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 incarnation 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.

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Director Richard Lester, who regressed “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, whirling, 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 jukebox.

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. 8)

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

Sincerely,

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 PhP25 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, orreceivable 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 PhP500,000 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 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 Laiza Munoz. 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.

Second Annual Short Festival Whrrrs Away

Where photography freezes human emotions and slices 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 elevate its creators, the ECP began an annual national search for the best in short films in November 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 will find an all-well 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 Banggay centers will accept 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 PhP10,000, PhP9,000, and PhP6,000 plus trophies. A special award of PhP5,000 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 Roces, 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 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 for inclusion and these are Pedro Tunesan 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 Roces is expected to facilitate negotiations between the local producers and the FRB regarding this enterprise.
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, filmed as the Espectaculo Científico de Parriera, were shown on a 60 mm Gaumont Chronophotograph projector at the Salon de Parriera on No. 12 Interior, Escolta.

Seven months later, even as the Philippine Revolution raged, a Lumière cinema- graph, together with 20 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 El Encenada Callejera (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 process 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 reenacted cameramen, who filmed in Manila in 1902; Burton Holmes, the famed "father of travelogues," who made documentaries in the Philippines in 1899, 1913, and 1919, producing such titles as The Battle of Bataan, T. Kinwood Peters of Hale's World Tours, 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 Biographic and Mutoscope Company who in 1899, filmed such documentaries as The Battle of Mt. Anayar and A Filipino Cockfight.

During the cinema's silent years, films—not yet shackled by language—came to Manila in 1913. The first feature films were made by Denton T. Coe (his film Ang Pambasa, England was more familiar to Manila audiences, but 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 Pathé 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 strove to produce films not only for local Filipino consumption, but also for exhibition in America.

By the early 1920s, there were documentaries, human interest films, exploitation films or travelogues, such as The Great TAU Volcano (1911), on the eruption of Taul Volcano; local bullfights; Gold Mining at Paracale; and La Fieta de Obando.

By this time, the archival and instructional value of cinema had become apparent to Manila authorities. Secretary of Interior, Dean C. Wooten, 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. 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 Tombo, as Rizal, and Chananay, the famed stage actress, as Rizal's mother, the film was directed by Harry Brown and scripted by Edward Meyer Groon, whose son, Bay Malina, the current year, played the role of Josephine Bracken.

The first Filipino-produced feature film, La Sombra de la Armand, featuring Miss Ruperta Nagauma, a beauty celebrated in Manila as "Bulaklak ng Lahi" (Flower of the Race), was filmed in 1913, two years later. The first Quezon color films of local scenes were produced in 1911, processed in London, and exhibited in Manila amidst much fanfare. These first color movies were about the Paghawan Falls.

The first Board of Censorship for Cinematographic Films was established in November 1911, with George Sawyer 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 offices in Manila to distribute films to "Australia 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 Noi Me Targere (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.

An Everyday Tragedy

Lourdes Acosta Garcia, a soft-spoken be-moled everyday employee, was on her way home from a party in Makati with her husband. Along the South Superhigh- way, near the Biak-na-Bato interchange, a but wannt to lift their car from behind a police car and they hit the victim in front. The gasoline tank of the sedanized Galant Sigma caught fire, but the couple had blacked out from the impact. Upon regaining consciousness, Mrs. Garcia barely had enough time to lift his still- unconscious wife out of the car before it started to roll.

Although visitors were disallowed from visiting Mrs. Garcia at the Paral- ique 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-An. When four days after, last Aug. 17, she died in another hospital, her complications arose from the 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 Brodiz, "a vacuum in our activities."

Lourdes Aciesta was born in Victoria, Negros Oriental, in 1941, into the region's thriving sugar economy. After a distinguished academic performance — validocracies at the Victoria 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 do, as her employer record, "devote more time to attend to my growing family."

Apparentlly her family grew out of 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 Imperial 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-An, would "outlast the grief of her departing this world." Recalled the fair-favored 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 family." Although the eldest, Jo-An was not subjected to the usually high expecta-
"PEDRO TUNASAN"

Repression and Rebellion

The recently released "Pedro Tunasan" is an occasion for broad encouragement on the part of observers and participants in the 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 bespeaks well of the much-maligned capabilities of its director Cezio Ad. Castillo, who in several scenes contributed to the manipulation through his indulgence in ego and pornography.

"Pedro Tunasan" may not have proved too imposing for Castillo though. The issue of feudal clan relations he has handled adequately in "Pagpuwi ng Uwak, Pag-iitim 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 "Pagpuwi ng Uwak" was garbled and complex where "Julian Makabayan" was simplistic. Technically, it does not measure up to its cinematographic superiority of the other two, which were shot by an extremely capable Roman Vitug. Castillo, however, makes up for some glaring shortcomings in terms of lighting and costing in "Pedro Tunasan" through the confident exploitation of his available resources, perhaps in a liberal 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 "Tooty Boogie" and the most inspired since "Burlesk Queen." Most of the director's recent significant films—"Pagpuwi ng Uwak" and "Julian Makabayan" plus "Aliw: ang Dala-

Misteryo sa Banahaw

The verdant foothills of Mt. Banahaw in Lushan, Quezon, recently become the scene of much unprecedented activity as the production crew of ECP's Misteryo sa Banahaw 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 Banahaw is the third film to be produced by the Experimental Cinema of the Philippines. The screening was among the three winners of the second ECP-sponsored screenwriting contest.

The author, Joselito "Abby" 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 independent films and recent guest in the menacing Encarnado Melchor, in the multi-awarded Oro, Plata, Mata which was also an ECP venture. The director of Oro, Peque Gallaga, is credited by Abby as the "single, most influencing factor" in his career.

For Misteryo sa Banahaw, Abby utilized the talents of people he had previously worked with Oro. Rodolfo " Thurs " Camat'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 Medel Gallaga are also part of the production crew.

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

About a hundred Luchanians were hired to portray the townsfolk, Huk's, and minor, movie equipment, and props workshop for the Lushan cast was conducted by Abby together with Ronnie Lazaro, Joel Torre, and Peque Gallaga and his associates. A native of Lushan himself, Abby met little difficulty in obtaining the cooperation of and drawing out the acting abilities of his townsfolk. Aside from employment, a welcome opportunity that came to the Luchanians, 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 any one, 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 dirt road bulldozed especially for the production. The foothills of Mt. Banahaw teemed with out-of-towners, movie equipment, and props (huts, latrines, towers) with the latter that spouted overnight already sporting the needed weathered look.

But frequent rains took their toll. After a heavy downpour, extensive repairs of the dirt road had to be made before any scene could be shot. And as if this were not enough, typhoon Bobeng 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 PI 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., 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 bulos (beetles) 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 "secret" that the director did not want photographed or discussed with outsiders. According to Abby, the story is based on a series of events that happened in Lushan 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 swarmed with hostlers 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 uncommonly good storyline and a prize winner at that, a highly capable cast, plus Abby's skillfully taut techniques, it is not too far out to predict a successful outcome for this long-delayed and much-awaited project.
FRB: In Maintaining
A Complex Equipoise

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 revived into action with the initial viewing of the now highly acclaimed Batch ’81, a film produced by MVP Pictures and directed by the famed 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 “B,” the rest of the pictures submitted for rating for the months of October and November and the first week of December all received dismal “C’s.”

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 lovelmaking and repetitive shots of flora and fauna” nothing much would be left of the film; Naibang Nagmay which the Board found utterly tasteless; and so on and so forth.

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 repurposed 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)

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 occult.

Ed Cabagnot and Boy Noreiga Cop First Second Palanca Prizes

Edward “Ed” delos Santos Cabagnot, occasional stargazer, perennial wit, added another dimension to his colorful life when his inclusive satire on the state of the theater in Manila won him a prize. His three-act play, “The Absurd Theater of Julius Opus” topped first place in the recently concluded Don Carlos Palanca Memorial Awards for Literature and filled his dwindling coffers 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 first in the La Salle Greenhills Competition for his one-act play, “The Dissipation.” Later, this play was said 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 matriculate on life’s higher learnings. The free winds of Diliman must have wreaked 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 appreciated 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 Barroso, founded the UP Astrological Society and became a full-fledged celestial voyager; he was also assistant editor of the now defunct Aquarian Times.

Soon tired of the academic and vice-versa, Ed joined the rat race upon entering the world of advertising. Within the span of the two years (1975-80), 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 muse he went, although he proclaims, they never left one another.

(continued on p. 6)
SUPERMAN III

(Continued From P. 1)

It is 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 generated a powerhouse assemblage of performers from the cinema, stage, television, and the music industry. Comicbook 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 turnabout from his long-time image as the crusading "Man From U.N.C.L.E.," is Ross Webster, an incredibly rich fellow who enlists Gus' powers to stage an artificial shortage in the worldwide coffee market, on a grand 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 satirical 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 trestledetrio 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 zooskeeper 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 Jack O'Ppeer and Mark 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" premiers at the Main Theatre on Sept. 26, 1983 at 8 p.m. under the sponsorship of the Experimental Cinemas of the Philippines in cooperation with the Citizens Traffic Action, Inc., and the De La Salle University Scholars' Society (STUFAP).

SEPTEMBER EVENTS or what to do with the free time

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 with what the very varied line-up of entertainment for all you movieweavers 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, Romo-Cabagnot-Ong & Associates now give us this month's entertainment fare at the MFC:

The Return of the Great Adventures — featuring the Star Wars Trilogy (with Artoo-Detoo, 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 filmset, directed by a certain Littion).

Sept. 3-4

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 masterpiece on the life of radical American journalist John Reed and his tempestuous love affair with writer Louise Bryant.

Mingling — 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 prizes).

Burning Night — erstwhile disorber Claudia Zobel is given staff participation 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 is also the brand name of NFC's producers).

Sept. 13-18

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

Carbon Copy — a comedy-drama about a successful executive who unfortunately 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 Annette Guelas); Making Love (featuring the costume designer-trios Alex Cordex, Chito Roso, 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 NIC). (Boy L.)

SEY...

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-CONCHO'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 chitans magazines are available); JII'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). Thereare 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.

CONTINUED ON NEXT PAGE.
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 theaters.

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... katenyan?

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 “Tara Queen”? If you want to find out, go and watch a movie in any of our theaters. Give her a blue cine pass at the Mini Theatre then watch her reaction... or insist to be admitted to a full-packet house. You’ll see what we mean.

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

Who is the V.I.P. of one ECP department? This person acts like an executive reporting for work during the afternoon 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 Virma 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?

VIRGOANS
August 23 - September 22

22 Armand Salazar
24 Noel Braga
26 Renatecon Torres
28 Consolacion Dacuycuy
30 Lina Dugtong
32 Christopher Gallego
5 Arnoldo De Guzman
5 Oubila Lamaza
10 Ricardo de Leon
10 Bonifacio del Rosario
10 Isidro Ponciano
11 Jackelyn Campan
11 Redentor Guita
14 Marrose Villanueva
16 Lena Pareja Violeta Bagang
20 Merfe Rodriguez

LIBRANS
September 23 - October 22

25 Renato delos Reyes
25 Ruth Madoff
27 Tereita Tacay
28 Cynthia Villanueva
28 Roberto Lastrella
5 Alexander Corteza
5 Elsoa Valencia
6 Nerina Evangelista
6 Marites Lagundin
10 William Dulan
10 Bernardita Galangal
12 Wilfredo Macatutao
17 Ernesto Tolubjan
21 Armando Aquino

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10 Bernardita Galangal
12 Wilfredo Macatutao
17 Ernesto Tolubjan
21 Armando Aquino

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

1. hard workers
2. quiet but good dressers
3. have a tendency to hoard
4. have difficulty relaxing
5. love pets
6. dedicated perfectionists

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

1. graceful
2. poor at scientific work
3. tend to be dabblers
4. find friends everywhere
5. constantly seeking balance
6. excel in entertainment

by: Junius Saldarria and Minnie O.
The curtain now rises for Volume I No. 1 of Jarvo 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?

OFFICE OF THE DIRECTOR-GENERAL

MA. IMELDA MARCOS-MANOTOC
Director-General

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Angelos, Ruby
Arguelles, Shirley
Balouca, Queeterio
Bautista, Wilhelmina
Bay, Teodoro
Campos, Cynthia
Clemente, Bayani
Contreras, Judy
Cordova, Yolanda
Cortez, Alexander
De Guzman, Armand
Del Cruz, Nelson
De Leon, Ricardo
Delos Reyes, Renato
Del Rio, Paul
Del Rosario, Bonifacio
Dilay, Fernando
Galang, Crisostomo
Gegado, Conrado
Jesus, Ernesto
Lagarrigue, Rhodora
Laganday, Martins
Macatunao, Wilfredo
Maestre, Eduardo
Mendoza, Felipe
Mindoro, Raul
Monte, Salve
Nora, Dante
Pacheco, Jeremias
Palma, Christopher
Palma, Elise
Paparo, Manuel
Quijano, Venas
Ramirez, Rowena
Rebolledo, Cesar
Salaraz, Armand
Salire, Evelyn
Sanguyo, Orlando
Sarmiento, Romeo
Son, Gracita
Tantoco, Vicente
Tinio, Arthur
Valencia, Esperanza

OFFICE OF THE DEPUTY DIRECTOR-GENERAL

JOHN J. LITTON
Deputy Director-General

Bagol, Angel
Baligod, Emerinda
Clemente, Francisco
De Luna, Aurea
Fonseca, Dorothy
Gallego, Christopher
Liu, May
Padilla, Lydia
Paz, Mario
Pebano, Roselle
Villanueva, Marose

MANILA INTERNATIONAL FILM FESTIVAL

JOHN J. LITTON
Director General

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Bacarracan, Rowena
Florito, Milagros
Hispina, Bessie
Lafura, Eduardo
Nahabura, Florencio
Soquero, Cristina
Sotto, Agustin
William, John Michael

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RONALDO BRODIT
Acting Administrator

Aranas, Nancy
Bahiining, Mirael
Bautista, Rey
Binaday, Rafael
Buenaventura, Aida
Coyote, Santiago
De Leon, Cynthia
De Luna, Aurea
Donoso, Maria
Evangelista, Nenita
Galagan, Bernadita
Landicho, Rosela
Perez, Carmen
Ramos, Henry
Tuyay, Teustria
Villanueva, Nena

ADMINISTRATION

RONALDO BRODIT
Acting Administrator

Abella, Francisco
Albay, Edilberto
Balda, Mary Jane
Bernaldez, Florence
Canales, Polycarpio
Carriaga, Ricardo
Cobe, Virgie
Cruz, Reynaldo
Ezodia, Narciso
Figueras, Juan
Fuentes, Arthur
Galera, Rolando
Jarahe, Ramon
Lahore, Rodolfo
Lama, Odulfo
Lasca, Roberto
Ledda, Nonalyn
Martelino, Marvic
Matalor, Juan
Nunes, Edita
Opulencia, Jose
Ortiz, Zoraida
Paquita, Gil
Pascualo, Ildako
Tuboja, Ernesto
Ventosa, Rolando

FILM Archives

ERNIE DE PEDRO
Director

Atenea, Josefhine
Bernaldez, Eduardo
Berta, Adelino
Dario, Cristina
Entinenia, Nancy
Galeng, Marcia
Ganzaga, Elizabeth
Madow, Ruth
Panuncialman, Eos
Pasual, Reynaldo
Pino, Eduardo
Pie, Teofanes
Valenzuela, Mabeth

PUBLIC RELATIONS

GUA P. YONZON
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Angeles, Honest
Bagan, Violeta
Baldonado, Andrew
Barba, Susan
Bragaia, Noel
Clemente, Francisco
David, Joel
Enrique, Ernesto
Facho, Rodol
Gruta, Redentor
Gurango, Edward
Guevara, Franzenella
Lejano, Eduado
Lim, Ediberto
Lopez, Anita
Mendoza, Victoria
Moraes, Clinton
Pacheco, Eddie
Pajia, Reynaldo
Pastor, Silvestre Jr.
Pineda, Virginia
Quebral, Minerva
Rada, Irene
Salazar, Juan
Salvador, Stella
Santos, Ernie
Valencia, Elmer

MARKETING

VERONICA TAPIA
Head

Aquino, Benigno
Daly, William
Evidente, Ma. Louise
Gaspia, Elizabeth
Guevara, Francenella
Laureano, Rey
Valencia, Eloisa

FILM RATING BOARD

MARCOS ROCES SR.
Director

Alconcio, Benjamin
Angeles, Ligaya
Campos, Jackelyn
Villavicencio, Monina

THE ADVENTURES OF PROMUS-REEL WARRIOR

MUST SEE WEEKS 250
NOT FAR FROM
ED'S COMES

CRASH