

MIDWEEK

THE
10
BEST
FILIPINO
FILMS
EVER MADE

ALSO IN THIS ISSUE:
Interviews with the
Education Secretary
and the Canadian Envoy

NATIONAL MIDWEEK

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ON THE COVER

Midweek film critic Joel David interviewed the country's top film personalities—directors, writers, actors, actresses and critics—on their respective choices for the 10 best Filipino films ever made. Page 3. Cover design by Marivi David.

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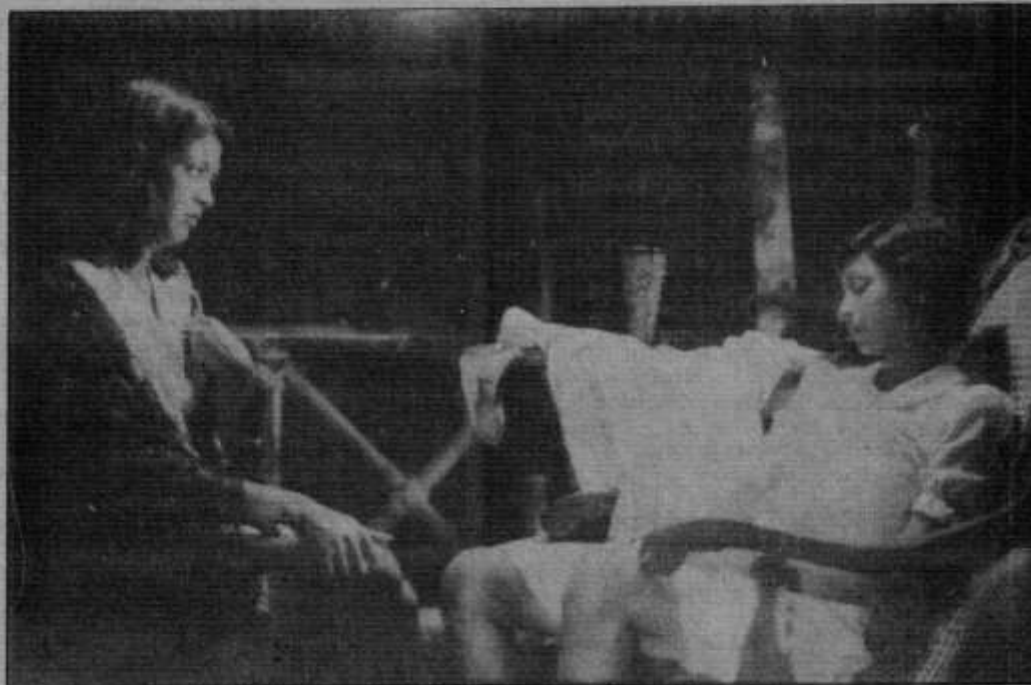
THE BEST 10 FILIPINO FILMS

A survey of the cream of the crop of masterpieces ever to be shown on the local silver screen.

By JOEL DAVID
(with Melanie Joy C. Garduño)

Ten-best lists are sure to occasion prominence and controversy. The procedure—taking a survey of acknowledged authorities in the field concerned and tallying the data to arrive at a final ranking—is fraught with boobytraps, beginning from the issue of whom to take into account as respondents, through the validity of the statistical methods employed, right down to the presentation of results. The results in themselves could engender reams of heated discussions.

Compared with the challenge of critical writing, survey-taking seems to be a more exact, though perhaps less lasting (and, in addition, too guiltily easy) resort. Statistics as a science can be arguably ascribed to the innate preference for comparative evaluation, and



Cuts from Filipino movies:



nowhere in recent years has this been more passionately exhibited, outside of political economics, than in film.

The standard reference in film listings is the once-every-decade survey by *Sight and Sound*, which has been responsible for the reputation of Orson Welles' *Citizen Kane* as the best movie of all time—at least for the past decade, and never mind if the second best onward could not seem to be established, or if one's appreciation gets affected by great expectations unfulfilled.

The close of the 1980s also saw two US film magazines, *American Film* and *Premiere*, conducting separate best-of-the-decade surveys, with the same American title, *Raging Bull*, landing on top in both instances.

The respondents and their choices



MARILOU DIAZ-ABAYA
Film director

1. Manila By Night
2. The Moises Padilla Story
3. Tinimbang Ka Ngunit Kulang
4. Kisapmata
5. Moral
6. Ganito Kami Noon... Ngayon?
7. Badjao



ISAGANI CRUZ
Film critic

1. Itim
2. Jaguar
3. Ganito Kami Noon... Paano Kayo Ngayon?
4. Himala
5. Manila By Night
6. Genghis Khan
7. Maynila: sa mga Kuko ng Liwanag
8. The Moises Padilla Story
9. Badjao
10. Portrait of the Artist as Filipino



MARIO BAUTISTA
Film critic

1. Maynila: sa mga Kuko ng Liwanag
2. Nunal sa Tubig
3. Ikaw ay Akin
4. Minsa'y Isang Gamugamo
5. Insiang
6. Manila By Night
7. Bayan Ko (Kapit sa Patalim)
8. Sister Stella L.
9. Bukas... May Pangarap
10. Brutal; Moral



FR. NICK CRUZ
Film critic

1. Biyaya ng Lupa
2. Sakada
3. Sister Stella L.
4. Insiang
5. Miguelito: ang Batang Rebelde
6. Hinugot sa Langit
7. Batch '81
8. Himala
9. Broken Marriage
10. Ganito Kami Noon... Paano Kayo Ngayon?



ISHMAEL BERNAL
Film director

1. Sisa
2. Anak Dalita
3. Kundiman ng Lahi
4. Sawa sa Lumang Simboryo
5. Tinimbang Ka Ngunit Kulang
6. Boatman
7. Burlesk Queen
8. Moral
9. Kisapmata
10. Genghis Khan



PETRONILO BN. DAROY
Journalist

1. Genghis Khan
2. Nunal sa Tubig
3. Manila By Night
4. Ganito Kami Noon... Paano Kayo Ngayon?
5. Anak Dalita
6. Oro, Plata, Mata
7. Orapronobis
8. Insiang
9. Hubad na Bayani
10. Sawa sa Lumang Simboryo



MEL CHIONGLO
Film director

1. Jaguar
2. Batch '81
3. Bona
4. Kisapmata
5. Himala
6. Salome
7. Maynila: sa mga Kuko ng Liwanag
8. Oro, Plata, Mata
9. Burlesk Queen
10. Sister Stella L.

In the Philippines, attempts at duplicating such activities have been made, except that the statistical universe, small as it already is, has never been represented comprehensively enough. In 1982, as secretary of the Manunuri ng Pelikulang Pilipino, I undertook a local best-of-all-time project limited exclusively to the members of what remains after all the country's only organized group of film commentators. In the end, after collating and tabulating everything, I had to conclude that the number of respondents was still not enough, that on the basis of sustained industry performance, there was still a critical community somewhere left unrepresented.

Last year, my third in handling the film criticism course at the University of the Philippines, I proposed as a class project a 10-best survey. The activity generated sufficient enthusiasm for the students to publish forms and follow up the responses of more than 50 people, using an expanded definition of film critic. Published film criticism (which should be carefully differentiated from film reviewing and movie reporting) constitutes only a small, perhaps even relatively insignificant percentage of true critical activity. Most criticism in fact may be unarticulated by both audiences (who would be well-nigh impossible to cover) and artists, who provide proof of their capabilities in the progressions evident in their output.

Hence the list consisted of a number of practicing writers on film (including Manunuri members), plus those film artists whose body of work could be defensibly classified as exhibiting critical exploration and growth. Necessarily, directors and scriptwriters made





Scene from "Kisapmata"

up a large part of this grouping, with a much lesser number of producers, performers, and technicians. For a number of reasons not everyone could be surveyed. Within the time frame of the first semester of the preceding school-year, some respondents were out of town or the country, or were otherwise indisposed by their work schedules. The whereabouts of a few could not be ascertained, and some (mostly those contacted by mail) just did not bother to reply. Certain personalities declined on the bases of delicadeza and apprehension over the consequences of such an undertaking.

All in all, 28 individuals submitted their lists of Filipino films, ranked from best to 10th-best, with three providing no ranking, another three submitting less than 10, and six submitting more (the most of which was 17). It goes without saying that no previous survey, including those which were rather perfunctorily conducted by several local publications to mark the close of the past decade, was as comprehensive as this.

Numerical values equivalent to the ranking given were assigned the films, with averages given for those titles stipulated to have equal rank; hence Mario Bautista's two 10th-best titles were each given 10.5 points, while Marra PL. Lanot's and Raul Regalado's unranked titles had 5.5 points each, and Nestor U. Torre's, three points each. A total of 81 titles was tallied, with 33 or over 40 percent being mentioned only once, and two topnotchers being mentioned 16 times.



JOEL DAVID
Film critic

1. Manila By Night
2. Moral
3. Ganito Kami Noon... Paano Kayo Ngayon?
4. Malvarosa
5. Maynila: sa mga Kuko ng

- Liwanag
6. Sa Atin ang Daigdig
7. Miguelito: ang Batang Rebelde
8. Kakabakaba Ka Ba?
9. Virgin Forest
10. Himala
11. Orapronobis



VIC DELOTAVO
Artist

1. Daigdig ng mga Api
2. Hanggang sa Dulo ng Daigdig
3. El Filibusterismo
4. Noli Me Tangere
5. Ifugao

6. Sanda Wong
7. Dyesebel
8. Medalyong Perlas
9. Bicol Express
10. Sawa sa Lumang Simboryo
11. Ganito Kami Noon... Paano Kayo Ngayon?
12. Oro, Plata, Mata
13. Insiang
14. Pahiram ng Isang Umaga



JUSTINO DORMIENDO
Film critic

1. Maynila: sa mga Kuko ng Liwanag
2. Nunal sa Tubig
3. Salome
4. Kisapmata
5. Oro, Plata, Mata
6. El Filibusterismo

7. Daigdig ng mga Api
8. Biyaya ng Lupa
9. Insiang
10. Badjao



BUTCH FRANCISCO
Film critic

1. Oro, Plata, Mata
2. Kisapmata
3. Manila By Night
4. Hinugot sa Langit
5. Maynila: sa mga Kuko ng Liwanag
6. Ganito Kami Noon... Paano Kayo Ngayon?
7. Anak Dalita
8. Batch '81
9. Biyaya ng Lupa
10. Relasyon



CHRISTIAN
MA. GUERRERO
Film Critic

1. Burlesk Queen
2. Maynila: sa mga Kuko ng Liwanag
3. Ganito Kami Noon... Paano Kayo Ngayon?

4. Biyaya ng Lupa
5. Anak Dalita
6. Oro, Plata, Mata
7. Himala
8. Insiang
9. Itim
10. Aguila
11. Virgin Forest



LAURICE GUILLEN
Film director
and actress

1. Sisa
2. The Moises Padilla Story
3. Insiang
4. Oro, Plata, Mata
5. Salome
6. Biyaya ng Lupa

7. Kisapmata
8. Ifugao
9. Anak Dalita
10. Burlesk Queen



MARIO HERNANDEZ
Film critic

1. Anak Dalita
2. Biyaya ng Lupa
3. Maynila: sa mga Kuko ng Liwanag
4. Manila By Night
5. Ganito Kami Noon...

- Paano Kayo Ngayon?
6. Sister Stella L.
7. Batch '81
8. Kisapmata
9. Nunal sa Tubig
10. Bayan Ko (Kapit sa Patalim)



JOSE F. LACABA
Film scriptwriter

1. Daigdig ng mga Api
2. Anak Dalita
3. Sawa sa Lumang Simboryo
4. Nunal sa Tubig
5. Himala
6. Insiang
7. Ganito Kami Noon... Paano Kayo Ngayon?
8. Salome
9. Brutal
10. Bona



ANTONIO MORTEL
Film scriptwriter

1. Minsa'y Isang Gamugamo
2. Badjao
3. Anak Dalita
4. Noli Me Tangere
5. Kisapmata
6. Itim
7. Himala
8. Oro, Plata
9. Mata
10. Ito ang Pilipino



MARRA PL. LANOT
Film Instructor and Poet

(submitted without any specification of order!)

- Bona
- Brutal
- Himala
- Hinugot sa Langit

- Inay
- Jaguar
- Kung Mangarap Ka't Magising
- Sakada
- Tatlong Taong Walang Diyos
- Tinimbang Ka Ngunit Kulang



TEZZA O. PAREL
Film Critic and Journalist

1. Himala
2. Moral
3. Jaguar
4. Maynila: sa mga Kuko ng Liwanag
5. Itim
6. High School Circa '65
7. Kakabakaba Ka Ba?
8. Kisapmata
9. Broken Marriage



NICK LIZASO
Film director

1. Noli Me Tangere
2. Tatlong Taong Walang Diyos
3. Himala
4. Itim
5. Ganito Kami Noon... Paano Kayo Ngayon?
6. Badjao
7. Anak Dalita
8. Oro, Plata, Mata
9. Kisapmata
10. Nunal sa Tubig



RAUL REGALADO
Film critic (submitted in alphabetical order)

- Boatman
- Burlesk Queen
- Kakabakaba Ka Ba?
- Ganito Kami Noon... Paano Kayo Ngayon?
- Manila By Night
- Maynila: sa mga Kuko ng Liwanag
- Moral
- Private Show
- Scorpio Nights
- Virgin Forest



BIENVENIDO LUMBERA
Director, UP Film Center

1. Maynila: sa mga Kuko ng Liwanag
2. Nunal sa Tubig
3. Ganito Kami Noon... Paano Kayo Ngayon?
4. Kisapmata
5. Noli Me Tangere
6. Isumpa Mo, Gillw
7. Kundiman ng Lahi
8. Biyaya ng Lupa
9. Kadenang Putik
10. Bayan Ko (Kapit sa Patalim)



EDDIE ROMERO
Film director

1. Tinimbang Ka Ngunit Kulang
2. Kisapmata
3. Manila By Night
4. Moral
5. Scorpio Nights
6. Maynila: sa mga Kuko ng Liwanag
7. Hinugot sa Langit
8. Salome
9. Tatlong Taong Walang Diyos
10. Paradise Inn



Nora Aunor in "Himala"

To provide as much equal opportunity to each film as possible, as well as clarify the relative rankings of those mentioned against those which the respondents may have overlooked in drawing up their list, we planned a second phase in which the complete listing would be returned to the respondents, for them to indicate those which they had seen and to rank these further as carefully as possible.

Again, time constraints overtook the execution of such a plan, mainly because several respondents could not submit their lists on schedule. In the end the waiting and follow-up period took a good part of the semester, necessitating the cancellation of the second phase and leaving the tabulation for me to accomplish, in consultation with the UP College of Mass Communication's statistics instructor Violeda Umali. The list of all titles mentioned, arranged alphabetically, is as follows, with year of release and director(s) following in parentheses. Films mentioned only once have also been marked with an asterisk:

Aguila (1980, Eddie Romero)*; *Anak Dalita* (1956, Lamberto V. Avelana); *Apat na Taga* (1954, Mar S. Torres)*.

Badjao (1957, Lamberto V. Avelana); *Batch '81* (1982, Mike de Leon); *Bayan Ko (Kapit sa Patalim)* (1985, Lino Brocka); *Bicol Express* (1957, Gerardo de Leon et al.)*; *Biyaya ng Lupa* (1959, Manuel Silos); *Boatman* (1984, Tikoy Aguiluz); *Bona* (1980, Lino Brocka); *Broken Marriage* (1983, Ishmael Bernal); *Brutal* (1980, Mari-lou Diaz-Abaya); *Bukas...May*

Pangarap (1984, Gil Portes)*; *Burlesk Queen* (1977, Celso Ad. Castillo).

Cofradia (1953, Artemio Tecson)*.

Daigdig ng mga Api (1965, Gerardo de Leon); *Dyesebel* (1953, Gerardo de Leon).

El Filibusterismo (1962, Gerardo de Leon).

Ganito Kami Noon... Paano Kayo Ngayon? (1976, Eddie Romero); *Genghis Khan* (1950, Lou Salvador Sr.); *Geron Busabos: ang Batang Quiapo* (1964, Cesar Gallardo)*; *Giliw Ko* (1939, Carlos Vander Tolosa)*.

Hanggang sa Dulo ng Daigdig (1958, Gerardo de Leon); *High School Circa '65* (1979, Maryo J. de los Reyes); *Himala* (1982, Ishmael Bernal); *Hinugot sa Langit* (1985, Ishmael Bernal); *Hubad na Bayani* (1977, Robert Ilagan)*.

Ang Ibong Adarna (1941, Manuel Conde)*; *Ifugao* (1954, Gerardo de Leon); *Ikaw ay Akin* (1978, Ishmael Bernal)*; *Inay* (1977, Lino Brocka)*; *Insiang* (1976, Lino Brocka); *Isang Araw Walang Diyos* (1989, Peque Galлага)*; *P1,000 Kagandahan* (1948, Gregorio Fernandez)*; *Isumpa Mo, Giliw* (1947, Gerardo de Leon)*; *Itim* (1976, Mike de Leon)*; *Ito ang Pilipino* (1966, Augusto Buenaventura)*.

Jack and Jill (1954, Mar S. Torres)*; *Jaguar* (1979, Lino Brocka); *Juan Tamad Goes to Congress* (1959, Manuel Conde)*.

Kadenang Putik (1960, Cesar Gallardo)*; *Kakabakaba Ka Ba?* (1980,



Actor Tony Santos



ARMIDA
SIGUIÓN-REYNA
Film actress

1. Insiang
2. Maynila: sa mga Kuko ng Liwanag
3. Miguelito: ang Batang Rebelde
4. Hinugot sa Langit
5. Virgin Forest
6. Brutal
7. Relasyon
8. Bayan Ko (Kapit sa Patalim)
9. High School Circa '65
10. Working Girls



AGUSTIN SOTTO
Head,
CCP
Coordinating
Center for Film

1. Ligaw na Bulaklak
2. Sanda Wong
3. 48 Oras
4. Geron Busabos: ang Batang Quiapo
5. Hanggang sa Dulo ng Daigdig
6. Juan Tamad Goes to Congress
7. Luksang Tagumpay
8. P1,000 Kagandahan
9. Apat na Taga
10. Jack and Jill
11. ROTC
12. Sino ang Maysala?
13. Cofradia
14. Dyesebel
15. Badjao
16. Giliw Ko
17. Ibong Adarna



NICANOR G.
TIONGSON
Artistic director,
Cultural Center
of the
Philippines

1. El Filibusterismo
2. Ganito Kami Noon... Paano Kayo Ngayon?
3. Maynila: sa mga Kuko ng Liwanag
4. Insiang
5. Jaguar
6. Broken Marriage
7. Anak Dalita
8. Himala
9. Moral
10. Oro, Plata, Mata
11. Sisa



NESTOR U. TORRE
Film critic

(submitted a list of "15 good movies" including foreign titles)

- El Filibusterismo
- Ganito Kami Noon... Paano Kayo Ngayon?
- Itim

- Manila By Night
- Maynila: sa mga Kuko ng Liwanag



RAQUEL N.
VILLAVICENCIO
Film scriptwriter

1. Tinimbang Ka Ngunit Kulang
2. Maynila: sa mga Kuko ng Liwanag
3. Biyaya ng Lupa
4. Badjao
5. Sakada
6. Ganito Kami Noon... Paano Kayo Ngayon?
7. Minsa'y Isang Gamugamo
8. Jaguar
9. Itim
10. Insiang



ROMEO VITUG
Cinematographer

1. Biyaya ng Lupa
2. Anak Dalita
3. Hanggang sa Dulo ng Daigdig
4. Sawa sa Lumang Simboryo
5. Insiang
6. Relasyon
7. Salome
8. Burlesk Queen
9. Paradise Inn
10. Karnal

Mike de Leon); *Karnal* (1983, Marilou Diaz-Abaya)*; *Kisapmata* (1982, Mike de Leon); *Kundiman ng Lahi* (1959, Lamberto V. Avellana); *Kung Mangarap Ka't Magising* (1977, Mike de Leon)*; *48 Oras* (1950, Gerardo de Leon)*.

Ligaw na Bulaklak (1957, Tony Cayado)*; *Luksang Tagumpay* (1956, Gregorio Fernandez)*.

Malvarosa (1958, Gregorio Fernandez)*; *Manila By Night* (1980, Ishmael Bernal); *Maynila: sa mga Kuko ng Liwanag* (1975, Lino Brocka); *Medalyong Perlas* (1956, Lamberto V. Avellana, Felicing Constantino, Gerardo de Leon, and Manuel Silos)*; *Miguelito: ang Batang Rebelde* (1985, Lino Brocka); *Minsa'y Isang Gamugamo* (1976, Lupita Aquino-Kashiwahara); *Misteryo sa Tuwa* (1984, Abbo Q. de la Cruz)*; *Moral* (1982, Marilou Diaz-Abaya); *The Moises Padilla Story* (1961, Gerardo de Leon).

Noli Me Tangere (1961, Gerardo de Leon); *Nunal sa Tubig* (1976, Ishmael Bernal).

Orapronobis (1989, Lino Brocka); *Oro, Plata, Mata* (1982, Peque Gallaga).

Pahiram ng Isang Umaga (1989, Ishmael Bernal)*; *Paradise Inn* (1985, Celso Ad. Castillo); *Portrait of the Artist as Filipino* (1966, Lamberto V. Avellana)*; *Private Show* (1985, Chito Roño)*.

Relasyon (1982, Ishmael Bernal); *ROTC* (1955, Octavio Silos)*.

Sa Atin ang Daigdig (1965, Cesar J. Amigo)*; *Sakada* (1976, Behn Cervantes); *Salome* (1982, Laurice Guillen); *Sanda Wong* (1955, Gerardo de Leon); *Sawa sa Lumang Simboryo* (1952, Gerardo de Leon); *Scorpio Nights* (1985, Peque Gallaga); *Sino ang Maysala?* (1957, Armando Garces)*; *Sisa* (1951, Gerardo de Leon); *Sister Stella L.* (1984, Mike de Leon).

Tatlong Taong Walang Diyos (1976, Mario O'Hara); *Tinimbang Ka Ngunit Kulang* (1974, Lino Brocka).

Virgin Forest (1985, Peque Gallaga).

Working Girls (1984, Ishmael Bernal)*.

As might be expected, the most number of films, about 30, comes from the recently concluded decade, with even one unreleased title, *Orapronobis*, listed (Mel Chionglo, who had viewed only the rushes, also gave it special mention). The latter part of the

semester during which the survey was conducted saw an exclusive preview of the film, and there was no way I could avoid adding it to the list I had already drawn. For the other respondents it was of course too late, but *Orapronobis* eventually figured strongly in the decade-end surveys previously mentioned, sharing top-celluloid status with *Manila By Night* in one instance.

The preceding decades decline in terms of frequency of mention—16 titles from the 1970s, nine from the '60s—until we come to the 1950s, where 23 films are named. This may be attributable to the long-standing reputation of that era as the first Golden Age of Philippine cinema. Another surprisingly strong showing, considering that the industry during a good part of this period suffered a shutdown in production because of the war, was the listing of three titles from the '40s, and the inclusion of one of the three pre-war features still in existence—the only film from the '30s figuring in the survey.

Thirty-two directors were mentioned, about a dozen of them deceased. Gerardo de Leon heads the list with 12 complete films plus two installments in omnibus projects, followed by Ishmael Bernal and Lino Brocka with nine each, Mike de Leon with six, and Lamberto V. Avellana and Peque Gallaga with four apiece.

Three titles each are ascribed to Marilou Diaz-Abaya, Manuel Conde, and Gregorio Fernandez, while Celso Ad. Castillo, Cesar Gallardo, Eddie Romero, and Mar S. Torres share two each.

Those mentioned once include Tikoy Aguiluz, Cesar J. Amigo, Augusto Buenaventura, Tony Cayado, Behn Cervantes, Abbo Q. de la Cruz, Armando Garces, Laurice Guillen, Lupita Aquino-Kashiwahara, Mario O'Hara, Gil Portes, Maryo J. de los Reyes, Chito Roño, Manuel Silos, Octavio Silos, Artemio Tecson, Carlos Vander Tolosa, and Robert Ylagan. Aside from Gerardo de Leon, those credited with episodes in omnibus films are Avellana, Manuel Silos, and Felicing Constantino.

Given these results, there were three types of ranking possible, two of them conforming to the top-10 mode of requirement. The first, with 18 films in all, is a tabulation of the respondents' number-one choices. The value of this ranking is that these are the titles that the respondents felt strongest about during the survey; it would be

safe to say that each individual respondent wouldn't mind finding his choice of number one making it to the magic circle, if not to the very top. Hence all the number-one choices are ordered as follows:

1. *Maynila: sa mga Kuko ng Liwanag* (mentioned thrice);

2. *Biyaya ng Lupa; Daigdig ng mga Api; El Filibusterismo; Manila By Night; Sisa; Tinimbang Ka Ngunit Kulang* (mentioned twice);

3. *Anak Dalita; Burlesk Queen; Genghis Khan; Himala; Insiang; Itim; Jaguar; Ligaw na Bulaklak; Minsa'y Isang Gamugamo; Noli Me Tangere; Oro, Plata, Mata* (all mentioned once).

The second possible ranking is according to the frequency of mention of individual titles. The two top-rank-sharers had 16 respondents, while the 10th had eight, which quite neatly turns out to be half of the maximum. This ranking is more independent of subjective opinion, since the films mentioned here presumably came about after the more emotional issue of determining the number-one holder had been settled:

1.5—*Ganito Kami Noon...Paano Kayo Ngayon?*; *Maynila: sa mga Kuko ng Liwanag*;

3.5—*Insiang; Kisapmata*;

5.5—*Anak Dalita; Himala*;

7.5—*Manila By Night; Oro, Plata, Mata*;

9—*Biyaya ng Lupa*;

10—*Moral*

On the other hand, such a ranking does not take into account the relative opinions of each respondent. Most, for example, mentioned *Ganito Kami Noon* and *Maynila*, but does this mean they'd give one or the other top-rank as well? The answer may be provided in the third and, in the best way, final ranking, arrived at by totaling the ranks of each film and dividing this by the number of respondents, to get the average ranking. The list was confined, like the previous ranking, to films mentioned by eight respondents and above; necessarily this would contain the same titles, but rearranged in consideration of the individual values accorded them by the respondents, hence:

1. *Manila By Night*

2. *Maynila: sa mga Kuko ng Liwanag*

3. *Anak Dalita*

4. *Biyaya ng Lupa*

5. *Ganito Kami Noon...Paano Kayo Ngayon?*



6. *Kisapmata*
7. *Moral*
8. *Himala*
9. *Insiang*
10. *Oro, Plata, Mata.*

The final outcome can of course be subjected to criticism in various ways, but at this point I believe two things must be pointed out first: the individuals who submitted their lists took the risk of opening themselves to all manner of criticism, and not everyone would have the courage or conviction to do the same. More important, such results as presented should be regarded as the beginning of healthy debate, rather than the final word on the matter. Among the urgent by-products that should begin to see light would be the need for archival preservation of this vital aspect of our cultural heritage, and the pursuit of the practice of reevaluation, which may be generally (and mistakenly) perceived as too much of a luxury for these times of crises that we live in.

A more or less regular revision of a 10-best list would belong to this agenda, and that should probably be the ultimate context of these existing rankings—as the first, rather than the last, of their kind. M