

## ON THE ORDERS OF TERROR: NOTES ON SOUND, MUSIC AND THE PHILIPPINE HORROR FILM<sup>1</sup>

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### Introduction

In this paper (which I think should be better seen as a “sidebar” rather than a paper) is to present an exploration on the sociology of sound in Philippine horror films. While a number of writings—scholarly or otherwise—have come out on print that deal with Philippine horror films (among them those on the work of Filipino director Yam Laranas, for instance), written materials that analyze its various aspects of its production and reception have yet to be published, and an extensive bibliography is yet to be compiled. This paper is an attempt towards cultural metaphysics, invoking Charles Levin’s (1996) explanation of the work of Jean Baudrillard; the paper also alludes to Baudrillard’s work, *Seduction* (1990). This paper’s focus on horror films and music will try to extend the inquiry into what this genre and its sonic component say about the Philippine cultural imaginary, which is engulfed within the shadow of a hegemonic global order.

My sojourn into the metaphysical builds from Lacan’s notion of the three psychic registers: the real, the imaginary, and the symbolic. While this and Louis Althusser’s theory of ideology among other perspectives that offer a reductive style of cultural theorizing, had been utterly avoided by