

## SUGBUANON DRAMA: A PRELIMINARY LIST OF PLAYS ACQUIRED BY THE UNIVERSITY

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The following is an abridged listing of plays — holographs, typescripts, and published manuscripts — which have been acquired as donations to the University of the Philippines under a project approved by the Social Science and Humanities Research Committee and supported by grants from the University and the Ford Foundation in 1972-73. It comprises 627 titles of 1408 manuscripts written in Sugbuanon-Visayan by 184 playwrights. It is one part of a list of theatrical materials in the vernacular that has been compiled for a team research project on the drama of seven major linguistic areas in the country. It will be included in a fuller, descriptive and classified listing of all Sugbuanon plays acquired by the University, which is to be appended to a study of Sugbuanon drama. The list excludes donated play collections of which separate listings have already been made by the University Library.

The donors were, in most cases, the authors of the plays who realized that the University is in a better position than they to preserve their works. Reverend Estanislao Villoria, parish priest formerly of Alegria and Ronda and at present of Acuña, Carcar, Cebu, donated an entire collection of manuscripts and musical scores that had been written by him through a lifetime spent among the rural folk of Cebu. Anatalio Saballa, an actor-playwright of Cebu who was held in high regard by both his audiences and his colleagues in the field, donated holographs and typescript revisions of all his plays only a few months before his death last November. The LUDABI, a well-known organization of writers in the Sugbuanon vernacular, increased the number of manuscript donations to a considerable degree. Donors from many provinces — housewives, farmers, laborers, sacristans, media men, school-teachers, many of whom had written their plays to provide their com-

munities with deliberately instructive entertainment — donated their manuscripts immediately upon request. It is in acknowledgement of the trust reposed by them in the University that this list is being published.

The plays represent a wide spectrum of dramatic forms from urban stage, radio, and folk theatre: The nationally familiar *zarzuela*, the *tistis ug komedya* or wit and fun play, the dramatic exemplum; *pastores*, a play depicting the Christmas story embellished with songs and dances, traditionally performed out of doors, on a city street where there are interested spectators, around a barrio chapel, or in some townsman's front yard; the saint's play, depicting inspiring moments in the life of the town or barrio patron saint; *balagtasan*, an extemporaneous debate by two performers who address each other in declamatory, argumentative verse, an obvious borrowing from Tagalog tradition; *balitaw*, a dialogue of courtship that develops into a wit combat, sung and danced in three-quarter time to the accompaniment of a native harp or guitar by only one pair of performers, in a comic figuring of the eternal battle of the sexes; *drama-balitaw*, a play improvised around several *balitaw* scenes, intended largely to allow more than one pair of *balitaw* performers to exhibit their talents; *kolilisi*, an entertainment among barrio folk, performed extempore by visitors at a wake, for the diversion of the bereaved family, and at a *novena* for the dead, frequently to attract a large crowd of young people for the *novena* prayers preceding the entertainment, in which a group play-act a rhyming king and his court, putting on a roundel toss-the-handkerchief game of verse recitations where anyone caught without a suitable and immediate verse rejoinder is sentenced to pay a penalty, unless someone else takes up his defense in persuasive verse argument; *melodrama*, a play adorned with songs borrowed from the popular tunes of the day; *linambay* or the *moro-moro* of Cebu, so called because the traditionally stylized backward-forward movement of combatants in the battle scenes reminded spectators (like Vicente Sotto, to whom the coinage of the originally derogative term is frequently ascribed) of the behavior of fighting crabs which are called *lambay* or *langbay* in Sugbuanon; *minoros*, a play apparently inspired by the *moro-moro* tradition, set in the early days of Philippine history and portraying either

romantic adventures in love and war of members of pre-Spanish tribal nobility, or the conflict between Filipino Christians and Muslims; and *drama-drama* pieces or amateur theatricals of one or two acts, intended merely as curtain-raisers to main events that are not always dramatic in nature in barrio and town celebrations. Manuscripts of extemporaneous folk plays, such as *balitaw*, *drama-balitaw*, and *kolilisi*, consist in either transcripts or re-creation by experienced actors of typical performances.

The plays are being studied as a multiform expression of the Sugbuanon character.

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