

Jaryo Scenario

OFFICIAL NEWSLETTER of the EXPERIMENTAL CINEMA of the PHILIPPINES



SUPERMAN III Premieres at the Main Theater

In 1978 came "Superman the Movie," an elaborate \$35 million production which propelled Christopher Reeve to international stardom. As the celluloid incarnate of the durable comic book hero, Reeve thwarted Lex Luthor's evil plan to turn America's Pacific coastline into a private playground.

Bouyed by Academy award-winning special effects, a critically acclaimed performance by Reeve, and a tally of more than \$300 million at the worldwide box office, "Superman II" became inevitable.

Today, the two movies have the combined total earnings of more than \$600 million, breaking the one-week American attendance record in the process.

As a thrilling sequel, "Superman II", released in 1981, had Reeve as the indestructible Man of Steel continuing his heroic struggles by battling three super villains from the planet Krypton.

And now comes "Superman III," Superman now deserves the right to relax at Clark Kent's high school reunion, renewing friendships, perhaps even rekindling an old flame.

But evil never rests, and in this stunning third installment, the Man of Steel is confronted not only by human malice but by miracles of modern technology, undreamt of when he first came from Krypton in a more innocent age.

What's Inside?

- Film Fund Subsidizes 13 Films
- "Pedro Tunasan": Repression and Rebellion
- Misteryo sa Banahaw
- MIFF/FRB: Rated "A"
- FRB: In Maintaining . . .

Director Richard Lester, who megged "Superman II", felt that the next threat to Superman should come from some villainy identified with our time, such as computer technology. A plot line then evolved around a comic character, a computer wizard whose brainchild is a giant computer programmed to recognize the Man of Steel as its enemy - a gleaming, whirring, clanking thing of flashing lights, oscillating monitors, grasping tentacles and futuristic gadgetry, vaguely resembling the offspring of some odd mating between a hydro-electric plant and an extraterrestrial juke box.

With a criminally insane wizard behind an equally insane computer at the forefront, Superman is also faced with a slew of new adversaries such as a megalomaniac tycoon who has learned the secret of controlling Earth's environment and twisting

(CONTINUED ON P. 6)

MESSAGE

JARYO SCENARIO is the finishing touch that we need to round off our organizational set-up. Not only would it serve to document and inform; it would do well in promoting camaraderie within the organization.

This then could be a potent binding force that would inspire and unify us.

I commend the imaginative forces with which JARYO SCENARIO was conceived. Here's hoping that it will live up to our expectations.

IMEE MARCOS-MANOTOC
Director-General

Film Fund Subsidizes 13 Films



As the name implies, the Film Fund extends financial S.O.S. to deserving movie producers. Based on a revolving fund of P25 million (thanks to the Development Bank of the Philippines), it was created to assist ongoing movie projects that are commercially viable, and have artistic value through straight, bridge, or receivable financing. These types of financing are granted depending upon the need and the production stage of the film.

Straight financing means that ECP shoulders 50 percent of the budget, the approval of which heavily depends on the artistic merits of the film. Bridge financing is available for projects that have completed at least 95 percent of principal photography; under this scheme, a producer can apply for either regular or emergency financing. Regular bridge financing provides up to P500,000 on the basis of the film's artistic qualities, whereas emergency bridge financing caters to films which are commercially viable.

On the other hand, producers can also approach the Film Fund for receivable financing schemes, which grants loans provided the producer presents registered box-office receipts of his film shares from theatre owners. Equity investment grants full subsidy to film projects that win in the ECP Scriptwriting Contest. Production of the winning pieces is undertaken by the film production section of the ECP Alternative Cinema department in cooperation with the Philippine National Bank.

Speaking of finances, as of this writing the ECP Film Fund has already financed (through the emergency financing program) a total of 13 films this year, the latest of which is Bukang Liwayway's "Karibal Ko ang Aking Ina," directed by Maria Saret and starring Gloria Diaz, Mark Gil, and Luisa Muñoz. The film opened August 25 in 38 Metro Manila theatres.

Applications to the Film Fund is subject to the evaluation and approval of the Project Evaluation Committee, which is divided into two subcommittees: the Artistic Evaluation Committee, which looks into the aesthetic merits of the proposed project, and the Market Evaluation Committee, which concerns itself with the commercial viability of the said project.

According to the Film Fund primer,

the PEC is composed of 14 members recognized for excellence (say!) in their respective fields. Thus, we have scriptwriter/director Cesar Amigo, filmmaker Eduardo Cruz, FRB member Fr. Nicasio Cruz, Manunuri ng Pelikulang Pilipino (MPP) member Joel David, writer/director/actor Eddie Infante, PMPPA presy Espiridon Laxa, film critic Dien Lumbera, St. Paul's College (Manila) Dean of Liberal Arts Mariocette Martinez, journalist/author Carmen Guerrero-Nakpil, Metro Manila Theatres Association chairman Meng Tam Ng, MPP treasurer, Tessa Parel, businessman Marcos Rocas, Jr., ECP AC-Film Programming chief Chito Rono, and MIFF consultant Hammy Sotto.

This year, 12 movie companies have availed themselves of emergency loans. They are MMFFilms (Naiibang Hayop), Topaz Film Productions (Virgin People), RPM Films (Hulihin ang Mandurugas), Dhorias Films (Buhay Misis), Twin Dragon Films (Roman Sebastian), Jela Productions (Kristong Walang Krus), Gerald Films (Wanted: Turong Alas), Cinex F Films (Lumaban Ka Satanas), Continental Films (Alyas Pales II), LL Productions (Pedro Tunasan - rated A by the FRB), Margarita Productions (Dope Godfather), and Bukang Liwayway (Isaac, Dugo ni Abraham and Karibal Ko ang Aking Ina).

Under evaluation, which means they're waiting for approvals are MM Film's "Duelo sa Puting Buhangin," and "Family Portrait" from GC Films.

And now, the Film Fund's special award for the Best Payer (which means the said production does abide by the reimbursement terms set by the Film Fund): Bukang Liwayway! Three cheers!

At present the Film Fund is administered jointly by Emilia Blas and Jesusa Poe (aka Susan Rocas).

A new project of the Film Fund, now on the launching pad, is the Story Bank Program, wherein film directors and/or scriptwriters can apply for the same privileges given to producers. Project proposals under this new scheme also undergo the artistic and commercial evaluation of the PEC. Upon approval, the Film Fund then negotiates for the filming rights of the materials, with the understanding that the producer who takes in the project will reimburse the amount (a maximum of P5,000) the Film Fund has initially invested in the production. (SAP)

Second Annual Short Festival Whhrrs Away

Where photography freezes human emotions and dices of truth on paper, filmmaking, on the other hand, gives a much more "moving" rendition of stark realities potent enough to deliver personal statements or ideologies across.

In recognition of the worth and latent possibilities in cultivating Filipino taste and culture through short filmmaking, and at the same time improve the quality of Filipino films and salute its creator, the ECP began an annual national search for the best in short films in November of 1982. The response was encouraging. A total of 93 entries were received from both the student and non-student sectors. Of this, 53 made it to the final lap. Far more encouraging was the surprising turnout of student participants who made up a significant percentage of the competitors. It is a positive indication that given the right incentive and chance, short filmmaking as an art will thrive.

For this year's competition, there have been some minor revisions in the rules. The three divisions (documentary, experimental [including animation], and specialized [for non-students only]) have been modified and expanded to four: documentary, experimental, animation, and short feature. Students may now compete in all four. Last year, accepted were films shot within the last five years; this year, only those taken not earlier than October 16, 1982 are valid.

A contestant may submit a maximum of five entries for each of the four categories but any one film may be entered in only one category. Time frame should be anywhere from a minimum of six (6) minutes to not more than 60 minutes, in super 8 or 16 mm. Deadline is October 7, 1983.

Entries from the Manila Metro Area and the National Capital Region may be submitted to the ECP's Festival Secretariat at the Manila Film Center whereas the Kabataang Barangay centers will be accepting those from the regions. Each entry must be accompanied with the

pertinent data (production cost, rolls of film used, color or b/w, etc.), five copies of the script or treatment with a one-page synopsis of the theme, plus at least two 5" x 7" different still shots from the film.

Should you make it to the magic core, a discriminating public will get a chance to view all works of the finalists during the week-long festival (November 4 to 20) together with out-of-competition short films by well-known filmmakers. The festival will culminate with the announcement of the first, second, and third prizes who will be receiving P10,000; P8,000; and P6,000 plus trophies. A special award of P5,000 and a trophy will be given to the Best Short Film by a student.

Needless to say, all ECP Filipino citizens are enjoined to participate.



MIFF '84 and FRB A-Rated Films

Negotiations are under way to obtain prints of locally produced films which garnered an "A" rating from the Film Ratings Board for the Focus on the Philippines section of the Exhibition Module of MIFF '84 which will be held on January 9 to 20 next year.

In a letter to FRB Director Marcos Rocas, MIFF Director General John J. Litton expressed his wish to showcase contemporary Filipino productions which would do justice to the "Focus on the Philippines" section. According to Litton, it is believed that films which the FRB has reviewed and given an "A" rating would do well in enhancing our reputation as regards our capability in the craft of film making. Litton also cited the benefits that the producers may derive from their participation, namely: exposure on an international scale and foreign sales. For this year, two productions have been considered and these are Pedro Tunasan and Broken Marriage in addition to past FRB A-Rated productions.

The producers of the film are required to submit at least one print with English subtitles. After the Festival, the print will become a permanent part of the Film Archives and may also be utilized for future exhibitions abroad, like the Filipino Film Week recently held in Moscow.

As FRB Director, Mr. Marcos Rocas is expected to facilitate negotiations between MIFF and the local producers regarding this enterprise. (EIG)



Overview of Philippine Cinema

Cinema was first introduced in Manila on January 1, 1897 — only two days after the national hero Dr. Jose P. Rizal was executed at the Luneta — when the first six movies, billed as the *Espectáculo Científico de Pertierra*, were shown on a 60 mm Gaumont Chronophotograph projector at the Salon Pertierra on No. 12-Interior, Escolta.

Seven months later, even as the Philippine Revolution raged, a Lumiere cinematograph, together with 30 films, was imported to Manila in August 1897 by the Spanish army officer, Antonio Ramos. Within the year, Ramos produced his first film coverage of Manila, among which was *Escenas Callejeras* (1898), a print of which survives in the collection of the Film Archives of the Philippines.

As the Philippines came under U.S. colonial rule, a procession of American filmmakers fanned out to various parts of the archipelago to film America's first Asian colony — among them were Biograph's Joe Rosenthal, the doyen of newsreel cameramen, who filmed in Manila in 1902; Burton Holmes, the famed "father of travelogs," who made documentaries in the Philippines in 1899, 1913, and 1919, producing such titles as *The Battle of Balang*; T. Kamwood Peters of *Haley's Tows*, who trekked up to Banaue in 1905 to film the famed rice terraces, and returned five times to the Philippines to film other exotic places; and Raymond Ackerman of the American Biograph & Mutoscope Company who in 1899, filmed such documentaries as *The Battle of Mt. Arayat* and *A Filipino Cockfight*.

During the cinema's silent years, films — not yet shackled by language — came to Manila from all parts of the globe. The films from France, England, Italy were as familiar to Manila audiences, as were American films. But with an American colonial government firmly established in Manila, American entrepreneurs dominated both local film production and theater exhibition.

With the opening of a Pathe agency in Manila in June 1909, three Manila studios opened, antedating the establishment of film studios in Hollywood by two years. The pioneer American filmmakers strived to produce films not only for local Filipino consumption, but also for exhibition in America.

As in other countries, these early films were documentaries, human interest films, expedition films or travelogues, such as *The Great Taal Disaster* (1911), on the eruption of Taal volcano; local bullfights; *Gold Mining at Paracale*; and *La Fiesta de Obando*.

By this time, the archival and instructional value of cinema had become apparent to Manila authorities. Secretary of Interior, Dean C. Worcester, proposed in 1909 the filming of the folkways and culture of the Philippines "before Western influences irretrievably corrupted them." The department predicted that such films, when preserved for future study, would constitute a pictorial record of unique value, recreating a period as no other medium could. The *Manila Times* similarly proposed the establishment of a film archive to preserve moving images for posterity.

The first local feature film *La Vida de Rizal* (The Life of Dr. Jose P. Rizal) was produced by Rizalina Film Manufacturing Company in 1912. Starring Honorio Lopez, the hero of Tondo, as Rizal, and Chananay, the famed stage actress, as Rizal's mother, the film was directed by Harry Brown and scripted by Edward Meyer Gross, whose wife Titay Molina, the zarzuela vedette, essayed the role of Josephine Bracken. The first Filipino-produced feature film, *La Sombra de la Armada*, featuring Miss Ruperta Nagueza, a beauty celebrated in Manila as "Bulaklak ng Lahi" (Flower of the Race), was filmed in 1913, two years later. The first *Gyponcolor* films of local scenes were produced in 1911, processed in London, and exhibited in Manila amid much fanfare. These first color movies were about the Pagisnjan Falls.

The first Board of Censorship for Cinematographic Films was established in November 1911, with George Seaver as its first Chief Censor. Within the same week, American, Spanish, and Filipino film producers, importers, and theater managers banded together to form the first Association of Film Producers and Distributors — to fight film censorship. Since then, film censorship has been a fact of life.

By 1912, New York and Hollywood film companies started establishing their own agencies in Manila to distribute films "to Australasia and Oceania," and occasionally promote location filming in the Philippines by U.S. studios.

By 1914, the U.S. colonial government in the Philippines was already using films as a vehicle for information, education, propaganda, and entertainment. The Bureau of Health and Education were both producing educational films while the Bureau of Science tackled subjects designed to present an accurate picture of the Philippines before the American public, particularly the U.S. Congress.

The first taxes on film were imposed in 1915 — the same year income taxes were imposed — and the film industry immediately predicted the death of the industry. But the industry continued to flourish, producing such classics as Dr. Jose Rizal's *Noli Me Tangere* (1915) and *El Filibusterismo* (1916).

By 1917, movies had become so entrenched as the national form of entertainment that the stage suffered a permanent eclipse. The *Citizen* credited cinema advertisements flashed in cinema houses during this period with the successful national campaign to raise Filipino funds to buy one submarine for the American war effort during the First World War.

(To be continued)

An Everyday Tragedy

Lourdes Acuña Garcia, a soft-spoken be-moiled everyday employe, was on her way home from a party in Makati with her husband. Along the South Superhighway, near the Bicutan interchange, a bus bumped their car from behind, causing them to hit the vehicle in front. The gasoline tank of the sandwiched Galant Sigma caught fire, but the couple had blacked out from the impact. Upon regaining consciousness, Mr. Garcia barely had enough time to lift his still-unconscious wife out of the car before it burst into flames.

Although visitors were disallowed from visiting Mrs. Garcia at the Parañaque Medical Center due to the need to avoid infection, "she never complained — of the pain or the loneliness or anything," said her eldest child Jo-Ann. When four days after, last Aug. 17, she died of complications arising from second-degree burns sustained during the accident, she left behind a mournful husband and 10 children and, in the words of ECP Administrative/Finance Director Ronaldo Brodit, "a vacuum in our activities."

Lourdes Acuña was born in Victorias, Negros Occidental, in 1941, into the region's thriving sugar economy. After a distinguished academic performance — valedictorian at the Victorias Elementary School, first honors at the Colegio de Sta. Rita in San Carlos, and cum laude in commerce at the University of Negros Occidental — she married her college sweetheart Jose Garcia and landed her first job as chief accountant with the Rural Bank of Silay City. More than four years later she resigned as assistant manager to be able to, as per her employment record, "devote more time to attend to my growing family."

Apparently her family outgrew her allotted time quicker than she expected: in June the following year she applied as college instructor at the Foundation University in Dumaguete City, where she handled six different business subjects. Two years later, with additional duties as chief accountant and co-founder of a savings and loan association, she tendered her resignation — again for the family's sake (her husband was assigned by his office, the Imular Life Assurance Co., to a new station).

Mrs. Garcia enjoyed her housewifery years while they lasted. She learned to cook Spanish dishes, a preference of her husband, and appreciate romantic novels — a recent favorite, for example, was Helen van Slyke's *The Heart Listens*.

More important, she provided her children with an upbringing which, according to Jo-Ann, would "outlast the grief of her departing this world." Recalled the fair-featured 21-year-old: "She had a very calm way of dealing with family matters. There was no aloofness about it, only a lot of confidence in herself and her loved ones." Although the eldest, Jo-Ann was not subjected to the usually high expecta-

tions accorded such siblings. "We were all treated equally as kids. Mommy was moderately strict in raising us, but only insofar as we were expected to set our own standards and observe them the best way we can." Jo-Ann herself was granted permission for her first date in her first year at high school — an unusually advanced age for an otherwise traditional rearing.

In 1980 the family moved to Las Piñas, Metro Manila, where economics eventually caught up with Mrs. Garcia and necessitated her holding a third job, again as chief accountant for the MIFF, which then was preparing for a dry run. Her recommendation, as impressive as it was ominous, was from Betty B. Benitez, MIFF vice president for finance and administration, who last year figured in a similarly fatal vehicular accident.

Mrs. Garcia's staff of nine remembers her as "approachable and accommodating." Carmen Perez of the accounting department, who learned of her death from Susan Barba of (appropriately enough) the public relations division, said "there was some crying here afterwards. We were looking forward to passing the board exams for her sake — she kept encouraging us to study."

(CONTINUED ON P. 6)

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Jarjo Scenario is a monthly publication of the Experimental Cinema of the Philippines, Public Relations Office, Intermediate Level, Manila Film Center, CCP Complex, Roxas Blvd., MMA.

For a wider participation and to cover a wider spectrum of events, Jarjo Scenario reiterates its invitation to all and sundry to send in any news item, literary or art pieces or any film-related articles of interests to ECP habitats.

Jarjo Scenario



Joel David

Repression and Rebellion

The recently released "Pedro Tunasan" is an occasion for broad encouragement on the part of observers and participants in this lean stretch in Philippine filmic history. Among institutions, none should be more elated than the Experimental Cinema of the Philippines, which wisely acted upon the opportunity of financing the project through the Film Fund and granting it a 50-percent tax rebate by awarding a "Class A" distinction through the Film Ratings Board. That the film in many ways surpasses even the most outstanding outputs of the past year he speaks well of the much-maligned capabilities of its director Celso Ad. Castillo, who in several senses contributed to the misimpression through his indulgence in ego and pornography.

"Pedro Tunasan" may not have proved too imposing for Castillo though. The issue of feudal class relations he has handled adequately in "Pagputi ng Uwak, Pag-itim ng Tagak," while the film's basic plotline resembles that of "Ang Alamat ni Julian Makabayan."

Nevertheless "Pedro Tunasan" succeeds where the latter two do not: it is coherent where "Pagputi ng Uwak" was garbled and complex where "Julian Makabayan" was simplistic. Technically, it does not measure up to the cinematographic superiority of the other two, which were shot by an extremely capable Romeo Vitug. Castillo, however, makes up for some glaring shortcomings in terms of lighting and costuming in "Pedro Tunasan" through the confident exploitation of his remarkably astute visual sense, as evidenced in compositional values — i.e., camera angles and movements.

More important, the film has been bolstered with the most solid script ever enjoyed by a Castillo-movie since the underrated "Totoy Boogie" and the most inspired since "Burlesk Queen." Most of the director's recent significant films — "Pagputi ng Uwak" and "Julian Makabayan" plus "Aliw-aw: ang Dal-

"PEDRO TUNASAN"

gang Pinagtakolan ng Panahon" — were circular in structure, where the cyclical nature of repression and rebellion is driven home through the suggestion (often literal) of birth and renewal toward the end. Castillo's restless, eclectic style, however, is better suited to stories that break free of the desperate situations which he so effectively delineates, as in his urban-centered items: the suicide of the hapless stripper in "Burlesk Queen," the realization of class limitations by the social-climbing dancer in "Totoy Boogie."

In "Pedro Tunasan" a triumphant finality it evoked in the face of the massacre of the lead character by Fil-American forces when his mestiza wife gives birth to a boy. The child, it is implied, will not have to undergo the same hardships that Pedro Tunasan and his father before him went through owing to social and intellectual inadequacies. The true and final liberation of the Filipino from colonial encroachment and local collaboration will be attained not through a rejection of progress but first an acceptance and then a transcendence of it.

Such a premise is more radical than what big-time oppositionists might allow and, paradoxically, too conciliatory to serve the purposes of functional conservatism. It is the conveyance of such satisfactory ambiguities that only the mature artist can be capable of. Celso Ad. Castillo might come up with a better work before his public and colleagues adjust to his artistic sweep and political daring — such is his propensity for self-redemption during the least hopeful of situations (for the industry as well as himself). Meanwhile, he has made what may be his most momentous contribution so far in "Pedro Tunasan," the closest he has come to perfection on an epic scale, a singular instance of no mean achievement which has done the ECP proud to be associated with.

Misteryo sa Banahaw

The verdant foothills of Mt. Banahaw in Lucban, Quezon, recently became the scene of much unprecedented activity as the production crew of ECP's *Misteryo sa Tuwa* had to clear a part of the scenic greenery to make way for an army camp, a small barrio, and the site of a catastrophe around which the film's plot revolves.

Misteryo sa Tuwa is the third film to be produced by the Experimental Cinema of the Philippines. The screenplay was among the three winners of the second ECP-sponsored scriptwriting contest.

The author, Josecito "Abbo" de la Cruz, was given the film's directorial assignment. Although it is his initial attempt as a director, he has been involved in various film projects in equally various capacities. His jobs ranged from being unit manager and principal editor for the defunct television show, "Metro Magazine," dialogue coach and special effects man in two Ismael Bernal films, and recently, as the menacing *encargado*, Melchor, in the multi-awarded *Oro, Plata, Mata* which was also an ECP venture. The director of *Oro, Plata, Mata* is credited by Abbo as the "single, most influencing factor" in his career.

For *Misteryo sa Tuwa*, Abbo utilized the talents of people he had previously worked with in *Oro, Plata, Mata*'s cinematographic style which so impressed audiences last year will do an encore together with Don Escudero's production design; soundman Ramon Navarro and line producer Modie Gallaga are also part of the production crew.

The cast is made up of veteran actor Tony Santos Sr., Johnny Delgado, Ronnie Lazaro, and newcomer Maria Montes. Lito Anzuces is cast as the villain who antagonizes the principal characters in the film.

About a hundred Lucbanians were hired to portray the townsfolk, Huks, and military personnel. A month-long workshop for the Lucban cast was conducted by Abbo together with Ronnie Lazaro, Joel Torre, and Peque Gallaga and his associates. A native of Lucban himself, Abbo met little difficulty in obtaining the cooperation of and drawing out the acting abilities of his townsmen. Aside from employment, a welcome opportunity that came to the Lucbanians, the prospect of appearing on the silver screen with known movie personalities further induced them to be quite as enthusiastic about the project as the rest of the production staff.

However, nothing came easy for anyone, since getting to the set — which was situated quite a long way from the town proper — entailed more than a kilometer's uphill trek through a dirtroad bulldozed especially for the production. The foothills of Mt. Banahaw teemed with out-towners, movie equipment, and props (huts, latrines, towers) with the latter that sprouted overnight already sporting



the needed weathered look.

But frequent rains took their toll. After a heavy downpour, extensive repairs of the dirtroad had to be made before any scene could be shot. And as if this were not enough, typhoon Bebang lashed at them for three days, consequently wiping out the set. It took a whole week to rebuild the damaged set. To top it off, the budget was exceeded by more than P1 million.

The cast suffered with the rest of the crew. While some were hospitalized for what was suspected to be food poisoning, Tony Santos Sr.'s and Johnny Delgado's gripes came from one of the torture scenes. They were buried neck-deep in the ground and the part where ants crawled into every opening of their bodies was no laughing matter. The dreaded *limatik* (leeches) too, which were in abundance after a downpour made their way even through thick clothing.

"I wasn't acting," quipped Tony Santos Sr. about that unforgettable scene. "The torture was real."

Central to the film is a much-guarded "hot" set that the director did not want photographed or discussed with outsiders. According to Abbo, the story is based on a series of events that happened in Lucban some years ago. The secrecy with which the set is guarded is not mere gimmickry; if details were made public, the production would probably be swamped with hassles triggered by the story's implications — something it definitely does not need during the production phase.

Abbo talked a little, and quite reluctantly, on the project. According to him, it was too premature to make any statement and it would be wiser to just wait and see the finished product.

The film is now in its postproduction stage and is slated to be shown in Metro Manila theaters sometime in November.

With an uncommunally good storyline and a prizewinner at that, a highly capable cast, plus Abbo's skillfully taut techniques, it is not too far out to predict a successful outcome for this long-delayed and much-awaited project. (EEG)



FRB: In Maintaining A Complex Equipose

What Filipino films have you seen lately?

You, how would you rate them?

In a move to free the Filipino moviegoer from inane and incredulous plots, pretentious directorial perorations, and insipid acting, President Marcos formed the 27-person Film Ratings Board tasked with the continuing evaluation of Filipino films and shuns censorship as stifling to artistry and creativity. Headed by Marcos B. Roces, the FRB was formally installed under Executive Order No. 811 S-1982 on August 1982. Based on artistic and technical merits, only films rated "A" and "B" are awarded tax rebates of 50 and 25 percent.

On October 5, 1982, the Board revved into action with the initial viewing of the now highly acclaimed *Batch '81*, a film produced by MVP Pictures and directed by the famed Mike de Leon. It seemed to augur an auspicious beginning of Filipino quality films when the Board saw *Batch* and gave it an "A". However, except for *Cain at Abel* and *Medalyang Ginto* which both rated "Bs," the rest of the pictures submitted for rating for the months of October and November and the first week of December all received dismal "Cs."

One can only commiserate with the Board at having to sit through such films as *Taong Labas* where "events pile up on top of one another without rhyme or reason"; *Virgin People* which, as the Board complained, had the film been "shorn of much of its gratuitous scenes of interminable lovemaking and repetitive shots of flora and fauna" nothing much would be left of the film; *Naiibang Hayop* which the Board found utterly tasteless; and so on and so forth.

This drought ended with the entry of *Haplos* which was promptly given an "A," followed by *Moral*, also an "A" film.

Perhaps in retrospect, the Board realized the harshness (or is it high expectations?) in their judgment. Many believed that *Cain at Abel* merited an "A," *Santa Claus is Coming to Town*, at least a "B." *Haplos*, many noted, was particularly outstanding because it was beautifully photographed and this is where the film scored the most. But for a film to rate an "A" mainly because of cinematography...

But the Board members are only human, and bent on pursuing the goals set by the FRB, had been inconsistent in its ratings. As film critic Nestor U. Torre, a member confessed, "the Board decisions have occasionally been erratic."

The year 1983, however, reveals a more restrained FRB. Consider: as of August, out of the total (41) number of films rated, 14 scored a "B" whereas only in August was an "A" granted and this was for the movie written and directed by Celso Ad. Castillo — *Pedro Tunasan*. The Board was glad to note "a relaxed and mature Celso Ad. Castillo for delivering an action film that has enough heart and spirit to put in miles apart" from earlier *Lapil bang-bang* pictures. *Broken Marriage*, the second in the mile list of Vilma Santos-Christopher de Leon starrers, has also been awarded an "A." (The first was *Haplos*.)

In maintaining what Torre calls a complex equipose, the FRB has finally been coming to terms that it will not be an easy task, that miles of film will have to be unreeled before the learning process on the producers' part seeps in, and hopefully, in the immediate future, moviegoers will be looking for an FRB-rated film. (MYQ)

The FILIPINO FILM REVIEW, a quarterly magazine published by the FRB, is on its third issue. The magazine features reviews of films previewed and rated as quality films by the Board, articles on film and the industry written by some of the Board members and guest contributors, interviews and other pertinent materials reprinted from various publications. Copies are on sale at the FRB office at P2.50. We are inviting interested parties to contribute and submit their manuscripts, art materials, etc. to Jackie, Monette and Benji.

CHAT (After David St. John after Tadeusz Rosewicz)

CUTTINGS

Let us talk of madness
and distance. Of midnights
ablaze with white stallions.

You talk.
I know nothing.

Yesterday I saw a shadow
flit across a bright
expanse of white.
I thought it was
you.

Impossible. I was
nowhere near you.

I crossed a street
in the rain and
I stepped on something
that looked like
a severed arm. I
panicked and ran
all the way to the
oculist.

You must be joking.
I don't believe you.

Sometimes I think
no one can really
ever know anything,
just like the third
secret.

Perhaps.

Tomorrow it's going
to rain shards of
glass and pock the
earth with question
marks. Have you
ever bathed in the
rain?

Never. Leave me alone.

Electroencephalogram.

PEOPLE WHO PEOPLE ECP

Ed Cabagnet and Boy Noriega Cop First, Second Palanca Prizes

Edward "Ed" delos Santos Cabagnet, occasional stargazer, perennial wit, added another dimension to his colorful life when his incisive satire on the state of the theater in Manila won him a prize. His three-act play, "The Absurd Theater of Julius Opus" copped first place in the recently concluded Don Carlos Palanca Memorial Awards for Literature and filled his dwindling coffer by P10,000.

Born on December 28, this Capricorn has always been steeped in creative writing and experienced his first taste of victory when in high school, Ed placed second in the La Salle Greenhills Competition for his one-act play, "The Dissipation." Later, this play was to have the distinction of being selected for presentation in the International Third World Drama Festival in Manila. Three years later, in 1971, he wrote what he believes is the first rock piece to be written in the country, "A.N. Tree."

Not one to cling to the good fathers' skirts forever or anybody else's for that matter, Ed decided to seek the pastures of U.P. to masticate on life's higher learnings. The free winds of Diliman must have wrecked havoc in

his, till then, well-coordinated life for it threw him askew to the fields of Architecture, Economics, English, Philosophy. Unflustered though by this dizzying twists and turns, Ed fondly professes his inclination for the more philosophical side of life. This partially explains his constant distraction to another but related field — the realm of the occult. In 1974, Ed, together with Heber Bartolome, founded the U.P. Astrological Society and became a full-pledged celestial voyeur; he was also assistant editor of the now defunct *Aquarian Times*.

Soon tired of the academe and vice-versa, Ed joined the rat race upon entering the world of advertising. Within the span of only two years (1978-80), when others would still be testing the forbidding waters of advertising, Ed took to the deep with natural charm and ease and thoroughly immersed himself within the animated confines of jingles and storyboards, promos, plugs, tension. Ed, the copywriter, soon became Ed, creative director and account head. Characteristically, Ed quickly found the system disquieting for it did not afford the needed outlet that he sought for. So back to the muses he went, although he proclaims, they never left one another.

(CONTINUED ON P. 6)



Rocio de Vega and Joy Virata are inducted into the Film Ratings Board by ECP Director-General Inee Marcos-Manotoc on 10 August 1983. (L-R): Rocio de Vega, Joy Virata, Inee Marcos-Manotoc, John J. Litten, Bibot Aquador, and FRB Chairman Marcos Roces Sr.

SUPERMAN III

(Continued From P. 1)

it to his own nefarious ends, and a psychic force so diabolical that it literally turns Superman into his own worst enemy.

In giving celluloid life to this new dimension in the crusading hero's fight against evil, Warner Bros. bigwig Alexander Salkind gathered a powerhouse assemblage of performers from the cinema, stage, television, and the music industry.

Comedian Richard Pryor, who became a happy and committed member of the cast by simply being a Superman freak, portrays Gus Corman who, on the day his unemployment checks run out, spots an ad on a matchbox cover — "Earn Big Money as a Computer Programmer" — and discovers he has the rare gift of being able to talk to computers, a gift exploited by his new boss, Ross Webster.

Robert Vaughn, who makes a turn-about from his long-time image as the crusading "Man From U.N.C.L.E.," is Ross Webster, an incredulously rich fellow who enlists Gus' powers to stage an artificial shortage in the worldwide coffee market and, on a grander scale, a universal oil crisis.

In his Alpine chalet, oddly perched atop a Metropolis skyscraper, Ross tries to maintain peace between his mistress, Lorelei Ambrosia, and his sister, Vera.

New Zealand born, Australian bred comedienne Pamela Stephenson, the co-star of British television's satiric series "Not Necessarily the Nine O'clock Show" is Lorelei, a spectacularly well-stacked closet intellectual, while Annie Ross, beloved by jazz buffs as a member of the trendsetting trio of the sixties, "Lambert, Hendricks, and Ross", plays Vera, a woman with all the warm femininity of Josef Stalin in drag.

A third, admittedly more compatible female newcomer to the Superman fold is Annette O'Toole, who is best remembered as Robby Benson's girl in "One on One" and the zookeeper in "Cat People." She is Lana Lang, the lovely young high school sweetheart Clark Kent left behind in Smallville.

Margot Kidder is still, of course, Lois Lane.

Completing the dramatic personnel are Jackie Copper and Marc McClure. The film was directed by Richard Lester. Screenplay was written by David and Leslie Newman. Music is by Ken Thorne, with original songs composed by Giorgio Moroder.

"Superman III" premieres at the Main Theatre on Sept. 26, 1983 at 8 p.m. under the sponsorship of the Experimental Cinema of the Philippines in cooperation with the Citizens Traffic Action, Inc., and the De La Salle University Scholars' Society (STUFAP).

PEOPLE WHO PEOPLE

(Continued From P. 5)

The stage, Teatro Filipino, took in the prodigal son. Here, where creator and actor may and can be one, did Ed once more pour himself. In 1981, he plunged into making the three-play treatment for "Magnificent," "Juggler," and "The Magus;" and predictably, performed in such plays as "The Visit," "Caligula," and Chekhov's trilogy: "The Marriage Proposal," "The Boor," and "Anniversary." After one and a half years, the perpetual aesthetic nomad upped and left Teatro.

An avowed film buff all his (30 or so years) life, Ed entered the halls of the ECP early last year as Senior Programming Assistant for Alternative Cinema. Not content with film viewing, Ed finally auditioned for a part in *Misteryo sa Tuwa* and was accepted. The FAMAS statuette, Urrian nomination, Catholic awards this time? Not far fetched don't you think?

One of the more intriguing persons we see in ECP is Bienvenido "Boy" Noriega Jr., the amiable boss of Alternative Cinema. His play, "Batang PRO," won second place in the Palanca Three-Act Play, Filipino division.

Boy's confidence simply exudes and is carried matter-of-factly. News of his winning is really not that surprising since he is one of the more competent and more consistent writers hereabouts.

... AN EVERYDAY TRAGEDY

(Continued From P. 3)

Not the least at a loss is the Garcia family. Notwithstanding the tensions which normally ensue from a disruption of full-time domestic attention — as was the case when Mrs. Garcia had to return to work three years ago, "the family became all the more closer," said Jo-Ann. "In any activity we always had to be complete. We couldn't help but miss any member who could not be available for some reason."

During Mrs. Garcia's last birthday one of her younger children gave her a card that read, *I am the best child because I have the best mom.* The recipient "was so proud," said Jo-Ann, "she showed it to all her friends." Although the rest of the brood — seven sisters and two brothers — are taking the loss bravely there is still the reality of survival to confront. Mr. Garcia is now a manager at Inular Life, and Jo-Ann herself works part-time for ECP and full-time at her studies in finance management, which she hopes to complete next year, at nearby St. Scholastica College. All indications, however, point to a determination to do well on the part of the family, which adapted Mrs. Garcia's favorite birthday greeting as an inscription to remember her by: *We are the best family because we had the best mom.* No legacy could have been worthier. (JD)

SEPTEMBER EVENTS :20-PASS ALLOCATION

Indiana Jones meets Japanese Claudia Zobel

In this big little "spooky" building which we all call home, September promises to be a month to remember what with the very varied line-up of entertainment for all you movie-lovers to enjoy.

It's a mixed bag of moviefare that awaits you at the Manila Film Center — from sci-fi flicks to Hollywood sob stories to Japanese soft-porn to great movie adventures.

From the group that gave us the great cinematic classics like *Cofradia*, *Love Me Johnny*, and *Mafia Girls*, Rono-Cabagnot-Ong & Associates now give us this month's entertainment fare at the MFC:

Sept. 3-4:

The Return of the Great Adventures — featuring the Star Wars Trilogy (with Artoo-Destoo, See-Threepio, and Ernie de Pedro), *Raiders of the Lost Ark*, *Swan Lake*, *Little Miss Marker*, *Wilbur and His Friends*, and *Trap on Cougar Mountain* (plus a documentary entitled "The Starlets of Cannes," an intimate portrayal of a man's conquests in that French filmfest, directed by a certain Litton).

Sept. 6-11:

Tron (isn't this the same as the one served in the cafeteria?) — a multi-million dollar fantasy adventure set inside a computer where man has never been;

Reds — Warren Beatty's masterwork on the life of radical American journalist John Reed and his impetuous love affair with writer Louise Bryant;

Missing — a true-to-life incident of a father's attempt to look for his son who disappeared in a South American country (the film's theme song of the same title will be sung by the ECP employees who were promised increases);

Burning Nature — erstwhile drober Claudia Zobel is given stiff competition by the star of this Japanese soft-core film who portrays a young girl who leaves school and discovers an ocean of desire that exists inside her (it's not true that it's also the brand name of MFC's projectors).

Sept. 13-18:

Six Weeks — a touching Hollywood drama starring Dudley Moore, Mary Tyler-Moore, and I-can't-cry-any-Moore;

Carbon Copy — a comedy-drama about a successful executive who unexpectedly is visited from the past by his black son. Stars George Segal, Susan Saint James, and Jack Warden, introducing ECP's John Williams in the title role.

Tentative titles for this month are: *Superman III*; *Cleopatra* (starring Anzelle Guevara); *Making Love* (featuring the coosome ménage-a-trois Alex Cortez, Chito Rono, and the alluring Julie Salvador); *The Fury and Dressed to Kill* (introducing Roselle Rebano); *Cruising*; *Conduct Unbecoming* (with Ed Cabagnot in the title role); and *The Tenant* (based on the true experiences of ECP at the PICC). (Boy L.)

SEY KO.....

BY BOY CALVO



We have a BENIGNO AQUINO in our midst. Too bad, he's a marketing man. Else ECP would make it to the international headlines. We also have a ROLLY with us. Thank heavens he is not a GALMAN.

Shooting of "Misteryo sa Tuwa" at Lucban, Quezon has finally been completed. We are finally seeing our film production staff dressed up like the lovely ladies that they are. Our kudos to CHARO SANTOS-CONCIO's staff who did a fine job!

With *Misteryo* over, let's hope the other *misteryos* at Lucban are also over soon.

The Information and Promotions Office has changed its name to PUBLIC RELATIONS OFFICE. However, the office has still to provide researchers and visitors with complete information about ECP, the local and international film industry situation and other film-related matters. At present, visitors coming to the office hoping to secure information are referred to Film Archives (where most film-related publications and cinema magazines are available); JIL's office (where all international movie magazines that matter are on hand); and Alternative Cinema (where sales reports and copies of promo materials about ECP-produced films are available). There are even times when questions have to be referred to ODG for answers. Does this mean that the P.R. Office is now just a print production office? Shouldn't it also have the most updated information sources? Maybe setting up an ECP Library where all info materials are centralized is the answer.

SEY KO...

Even MFC telephone facilities are wanting. Imagine your frustration when you need to make a very URGENT call and the line is busy. So many prospective clients are turned off by the constant busy signal. How can we sell MFC when nobody can reach us? Even the Main lobby does not have any phone. Why not use intercoms instead? Maybe our PLANNING WIZARDS do not feel this pressing need... after all they have at least three phone lines in their well-appointed offices.

BOY L., ED CABAGNOT, NATO DELOS REYES, RUDY LAMES, and JJI have one thing in common. Guess what?

ANDREW BALDONADO of the Creative Group, P.R. Office has gained fame (but no fortune yet, alas) as the Signage King of ECP. His signages are seen all over the building, in all three theatres.

 Paging the **FILM PROGRAMMING** people. The film events schedule keeps changing everyday, one would think the brains behind this is as fickle as a woman. Does not the PROGRAMMING team preview films for exact running time before sitting down and doing the schedule? So how come we have those last minute changes during the Second Children's Weekend Special and recently, the screening of "Reds" and "Mising"?

It looks like the ECP will soon have to open its own "boutique," what with the various goods available from such ladies as **JUDY CONTRERAS, SUSAN BARBA, MONETTE VILLAVICENCIO, CHING ARGUELLES, and MENCHIE OCAMPO.** These girls will sell you anything from bags, shirts, make-up, perfumes, jewelry, watches, and even polvoron, naka, patis and toyo. Is this because these people want to earn extra income at work? Or might it be because the salary upgrade was not really an upgrade at all?

GUIA YONZON, VICKI MENDOZA, and CRISTY SOQUENO are fighting for the word factory championship title. These three are really word wizards when it comes to this game. Other departments are following suit. FRB recently acquired their own set. Even PERSONNEL/ADMIN staffers are learning the game. Better than reading the chismis magazines of **FILM ARCHIVES**, sey ko.

 These days even the high and mighty don't necessarily rule. Even the small and the terrible are having their say. What you lack in height, you compensate in..... *katarayan*?

 We recently got a chance to hear **MALOU EVIDENTE's** singing talent when she sang with the choir. We never knew she has such a lovely voice.

BATO-BATO SA LANGIT. Guest who holds the title of "Taray Queen?" If you want to find out, go and watch a movie in any of our theatres. Give her a blue cine pan at the Mini Theatre then watch her reaction... or insist to be admitted to a full-packed house. You'll see what we mean.

 Maybe she got her katarayan from her "Mother Taray." After all, one has to be mataray to be able to rise from the ranks, even if you start out as an usherette and end up being a consultant?

 Who is the V.I.P. of one ECP department? This person acts like an executive reporting for work during the afternoons and does not even bother to punch in the time card - and expects to be paid the full amount of salary. And this person is not even the anak of Vilma Santos!

 Who is the ECP secretary who does not even know how to file properly? Who is not even around to receive and log in incoming office papers? And who comes AFTER the boss is already in?

**Who is Boy Calvo?
 ... Matamaan HUWAG
 MAGAGALIT!!!**



VIRGOANS

August 23 - September 22

- | | | |
|-----------|----------------------------|-----------------------|
| AUGUST | 23 | Armand Salazar |
| | 24 | Noel Bragais |
| | 26 | Resurreccion Torres |
| | 28 | Consolacion Dacuycuy |
| | 30 | Lima Dugtong |
| | 30 | Christopher Gallego |
| SEPTEMBER | 5 | Arnaldo De Guzman |
| | 5 | Obdulia Lamaza |
| | 10 | Ricardo de Leon |
| | 10 | Bonifacio del Rosario |
| | 10 | Isidro Ponciano |
| | 11 | Jackelyn Campos |
| | 11 | Redentor Gruta |
| | 14 | Marose Villanueva |
| 16 | Lena Pareja Violeta Bagang | |
| 20 | Marife Rodriguez | |

LIBRANS

September 23 - October 22

- | | | | |
|-------|-----------------|---------------------|--------------------|
| SEPT. | 25 | Renato delos Reyes | |
| | 25 | Ruth Madoff | |
| | 27 | Ternita Tucay | |
| | 27 | Cynthia Villanueva | |
| | 28 | Roberto Lastrella | |
| | OCTOBER | 5 | Alexander Cortez |
| | | 5 | Eloisa Valencia |
| | | 6 | Nerina Evangelista |
| 6 | | Marites Lagandam | |
| 10 | | William Dulay | |
| 10 | | Bernardita Galagala | |
| 12 | | Wilfredo Macatiano | |
| 17 | Ernesto Tubajan | | |
| 21 | Armando Aquino | | |

For those September born/born again under the Virgo (August 23 to Sept. 22) sign, you are:

... and for those under the Libra (Sept. 23 to October 22) sign, you are:



1. hard workers



4. have difficulty relaxing



1. graceful



4. find friends everywhere



2. quiet but good dressers



5. love pets



2. poor at scientific work



5. constantly seeking balance



3. have a tendency to hoard



6. dedicated perfectionists



3. tend to be dabblers



6. excel in entertainment

by: Janu Saldariga and Minnie Q.

The curtain now rises for Volume 1 No. 1 of *Jaryo Scenario*, the official monthly organ of the Experimental Cinema of the Philippines. By way of introduction, a listing of personnel sans their respective photo is included in this issue. It is hoped that this will serve as a way of knowing who's where in every department and not who's that?! in a small big community such as ours. To those not listed WHO are you?

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