Fight with all your might
Dare to struggle,
Dare to win.

O, women workers,
and peasant women,
Unite and fight
for National Democracy!

Side 1, Band 5 (1:20)

Gumising Ka, Kabataan Youth, Rise Up!

^{G7-C}
Gumising ka, kabataan
^G ^C
Maglingkod ka sa bayan
^F
Panahon nang imulat
^G ^{C-G-C} ^G
Ang pikit mong isipan.

^C
Ang lahat ay nagtutulong
^G ^C
Upang ipagtagumpay
^F ^C
Ang lunggati ng ating bayan
^F ^C ^G
Makamtan ang kalayaan.

^C
Huwag kang tumigil, o kabataan

^F ^C
Hanaping pilit ang katarungan
^F
Huwag mong naising ika'y
^C
mabuhay
^G
Kung ang kalayaa'y pangarap
^C ^G
lamang.

^C
At sa paghanap gawing sandigan
^F ^C
Lakas ng masa sa himagsikan
^F ^C
Iyong asahang sa kabukasan
^{G7}
Ang laya ay ating makakamtan.
^C
(ulitin ang huling saknong)

Youth, rise up
Serve the people
It's time to open
Your unconscious mind

All are working
For the triumph
Of our people's desire
To attain freedom.

Never cease, o youth
Seek justice with all your might
Never wish to live
When freedom is but a dream.

And in your quest, rely
on the strength of the
revolutionary masses
And when the day dawns,
Freedom will be ours.

Manggagawa At Magbubukid Workers and Peasants Arise!

pambungad: C#m F# C#m F# F#7

^B ^{F#} ^B
Ano kaya ang natatanaw?

^{G#m} ^{F#}
Tila liwanag ng araw

^{F#} ^B
Nagmula sa Silanganan, ay

^{G#m} ^{F#} ^B
Silahis ang sumilay

^{F#} ^B
Sa ating pagkamalas

^{G#m} ^{F#} ^B
Ang nakita ay liwanag

^{F#} ^B
Ng araw sa Silangang

^{Bm}
Unti-unting pumupula.

^G ^{Bm} ^{A7}
Kaya ngayon, magbangon ka

^{A7}
Aking Inang nasa hirap...

^{Bm} ^{A#} ^{Bm} ^A ^D
Manggagawa at magbubukid

^{Bumubuo} ng kawal ng bisig

^{Em}
May simulaing mapanghimagsik.

^{A7} ^D
Mapanlaban sa mga manlulupig

^{Bm} ^{A#} ^{Bm} ^A ^D
Tanging layon nati'y iligtas

^{D7} ^G
Sa tagpisi and bayang mahirap

^G ^D
Nais nating bigyang liwanag

^A
Ang krisis kung saan

^D
nagbubuhat.

Side 1, Band 6 (2:50)

^{A7} ^B
Sa naritong kapisanan

^D
Nais nating matagpuan

^{A7}
Na kung alin ang siyang tunay

^D
Naglalayon ng katubusan.

^{A7}
Sapagkat maraming taksil

^D
Nagpapanggap na sila'y lider

^{A7}
Sila pala ang pumipigil

^D
Sa pagsulong ng paglaya natin.

^D
Natutupok na ang buong daigdig

^A
Sa pulang watawat ng mga
^D
anakpawis!

What is that light we see?

The brightness, it seems, of the
sun

touching the eastern sky...

Rays of light
greet our eyes;

We saw the brightness

of the sun in the East
gradually turning red.
So wake up and arise
dear Motherland from your bed of
misery!

Workers and peasants
make up the army of toilers.
With revolutionary ideals
resist all oppressors.

Our single aim is to lead
our impoverished people from
bondage
We want to expose
the roots of oppression.

In this movement
we want to find
who is truly
fighting for liberation

For there are many traitors
who pretend to be leaders,
and they hinder us
from gaining our freedom.

The whole world is aflame
with the red banners of the toiling
masses!

Side 1, Band 7 (3:07)

Awit Ng Rebolusyonaryo Song of the Revolutionary

Bukid, bundok, pagawaan at parang
Batis ng ating kabuhayan, Papayagan bang makamkam
Laya't kasaganaan?

Ang dangal ng bayang Pilipinas
Ninai's igupo ng dahas—
Manggagawa ay magbalikwas!
Tutulan mo ang paghamak.

Bawat isa ay tibayan ang loob,
Bakahin ang mambubusabos:
Mga papet na manghuhuthot
Galamay ng mananakop.

Ang lahat ay magkaisang hanay
Isa ma'y walang hihiwalay
Hadlangan ang mga gahaman
Mapaniil na dayuhan.

Ang damdamin nating nagliliyab
Buklurin sa iisang hangad:
Umalpas ka ng buong dahas
Sukdang dugo ay dumanak.

Sa lakas ng nagkakaisang hanay
At bisig ng Bagong Hukbong
Bayan;
Ang lakas ay ang mamamayan
Sa pagpalaya ng bayan!

Plains and mountains, factories and fields are the foundation of our economy, Should we allow the greedy to seize our freedom and wealth?

The honor of the Philippines, Force had tried to crush— Workers, arise! Protest this outrage!

Let each one fortify his heart to repulse the oppressors; the exploitative puppets who are the lackeys of the invaders.

Let us all form a solid rank; No one shall break away. Resist the greedy and oppressive foreigners.

Our hearts which are aflame should be united in a common desire: Free ourselves by force, Let blood flow if it must!

With the strength of the United Front, and the arm of the New People's Army; The people are the power that will liberate our land, that will liberate our land.

Side 1, Band 8 (1:25)

Bandilang Pula

Wave the Red Flag

“Bandilang Pula” means Red Flag, the symbol of the revolutionary struggles of the peoples of the world. The color red represents the revolutionary courage of the peoples in their struggle against imperialism and domestic oppression.

In the Philippines, the red flag rallies and mobilizes the revolutionary masses in the national democratic struggle against U.S. imperialism, feudalism and bureaucrat capitalism.

pambungad:
Iwagayway ang bandilang pula
ng rebolusyong pangkultura!
Ating iwagayway ang bandilang pula
Tungo sa tagumpay
Imperyalismo ay dudurugin
Bayan ay lalaya rin.

Iwagayway ang bandilang pula
Rebolusyo'y ating isulong
May bituin at may araw
May gintong kasaysayan
Di kailanman iwawalay
Sa hirap at sa tagumpay.

Saklutin man yaring buhay
Diwang pula'y di papanaw
Sa anumang larangan ng paglaban
Iwagayway ang bandilang pula.

Halina mga kapatid
Ating iwagayway
Ang bandilang pula
na may bituin at araw.

Ang bandilang ito ay ari nating tunay
At dadalhin natin hanggang sa tagumpay.

(Introduction:)

Wave the red flag of the cultural revolution!

Let us wave the red flag on the way to victory We will crush imperialism And our land will be free at last.

Wave the red flag And advance the revolution. It has stars and a sun And a golden history. We will never part with it In hardship and in victory.

Though our lives may be lost Our revolutionary spirit will never die In all spheres of the struggle wave the red flag.

Come, comrades, Let us wave The red flag with the stars and sun.

This flag is our treasure And we will raise it high until victory.



Mendiola is a very old street in Manila. Locally, it is part of the "University Belt" because of the many colleges and universities that line the wide boulevard, but today, it has a deeper significance in the hearts of the people. This is because thousands of students, workers and peasants have marched down Mendiola in numerous protest marches, converging at the end of the street at the residence of the puppet presidency: Malacanang Palace. There at the foot of old Mendiola, before the gates of this pretentious Presidential Palace, have culminated many militant rallies and demonstrations denouncing puppet collaboration with the U.S. stranglehold on the Filipino people.

One particular demonstration

Side 1, Band 9 (3:11) Mendiola Mendiola Street

pambungad: Dm A7 Dm

Mabuhay ay langit sa sariling bayan
 Kung ang sambayanan ay may kalayaan
 Umaga ay tula ng kaligayahan
 At ang dapit hapo'y awit kung pakinggan
 Inang bayan bakit may piring ang mata?
 May busal ang bibig, may takip ang taenga
 May galos ang kamay ng lumang kadena
 Hanap ang paglala sa daang Mendiola.

Taas ang kamao, tanda ng paglaban
 Daan libong anak pagtutol ang sigaw
 Putok ng armalite sagot ng kaaway
 Ang akala yata'y uulong ang bayan.
 Nagliliwayway na't mapula ang langit
 Ang bayang inapi ngayo'y nakatindig
 Pakikibaka ay lalong sumigasig
 Sa daang Mendiola, tagumpay ang awit.

on January 30, 1970, ended in a bloody battle now known as the Battle of Mendiola. Initially, this demonstration was called to protest the fascist military and police brutality unleashed at a demonstration four days earlier which had been staged outside Congress while Marcos delivered his "State of the Nation" address. The demonstrators outside, however, were exposing the true "State of the Nation"—the Philippines is a semi-colonial, semi-feudal country steeped in poverty and oppression. Marcos ordered his goons to attack the demonstrators.

Protesting these fascist attacks, 50,000 people militantly marched down Mendiola. But again, the fascist forces attacked, turning the demonstration into a bloody

battle which was fought until dawn the next day. In the midst of the battle, four comrades were killed: Ricardo Alcantara, Fernando Catabay, Felicisimo Roldan and Bernardo Tausa. A hundred others were wounded, and 300 people were arrested and imprisoned at Camp Crame.

The song commemorates this historic first episode of what has come to be known as the "First Quarter Storm." The first three months of 1970 exploded in almost daily massive demonstrations. The First Quarter Storm and the Battle of Mendiola will live on in the hearts and minds of the Filipino people as the day when the masses rose up at last against police brutality with a brave and militant defense in the name of freedom.

It is heaven to live in one's country—
 If the people have their freedom.
 The morning is a poem of happiness
 And the evening is a beautiful song.

But Mother Country why are your eyes blindfolded?
 Why is there a gag in your mouth
 A cover on your ears
 And bruises on your hands from the old chains?
 As you search for freedom along the street of Mendiola?

Clenched fists are raised—the symbol of struggle.
 Hundreds of thousands are shouting their defiance.
 Armalite blasts are the enemy's answer—
 They thought the people would retreat.

Dawn is now at hand, the sky is turning red,
 The oppressed nation is rising
 The struggle has intensified.
 Along the street of Mendiola there is a song of victory!

Side 2, Band 1 (1:30)

Ang Masa The Masses (Are the Makers of History)

This three-part song speaks to the fact that the masses of people are the only force powerful enough to radically change the present exploitative system. Over 70% of the Filipino masses are peasants, the vast majority being poor and landless tenants. Fifteen percent of the masses are workers. Together the workers and peasants constitute the overwhelming portion of the population. The revolutionary movement must be firmly based on this recognition. The conditions of the masses dictate the goals of the political program.

Therefore, it is the workers and peasants, along with the patriotic sectors of the Filipino people who represent the masses... "when the masses are united we will know our victory is near!"

Along with the literal English translation you will also find a singable lyric written by Barbara Dane after she visited the Philippines to sing songs of Americans engaged in democratic struggles in solidarity with the world-wide liberation movements.



guitar intro: G-D-G-D

Ang masa, ang masa lamang
 Ang siyang tunay na bayani
 Ang masa, ang masa lamang
 Ang siyang tagapaglikha
 Ang masa, ang masa lamang
 Ang siyang tagapaglikha
 Ang masa, o ang masa
 Tagapaglikha ng kasaysayan.

Sundin ng buong tatag
 Ang linyang pangmasa
 Mula sa masa, tungo sa masa
 Ito ating patnubay
 Sundin ng buong tatag
 Ang linyang pangmasa
 Mula sa masa, tungo sa masa
 Ito ating patnubay

Makibaka, huwag matakot
 Harapin ang kahirapan
 Magsamahan, magtulungan
 Nang makamtan ang tagumpay!

Makibaka huwag matakot
 Nang mapalaya ang bayan
 Hanay natin ay tibayan
 At durugin ang kalaban

IMPERYALISMO AY IBAGSAK!

(singable lyric)
 © 1971 Barbara Dane

The masses, the masses only
 Are the makers of our history
 The masses, the masses only,
 Have the power to create.
 The masses, the masses only,
 All our heroes come from you,
 The masses, oh, the masses,
 You are the masters of our fate!

The people's wisdom is our guide,
 And from them comes our light!
 Learn from the people
 And serve the people
 And then, united (we will) fight!
 (repeat)

Makibaka, dare to struggle!
 Huwag matakot, have no fear!
 When the struggle is united,
 We will know our victory is near. (2x)

MAKIBAKA—DARE TO STRUGGLE
 HUWAG MATAKOT—DARE TO WIN!

(literal translation)
 The masses, the masses only
 Are the real heroes.
 The masses, the masses only
 Are the true makers,
 The masses, the masses only
 Are the true makers,
 The masses, yes, the masses
 Are the makers of history.

Resolutely follow
 The mass line:
 From the masses, to the masses!
 This is our guiding line.
 Resolutely follow
 The mass line:
 From the masses, to the masses!
 This is our guiding line.

Struggle, do not be cowed,
 Face all difficulties,
 Unite to fight
 So victory will be ours.
 So victory will be ours.

Struggle, do not be cowed
 So the country will be freed,
 Let us fortify our ranks
 And crush the enemy.
 DOWN WITH U.S.
 IMPERIALISM!

Side 2, Band 2 (2:20)

Pakikibaka The Struggle Will Be Victorious

Gm Cm Gm
Ang ating natitiyak
Cm Gm
Na magtatagumpay
Cm Gm
Ang kilusang mapagpalaya
Cm Gm
Na siyang dudurog sa kalaban
Cm D D7
Nanlulupig sa bayan.

G D G Em
At tayo'y hindi tutugot
Am D7 G
Hanggang sa ganap na tagumpay
C D7 G Bm-Em
Sa lahat ng sulok ng bayan
Am D7 G
Na may nang-aapi.

We are certain of the victory
Of the liberation movement
That will crush the enemy
Who oppresses the land.

And we will struggle resolutely
Until we gain final victory
In every corner of the country
Where there is oppression.

And we will struggle resolutely
Until we gain final victory
In every corner of the world
Where there is oppression.

G D G Em
At tayo'y hindi tutugot
Am D7 G
Hanggang sa ganap na tagumpay
C D7 G Bm-Em
Sa lahat ng sulok ng daigdig
Am D7 G
Na may nang-aapi.

Side 2, Band 3 (6:30)

Tao Ang Mahalaga The People are the Decisive Force

The title expresses a very important lesson in the strategy of People's War in the Philippines. A revolutionary struggle cannot be guns alone. It must be first and foremost the masses of people organized and politically conscious of their real enemies. Only from such a base can armed revolution be then organized.

G Gb G
Dapat nating malaman
Na ang sandata ay isang bagay
Am
Na mahalaga sa digmaan
D D7
Ngunit hindi ito ang bagay na magpapasiya.

D7 G
Ang mga mamamayan hindi ang mga bagay
G7 C
And magpapasiya,
Cm
Ang mga mamamayan, hindi ang mga bagay
G E7
Am D7 G
Ang magpapasiya.

G Gb G
Ang paligsahan sa lakas
D7
Ay hindi lamang paligsahan
Am
Ng lakas sa baril
D D7 G
O lakas sa kabuhayan.

G Gb G
Paligsahan itong higit
G7 C
Ng lakas sa tao
Cm G
At kapasiyahang magwagi,
Am D7 G
Kapasiyahang magwagi.

C
Ang tunay na lakas sa baril
G
At lakas sa kabuhayan
Dm Gb7- G7
Ay nasa kamay ng mamamayan,
C
Ang mga mamamayan, hindi ang

C7 F
mga bagay
Ang magpapasiya.
Fm
Ang mga mamamayan, hindi ang mga bagay
C
Ang magpapasiya.
Dm G7 C
Ang magpapasiya.

We should keep in mind
That the weapon is but a thing
That is valuable in war
but it is not
What is decisive.

It is the people
Not the things
That are decisive.

The clash of strengths
Is not just a clash of firepower
Nor even economic power.
It is above all a clash of
The power of the people
And their determination to win.

The real power of weapons
And the real power of the economy
Lies in the hands of the people.
And it is the people
And not the things
That will be decisive
In the struggle.

heroic barricade of the Democratic Commune of Diliman at the University of the Philippines. The massive barricade of the University's buildings, including dormitories, lasted for nine days in February 1971. Three thousand students, workers and professors boldly defied the reactionary Marcos government and its fascist military to storm the Commune.

The communards' slogan, "To

essence of their mighty opposition to the recent hike in oil prices cooked up by the U.S. oil companies along with Marcos. For nine days the eyes of the whole country were focused on the Diliman Commune Barricade. Alongside the outermost positioned barricade, fires burned throughout the night. Around the clock, shifts of Diliman communards were seen, sometimes with guitars breaking

performances. Who were these brave and vigilant communards? Besides the college students, there the people whose children could never hope to enter the University: jeepney drivers, janitors, vendors—the "anak pawis," or toiling masses—of the outlying Diliman community, and the squatters from nearby Balara. These people, too, came to make their stand at the barricades.

Because of the intense struggle waged by the communards, the enemy answered with fascist brutality resulting in the death of Pastor Mesina, a freshman at U.P. Indeed, the Diliman Commune used to heighten the people's understanding of the overall struggle to wage people's war throughout the whole country and free the Philippines from oppression and exploitation.

Side 2, Band 4 (2:05)

Awit Ng Pakikibaka Song of the Struggle

pambungad: D A7
G
Ang magbuhos ng dugo para sa bayan
D
Ay kagitingang hindi malilimutan.
D D7
Ang buhay na inialay sa lupang mahal
G D
Mayaman sa aral at kadakilaan.

D
Sulong, mga kasama, huwag matakot,
Ang digmaang baya'y ating itaguyod.
Em
Sa pakikibaka ay marami ang unos,
Subalit ang bukas ay may layang dulot.

D
Tayong mga api ay may angking lakas,
D7
Kabundukang Sierra Madre and katumbas.
G
Tigreng papel ang imperyalistang gahaman,
D
Tiyak ng magagapi sa himagsikan.

(repeat first stanza)

One who shed blood for the country
Is full of courage and will be remembered.
The life that is offered to our beloved country
Is full of lessons and greatness.

Advance, comrades, do not fear,
Let us carry on people's war.
In the struggle there are many storms
But the dawn will bring freedom.

We, the oppressed, have the strength
Equal to the Sierra Madre mountains.
The greedy imperialists are paper tigers
Whom we'll surely crush in the revolution.

(repeat first stanza)



This song was adapted from a poem by Amado Hernandez written in memory of Enrique Santa Brigida, an activist killed by the Marcos fascist army on March 3, 1970. Santa Brigida was one of 20,000 people participating in the People's March, denouncing the three evils of Philippine society: U.S. imperialism, feudalism and bureaucrat capitalism.

The original version of this poem was combined with another verse written later in memory of another activist, Lilioa Hilao. Ka. Lilioa was a member of SDK ("Samahang Demokratiko ng

Side 2, Band 5 (3:11)

Luksampati

Song of Grief and Courage

Kabataan" or Union of Democratic Youth). The fascist government suspected her brother of being in the NPA and on that basis imprisoned her at Camp Crame on April 1973. Her imprisonment lasted only a week, but during that week she was slowly and barbarically murdered by her captors. Ka. Lilioa suffered torture by acid burns, physical beatings and repeated rape. Her arms were punctured to resemble injections from a hypodermic needle, a trick used by the fascists to cover up their atrocious crimes. They then announced that Lilioa was arrested for drug

Am D7 G Am
Sa pakikibaka, siya'y pinaslang
Ngayo'y ililibing, huwag siyang
E
tangisan
Am Dm E
Sugat na sariwa'y medalyang
Am
duguan
Dm Am E Am
Ang bilin sa ati'y lalong lumaban.

Am D7 G
Patayin man nila libong
Am
kasamahan
D7 G
Bul kang kumukulo ang poot ng
E
bayan
Am Dm E
Ito ang sisingil sa daksang
Am
pautang
Dm Am E
Dudurog sa bawat pasistang
Am
kaaway.

E Am Dm
Hindi kayo mamamatay, hindi
Am
kayo malilimot
Dm Am E
Sa puso ng sambayanan, itatayo
Am
ang bantayog
E Am Dm
Sigaw ninyo'y maririnig sa lahat
Am
ng dako't sulok
Dm Am
Sigaw ng nagbabalikwas,
E
MAKIBAKA! HUWAG
Am
MATAKOT!

addiction and subsequently died from a drug overdose.

Ka. Enrique and Ka. Lilioa are only two examples of the glowing bravery of the Filipino masses. Currently, thousands of other revolutionaries face the same treatment and death threats at the hands of the Marcos regime. "Luksampati" is a tribute to these comrades who have placed their lives on the line because of their beliefs. But as this song says: they may torture and kill a thousand comrades but the masses will avenge all the barbaric treatment and smash the fascist enemies in the end!

She was slain in the struggle;
Now that we bury her, do not grieve.
Her wounds are blood-stained medals
With a message: struggle harder.

They may kill a thousand comrades,
But the people's wrath is a rumbling volcano
that will avenge the million blood-debts,
and crush all fascist enemies.

You will never die, never be forgotten,
In the hearts of the people
A monument will rise
Your cry will resound
In every corner of the land.

The cry of the struggling masses:
Dare to struggle, have no fear!
The cry of the struggling masses:
Dare to struggle, have no fear!
DARE TO STRUGGLE, HAVE NO FEAR!

Side 2, Band 6 (2:20)

Pagbabalikwas

Break the Chains!

In the course of the National Democratic Revolution, the Filipino language has been transformed and enriched. New words have been needed to capture the revolutionary aspirations and activities of the masses. "Pagbabalikwas" is one of these words. Originally, it meant "to turn about." Today, it has been given a new meaning which emanates out of the Filipino mass struggle.

The countryside which has traditionally been the most backward area now has become the most advanced base for the New People's Army. In the countryside, basic revolutionary land reform is being realized. Education and medicine, in the past luxuries, are more readily available. This kind of change will expand as the revolution surrounds the cities from the countryside. This is an example of "turning over" the old.

"Pagbabalikwas" has come to mean that the Filipino masses, who have been held down by foreign powers for centuries, have now "turned about" to confront their enemies in a raging people's war.

pambungad: G C G E C G D G D7

G C
Luha'y pawiin na, Inang Pilipinas
A7
Pagkat sa bukirin ngayo'y
D
namamalas,

B Em
Mamamayang pilit ginupo ng
dahas,
A7
Pawang nakatindig at may hawak
D
na armas
D7 G
Ang mga pasakit pilit na
C
kinakalas,
G D
Mapagsamantala'y aalisan ng
G
lakas.

D7 G
Dugong magsasakang dati'y
C
idinilig
A7 D
Sa iyong larangan, daloy pa ay dinig,
B Em
Sa panahong ito'y nagsisilbing
bisig
A7
Ng sangmanggagawang siyang
D
ngayo'y may tinig,
D7 G C
Sa bagong kilusan sa buong
daigdig
G D
Na siyang magpapatid ng kadena
G
sa bisig.

G7 C D
Masdan mo ang parang sa iyong
G
paligid,
Em Am D7
Lahat ay nariyan, anak mong
G G7
papatid
C D
Sa kawing ng imperyalistang
G
ganid
Em Am
Hanggang ang demokrasya'y
A D
maitayo ng tuwid.

D7 G
Huwag ka nang malumbay, Inang
C
Pilipinas,
A7
Kahit kung may ilang anak kang
D
malagas.
B Em
Moog nating bakal na kubling
likuran
A7
Ang mga bukirin ay isang
D D7
katiyakan.
G C
Uring mapang-api lahat ay
G E
babagsak
C G D
At mailalatag ang mapulang
G
bukas!

Weep no more Mother Pilipinas,
For in the countryside now you see
People whom force tried to crush
now on their feet, bearing arms!
They are breaking the shackles of
oppression,
Shattering the strength of the
exploiters!

The blood shed by the peasants in
your battlefields
is a stream whose flow resounds
serving today as the arm of the
working class
that now speaks for the oppressed
in the new international
movement
which will sever the chains of
oppression.

Look at the fields around you;
All your children are there to
fight.
Break the bondage of the greedy
imperialists,
until a genuine democracy is won.

Do not grieve, Mother Pilipinas,
Though some of your children
may perish.
Our fort of steel that serves as
our shield
is the countryside, where victory
is certain.
The oppressing class will be
crushed
and we will build a red tomorrow!

Ang Bagong Hukbong Bayan

Anthem of the New People's Army - NPA

This is the marching song of the New People's Army (NPA). The NPA was formed on March 29, 1969, under the guidance and leadership of the Communist Party of the Philippines. The NPA is the major fighting force carrying out the Philippine revolution in the countryside. It is mainly an army of peasants, including workers and youth from the urban areas.

The NPA has established revolutionary base areas and guerrilla zones in all the regions of the Philippines. The NPA is also responsible for carrying out revolutionary land reform and political education among the masses of peasantry. The NPA enjoys strong support and growing prestige among the Filipino masses. Its ranks have grown tremendously, thus reflecting the heightened political consciousness of the people toward the need for people's war.

pula,
At sumulong sa landas na
pinapula ng dugo.

Magpakatag huwag matakot
Sa mga pakikibaka
Ay pawiin ang lahat ng hirap
upang makamtan
Ang Pambansang Demokrasya.

Ang Bagong Hukbong Bayan
Sandata ng sambayanan
Ang hukbo ng himagsikan
Tagapagtanggol ng kalayaan

Sa patnubay ng Partido
Pakikibaka'y isusulong
Mga pulang mandirigma
Iyan ang Bagong Hukbong
Bayan.

Ang Bagong Hukbong Bayan ay
may di magagaping diwa
Matibay ang pasiyang gapiin ang
kaaway.

At hindi kailan man susuko
Anuman ang mga kahirapan sa
kagipitan
Patuloy silang lalaban.

Libo-libong pulang mandirigma
Ang mga nag-aalay ng buhay
Alang-alang sa sambayanan
Ating iwagayway ang bandilang

Bandilang pula iwagayway
Tanda ng pakikibaka
May maso at may karete
May gintong kasaysayan.

Bandilang pula iwagayway
Tanda ng pakikibaka
Himagsikan ay isulong
Hanggang sa tagumpay.

The New People's Army
Is imbued with an unconquerable
spirit,
With a strong determination we
defeat the enemy.

It will never give up
Whatever hardships and
difficulties
It will continue to fight.

Thousands of Red fighters
Are offering their lives
For the people
Let us wave the red flag
And advance along the path
Reddened by blood.

Be resolute, do not fear
In the midst of struggles,
Overcome all difficulties
To achieve National Democracy.

The New People's Army
Is the people's weapon,
The army of the revolution,
Defender of freedom.

Under the guidance of the Party,
The struggle will advance.
Red fighters make up
The New People's Army.

Wave the red flag,
Symbol of struggle,
With the hammer and sickle
And a golden history.

Wave the red flag,
Symbol of struggle,
Advance the revolution
Until we gain victory.

Side 2, Band 8 (2:48)

Ibagsak Ang Imperyalismong Kano

Down with U.S. Imperialism

Natitiyak ang pagkabagsak
Ng mga uring mapang-api
Nasa atin ang katugunan
Magkaisa at lumaban.

Upang lumaya ang daigdig,
Magkaisa, magkaisa

Ang nakararaming tiyak na
magwawagi, magwawagi,

Ang bisig ng uring api
Manggagawa't magsasaka
Kaya ngayon sama-sama nating
Kabakahin ang mang-aapi.

Ibagsak! Ibagsak!
Ang kaaway ng buong daigdig
Makibaka, huwag matakot!
Durugin natin ang kaaway
Na marami nang inutang na dugo
Ibagsak! Ibagsak,
Ang imperyalismong Kano!

Their downfall is certain
Those of the exploiting classes;
And we hold the answer
So let us unite and fight.

So that the world may be freed,
Unite, unite.
The majority is certain
To win, to win.

The arm of the oppressed classes
Are the workers and the peasants
Therefore, all together
Let us fight oppression.

Down with
The enemy of the world,
Dare to struggle, have no fear,
Let us crush the enemy
That has incurred many
blood-debts.

Down with U.S. Imperialism!

Side 2, Band 9 (2:57)

Araw Na Lubhang Mapanglaw Day of Deep Mourning

This song was written in dedication to a slain activist, 15-year-old Francis Santillano. In a peaceful demonstration in front of the Far Eastern University, Santillano was killed by the explosion of a pill box thrown at him by a University security guard. The murder of Santillano was meant to frighten and intimidate the masses but instead

it deepened the people's hatred for the enemy and deepened their determination to carry on the revolution. While "Araw" expresses our grief over Santillano and other fallen revolutionaries, more importantly "Araw" teaches us to turn our grief into revolutionary courage and action.



Intro: Em-A7-D

Araw na lubhang mapanglaw
Lipos ng kadiliman
Nasadlak ang kanyang buhay
Dahil sa iyo bayan

Ang kanyang simulain
Tigmak ng dugo't luha
Ay dapat nating itaguyod
Hanggang sa wakas

Day of deep mourning
Full of darkness.
They sacrificed their lives
For you, my country.
Their cause is filled
With blood and tears of sacrifice.
We must carry on
Until victory.

Side 2, Band 7 (1:55)

Ang Bagong Hukbong Bayan

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Ang Bagong Hukbong Bayan
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Libo-libong pulang mandirigma
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spirit,
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Whatever hardships and
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With the hammer and sickle
And a golden history.

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Advance the revolution
Until we gain victory.

Side 2, Band 8 (2:48)

Ibagsak Ang Imperyalismong Kano

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Nasa atin ang katugunan
Magkaisa at lumaban.

Upang lumaya ang daigdig,
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magwawagi, magwawagi,

Ang bisig ng uring api
Manggagawa't magsasaka
Kaya ngayon sama-sama nating
Kabakahin ang mang-aapi.

Ibagsak! Ibagsak!
Ang kaaway ng buong daigdig
Makibaka, huwag matakot!
Durugin natin ang kaaway
Na marami nang inutang na dugo
Ibagsak! Ibagsak,
Ang imperyalismong Kano!

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Those of the exploiting classes;
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So that the world may be freed,
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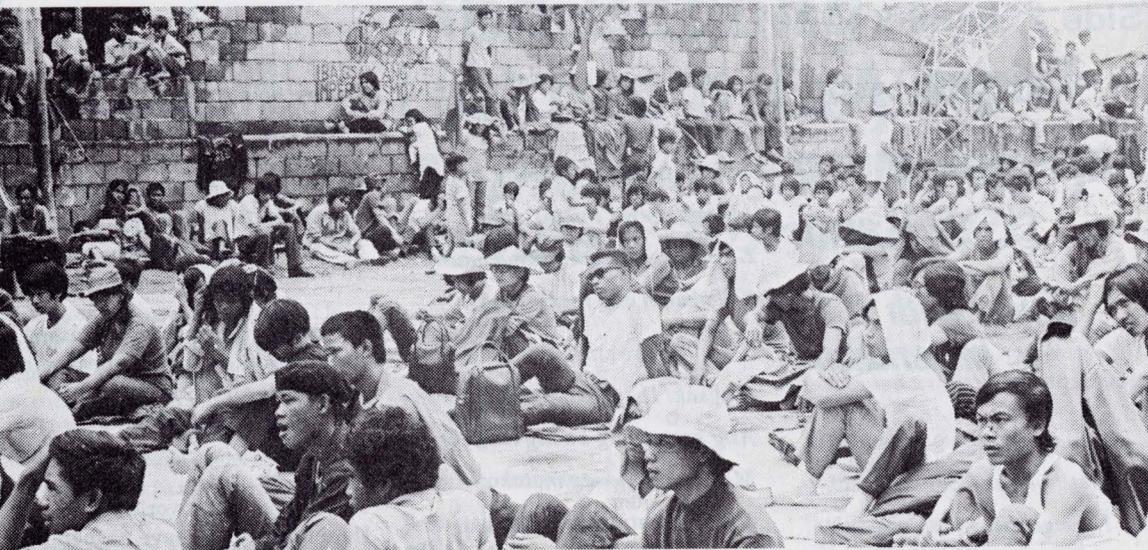


Intro: Em-A7-D

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Nasadlak ang kanyang buhay
Dahil sa iyo bayan

Ang kanyang simulain
Tigmak ng dugo't luha
Ay dapat nating itaguyod
Hanggang sa wakas

Day of deep mourning
Full of darkness.
They sacrificed their lives
For you, my country.
Their cause is filled
With blood and tears of sacrifice.
We must carry on
Until victory.



Side 2, Band 10 (2:15)
Internasyonal
The Internationale

By Eugene Pottier, June 1871,
 Paris, France

B-E-Am-C-G-D-G-D7
 G G7 C-Em-Am
Bangon sa pagkakabusabos,
 D D7 G D7
Bangon alipin ng gutom
 G G7 C-Em-Am
Katarunga'y bulgang sasabog
 D D7 G
Sa huling paghuhukom.

D A D
Gapos ng kahapo'y lagutin
 A F#
Tayong api ay magbalikwas
 A-D D7 G Em E
Tayo ngayo'y inaalipin
 D A7 D D7
Subalit atin ang bukas.

G G7 C-Em-Am
Ito'y huling paglalaban
 D D7 G D7
Magkaisa't nang masaklaw
 G Bm Em
Ng Internasyonal
 A A7 D D7
Ang buong daigdigan.

G G7 C-Em-Am
Ito'y huling paglalaban
 D D7 B
Magkaisa't nang masaklaw
 E7 Am
Ng Internasyonal
 C G D D7 G
Ang buong daigdigan.

Arise ye prisoners of starvation
 Arise ye wretched of the earth
 For justice thunders
 condemnation
 And the new world is in birth.

No more tradition's chains shall
 bind us,
 We have been slaves; no more in
 thrall!
 The earth shall rise on new
 foundations.
 We have been naught: we shall
 be all!

chorus:
 In this final class conflict
 Let us each take our place.
 The International Working Class
 Shall free the human race.

In this final class conflict,
 Let us each take our place.
 For we who do the work of all the
 world
 Shall be the human race.

"If the Commune should be destroyed, the struggle would only be postponed. The principles of the Commune are eternal and indestructible; they will present themselves again and again until the working class is liberated."—Karl Marx.
 On March 18, 1871, the workers of Paris, France, launched a militant armed struggle and formed the Paris Commune. This marked the first attempt of the proletariat to overthrow the bourgeoisie, in the history of mankind. Although the Commune was not successful in maintaining its power, "The Internationale" remains eternal and indestructible, a part of the revolutionary culture that reflects the heroic struggle of the workers in the Commune. "The Internationale" has been adapted and translated into every language in the world, for it symbolizes the firm determination of the international working class to free the world of all exploitation and to emancipate humankind.

At rallies and demonstrations in the Philippines, the people never fail to include the singing of "Ang Internasyonal" in Pilipino.

About the Union of Democratic Filipinos (KDP)

The KDP was organized in 1973 for the purpose of gaining a solid base of support for the National Democratic revolution mainly within the overseas Filipino community in the U.S. As a revolutionary mass organization, the KDP additionally takes up the task of organizing Filipinos around the concrete problems they face as a minority under monopoly capitalism in the U.S.

Although still a young organization, the KDP has grown substantially, with chapters in most major cities where there are large Filipino concentrations. *Ang Katipunan* is the national newspaper of the organization. It is published monthly from the National Headquarters in Oakland, Calif. For additional information: KDP, P.O. Box 23644, Oakland, Calif. 94623.

Information about the Philippines

- 1) **Katipunan Ng Mga Demokratikong Pilipino (KDP)**
 P.O. Box 23644
 Oakland, Ca. 94623
- 2) **Pandayan**
 P.O. Box 24707
 Oakland, Ca. 94623
- 3) **Anti-Martial Law Coalition**
 145 East 27th St., 4F
 New York, N.Y. 10016
- 4) **Friends of the Filipino People**
 17 Gerry St.
 Cambridge, Mass. 02138
- 5) **Philippines Information Center**
 14 Glenwood Ave.
 Cambridge, Mass. 02139

Bibliography

- 1) **Ang Katipunan Newspaper**
 "Ang Katipunan" is the national newspaper of the KDP. You can subscribe by writing:
 Katipunan Newspaper
 P.O. Box 23644, Oakland, Ca. 94623

Subscription rates:
 Individual \$ 5.00
 Institutions \$ 7.00
 Outside U.S./Canada \$10.00

- 2) **People's War in the Philippines—KDP** \$5.00
 "What is the answer to martial law? People's War!" A new booklet about the growing revolutionary movement in the Philippines. Contains two personal interviews with guerrilla fighters from the New People's Army, as well as a critical analysis of Marcos' Land Reform program, and important documents from the National Democratic movement. Fine resources for discussion groups and Filipino Studies classes. 48 pages.
- 3) **The Philippines: American Corporations, Martial Law and Underdevelopment** \$2.95
 The Corporate Information Center, National Council of Churches U.S.

A fully researched and well documented report on American investments in the Philippines. The most comprehensive publication on this subject recently. 84 pages.

- 4) **The Philippines—Another Vietnam** \$2.20
 D. Boone Schirmer
 Community Church of Boston

An address in Boston to an American audience in 1973. The pamphlet traces, in an easy to read style, the history of fighting between Filipino patriots and the American government from the first Philippine-American war (1899-1902) to the present fighting with the New People's Army. Concrete parallels are drawn with Vietnam. 26 pages.

- 5) **Unite to Overthrow the U.S.-Marcos Dictatorship** \$2.25
 Philippine Liberation Press

The full text of the Manifesto of the Preparatory Commission of the National Democratic Front and their Appeal for International Support for the Philippine Revolution. Issued in 1973, the pamphlet contains the 10 point program which is the basis for genuine independence and democracy. 18 pages.

- 6) **Philippine Society and Revolution (PSR)** \$1.25
 Amado Guerrero
 Ta Kung Pao

This book has had a profound effect on Philippine society and become the basic primer for the national democratic revolutionary movement. In three chapters it contains the history of the Filipino people; the basic problems, plus the class analysis and revolutionary program of action. PSR is a "must" for students of the current and revolutionary struggle in the Philippines. 296 pages.

All of the above materials can be ordered by writing:

PANDAYAN
Progressive Materials about the Philippines and Filipino People
 P.O. Box 24707
 Oakland, Calif. 94623

Photo and Art Captions:

cover: RPSB '74 painting by artists of New People's Army.

page 3: NPA wall poster reads "Smash the Masaka-Lava-Armeng Bayan Terrorist Clique".

page 4: Students demonstrate outside the Philippine Congress while Marcos delivers address inside, January 1969.

page 5: Manuel de Guzman, one of the grand old warriors who fought against Spain for the independence of the Philippines in 1899. He was an active and militant participant in the 1962 independence celebration when this picture was taken.

page 9: When Hubert Humphrey, then U.S. Vice President, arrived in the Philippines for talks with Marcos on the Vietnam war, he was greeted by this militant demonstration in which anti-U.S. government slogans were chanted, torches and placards were carried, and the people marched from the Congress Building to the U.S. Embassy compound. Other signs said, "U.S. Capitalists on warpath", "Down with U.S. Imperialism", etc.

page 11-12: Drawing depicts woman with flag, armed peasant, worker with his hammer, and student (holding up "Philippine Society and Revolution" by Amado Guerrero—see bibliography) marching past a cowering Nixon-U.S.A. who clutches his warships, missiles and bases, and a fleeing Marcos.

page 14: Just before martial law was declared in 1972, peasants discuss their problems with oppressive landlords and the need for genuine land reform.

page 16: May, 1971 "Fight Fascism" Congress, held at the Plaza Miranda, where the people burned effigies of President Marcos, Uncle Sam and General Garcia (head of the Philippine Constabulary).

page 20: Student cultural group performing in skit about oppressive landlords.

page 21: Marchers resting after demonstration in early '70s watch a cultural performance by revolutionary cultural workers.

ACKNOWLEDGMENTS

Musicians (California):

Tony Edayan—native drums

Ralph Granich—snare drums, bass drums

Nicolas Alexander—flute

Miguel del Rosario—trumpet

Bob Magno—guitar

Rogelio Herrera—guitar

Diwa—drums, string bass, piano

Clark Bromate—guitar

Engineer (California):

Joe Tarantino—Kelly Quan Studio

Musicians (New York):

Martha Siegel—cello

Philip Bulla—bass trombone

Engineer (New York):

Jonathan Thayer—Chelsea Sound Studio

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P-1031 HAITI: WHAT IS TO BE DONE?

P-1010 CUBA VA!

P-1014 U.S.A.: I HATE THE CAPITALIST SYSTEM—Barbara Dane

P-1024 U.S.A.: WORKING PEOPLE GONNA RISE—Beverly Grant & Human Condition

P-1002 ANGOLA: VICTORY IS CERTAIN

P-1001 CANCION PROTESTA—Chile, Uruguay, Peru, etc.

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