

## HORROR

The horror film seeks to induce fear and terror in the audience. It features preternatural beings like vampires, ghosts, goblins, and imaginary monsters. The appeal of such material stems from the Filipino penchant for ghost stories, tales of the supernatural, and for "delving into" the unknown.

Horror films may be classified into several types: **straight horror** as in *Halimaw* (Monster), 1986, and *Gabi ng Lagim* (Night of Horror), 1960; **comedy horror** as in *Omeng Satanasia*, 1977, and *Katabi Ko'y Mamaw* (The Ghost Beside Me), 1989; **drama horror** as in *Itim* (Black), 1976, and *Haplos* (Caress), 1981; and **sex horror** as in *Ang Batuta ni Dracula* (Dracula's Nightstick), 1971, and *Ibulong Mo Sa Hangin* (Whisper in the Wind), 1966.

Horror stories may be derived from local folklore, foreign movies or *komiks* serials. Filipino folk tales dealing with the supernatural provided the subject for the first talking picture produced in the Philippines, *Ang Aswang* (The Vampire), 1933. The influence of foreign films like *The Hunchback of Notre Dame* may be seen in *Doctor Kuba* (Dr Hunchback), 1933, and in movies with double-identity horror heroes or Jekyll-and-Hyde characters. Monstrous statues that come to life as in *Mambo Dyambo*, 1955, where the inimitable

**EVIL SPELL** Mary Walter, depicts an old woman who falls under the spell of evil doctor Ronald Remy in People's Picture's *Kulay Dugo ang Gabi*, 1964. (Nicanor G. Tiongson Collection)



Dolphy portrayed the *komiks* character invented by Mars Ravelo, have brought much horror-viewing pleasure to movie audiences.

More recent horror films make considerable use of special effects. In this regard, the work of Peque Gallaga and Lorenzo A. Reyes in the *Manananggal* (Vampire) episode of *Shake, Rattle and Roll*, 1989, was so successful that the movie has been followed by other Gallaga films: the two-part *Hiwaga sa Balete Drive* (Mystery at Balete Drive), 1988; the full-length *Tiyanak* (The Changeling), 1988; *Shake, Rattle, and Roll II*, 1990; *Shake, Rattle, and Roll III*, 1991; and *Shake, Rattle, and Roll IV*, 1992. In this genre, Gallaga has the distinction of being the most active, as well as the most successful horror film practitioner in the country. • J. David and L. Pareja. With notes from P. de Castro III, B. Lumbera, N. G. Tiongson

## KOMEDI

A **komedi** is a film that aims to make people laugh. In the komedi film, characters are placed in a series of ludicrous situations to incite laughter from the viewers.

There are two types of komedi: the **romantic** and the **slapstick**.

The romantic komedi is a love story, with its complement of humor, music, and songs. Its plot usually consists of a series of amorous situations focusing on mistaken identity, chance encounters, and use of disguises.

The romantic comedy tradition in Filipino cinema is traced to Vicente Salumbides' first silent film, *Miracles of Love*, 1925. The hero, a young doctor, falls in love with the picture of a coed on a magazine cover. He seeks her out at her family home and is mistaken for a domestic servant applying for a job. After a series of funny incidents, the doctor and coed fall in love and elope, bringing the entire household after them on a merry chase before they finally wind up before a justice of the peace to get married. Another silent film in this genre is *Tatlong Hambug* (Three Braggarts), 1926. Three men courting the same girl show up for a date. One arrives in his flashy car, another shows up in a *calesa* (horse-drawn carriage), and the third one makes his appearance astride a carabao. In the end, the girl chooses the farm boy, showing the period's preference for country life. The couple later indulge in the "first kiss" in Philippine movies.

Other examples of the romantic comedy are: the Carmen Rosales-Oscar Moreno tandem in *Si, Si Señorito* (Yes, Yes, My Lord), 1947; the Pancho Magalona-Tita Duran comedy, *Buhay Pilipino* (That's Filipino Life), 1952; the Nida Blanca-Nestor de Villa starrers,