

*“There are so many things that we can be proud of about our country...
...we just have to know them.”*



www.FilipinoMatters.org

“... This book, *The Filipino Pride*, is a timely piece of truth. It serves as a reminder of our country's pride. It reminds us of a number of reasons why we should never stop surviving and succeeding as Filipinos who will always be proud of our country.”

- **Joey Concepcion**

Presidential Consultant for
Entrepreneurship and Founding Trustee,
Philippine Center For Entrepreneurship

“You are a Filipino if you are proud to be one! This is the message of this book ... Not everyone nor everything that makes Filipinos models for citizens of other countries is in this book, but this is a giant step towards restoring Filipino pride...”

- **Isagani Cruz**

Playwright, short-story writer, writing
critic, educator, columnist and publisher

“We all need to be reminded once in a while why we should be proud to be Filipino. *Filipino Pride* reminds us of what is good and the best in all of us ... the authors remind us that the reasons to be proud reside in all of us, just waiting to be discovered. *Filipino Pride* is not about discovering the greatness in others, but the greatness in each of us. Not only should this book be on every Filipino shelf, it should be in every Filipino heart!

- **Vincent Lazatin**

Executive Director
Transparency & Accountability Network

“We congratulate the authors of the *Filipino Pride* Book for showcasing wonderful Filipino achievements that makes us proud wherever we are located around the globe. We, as a Filipino race, should never stop loving and believing in the Filipino ingenuity, resourcefulness and national spirit...”

- **Gilda Patricia Maquilan**

Corporate Communications Manager
Jollibee Foods Corporation

“A must read for every Filipino”

- **Felipe Landa Jocano**

Philippines Studies Professor Emeritus,
University of the Philippines,
Filipino anthropologist and historian

“It is a brilliant and patriotic initiative, it highlights the many positive qualities and accomplishments of Filipinos. I would commend this book especially to Pinoy's abroad.”

- **Bernardo Villegas**

Economics Professor
University of Asia and Pacific

“This is a brilliant piece of project illuminating the totality of our past and present Filipino culture and achievements. This work is an effective tool aimed at emancipating the confused minds and feelings of our own youth including second and third generations of Filipinos living abroad whose denial and confusion from knowing their very own root can be substituted with pride and a strong sense of connectivity to our Filipino nation. I therefore commend contributors for this valuable project they have done.”

- **Henelito A. Sevilla Jr.**

Former President, Filipino-Irano
Community in Iran; Asian Studies
Assistant Professor, University of the
Philippines

“Many people volunteer precious time and talents for causes they are passionate about; or simply, because they want to serve ... *Filipino Pride* exists because the volunteer contributors love our country....For me, this spell hope for the Philippines!”

- **Lolita Delgado Fansler**

President, Mangyan Heritage Center

“More than instilling Filipino pride, this book serves as an inspiring proof that anybody can contribute something to help build our nation, but we can make a bigger difference if we will choose to work together as a people. This noble project is indeed a product of modern-day “bayanihan” spirit, a trait that is distinctly and proudly Filipino. It also posts a great challenge to every Filipino to excel and be a source of pride and inspiration to the people around them. May we all be united and always be at our best to help move our country forward. Mabuhay ang Pilipino!”

- **Samie Lim**

Vice-Chairman,
Philippine Chamber of Commerce and
Industry



FILIPINO PRIDE

*Dale Dennis David . Ma. Julie Tañada . Edna Co . Lucio Pitlo III
Ones Cuyco . Lloyd Bautista . Rudy Brul*

FILIPINO MATTERS PUBLISHING

2009

Published in the Philippines by Filipino Matters.

Lite Version

FREE COPY. NOT FOR SALE.

THIS BOOK IS FOR THE FILIPINO PEOPLE.

This book can be freely reproduced, replicated and distributed, except for commercial purposes. No expressed or written permission from the contributors or the publisher is required. However, proper citation or acknowledgement is necessary when using the book or articles within it as reference (s).



FILIPINO MATTERS

Proud and socially responsible Filipinos! *Filipino Matters* combines advocacy and social business to instill national pride and uplift the dignity in every Filipino. It is engaged in developing creative solutions that change people's mindsets.

We aspire to stir the flame in every Filipino. We want to engage all Filipinos in the national enterprise of social progress and development through practical and doable people-based programs that will impact significantly and directly to communities involved in our socio-civic projects and activities.

The *Filipino Pride*, a book promoting national pride, patriotism and love of country, is part of the *Filipino Matters* initiatives that we hope to spur and cultivate in every Filipino.

For more information, please visit us at www.FilipinoMatters.org

Filipino Matters believes that the goal of nation-building is everybody's concern. It is not the exclusive monopoly of leaders, civil servants and cause-oriented organizations. We believe that everyone can contribute in no small measure in advancing the interests of the country. We neither sanction religious doctrines nor endorse any political view. We are a nonaligned nonpolitical movement who adheres that any help that one could extend can make a difference.

*To Our Fellow Filipinos
(Our Kababayans)*



Dahil sa Inyo, Para sa Inyo...



ACKNOWLEDGEMENTS

This book is the product of the collaborative efforts of its contributors and supporters who freely volunteered their time, profession, skills, talents and resources for this noble endeavor. The Filipino Pride acknowledges the contributions of many volunteers who helped make this book possible:

Ma. Dolores Bernabe for contributing some articles; Ramon Fernan III, Corazon Balarbar, and Raiza Cusi for the editing and proofreading, as well as information verification; Mark Simone Dinong, Albert Cortez, and Sappho Nerissa Rodriguez for the layout and design; Roslyn Arayata, Niño Alvina, Jon Tengco, and Sappho Nerissa Rodriguez for the illustrations and photographs; Marjorie Joan Bautista, Arvin Alivia, and Audrey Ann Lee for helping us gather testimonials for the book; Paulita Paz, Hendrickson Tan, Arlene David, Oliver Sorrrera, Mary Grace Jardin and the people of Team O.P.S. for the logistics; Jeff David, Arnel Bonto, Noel Cabello, Ron de Lima for promoting our cause in Guam, USA by organizing our Chapter there. Other individuals, organizations and institutions also helped to make access to photographs possible, namely:

Abuyog St. Francis Xavier Community Cooperative
Al Jacinto / Mindanao Examiner
Animation Council of the Philippines Inc.
Atilana Rambayon
Bohol Local Tourism
Cultural Center of the Philippines
Freddie Aguilar
Jollibee Foundation
Kahugponan sa mga Bol-anong Guides
Mangyan Heritage Center
National Commission for Culture and the Arts
National Historical Institute
National Museum of the Philippines
Office of the Vice President, Republic of the Philippines
Philippine All Stars
Philippine Sports Commission
SM Investments Corporation
Team O.P.S. Inc.
Wincat Alcala
Yasmin Ong

The book project also acknowledges those who provided helpful comments and suggestions on the preliminary versions of the manuscript.

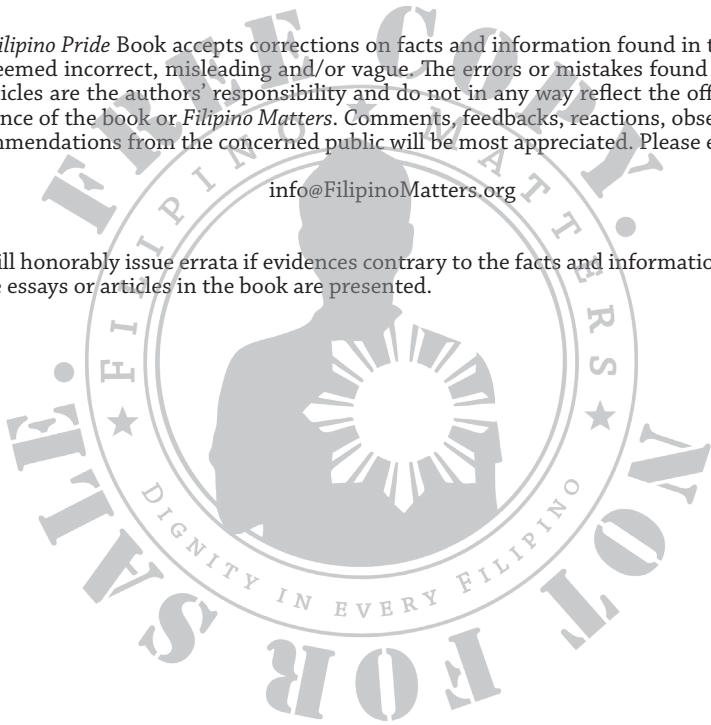


DISCLAIMER

The *Filipino Pride* Book accepts corrections on facts and information found in the book that are deemed incorrect, misleading and/or vague. The errors or mistakes found in the essays or articles are the authors' responsibility and do not in any way reflect the official position or stance of the book or *Filipino Matters*. Comments, feedbacks, reactions, observations and recommendations from the concerned public will be most appreciated. Please email us at:

info@FilipinoMatters.org

We will honorably issue errata if evidences contrary to the facts and information mentioned in the essays or articles in the book are presented.





CONTENTS

INTRODUCTION

Day 1	History: BIAK-NA-BATO REPUBLIC	1
Day 2	Literature: MANGYAN SCRIPTS	2
Day 3	Sports: EFREN 'BATA' REYES	3
Day 4	Business/ Organization: GAWAD KALINGA	4
Day 5	Music and Performing Arts: CECILE LICAD	5
Day 6	People, Culture, Values: ARTURO TOLENTINO	6
Day 7	Science & Industry: COCO COIR GEOTEXTILES	7
Day 8	Visual Arts: ANGONO PETROGLYPHS	8
Day 9	History: KATIPUNAN	9
Day 10	Literature: LAGUNA COPPPERPLATE INSCRIPTION	10
Day 11	Sports: LYDIA DE VEGA	11
Day 12	Business/ Organization: PHILIPPINE AIRLINES	12
Day 13	Music and Performing Arts: FREDDIE AGUILAR	13
Day 14	People, Culture, Values: BAYANIHAN	14
Day 15	Science & Industry: LIVE FISH IN A WATERLESS ENVIRONMENT	15
Day 16	Visual Arts: LINO BROCKA	16
Day 17	History: LAPU – LAPU	17
Day 18	Literature: F. SIONIL JOSE	18
Day 19	Sports: FILIPINO INDIGENOUS GAMES	19
Day 20	Business/ Organization: SAN MIGUEL CORPORATION	20
Day 21	Music and Performing Arts: LAS PIÑAS BAMBOO ORGAN	21
Day 22	People, Culure, Values: PINOY HONESTY	22
Day 23	Science & Industry: FILIPINO INVENTORS	23

CONTENTS

Day 24	Visual Arts: THE WOODCARVERS OF PAETE, LAGUNA	24
Day 25	History: THE BATTLE OF BATAAN AND CORREGIDOR	25
Day 26	Literature: ANG ALAMAT NI MALAKAS AT MAGANDA	26
Day 27	Sports: ROLAND DANTES	27
Day 28	Business/ Organization: PHILIPPINE LONG DISTANCE TELEPHONE	28
Day 29	Music and Performing Arts: LEA SALONGA	29
Day 30	People, Culture, Values: CORAZON AQUINO	30
Day 31	Science & Industry: BANAUE RICE TERRACES	31
Day 32	Visual Arts: FERNANDO AMORSOLO	32
Day 33	History: MALOLOS CONSTITUTION	33
Day 34	Literature: THE NOLI AND EL FILI	34
Day 35	Sports: EUGENE TORRE	35
Day 36	Business/ Organization: JOLLIBEE	36
Day 37	Music and Performing Arts: LEVI CELERIO	37
Day 38	People, Culture, Values: OFWs	38
Day 39	Science & Industry: PHILIPPINE JEEPNEY	39
Day 40	Visual Arts: JUAN LUNA	40
Day 41	History: THE PHILIPPINES IN THE UN	41
Day 42	Literature: FRANCISCO BALAGTAS	42
Day 43	Sports: MANNY PACQUIAO	43
Day 44	Business/ Organization: ST. LUKE'S HOSPITAL	44
Day 45	Music and Performing Arts: LOBOC CHILDREN'S CHOIR	45
Day 46	People, Culture, Values: PINOY WAY OF RAISING A FAMILY	46

CONTENTS

Day 47	Science & Industry: INTERNATIONAL RICE RESEARCH INSTITUTE	47
Day 48	Visual Arts: PINOY ANIMATORS	48
Day 49	History: SULTANATE OF SULU	49
Day 50	Literature: PHILIPPINE INDIGENOUS EPICS	50
Day 51	Sports: PAENG NEPOMUCENO	51
Day 52	Business/ Organization: AYALA GROUP OF COMPANIES	52
Day 53	Music and Performing Arts: PHILIPPINE ALL-STARS HIP-HOP DANCE GROUP	53
Day 54	People, Culture, Values: THE SPIRIT OF EDSA	54
Day 55	Science & Industry: FILIPINO HERBAL MEDICINES	55
Day 56	Visual Arts: ED CASTRILLO	56
Day 57	History: TANDANG SORA	57
Day 58	Literature: FILIPINO WRITERS	58
Day 59	Sports: YO-YO	59
Day 60	Business/ Organization: 2007 FILIPINO BILLIONAIRES	60
Day 61	Music and Performing Arts: WORLD CLASS FILIPINO ARTISTS	61
Day 62	People, Culture, Values: FILIPINO HOSPITALITY	62
Day 63	Science & Industry: MARIKINA SHOES	63
Day 64	Visual Arts: LEANDRO LOCSIN	64

SOURCES

ABOUT THE CONTRIBUTORS

COMMITMENT

JOIN US



INTRODUCTION

Eager to talk to a fellow Filipino during my stay in Boston, USA, I asked, “Ey p’re, are you Pinoy?” He gave me a quick stare, said “no” and continued talking with his polished American accent. Instinctively, I knew he was Pinoy, but well he refused to admit it. I guess he does not want to be Pinoy in some way. Staying in America will somehow sharpen your Pinoy radar – the ability to decipher a Pinoy despite the accent, sans designer clothes and shoes, whether they are “bagong salta” (just new) or “beterano na” (in the US for a long time).

I’ve had several of this kind of experience in my stay outside the Philippines. Since America comprises people of different cultures and ethnicities, it is not uncommon to begin a small talk with one’s origin. And quite a few times, when you ask Pinoys, a few would vehemently deny being a Filipino as though the Philippines was struck by a plague that they don’t want to be associated with. At other times, they would just keep on speaking in English even if you start talking to them in Filipino.

Technically, they may no longer be Filipinos because they are already citizens of the United States. Some would admit that they are of Filipino ancestry but would quickly add that they have left the Philippines a long time ago. They would often say they have very little memory of the Philippines. Others would usually give you a litany of why they do not like to go back – pollution, traffic, poor roads, poverty etc. And more would narrate how life in the US is so much better than life back in their home country or the country of their forebears. I guess they want to really distance themselves from their roots.

And so the pondering began. While relaxing on a Sunday morning with a couple of my Pinoy friends in the States, we started talking about what could be the reason why Pinoys deny being Filipinos. We concurred that people usually deny or lie about something if they are not proud of it. In line with this thought, we surmised that could it be that they are not proud of being Filipinos themselves? However, looking at the other side of the coin, there are many Filipinos in the Philippines and in other parts of the world who are fairly proud of their origin. So what spells the difference? Is the latter just an aberration, or is there an alarming reason why it is happening?

If you’re a Filipino reading this, ask yourself this question – Are you proud being a Filipino? More importantly, if you are, ask yourself – Why? Personally, I had difficulty giving a quick answer to the second question the first time I thought about it. So I asked others - they pointed out that Filipinos tend to be regionalistic. We are prouder of our province/region than our nation because socializing and inculcating pride in one’s provincial, regional or ethnolinguistic heritage is stronger and more persistent than the pride and patrimony we have for our country. There is even a joke in Hawaii that when you ask if one is a Filipino, s/he would answer, “No, I’m Ilocano”.

There are many things we can be proud of as a nation. But do we know them? I am particularly guilty of not knowing much. Pride is a feeling and before you can feel it, you have to know it. And we don’t even have an appropriate Filipino word for Pride. Or none that I and the countless people I’ve talked to know of. If there is such, we should start using it so it becomes part of our mainstream vocabulary. One friend suggested to just coin a word and an example given was TANOKAKA – short for Taas Noo Kahit Kanino (Head High to Anyone).

So maybe, if we put together a list of things we can be proud of as Filipinos, this may help. If there are commonalities we all know as Filipinos, commonalities that we can be proud of, then maybe this can fuel our pride for our country. Having Filipino Pride is very important – indeed a key element in nation building. Building a nation is more than building bridges and infrastructure; it's about nurturing our self esteem, our pride and love for our homeland.

If there is pride, we will not be indifferent to the plight of our country and our fellow countrymen. Instead, we would instinctively take care of our country. Rather than put our country perpetually in a bad light by incessantly talking about crimes, poverty, and corruption, which is neither endemic to the country nor the most rampant in the world, we will promote what's good, beautiful, and interesting about our land and our people.

Simply put, it's about changing mindsets. We have to start seeing things differently and positively so we can start developing creative, practical and doable solutions to the country's problems. We should refrain from just waiting for the government to address these issues on our behalf. There is so much dignity in the Filipino people, but it is yet to be recognized as we only relate dignity with affluence, power, influence and social position. As long as we treat people and ourselves with respect, our intentions good, doing decent works to provide for our families, it doesn't matter what our status are in life. Our wealth comes from our pride and dignity. If we start being conscious about these, then everything else will just follow. This is the purpose of Filipino Matters! of which the Filipino Pride book project is an integral part. For more details on Filipino Matters!, please visit www.FilipinoMatters.org.

This book serves as a daily devotional of knowledge that can further our pride to our country. It has eight categories – Business | History | Literature | Sports | Music & Performing Arts | Science & Industry | Visual Arts | People, Culture, Values. There are eight articles on each category giving us sixty four reasons why we should be proud of being Pinoys. One can read one entry per day and hopefully improve one's sense of pride in a couple of months.

Please note that the selected topics here are not based on any order of chronology or significance. The volunteer writers were just given the liberty to contribute articles on the topics that most strike or inspire them. Other subjects not covered by this seminal volume can be included in the next volumes.

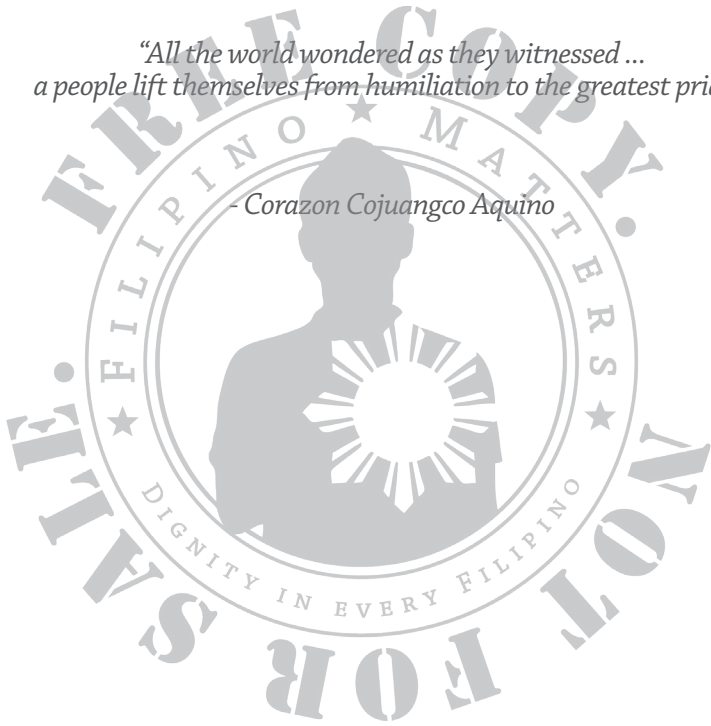
Articles were submitted on a voluntary basis with no remuneration. Inspired by the Open Source business model in the IT world where one can just contribute to an open platform, we employed the same system in completing the first chapter of this book project. We opened our doors to everyone who is interested in contributing to the cause of nation building and changing mindsets. And those who heeded the call were professors, graduate students, employees, journalists, employees, among others.

We don't claim that this book is a solution to our Filipino Pride dilemma. We leave that to our social scientists to inquire and study on. Neither do we proclaim that we are heroes and heroines crusading to advance the national spirit. Instead, we remain the average Pinoys and Pinays who just wish to contribute our humble efforts in communicating the so many things, feats, achievements, values and character that we all Filipinos can be proud of. We believe that Filipinos will rise again. This is a product of pure love. Because we choose to be Pinoy!

Dale Dennis M. David

*“All the world wondered as they witnessed ...
a people lift themselves from humiliation to the greatest pride.”*

- Corazon Cojuangco Aquino





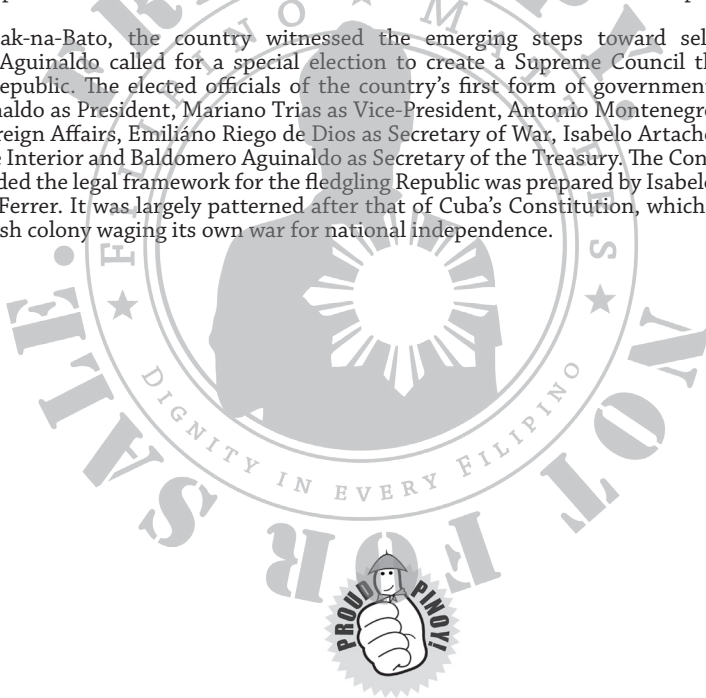
DAY 1
BIAK-NA-BATO REPUBLIC
Asia's First Revolutionary Republic



The Biak-na-Bato Republic was established on November 1, 1897 at the caves of San Miguel, Bulacan. It was the first revolutionary government in Asia at that time. This historical institution was also a prelude to the Declaration of Philippine Independence in Kawit, Cavite in 1898 and the founding of the first Philippine Republic in Malolos, Bulacan in 1899.

Pursued and almost surrounded by far superior Spanish forces, Gen. Emilio Aguinaldo and the rest of the Filipino revolutionaries, who were determined to continue the fight for self-determination, avoided the military cordon laid out to capture them. From Cavite, Aguinaldo moved from province to province before withdrawing to the safety of the mountains in San Miguel, Bulacan. To the frustration of Governor General Fernando Primo de Rivera, Gen. Aguinaldo's daring escape from the Spanish troops demonstrated the military wisdom of our Filipino patriots. Within the shelters of Biak-na-Bato's caverns, the first solid step towards Philippine nationhood was made – the Proclamation of the Biak-na-Bato Republic.

In Biak-na-Bato, the country witnessed the emerging steps toward self-governance. Gen. Aguinaldo called for a special election to create a Supreme Council that shall lead the Republic. The elected officials of the country's first form of government were Emilio Aguinaldo as President, Mariano Trias as Vice-President, Antonio Montenegro as Secretary of Foreign Affairs, Emiliáno Riego de Dios as Secretary of War, Isabelo Artacho as Secretary of the Interior and Baldomero Aguinaldo as Secretary of the Treasury. The Constitution that provided the legal framework for the fledgling Republic was prepared by Isabelo Artacho and Felix Ferrer. It was largely patterned after that of Cuba's Constitution, which was a similar Spanish colony waging its own war for national independence.



The establishment of the Biak-na-Bato Republic is a great historical feat for it was the first time a colonized people in Asia sought formal independence from a major European power. Second, it laid down the groundwork for the birth of the first Asian Republic. This broke the then prevailing myth that a colonized race was unfit for self-governance and can easily be defeated in a military confrontation. The historical influence of Biak-na-Bato Republic can be seen in the succeeding uprisings of subjected people against colonial rule, not only in the region but from other colonized lands under oppressive foreign dominion.



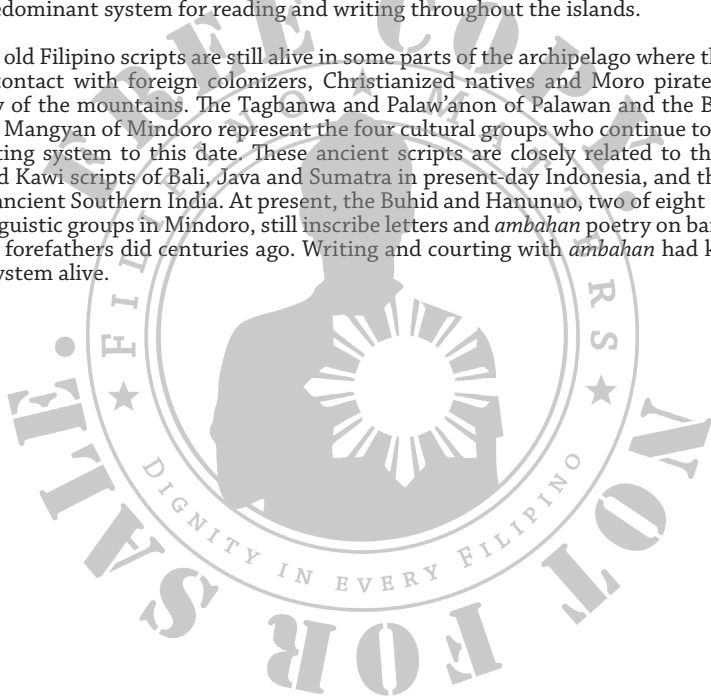
DAY 2

MANGYAN SCRIPTS

Pre-Hispanic Philippine Calligraphy

When the Spaniards arrived in the Philippines, they were surprised to find that the early Filipinos already had their reading and writing system. This was basically composed of the vowels a, e/i, and o/u, and a combination of 14 consonants with a vowel, pronounced as open syllables. The major language groups in the country - the Tagalog, Kapampangan, Pangasinense, Ilocano, Bicolano, and Visayan – each had their own kind of syllabic writing. Gradually each one disappeared with the sole use of the Roman alphabet in the formal structures of education, religion, politics, trade, communication, and the arts with the spread of Spanish influence. Though the revolutionary organization, Katipunan, used the old Tagalog script, by the early 19th century the Roman alphabet had replaced the *baybayin* as the predominant system for reading and writing throughout the islands.

However, old Filipino scripts are still alive in some parts of the archipelago where the people avoided contact with foreign colonizers, Christianized natives and Moro pirates, fleeing the safety of the mountains. The Tagbanwa and Palaw'anon of Palawan and the Buhid and Hanunuo Mangyan of Mindoro represent the four cultural groups who continue to use their early writing system to this date. These ancient scripts are closely related to the Indian-influenced Kawi scripts of Bali, Java and Sumatra in present-day Indonesia, and the Pallava script of ancient Southern India. At present, the Buhid and Hanunuo, two of eight Mangyan ethno-linguistic groups in Mindoro, still inscribe letters and *ambahan* poetry on bamboo the way their forefathers did centuries ago. Writing and courting with *ambahan* had kept their syllabic system alive.



The scripts of the Buhid and Hanunuo Mangyan of Mindoro, as well as the Tagbanwa, and the Palaw'ano of Palawan, were declared National Cultural Treasures in 1997. They were also documented in UNESCO's 1999 Memory of the World Registers, a program aimed at preserving and disseminating for posterity valuable documentary heritage of the world's nations. Surat Pilipino is, indeed, still alive in the Philippines today!

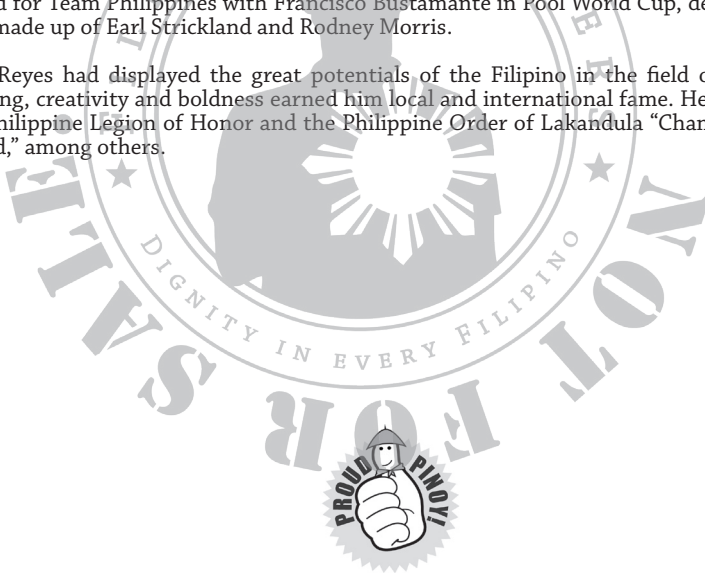
DAY 3
EFREN 'BATA' REYES
The Magician of Billiards



Born in Angeles, Pampanga, Efren 'Bata' Reyes is one of the greatest professional billiard players the sports have ever seen. He was fondly called 'Bata' or young kid by his peers to distinguish him from an elder Reyes. As a prolific international player, he earned the name 'The Magician' because of his precision in pocketing almost impossible targets with the cue ball. He could make it spin through a mess of balls or glide over the pool railings to hit the mark.

The Magician started his career playing at neighborhood billiards for money, creating a name that led him to be spotted by promoters in the big leagues. In 1994, he defeated Nick Varner in the US Open Nine Ball Championship, becoming the first Asian in the elite pool club to grab the title. He humbled Earl Strickland in the Hong Kong's Winner-take-all \$100,000 Nine-Ball Challenge dubbed 'The Color of Money'. In 2001, he defeated Niels Feijin in the International Billiard Tournament in Tokyo and bagged the ¥20 million prize. Reyes was recorded in the AZ Billiards Money list for five times as the Most Profitable Billiards Player since 2001. He was the first Asian to be inducted into the 2003 Billiard Congress of America's Hall of Fame. In 2005, he stopped fellow Hall of Famer Mike Sigel in the \$200,000 International Pool Tournament dubbed 'King of the Hill 8-Ball Shootout'. In 2007, he was ranked number 2 in the Pool & Billiard Magazine's "Fans' Top 20 Favorite Players" poll. He played for Team Philippines with Francisco Bustamante in Pool World Cup, defeating Team USA made up of Earl Strickland and Rodney Morris.

Bata Reyes had displayed the great potentials of the Filipino in the field of sports. His cunning, creativity and boldness earned him local and international fame. He was awarded the Philippine Legion of Honor and the Philippine Order of Lakandula "Champion for Life Award," among others.



What makes Filipinos so proud of the successful career of Efren 'Bata' Reyes in the sports of billiards lies not in the number of his victories in international tournaments or the recognitions he received from different awarding bodies, but his sheer strength and resiliency to overcome a life of poverty to become one of the world's greatest billiard players of his time. His triumphs embody the inborn courage and unwavering spirit in every Filipino. It was during his reign when the reputation of Filipinos as billiard artists leapt and soared across the globe.



DAY 4

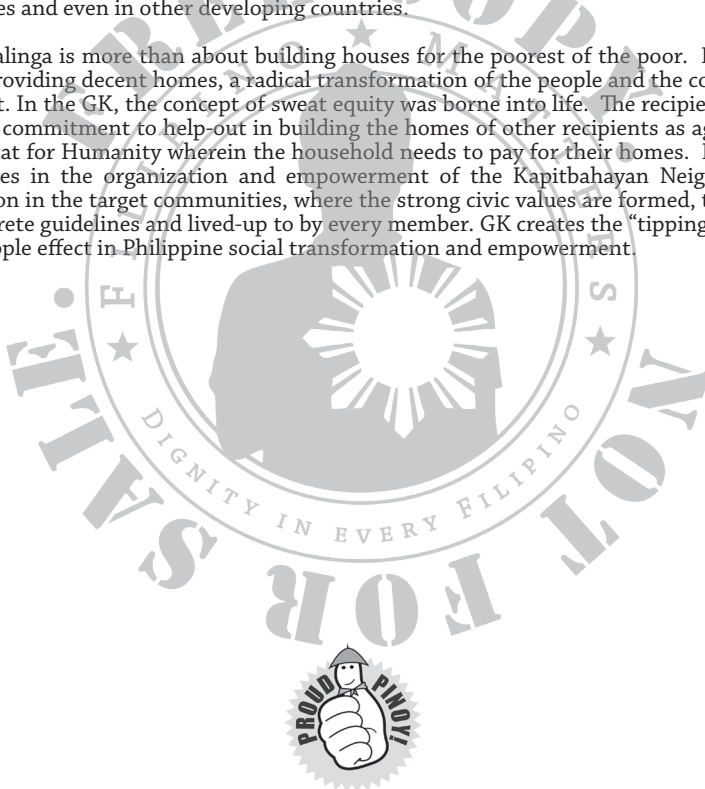
GAWAD KALINGA

Filipinos for Filipinos

Gawad Kalinga (GK) is a movement based on selfless love and passion for one's country. The term *gawad kalinga* when translated to English means "to give care." Its vision for the Philippines is a slum-free and squatter-free nation through a simple strategy of providing land for the landless, homes for the homeless, food for the hungry, and dignity and peace for the forsaken in Philippine society.

What started in 1995 as a daring initiative by Couples for Christ to rehabilitate juvenile gang members and help out-of-school youth in Bagong Silang, Caloocan City, then the largest squatters' relocation area in the country, is now a country-wide movement for nation-building. Together with its partners, Gawad Kalinga aims to build 700,000 homes in 7,000 communities in 7 years (2003-2010). At present, GK is in over 900 communities all over the Philippines and even in other developing countries.

Gawad Kalinga is more than about building houses for the poorest of the poor. It believes that by providing decent homes, a radical transformation of the people and the community takes root. In the GK, the concept of sweat equity was borne into life. The recipients' share was their commitment to help-out in building the homes of other recipients as against the US' Habitat for Humanity wherein the household needs to pay for their homes. Its critical success lies in the organization and empowerment of the Kapitbahayan Neighborhood Association in the target communities, where the strong civic values are formed, translated into concrete guidelines and lived-up to by every member. GK creates the "tipping point" to start a ripple effect in Philippine social transformation and empowerment.



The Gawad Kalinga movement is the highest expression of a united Filipino community, notwithstanding the divergence in ethnic, religious, and socio-economic status. It is with pride that we see Filipinos from all walks of life, within and outside the Philippines, coming together for a greater cause other than their personal self-interest. Volunteerism, altruism and love of country indeed fuel the GK spirit.



It is not common that a talent shares not only the limelight but also the respect of world artists. Such a rare talent is Cecile Licad, the orchestral soloist whose classical repertoire ranges from Mozart and Beethoven to the Romanticism of Tchaikovsky, Brahms, Schumann, and Rachmaninoff, to the modern works of Ravel, Shostakovich, Prokofiev and Bartok. She has performed in key cities around the world, putting the Philippines in the international musical map.

Licad began her piano studies at the age of three with her mother, Rosario, and later studied with the highly regarded Rosario Picazo. At the age of seven, she made her debut as a soloist with the Philippine Philharmonic Orchestra then went on to study with Rudolf Serkin at the Curtis Institute of Music.

She has appeared regularly with renowned orchestras such as the Chicago Symphony, Boston Symphony, Philadelphia Orchestra, New York Philharmonic, National Symphony, Children's Orchestra, and the orchestras of Los Angeles, San Francisco, Houston, Seattle, Pittsburgh, Baltimore, Cincinnati, Phoenix and Vancouver. She has also played with the London Symphony, London Philharmonic, Bayerisches Rundfunk Orchestra, and Orchestre de la Suisse Romande. In Asia, she has performed with the Hong Kong Philharmonic, New Japan Philharmonic and Tokyo's NHK Symphony.

Cecile is an accomplished chamber musician, sharing the stage with renowned performers such as Mstislav Rostropovich and with ensembles from all over the world. Cecile has made recordings for Sony for which she recently released a new CD of works by Ravel (*Le tombeau de Couperin*, *Gaspard de la Nuit*, and *Sonatine*) on the MusicMasters label. She has also recorded works by Gottschalk on the Naxos label. Cecile was one of the youngest musicians to receive the prestigious Leventritt Gold Medal in 1981.



Cecile Licad's musical achievements are beyond question. She is indeed a world class pianist of the 21st century, not far from the likes of Martha Algerich, Clara Haskel, Myra Keno and Roselyn Turest. Not only has she made us proud by representing our country in different world classical music engagements, she also brought home fame by bagging numerous international awards. Cecile, no doubt, breathes life to the classical Filipino musicality.



DAY 6

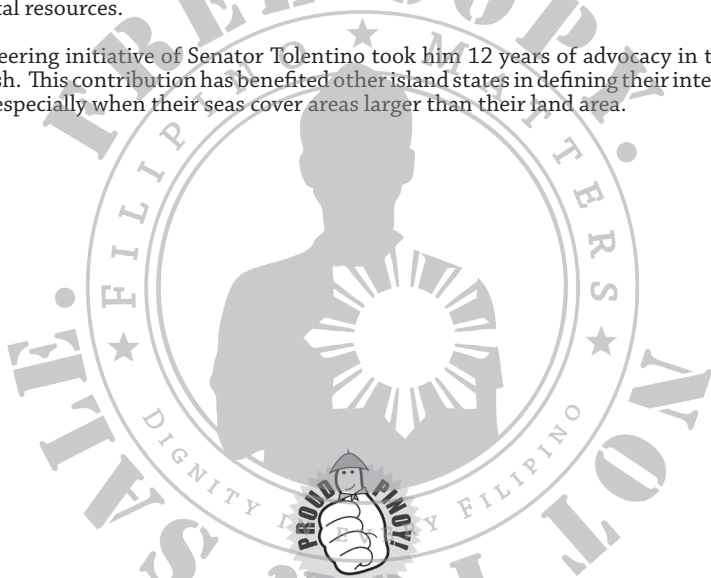
ARTURO M. TOLENTINO

Author of the Law of the Sea

It was in 1956 when the United Nations (UN) General Assembly considered the convening of an International Conference to codify the Law of the Sea. Philippine delegate Senator Arturo M. Tolentino took up the challenging task of defending the territorial waters of the country with the submission of a *note verbale* to the UN Secretary General. This earned him the distinction as Philippine expert on the Law of the Sea and the Archipelagic Doctrine that shaped the international law regime of the archipelagic state.

The law, as crafted by Tolentino, specified that sovereign control over the seas extends up to 200 miles from a country's shores. Such sovereignty also covered the waters around, between, and connecting the different islands of an archipelago. The country's 7,107 islands made such a territorial baseline definition a requirement. Such a definitive measure specified how extensively a country can exercise its economic rights over its waters, marine and sub-continental resources.

This pioneering initiative of Senator Tolentino took him 12 years of advocacy in the UN to accomplish. This contribution has benefited other island states in defining their international borders, especially when their seas cover areas larger than their land area.



Sen. Arturo M. Tolentino shall be remembered by many Filipinos as a brilliant lawyer, distinguished legislator, would-be vice president, and favorite *amicus curiae* (friend of the court) of the Supreme Court. He was likewise a popular author, expert and resource person in the legal community. But the passing of time made us forget his greatest international legal contribution – the Law of the Sea. The Philippines is a country of 7,107 islands geographically separated by waters. To protect our national waters and marine resources from foreign incursions, Sen. Tolentino spent 12 years of his life fighting to have the Law of the Sea recognized by the United Nations (UN) General Assembly. Sen. Tolentino envisioned the need to safeguard his country's sovereignty, and years from now, his people would still be reaping the benefits of his efforts. But not only do his countrymen owe him this remarkable contribution as the national boundaries of other archipelagic states were also clarified thanks to the significant international maritime law that is the UN Law of the Sea.

COCO COIR GEOTEXTILE NETS

Arresting Soil Erosion

DAY 7

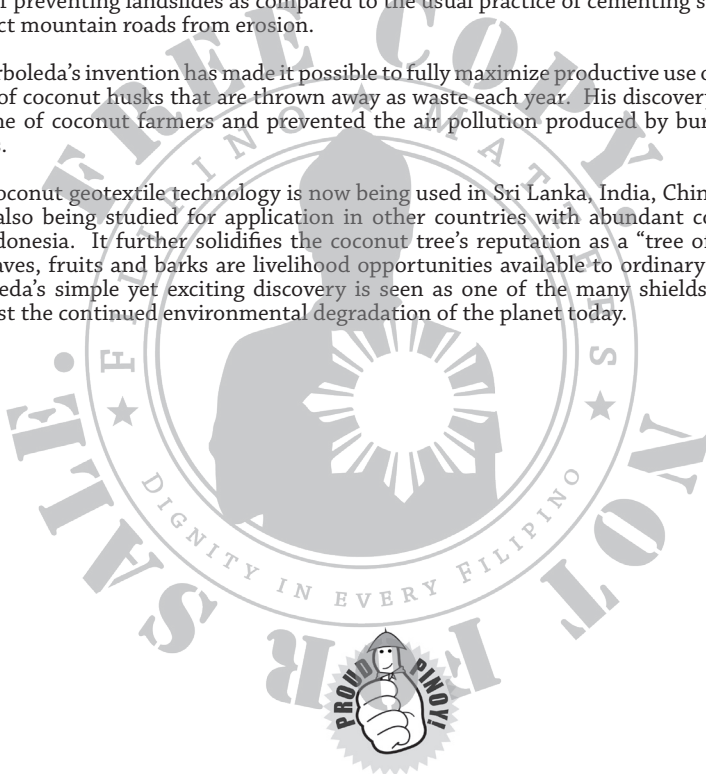


At the World Expo 2005 in Japan, a Filipino invention won the gold in the Nature's Wisdom Award. The inventor was Dr. Justino Arboleda and his invention was a geotextile net produced out of disposable coconut husks.

The net is made from fiber or coco coir that comes from the husks of coconuts. The husks are extracted in the making of copra, usually disposed, and later burned. The geotextile nets are placed on degraded landscapes to curb erosion, as well as encourage the growth of vegetation even in barren hillside places. It is a much more ecological and earth-friendly way of preventing landslides as compared to the usual practice of cementing steep slopes to protect mountain roads from erosion.

Dr. Arboleda's invention has made it possible to fully maximize productive use of the 6 billion kilos of coconut husks that are thrown away as waste each year. His discovery increased the income of coconut farmers and prevented the air pollution produced by burning coconut husks.

The coconut geotextile technology is now being used in Sri Lanka, India, China, and Japan. It is also being studied for application in other countries with abundant coconuts, such as Indonesia. It further solidifies the coconut tree's reputation as a "tree of life." From its leaves, fruits and barks are livelihood opportunities available to ordinary farmers. Dr. Arboleda's simple yet exciting discovery is seen as one of the many shields of humanity against the continued environmental degradation of the planet today.



Dr. Arboleda is just one of the many brilliant Filipino inventors who remained anonymous among their own countrymen. It is often told at science fairs in schools that a Filipino invented the fluorescent light, karaoke, watered-powered cars, and lunar all-terrain vehicle. Yet, we are not really familiar of their scientific achievements because little information about them had been documented. Dr. Arboleda makes us proud for having invented a geotextile net out of coconut husks, which is an ingenious way of preserving nature and curbing the rapid decline of the environment. He is among the many unsung Filipino inventors who could be considered as one of the leading lights in the world's environmental science.



DAY 8

ANGONO PETROGLYPHS

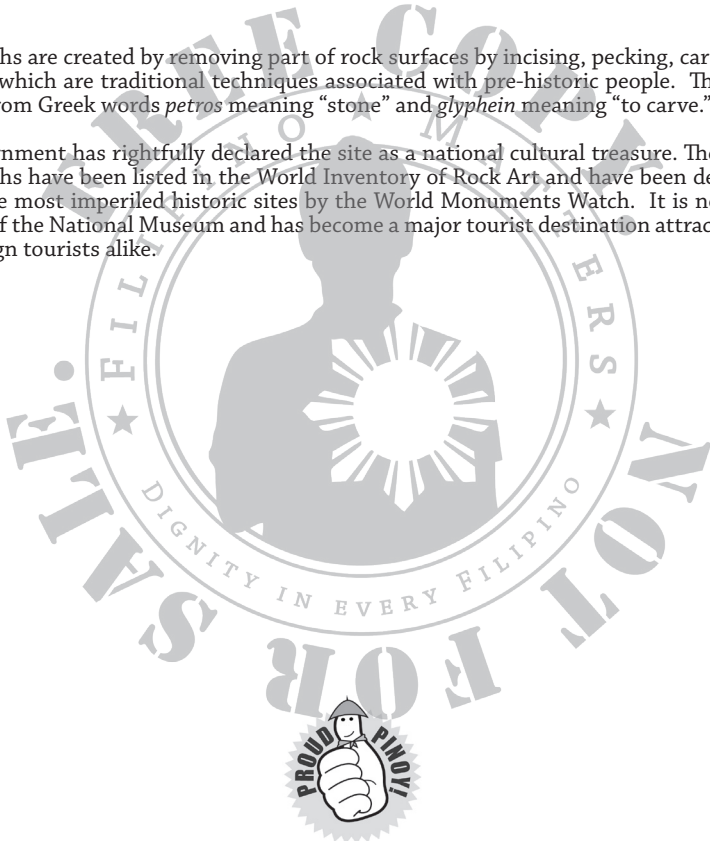
3000 BC Artwork

Was life in the pre-historic Philippines boring? We now have a reason to believe that ancient Filipinos had their own thing going at the same time that the Great Pyramids in Egypt were being built. The petroglyphs discovered in the town of Angono, Rizal Province dating back to 3,000 B.C. are evidences of our ancestors' interest in documenting their world.

The Angono Petroglyphs, unearthed in a shallow cave by National Artist Carlos "Botong" Francisco in 1965, showed over a hundred human and animal figures engraved on the cave's wall. The figures of lizards, frogs and even a mother and child are painted on a solid canvas surface.

Petroglyphs are created by removing part of rock surfaces by incising, pecking, carving, and abrading which are traditional techniques associated with pre-historic people. The term is derived from Greek words *petros* meaning "stone" and *glyphein* meaning "to carve."

The government has rightfully declared the site as a national cultural treasure. The Angono Petroglyphs have been listed in the World Inventory of Rock Art and have been declared as one of the most imperiled historic sites by the World Monuments Watch. It is now under the care of the National Museum and has become a major tourist destination attracting local and foreign tourists alike.

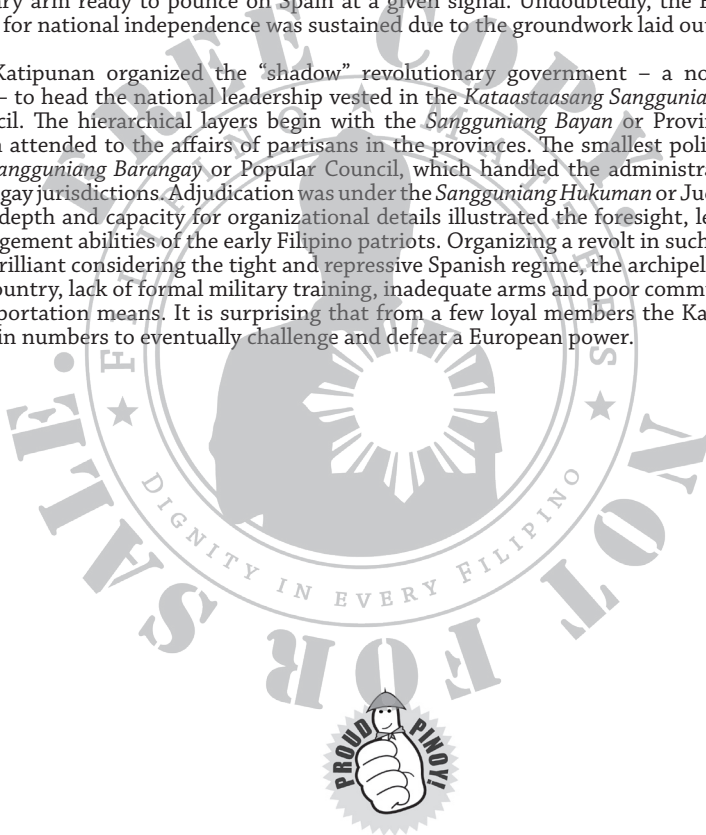


The Angono Petroglyphs is a testament to the artistic skill and talent of our early ancestors. Through centuries of colonial domination, we were made to believe that our forebears were savages with no capacity for higher thinking and appreciating art. The discovery of the Angono Petroglyphs disproved all these negative claims. The ancient rock art, comparable to the primitive cave art found in Lascaux, France and Altamira, Spain, sheds light on the culture and life of early Filipinos, as well as their artistic expression.



Officially known as the *Kataas-taasang, Kagalang-galangang Katipunan ng mga Anak ng Bayan* (Supreme and Venerable Society of the Children of the Nation), the Katipunan was the underground organization that served as a jump-off point of the Philippine revolutionary movement. Known by their acronym KKK, the Katipunan was founded in July 7, 1892 and has for its aim the full independence of the Philippines from Spain through armed insurrection. The shorthand for KKK came from the Tagalog root word *tipon* which means “to gather”. As one of the earliest national liberation movements in Asia, the Katipunan had the organizational leadership, ethos, financial support, network of supporters, and a military arm ready to pounce on Spain at a given signal. Undoubtedly, the Filipinos’ long quest for national independence was sustained due to the groundwork laid out by the KKK.

The Katipunan organized the “shadow” revolutionary government – a novelty at that time – to head the national leadership vested in the *Kataastaasang Sanggunian* or Supreme Council. The hierarchical layers begin with the *Sangguniang Bayan* or Provincial Council, which attended to the affairs of partisans in the provinces. The smallest political unit was the *Sangguniang Barangay* or Popular Council, which handled the administration of their barangay jurisdictions. Adjudication was under the *Sangguniang Hukuman* or Judicial Council. Such depth and capacity for organizational details illustrated the foresight, leadership and management abilities of the early Filipino patriots. Organizing a revolt in such a grand scale was brilliant considering the tight and repressive Spanish regime, the archipelagic nature of the country, lack of formal military training, inadequate arms and poor communication and transportation means. It is surprising that from a few loyal members the Katipunan soon grew in numbers to eventually challenge and defeat a European power.



The Katipunan was the first organized large-scale Filipino insurrection movement against Spanish oppression. Many future national leaders who took prominent roles in the war against the American occupation started from the ranks of this revolutionary organization, such as Emilio Aguinaldo, Antonio Luna, Miguel Malvar and Gregorio del Pilar. But most importantly, the men and women of the Katipunan were able to go beyond socio-economic, regional and linguistic differences in order to represent the national Filipino sentiments and aspirations.



DAY 10

LAGUNA COPPERPLATE INSCRIPTION

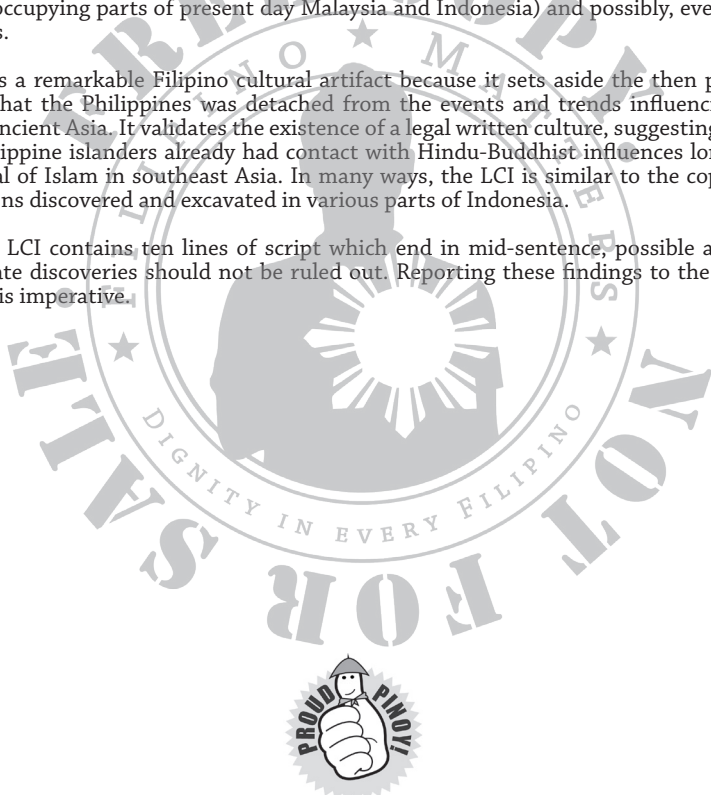
A testament to a thriving Philippine culture and trade of early times

Excavated in 1989 in the delta of the Lumban River in Laguna de Bay, the Laguna Copperplate Inscription (LCI) is the oldest written document in the Philippines. Deciphered by Dutch linguist Antoon Postma, this document states that a man, his family, and descendants had been freed from debt by the Chief of Tundun.

Inscribed in this thin copper fragment are the familiar places of Tundun (Tondo, a Manila suburb), Pailah (Pila, a town in Laguna), Puliran (Pulilan) and Binwangan in Bulacan. This proves that centers of commerce and cultural exchange were already thriving in the Manila Bay area long before the arrival of the Spaniards. The presence of Sanskrit, Old Malay, Old Javanese and Old Tagalog words in the LCI suggests an ongoing maritime trade and intercultural relations between the early Filipinos and their neighbors, the Sri Vijaya Empire (occupying parts of present day Malaysia and Indonesia) and possibly, even, Indian kingdoms.

The LCI is a remarkable Filipino cultural artifact because it sets aside the then prevailing opinion that the Philippines was detached from the events and trends influencing other parts of ancient Asia. It validates the existence of a legal written culture, suggesting that the early Philippine islanders already had contact with Hindu-Buddhist influences long before the arrival of Islam in southeast Asia. In many ways, the LCI is similar to the copperplate inscriptions discovered and excavated in various parts of Indonesia.

Since the LCI contains ten lines of script which end in mid-sentence, possible additional copperplate discoveries should not be ruled out. Reporting these findings to the National Museum is imperative.



Bearing the Sanskrit date of 822 - equivalent to Monday, 21 April 900 AD - the Laguna Copperplate Inscription is a national treasure. This artifact document, and later archeological findings, gives us a vivid pre-Hispanic picture of thriving waterborne commerce and trade, as well as a vibrant cultural exchange between and among our ancestors and other peoples of Asia long before the white men came.

DAY 11
LYDIA DE VEGA
The 'Filipina Iron' Lady



Lydia de Vega was born on December 26, 1964 in Meycauayan, Bulacan. The Asia's sprint queen of the eighties became the country's first woman to run and compete in the Olympics. First, she was sent to the 1984 Olympics in Los Angeles and later in the 1988 Olympics in Seoul.

Lydia De Vega, fondly called "Diay," earned the name "Asia's fastest sprinter" in her time after carrying-off an impressive gold medal award in the 100 meter dash in the 1982 New Delhi Asiad. She defeated India's P. T. Usha in the 1986 Seoul Asiad's 100 meter dash with an imposing record of 11.53 seconds to grab another gold medal. In the same Seoul meet, she also bagged the silver medal in the 200-meter race. She brought home two gold medals in the 1981 Manila SEA Games, earning her the honor of "Athlete of the Year" from the Philippine Sportswriters Association (PSA). She was also given the same PSA tribute in 1986 and 1987.

Before she decided to retire, she won another gold medal in the sprint race in the 1993 Singapore SEA Games. And after hanging her sneakers, she became a councilor in her hometown and also served as a sports consultant of her province, sharing her talent, skill and experience to future Filipino sprinters.

During the twilight years of Martial Law, Lydia de Vega electrified the imagination of a nation that was thirsty for heroes. While her people were cowed and subdued by an oppressive regime, Lydia stood toe-to-toe with Asia's best runners and broke into the elite racing club with a string of gold medals and regional records. She is a picture perfect barrio lass who personified the admirable traits of a Filipina – determined, disciplined, religious, coy and stunningly graceful. Although hurting and injured, she is said to have sprinted without complaints in order to represent her country's honor in overseas race competitions. What makes her life story more inspiring is that she remained a role model for the youth, which is rare for athletes today who easily succumb to the false lure of glitz, glamour and glory. Lydia de Vega's stellar career may have been overshadowed by a country reeling from economic and political turmoil. But her achievements in that turbulent period are the country's few bright spots that shall forever be an inspiring tale for Filipinos.



DAY 12

PHILIPPINE AIRLINES

Still the friendliest in the skies

Philippine Airlines was founded a few months before World War II, making it Asia's oldest carrier still operating under its original name. The airline was started by a group of businessmen led by Andres Soriano, who served as the General Manager, and former Sen. Ramon Fernandez, as Chairman and President. The government's acquisition of its major shares gave way to its nationalization.

The airline's first flight was with a single Beech Model 18 NPC-54 aircraft, which started its daily services between Manila (from Nielsen Field) and Baguio. PAL services were interrupted during World War II, which lasted from 1941 to 1945. Upon the outbreak of the Pacific war, the two Beech Model 18s and their pilots were deployed into military service. They were used to evacuate American fighter pilots to Australia until one was shot down over Mindanao and the other was destroyed on the ground in an air raid in Surabaya, Indonesia.

In 1946, PAL resumed operations servicing 15 domestic points with five (5) Douglas DC-3s, returning to its original Nielsen Airport home in Makati. With the heavy damage left by the war, it had to refurbish the airport at a cost of 1 million pesos. Nielsen soon became the premier national airport and was designated as the official point of entry for all international flights.

PAL was the first Asian airline to cross the Pacific Ocean, when a chartered DC-4 ferried 40 American servicemen from Makati to Oakland, California with stopovers in Guam, Wake Island, Johnston Atoll, and Honolulu. Regular service routes between Manila and San Francisco were started in December 1946. It was during this time that the airline was designated as the country's flag carrier. Since then, PAL has become one of the most respected international airlines with a young and modern fleet of aircraft and a route network that spans 33 foreign cities and 22 domestic points.



As the country's flag carrier, PAL is close to every Filipino's heart. For Filipino travelers, PAL is a symbol of a home away from home. Although the company almost closed down in the late 1990s, it took no less than the sympathy of a grieving nation that forced the government to re-negotiate its hand-over to a private firm. Like the phoenix rising, PAL disproved her naysayers and is today a very profitable airline company.

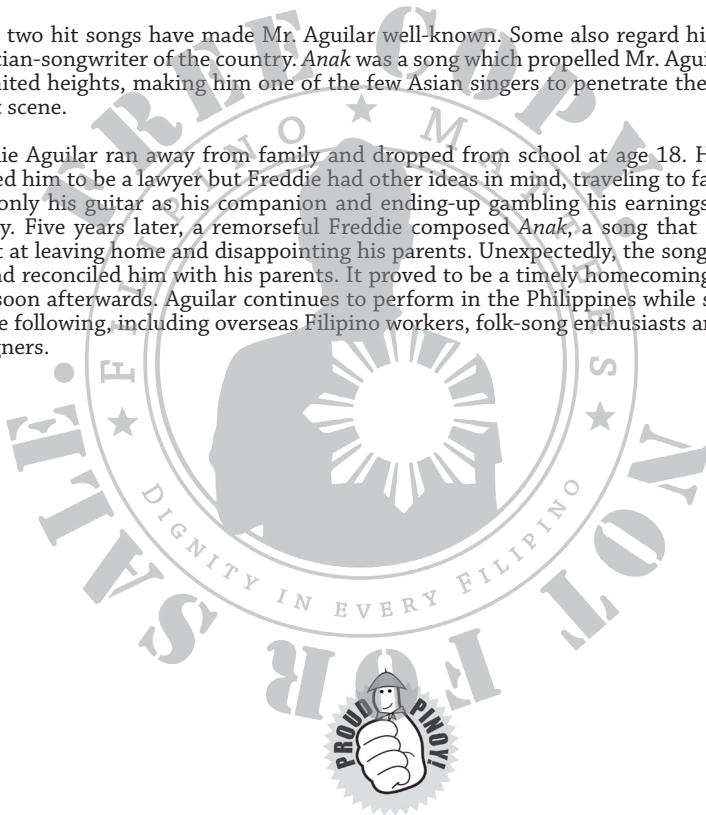


Freddie Aguilar is the Filipino folk musician whose song *Anak* (Child) has been translated and interpreted in 26 languages and released in over 56 countries. The song has sold over 30 million copies worldwide.

In 1986 during the EDSA People Power Revolution in the Philippines, Mr. Aguilar’s rendition of a nationalistic song, *Bayan Ko* (My Country), became the theme for the noble struggles of different sectors against the dictatorial Marcos regime. This song has since then been associated with “People Power” movements.

These two hit songs have made Mr. Aguilar well-known. Some also regard him as the best musician-songwriter of the country. *Anak* was a song which propelled Mr. Aguilar’s career to unlimited heights, making him one of the few Asian singers to penetrate the Western folk music scene.

Freddie Aguilar ran away from family and dropped from school at age 18. His father had wanted him to be a lawyer but Freddie had other ideas in mind, traveling to far-away places with only his guitar as his companion and ending-up gambling his earnings and without money. Five years later, a remorseful Freddie composed *Anak*, a song that expressed his regret at leaving home and disappointing his parents. Unexpectedly, the song became a big hit and reconciled him with his parents. It proved to be a timely homecoming as his father died soon afterwards. Aguilar continues to perform in the Philippines while still capturing a huge following, including overseas Filipino workers, folk-song enthusiasts and even many foreigners.



Freddie Aguilar is one of the most popular and successful Asian folk singers. His songs touched and connected people in the region regardless of race, color, gender or religion. His hit-song *Anak* has been translated into various languages because many can identify with its message of youthful pride, juvenile foolishness, parental love and a son’s redemption. During the Martial Law years, Freddie was a fixture in rallies and demonstrations, prompting him to sacrifice a lucrative career. He rendered his music for the service of the country, politicizing the masses and awakening a people’s consciousness.



DAY 14

BAYANIHAN

The Filipino Spirit of Cooperation

Mutual assistance, group liability, or social group work are some terms used to signify a sense of belongingness, teamwork, social responsibility and unity of purpose among the people in a community. The Filipino word for it is *bayanihan*, from the root word *bayani* which means hero. Thus, *bayanihan* would translate to doing a selfless heroic act of helping others without expecting something in return. From this heroic concept of support, the idea of communal action and cooperation in pursuit of a common task sprang up.

Bayanihan is commonly manifested in a neighborhood effort in helping a family move their *nipa* hut to a new location. Imagine a throng of people carrying a 'straw and wooden' house on their shoulders and transporting it in a closely synchronized undertaking with cheers and singing along the way.

Bayanihan is manifested in various communal actions. Farmers ask their fellow farmers to help in planting and harvesting, and reciprocate the favor when asked in turn. This Filipino trait is likewise observed during emergencies, such as earthquakes, typhoons, fire and other calamities, as well as in times of sickness and deaths of community members where helping others becomes a given.

The concept of *bayanihan* has come a long way. The internationally-acclaimed national folk dance group Bayanihan Dance Company showcases the best of the Filipino traditional culture through dance. In the field of information technology, a group of Filipinos developed the Bayanihan Linux, a volunteer effort at developing a local version of the Linux operating system and was coined by Luis Sarmenta. The Harvard Business Review has featured the term as referring to an appeal for global efforts in corporate social responsibility. In local banking, a savings window has been named the Bayanihan Savings Program to underscore the Filipino value of pooling common resources to help one another. Truly, the bayanihan spirit remains very much alive in every Filipino.



The Western concept of individualism is very difficult for Filipinos to understand. For us, kinship goes beyond our immediate families and extends to distant relatives, neighbors and our communities. The *bayanihan* spirit has weathered us through centuries of natural disasters, economic woes and conflicts. Hence, the impulse to help a brother or a sister in distress is a natural Filipino reflex.



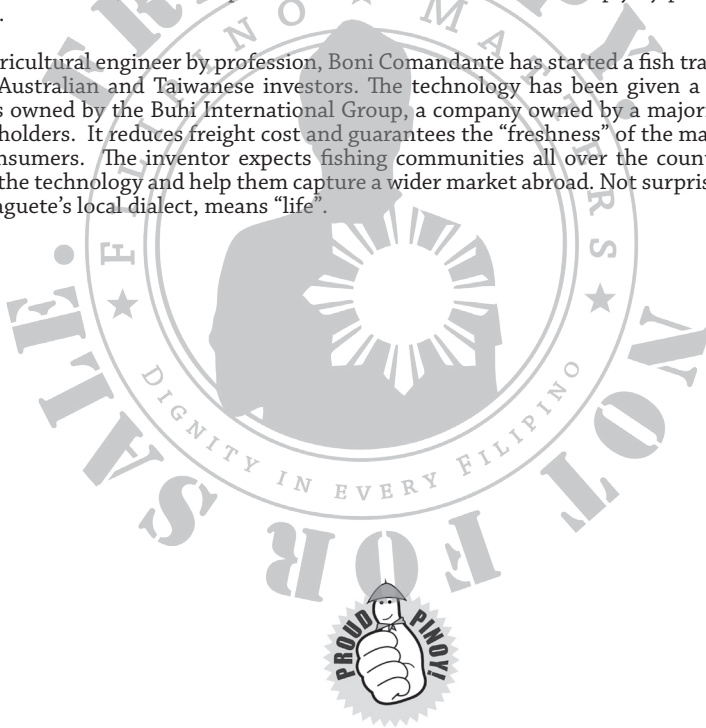
LIVE FISH IN A WATERLESS ENVIRONMENT

A Filipino Ingenuity

Who in the world could think of making fish fall asleep in a waterless environment? A Filipino inventor by the name of Boni Comandante of Dumaguete City, Negros Oriental discovered it. Branded as Buhi Technology, Comandante found a way to transport fish without water. It took him fourteen years to perfect the technology but much less time in selling it to the world.

In 2004, the Buhi Technology was shown to the public at the Department of Trade and Industry's trade exposition at the SM Megatrade Hall in Mandaluyong City. The public could hardly believe that fishes could hibernate in a waterless aquarium. The inventor explained that the technology involves exposing fishes to a buhi "blend" that causes it to sleep. This is done before water is removed; then the fish can be safely placed in a cool container or plastic bag. The sleeping fish is still alive because its gills are still moving as it lies still. The effect, Comandante said, lasts for up to 24 hours. The fish is revived simply by putting it back in water.

An agricultural engineer by profession, Boni Comandante has started a fish trading business with Australian and Taiwanese investors. The technology has been given a global patent and is owned by the Buhi International Group, a company owned by a majority of Filipino shareholders. It reduces freight cost and guarantees the "freshness" of the marine products to consumers. The inventor expects fishing communities all over the country to benefit from the technology and help them capture a wider market abroad. Not surprisingly, *buhi*, in Dumaguete's local dialect, means "life".



The Buhi technology or making fish asleep for efficient transportation is indeed remarkable. The technology has been purely conceptualized, operated and produced by a Filipino company. Mr. Boni Commandante is the prime mover of this technology, which may astound us as nothing less than magical illusion. Creating an environment for fishes to sleep, to be safely stored and transported without water, only proves the exemplary ingenuity, creativity and consummate brilliance of Filipinos.



DAY 16

LINO BROCKA

Reflecting the nation thru films

The call for more realistic themes in Philippine films was answered by stage and movie director Lino Brocka. His fresh ideas featured contemporary scenes and brought the film closer to its audience. This enabled him to capture the Filipino viewing public making him one of the greatest directors ever in Philippine cinema.

Born in Sorsogon, Lino became an avid fan of Hollywood movies and became fascinated in American lifestyle and movie plots. Graduated with honors, he gained a scholarship at the University of the Philippines and took a pre-law course. He became part of the UP Dramatic Club not as an actor, because of his provincial accent, but as a stagehand pulling curtains. However, his actual directing career started when a friend introduced him to the founder of the Philippines Educational Theater Association (PETA).

He proved his skills in his first movie direction, *Wanted: Perfect Mother*, a plot based from *The Sound of Music*. An entry to the Manila Film Festival, the movie gained awards and made a name for him in the industry. Most of his movies soon won awards for Best Screenplay and Best Director. Aware and sensitive of the times, Brocka made movies that tackled sensitive socio-cultural issues, the struggles of the urban poor and the people's perspectives of government, among many others.

His movies were acclaimed in the country and abroad. Among his noteworthy classics are *Maynila: Sa Mga Kuko ng Liwanag*, a story of a poor man who went to the city to look for his lost love only to find her tragic fate and *Insiang*, a film about the life of a slum girl in Manila who was raped by her mother's lover. This was the first Philippine film ever shown at the 1978 Cannes Film Festival. And in the following years, his movies *Jaguar* (1979), "Bona" (1981) and *Bayan Ko: Kapit sa Patalim* (1984) were all nominated in the prestigious Cannes Film Festival held in France.



Lino Brocka was not just an artist. He was a social activist who portrayed the life and times of the poor, the social ills and the struggles of ordinary Filipinos. He translated his nationalist passions onto film.

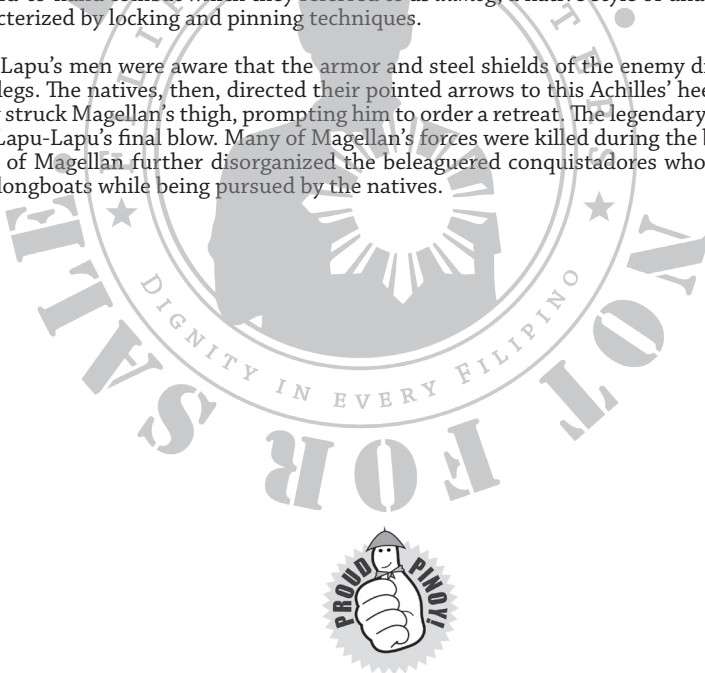
DAY 17
LAPU-LAPU
The First Asian who defied Europe



Lapu-Lapu was the first warrior-chief in Asia to defy and defeat an imperial European power. As the dusts in the 1521 historical Battle of Mactan settled down, Lapu-Lapu proved to be an able combat strategist successfully leading his band of warriors against the battle-hardened Spanish conquistadors.

From Cebu, Magellan set out for the nearby island of Mactan upon hearing that its chief was adamant in not paying tribute to the invaders and refusing to pledge allegiance to the King of Spain. The white men had the superiority of arms and military preparedness, but these did not intimidate Lapu-Lapu and his people. When Magellan sent word for Lapu-Lapu's surrender, the Mactan chief stood firm and prepared for war. Magellan attacked by dawn. Upon learning that the locals only have makeshift bamboo cannons, the invaders disembarked and began their advance. But as they wade ashore, they fell into deep pits dug along the sandy shores full of pointed bamboos. At this time, the natives then rushed into the clearing, throwing arrows on the trapped Spaniards and engaging the survivors into a fierce sword fight. The natives were good in the art of fighting with bladed weapons, which they called *pangamut*, a system of fighting using the *arnis* movement. They were also proficient in hand-to-hand combat which they referred to as *dumog*, a native style of unarmed fighting characterized by locking and pinning techniques.

Lapu-Lapu's men were aware that the armor and steel shields of the enemy did not protect their legs. The natives, then, directed their pointed arrows to this Achilles' heel. A poisoned arrow struck Magellan's thigh, prompting him to order a retreat. The legendary navigator fell with Lapu-Lapu's final blow. Many of Magellan's forces were killed during the battle and the death of Magellan further disorganized the beleaguered conquistadores who retreated for their longboats while being pursued by the natives.



The gallant stand of Lapu-Lapu against the military superiority of the Spanish conquerors was the first triumph of an Asian people against a European power. Lapu-Lapu and his men are still viewed today as a strong symbol of native defiance against the white colonizers.



DAY 18

F. SIONIL JOSE

An internationally-acclaimed Filipino novelist

Francisco Sionil Jose or better known as F. Sionil José is one of the country's national treasure in the field of literature, particularly in the novel and short story categories. Not only are his works widely read and translated into several languages, they also depict the social ills of colonialism and the class struggles entrenched in Philippine society. He was a recipient of various literary and journalism awards both here and abroad, such as the 1980 Ramon Magsaysay Memorial Award for Journalism, Literature and Creative Communication Arts, the 1999 CCP Centennial Honors for the Arts, the 2001 National Artist Award for Literature and strings of the prestigious Palanca Literary awards. He also won the Latin American prize for literature, the Pablo Neruda Centennial Award, in 2004. He organized the Philippine branch of PEN, an international organization of poets, playwrights and novelists. In 1965, he set up his own publishing house called Solidaridad in Ermita, Manila, which is still doing business today.

Born on December 3, 1924 in Rosales, Pangasinan, he was introduced to the literary arts in public school and later developed his talents at the University of Santo Tomas, where he was a working student employed as a journalist. Gifted with a prolific pen and a commitment to publicize the aspirations of the Filipino people to the world, Jose has authored ten novels, five books of short stories and a book of verse, which are mostly written in English. Random House, a renowned American publishing company, took interest in his works and had it translated in 24 languages for global distribution. Among his works which became translated in many foreign languages are *Three Filipino Women*, *Sins*, *Dusk* (Po-on) and *Don Vicente*, among others.

F. Sionil Jose holds the distinction of being the only Filipino writer ever to produce a series of novels that constituted an epic of imaginative creation regarding the hopes and broken dreams of Filipinos under the shadows of foreign colonial masters.



F. Sionil Jose is one of the greatest Filipino literary geniuses of our time. His mastery of the English vernacular and writing prose enabled him to capture a global audience and made the world aware of our people's struggles against colonialism and elitist dominance. His literary works became one of the windows by which the world saw the Filipino soul in its full richness, virtue and nobility.

DAY 19

FILIPINO INDIGENOUS GAMES

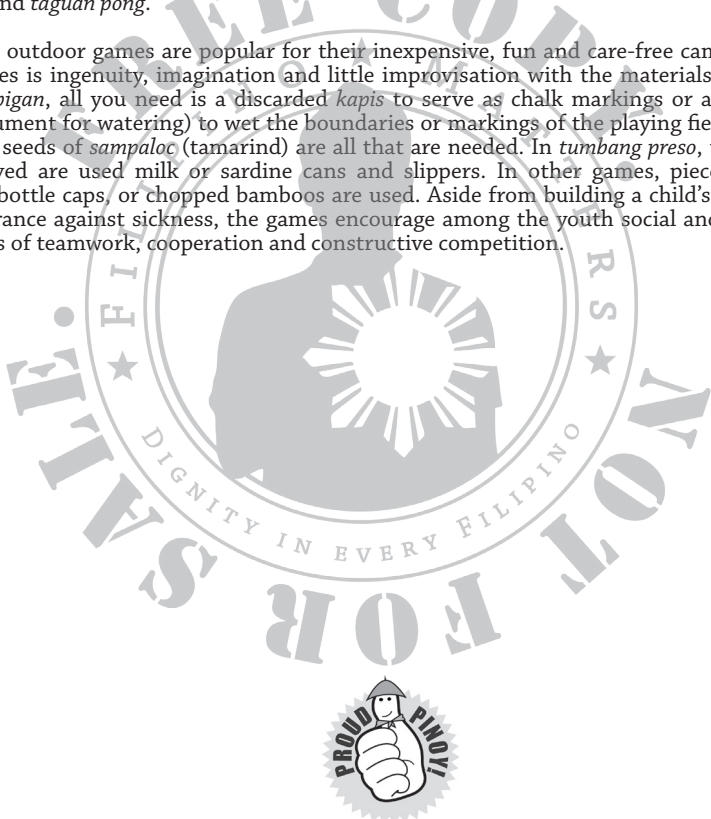
Identity in fun-filled games



With the advent of technology, most kids would be found glued to play stations and video games if they are not preoccupied in Friendster, internet chatting or sending text messages. Whatever happened to the good old days of indigenous Filipino games that our parents and grandparents used to play, like *tumbang preso*, *patintero* and even *sungka*?

There is a rich array of indigenous Filipino games. We have hurdle games like *luksong tinik*, *luksong lubid*, *luksong baka* or *viola kamatis*; the objects games like *tumbang preso*, *yantok* volleyball, *siato* or *bati kobra*, *holen*, *tansing*, *sipa*; child races like *sangkayaw* (running with the use of coconut shells or *bae* as shoes), *kadang-kadang* (running with bamboo poles), *kingking kandirit*; and the fiesta games such as *palo sebo*, *basag palayok*, *agawang buko* and the *undying piko* and *taguan pong*.

These outdoor games are popular for their inexpensive, fun and care-free camaraderie. All it takes is ingenuity, imagination and little improvisation with the materials. In *patintero* or *tubigan*, all you need is a discarded *kapis* to serve as chalk markings or a *lagadera* (an instrument for watering) to wet the boundaries or markings of the playing field. In *sungka*, dried seeds of *sampaloc* (tamarind) are all that are needed. In *tumbang preso*, the materials involved are used milk or sardine cans and slippers. In other games, pieces of stones, used bottle caps, or chopped bamboos are used. Aside from building a child's stamina and endurance against sickness, the games encourage among the youth social and community values of teamwork, cooperation and constructive competition.



As a people, we should be proud of our traditions from celebrating historical events to playing the games our forebears used to play. The ingenuity and resourcefulness of such games are reflective of the Filipino character of sportsmanship, fair play, team effort and fun. And as the games are played by siblings, relatives and neighbors, Filipino traditional games reinforce close family ties and a sense of belongingness to a community.



DAY 20

SAN MIGUEL CORPORATION

Probably the best beer in the world

The San Miguel Corporation has travelled with the country in her historical quest for self-determination and national independence. It was previously named La Fabrica de Cerveza de San Miguel, as Southeast Asia's first brewery that was established in 1890. It produced and bottled what would eventually become one of the best-selling beers in the world. Within the span of a generation, San Miguel Beer would become an icon among beer drinkers.

By 1914, San Miguel Beer was being exported from its headquarters in Manila to Shanghai, Hong Kong and Guam. It first conquered the world when it established a brewery in Hong Kong in 1948 - the first local brewer in the former British crown colony. While brewing beer is the company's heritage, San Miguel subsequently branched out into the food and packaging businesses. The Company's manufacturing operations extended beyond the Philippines to Hong Kong, China, Indonesia, Vietnam, Thailand, Malaysia and Australia. Its products are exported to major markets around the world. Continuing a tradition of product quality, San Miguel is capitalizing on its unique strengths in brands and distribution to weave its products more deeply into the fabric of everyday life, not just in the Philippines, but in the entire Asia-Pacific region. Currently, San Miguel Corporation is the largest publicly listed food, beverage and packaging company in the Philippines.



Today, San Miguel Beer – the Company's flagship product – is one of the largest selling beers and among the top 20 beer brands in the world. In fact, in Hong Kong, it is thought to be a local beer. It also has a cult following in the United States. San Miguel Pale Pilsen is so popular in the world that it has been featured in the international entertainment industry. Today, San Miguel Beer ranks 156 among the world's 2, 351 beers.

Mag beer muna tayo! (Let's drink beer!)

LAS PIÑAS BAMBOO ORGAN

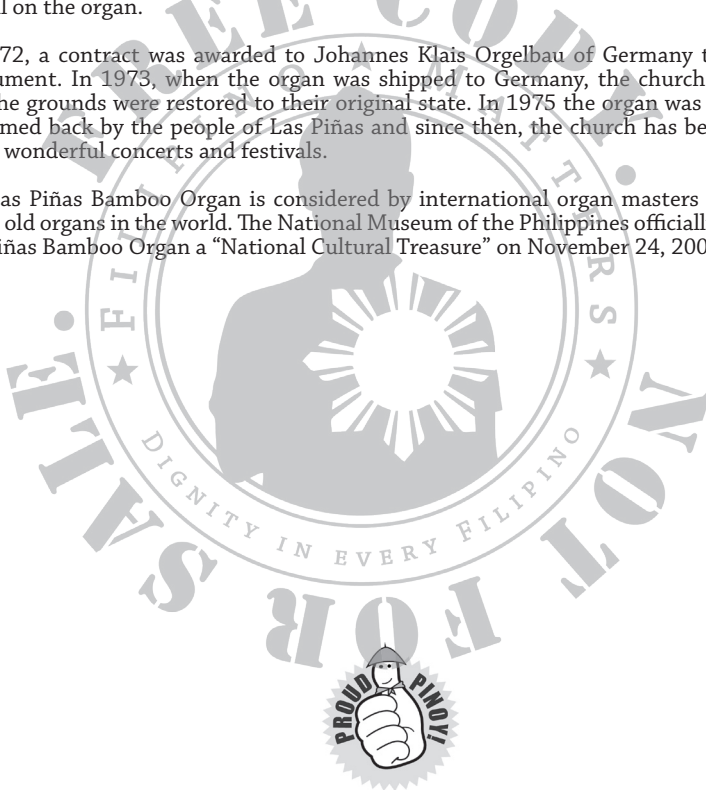
One of its Kind in the World

The Las Piñas Bamboo Organ, located in the parish church of St. Joseph in Las Piñas City, Metro Manila, dates back the 19th century. The church organ is made entirely of bamboo except for the trumpet stops which are made of metal.

Fr. Diego Cera de la Virgen del Carmen, a Spanish Augustinian Recollect priest, spearheaded the construction of the church and the organ. He chose bamboo for both practical and aesthetic reasons – bamboo was abundant and it was artistically appealing. The construction of the bamboo organ started in 1816, while the church was being built, but it was not completed until 1824. Natural disasters such as typhoons and earthquakes had damaged the church and the organ, prompting restoration works. But the passage of time had taken its toll on the organ.

In 1972, a contract was awarded to Johannes Klais Orgelbau of Germany to restore the instrument. In 1973, when the organ was shipped to Germany, the church was repaired and the grounds were restored to their original state. In 1975 the organ was triumphantly welcomed back by the people of Las Piñas and since then, the church has been the site of many wonderful concerts and festivals.

The Las Piñas Bamboo Organ is considered by international organ masters as one of the finest old organs in the world. The National Museum of the Philippines officially declared the Las Piñas Bamboo Organ a “National Cultural Treasure” on November 24, 2003.



There are various historical instruments scattered in different parts of the globe. But what makes the Las Piñas Bamboo Organ truly unique is that it is the only one of its kind in the entire world. Dating back 1824, most of its pipes were already made out of bamboo. Notable is the fact that there is a genuine effort among Las Piñas residents to preserve this National Cultural Treasure. The Las Piñas Bamboo Organ is one of the many reasons why we should see the beauty and wonders of our country.



DAY 22

PINOY HONESTY

A trait inherent in the Filipino

The stories are endless. The undocumented cases are countless. The tales are numerous. The examples are limitless. Yes, the Filipino trait of honesty is just immeasurable, alive, strong and proven in every corner of the world.

Take the case of Canadian immigrant Cheryl Macaraeg who discovered more than \$100,000 credited in her bank account. It was the bank's mistake. Cheryl, however, took the road less travelled, by notifying the bank of its grave error, instead of keeping the money.

Gicoven Abarquez, 11 years old, who looks like a five year-old kid because of his undernourished built, roamed the streets of Dagupan City, Pangasinan looking for recyclable plastics to help augment their family income. When he saw a man dropped a bag and sped away in a vehicle, he picked it up and surrendered the bag, containing PhP 18,000, to the police station. Although he yearns to have a pair of shoes, he never took advantage of the situation.

Melvin B. Caymo, a taxi driver from Tondo, Manila, politely declined the reward offered by Romanian tourist Rodica Ramona Tufan, for returning the bag she left in his taxi cab, which contained thousands of dollars, all accounted for. In a letter to the Department of Foreign Affairs, Ms. Tufan praised Melvin's "singular act of uprightness that captured me and thus earned my respect and admiration for the Filipino people." She added that she will encourage her countrymen to travel to the Philippines because of the Filipino's work ethics, hospitality and well-founded honesty.

New York-based Filipino couple Melchor and Rowena Bolivar returned US\$ 700,000 erroneously credited to their savings account by a Manhattan-based European bank. Apparently, the bank only discovered the glitch when notified by the couple. Another Filipino New Yorker, Nestor Sulpico, a cab driver, returned precious jewelries left in his taxi by a hurrying passenger. And the stories of honesty go on and on.



The stories of virtuous acts of Filipinos across the globe are numerous, but never played up much in the media. What we see highlighted is how corrupt and downright unscrupulous are our politicians and businessmen. What is surprising, however, is that other nationalities recognize the honest character and moral backbone of our countrymen here and abroad. Filipinos are essentially an honest, God-fearing and honorable people. Our traditions, history, culture and faith reinforce this in our core nature as a people.

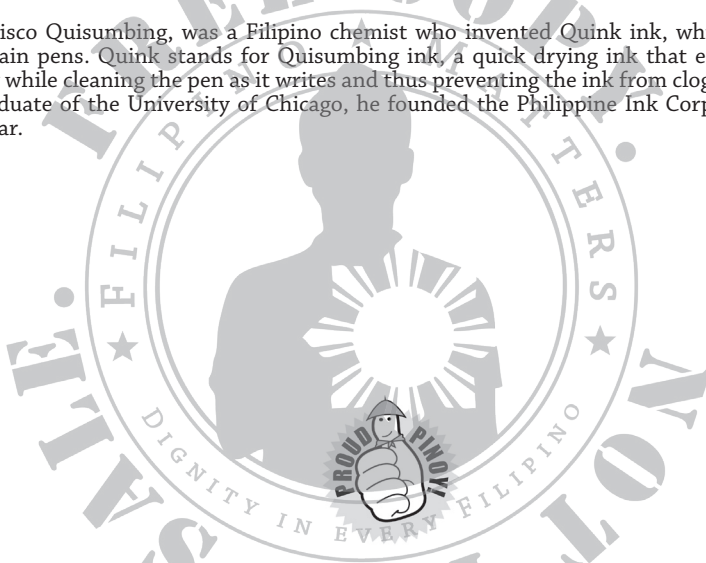
DAY 23
FILIPINO INVENTORS
Turning ideas into inventions



Roberto del Rosario is a Filipino who has a string of inventions in the field of music like the Trebel Voice Color Code (VCC) accompaniment, the piano tuner's guide, the piano keyboard striking device and the voice color tape. His one-man-band (OMB) invention later became the Sing-Along-System (SAS), from which the Japanese eventually developed the Karaoke. He is still fighting a losing war for intellectual infringement.

Eduardo San Juan, a graduate of Mapua, is another Filipino inventor who devised the Lunar Rover or the Moon Buggy, which was the vehicle used by the first-man-on-the-moon, Neil Armstrong, in 1969. San Juan, a NASA engineer, conceptualized the Moon Buggy designed as an electric vehicle that can operate in the low-gravity vacuum of the moon. Because of his feat, he received the 1978 Ten Outstanding Young Men award.

Francisco Quisumbing, was a Filipino chemist who invented Quink ink, which is used in fountain pens. Quink stands for Quisumbing ink, a quick drying ink that easily dries on paper while cleaning the pen as it writes and thus preventing the ink from clogging the pen. A graduate of the University of Chicago, he founded the Philippine Ink Corporation after the war.



These Filipino inventors stand as a proud evidence of the Filipino scientific intellect. Through their insight and ingenuity, they have proven our competitiveness in the fields of practical and applied science. Countless other Filipino inventors who had made their names in the domain of science and technology could fill the pages of a telephone directory. There is Gregorio Zara who invented the videophone; Dr. Abelardo Aguilar who invented the erythromycin as an alternative to penicillin; Diosdado Banatao who introduced the first single-chip graphical user interface accelerator that made computers work a lot faster; Edgardo Vazquez, a 1995 awardee of the World Intellectual Property Organization (WIPO), who developed a modular housing system called Vazbuilt that build houses within weeks using prefabricated materials that can withstand typhoons and earthquakes. Indeed, it does not take to be a rocket scientist to realize how talented Filipinos are in the field of science and technology. No doubt, our nation is a product of the combination of the Orient and the Occident, a mixture of different knowledge areas, a free market of creativity, innovative ideas and higher thinking.



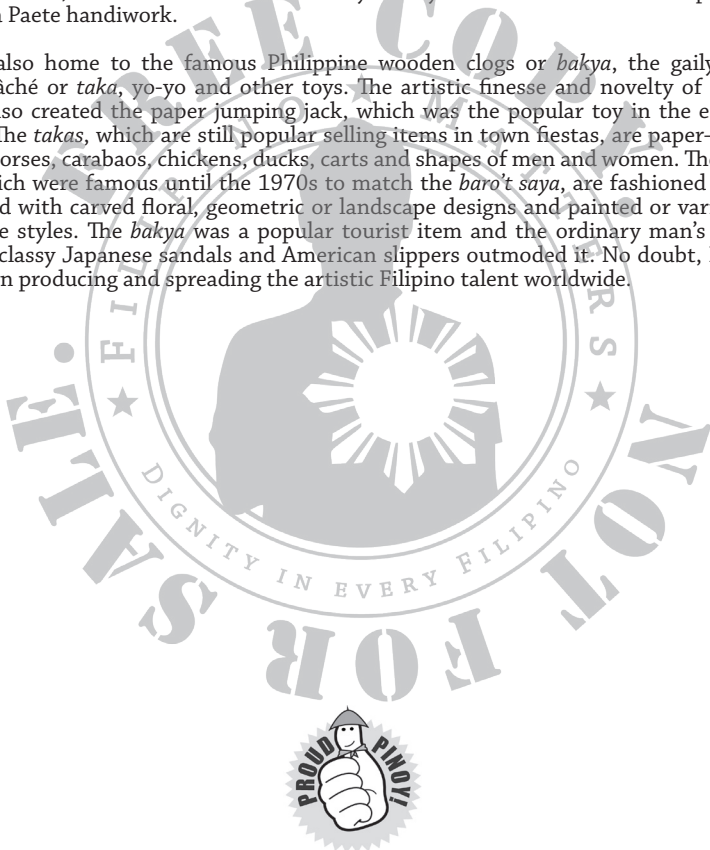
DAY 24

THE WOODCARVERS OF PAETE, LAGUNA

The carving capital of the Philippines

Paete is a small, rural and landlocked town at the northeastern part of Laguna. It is an artist's haven where wood carving, papier-mâché and other handcrafted products have flourished and are widely renowned as showcases of Filipino craftsmanship. No wonder, the town derived its name from the local word *paet*, which means "chisel." The woodcarvers of Paete are really world-class as their numerous religious icons adorn some popular churches abroad. In Rome, the St. Peter's Basilica has a life-sized crucifix carved from Paete. In Guanajuato, Mexico, the ornate pulpit of their fabled church of San Cayetano was made in Paete too. Another pulpit in Mission Dolores in San Francisco was also a product of the town. In Santa Cruz, California, the small bas relief of the Holy Family at the museum of St. Joseph's shrine was also a Paete handiwork.

Paete is also home to the famous Philippine wooden clogs or *bakya*, the gaily painted papier-mâché or *taka*, yo-yo and other toys. The artistic finesse and novelty of the town carvers also created the paper jumping jack, which was the popular toy in the early 19th century. The *takas*, which are still popular selling items in town fiestas, are papier-mâché of colorful horses, carabaos, chickens, ducks, carts and shapes of men and women. The wooden clogs, which were famous until the 1970s to match the *baro't saya*, are fashioned out from light wood with carved floral, geometric or landscape designs and painted or varnished in distinctive styles. The *bakya* was a popular tourist item and the ordinary man's footwear until the classy Japanese sandals and American slippers outmoded it. No doubt, Paete is a small town producing and spreading the artistic Filipino talent worldwide.



We take pride in the woodcarvers of Paete, Laguna because their works have adorned famous churches across the globe and once again, proclaimed the God-given talents and skills of the Filipinos. The artists of Paete are modest, hard-working and industrious people who have harnessed their local resources and talents passed on from generations to generations to yield products and works of art worthy of praise. Paete is indeed every woodcarver's paradise.

THE BATTLE OF BATAAN AND CORREGIDOR

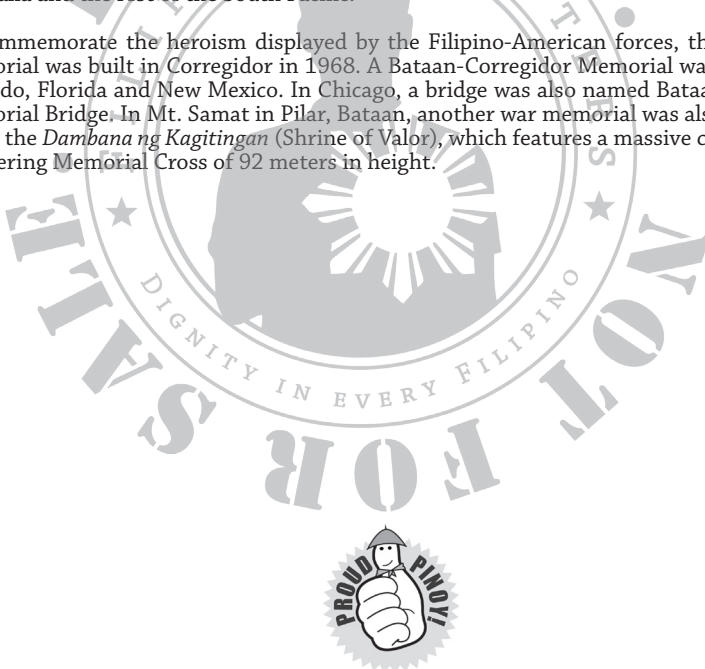
Hallmark of Filipino heroism



The Battle of Bataan and Corregidor was a remarkable display of Filipino heroism in one of the country's darkest moments in history. Despite being outnumbered, cut off from reinforcements and retreat points, dwindling ammunitions, low food and medical supplies, the Filipino and American soldiers were able to engage the superior Japanese forces and delayed the advance of the Japanese war machine. This courageous stand, in spite of almost insurmountable odds, was commended by Allied leaders and historians as among the most glorious episodes in the annals of World War II history.

Bataan and Corregidor were strategic fronts in the war because they served as entry points to Manila. This is the reason behind the establishment of a military garrison and fortification in the island and the adjacent peninsula. Recognizing this vital strategic interest, the Allied war strategists devised a plan to deny the Japanese free passage to Manila Bay. Rather than defending the approaches to the capital and deploying stiff resistance against an overwhelming Japanese army, the Filipino-American defenders, numbering about 75,000 and 15,000 troops respectively, consolidated their forces and took a courageous stand in Bataan and Corregidor to delay the Japanese onslaught which intended to stretch as far as Australia and the rest of the South Pacific.

To commemorate the heroism displayed by the Filipino-American forces, the Pacific War Memorial was built in Corregidor in 1968. A Bataan-Corregidor Memorial was also built in Orlando, Florida and New Mexico. In Chicago, a bridge was also named Bataan-Corregidor Memorial Bridge. In Mt. Samat in Pilar, Bataan, another war memorial was also established called the *Dambana ng Kagitingan* (Shrine of Valor), which features a massive colonnade and a towering Memorial Cross of 92 meters in height.



Bataan and Corregidor were crucial points in the Allied war plan. They were among the first lines of defense against the Japanese expansion, enabling the Allies to buy time to prepare and regroup. The brave stand put up by the combined Filipino-American defenders had become the rallying cry of guerilla fighters who continue on the fight despite the formal surrender, eventually paving the way for the country's liberation.



DAY 26

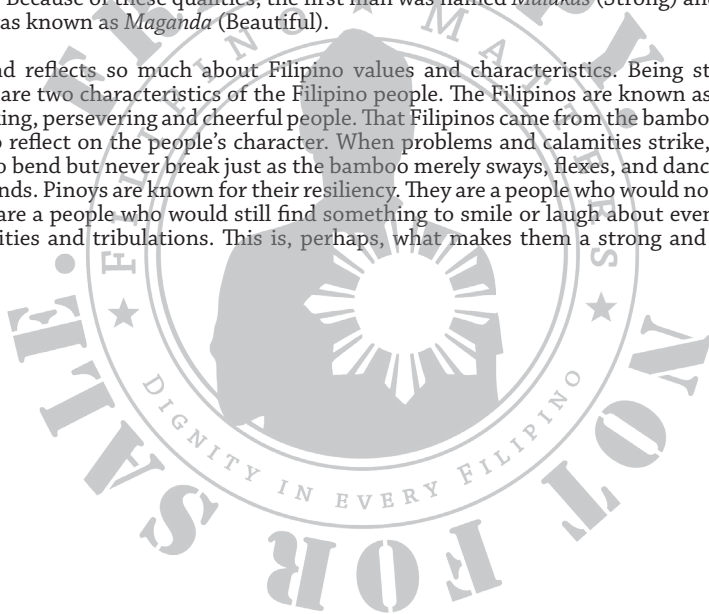
ANG ALAMAT NI MALAKAS AT MAGANDA

The Filipino rendition of the creation myth

The legend of *Malakas at Maganda* is an old Filipino tale of creation. The story narrates the origins of man and the universe as perceived by the early Filipinos. The story reflects the attempts of our forefathers to think on the philosophical and mystical genesis of life and the origin of the world and the cosmos. This illustrates that our predecessors were not detached from the realm of metaphysics.

According to the story, there was, in the beginning, nothing in the world but the sea, the sky and a piece of land. One day a mythical bird called *Sarimanok* became tired from flying over the vast expanse of seemingly endless water and landed in an island to seek shelter. While resting, he heard faint noises inside a bamboo plant. He decided to peck on the bamboo continuously until the bamboo split open in equal halves to reveal a naked man and a naked woman. Both were brown-skinned. The male was strong and muscular, while the woman was beautiful. Because of these qualities, the first man was named *Malakas* (Strong) and the first woman was known as *Maganda* (Beautiful).

The legend reflects so much about Filipino values and characteristics. Being strong and beautiful are two characteristics of the Filipino people. The Filipinos are known as a sturdy, hardworking, persevering and cheerful people. That Filipinos came from the bamboo can also be said to reflect on the people's character. When problems and calamities strike, Filipinos are said to bend but never break just as the bamboo merely sways, flexes, and dances amidst strong winds. Pinoys are known for their resiliency. They are a people who would not just give up. They are a people who would still find something to smile or laugh about even in times of adversities and tribulations. This is, perhaps, what makes them a strong and beautiful nation.



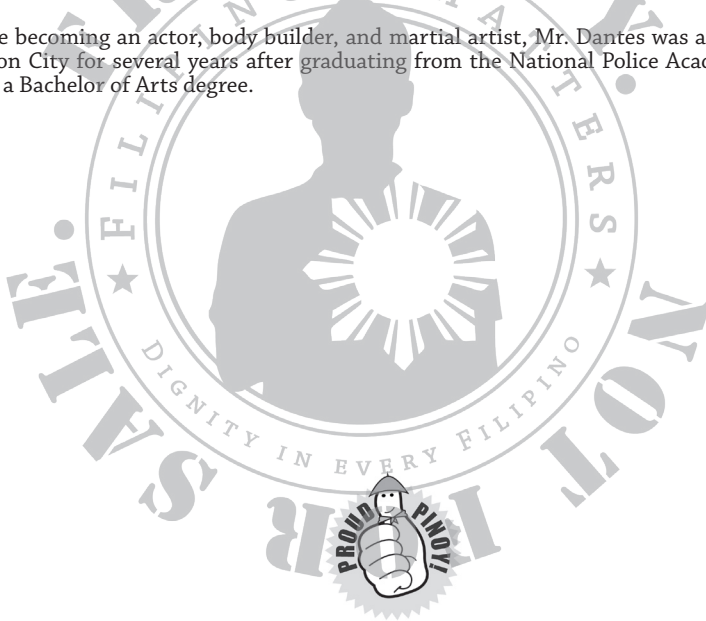
The legend of *Malakas* and *Maganda* is borne out of our ancestors' yearning to explain life and their world. As they inquired on the origin and nature of life, the world, and the universe that surround them, the foundation myth that they formed and passed down the ages mirrors our values, traits, characters and essence as a people.



There are many forgotten Filipinos who entered and excelled in the world of sports. One of them is Roland Dantes, whose real name is Rolando Pintoy from Manila. He is a martial arts expert, body builder, international actor and worldwide promoter of the stick fighting called *arnis*. He was a model hunk who won numerous awards in world competitions. He placed 4th in the Mr. Universe 1969; 5th in 1973 and 1974; 6th place in 1979; 5th in the 1970 Mr. World and; 5th in the 1980 World Games for Bodybuilding. He was also acclaimed Mr. Philippines for bodybuilding in 1969, 1973, 1974, 1976 and 1980.

Mr. Dantes was awarded in 1982 a Certificate of Merit from the International Federation of Bodybuilders (IFBB) and Gold Medal Award for Body Building from then President Ferdinand Marcos. He was also a Grandmaster (GM) of the Filipino *Arnis*, making the sport a popular self defense technique in the international scene. Roland played leading roles in international movies, such as *The Pacific Connection* (1975) where he starred with Nancy Kwan, *Trojan War* (2002), *Under the Gun* (1995), *Point of No Return* (1994) and *Delta Force* (1990).

Before becoming an actor, body builder, and martial artist, Mr. Dantes was a policeman in Quezon City for several years after graduating from the National Police Academy. He also holds a Bachelor of Arts degree.



Roland Dantes is a Filipino pride because he brought fame to the Philippines as an international bodybuilder and martial arts practitioner. He also proved to the world that a Filipino can compete against the taller and heavy built Europeans and Americans in a league they traditionally dominate. Furthermore, he was one of the pioneers who brought the native martial arts of *arnis* in the international scene. As a result, *arnis* had become a world-renowned sports looked upon by martial arts experts all over the world as an effective self defense. In fact, *arnis* is now more popular in other countries than from its own country of birth – the Philippines. And in this accomplishment, the role of Roland Dantes, the champion bodybuilder, martial arts expert, model and actor, must be appreciated.



DAY 28

PHILIPPINE LONG DISTANCE TELEPHONE

Allowing Filipinos to communicate worldwide

The Philippine Long Distance Telephone (PLDT) is one of the country's crown jewels in the business sector. PLDT's corporate saga is intertwined with the country's rich political and economic history. During the American colonial period, Gov. Gen. Henry Stimson signed into law Republic Act No. 3436 which was passed by the Philippine Assembly giving the company the exclusive franchise to establish and operate telephone services in the country in 1928. The franchise covered a 50 year period. PLDT began to open-up communications across the Pacific by establishing radiotelephone services connecting the country with other points of the world.

The Filipinization of PLDT was made into reality in 1967 when a group of Filipino industrialists headed by Ramon Cojuangco acquired its majority shares from the General Telephone and Electronics Corporation of New York. This Filipino group formally assumed management of PLDT on January 1968 with Gregorio Licaros Sr. as Chairman of the Board and Ramon Cojuangco as President. The Filipino management soon started to enlarge the company's reach and accelerate its expansion and modernization. It also began a nationwide rural telecommunications development program. It helped rationalize the fragmented telecommunications industry through an integration program, which saw PLDT acquiring small telephone systems.

The competitive spirit of PLDT was put to test four days before its 70th anniversary in 1998, when its equity control was assumed by First Pacific Company Limited headed by Manuel Pangilinan. Mr. Pangilinan was named PLDT President, CEO and Director. He succeeded Antonio Cojuangco who was appointed Chairman. From a virtual monopoly, PLDT came rushing towards the competitive field of the telecoms industry; transforming a once moribund company to one of Asia's leading telecommunications giant. Indeed, the first Philippine telephone company has reached not only regional, but also global stature.



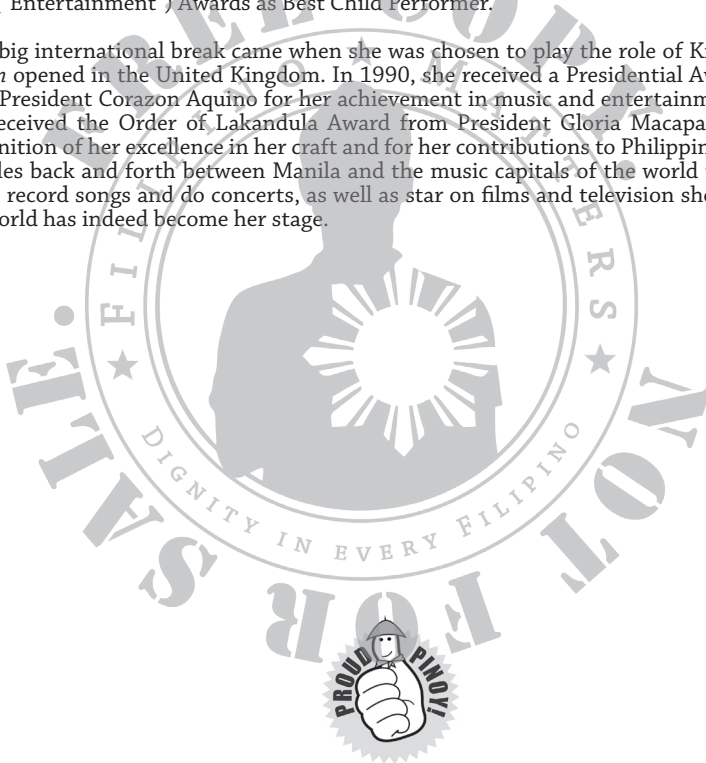
PLDT remains to be the strongest local telecoms company despite the onset of competition. It continues to provide Filipinos in the country and overseas a more affordable way of getting in touch with relatives and friends abroad. The admirable trait of PLDT was its corporate longevity, endurance and the capacity to adapt its products and services to the changing times.



Lea Salonga is the multi-awarded Filipino singer and stage actress best known for her acclaimed portrayal of Kim in the musical *Miss Saigon*. That singular performance has won her the Olivier, the Tony, the Drama Desk, the Outer Critics, and the Theatre World awards. Lea is also the first Asian to play the role of Eponine in the musical *Les Miserables*.

Lea Salonga started to appear in musical plays at the age of seven with the local productions of *The King and I*, *Annie*, *Fiddler on the Roof*, *Cat on a Hot Tin Roof*, *The Sound of Music*, and *Paper Moon*. At ten, Lea started to record songs and host musical television shows. Lea Salonga was nominated as Best Child Actress by the Filipino Academy of Movie Arts and Sciences Awards (FAMAS), the Filipino equivalent of the Oscar, and won three times for Aliw (“Entertainment”) Awards as Best Child Performer.

Lea’s big international break came when she was chosen to play the role of Kim when *Miss Saigon* opened in the United Kingdom. In 1990, she received a Presidential Award of Merit from President Corazon Aquino for her achievement in music and entertainment. In 2007, she received the Order of Lakandula Award from President Gloria Macapagal Arroyo in recognition of her excellence in her craft and for her contributions to Philippine society. She shuttles back and forth between Manila and the music capitals of the world to perform in plays, record songs and do concerts, as well as star on films and television shows. For Lea, the world has indeed become her stage.



In the late 1980s and early 1990s, the Philippines was reeling from a deadly string of coup d'états, paralyzed economy and massive dislocation of communities in the countryside due to the eruption of Mt. Pinatubo. Lea Salonga’s masterful performance of Kim in the musical *Miss Saigon* kept our nation’s flickering fires of hope alive in those dark times. She illuminated the country with her radiant voice and lifted the spirits of her disillusioned people. She became a symbol of her people’s grace and artistic capability in the international stage, and raised the Filipino talent to greater heights.



DAY 30

CORAZON C. AQUINO

The woman in united yellow

Corazón Aquino or “Cory” was the 11th President of the Philippines, serving from 1986 to 1992 and the first woman head of state of the country. She is a world-renowned advocate of democracy, women’s empowerment in America and Eastern Europe.

Cory Aquino is the widow of Sen. Benigno Aquino, Jr., who was the leading figure of the political opposition against Marcos. After her husband was assassinated upon his return from the US, she rallied the opposition into a strong and united force. She was drafted to run against Marcos in the 1986 snap presidential elections. After Marcos was proclaimed the winner due to rampant electoral fraud, Cory was installed as President through a popular uprising that led millions of Filipino supporters trooping to Epifanio de los Santos Avenue (EDSA). Her international acclaim as an icon of democracy prompted Time to name her as “Woman of the Year” in 1986.

During her presidency, the 1987 Philippine Constitution was drafted and several significant legal reforms, including a new agrarian reform law, were enacted. Aquino also promulgated the Family Code of 1987, which reformed the civil law on family relations, and the Administrative Code of 1987, which reorganized the structure of the executive branch.

Aquino continued to receive several awards and citations even after her presidency. In 1994, she was cited as one of the *100 Women Who Shaped World History* by a California-based reference book. In 1996, she received the Fulbright Prize for International Understanding. She was recognized by Time as one of the *20 Most Influential Asians of the 20th Century* and one of the *65 Great Asian Heroes*, along with Gandhi and Suu Kyi. In January 2008, the European-based *A Different View* selected Aquino as one of the *15 Champions of World Democracy*, alongside Abraham Lincoln, Martin Luther King Jr. and Lech Walesa.



Cory Aquino is indeed a woman all Filipinos can be proud of - an icon of democracy, a freedom advocate, an exemplar of simple, moral and decent leadership and a staunch promoter of good governance.

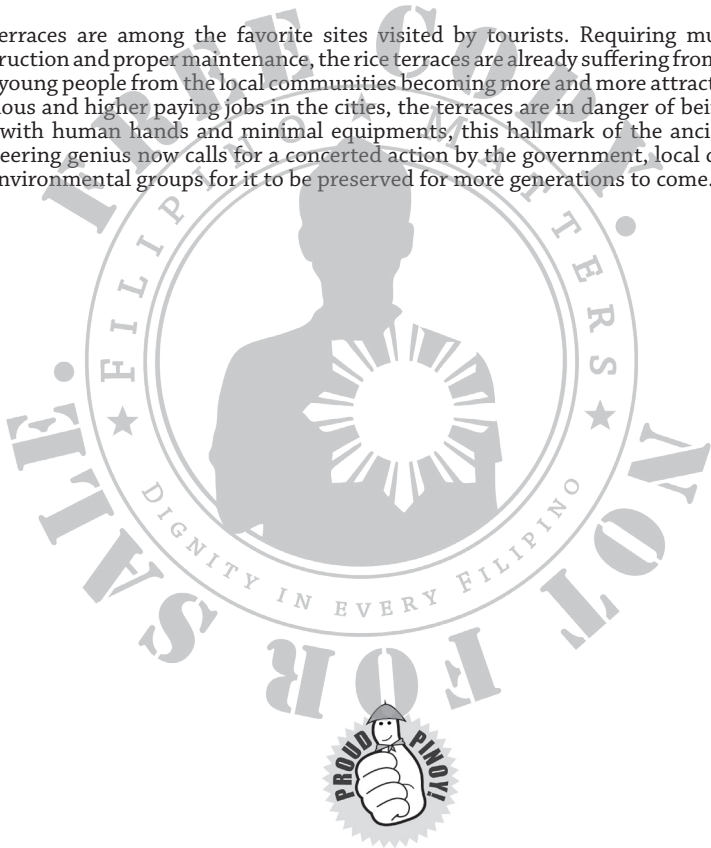
DAY 31
BANAUE RICE TERRACES
A Wonder of the World



Picture this - ancient paddy fields in the Cordilleras hand-molded along mountainous edges and rising up like staircases toward the heavens. The most famous of these paddy-fields are in Banaue, Ifugao Province, northern Luzon. Many Filipinos consider them as the “Eighth Wonder of the World” and they have been declared a UNESCO World Heritage Site.

The terraces are located approximately 1,500 meters (5,000 feet) above sea level and cover 10,360 square kilometers (about 4,000 square miles) of mountainsides. The terraces are watered by an indigenous irrigation system built around the forests above them.

The terraces are among the favorite sites visited by tourists. Requiring much labor for construction and proper maintenance, the rice terraces are already suffering from soil erosion. With young people from the local communities becoming more and more attracted to the less laborious and higher paying jobs in the cities, the terraces are in danger of being neglected. Built with human hands and minimal equipments, this hallmark of the ancient Filipino’s engineering genius now calls for a concerted action by the government, local communities, and environmental groups for it to be preserved for more generations to come.



The Banaue Rice Terraces confirms that early Filipinos have developed a notable degree of engineering expertise to build rice fields and irrigation systems in a rugged and mountainous region. At a period when tools were few and mostly primitive, the physical difficulty of constructing the terraces making it an admirable work. The Banaue Rice Terraces stands proudly in the Cordilleras despite the ravages of time as a monument of the Filipinos’ sheer resiliency, diligence and hard work. It illustrates the ingenuity of our early ancestors.



DAY 32

FERNANDO AMORSOLO

When simplicity is beauty

Fernando Amorsolo's paintings immortalize the simple beauty of the Philippine countryside, give the world a glimpse of the country's breathtaking rural landscapes and introduce viewers to Philippine culture and traditions. His masterful rendition of life in the provinces is portrayed in paintings of women and families in idyllic pristine settings with Filipino customs and traditions as the background. Indeed, the painter's adept use of color and lighting effects are his trademark and most important legacy to Philippine art.

Amorsolo is the Philippines' first National Artist in Painting, a title he gained by devoting his life to capture the beauty of his beloved country. His passion for painting began at 13, when he was an apprentice of Fabian dela Rosa, a painter and a cousin of his mother. He studied at the Art School of Liceo de Manila and the University of the Philippines, before receiving a grant to further hone his craft at the Academia San Pedro in Spain.

His natural talent and his endless quest to excel in his craft allowed him to build an impressive and massive body of artworks. His most important works such as *Planting Rice*, *Dalagang Bukid*, *Maiden in a Stream* and the *Mestiza* revolved around his favorite themes of women in the countryside. His paintings during World War II, which included *Defense of a Filipina Woman's Honor*, *The Rape of Manila* and *The Bombing of Intendencia* revealed a deep sense of remorseful nationalism as he struggled to portray, through his paintbrush, the plight, torment and courage of Filipinos.

Amorsolo's work is greatly appreciated in the Philippines and around the world. His exhibits in Paris, Belgium and New York at the turn of century served as lenses through which the world saw the beauty of the country and its people. Today, his paintings form part of important art collections, a testament to the artist's mastery of the brush.



Amorsolo has raised the level of Filipino talent by receiving international recognition for his artworks. His masterpieces grew larger than life as the country craved for her distant past, a time when life was simple and everything was pristine, which are themes that Amorsolo immortalized in his canvas.

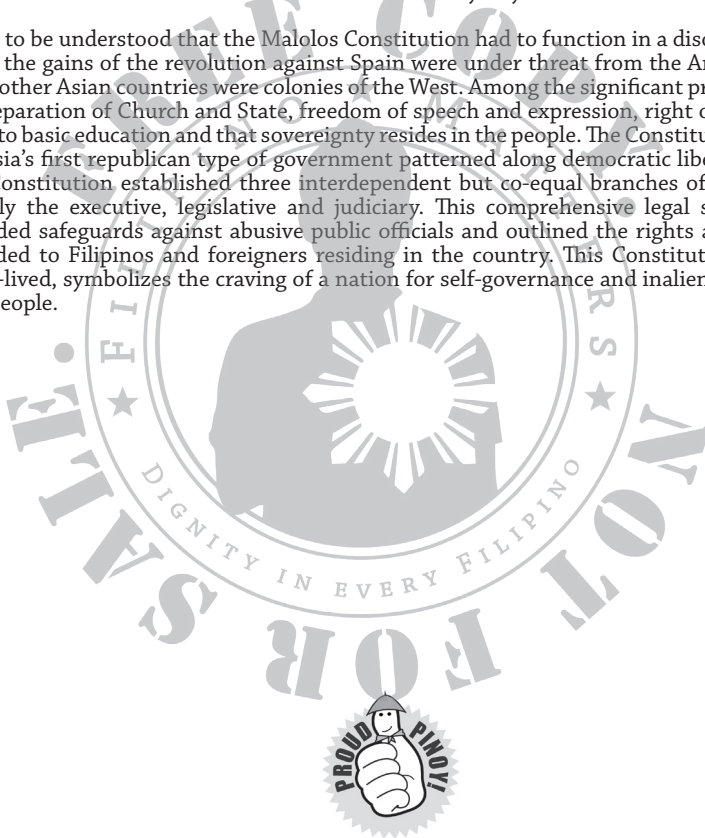
MALOLOS CONSTITUTION

Asia's First Constitution



The Malolos Constitution was the earliest modern charter in Asia. It is significant for the fledging Philippine Revolution because it represented the highest form of sovereign will and aspiration for freedom directly voiced-out by the Filipino nation. Ratified in 1899, the Constitution was named after the town in Bulacan where the first Malolos Convention decided to pass this basic law of the land. The legislative framework drew inspiration from the constitutions of several Latin American countries, such as Mexico, Guatemala, Costa Rica, and Brazil. The constitutions of European nations, such as Belgium and France, also guided the framers. The ideas of Apolinario Mabini, known as the “Sublime Paralytic,” also shaped the theoretical direction of the Constitution by way of amendments.

It has to be understood that the Malolos Constitution had to function in a disorderly period when the gains of the revolution against Spain were under threat from the Americans, and most other Asian countries were colonies of the West. Among the significant provisions were the separation of Church and State, freedom of speech and expression, right of association, right to basic education and that sovereignty resides in the people. The Constitution gave way for Asia's first republican type of government patterned along democratic libertarian lines. The Constitution established three interdependent but co-equal branches of government, namely the executive, legislative and judiciary. This comprehensive legal structure also provided safeguards against abusive public officials and outlined the rights and privileges accorded to Filipinos and foreigners residing in the country. This Constitution, although short-lived, symbolizes the craving of a nation for self-governance and inalienable rights as free people.



The Malolos Constitution was a sacred document epitomizing the aspiration and longing of the Filipino people for independence. When most colonies in the region were under the thumb of different European powers, Filipinos were already drafting a constitution and initiating the birth of a republic. It demonstrated a people's ability for self-determination and the capacity to create a comprehensive framework for governance and administration equal with the then existing standards.



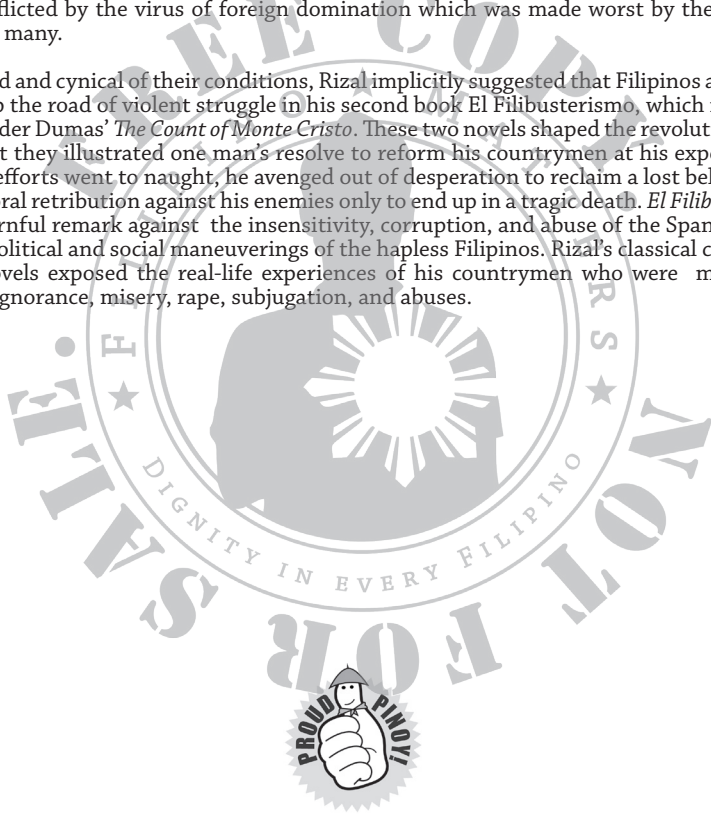
DAY 34

THE NOLI AND EL FILI

The great Malayan literary productions

Although our national hero Dr. Jose Rizal advocated peaceful means for effecting social change in the country, *Noli Me Tangere* and *El Filibusterismo* were two novels that substantially influenced the direction and outcome of the Philippine revolution against Spain. Rizal's first novel, *Noli Me Tangere*, published in 1887, was a cutting-edge condemnation of the country's socioeconomic and political life heaped upon by the coercion and hypocrisy of the Spanish clerico-civil authorities. The novel also awakened the Filipinos' sense of pride and confidence while revealing the faults and indifference of early Filipinos to the miseries and degradation that has fallen many of their countrymen. In using the Latin phrase *noli me tangere* (touch me not) for the title of his novel, Rizal tried to depict the fate of the Filipinos as a social cancer inflicted by the virus of foreign domination which was made worst by the seeming apathy of many.

Frustrated and cynical of their conditions, Rizal implicitly suggested that Filipinos are bound to take up the road of violent struggle in his second book *El Filibusterismo*, which is likened to Alexander Dumas' *The Count of Monte Cristo*. These two novels shaped the revolution in the sense that they illustrated one man's resolve to reform his countrymen at his expense, and when all efforts went to naught, he avenged out of desperation to reclaim a lost beloved and attain moral retribution against his enemies only to end up in a tragic death. *El Filibusterismo* was a scornful remark against the insensitivity, corruption, and abuse of the Spanish friars in their political and social maneuverings of the hapless Filipinos. Rizal's classical characters in the novels exposed the real-life experiences of his countrymen who were mired into poverty, ignorance, misery, rape, subjugation, and abuses.



Noli and *Fili* are two works that befit national pride as these great Filipino novels not only exposed the social and political ills during the Spanish times, but also championed the cause for reforms, if not outright independence. These outstanding books were made by a literary genius and they can be put at par with the great literary traditions of the West. Rizal's masterpieces are testaments of the Filipino intellect and social concern at a time when the known world look down on non-whites as heathen and savages.

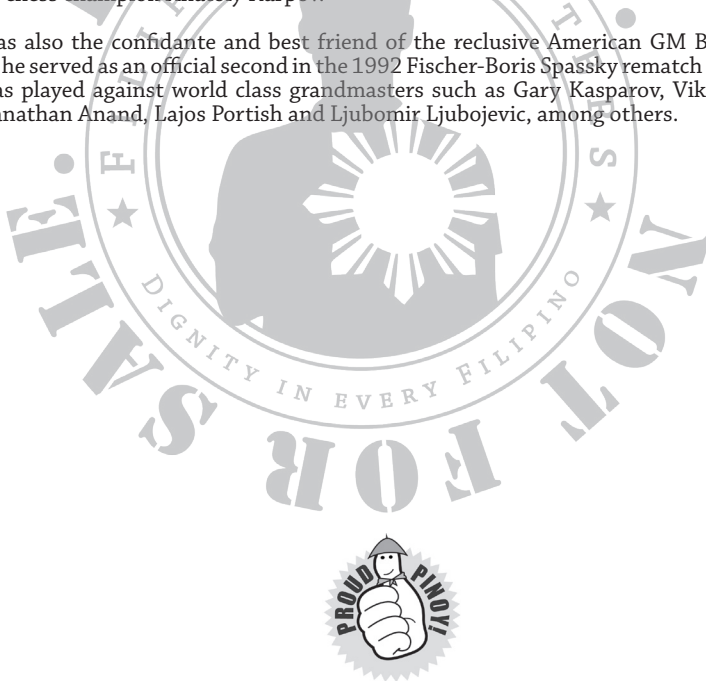
DAY 35
EUGENE TORRE
Asia's First Grandmaster



Eugene Torre is Asia's first Chess Grandmaster who hailed from Iloilo. He started playing chess at the tender age of six. In a brood of ten, he never ran out of chess buddies in the family. His older brothers, who were then better players, gave him a run for his money.

His grandfather Eugenio, for whom he was named after, was an *oido* (unorthodox) player which afforded the young Eugene the intuition and instinct to create unconventional and unpredictable moves. His father provided him the books. When his father saw his potential of excelling as a chess player, he wrote a family edict that no one can send the young Eugene to an errand so that he can concentrate his time on improving his game. In his primary years in school, Eugene was already winning chess tournaments. At 16, he held the title of the Philippine Junior and Adult Champion, eventually seeing action in the Chess Olympiad in Germany. He holds the world record for playing Board One in 17 Olympiad appearances. He got his Chess Grand Master title in 1974 in France, where he led Team Philippines to 11th place finish. Holding a career record of 4 decades of action in world chess Olympiads, Torre has accumulated 86 wins, 111 draws, and 29 losses in 236 games over a span of 19 years. In 1976, his international fame became more pronounced when he defeated then reigning world chess champion Anatoly Karpov.

He was also the confidante and best friend of the reclusive American GM Bobby Fischer, when he served as an official second in the 1992 Fischer-Boris Spassky rematch in Yugoslavia. He has played against world class grandmasters such as Gary Kasparov, Viktor Korchnoi, Viswanathan Anand, Lajos Portish and Ljubomir Ljubojevic, among others.



We take pride in Eugene Torre's rare display of discipline and diligence to pursue his dream. At a young age, Eugene devoted his attention on the boards and honed his skills. His trailblazing conquest of the world chess inspired not only Filipinos, but also many Asians, who saw in him a role model. In a sport dominated by Americans and Europeans, Eugene Torre overcame all odds and emerged victorious.



DAY 36

JOLLIBEE

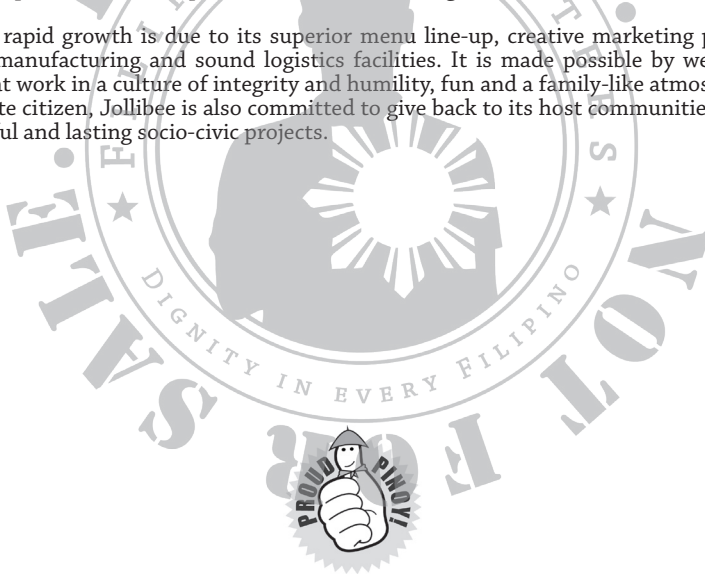
The arrival of jolly bee in fastfood

Langhap sarap! The Philippines No. 1 fast-food chain is a phenomenal success story. What began as a two branch ice cream parlor in 1975, offering hot meals and sandwiches, was incorporated in 1978 with seven outlets to test the possibilities of starting a fast-food hamburger restaurant. Thus, Jollibee was born - a company that revolutionized the country's fast food sector.

Jollibee has grown exponentially since its first operation. From seven outlets 32 years ago, Jollibee now boasts of 600 local and over 30 international stores. Jollibee's leadership is reflected both by its market share of more than half of the entire domestic fast food industry, as well as strings of local and international recognitions.

To achieve its long-term goal to be the country's food service leader, Jollibee acquired Greenwich Pizza in 1994. A year later, the company obtained the franchise of Delifrance, an international food company. These moves expanded Jollibee's penetration of the pizza-pasta and French café-bakery segments. In 2000, the strategic acquisition of Chowking solidified the company's position as the dominant leader fast-food company. The move gave it leadership in the Oriental quick-service restaurant segment.

Jollibee's rapid growth is due to its superior menu line-up, creative marketing programs, efficient manufacturing and sound logistics facilities. It is made possible by well-trained teams that work in a culture of integrity and humility, fun and a family-like atmosphere. As a corporate citizen, Jollibee is also committed to give back to its host communities through meaningful and lasting socio-civic projects.



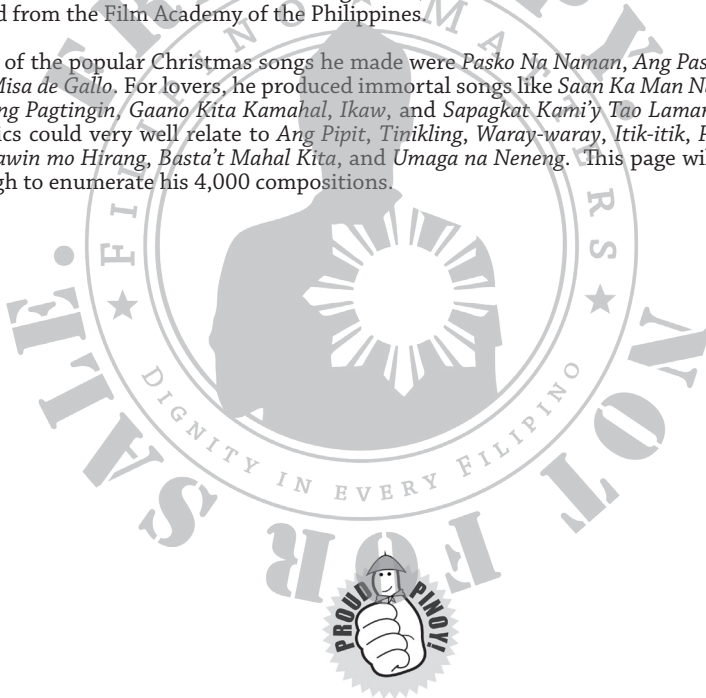
Jollibee is a proud Filipino company. Dedicated to serving the Filipinos, the Jollibee brand typifies the Filipino spirit from the crew, menu, advertisements, and promos. Jollibee is so well-loved that its mascot is the most well-known character during a Filipino child's early stage of development. Every time a new store opens, Filipinos always flock into long lines to the store to taste their best sellers - *pancit palabok*, Chicken Joy, and Pinoy Burger. Unlike McDonalds' which is the global hamburger joint, Jollibee is exclusively Filipino. Jollibee branches abroad is a home away from home for many overseas Filipinos. It is a treasured place for families, friends, colleagues, and relatives to eat and bond together.



The Guinness Book of World Records recognizes Levi Celerio as the only man who could play music with a leaf. Really unbelievable as he appeared in the US-based Mery Griffin Show playing his only musical instrument, a leaf, with 39 other musicians. But more than this, Levi has a special place in the hearts of Filipinos with his over 4,000 folk, Christmas and love songs which practically become seasonal sound bytes in the country. He was conferred the National Artist for Music and Literature in 1997 with a citation for his music as a perfect embodiment of the heartfelt sentiments and valued traditions of the Filipinos.

Levi Celerio's talent was clearly shaped during his childhood. He inherited the love for music from his mother Juliana Celerio, who used to play harp and was a member of the church choir in Tondo, Manila. He received scholarship from the Academy of Music in Manila and became the youngest member of the Manila Symphony Orchestra. Some of the songs he composed became titles of films in the big screen, which earned him a Lifetime Achievement Award from the Film Academy of the Philippines.

Some of the popular Christmas songs he made were *Pasko Na Naman*, *Ang Pasko ay Sumapit* and *Misa de Gallo*. For lovers, he produced immortal songs like *Saan Ka Man Naroroon*, *Kahit Konting Pagtingin*, *Gaano Kita Kamahal*, *Ikaw*, and *Sapagkat Kami'y Tao Lamang*. Folk song fanatics could very well relate to *Ang Pipit*, *Timikling*, *Waray-waray*, *Itik-itik*, *Pitong Gatang*, *Dungawin mo Hirang*, *Basta't Mahal Kita*, and *Umaga na Neneng*. This page will not be even enough to enumerate his 4,000 compositions.



Levi Celerio is one of the greatest international performers of the 21st century. He displays the cultured charm and sentimental aura of a bygone era. He created immortal songs that became part of our social and cultural fabric as a people. But he would be most remembered by the world for his P.T. Barnum's cheesy act of playing music with a leaf. Mr. Celerio was a marketing genius. He knew that the recognition of one's art requires first the attention or, in our time, publicity from its viewers. But underneath his theatrics and funfair, his enduring songs accurately described the romance, sorrows, joys, psyche and soul of his people.



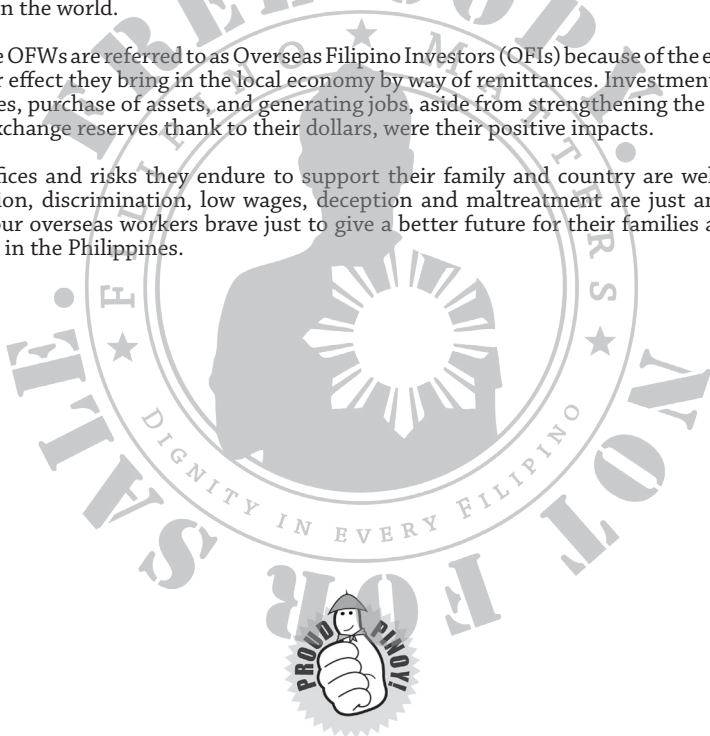
DAY 38
OFWS
The new Filipino heroes

They are the doctors, nurses, accountants, information technology professionals, physical therapists, caregivers, engineers, architects, entertainers, technicians, teachers, domestic helpers, and sailors. They are the 11 million Filipinos working in every corner of the global village from Hong Kong, Japan, US, Canada, Middle East, Australia, Europe, and even Africa. They contribute an annual average of \$15 billion remittances to support the Philippine economy. They are the modern-day unsung heroes - the Overseas Filipino Workers or OFWs.

The OFWs choose to work outside the country for higher income in order to support their families back home. Because of their knowledge in English, technical skills, hardwork, ability to blend with diversity, honesty and efficiency, the Filipino is the most sought-after service provider in the world.

Today, the OFWs are referred to as Overseas Filipino Investors (OFIs) because of the enormous multiplier effect they bring in the local economy by way of remittances. Investments in local enterprises, purchase of assets, and generating jobs, aside from strengthening the country's foreign exchange reserves thank to their dollars, were their positive impacts.

The sacrifices and risks they endure to support their family and country are well known. Exploitation, discrimination, low wages, deception and maltreatment are just among the dangers our overseas workers brave just to give a better future for their families and loved ones here in the Philippines.



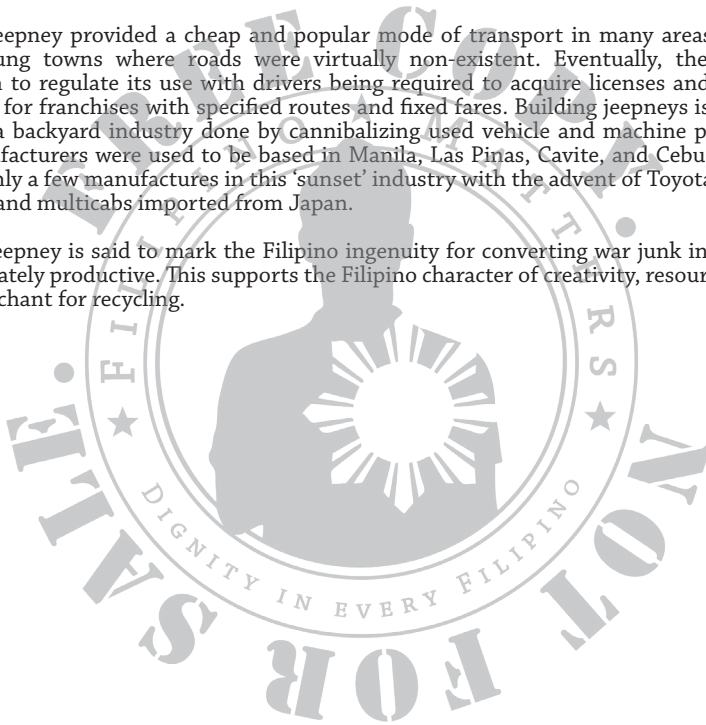
Despite the hardships and sacrifices they face abroad, OFWs have remained steadfast in helping the economy through their remittances. Through their work, our OFWs also prove to the whole world why Filipinos are among the best workers any foreign company can have in its roster. The Philippines now ranks fourth among the largest recipient of foreign remittances from expatriate workers behind India, China and Mexico. And as OFWs continue to extol the work ethic and competence of the Filipino employee, Filipinos will remain as among the cream of the crop in the international labor market.



The jeepney is the most popular form of public transportation in the Philippines. It was derived from the US military jeep that proliferated in the country after World War II. The chassis was extended to carry more passengers. The jeepney is often flamboyant and decorated with all kinds of colors, illustrations, decals, and trinkets becoming a symbol of the Filipinos' rich and colorful culture. The word 'jeepney' is said to be a combination of two words - jeep and knee. The knee refers to the fact that to accommodate all passengers into the vehicle, everyone is forced to sit side by side or knee to knee in a crowded parallel arrangement.

The jeepney provided a cheap and popular mode of transport in many areas, particularly far-flung towns where roads were virtually non-existent. Eventually, the government began to regulate its use with drivers being required to acquire licenses and operators to apply for franchises with specified routes and fixed fares. Building jeepneys is for the most part a backyard industry done by cannibalizing used vehicle and machine parts. Jeepney manufacturers were used to be based in Manila, Las Pinas, Cavite, and Cebu. Today, there are only a few manufactures in this 'sunset' industry with the advent of Toyota Tamaraw FX vans and multicabs imported from Japan.

The jeepney is said to mark the Filipino ingenuity for converting war junk into something ultimately productive. This supports the Filipino character of creativity, resourcefulness and a penchant for recycling.



The Philippine jeepney is to the Filipino what the rickshaw is to the Chinese, Tuktuk to the Thais, and the yellow taxi cab to the New Yorker. It is our King of the Road- a mark of our creativity, resourcefulness and innovativeness as a people. It showcases our ability to develop something useful from what is otherwise considered as waste or junk. This also speaks much of the Filipino's survival skills.



DAY 40

JUAN LUNA

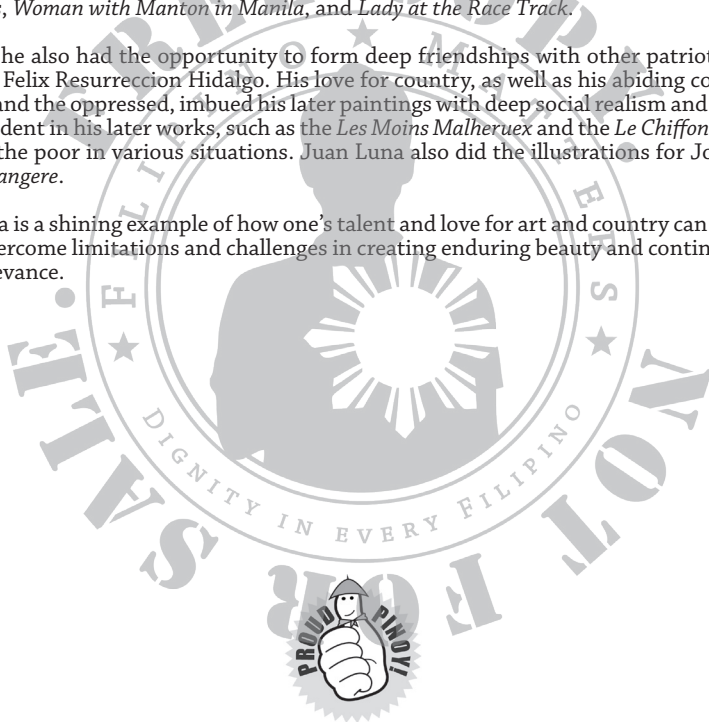
A testament to the greatness of Filipino painters

Juan Luna's *Spoliarium*, in vivid, moving colors, is a testament to the artist's invaluable contribution to Philippine and world arts. *Spoliarium* earned Luna the gold medal in the prestigious *Exposicion Nacional de Bellas Artes* in Madrid, Spain. His painting skillfully captured the drama and agony of gladiators killed in Roman arenas. Prior to this, Luna won the silver medal for painting *La Muerte de Cleopatra* in the same exposition.

Juan Luna's triumph as a painter is symbolic of Filipinos' enduring spirit and capability to succeed in a league dominated by foreigners. From his humble origins in Ilocos Norte, the young Luna went to Manila to get his diploma, and later on to study painting in the *Academia de Dibujo y Pintura*. A grant recipient for art in Spain gave him the opportunity to travel to Europe, which helped inspire him to create an impressive body of works that includes *España y Filipinas*, *Woman with Manton in Manila*, and *Lady at the Race Track*.

In Spain, he also had the opportunity to form deep friendships with other patriots such as Rizal and Felix Resurreccion Hidalgo. His love for country, as well as his abiding concern for the poor and the oppressed, imbued his later paintings with deep social realism and meaning. This is evident in his later works, such as the *Les Moins Malheruex* and the *Le Chiffonier*, which depicted the poor in various situations. Juan Luna also did the illustrations for Jose Rizal's *Noli Me Tangere*.

Juan Luna is a shining example of how one's talent and love for art and country can empower one to overcome limitations and challenges in creating enduring beauty and continuing art's social relevance.



We should be reminded that Juan Luna lived in a historical context when Filipinos were deemed inferior by their colonial masters. Luna breached conventional barriers and displayed the Filipino's artistic prowess. What Luna left for generations to come is debunking the colonial myth that Filipinos were of a weaker people. He joined international art competitions, won, and was admired by locals and foreigners alike. Notwithstanding his personal frailties, his paintings are still being sought-after by today's popular museums and curators around the globe. Juan Luna only proved that no barriers can prevent the Filipinos' talent and brilliance from reaching greatness.

THE PHILIPPINES IN THE U.N.

Contributing to world peace and dialogue



The Philippines is a pioneer member of the United Nations (UN), being one of the 51 original member-states when it first convened in San Francisco, California in June 26, 1945. Along with China, the Philippines became the first member-nation to represent the Far East. Manila also had the distinction of being the first member-country in Southeast Asia. And keeping true to its commitment for a better world through a peaceful community of nations, the Philippines had displayed courage and decisiveness in fulfilling its role as a dutiful UN member.

The Philippines actively participated in combat, peacekeeping, and humanitarian aid when the UN called for assistance from member-states. During the 1950s Korean War, the country sent a 7,500 strong Philippine Expeditionary Force. It was the fourth largest national contingent to fight under the UN banner. This unit displayed distinction in the Battle of Yultong where they met a larger North Korean-Chinese force. Since then, the Philippines has consistently sent troops and other assistance to states-in-crisis when the UN issues a resolution. Lately, it was also among the first nation who helped East Timor by sending humanitarian support since 1999, and continues to retain a peacekeeping mission. In Vietnam, residents of Tay Ninh province erected a monument to commemorate the noble deeds of Filipino medical teams who served during the Vietnam War, especially doctors under the Operation Brotherhood project of the Philippine Jaycees. The high noon of Philippine membership in the UN was when Carlos P. Romulo assumed the Presidency of the UN General Assembly. His distinguished service highlighted the country's efforts as a capable UN member. As a tribute to him, in 1980, then UN Secretary-General Kurt Waldheim called him "Mr. United Nations" for his legacy as a staunch advocate of freedom and world peace.



The Philippines' active participation in UN affairs illustrates the high sense of value we place in friendship and fraternal relations within the community of nations. By actively sending peacekeepers, humanitarian aid and relief, and medical assistance, the country proved that resource limitation is never a hindrance for a developing country to fulfill its international commitments.



DAY 42

FRANCISCO BALAGTAS

The prince of Tagalog poets

Francisco Baltazar was perhaps the finest Tagalog poet and playwright whose impact on Philippine literature was a turning point. He is best remembered for his epic masterpiece *Florante at Laura*, which has long been a staple reading material for Filipino high school students. Born on April 2, 1788, Balagtas was forced to change his surname to Baltazar in 1849 when the Spanish authorities decreed that natives must adopt Spanish surnames. In his writings, however, he chose to write under the pen name Francisco Balagtas. The town of Bigaa, Bulacan where he was born is now known as Balagtas in memory of him. Today, the poetic debate in contests using rhythmic and extemporaneous verses among students is also widely known as *balagtasan* after him.

Comparable to the literary genius of Shakespeare, Balagtas learned to write poetry from another Filipino stalwart in the realm of poetry, Jose dela Cruz, who was popularly known by his pen name Huseng Sisiw. Balagtas came from a humble family, being the youngest of four children. His father, a blacksmith, brought him to study in the town's parochial school during his preparatory years. At 11, Balagtas moved to Tondo and studied at Letran through the sponsorship of her aunt. In school, his teachers were awed by his eloquence and writing skills. The young Balagtas met Maria Asuncion Rivera, whom he referred to as Celia (Selya) in his poetic dedication to *Florante at Laura*. Unfortunately, an influential man who was also in love with Celia used his wealth and influence to bring framed-up charges against him. It was during his imprisonment that he wrote his *obra maestra*. Although the setting of the epic was in ancient Albania, *Florante at Laura* symbolized the life and times of the Filipinos under the Spanish regime and their quest for an independent nation. He moved to Bataan upon his release in 1838 and married Juana Tiambeng, a woman from a rich family, with whom he had 11 children. He was imprisoned again in 1856 after shaving the head of a rich man's servant and was released four years after and died a poor man.



Balagtas is a gem in the realm of Philippine literature. Writing in his native Tagalog tongue at a time when Spanish was the primary literary vernacular, he provided a venue for literature to be appreciated by the poor masses.

DAY 43
MANNY PACQUIAO
The 'Pacman' of Boxing



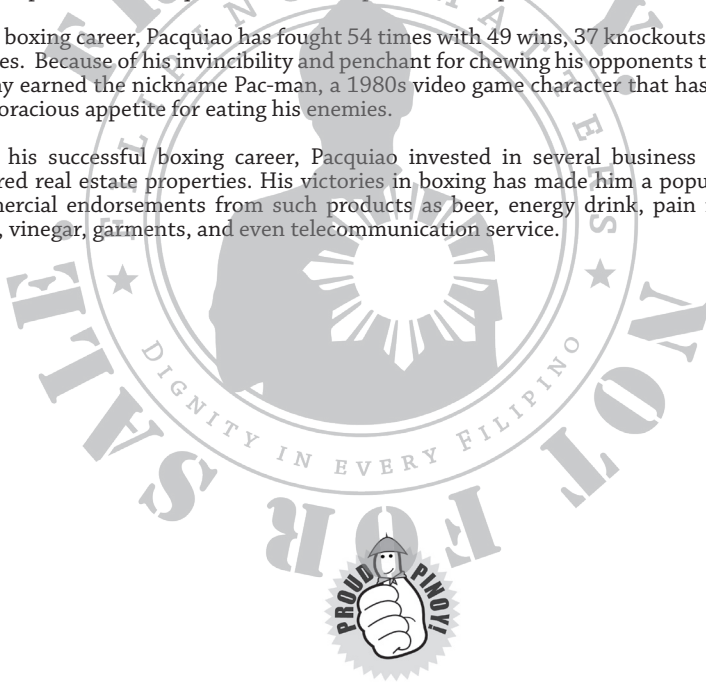
Emmanuel “Manny” Pacquiao was born to poverty in Bukidnon, Mindanao. His family later transferred to General Santos City where Manny came to be based. As a southpaw, Manny Pacquiao began fighting as light flyweight at the age of 16 in the *Blow by Blow* televised matches.

The world caught attention of his gutsy fists when he defeated top-caliber Mexican fighters, like boxing idols Marco Antonio Barrera, counter-puncher Juan Manuel Marquez, Erik Morales, Oscar Larios, David Diaz, Oscar De La Hoya. In May 2009, Manny knocked out popular British boxer Ricky Hatton in Round 2 of their fight in Las Vegas, Nevada. He holds the rare distinction of being a world four-weight division champion.

In 2006, Pacquiao was adjudged as the “Fighter of the Year” by both HBO and Ring Magazine. In 2007, the WBC honored Pacquiao with the title of “Champ Emeritus”. In January 2008, Yahoo! Sports listed Pacquiao in the 16th spot in the “Top 25 Most Powerful in Boxing”.

In his boxing career, Pacquiao has fought 54 times with 49 wins, 37 knockouts, 2 draws, and 3 losses. Because of his invincibility and penchant for chewing his opponents to submission, Manny earned the nickname Pac-man, a 1980s video game character that has an insatiable and voracious appetite for eating his enemies.

From his successful boxing career, Pacquiao invested in several business ventures and acquired real estate properties. His victories in boxing has made him a popular choice for commercial endorsements from such products as beer, energy drink, pain reliever drug, socks, vinegar, garments, and even telecommunication service.



Manny Pacquiao may soon be recognized as one of the greatest boxer of the 21st century. Most Filipinos are said to be natural-born boxing fans. After many years of waiting for a true boxing hero, Manny Pacquiao rose to the challenge and quenched his countrymen’s thirst for a world championship belt. He endeared himself to boxing fans around the world for his staccato style of punching, fierceness to take blows, and the irrepressible energy and passion he brings in every slug match. He made his countrymen proud by his charismatic ability to unite them together everytime he fights.



DAY 44

ST. LUKE'S HOSPITAL

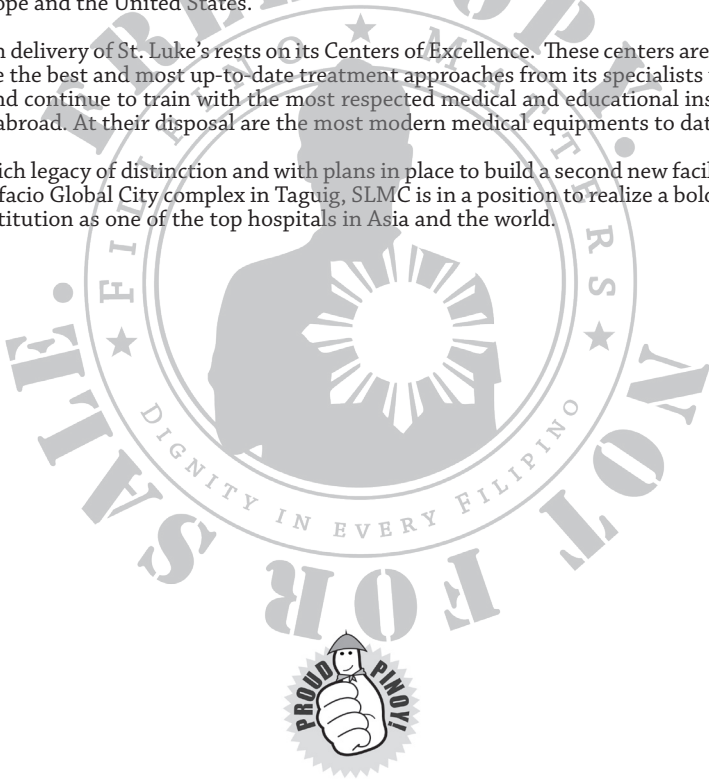
Delivering a mission of healing

St. Luke's Medical Center (SLMC) is a reputable Filipino-run hospital. Founded in 1903, it has been providing high-quality healthcare for over a century now. The 650-bed hospital is home to nine Institutes, 13 Departments, and 19 Centers. This medical institution of excellence bring to the Philippines the latest technological advances and treatment modalities. Over 1,700 medical consultants see out-patients in more than its 450 private clinics.

St. Luke's is the undisputed leader in virtually all medical specializations in the country, including cardiovascular medicine, neurology and neurosurgery, cancer, ophthalmology, and digestive and liver diseases. In July 1995, St. Luke's established its Research and Biotechnology Division, a modern biomedical research facility. This made it the first choice for executive health check-ups, receiving patients from around Asia, Micronesia, the Middle East, Europe and the United States.

The health delivery of St. Luke's rests on its Centers of Excellence. These centers are designed to provide the best and most up-to-date treatment approaches from its specialists who have trained and continue to train with the most respected medical and educational institutions here and abroad. At their disposal are the most modern medical equipments to date.

With its rich legacy of distinction and with plans in place to build a second new facility at the Fort Bonifacio Global City complex in Taguig, SLMC is in a position to realize a bolder vision of the institution as one of the top hospitals in Asia and the world.



SLMC is one of the most respected medical institutions in the country and an acknowledged leader in Asia. In 2003, the Joint Commission International (JCI) accredited St. Luke's, affirming that the hospital meets the highest standards for patient care and organizational management. St. Luke's is the first and only healthcare facility in the Philippines and the second of several in Asia to be accredited by JCI. It is a celebrated award from the oldest and most prestigious healthcare accreditation organization in the world.



LOBOC CHILDREN'S CHOIR

Award-winning school children entertaining the world

The Loboc Children's Choir from Loboc Central Elementary School in the town of Loboc, Bohol, is composed of thirty school children from ages 9 to 13. The choir has held concerts all over the country and abroad, in Europe and America, and has brought home many awards and international recognitions.

Founded in 1988, the Loboc Children's Choir won its first prize at the National Music Competitions for Young Artists in 1993. It was awarded first prize again in the same competition in 1995. In 1996, in a concert dubbed *On Angels' Wings: From Bohol to the World*, the choir toured key cities in the US. It performed with the World Youth Orchestra during the latter's concerts in Bohol and Cebu in 1999. It has also performed with the University of Santo Tomas Symphony Orchestra. As a "cultural treasure" of the province, the group often sings for visiting dignitaries and tourists. Its concert repertoire is a mix of classical, folk, modern and children's songs. In 2000, the choir represented the country in the International Children's Culture and Arts Festival in Tianjin, China and held concerts in Beijing and Hong Kong. It won the Philippine National Championship in the children's choir category during the National Music Competitions for Young Artists in 2001.

In 2003, the choir performed in a series of concert tours in Europe dubbed *TUBO: A Musical Journey for Heritage and Peace*. During this time, the Choir garnered two major awards at the Europe 6th International Folksong Choir Festival in 2003. The international jury likewise awarded the choir the European Cup for having achieved the overall highest mark in all categories, surpassing the marks of 12 other international choirs.

The Loboc Choir springs from generations of composers, singers, musicians, and conductors who have become the driving force behind the town's numerous bands, *rondallas* and choirs. It showcases the talents of young Filipino children and their potential to bring honor to their country abroad.



The international success of the Loboc Children's Choir only affirms that the Filipino's musical talents can stand shoulder to shoulder and triumph against its contemporaries anywhere in the world.



DAY 46

PINOY WAY OF RAISING A FAMILY

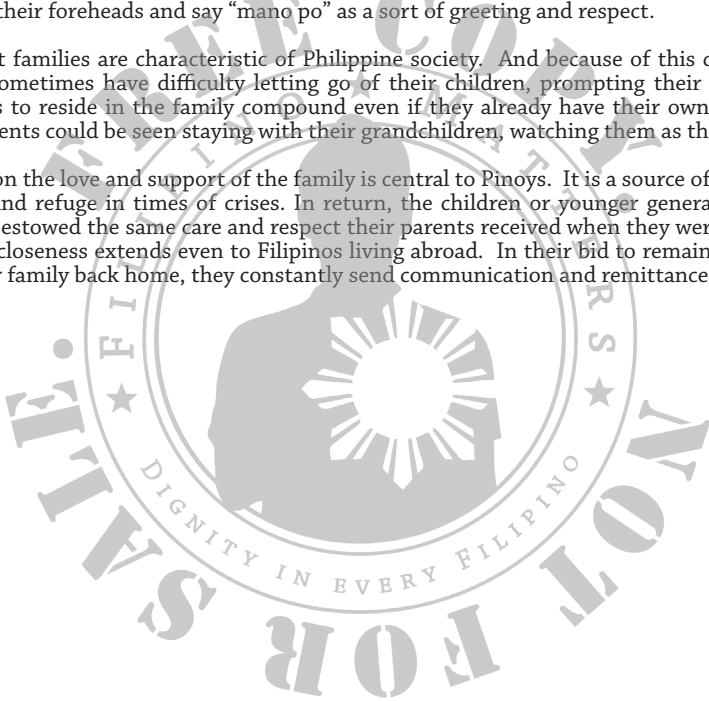
Instilling respect and close family ties

Respect for elders and close family ties are among the most evident Filipino traits. From childhood to old age, Filipinos are taught to foster and extol family values.

Respect for elders, for example, is manifested through the polite manner of responding “po” and “opo” to parents, older siblings and even to elders who are not relatives. Parents are expected to receive the highest respect from children along with the elder siblings as they are given higher responsibilities to look after their younger brothers and sisters when their parents are not around. They are to ask permission or consult their parents when deciding over important matters. Upon arriving at home, children are expected to place their elders’ hands to their foreheads and say “mano po” as a sort of greeting and respect.

Close-knit families are characteristic of Philippine society. And because of this closeness, parents sometimes have difficulty letting go of their children, prompting their sons and daughters to reside in the family compound even if they already have their own families. Grandparents could be seen staying with their grandchildren, watching them as they grow.

Reliance on the love and support of the family is central to Pinoys. It is a source of personal identity and refuge in times of crises. In return, the children or younger generations are likewise bestowed the same care and respect their parents received when they were at their age. This closeness extends even to Filipinos living abroad. In their bid to remain in touch with their family back home, they constantly send communication and remittances.



The Filipino way of raising a family revolves around the virtue of instilling respect towards the elders and establishing close family ties. These traits sometimes baffle Westerners. In paying homage to their elders, grandparents remain at home and are cared for instead of being sent to foster homes the way most Westerners do. Truly, the extended Filipino family reinforces the social backbone of the country.



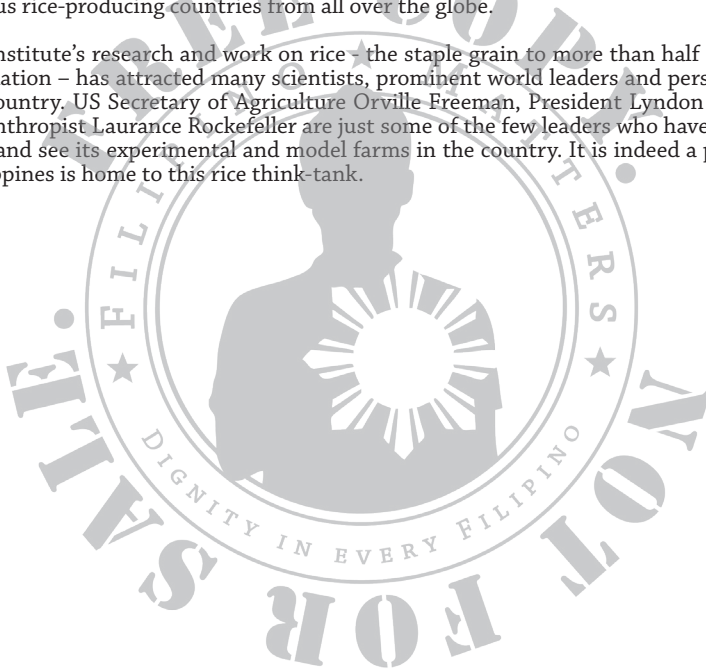
INTERNATIONAL RICE RESEARCH INSTITUTE

The world's largest institute on rice research

Do you know that the world's largest research center on rice is in the Philippines? The International Rice Research Institute (IRRI), the biggest of its kind in the world, is stationed in the Philippines since the 1960s. IRRI is located in Los Baños, Laguna, right beside the University of the Philippines. It is at IRRI where rice farmers from around the world come to study and learn new rice farming methods. In the 1960s, the country was one of the world's top rice producers, and, thus, was a logical site for the Institute's headquarters.

IRRI was established by virtue of a grant from the Rockefeller Foundation. Its goal was to help develop and improve rice production technologies. Today, it serves as a repository of the biggest rice germ plasma collection in the world, with rice genetic materials coming from various rice-producing countries from all over the globe.

The Institute's research and work on rice – the staple grain to more than half of the world's population – has attracted many scientists, prominent world leaders and personalities into the country. US Secretary of Agriculture Orville Freeman, President Lyndon Johnson and philanthropist Laurance Rockefeller are just some of the few leaders who have come to visit IRRI and see its experimental and model farms in the country. It is indeed a pride that the Philippines is home to this rice think-tank.



The International Rice Research Institute (IRRI) is the primary organization engaged in the development of better rice production. It had helped a lot of countries from India, China, Vietnam, Thailand and Cambodia achieved rice self-sufficiency and had even become world rice exporters. IRRI is one of the reasons behind the sustained world rice supply and we are proud it calls the Philippines its home.



DAY 48

PINOY ANIMATORS

Conquering the world through cartoons

The Philippines was regarded as the animation capital of the world in the 1980s, with most of the animation job outsourced in the country. But the economic crises lured most of its talents to work overseas, diminishing its market dominance over time.

Among the world's best animations Filipinos worked in were *Scooby Doo*, *Tom & Jerry*, *Addams Family*, *Dragon Ball Z*, *Finding Nemo* and *The Incredibles*. Filipino animators also worked under such giants in the cartoon entertainment industry like Walt Disney, Warner Brothers, Cartoon Network, HBO, Marvel Comics and producers of Japanese anime. Animated films *Flintstones* and *Christmas Carol*, where Pinoy animators were involved, were nominated for the Emmys in the 1990s.

A study of the Swiss International Institute for Management Development rates the Philippines among the top 60 countries in the Asia-Pacific which serves as a leading source of skilled graphic artists. Thus, the demand for Pinoy animators only confirms the inherent talent, creativity and artistry of our people.

Quality work and reliability at a lower cost are the competitive advantages of our animators. A 30 minute cartoon produced in the country costs about \$130,000 less compared to at least \$500,000 in the US. According to Rudyards Contreras Pesimo of Ateneo de Naga University, "a sustained, strong track record and a reputation for creativity in animation, the benefits of English proficiency, a western sense of humor, and varied cultural exposure are traits that make Filipinos the preferred choice for the world's animation requirements". Perhaps we should shed light on the fact that most popular Filipino animators a few decades ago were once fond readers of "Pinoy komiks." Their colorful illustrations and drawings indeed help shaped the future world-class animators.



Animation involves not only drawing skills, but also the artistic taste to conceptualize and deliver designs. The Filipino animator is not just a skillful artist, but also a creative thinker who can appreciate art and plunge on his wildest imaginations for inspiration. This puts him in equal footing with the industry's best.



The Sultanate of Sulu, also called the Sultanate of Jolo, is one of the most powerful pre-colonial states in Southeast Asia. At its zenith, it has control over almost all islands from the southwestern tip of Zamboanga Peninsula to the islands farther south reaching Borneo and the island of Palawan to the north. By aiding the Sultanate of Brunei in suppressing a rebellion, the Sultanate of Sulu received Sabah (North Borneo) and Palawan, as royal gifts. This is the rationale behind the Philippine claim to Sabah, as successor of the Sultanate of Sulu, which it maintained was illegally annexed by Malaysia in 1963 while still technically and legally under lease from the Sultanate.

Accounts have it that the Sultanate was founded by Shari'ul Hashem Syed Abu Bakr, an Arab born in Johore who arrived in Sulu from Malacca in 1450. He claimed to be a descendant of the Saudi House of Hashemite in Hadramaut. This accounts for the belief by many Tausugs (natives of Sulu) and Yakans (natives of Basilan) that they were descendants of Mohammad through Abu Bakr. Abu Bakr married Param Isuli, a daughter of Raja Baguinda, the ruler of the island and by 1457 established the Sulu Sultanate.

The Sulu Sultanate was the most powerful and organized government in pre-Hispanic Philippines. Its merchant ships maintained commercial ties with Malacca and other sultanates and kingdoms in the region well before the coming of the white men. British, Dutch and German ships had called on the islands of Sulu to barter their goods for mother-of-pearls, tortoise shells and provisions for their naval explorations. The Sulu Sultanate had long resisted Spanish rule and during Spain's 300 years of colonizing the Philippines, they remained largely independent. During the centuries-old Moro Wars, the Sultanate devised a well-organized resistance, with Moro warriors conducting daring raids on Spanish fortifications in Visayas and Luzon. Indeed, in the Sulu Sultanate, Spain encountered one of the greatest challengers to its imperial might.



The Royal Sultanate of Sulu is housed in Astana Putih ("White Palace" in Tausug). It is located in Indanan, a town not far from Jolo. It is one of the lasting testaments to the greatness that was the Sulu Sultanate- a center of the colorful Filipino Muslim culture and home to a proud, brave and freedom loving people of the South Seas.



DAY 50

PHILIPPINE INDIGENOUS EPICS

The origins of the great Filipino literary heritage

The early Filipinos were a literate people who can read and write using their own style of writing. Jesuit historian Fr. Pedro Chirino even commented that there was hardly a man, much less a woman, who did not read and write. Hence, it is no wonder that ancient Philippine culture gave birth to a variety of intricate and colorful literary pieces, such as poems, sagas, legends, and epics. Tales of love, adventures, conflicts and heroic exploits are among the dominant themes of many native epics handed down from generation to generation primarily through oral tradition. Protagonists protecting their loved ones, their family or their community from a monster or a supernatural being were among the usual plots. Taken as a whole, these epics are truly a source of Filipino pride because these interesting stories provide us an overview of the rich literature, folklore and culture of pre-Hispanic Filipinos.

Ancient Filipino epics are comparable to the great literary pieces of the past. For instance, the *Hud-Hud* of the Ifugao, which tells about Aliguyon's supernatural powers and unlimited energy, including his ability to reach a destination far away with one single step, could rival the Indian *Ramayana*. The Ilocanos had their *Biag ni Lam-Ang*, written by Pedro Bukaneg in 1640, which tells of a hero who could talk immediately after birth and who seek revenge for his father's death. The Bicolanos' *Ibalon*, a tale about Hiandong, a great leader of warriors who defeated a giant Cyclops and his other adventures including fighting a seductive serpent, is similar to an Old English epic poem *Beowulf*. The *Maragtas* of Panay is a narrative of the rulers of the island starting from the time when ten Malay datus from Borneo settled in this part of the Visayas. Mindanao had *Darangan*, which was similar to Homer's *Illiad* and *Odyssey*, tells about the sentimental adventures of noble warriors, particularly the warrior-prince Bantugan. The Maranaos had their *Indarapatra and Sulayaman*, which tells about the exploits of ruler Indarapatra and his magical spear that returns to him like a boomerang. This epic caught the interest of foreign publishers that it was eventually translated to English. These and many more stories are hallmarks of ancient Philippine literature which deserve note and recognition.



Philippine indigenous epics demonstrate the bountiful cultural heritage of the ancient Filipinos. These myths, legends and sagas attest to the literary brilliance of our ancestors. It boasts of the cultural wealth of the islands, which can be placed at equal standing with the celebrated epics of the Western world.

PAENG NEPOMUCENO

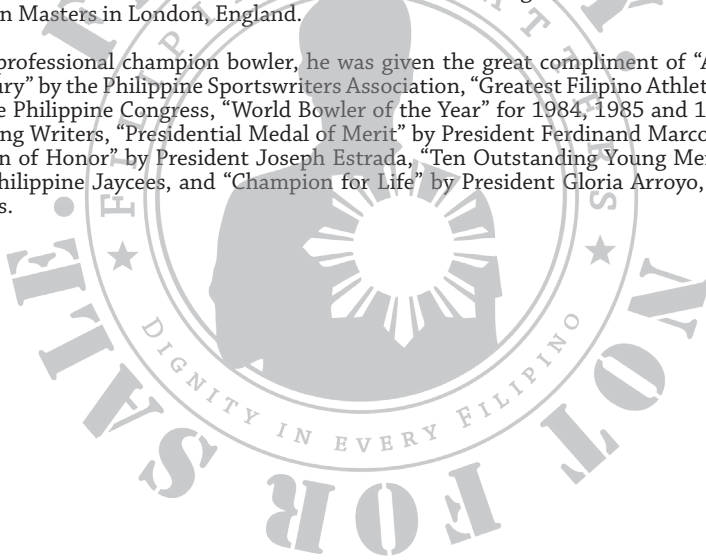
The Bowling Emperor



Standing at 6 feet and 2 inches tall, Rafael Nepomuceno is known worldwide by his nickname Paeng – the 6-time world bowling champion and recognized as the greatest international bowler in the history of the sport.

In St. Louis, Missouri, USA, a glass-covered 7-foot photo of Paeng stands at the entrance of the famous bowling museum - the International Bowling Hall of Fame. This was a tribute of the International Olympic Committee President's Trophy given to Nepomuceno, which was the first in the sports of bowling. The Guinness Book of World Records has added the honor to Nepomuceno as having won the most number of World Cups in his three-decade sports career. The book also labeled Paeng as the youngest at age 19 to win a world title. The World FIQ, which is the governing body of the sport of bowling, has awarded Paeng the title of "International Bowler of the Millennium" among thousands of bowlers worldwide. Paeng bagged the Bowling World Cup championship for four times - in 1976 (Tehran, Iran), in 1980 (Jakarta, Indonesia), in 1992 (Le Mans, France), and in 1996 (Belfast, Northern Ireland). He also won the 1984 International Tournament in Las Vegas, Nevada and the 1999 World Tenpin Masters in London, England.

As a professional champion bowler, he was given the great compliment of "Athlete of the Century" by the Philippine Sportswriters Association, "Greatest Filipino Athlete of All-Time" by the Philippine Congress, "World Bowler of the Year" for 1984, 1985 and 1992 by World Bowling Writers, "Presidential Medal of Merit" by President Ferdinand Marcos, "Philippine Legion of Honor" by President Joseph Estrada, "Ten Outstanding Young Men" of 1978 by the Philippine Jaycees, and "Champion for Life" by President Gloria Arroyo, among many others.



Paeng Nepomuceno is a Filipino pride because he showed the whole world that the Philippines can produce the best bowler in our time. Paeng has paved the way for succeeding generations of Filipino athletes to be the best in any sports category they compete in. He was humble in his victories and achievements, and his name placed the country in the international sports map.



DAY 52

AYALA GROUP OF COMPANIES

Beyond Creating Beautiful Malls

Ayala is a commercial institution that has endured more than 170 years in the industry to become one of the most respected businesses in the Philippines. To the various large and small enterprises that have come to rely on its presence and diversified portfolio, it is a partner in progress.

Driven by its brand promise to “Pioneer the Future” and guided by a new generation of managers, Ayala is transforming itself into an organization that empowers individuals, cultivates service leadership, and rewards initiative. It is also committed to a development agenda that sees entrepreneurship as the engine for success.

The Ayala tradition of excellence and integrity has run continuously through seven generations of one pioneering family aided by some of the country’s able management experts. Among the oldest business houses in the country, it grew from a fledgling firm in 1834 to become one of the largest and most diversified conglomerates in the Philippines today. In 2006, the company was recognized by Euromoney as the Best Real Estate Developer and Property Manager in the Philippines and one of the Best Managed Companies in the country and in Asia, not to mention being noted as among the Best in Corporate Governance. The Wall Street Journal Asia cited it as one of the Most Admired Companies in the Philippines.

In the late 1800s, Ayala already began to play a role in urban development. It participated in the construction of the Colgante and the Ayala bridges. In 1888, it introduced the first tramcar service in the country. Its support for Aguinaldo’s struggle for independence found fruition with the inauguration of the Malolos Republic in 1899. The event was prophetic for, almost a century later, the corporation embraced the people’s cause that led to a peaceful change in the Philippine government in 1986 and, again, in 2001.



Ayala Corporation had rose and ebbed with the historical turns and twists of the country. It maintained its business reputation and leadership and had remained committed in its social responsibility to a nation that had been the home of its wide range of enterprises for more than a century.

PHILIPPINE ALL-STARS HIP-HOP DANCE GROUP

They got the winning attitude

The Philippine All-Stars hip hop dance group was a bunch of 12 young men and women from diverse backgrounds who bonded together to share a common passion. When the group was formed, nobody noticed their talents locally, until they joined international dance competitions and brought international recognition.

Mistaken for an underground crew of hip-hoppers and club goers who were just loud party kids or rebellious dancers, the Philippine All-Stars had demonstrated their skills in breakdancing, pop lockin', freestyling, krumping, old school and new school in their dance mixes, while each member would contribute their own individuality and style to the group's concerted effort.

The Philippine All-Stars consists of Michelle Salazar, Sheena Vera Cruz, Madelle Enriquez, Lema Diaz, Kyxz Mendiola, Laurence Chua, Jhong Mesina, Jeremiah Carandang, Patrick Caballa, Reagan Cornelio, Chelo Aestrid and Kenneth Serrano.

In 2005, they achieved world fame when they entered the 4th World Hip Hop Championships held in Los Angeles, California. Out of 26 competing teams from different parts of the world, the Filipino contingent placed 6th. In 2006, they joined the 2nd International Hip Hop Open D'Italia in Torino, Italy. In July of the same year, they also participated in the 5th World Hip Hop Championships (Adult Division) in Redondo Beach, California. In these two world dance competitions, they won the gold and brought honor to the country. They also received the Team of the Year Award at the 1st VENT Annual Dance Awards Show in 2008.



The Philippine All-Stars has proven that Filipinos can storm and champion in the world of hip hop, a dance and subculture traditionally dominated by the US. By besting opponents coming from different points across the globe, the Philippine All-Stars inspired the country's youth to aim and reach greater heights not only in hip hop dancing, but also in the larger international entertainment arena.



DAY 54

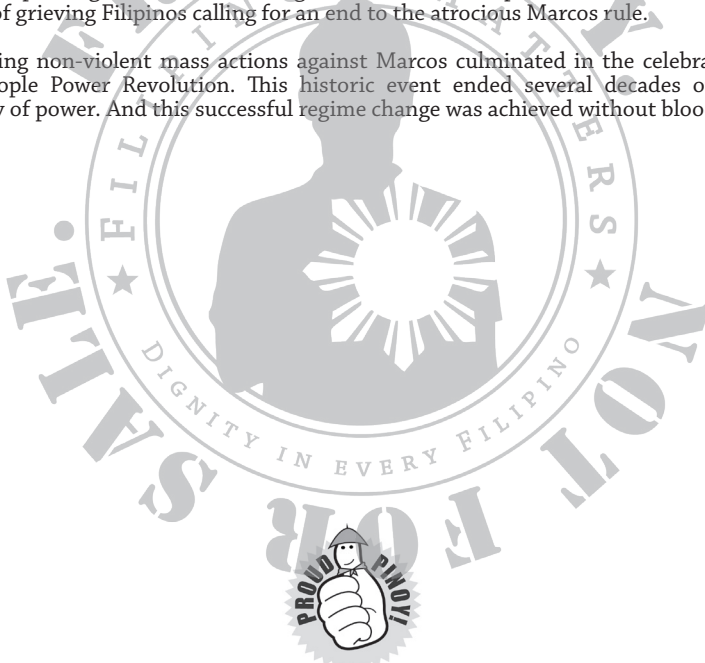
THE SPIRIT OF EDSA

A paragon for peaceful political change

In an attempt to extend his reign in the country beyond the confines provided for by the Constitution, President Marcos declared Martial Law in September 1972, giving him vast emergency powers. He had his opponents arrested, had the Constitution rewritten to tailor-fit his political whims and caprices as the absolute power in the country. He abolished Congress and established a parliament whose members were his puppets. He curtailed press freedom by control and heavy censorship of mass media. He disempowered the courts, took over big businesses, used the military to entrench him in power and instituted cronyism. The political opposition was intimidated by threats and imprisonment. Military abuses, extrajudicial killings and disappearances wracked the countryside.

In 1983, opposition stalwart Sen. Ninoy Aquino, decided to return home from the US to confront the Marcos regime, despite of threats to his life. But the hope he would bring was cut short by his brutal assassination upon landing at the airport tarmac. His death led to a massive outpouring of demonstration against the dictatorship. His funeral was attended by millions of grieving Filipinos calling for an end to the atrocious Marcos rule.

The growing non-violent mass actions against Marcos culminated in the celebrated 1986 EDSA People Power Revolution. This historic event ended several decades of Marcos' monopoly of power. And this successful regime change was achieved without bloodshed.



The success of the EDSA Revolution put the country in the pedestal in terms of effecting a peaceful transition of government. That a non-violent democratic regime change is possible was showcased by Filipinos in 1986 and this same EDSA spirit enabled another bloodless change of national leadership in 2001. The Filipinos' commitment towards the values of freedom from oppression and democracy ushered in the concept of people power. EDSA had been the exemplary model for ousting unpopular administrations from East Germany and Yugoslavia to South Africa and Indonesia.



Even before the coming of Western pharmaceuticals and modern drug stores, numerous indigenous medicinal plants are already bringing cure to early Filipinos. Medicinal plants contain powerful ingredients which can address a wide range of ailments. From their raw or cooked form, Philippine medicinal plants came to be available in capsules, teas, tinctures, and other items like lotions and oils. Even Western companies have come to recognize the curative potency of our local flora. The following are just some of the many plants recognized by the country's Department of Health for their medicinal contents:

- 1) 5 leaved chaste tree (*lagundi*) – for cough, mild asthma and flu
- 2) Peppermint/ mint (*yerba buena*) – for body and muscle pains
- 3) Blumea camphor (*sambong*) – for difficulty in urination and anti-molithiasis
- 4) Forest tea (*tsaang gubat*) – for stomach pains and diarrhea
- 5) Burma creeper/Chinese honeysuckle (*niyug-niyogan*) – for ascaris worm
- 6) Guava leaves (*dahon ng bayabas*) – for wounds, mouth infection, swollen gums and tooth cavities
- 7) Ringworm shrub/Ringworm bush (*acapulco*) – for skin disease
- 8) Peperomia (*ulasimang bato*) – for lowering the amount of uric acid in the blood, arthritis, and gout
- 9) Garlic cloves (*butil ng bawang*) – for lowering cholesterol
- 10) Bitter gourd/bitter melon (*ampalaya*) – for mild non-insulin dependent diabetes mellitus

These plants can be easily found and grown in the country. And with proper preparation and usage, as well as further research and development, it can help us lessen our dependency on imported or foreign made drugs.



The abundance of medicinal plants demonstrates how well-endowed our country's nature is. The medicinal wonders of many of our local plants had been known to our ancestors for centuries. And with further studies, there is no question that we can enhance the curative powers of these gifts of nature. Truly, the country is a Garden of Eden for plants with healing and therapeutic properties.



DAY 56
ED CASTRILLO
Conquering the world through sculpture

The brass sculpture of *Blessed Lorenzo Ruiz* in Binondo and the wall mural relief of the *The Apostles in Marikina* are just some of the local masterpieces of National Artist for Sculpture Ed Castrillo, who has carved a name not only in the Philippines but as well as in the art centers of Asia, Middle East, America and Europe.

Castrillo was born in Sta. Ana, Manila on October 31, 1942, with his mother dying when he was barely 2 years old. Without any formal schooling in art, he would usually assist his father in preparing *belens* or paper mache every Christmas. He would, however, donate his designs to the community Christmas display and Holy Week festivities. During his elementary days, he started his fascination with the warped surface of metals in producing abstractions.

As an out-of-school youth in 1964, a Swiss designer and jewelry shop owner took fancy of Castrillo's talent. The European challenged Castrillo to design a jewelry on the spot which the young Castrillo did in 20 minutes glossed with seven colorful designs prompting the man to hire him. Two years later, Castrillo broke into the contemporary art scene through an art exhibit, eventually becoming a prolific and multi-awarded Filipino sculptor.

Most of his works here and abroad are larger-than-life metal statues. Some are historical depictions, aesthetic hammer-outs, and abstract figures that are fashioned out by mixing bronze, steel and brass sheets with traditional and non-traditional media like wood, plastic, plexiglass and ivory. Some of his outstanding local masterpieces are not just artistic works, but also social and political commentaries to the realities of Philippine society.



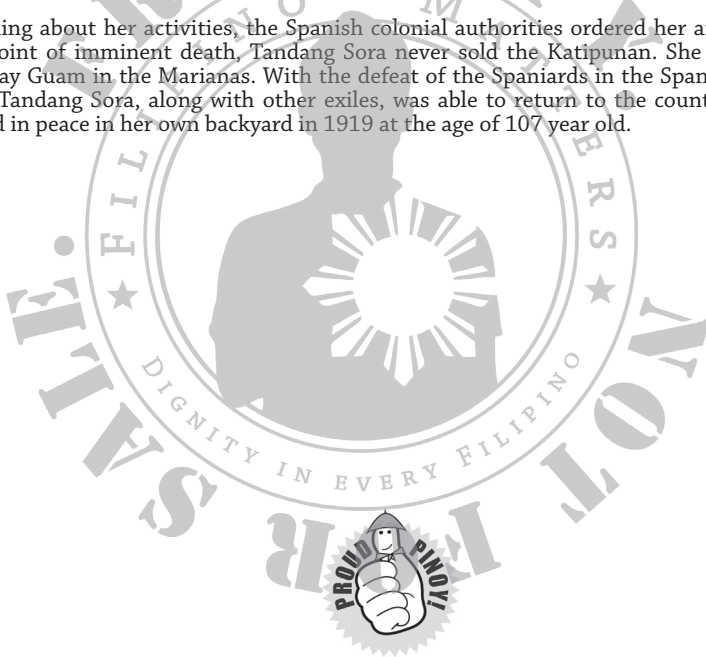
Castrillo is a Filipino man of art that has conquered the world stage as a reputed sculptor and a well-sought purveyor of metal sculptures. His statues can be found in Guam, Paris, Singapore, Malaysia, and other countries. His awards and recognition goes beyond the national frontiers into the global market. He has graced the cover of *Asia Magazine*, *Singapore Sunday Times*, and *Fookien Times* for his artworks. As a Filipino, respected globally for his craft, Castrillo has indeed captured the elusive taste of the world stage and brought his country pride and honor.



Tandang Sora is popularly known as the “Mother of the Katipunan,” the underground organization that laid down the foundation for the Philippine Revolution. She is known as the “Grandwoman of the Revolution” and the “Mother of Balintawak”, where the Cry of Pugadlawin that signaled the first manifest resistance against Spanish rule took place.

Born in turbulent times, she disproved that age, gender, and lack of formal education were hindrances in joining the fight for Philippine independence. A mother to six children, she was widowed when the youngest was about seven and since then took the helm of the family as a single parent. When the Katipunan rose in arms against the Spaniards, Tandang Sora was already in her eighties. But her delicate age and gender never prevented her from feeding and sheltering the Katipuneros, hosting their secret meetings in her humble home, and tending to the sick and wounded. Whatever her small store can contribute to the revolutionary cause, Tandang Sora was more than willing to offer, prompting her fragile life to be placed in peril.

Learning about her activities, the Spanish colonial authorities ordered her arrest. Even at the point of imminent death, Tandang Sora never sold the Katipunan. She was exiled in faraway Guam in the Marianas. With the defeat of the Spaniards in the Spanish-American War, Tandang Sora, along with other exiles, was able to return to the country where she rested in peace in her own backyard in 1919 at the age of 107 year old.



Tandang Sora broke away from the gender and age stereotypes when she raised her family on her own while actively participating in the noble cause of the revolution. Unlike many Filipinos who chose to remain in the sidelines, she risked her life and limb, notwithstanding her difficulties, to help liberate her homeland from foreign rule. And in her quest to do so, she was banished from her country. Her success proved the strength and patriotism of women in the revolution, which history has not given much recognition. In responding to the call for national sacrifice, Tandang Sora's heroism knew no boundaries and actually set the standard for future generation of Filipino women and men to follow.



DAY 58

FILIPINO WRITERS

A class of their own

Countless Filipino writers have long contributed to the abundance and richness of Philippine literature. Filipinos gifted with the power of the pen have written immense literary works reflecting the economic, social, cultural and political arenas of the Filipino life in the country and abroad. Filipinos became experts in various literary genres, styles and themes, and they won acclaim not only in the country, but also overseas.

Nick Joaquin and NVM Gonzalez are two great literary Filipino stalwarts. Using his pen name Quijano de Manila, Paco-born Nick was a short story writer, playwright, biographer, novelist, historian and journalist whose literary prowess and imagination transcended the diverse Filipino heritage. He wrote extensively about the Spanish colonial times. Among his famous works is the *Summer Solstice* and *The Women Who Had Two Navels*. He won a fellowship from the New York-based Harper Publishing Co. and the Harry Stonehill Literary Award for Novel. NVM Gonzalez is another figure in Philippine literature. Like Nick Joaquin, he was a National Artist in Literature. Born in Romblon and raised in Mindoro, Gonzalez is a luminary in letters whose excellent works include *The Bamboo Dancers*, *Seven Hills Away*, *A Season of Grace* and the *Winds of April*. His literary genius enabled him to teach at the University of the Philippines, University of Santo Tomas, Philippine Womens' University and even in universities abroad, such as the University of California and California State University. Even without a formal educational degree, he won the respect and recognition of the American literary community. Aside from winning a string of local awards, he also received an award from the British Council, as well as several grants and fellowships from the Rockefeller Foundation, to name a few.

The Filipino overseas communities also produced great men and women of letters, such as Bienvenido N. Santos, who was credited as a pioneering Asian-American writer, and Carlos Bulosan, whose socialist-leaning literary writings won him the accolade of the US labor movement.



Many Filipino literary writers have brought honor and prestige to the country by proving to the whole world that Filipinos can be a class of their own in the realm of literature. Wherever they are, whatever genre or style they employ, Pinoy writers have exalted the challenges and triumphs of the brown spirit.

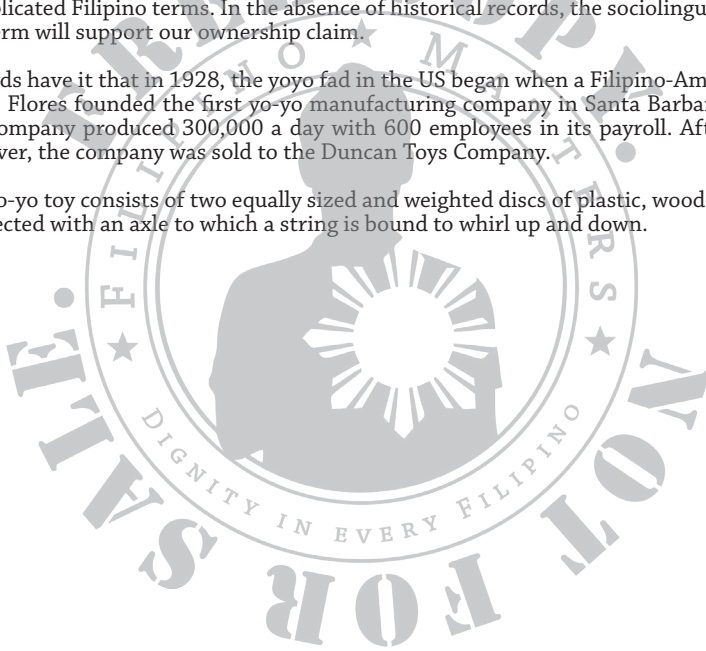
*The All-Filipino International Toy*

Legends say that the “yo-yo” toy originated in the Philippines centuries ago when the Negritos used it to hunt wild life and defend themselves from aggressors. It could have come from the Tagalog word *tayoyo* which means “to spin”. The term yo-yo is even found in a Filipino dictionary printed in 1860. Much controversy and debates revolve around the origin of the word “yo-yo.”

From a sociolinguistic point of view, however, the term yo-yo is very much Filipino as the words *lolo*, *katoto*, *baba*, *sisi*, *kabibe*, *suksok*, *laslas*, *kaka*, *gugo*, and *bobo*, among other repetitive syllables. In linguistics, we call this as reduplicated syllables; a language trait which is inherent in the Filipino psyche. Reduplication can also be found in nicknames of Filipinos like Lenlen, Lala, Kaka, Ningning, and Toto, among others. Yoyo is another lucid case of reduplicated Filipino terms. In the absence of historical records, the sociolinguistic reality of the term will support our ownership claim.

Records have it that in 1928, the yoyo fad in the US began when a Filipino-American named Pedro Flores founded the first yo-yo manufacturing company in Santa Barbara, California. The company produced 300,000 a day with 600 employees in its payroll. After two years, however, the company was sold to the Duncan Toys Company.

The yo-yo toy consists of two equally sized and weighted discs of plastic, wood, or metal and connected with an axle to which a string is bound to whirl up and down.



The simplicity and novelty of the yo-yo is undoubtedly a product of Filipino ingenuity. Yo-yo was refashioned to capture the ups and downs of a country’s history and the circle of life of a people.



DAY 60

FILIPINO BILLIONAIRES

Hard work works!

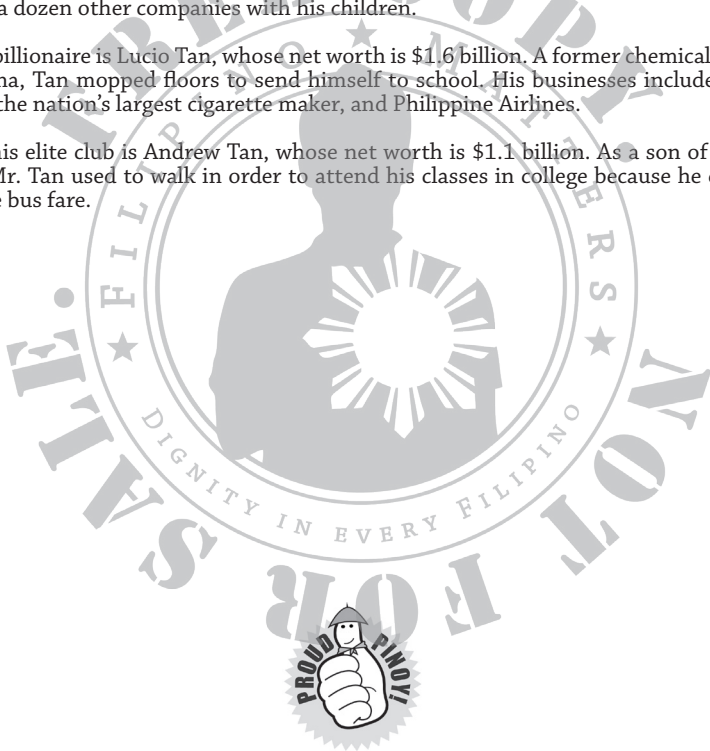
Every year, Forbes Magazine releases the list of the world's billionaires and four Filipino businessmen made it to the list. The four are illustrious names in the country's leading airline, retailer, beer, banking and telecommunication industries.

One of the fabled billionaires is Jaime Zobel de Ayala, whose net worth is \$2 billion. He is the patriarch of the country's largest conglomerate, Ayala Corporation. Don Jaime stepped down as Chairman and was succeeded by his eldest son, Jaime II.

Henry Sy is another billionaire with a net worth of \$1.7 billion. Mr. Sy completed the merger of his Banco de Oro with stiff competitor Equitable PCI Bank, forming the nation's second-largest bank. His SM Prime Holdings is the nation's largest shopping mall developer. He has stakes in a dozen other companies with his children.

Another billionaire is Lucio Tan, whose net worth is \$1.6 billion. A former chemical engineer from China, Tan mopped floors to send himself to school. His businesses include Fortune Tobacco, the nation's largest cigarette maker, and Philippine Airlines.

Last of this elite club is Andrew Tan, whose net worth is \$1.1 billion. As a son of a factory worker, Mr. Tan used to walk in order to attend his classes in college because he could not afford the bus fare.



The combined net worth of the four businessmen is \$6.4 billion. With the exception of Jaime Zobel de Ayala, the three billionaires had humble beginnings. All four billionaires are entrepreneurs whose businesses are icons in the Philippines. According to Forbes Magazine, Jaime Zobel de Ayala's fortune is described to be inherited, whereas Lucio Tan, Henry Sy and Andrew Tan were self-made millionaires. It makes us proud that the country has our set of self-made billionaires like Bill Gates, Donald Trump, and Steve Jobs. They are living examples that through hard work and diligence anyone can build himself a fortune.



WORLD CLASS FILIPINO ARTISTS

Making a name in the international music scene

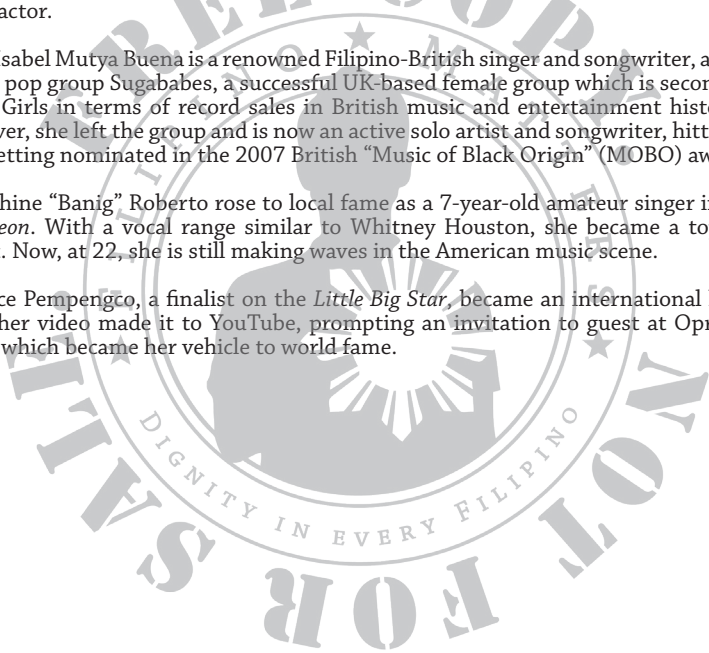
Jasmine Trias is a Hawaiian-born Filipina-American singer who placed third in the popular TV show *American Idol* (Season 3) in 2004. Ramielle Malubay, born in Saudi Arabia by Filipino couple Roger and Alicia, is the second Fil-American singer who placed ninth in the *American Idol* (Season 7) in 2007. She speaks fluent Tagalog and Ilocano and is a nursing student. At 4' 11, she was the shortest contestant but her vocal prowess enabled her way to get to the cream of the crop.

Allan Pineda Lindo, an original member of the worldwide famous American hip hop group Black Eyed Peas, is another Filipino sensation. A record producer and songwriter, Pineda was born in Angeles City, Pampanga to a Filipino mother Christina Pineda and an African-American father. At 14, Allan migrated to the US after being adopted by an American benefactor.

Rosa Isabel Mutya Buena is a renowned Filipino-British singer and songwriter, a star member of the pop group Sugababes, a successful UK-based female group which is second only to the Spice Girls in terms of record sales in British music and entertainment history. In 2005, however, she left the group and is now an active solo artist and songwriter, hitting gold sales and getting nominated in the 2007 British “Music of Black Origin” (MOBO) awards.

Josephine “Banig” Roberto rose to local fame as a 7-year-old amateur singer in *Ang Bagong Kampeon*. With a vocal range similar to Whitney Houston, she became a top singing US talent. Now, at 22, she is still making waves in the American music scene.

Charice Pempengco, a finalist on the *Little Big Star*, became an international hit sensation after her video made it to YouTube, prompting an invitation to guest at Oprah Winfrey’s Show which became her vehicle to world fame.



Jasmine Trias, Banig Roberto, Charice Pempengco, Mutya Buena, Ramielle Malubay and Allan Pineda are all world class Filipino entertainment talents. Their wide genre of musicality speaks of the rich and diverse musical tradition. Their success in the international stage is the success of the Filipino’s love for music.



DAY 62

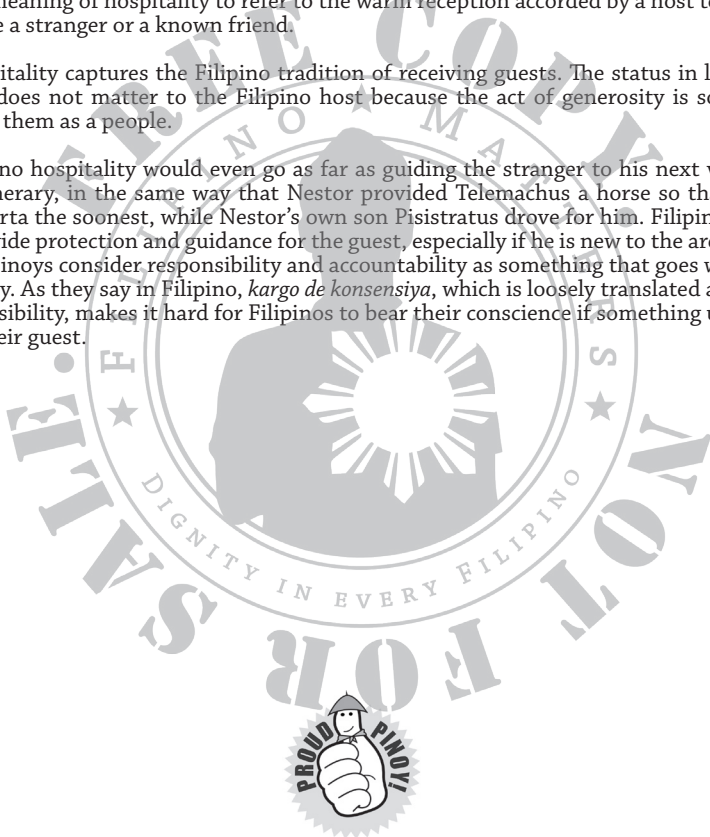
FILIPINO HOSPITALITY

Keeping strangers warm the Filipino way

In ancient Greece, Telemachus was a complete stranger who happened to pass by the house of Nestor and was warmly welcomed befitting a family member. The stranger's feet were washed by the host and he was offered food and wine. Nestor's son even slept on a bed close to Telemachus to see to it that no harm would befall the stranger. In the Greek custom, only after the guest had been feeling comfortable would be the time for the host to ask his name. It happened that Telemachus was the son of Odysseus. Although he had no knowledge that the stranger was the son of the legendary king of Ithaca, Nestor nonetheless gave Telemachus equal treatment as if the stranger was part of the family. From the story was derived the modern meaning of hospitality to refer to the warm reception accorded by a host to a guest—may he be a stranger or a known friend.

This hospitality captures the Filipino tradition of receiving guests. The status in life of the stranger does not matter to the Filipino host because the act of generosity is something inborn in them as a people.

The Filipino hospitality would even go as far as guiding the stranger to his next voyage or travel itinerary, in the same way that Nestor provided Telemachus a horse so that he can reach Sparta the soonest, while Nestor's own son Pisistratus drove for him. Filipinos would even provide protection and guidance for the guest, especially if he is new to the area. This is because Pinoys consider responsibility and accountability as something that goes with their hospitality. As they say in Filipino, *kargo de konsensiya*, which is loosely translated as burden of responsibility, makes it hard for Filipinos to bear their conscience if something untoward befalls their guest.



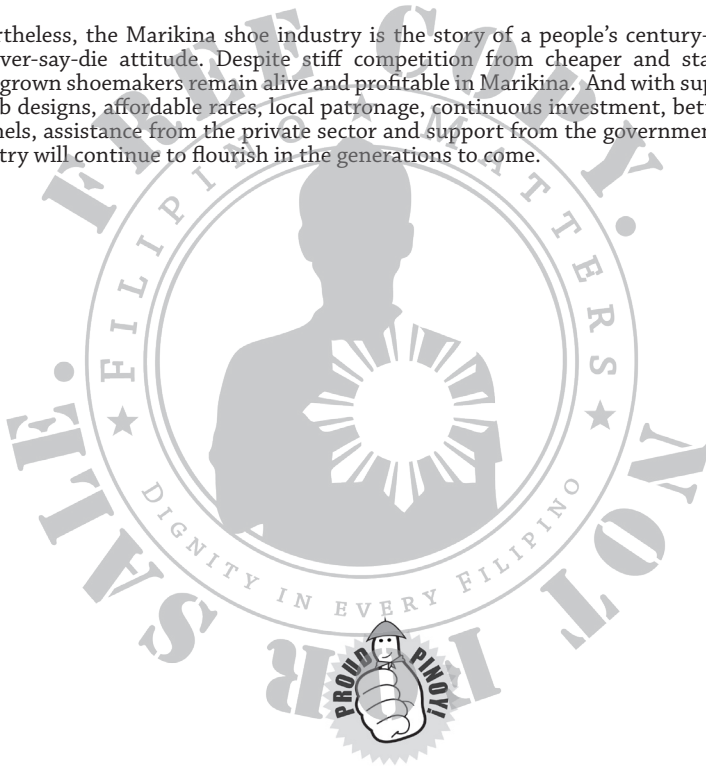
Hospitality is, indeed, a hallmark Filipino trait. Foreigners who have experienced the warmth and sincerity of Filipino hospitality can attest to this. Even to their countrymen who seem lost and in need of temporary shelter, Filipino hospitality, especially in the countryside, never fails to extend momentary relief. Genuine friendship, unconditional help and modest treatment are fundamental tenets in our people's hospitality. Notwithstanding their poverty, Filipinos would offer their best to their guest-friends or strangers alike.

DAY 63
MARIKINA SHOES
World class Filipino footwear



Although, the Marikina shoe industry is facing hard times, the Marikeños are still holding on to their shoemaking tradition. The resiliency of the city's shoe industry is known despite the inroads of cheaper imports from China, Korea and the US. The government's aggressive embrace of trade liberalization and unchecked smuggling, not to mention the Filipino's preference for foreign brands, are serious blows to the local manufacturers, but not strong enough to sap their strength. Marikina-made shoes are still in demand in the country and abroad. Big department stores have bought Marikina supplies in an effort to promote local made products and to help Philippine shoe enterprises too.

Nevertheless, the Marikina shoe industry is the story of a people's century-old showcase of never-say-die attitude. Despite stiff competition from cheaper and stateside rivals, homegrown shoemakers remain alive and profitable in Marikina. And with superior quality, superb designs, affordable rates, local patronage, continuous investment, better marketing channels, assistance from the private sector and support from the government, this native industry will continue to flourish in the generations to come.



The Marikina shoe craftsmanship started in 1887 with the pioneering venture of Don Laureano Guevara, or Kapitan Moy, who bought a pair of shoes only to disassemble, dissect and study its make for duplication. By trial and error, Kapitan Moy and his friends learned how to put them back together, thus laying the foundation for the country's shoe capital. After introducing the experiment to interested parties, neighbors and friends joined the shoe-making bandwagon and soon the town (now a city) had a livelihood aside from farming and fishing. Since then, Marikina shoemakers had become icons of a people's inventiveness, as well as models of unwavering determination that would not sway or bow down despite tremendous economic pressures and socio-political woes.



DAY 64

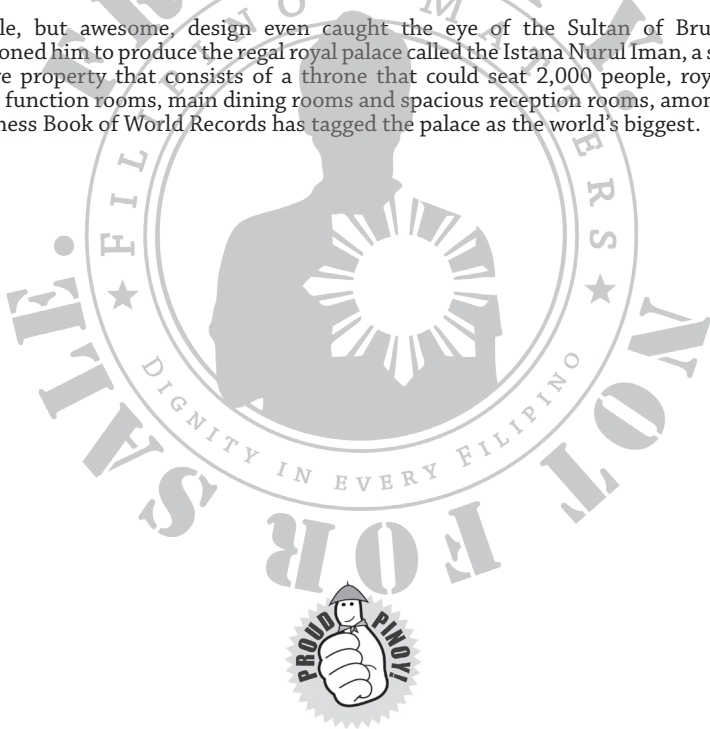
LEANDRO V. LOCSIN

A landmark in national architecture

The Cultural Center of the Philippines, the Church of the Holy Sacrifice in the University of the Philippines (UP), the Philippine International Convention Center, the UP Film Center, the Ninoy Aquino International Airport Terminal, and the Folk Arts Theater are just among the architectural obras of Leandro Locsin, the 1990 National Artist for Architecture. Locsin was a Filipino architect, artist and interior designer, whose commissioned projects speak of outstanding works that made unique the urban landscape of the metropolis.

In his own words, Locsin explained that the true picture of the country's architecture is the blend of Oriental and Occidental influences that generated a new object of profound harmony. It was in this vein that his signature would be seen in architectural themes of floating volume, a study in scale and space, and tainted with the originality of an East-West fusion style. The artist has produced 88 buildings and 75 residences, including 23 public edifices, 11 churches, 48 commercial buildings and six major hotels, among others.

His simple, but awesome, design even caught the eye of the Sultan of Brunei, who commissioned him to produce the regal royal palace called the Istana Nurul Iman, a sprawling 22 hectare property that consists of a throne that could seat 2,000 people, royal suites, pavilions, function rooms, main dining rooms and spacious reception rooms, among others. The Guinness Book of World Records has tagged the palace as the world's biggest.



Leandro Locsin, a native of Silay, Negros Occidental, is a celebrated world-class architect. He instilled nationalism in his works through the promotion of a people's identity in his style, while capturing the history and culture of his people in his architectural feats. His prolific output has also brought hope for the future of Philippine architecture. In designing mega-structures that are hallmarks of high art, aesthetic quality, durability and functionality, he put the Filipino talent at equal with the world's finest.

SHARE YOUR PROUD PINOY MOMENT!

Make your fellow Filipinos proud! Write your own Filipino Pride story here. Email it at info@FilipinoMatters.org and we might feature it on our website.



www.FilipinoMatters.org

SOURCES

- Abinales, P. N., and Amoroso, D. J., 2005, *State and Society in the Philippines*. Rowman & Littlefield Publishers, Inc: Lanham MD.
- Abueva, J.V., and Roman, E.R., 1993, *Corazon C. Aquino: Early Assessments of Her Presidential Leadership and Administration and Her Place in History*. University of the Philippines Press: Quezon City.
- Alfonso, O.M., 1993, *Lino Brocka: the Artist and His Times*. Cultural Center of the Philippines: Manila.
- Almario, A.R.S., 2007, *101 Filipino Icons*. Adarna House: Quezon City.
- Alvarez, S.V., 1992, *The Katipunan and the Revolution: Memoirs of a General with the Original Tagalog Text*. Ateneo de Manila University Press: Quezon City.
- Andres, T.Q.D., 1989, *Positive Filipino values*. New Day Publishers: Quezon City.
- Anima, N., 1977, *Filipino ethnic games*. Omar Publications: Quezon City.
- Ashton, P., 1984, *Bataan diary*. Ashton Publications: Santa Barbara, CA.
- Ayala Corporation official website. Retrieved January 2009 from <http://www.ayala.com.ph/>.
- Bautista, V., 2002, *The Filipino Americans from 1763 to the Present*. Bookhaus Publishers: Warren: MI.
- Bascar, C.M., 2003, *Sultanate of Sulu: The Unconquered kingdom*. Western Mindanao State University Press: Zamboanga.
- Bayliss, C.K., 2008, *Philippine Folk-tales*. BiblioBazaar: Charleston, SC.
- Berka, R., 1986, *The Transport of Live Fish. Food and Agriculture Organization of the United Nations: Rome*.
- Brown, A., Hossain, M., and Nguyen, DT., 2004, *Telecommunications Reform in the Asia-Pacific Region: Economic and Regulatory Experiences*. Edward Elgar Publishing: Williston, VT.
- Bureau of Fisheries and Aquatic Resources (BFAR) official website. Retrieved February 2009 from <http://www.bfar.da.gov.ph/>.
- Carolan, T., 1992, *The Colors of Heaven: Short Stories from the Pacific Rim*. Vintage Books: MA.
- Castrillo, Ed official website. Retrieved January 2009 from <http://www.eduardocastrillo.com/>.
- Castro, J.V., 1983, *Epics of the Philippines*. ASEAN Committee on Culture and Information: Manila.
- Co, E. A., Fernan, R.L., and Sta. Ana, F.S., 2007, *Philippine Democracy Assessment: Economic and Social Rights*. Anvil Publishing: Pasig City.
- Coseteng, A.M.L., 1972, *Spanish Churches in the Philippines*. UNESCO National Commission of the Philippines: Pasay City.

SOURCES

- De Guzman, 1971, *The Filipino Heroes: With pictures*. National Book Store: Manila.
- Dela Cruz, P. A., 1987, *Kamalayan: Feminist writings in the Philippines*. Pilipina: Quezon City,
- De La Cruz, E.M., Flores, M.M., Isidro, T.M., and Ladera, H.P., 2005, *Options IV' 2005* ed. Rex Bookstore, Inc: Quezon City.
- De La Torre, V.R., 2002, *Cultural Icons of the Philippines*. Tower Book House: Makati City.
- Delgado, M.I.T., 1998, *The Legacy of Fernando C. Amorsolo: The Golden Period of the 1920's to the 1940's*. Colorado College: Colorado Springs, CO.
- De los Santos, E., 1973, *The Revolutionists: Aguinaldo, Bonifacio, Jacinto*. Manila National Historical Commission: Manila.
- Derdak, T., Pederson, J. P., Grant, T., 1998, *International Directory of Company Histories*. St. James Press: MI.
- Eliasz, A., Hampson, S.E., and de Raad, B., 2005, *Advances in Personality Psychology: volume 2*. Psychology Press: East Sussex, UK.
- Ellison, K.W., 1988, *Imelda, Steel Butterfly of the Philippines*. McGraw-Hill.
- Espiritu, Y.L., 2003, *Home Bound: Filipino American Lives Across Cultures, Communities, and Countries*. University of California Press: Berkeley, CA.
- Fessler, L., 1978, *Science and Herbal medicine in the Philippines*. American Universities Field Staff Reports: Hanover, NH.
- Filipino Inventors Society (FIS) official website. Retrieved February 2009 from <http://www.filipinoinventors.org/>.
- Guillermo, A.R., 2003, *Epic Tales of the Philippines: Tribal Lore of Filipinos*. University Press of America: Philadelphia, PA.
- Hamlin, M.A., 1998, *Asia's Best: The Myth and Reality of Asia's Most Successful Companies*. Prentice Hall, Inc: Upper Saddle River, NJ.
- Hauser, T., 2008, *The Boxing Scene*. Temple University Press: Philadelphia, PA.
- Hawkes, N., 1990, *Structures: The Way Things Are Built*. Macmillan: New York.
- Hsiao, H., and Gomez, E.T., 2001, *Chinese Business in South-East Asia: Contesting Cultural Explanations, Researching Entrepreneurship*. Routledge: New York.
- International Rice Research Institute (IRRI) official website. Retrieved January 2009 from <http://www.irri.org/>.
- Iñigo, M.R., Molina, M., Aligada, G. R., 2007, *Sports @ Far Eastern University: A legacy of champions*. Far Eastern University: Manila, PH.
- Jagor, F., Palgrave, W.G., and Craig, A., 1934, *The Philippines and the Filipinos of yesterday*. Oriental Commercial Company.

SOURCES

- Jollibee official website. Retrieved February 2009 from <http://www.jollibee.com.ph/>.
- Juan D. Nepomuceno Center for Kapampangan Studies., 2006, *Alaya: Kapampangan Research Journal*. Holy Angel University: Angeles City.
- Juanico, M.B., 1983, *Metro Manila: A Travel and Historical Guide*. M.J. Editorial Consultants: Quezon City.
- Kaminsky, A.R., 1985, *The Victim's Song*. Prometheus Books: New York.
- Kirk, K., and Lopez, K., 2001, *A Guide to Los Baños for IRRI International Staff & Families*. IRRI, Laguna.
- Kuptsch, C., 2006, *Merchants of Labour*. International Labour Organization: Geneva.
- Lent, J.A., 2001, *Animation in Asia and the Pacific*. Indiana University Press: Bloomington, IN.
- Linguistic Society of the Philippines official website. Retrieved February 2009 from <http://www.lsphil.org/index.html>.
- Loboc Children's Choir official website. Retrieved January 2009 from <http://www.lobocchildrenschoir.net/>.
- Lockard, C. A., 1998, *Dance of life: Popular Music and Politics in Southeast Asia*. University of Hawai'i Press: Honolulu, HI.
- Levering, R.W., 1948, *Horror Trek: a True Story of Bataan, the Death March and Three and One-half Years in Japanese Prison*. Horstman Print. Co: OH.
- Luengco, J.M.S., 1992, *A history of the Philippines: a Focus on the Christianization of Bohol*. Mater Dei Publications: Copiague, NY.
- Malang, V.L., 19998, *Inventions and innovations: a Glimpse of the Filipino Legacy (2nd edn.)*. Goodwill Bookstores: Taguig.
- Mangyan Heritage Center official website. Retrieved February 2009 from <http://www.mangyan.org/current/culture/bamboowhispers.html>.
- Maramba, R., and Yokoyama, M., 1998, *Form and Splendor: Personal Adornment of Northern Luzon Ethnic Groups*. Bookmark: Makati City.
- Marikina City official website. Retrieved January 2009 from <http://www.marikina.gov.ph/PAGES/history2.htm>.
- Medina, B., 1995, *The Filipino family, a Text with Selected Readings*. The University of the Philippines Press: Quezon City.
- Medina, C. R., 2003, *Understanding the Ifugao Rice Terraces*. Saint Louis University, Cordillera Research and Development Foundation Inc.: Baguio City.
- Mella, C.T., 1974, *Directory of Filipino Writers: Past & Present*. CTM Enterprises: Las Vegas, NV.

SOURCES

- Meñez, H. Q., 1996, *Explorations in Philippine Folklore*. Ateneo de Manila University Press: Quezon City.
- Miralao, V., 1997, "The Family, Traditional Values and Sociocultural Transformation of Philippine Society." *Philippine Sociological Review*, Vol. 4 Issue 1/4.
- Nicanor, P. M., 1986, *The Philippines, My Beloved Country, 2nd edn*. Philippine Premier Publications: Quezon City.
- O'Boyle, L.G., and Alejandro, R.G., 1988, *Philippine Hospitality: a Gracious Tradition of the East*. Acacia International Corporation.
- Oropeza, C., Verdeil J.L. Ashburner G.R., Cardena R., and Santamaria J.M., 1999, *Current Advances in Coconut Biotechnology*. Kluwer Academic Publishers: Amsterdam, NL.
- Paete, Laguna official website. Retrieved February 2009 from <http://www.paete.gov.ph/ui/>.
- Palazon, J., 1962, *Historical notes on the Bamboo Organ: the Landmark of Las Piñas*. Catholic School Press: PH.
- Pempengco, Charice official website. Retrieved January 2009 from <http://www.charicepempengco.com/>.
- Philippine Almanac, 1990. Aurora Publications: Manila.
- Philippine All Stars official website. Retrieved January 2009 from <http://www.philippineallstars.com/>.
- Philippine Herbal Medicine official website. Retrieved January 2009 from <http://www.philippineherbalmedicine.org/>.
- Philippine Long Distance Telephone Company (PLDT) official website. Retrieved February 2009 from <http://www.pldt.com/>.
- Philippine Presidents: 100 years, 1999. New Day Publishers: Quezon City, PH.
- Pineda, Allan official website. Retrieved January 2009 from <http://apldeap.com/main.html>.
- Presas, R., and Lee, G., 1983, *Modern Arnis: the Filipino Art of Stick Fighting*. Black Belt Communications: Burbank, CA.
- Quesada, J., 1988, *Filipino Inventors: An Ignored, Mismanaged National Resource?* Education Forum: Wellington, NZ.
- Quirino, C., 1992, *Juan Luna*. Tahanan Books for Young Readers: Makati City.
- Ramos, M. D., 1990, *Philippine myths, legends, and folktales*. Phoenix Publishing House, Quezon City.
- Revel, N., 2005, *Literature of Voice: Epics in the Philippines*. Ateneo de Manila University Press: Quezon City.
- Rich, F., 2006, *A History of Asian American Theatre: the Miss Saigon Controversy*. Cambridge University Press: New York.

SOURCES

- Rizal Province* official website. Retrieved February 2009 from <http://www.rizalprovince.gov.ph/main-index.htm>.
- Rodell, P.A., 2001, *Culture and Customs of the Philippines*. Greenwood Publishing Group: Santa Barbara, CA.
- Rowell, R. M., and Young, R.A., 1996, *Paper and Composites from Agro-based Resources*. CRC Press: Boca Raton, FL.
- Rowley, C., and Abdul-Rahman, S., 2008, *The Changing Face of Management in South East Asia*. Routledge: London.
- Saleeby, N.M., 1908, *The History of Sulu*. Bureau of Printing: Manila.
- Salonga, Lea* official website. Retrieved February 2009 from <http://www.leasalonga.com/>.
- Sampson, A., 1985, *Empires of the Sky: the Politics, Contests and Cartels of World Airlines*. Random House: New York
- San Juan, E., 1983, *Toward Rizal: an Essay on Noli Me Tangere and El Filibusterismo*. Philippines Research Center: Manila.
- Santiago, A.P., Luna, J., Joaquin, N., 1980, *Juan Luna, the Filipino as Painter*. Eugenio Lopez Foundation: Pasig City.
- Severino, R., and Salazar, L., 2007, *Whither the Philippines in the 21st Century?* Institute of Southeast Asian Studies: Singapore.
- Slater, J. J., 2004, *Teen life in Asia*. Greenwood Publishing Group: Westport, CT.
- Spanier, D., 1984, *Total chess*. Dutton Adult: New York.
- Stangl, J., 2000, *Kayumangi: Biographies of Philippine Visual Artists*. Peso Book Foundation: Quezon City, PH.
- St. Luke's Medical Center official website, Retrieved January 2009 from <http://www.stluke.com.ph/>.
- Steinberg, D.J., 2000, *The Philippines: A Singular and a Plural Places (4th ed.)*. Westview Press: Boulder, CO.
- Stoyles, P., and Pentland, P., 2007, *The A to Z Inventions and Inventors: T to Z*. Black Rabbit Books: Mankato, MN.
- The Fookien Times Philippines Yearbook*, 2007. Fookien Times: Manila.
- The Philippines: Pearl of the Orient*, 1988. Islas Filipinas Publishing Company: Manila.
- Tolentino, A. M., 1982, *The Philippines and the Law of the Sea: A Collection of Articles, Statements, and Speeches*. Development Academy of the Philippines Press: Pasig City.
- Trias, Jasmine* official website. Retrieved January 2009 from <http://www.jasminetrias.net/>.

SOURCES

- United Nations Department of Public Information, 2004, *Basic Facts about United Nations*. United Nations Publications. Geneva.
- Valeros, F.B., and Valeros-Gruenberg, E., 1987, *Filipino Writers in English: A Biographical and Bibliographical Directory*. New Day Publishers: Quezon City.
- Villacorte, R.E., 1989, *The Real Hero of EDSA*. Berlijui Typographics Corp: Quezon City.
- Villalon, A.F., 1995, *The Cultural Landscape of the Rice Terraces of the Philippine Cordilleras*. Gustav Fischer Verlag: Germany.
- West, L. A., 1997, *Militant Labor in the Philippines*. Temple University Press: Philadelphia, PA.
- Wiley, M.V., 2001, *Arnis: History and Development of the Filipino Martial Arts*. Tuttle Publishing: North Clarendon, VT.
- Woods, D.L., 2005, *The Philippines: A Global Studies Handbook*. ABC-CLIO: Santa Barbara, CA.
- Young, D.J., 1992, *The Battle of Bataan: A History of the 90 Day Siege and Eventual Surrender of 75,000 Filipino and United States Troops to the Japanese in World War II*. McFarland: Jefferson, NC.
- Yoshihara, K., 1988, *The Rise of Ersatz Capitalism in South-East Asia*. Oxford University Press: Singapore.
- Zaide, G.F., 1970, *Great Filipinos in History: An Epic of Filipino Greatness in War and Peace*. Verde Book Store: Manila.
- Zaide, G.F., 1954, *The Philippine Revolution*. Modern Book Co: London.

CONTRIBUTORS



T. Lloydon Bautista had worked with the government for seven years before becoming a faculty in Politics and Governance at the University of Asia and of the Pacific. He finished his undergraduate course on philosophy at Ateneo de Manila University and obtained his MA in Public Administration from the University of the Philippines and is now completing his dissertation requirements to secure his PhD diploma in Public Administration in the same institution.



Rodolfo V. Brul is a long-time print journalist, editor and broadcaster. A campus journalist and editorial scholar in his college days, he finished his AB in Foreign Service from the Lyceum University and his MA in Filipino (major in Wika) from the University of the Philippines on a UP Presidential Scholarship grant and graduating with the honor of a summa cum laude. He is a strong advocate of the Filipino language.



Edna E. A. Co is a professor of Public Administration at the University of the Philippines' National College of Public Administration and Governance. She also lectures at the Ateneo School of Government. Dr. Co obtained her masteral and doctoral degrees in Public Administration from the University of the Philippines. She had been a Visiting Research Fellow at the University of Manchester's Institute for Development Policy and Management.



Ones L. Cuyco currently works at the National Livelihood Development Corporation which partners with microfinance institutions for rural development. He volunteers at the Association of Local Colleges and Universities- Commission on Accreditation. He attended a young professionals' forum in Japan with ASEAN delegates. He obtained his Bachelor of Arts in Political Science and Master of Public Administration from the University of the Philippines.



Dale Dennis M. David is a social entrepreneur and heads Mighty Minds, an educational nonprofit organization. He got his degree in Marketing from De La Salle University and holds a Graduate Certificate in Management from Harvard University. He also took his Master of Public Administration from the University of the Philippines. He conceptualized the *Filipino Pride* and other ideas that led to the formation of *Filipino Matters*.



Lucio B. Pitlo III is a research manager for a private research firm and is currently a student of the Asian Center, University of the Philippines (UP), taking up MA in Asian Studies. He took his BA in Public Administration in UP. He served as the chief editor of the *Filipino Pride* book project.



Julie B. Tañada is a professor in Advertising and Marketing at the De La Salle University and an adjunct MBA professor at the Asian Institute of Management (AIM). She took her MBA at AIM and is currently completing her dissertation for her Ph.D. in Communications program at the University of the Philippines.

COMMITMENT

No volunteers shall receive cash, salary or other forms of remuneration (not a single penny!). All they will get is a copy of the book. This endeavor will never be for profit. The proceeds from the sale of this book will be used to print more copies that shall be given away to public schools in the Philippines and other educational organizations, as well as support other future activities of *Filipino Matters*, to which *Filipino Pride* is an integral part. In doing this, the contributors may get psychic rewards!



JOIN US

The researchers/writers/contributors are all *pro bono* volunteers who came from various walks of life – students, employees, professors, journalists, among others – who heeded the call to put their talents into a worthy project.

They invite volunteers to join them in the next volumes and succeeding projects of *Filipino Matters*. Regardless of your background and talent, as long as you have the time, dedication and love of country, you're in!

Please feel free to contact us at: info@FilipinoMatters.org

