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)

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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 Filipinos 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 filled with 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.
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 moving 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.

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.
**Habilin Ni Bonifacio**

*In Memory of Bonifacio*

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.

**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 Filipinos 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 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 pamahirap, sa bangya’y pampalusog: Ang labag mong kayamanan’y kamal-kamal na naubos, Ang labag mong kalayaan’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 nang lumuhang ang laya mo’y nakaburol.

May araw ding ang luha mo’y masasaad, matutuyo, May araw ding di na luha sa mata mong namumuro And dadaloy, kundí apoy, at apoy na kulay dugo, Samantalahang dugo mo ay aserong kumukulo; Sistigaw kang buong giting sa liyab ng libong sulô At ang lumanap tanikala’y lalagutin mo ng pulo!

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

A Ibon mang may layang lumipad
Kulungin mo at puntipiglas Bayan pa kayang sakdal dilag
Ang di magnasang makaalpas.

Pugad ng luha ko’t dalita A Ibon mang may layang lumipad
Kulungin mo at puntipiglas Bayan pa kayang sakdal dilag
Ang di magnasang makaalpas.

(koro:) Ibon mang may layang...
(Song 1: Ang Bayan Kong Hirang)
My beloved native land
Filipinas 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!

[spoken:]
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:

Bayan kong laging nagtitiiis
Gm

Nagmimithi ng paglaya
Em

Sa ibang bansa, lumuluhu...

O, babaing walang kibo

Mangilay ka at mag-isip
Gm

Malaon ka nang imaapi
Em

At malaon ka nang nilulupig.

Bakit hindi ka magtanggol?
Bm

May anak kang nagugutom
D

Bunso mo ay umiuyak
A

Natitiis mo sa hirap
D

Ano’t hindi ka magbalikwás

intro:

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

O, oppressed woman,
Think and ponder,
You have long been oppressed,

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

Let us resolutely resist
the greedy imperialist
that for so long has kept

We are completely enslaved
Freedom itself has been
We had pursued for a long time

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!
Gumising Ka, Kabataan
Youth, Rise Up!

G7-C
Gumising ka, kabataan
C
Maglingkod ka sa bayan
F
Panahon nang imulat
G
Ang pikit mong isipan.
C
Ang lahat ay nagtutulong
G
Upang ipagtatagumpay
F
Ang lunagati ng ating bayan
C
Makatamban ang kalayaan.

C
Huwag kang tumigil, o kabataan

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

C
At sa paghanap gawing sandigan
F
Lakas ng masa sa himagsikan
C
Iyong asahang sa kabukasan
G
Ang laya ay ating makakatamban.

(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!

Side 1, Band 6 (2:50)

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!
Awit Ng
Rebolusyonaryo
Song of the Revolutionary

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

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

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.

“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.

Bandilang Pula
Wave the Red Flag
(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 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!
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

G
Ang masa, ang masa lamang
D
Ang siyang tunay na bayani
Am
Ang masa, ang masa lamang
G-D
Ang siyang tagapaglikha
G
Ang masa, ang masa lamang
D
Ang siyang tagapaglikha
Am D G Em
Ang masa, o ang masa
C D
Tagapaglikha ng kasaysayan.

G
Sundin ng buong tatag
D
Ang linyang pangmasa
Am D
Mula sa masa, tungo sa masa
G-D7
Ito ang ating patnubay
G
Sundin ng buong tatag
G7 C
Ang linyang pangmasa
G Em
Mula sa masa, tungo sa masa
D G
Ito ang ating patnubay

Em G
Makibaka, huwag matakot
Em D
Harapin ang kahirapan
G
Magsamahan, magtulungan
D G
Nang makanant ang tagumpay!

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

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

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

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

Side 2, Band 3 (6:30)

**Tao Ang 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  
D  
Na ang sandata ay isang bagay  
Am  
Na mahalaga sa digmaan  
Gm D D7  
Ngunit hindi ito ang bagay na  
G magpapasya.

Am D7 G  
Ang mga mamamayan hindi ang  
Am G  
Ang mga bagay  
Cm Gm  
And magpapasya,  
Cm G  
Ang mga mamamayan, hindi ang  
G E7 G  
Ang mga bagay  
Am D7 G  
Ang magpapasya.

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  
Gm Cm G  
At kapasiyahan magwagi,  
C D7 G  
Kapasiyahan magwagi.

C  
Ang tunay na lakas sa baril  
G  
At lakas sa kabuhayan  
Dm Gb7- G7  
Ay nasa kamay ng mamamayan,  
Am G  
Ang mga mamamayan, hindi ang  
Am Cm G  
Ang mga bagay  
G C  
Ang magpapasya.  
Fm C  
Ang mga mamamayan, hindi ang  
Gm D G7 C  
Ang mga bagay  
G C  
Ang magpapasya.

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.
Huwag ka nang malumbay, Inang Pilipinas,
Kahtin kung may ilang anak kag malagas.
Moong nating bakal na kubling likuran
Ang mga bukiri ay isang katiyakan.
Uring mapang-upt ahat ay babagsak
At mailalatag ang mapulan
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

pula,
Am
At sumulong sa landas na
D7
pinapula ng dugo.

G
C
A
D
Magpakatatag huyag matakot
G
Sa mga pakikibaka
Am
D7
G
Ay pawin ang lahat ng hirap
Em
Bm
upang makatamnan
G
D
G
Ang Pambansang Demokrasya.

Am
Ang Bagong Hukbong Bayan
Dm
Am
Sandata ng sambayanan
Dm
Am
Ang hukbo ng himagsikan
E
Tagapagtanggol ng kalayaan

Am
Sa patnubay ng Partido
Dm
Am
Pakikibaka’y isusulog
Dm
Am
Mga pulang mandirigma
E
Iyan ang Bagong Hukbong
Bayan.

Am
Bandilang pula iwagayway
Am
Tanda ng pakikibaka
A7
Dm
May maso at may kare
A
May gintong kasaysayan.

Am
Bandilang pula iwagayway
Am
Tanda ng pakikibaka
A7
Dm
Himagsikan ay isulong
E
Am
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

D Am D
Natitiyak ang pagkabagsak
G Gm D
Ng mga uring mapang-api
Em A D
Nasa atin ang katugunan
Em E7 A
Magkaisa at lumaban.

Dm
Ulang lumaya ang daigdig,
Gm Dm
Magkaisa, magkaisa

Gm D Am
Ang nakararaming tiyak na
E A
magwawagi, magwawagi.

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

Dm Gm
Ibagsak! Ibagsak!
C Am
Ang kaaway ng buong daigdig
Dm
Makibaka, huwag matakot!
Gm
Durugin natin ang kaaway
Dm
Na marami nang inutang na dugo
D7 Bb
Ibagsak! Ibagsak,
A
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
D Bm F#m
Araw na lubhang mapanglaw
G Gm D
Lipos ng kadiliman
Em A7 D
Nasadak ang kanyang buhay
Em E A7
Dahil sa iyo bayan

D Bm F#m
Ang kanyang simulain
G Gm D
Tigmak ng dugo't liha
Em A7 D Bm
Ayon dahil nating itaguyod
Em A7 D A7 D G Gm D
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.
"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" remained 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 Filipino.

Side 2, Band 10 (2:15)

**The Internationale**

By Eugene Pottier, June 1871, Paris, France

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

```
G A D F#
A D F#
A D7 D G Em E
D7 G D7
G D7 G D7
G A7 D D7
Subalit latin ang bukas.
```

```
G G7 C Em Am
Ito'y huling paglalaban
D7 G D7
Magkaisa't nang masaklaw
Bm Em
Ng Internasyonal
A D7 D D7
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.

```
D7 G D7
G A7 D D7
G G7 C Em Am
Ito'y huling paglalaban
D7 G D7
Magkaisa't nang masaklaw
E7 Am
Ng Internasyonal
C G D D7 G
Ang buong daigdigan.
```

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.

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

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.
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 Filipino* (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 guerilla 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* $2.00
   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* $2.50
   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. 16 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 Filipinos 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 1989. 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.

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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 Bromat—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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