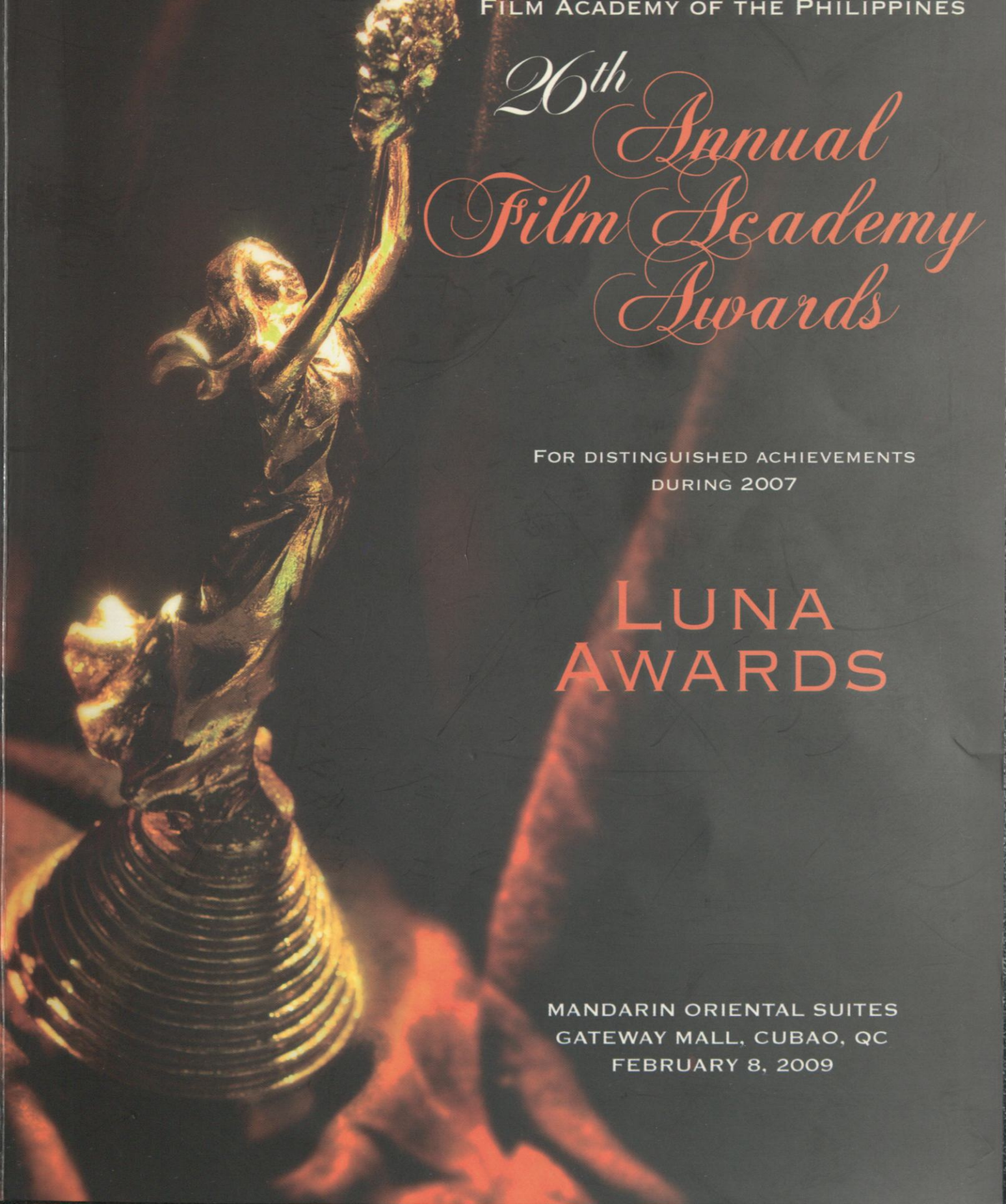

FILM ACADEMY OF THE PHILIPPINES

26th Annual Film Academy Awards

FOR DISTINGUISHED ACHIEVEMENTS
DURING 2007

LUNA AWARDS

MANDARIN ORIENTAL SUITES
GATEWAY MALL, CUBAO, QC
FEBRUARY 8, 2009

LAGUNA PHILIPPINES



LGLA TOP TEN OUTSTANDING MAYOR OF THE PHILIPPINES AWARDEE (2003 and 2006)

JEORGE "E.R." EJERCITO ESTREGAN

MAYOR

PAGSANJAN, LAGUNA

Good GovERnance

Effective and Responsive; Efficient and Relevant

public sERvice

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Luna Awards Souvenir Program

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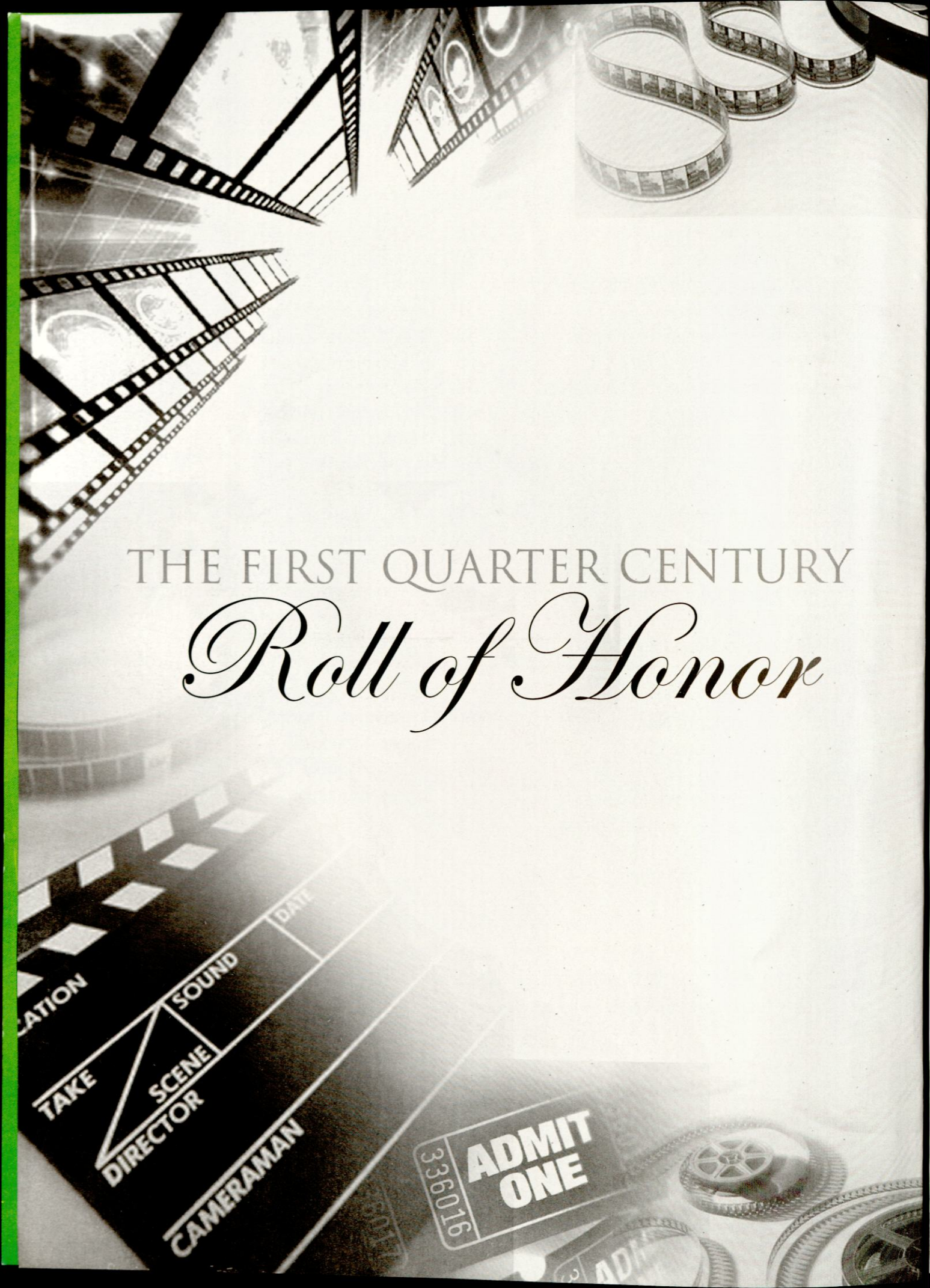


THE FIRST QUARTER CENTURY

Roll of Honor

AND THE NOMINEES
FOR THE

26th Luna Awards





Best Picture
The 1st Quarter Century

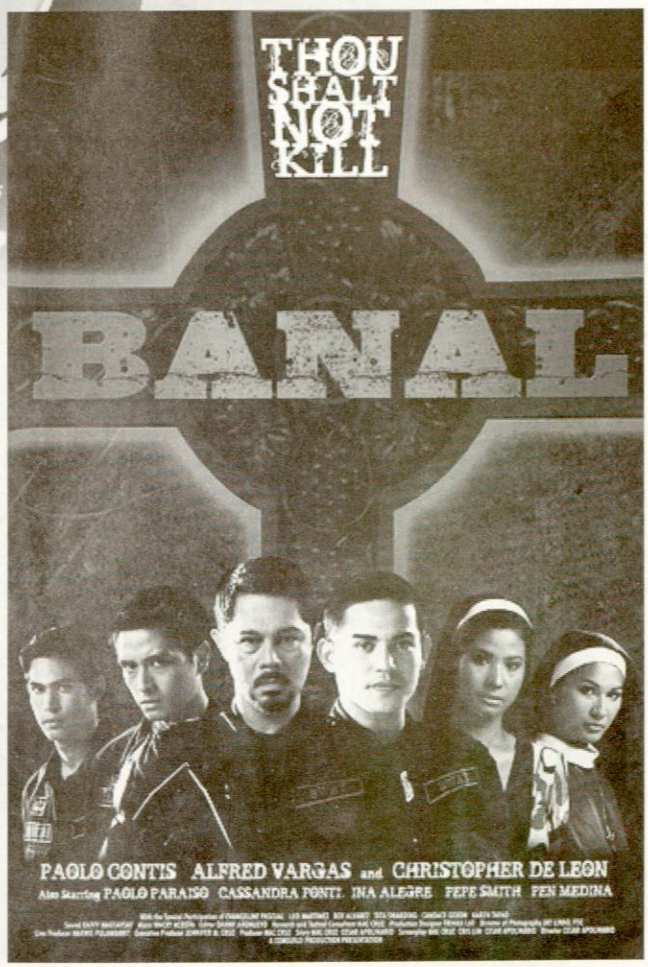
1982	BATCH '81	MVP Pictures
1983	PIETA	Amazaldy Films
1984	SISTER STELLA L	Regal Films
1985	KAPIT SA PATALIM	Malaya Films
1986	GABI NA, KUMANDER	Viva Films
1987	SAAN NAGTATAGO ANG PAGIBIG?	Viva Films
1988	BOY NEGRO	Viva Films
1989	BILANGIN MO ANG BITUIN SA LANGIT	Regal Films
1990	GUMAPANG KA SA LUSAK	Viva Films
1991	IPAGPATAWAD MO	Viva Films
1992	IKAW PA LAMANG ANG MINAHAL	Reyna Films
1993	MASAHOL PA SA HAYOP	Four N Films
1994	PANGAKO NG KAHAPON	Viva Films
1995	THE FLOR CONTEMPLACION STORY	Viva Films
1996	HANGGA'T MAY HININGA	Star Cinema
1997	ESENG NG TONDO	Viva Films & FPJ Productions, Inc.
1998	BATA, BATA…PAANO KA GINAWA?	Star Cinema
1999	BULAKLAK NG MAYNILA	Viva Films
2000	TANGING YAMAN	Star Cinema
2001	ABAKADA	Viva Films
2002	LAPU-LAPU	Seeds of Zion, Calinauan Films and Classic Films
2003	MAGNIFICO	Violett Films
2004	AISHITE IMASU 1941	Regal Films
2005	BLUE MOON	Regal Films
2006	KASAL, KASALI, KASALO	Star Cinema

Three multi-time winnĕrs / 11 winners

In the first quarter century of the Luna Awards, Viva Films, with 10 Best Picture trophies, is the winningest film producer. Regal Entertainment, Inc. and ABS-CBN Star Cinema each won four times.

BANAL

Produced by
Comguild Productions, Inc.



Cris and Jason are two policemen with opposite personalities and philosophies- Cris is the epitome of the rare, near-extinct breed of honest cops; Jason is the basurero, the legman/ frontman of his district's high officials, doing their work for a price. Yet they forge an unlikely friendship during their Special Weapons and Army Tactics training, a friendship borne of conflict and competition, and bordering on brotherhood.

The unlikely architect of their friendship is Major Sagala, their SWAT trainor. An alcoholic and once a basurero himself, Sagala sees in the two young cops raw talent and skill that could make them the best the force had ever seen. A loner and an outcast, and despite his rough and exterior, Sagala finds the sons he never had in Jason and Cris.

Five years later, Cris is transferred from Cotabato to Jason's SWAT unit in Manila. His mother is in need of an operation unavailable in the province, prompting him to make a request. It is only then that Jason finds out that he is the Godfather's to Cris' son, and that the boy is also named after him. For the first time in his life, Jason feels the warmth of a family.

But Cris is a changed man. An encounter with a local politician in Cotabato has left him scarred physically and emotionally. His faith in the system he lived for has been replaced by cynical hatred for the world.

As the visit of the Pope to the country draws near, Jason and Cris uncover a plot to assassinate the Pontiff. For Jason, cracking this case would mean ascension from basurero to a legitimate Police Official. Until he finds out that the seemingly holy Cris is involved in this plot to kill the holiest man in Catholicism.

As a bomb ticks its way to an explosive ending, the two men must confront each other in a deadly role reversal that will test their friendship.

BANAL explores the heretofore unseen side of police work, stabs at the unscrupulous behavior of the media in everyday events and shows an uncompromising picture of Philippine society. In today's day and age, angels can be demons, and sinners can be saint.

ALSO NOMINATED IN THE FOLLOWING CATEGORIES:

Best Direction	CESAR APOLINARIO
Best actor	PAULO CONTIS
Best supporting actor	PEN MEDINA

FACES OF LOVE

Produced by Eddie Romero Foundation

Don Arcadio Silvestre (Christopher de Leon) surprises his partners in a special meeting with a unique agenda. He wants to find the person who has been writing him anonymous letters over the past 10 years after the death of his beloved wife.

Toby Villamor (Alfred Vargas), a criminal defense specialist with a police background, is tasked to do the job.

Don Arcadio's brother Mariano (Chinggoy Alonso) talks to his wife, Olivia (Chanda Romero). He expresses concern over his brother's foolish quest. Their daughter Skip (Juliana Palermo), who is more attached to her Uncle Arcadio than any of them, refuses to hear any of it. She walks out on them.

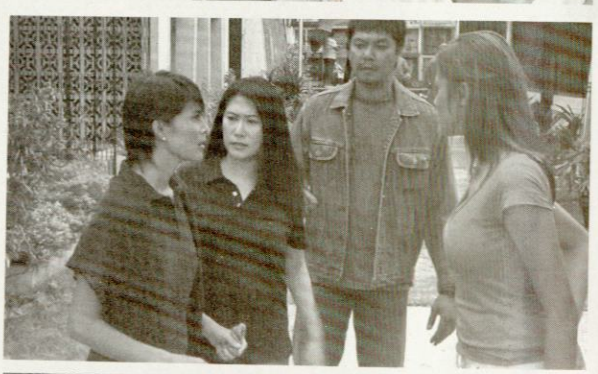
The road to finding the identity of the letter writer leads to many twists and turns. Toby, who is joined by Skip, tracks down Ligaya (Angel Aquino), who is the object of an obsessive policeman's attention. Major Zabala (Bembol Roco) gets in their way. Ligaya, who served as nurse to Don Arcadio's late wife, seems to have insurgent connections as seen through her deceased husband and a friend (Jackie Aquino) who is also the wife of a detainee.

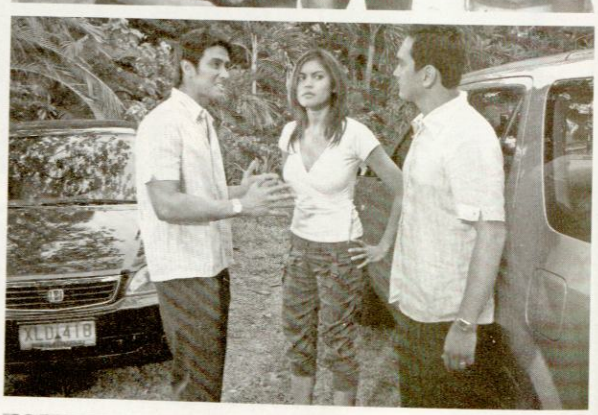
When Maj. Zabala arrests Toby for 'obstruction of an investigation', Skip brings her gay lawyer-friend (Mon Confiado) to the rescue.

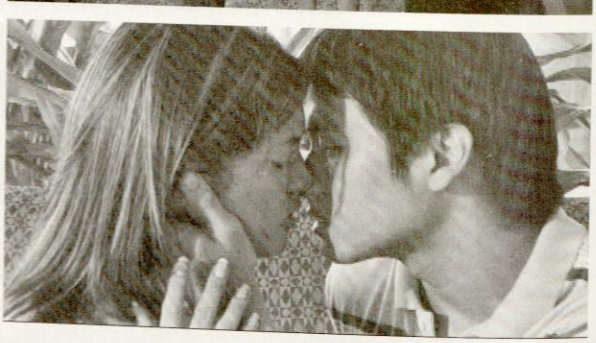
As if all is not complicated enough, Skip's fiancé Hector (Rodel Velayo), a rich scion, gets jealous of Toby.

All's well that ends well. The quest for a letter writer becomes a quest for love, which Don Arcadio and Ligaya, Toby and Skip, find in the end.









ALSO NOMINATED IN THE FOLLOWING CATEGORIES:

Best Direction	EDDIE ROMERO
Best Screenplay	EDDIE ROMERO
Best Musical Score	JOBIN BALLESTEROS

A Love Story

Produced by Star Cinema





What if you met the woman you wanted to make your wife after you married someone else?

Ian Montes (Aga Muhlach) is a picture of success. Despite being a son of a shipping tycoon, Ian refused to just ride in his father's empire. He built his own real estate company and earned his first million at a very young age. He never looked back since then. Driven by his ambition to become better, if not as good as his father, Ian managed to make it on his own.

But behind all the glory is a man yearning for love and recognition.

Wounded from the abandonment of their mother when he was 17 and desperate for his father's approval, Ian longed for someone who can and will love him unconditionally. And he felt this twice when he met two women who would change his life forever – Joanna (Maricel Soriano) and Karyn (Angelica Panganiban).

Joanna Villanueva is a picture of quiet confidence and success. Healing from a heartbreak caused by an errant ex-husband, Joanna found love again when she rescued Ian from a waterskiing accident in La Union. Being a doctor, Joanna nurtured Ian and showered him with love and attention. With Joanna, Ian found the home he sorely missed and a life of bliss he never thought he could have.

But there is also Karyn.

Karyn Torres is a flight stewardess he met when he once went to Macau for a business trip. At 24, Karyn is the epitome of youthful sensuality and worldliness. With Karyn, every moment is filled with excitement and spontaneity. With Karyn, Ian found the life he's always wanted.

And so Ian is left with a choice…

In the end, Ian, Joanna and Karyn learn - though in the most painful ways - the true meaning of unconditional love and forgiveness.



ALSO NOMINATED IN THE FOLLOWING CATEGORIES:

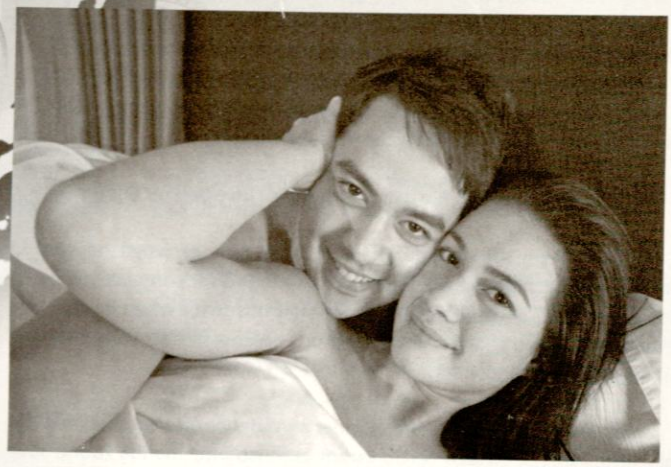
Best Direction	MARYO J. DE LOS REYES
Best Actor	AGA MUHLACH
Best Actress	MARICEL SORIANO
Best Supporting Actress	ANGELICA PANGANIBAN
Best Screenplay	VANESSA R. VALDEZ
Best Editing	TARA ILLENBERGER
Best Sound	ALBERT MICHAEL IDIOMA

PREVIOUS LUNA AWARDS OF ABS-CBN STAR CINEMA FILMS

1996 HANGGA'T MAY HININGA
1998 BATA, BATA...PAANO KA GINAWA?
2000 TANGING YAMAN
2006 KASAL, KASALI, KASALO

One More Chance

Produced by Star Cinema





Popoy (John Lloyd Cruz) and Basha (Bea Alonzo) have been together forever.

Their love story started when they met as students in the university. Popoy was taking up Engineering while Basha was a freshman in Architecture. They have been inseparable ever since – they did everything together may it be eating, studying or attending parties. Their families loved them, they shared friends, they eventually worked in the same firm and their life plans revolved around each other. There is no Popoy without a Basha and vice versa. In short, they were certain that they will get married someday and build a home together –literally and figuratively. Architect Basha will design and plan their dream house while Engineer Popoy will be the one to build it. Everything is perfect.

At least that is what Popoy thinks.

But all the planning and dreaming eventually took a toll on Basha. Tired of trying to carve her own mark in the firm where they are both working, she suddenly tells him that she wants to resign and move to a smaller firm where she can be given a bigger chance to design on her own. Popoy is alarmed by Basha's sudden decision. Basha tells him the problem that has brewing inside her for the past year, the real reason why she wants to leave their company – she is tired of Popoy and their relationship. She feels that Popoy is all over her and that she hasn't been given the opportunity to decide and plan for herself because Popoy already did everything. Popoy is speechless. Inside, he is devastated. That same night, Basha asks for a break up. She tells him she needs the space to grow. On her own.

Not knowing how to pick himself up after the love of his life leaves him, Popoy struggles to live his new life alone. Meanwhile, Basha resigns and transfers to a smaller firm where she begins to feel the freedom she's been longing for. Popoy and Basha try to live without each other but the ties that bind them make it harder for both to move on. Their families and friends became constant reminders of the promises and dreams they had on happier days.

Slowly, Popoy learns to pick up the pieces and discovers a life that he can call his own. But Basha's journey proved to be more difficult especially when she sees Popoy starting to see other girls. A part of her wants to get him back but a part also knows that she was the one who asked for this.

Opportunity knocks when Popoy's aunt commissions them to build her house together. After feeling awkward around each other, Popoy and Basha eventually warm up. After all, five years of being together is hard to erase. Slowly and unconsciously, they fall into their old routines and find themselves enjoying each other's company once again. Both realize how much they've missed each other yet both also recognize how much they've changed.

But Popoy knows too well that giving in would mean going back to how they were before. And he's way too scared to get in the way of Basha's growth once again, especially now that he has seen that she can do it alone.

Will it finally be the right time for another try?

ALSO NOMINATED IN THE FOLLOWING CATEGORIES:

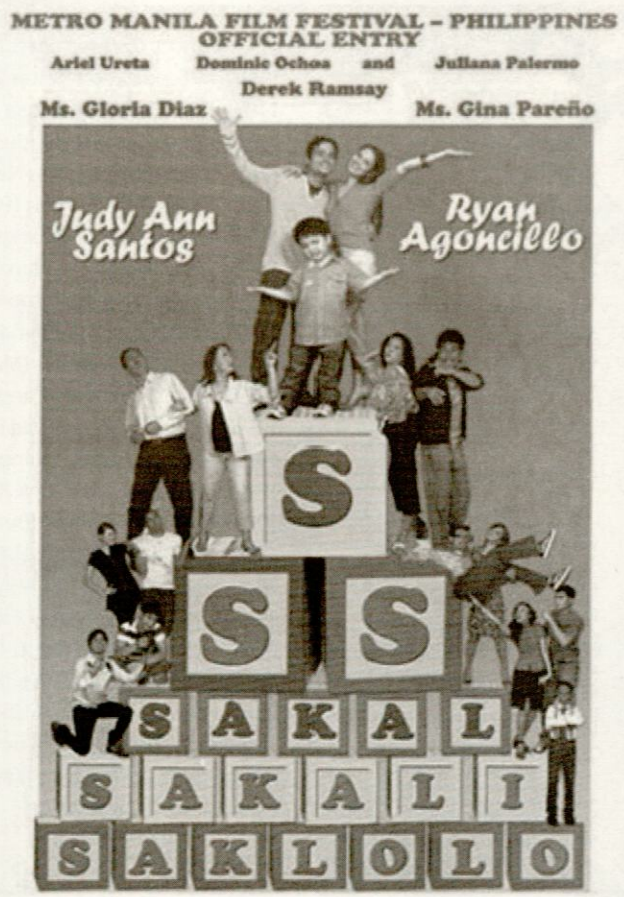
Best Actor	JOHN LLOYD CRUZ
Best Actress	JUDY ANN SANTOS
Best Screenplay	CARMI G. RAYMUNDO & VANESSA VALDEZ
Best Cinematography	MANUEL TEEHANKEE

PREVIOUS LUNA AWARDS OF ABS-CBN STAR CINEMA FILMS

1996 HANGGA'T MAY HININGA
1998 BATA, BATA...PAANO KA GINAWA?
2000 TANGING YAMAN
2006 KASAL, KASALI, KASALO

SAKAL, SAKALI, SAKLOLO

Produced by Star Cinema



Angie (Judy Ann Santos) and Jed (Rya Agoncillo) are first-time parents who experienc the joys and pains of raising a child. They realiz that parenthood is extremely demanding tha they learn to sacrifice their own interests fc their baby. One day, Jed has to go abroad for business convention. Angie decides to go alon leaving their child with their friends. This is whe their mothers (Gloria Diaz and Gina Pareñc come in and take turns taking care of their chil which led to a total disaster.

When they go back, Jed and Angie ar confronted with their mothers' personal issue They realize that only after they have done the role as children can they understand the tru meaning of being a parent.

ALSO NOMINATED IN THE FOLLOWING CATEGORIES:

Best Direction	JOSE JAVIER REYES
Best Actress	JUDY ANN SANTOS
Best Supporting Actress	GINA PARENO
Best Cinematography	RODOLFO AVES JR.
Best Editing	VITO CAJILI
Best Musical Score	JESSE LUCAS
Best Sound	ALBERT MICHAEL IDIOMA

PREVIOUS LUNA AWARDS OF ABS-CBN STAR CINEMA FILMS

1996 HANGGA'T MAY HININGA
1998 BATA, BATA...PAANO KA GINAWA?
2000 TANGING YAMAN
2006 KASAL, KASALI, KASALO

Best Director
The 1st Quarter-Century

1982—Romy Suzara (Mga Uod at Rosas)
1983—Marilou Diaz-Abaya (Karnal)
Carlo J. Caparas (Pieta)
1984—Mike de Leon (Sister Stella L)
1985—Lino Brocka (Kapit sa Patalim)
1986—Eddie Garcia (Magdusa Ka)
1987—Eddie Garcia (Saan Nagtatago ang Pagibig?)
1988—Emmanuel Borlaza (Paano Tatakasan ang Bukas?)
1989—Elwood Perez (Bilangin Mo ang Bituin sa Langit)
1990—Lino Brocka (Gumapang Ka sa Lusak)
1991—Elwood Perez (Totoong Buhay ni Pacita M)
1992—Carlos Siguion-Reyna (Ikaw Pa Lamang ang Minahal)
1993—Augusto Salvador (Masahol Pa sa Hayop)
1994—Joel Lamangan (Pangako ng Kahapon)
1995—Joel Lamangan (The Flor Contemplacion Story)
1996—Toto Natividad (Hanggat't May Hininga)
1997—Augusto Salvador & Ronwaldo Reyes (Eseng ng Tondo)
1998—Edgardo Vinarao (Birador)
1999—Joel Lamangan (Bulaklak ng Maynila)
2000—Laurice Guillen (Tanging Yaman)
2001—Eddie Garcia (Abakada Ina)
2002—William Mayo (Lapu-Lapu)
2003—Maryo de los Reyes (Magnifico)
2004—Joel Lamangan (Aishite Imasu 1941)
2005—Joel Lamangan (Blue Moon)
2006—Jose Javier Reyes (Kasal, Kasali, Kasalo)





Five multi-time winners / 17 winners

Looking back through the first 25 years, there had been five multi- or two-time winners in the best director category. Joel Lamangan tops the list with four. Eddie Garcia won three times. Two-time winners were the late National Artist for Film Lino Brocka, Augusto Salvador and Elwood Perez.

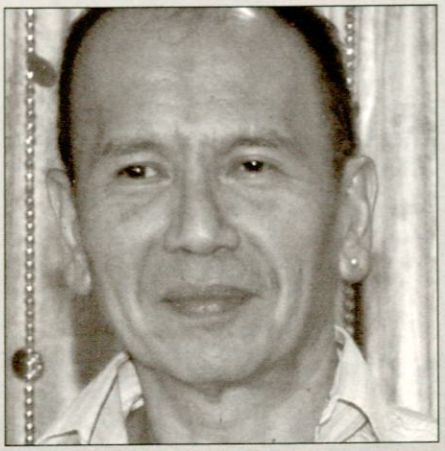


CESAR APOLINARIO
Banal



JOEL LAMANGAN
Silip

Previous LUNA Awards
1994 Pangako ng Kahapon
1995 The Flor Contemplacion Story
1999 Bulaklak ng Maynila
2004 Aishite Imasu 1941
2005 Blue Moon



JOSE JAVIER REYES
Sakal, Sakali, Saklolo

Previous LUNA Award
2006 Kasal, Kasali, Kasalo



MARYO J. DE LOS REYES
A Love Story

Previous LUNA Award
2003 Magnifico



EDDIE ROMERO
Faces of Love



Best Director
The 1st Quarter-Century

1982—Romy Suzara (Mga Uod at Rosas)
1983—Marilou Diaz-Abaya (Karnal)
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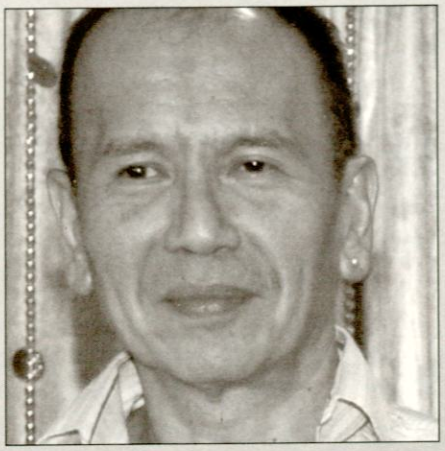
CESAR APOLINARIO
Banal



JOEL LAMANGAN
Silip

Previous LUNA Awards
1994 Pangako ng Kahapon
1995 The Flor Contemplacion Story
1999 Bulaklak ng Maynila
2004 Aishite Imasu 1941
2005 Blue Moon



JOSE JAVIER REYES
Sakal, Sakali, Saklolo

Previous LUNA Award
2006 Kasal, Kasali, Kasalo



MARYO J. DE LOS REYES
A Love Story

Previous LUNA Award
2003 Magnifico



EDDIE ROMERO
Faces of Love



Best Actor
The 1st Quarter Century

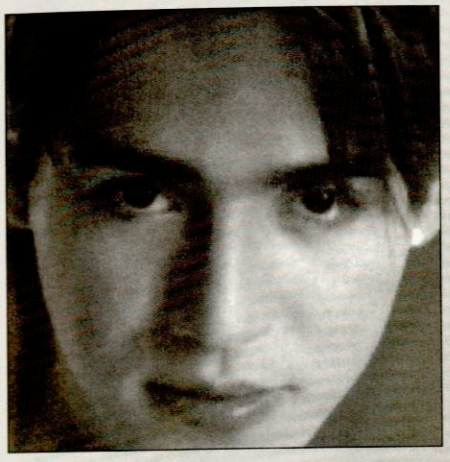
1982—Philip Salvador (Cain at Abel)
1983—Fernando Poe Jr. (Umpisahan Mo, Tatapusin Ko)
1984—Rudy Fernandez (Batuigas II: Pasukuin si Waway)
1985—Philip Salvador (Kapit sa Patalim)
1986—Fernando Poe Jr. (Muslim Magnum .357)
1987—Philip Salvador (Balweg, the Rebel Priest)
1988—Philip Salvador (Boy Negro)
1989—Tirso Cruz III (Bilangin Mo ang Bituin sa Langit)
1990—Christopher de Leon (Biktima)
1991—Christopher de Leon (Ipagpatawad Mo)
1992—Eddie Gutierrez (kaw Pa Lamang ang Minahal)
1993—Philip Salvador (Masahol Pa sa Hayop)
1994—Philip Salvador (Ka Hector)
1995—Richard Gomez (Dahas)
1996—Philip Salvador (Hangga't May Hininga)
1997—Fernando Poe Jr. (Eseng ng Tondo)
1998—Rudy Fernandez (Birador)
1999—Christopher de Leon (Bulaklak ng Maynila)
2000—Eddie Garcia (Death Row)
2001—Ricky Davao (Minsan May Isang Puso)
2002—Lito Lapid (Lapu-Lapu)
2003—Jiro Manio (Magnifico)
2004—Dennis Trillo (Aishite masu 1941)
2005—Marvin Agustin (Kutob)
2006—John Lloyd Cruz (All About Love)





Four multi-time winners / 14 winners

The multi- or two-time winners in the best actor category for the first 25 years of the Luna Awards are surprisingly led by action stars with Philip Salvador claiming seven trophies, the late king of Philippine movies FPJ with three. Christopher de Leon also with three and the late Daboy Fernandez with two.



PAOLO CONTIS
Banal

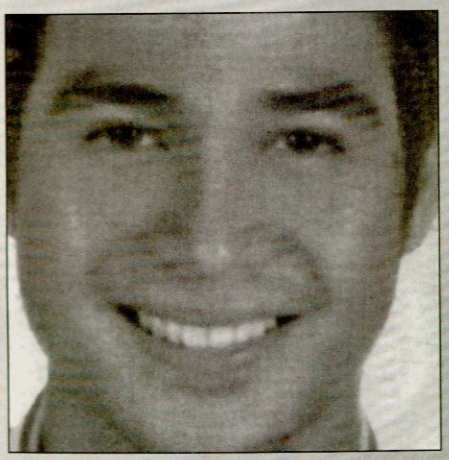


JOHN LLOYD CRUZ
One More Chance

Previous LUNA Award
2006 All About Love

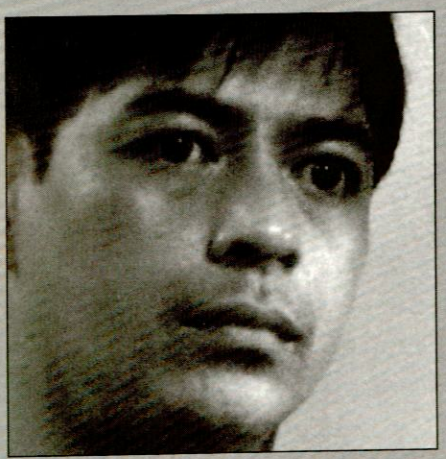


AGA MUHLACH
A Love Story

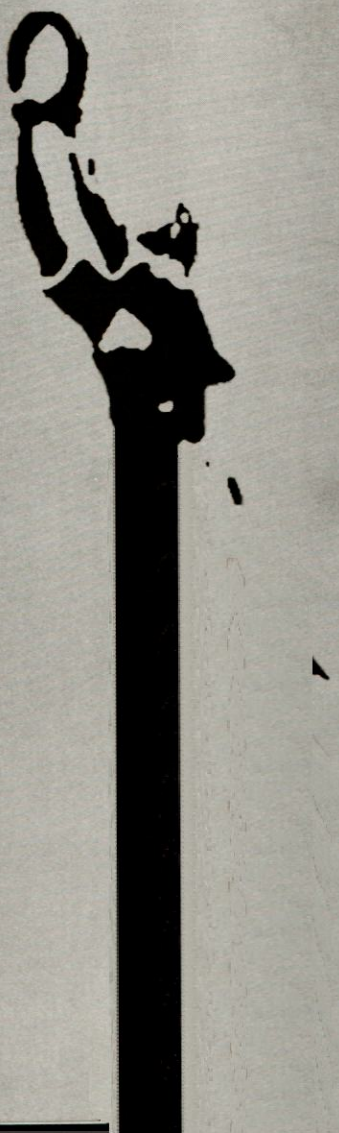


PIOLO PASCUAL
Paano Kita Iibigin

Previous LUNA Award
2002 Dekada '70 (supporting actor)



JOEL TORRE
Ataul for Rent



Best Actress
The 1st Quarter Century









1982—Vilma Santos (Relasyon)
1983—Vivian Velez (Pieta)
1984—Sharon Cuneta (Sa Hirap at Ginhawa)
1985—Nida Blanca (Miguelito)
1986—Dina Bonnevie (Magdusa Ka)
1987—Lorna Tolentino (Maging Akin Ka Lamang)
1988—Amy Austria (Celestina Sanchez aka Bubbles)
1989—Nora Aunor (Bilangin Mo ang Bituin sa Langit_
1990—Nora Aunor (Andrea, Paano Ba ang Maging Isang Ina?)
1991—Nora Aunor (Totoong Buhay ni Pacita M)
1992—Lorna Tolentino (Narito ang Puso Ko)
1993—Vilma Santos (Dolzura Cortez Story)
1994—Aiko Melendez (Maalaala Mo Kaya)
1995—Nora Aunor (The Flor Contemplacion Story)
1996—Sharon Cuneta (Madrasta)
1997—Zsa Zsa Padilla (Batang PX)
Maricel Soriano (Nasaan ang Puso)
1998—Vilma Santos (Bata, Bata, Paano Ka Ginawa)
1999—Elizabeth Oropesa (Bulaklak ng Maynila)
2000—Gloria Romero (Tanging Yaman)
2001—Lorna Tolentino (Abakada Ina)
2002—Vilma Santos (Dekada '70)
2003—Maricel Soriano (Filipinas)
2004—Claudine Barretto (Milan)
2005—Zsa-Zsa Padilla (Ako Legal Wife)
2006—Judy Ann Santos (Kasal, Kasali, Kasalo)

Six multi-time winners / 14 winners

In the list of previous best actress winners, it is a dead heat between Vilma Santos and Nora Aunor, with four trophies each. There are four other actresses who won more than once. Lorna Tolentino won three times and the two-time winners, aside from Maria, are Sharon Cuneta and Zsa-Zsa Padilla.



BEA ALONZO
One More Chance



JUDY ANN SANTOS
Sakal, Sakali, Saklolo

Previous LUNA Award
2006 Kasal, Kasali, Kasalo



MARICEL SORIANO
A Love Story and Bahay Kubo

Previous LUNA Award
2003 Filipinas



REGINE VELASQUEZ
Paano Kita Iibigin



Best Supporting Actor
The 1st Quarter Century





1982—Rodolfo 'Boy' Garcia (to Ba ang Ating Mga Anak?)
1983—Marco Polo Garcia (Pieta)
1984—George Estregan (Bulaklak ng Apoy)
1985—Michael de Mesa (Paradise nn)
1986—Tony Santos Sr. (Mabuhay Ka sa Baril)
1987—Jay lagan (Maging Akin Ka Lamang)
1988—Eddie nfante (Ang Supremo)
1989—Tito Arevalo (sang Araw, Walang Diyos)
1990—Dencio Padilla (Kahit Konting Pagtingin)
1991—Eddie Gutierrez (Uubusin Ko ang Lahi Mo)
1992—Tirso Cruz III (Kahit Buhay Ko)
1993—Ronaldo Valdez (May Minamahal)
1994—Robert Arevalo (Pangako ng Kahapon)
1995—Ricky Davao (paglaban Mo)
1996—Albert Martinez (Sigurista)
1997—Ronaldo Valdez (Nasaan ang Puso?)
1998—Carlo Aquino (Bata, Bata, Paano Ka Ginawa?)
1999—Raymond Bagatsing (Soltera)
2000—Pen Medina (Death Row)
2001—Dante Rivero (Tuhog)
2002—Piolo Pascual (Dekada '70)
2003—Eric Quizon (Crying Ladies)
2004—Jay Manalo (Aishite masu 1941)
2005—Johnny Delgado (La Visa Loca)
2006—Johnny Delgado (Ligalig)

Two two-time winners / 23 winners

It seems that the most winners ever in any category is the total 23 performers who have won the best supporting actors trophy. This only underscores the fact that we have a lot of able supports on the acting side. Actually there are only two two-time winners in the first 25 years of the Luna Awards. They are Ronaldo Valdez, in 1993 and 97, and Johnny Delgado, the winner in the past two years.



ALCHRIS GALURA
Batad: Sa Paang Palay



RONNIE LAZARO
Ataul for Rent

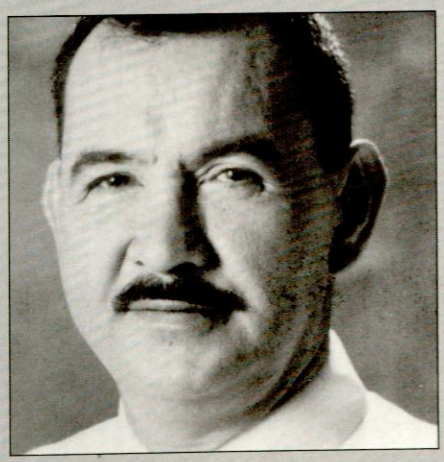


PEN MEDINA
Banal

Previous LUNA Award
2000 Death Row



WENDELL RAMOS
Happy Hearts



DANTE RIVERO
A Love Story

Previous LUNA Award
2001 Tuhog



Best Supporting Actress
The 1st Quarter Century

1982—Liza Lorena (Oro, Plata, Mata)
1983—Charito Solis (Karnal)
1984—Gina Alajar (Kaya Kong Abutin ang Langit)
1985—Dina Bonnevie (Tinik sa Dibdib)
1986—Nida Blanca (Magdusa Ka)
1987—Nida Blanca (Kid, Huwag Kang Susuko)
1988—Harlene Bautista (Gawa na ang Balang Papatay sa yo)
1989—Cherie Gil (Ang Bukas ay Akin)
1990—Gina Alajar (Andrea, Paano Ba ang Maging sang Ina?)
1991—Dawn Zulueta (Una Kang Naging Akin)
1992—Amy Austria (Narito ang Puso Ko)
1993—Monique Wilson (Kapag ginuhit ang Hatol ng Puso)
1994—Caridad Sanchez (Maalaala Mo Kaya)
1995—Jacklyn Jose (The Flor Contemplacion Story)
1996—Gina Alajar (Mulanay)
1997—Nida Blanca (Babae)
1998—Serena Dalrymple (Bata, Bata, Paano Ka Ginawa?)
1999—Glydel Mercado (Sidhi)
2000—Amy Austria (Anak)
2001—Caridad Sanchez (Bagong Buwan)
2002—Cherry Pie Picache (American Adobo)
2003—Gloria Romero (Magnifico)
2004—Jaclyn Jose (Naglalayag)
2005—Hilda Koronel (Nasaan Ka Man)
2006—Gina Pareno (Kasal, Kasali, Kasalo)



Five multi-time winners / 18 winners

Two actresses won the best supporting actress trophy three times each—Gina Alajar and the late Nida Blanca. Two-time winners include Amy Austria, Caridad Sanchez and Jacklyn Jose.



IRMA ADLAWAN
Ataul for Rent



EUGENE DOMINGO
Bahay Kubo and Paano Kita Iibigin



ANGELICA PANGANIBAN
A Love Story



GINA PARENO
Sakal, Sakali, Saklolo

Previous LUNA Award
2006 Kasal, Kasali, Kasalo



Best Screenplay
The 1st Quarter Century



Two multi-time winners / 25 winners

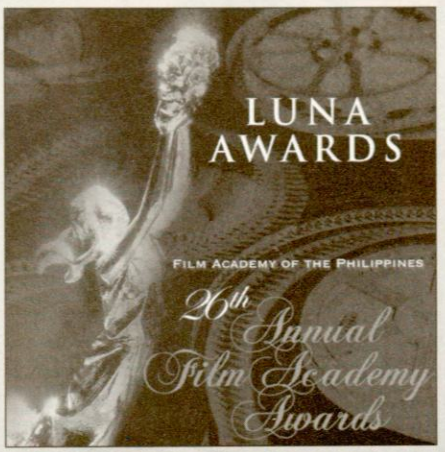
In the first 25 years of the Luna Awards, there have been three multi-time winners and three two-time winners. The Academy gave two screenplay awards—original and adaptation—up to 1997. The winningest scripwriter is Ricky Lee who has amassed seven trophies (five for original and two for adaptation). Raquel Villavicencio won two original and two adaptation while the late Orlando Nadres won two adaptation and an original screenplay.

Two-time winners are Director Carlo Caparas and Humilde Meek Roxas and Amado Lacuesta. The last two writers have unfortunately passed away.

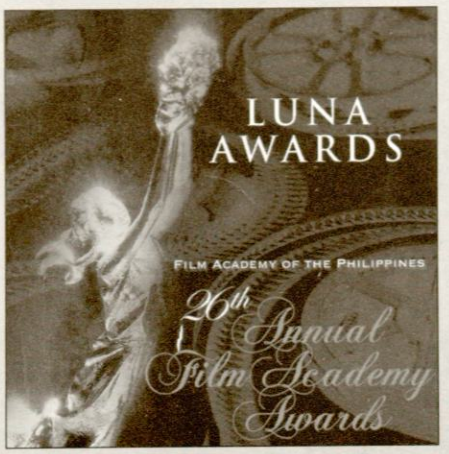
1982—Raquel Villavicencio and Doy del Mundo (Batch '81)
1983—Dave Brodett (Kunin Mo ang Ulo ni Rufo Magtanggol)
1984—Jose Carreon (Batuigas II: Pasukuin si Waway)
1985—Oscar Miranda (Paradise Inn)
1986—Orlando Nadres (Lumuhod Ka sa Lupa)
1987—Amado Lacuesta (Balweg, the Rebel Priest)
1988—Carlo J. Caparas and Tony Mortel (Celestina Sanchez aka Bubbles)
1989—Jake Cocadiz and Jigs Recto (Bilangin Mo ang Bituin sa Langit)
1990—Ricardo Lee (Andrea, Paano Ba ang Maging Isang Ina?)
1991—Ricardo Lee (Totoong Buhay ni Pacita M)
1992—Raquel Villavicencio (Ikaw Pa Lang ang Minahal)
1993—Humilde 'Meek' Roxas (Masahol Pa sa Hayop)
1994—Ricardo Lee (Pangako ng Kahapon)
1995—Olive Lamasan (Sana Maulit Muli)
1996—Melissa del Rosario (Wanted: Perfect Mother)
1997—Pablo Gomez and Manny Buising (Nasaan ang Puso)
1998—Senen Dimaguila (Birador)
1999—Ricardo Lee (Bulaklak ng Maynila)
2000—Ricardo Lee (Anak)
2001—Shaira Salvador (Abakada Ina)
2002—Jerry Tirazona (Lapu-Lapu)
2003—Michiko Yamamoto (Magnifico)
2004—Cris Vertido (Panaghoy sa Suba)
2005—Allan Tijamo (Blue Moon)
2006—Jose Javier Reyes & Mary Ann Bautista (Kasal, Kasali, Kasalo)



VIC ACEDILLO JR.
Batad: Sa Paang Palay



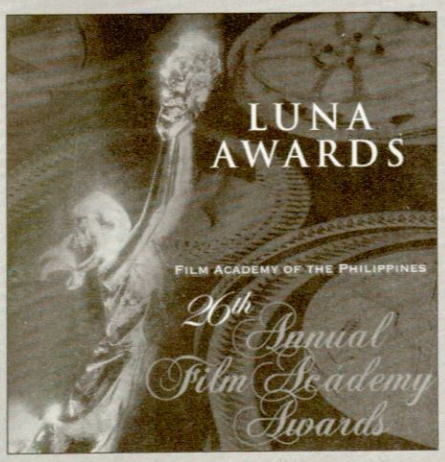
CARMI G. RAYMUNDO
& VANESSA VALDEZ
One More Chance



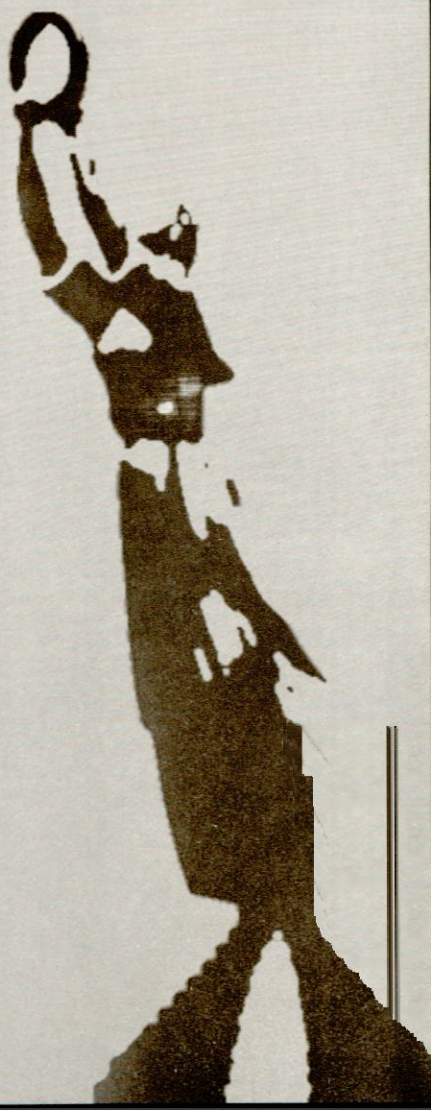
MURPHY REDD & BONG RAMOS
Haw-Ang... After the Harvest



EDDIE ROMERO & RICA AREVALO
Faces of Love



VANESSA R. VALDEZ
A Love Story



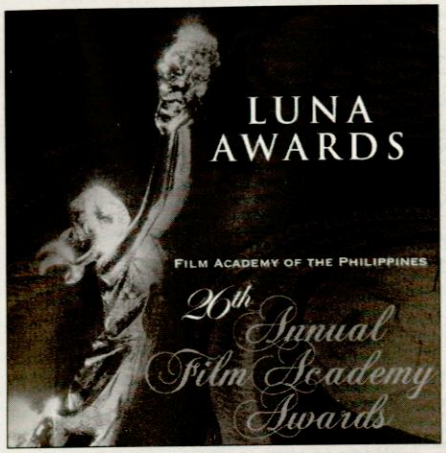
Best Cinematography
The 1st Quarter Century

1982—Romy Vitug (Sinasamba Kita)
1983—Romy Vitug (Paano Ba ang Mangarap?)
1984—Romy Vitug (sla)
1985—Romy Vitug (Paradise nn)
1986—Jose Batac (Nasaan Ka Nang Kailangan Kita)
1987—Romy Vitug (Saan Nagtatago ang Pagibig?)
1988—Eduardo 'Totoy' Jacinto (Tiyanak)
1989—Eduardo 'Totoy' Jacinto (sang Araw, Walang Diyos)
1990—Romy Vitug (Kapag Langit ang Humatol)
1991—Johnny Araojo (Mongolian Barbecue)
1992—Eduardo 'Totoy' Jacinto (Apoy sa Puso)
1993—Johnny Araojo (Enteng Manok, Hari ng Quiapo)
1994—Romy Vitug (Maalaala Mo Kaya)
1995—Johnny Araojo (Hukom Bitay)
Romy Vitug (Sana Maulit Muli)
1996— sagani Sioson (sla)
1997—Joe Tutanes (paglaban Mo II
1998—Juanito Pereira (Birador)
1999—Romulo Araojo (Sidhi)
2000—Romulo Araojo (Azucena)
2001—Romulo Araojo (Abakada na)
2002—Shayne Clemente (Kailangan Kita)
2003—Jay Tadena (Mano Po 2)
2004—Ely Cruz (Panaghoy sa Suba)
2005—Charlie Peralta (Nasaan Ka Man)
2006—Jay Linao (Eternity)



Four multi-time winners / 12 winners

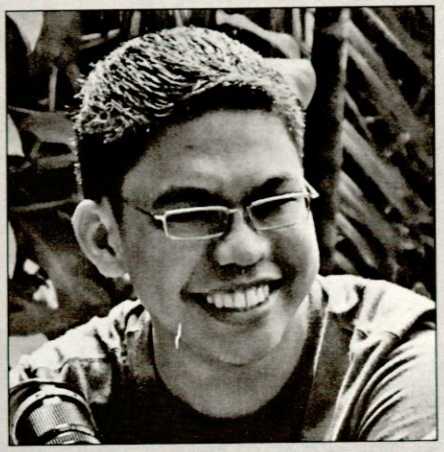
In the category of cinematography, there are only four multi-time winners. Romy Vitug took home the Luna Award trophy eight times, including the first ever award for the year 1982. Three others—Eduardo 'Totoy' Jacinto and the brothers Araojo (the late Johnny and the younger Romulo)—won three times each.



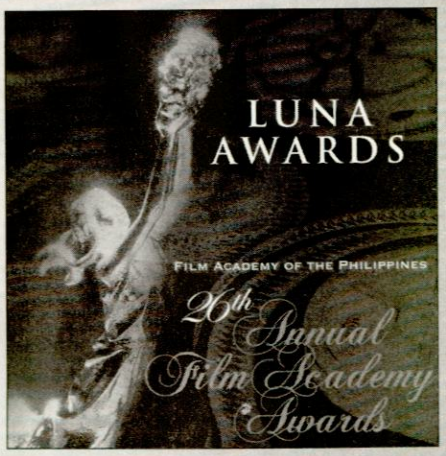
RODOLFO AVES JR.
Sakal, Sakali, Saklolo



MARISSA FLOIRENDO
The Promise



RAMONCITO REDOBLE
Batanes



MANUEL TEEHANKEE
One More Chance



RENATO DE VERA
Ataul for Rent



Best Production Design

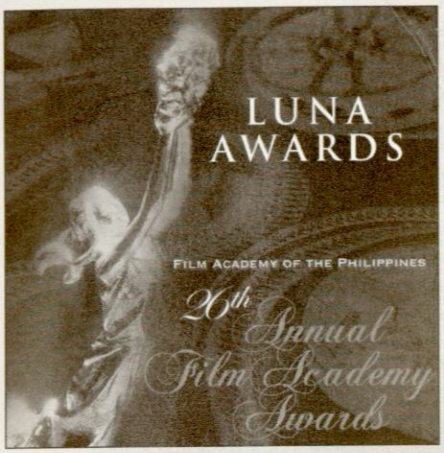
The 1st Quarter Century



1982—Don Escudero and Rodell Cruz (Oro, Plata, Mata)
1983—Fiel Zabat (Karnal)
1984—Fiel Zabat (Alyas Baby Tsina)
1985—Don Escudero (Virgin Forest)
1986—Benjie de Guzman (Nasaan Ka Nang Kailangan Kita)
1987—Don Escudero (Once Upon a Time)
1988—Don Escudero (Hiwaga sa Balete Drive)
1989—Raymond Bajarias, Ray Maliuanag, Jerry Pascual and Freddie Valencia (Pahiram ng Isang Umaga)
1991—Edel Templonuevo (Mongolian Barbecue)
1992—Edgar Littaua (Apoy sa Puso)
1993—Benjie de Guzman (May Minamahal)
1994—Manny Morfe (Pangako ng Kahapon)
1995—Randy Gamier (Sana Maulit Muli)
1996—Joey Luna (Mumbaki)
1997—Manny Morfe (Sarah Balabagan Story)
1998—Manny Morfe (Bata, Bata, Paano ka Ginawa?)
1999—Benjie de Guzman (Bulaklak ng Maynila)
2000—Joey Luna (Death Row)
2001—Judy Lou Pio (Bagong Buwan)
2002—Manny Morfe (Dekada '70)
2003—Rodell Cruz (Mano Po 2)
2004—Joey Luna (Aishite Imasu 1941)
2005—Richard Somes (Exodus)
2006—Chito Sumera (Eternity)

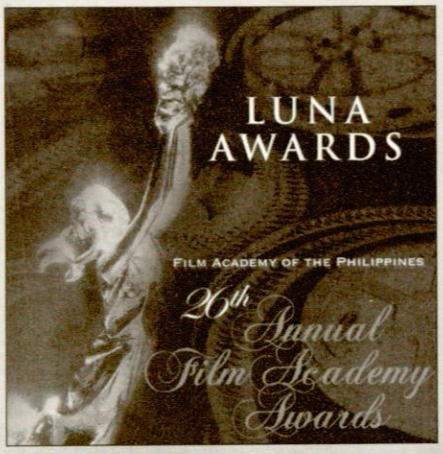
Six multi-time winners / 16 winners

From 1982, there have been two four-time winners, two three-time winners and two two-time winners in this category. Topping the winners are Don Escudero (co-winner with Rodell in 1982) and Manny Morfe, the present president of the Production Designers Guild of the Philippines. Three-time winners are Joey Luna and Benjie de Guzman while Rodell Cruz and Fiel Zabat (who migrated to the States after winning in 1983 and 84) chalked up two wins each.



RODELL CRUZ
Resiklo

Previous LUNA Awards
1982 Oro, Plata, Mata
2003 Mano Po 2



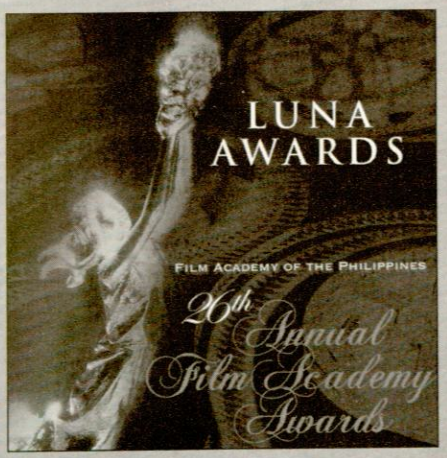
BLANCA DADIVAS
& FELISBERTO BESINA
Haw-Ang...After the Harvest



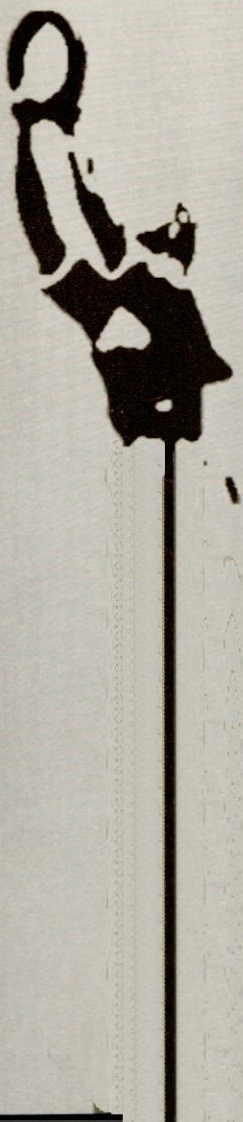
CYRUS KHAN
Batanes

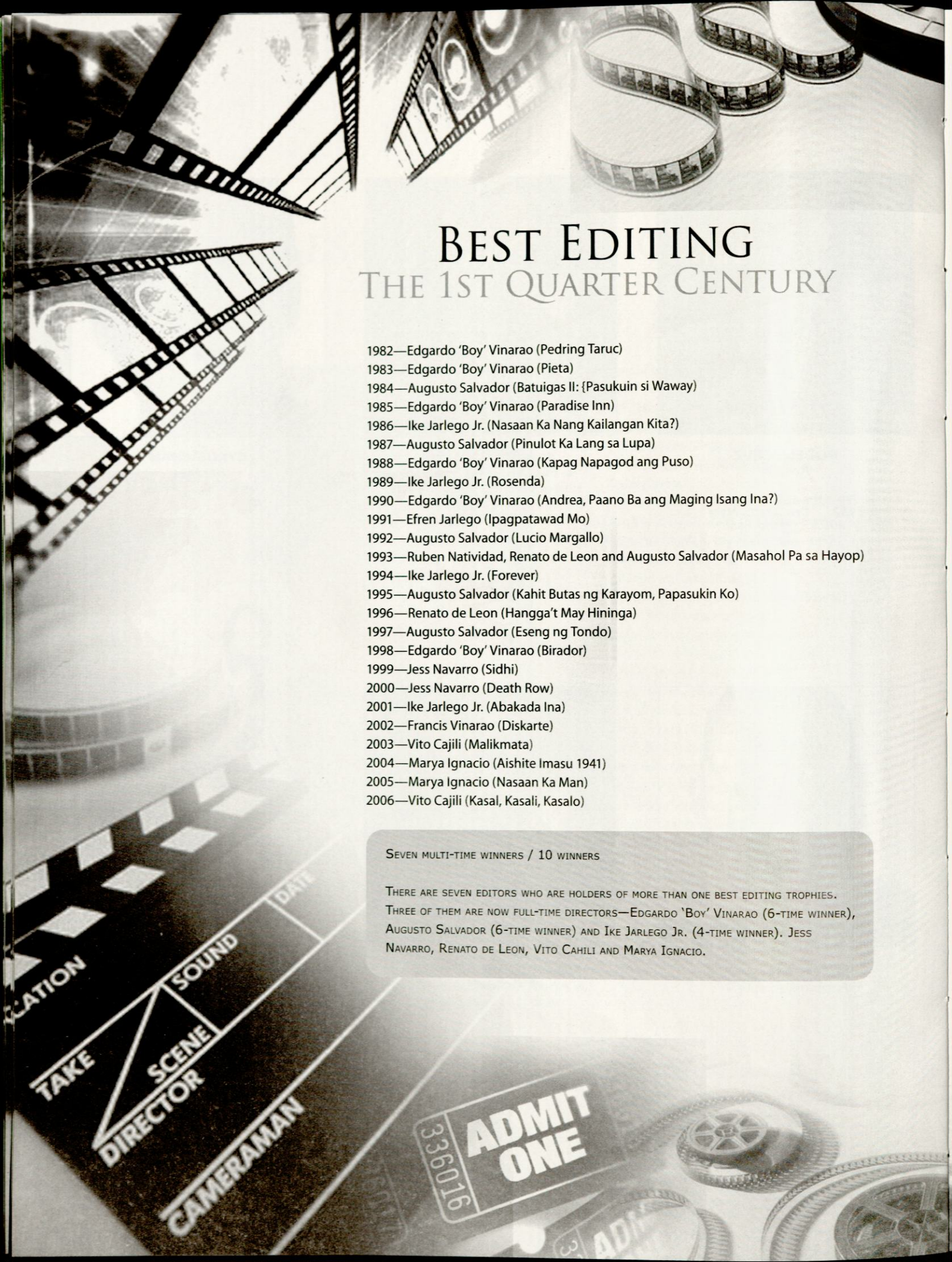


MITOY STA. ANA
Enteng Kabisote 4



MA. ASUNCION TORRES
& ANNA CARMELA MANDA
Ang Lalaki sa Parola





Best Editing
The 1st Quarter Century

1982—Edgardo 'Boy' Vinarao (Pedring Taruc)
1983—Edgardo 'Boy' Vinarao (Pieta)
1984—Augusto Salvador (Batuigas II: {Pasukuin si Waway)
1985—Edgardo 'Boy' Vinarao (Paradise Inn)
1986—Ike Jarlego Jr. (Nasaan Ka Nang Kailangan Kita?)
1987—Augusto Salvador (Pinulot Ka Lang sa Lupa)
1988—Edgardo 'Boy' Vinarao (Kapag Napagod ang Puso)
1989—Ike Jarlego Jr. (Rosenda)
1990—Edgardo 'Boy' Vinarao (Andrea, Paano Ba ang Maging Isang Ina?)
1991—Efren Jarlego (Ipagpatawad Mo)
1992—Augusto Salvador (Lucio Margallo)
1993—Ruben Natividad, Renato de Leon and Augusto Salvador (Masahol Pa sa Hayop)
1994—Ike Jarlego Jr. (Forever)
1995—Augusto Salvador (Kahit Butas ng Karayom, Papasukin Ko)
1996—Renato de Leon (Hangga't May Hininga)
1997—Augusto Salvador (Eseng ng Tondo)
1998—Edgardo 'Boy' Vinarao (Birador)
1999—Jess Navarro (Sidhi)
2000—Jess Navarro (Death Row)
2001—Ike Jarlego Jr. (Abakada Ina)
2002—Francis Vinarao (Diskarte)
2003—Vito Cajili (Malikmata)
2004—Marya Ignacio (Aishite Imasu 1941)
2005—Marya Ignacio (Nasaan Ka Man)
2006—Vito Cajili (Kasal, Kasali, Kasalo)

Seven multi-time winners / 10 winners

There are seven editors who are holders of more than one best editing trophies. Three of them are now full-time directors—Edgardo 'Boy' Vinarao (6-time winner), Augusto Salvador (6-time winner) and Ike Jarlego Jr. (4-time winner). Jess Navarro, Renato de Leon, Vito Cahili and Marya Ignacio.



VITO CAJILI
Sakal, Sakali, Saklolo

Previous LUNA Awards
2003 Malikmata
2006 Kasal, Kasali, Kasalo



MARYA IGNACIO
Ouija and You Got Me

Previous LUNA Awards
2004 Aishite Imasu 1941
2005 Nasaan Ka Man



JESS NAVARRO
Silip

Previous LUNA Awards
1999 Sidhi
2000 Death Row



TARA ILLENBERGER
A Love Story



Best Musical Score
The 1st Quarter Century





1982—Ernani Cuenco (Pedring Taruc)
1983—Ernani Cuenco (Isang Bala Ka Lang)
1984—Willy Cruz (Alyas Baby Tsina)
1985—Jaime Fabregas (Virgin Forest)
1986—Willy Cruz (Sana'y Wala nang Wakas)
1987—Willy Cruz (Pinulot Ka Lang sa Lupa)
Jaime Fabregas (Tagos ng Dugo)
1988—George Canseco (Paano Tatakasan ang Bukas?)
1989—Willy Cruz (Oras Oras, Araw Araw)
1990—Nonong Buencamino (Biktima)
1991—Ryan Cayabyab (Hihintayin Kita sa Langit)
1992—Ryan Cayabyab (kaw Pa Lamang ang Minahal)
1993—Nonong Buencamino (Dolzura Cortez Story)
1994—Vehnee Saturno (Pangako ng Kahapon)
1995—George Canseco (Paano Ngayon kung Wala ang Kahapon)
1996—Boy Alcaide (Trudis Liit)
1997—Ryan Cayabyab (Ligaya ang tawag Mo sa Akin)
1998—Dennis Garcia (Pusong Mamon)
1999—Noel Zarate (Higit Pa sa Buhay Ko)
2001—Blitz Padua (Parehas ang Laban)
2002—Blitz Padua (Lapu-Lapu)
2003—Lutgardo Labad (Magnifico)
2004—Nonong Buencamino (Panaghoy sa Suba)
2005—Von de Guzman (Blue Moon)
2006—Vincent de Jesus (Zsa Zsa Saturnah)

Seven multi-time winners / 14 winners

Because musical scorers also vie for the best theme song (which was handed out last in 2001), Willy Cruz owns the most number of Luna Awards trophies—four for musical scoring and nine for best song.

The late George Canseco garnered two Lunas for scoring and four for best song while the late Ernani Cuenco won three times, twice for scoring and once for best song. Three time winners for musical scoring are Nonong Buencamino and Ryan Cayabyab. Two time-winners are Jimmy Fabregas and Blitz Padua.



JOHN BALLESTEROS
Faces of Love



CARMINA ROBLES CUYA
Ouija

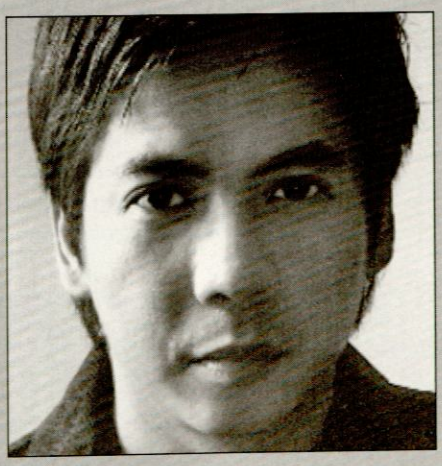


ALLAN FELICIANO
& ARNOLD BUENA
Resiklo



VON DE GUZMAN
Bahay Kubo

Previous LUNA Award
2005 Blue Moon



JESSE LUCAS
Sakal, Sakali, Saklolo





Best Sound
The 1st Quarter Century

1982—Vic Macamay (Gaano Kadalas ang Minsan)
1983—Gabby Castellano (Sumuko Ka Na, Ronquillo)
1984—Rolly Ruta (Bukas, Luluhod ang mga Tala)
1985—Rolly Ruta (Paradise Inn)
1986—Rolly Ruta (Lumuhod Ka sa Lupa)
1987—Rolly Ruta (Balweg, the Rebel Priest)
1988—Rolly Ruta (Gawa na ang Balang Papatay sa Iyo)
1989—Joe Climaco (Pahiram ng Isang Umaga)
1990—Vic Macamay (Gumapang Ka sa Lusak)
1991—Gaudencio Barredo (Hihintayin Kita sa Langit)
1992—Gaudencio Barredo (Ikaw Pa Lamang ang Minahal)
1993—Ramon Reyes Jr. (Saan Ka Man Naroroon)
1994—Vic Macamay (Forever)
1995—Ramon Reyes Jr. (The Flor Contemplacion Story)
1996—Ramon Reyes Jr. (Abot Kamay ang Pangarap)
Vic Macamay (Wanted: Perfect Mother)
1997—Vic Macamay (Babae)
1998—Ramon Reyes Jr. (Sa Pusod ng Dagat)
1999—Ramon Reyes Jr. (Bulaklak ng Maynila)
2000—Ramon Reyes Jr. (Tanging Yaman)
2001—Noel Bruan (Abakada Ina)
2002—Danny Lorilla (Lapu-Lapu)
2003—Albert Michael Idioma (Malikmata)
2004—Albert Michael Idioma (Feng Shui)
2005—AddissTabong (Nasaan Ka Man)
2006—Angie Reyes (Till I Met You)

Five multi-time winners / 11 winners

Because sound technicians comprise a small collegial group, it is not surprising that five sound experts account for wins in 20 years of the awards. The late Ramon Reyes Jr. won six times while Rollie Ruta won five times but in consecutive order—from the years 1984 to 1988 (which is the record for consecutive wins in the Awards). The late Vic Macamay won five times also. Gaudencio Barredo and Albert Idioma complete the list with two trophies each.



DITOY AGUILA
Ouija



DITOY AGUILA
& JUNEL VALENCIA
Resiklo and The Promise



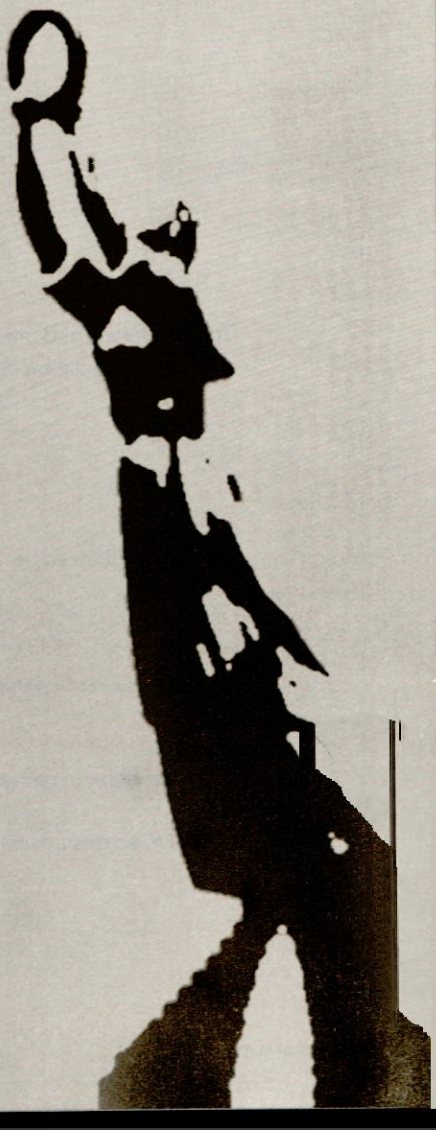
ALBERT MICHAEL IDIOMA
A Love Story
and Sakal, Sakali, Saklolo

Previous LUNA Awards
2003 Malikmata
2004 Feng Shui



ADDISS TABONG
Katas ng Saudi

Previous LUNA Award
2005 Nasaan Ka Man



THE FILM ACADEMY OF THE PHILIPPINES
awards to

FORMER PRESIDENT JOSEPH EJERCITO ESTRADA
this

GOLDEN REEL AWARD

for his extraordinary achievements described as follows:

He is the first Filipino movie actor who was awarded five times as best actor (Hall of Famer) by FAMAS.

He founded the Movie Workers Welfare Foundation (Mowelfund) in 1974 to support financially the thousands of artists and workers in the Filipino film industry especially the ordinary and under-privileged ones.

He initiated the Metro Manila Film Festival in 1974 not only to upgrade the artistic and technical qualities of Filipino films but also to promote their commercial viability. This festival is the biggest and most successful film festival in this country and is the source of funds designed to help subsidize the following beneficiaries: Mowelfund, Film Academy of the Philippines, Motion Picture Anti-Film Piracy Council, and to contribute to the coffers of the Presidential Social Fund, Film Development Council of the Philippines and the Optical Media Board.

HE S THE FIRST PROFESSIONAL FILIP NO MOV E ACTOR WHO WAS ELECTED PRES DENT OF THE PH LIPP NES N 1998 W TH THE HIGHEST MAJORITY VOTE N TH S COUNTRY

Given this 8th day of February, 2009.

The FILM ACADEMY OF THE PHILIPPINES

s honored to grant this

FERNANDO POE JR.
LIFETIME ACHIEVEMENT AWARD

to

BOOTS ANSON-ROA

for her lifelong and unrelenting work as actress and local film industry leader, specially her stewardship of the Movie Workers' Welfare Foundation (MOWELFUND) which proved beyond doubt that she was genuinely working for the welfare and well-being of her fellow performers
and the movie workers whom she sincerely cared for;

for her body of work—a compendium of films that co-starred her with
the best actors and actresses of Philippines cinema, including FPJ;
films that enabled her to be handled by the country's finest directors during her almost five decades in show business; and
films that were produced by the biggest and most successful film companies
the country ever had;

for her award-winning performances that only proved that dedication and professionalism in an acting career are the keystones to guarantee success as a film performer;

for her grace in reel and real life which served her in good stead to be regarded by the general public as one of the most shining paragons of
the film actress as wife, mother, friend and idol through her many years in show business untainted by scandals, gossips or negative vibes.

Given this 8th day of February, 2009
at Mandarin Oriental Suites, Gateway Mall
Araneta Center, Cubao, Quezon City.

The FILM ACADEMY OF THE PHILIPPINES

Through its board of governors

In recognition of his work as sound mixer
in award-winning local films like his first film
Juan Tamad Goes to Congress, Dahil sa Isang
Bulaklak, Igorota and Olongapo: Great American
Dream, as well as his participation as sound mixer
and/or supevisor in foreign films like Delta Force 2
and other war classics which were filmed
in the Philippines; and his energetic involvement in
the designing and setting up of sound studio facilities
for Nepomuceno Productions, Inc., Regal Films, Inc.
and Studio A of the Magna-Tech Omni;

hereby bestows this

LAMBERTO AVELLANA MEMORIAL AWARD

on

JUANITO B. CLEMENTE

Given this 8th day of February, the year of our Lord 2009,
at the Mandarin Oriental Suites, Gateway Mall
Araneta Center, Cubao, Quezon City.

The FILM ACADEMY OF THE PHILIPPINES

Through its board of governors,

In recognition of his lifelong involvement
in local films as director and producer through
his family-owned Premiere Productions,
one of the big three film companies together
with LVN Productions and Sampaguita Pictures
which were busiest during the first Golden Age
of Philippine Cinema; as well as his ground-breaking
efforts to co-produce films with foreign producers
like Roger Corman which paved the way for him
to become one of the first Filipino director members
of the Directors Guild of America; and how, though
already ailing with a debilitating disease, he continued
his co-production ventures that in no small measure
ushered Filipino films into the consciousness
of foreign film audiences;

hereby bestows this

MANUEL DE LEON AWARD for Exemplary Achievements

on

CIRIO SANTIAGO

Given this 8th day of February, in the year of our Lord 2009,
at the Mandarin Oriental Suites, Gateway Mall,
Araneta Center, Cubao, Quezon City.

Previous Special Awards

LIFETIME ACHIEVEMENT AWARD

1984 Gerardo de Leon/director

1986 Richard Abelardo/director and special effects
Consuelo 'Ateng' Osorio/director and writer
Luis Nolasco/producer, director and writer
Manuel Silos/director
Totoy Torrente/ special effects

1987 Juan Silos Jr./composer
William Smith/sound and color technology
Mary Walter/actress

1988 Tita Duran/actress
Enrique Jarlego Sr./editor
Pancho Magalona/actor
Felipe Sacdalan/cinematographer

1989 Levi Celerio/lyricist and musician
Chichay/actress
Bella Flores/actress
Leopoldo Salcedo/actor

1990 Sen. Joseph Estrada/actor, producer, industry leader and Mowelfund founder
Amb. Rogelio de la Rosa/actor

1991 Lamberto Avellana/director
Manuel de Leon/producer and FAP founder
Fernando Poe Jr./actor, director, producer, writer and industry leader

1992 Mike Accion/cinematographer
Eddie Infante/writer, actor and director
Rodolfo 'Dolphy' Quizon/actor and producer

1993 Nora Aunor/actress
Espiridion Laxa/producer
1994 Victoriano R. Villanueva/actor and director

1995 Josefino Cenizal/musical director
Pablo Santiago/director and producer

1996 Anita Linda/actress

1997 Rosa Rosal/actress
Vilma Santos/actress

1998 Eddie Garcia/actor and director

2000 Tito Arevalo/musical director
Eddie Rodriqguez/actor, director and producer
Eddie Romero/writer, director and producer

2001 Dely Atay-atayan/actress
Rosario 'Chuchi' Hernandez/actress

2002 Gloria Romero/actress

2003 Susan Roces/actress
2005 Augusto 'Totoy' Buenaventura/writer and director

In 2005, the lifetime achievement award of the Film Academy was renamed the FPJ Lifetime Achievement Award and the first recipient was Marichu Maceda/producer

2006 Ramon Revilla Sr. producer, actor, writer and director
Pablo S. Gomez, scriptwriter

2007 Rudy Fernandez/actor and producer
Celso Ad Castillo/director

GOLDEN REEL AWARD

1988 President Corazon C. Aquino
Fernando Poe Jr.

LAMBERTO AVELLANA MEMORIAL AWARD

1990 Lino Brocka/director
1994 Eddie Romero/writer and director
1995 Nicolas Deocampo/director
1996 Rosa Rosal/actress
1998 Ben Pinga/film historian, filmmaker

SPECIAL RECOGNITION AWARD
(Now called the **Manuel de Leon Award**)

1989 Rita Gomez/actress
German Moreno/actor
Pugo & Togo/actors
Carmen Rosales/actress

1990 Ilagan clan
Padilla clan
Salvador clan
Sharon Cuneta/actress
Robin Padilla/actor
Dr. Uwe Schmelter/Goethe Institut director

1994 Eric de Guia/director

1995 Luis Chiong/cinematographer
Carlos 'Botong' Francisco/artist, production designer

2003 Rodolfo Velasco/Mowelfund executive director

2006 Charo Santos-Concio
Wilson Tieng

POSTHUMOUS RECOGNITION AWARD
(Now called the **Lamberto Avellana Memorial Posthumous Award**)

1990 Lamberto Avellana/director

1997 Charito Solis/actress

2006 Nida Blanca/actress
George Canseco/scorer, songwriter

2007 Manuel Conde/actor and director
Vic Silayan/actor

SPECIAL POSTHUMOUS AWARD

1998 Armando Garces/director
Fernando Poe Jr./writer. director, actor and producer

CITERS' LISTS FOR 26TH LUNA AWARDS

Direction

- Cesar Apolinario (Comguild Productions' Banal)
- Joel Lamangan (Regal Entertainment's Bahay Kubo/ Desperadas/ Happy Hearts/Seiko Films' Silip)
- Jose Javier Reyes (Star Cinema's Sakal, Sakali, Saklolo)
- Maryo J. de los Reyes (Star Cinema's A Love Story)
- Eddie Romero (Eddie Romero Foundation's Faces of Love)
- Neal 'Buboy' Tan (Artiste Entertainment Works International Inc.'s Ataul for Rent)
- Jun Urbano (Onabru Productions" Ang M.O.N.A.Y. ni Mr. Shooli).

Screenplay

- Vic Acedillo Jr. (Philippine Company of Performing Arts' Batad: Sa Paang Palay)
- Mel Mendoza del Rosario (Star Cinema's I've Fallen for You)
- Carmi G. Raymundo & Vanessa Valdez (Star Cinema's One More Chance)
- Murphy Red & Bong Ramos (Sizzling Gambas Productions' Haw-Ang (After the Harvest)
- Jose Javier Reyes (Sakal, Sakali, Saklolo)
- Mark Reyes (Imus Productions' Resiklo)
- Eddie Romero & Rica Arevalo (Faces of Love)
- Allan Tijamo (Regal Entertainment's My Kuya's Wedding)
- Jun Urbano (Ang MONAY ni Mr. Shooli)
- Vanessa R. Valdez (A Love Story).

Lead Actor

- Marvin Agustin (Daddy's Angel episode of Eagle Eye Productions' Angels)
- Ken Chu (GMA Films/Ignite Media's Batanes)
- Paolo Contis (Banal)
- John Lloyd Cruz (One More Chance)
- Jinggoy Estrada (Maverick Films' Katas ng Saudi)
- Richard Gutierrez (Regal Entertainment's The Promise)
- Sam Milby (Star Cinema's You Got Me)
- Aga Muhlach (A Love Story)
- Piolo Pascual (Star Cinema/Viva Films' Paano Kita Iibigin)
- Joel Torre (Ataul for Rent)

Lead Actress

- Ai-Ai de las Alas (Star Cinema's Ang Cute ng Ina Mo)
- Bea Alonzo (One More Chance)
- Iza Calzado (Batanes)
- Jacklyn Jose (Ataul for Rent)
- Judy Ann Santos (Sakal, Sakali, Saklolo)
- Maricel Soriano (A Love Story/Bahay Kubo)
- Lorna Tolentino (Katas ng Saudi)
- Regine Velasquez (Paano Kita Iibigin)
- Diana Zubiri (Silip).

Supporting Actor

- Nash Aguas (Daddy's Angel episode of Angels)
- Alchris Galura (Batad: Sa Paang Palay)
- Ronnie Lazaro (Ataul for Rent)
- Leo Martinez (Ang MONAY ni Mr. Shooli)
- Zanjoe Marudo (You Got Me)
- Pen Medina (Banal)
- Wendell Ramos (Happy Hearts)
- Dante Rivero (A Love Story)
- Roi Vinzon (MP Promotions' Anak ng Kumander/Resiklo);

Supporting Actress

- Irma Adlawan (Ataul for Rent)
- Eugene Domingo (Bahay Kubo/Katas ng Saudi/Paano Kita Iibigin)
- Angelica Panganiban (A Love Story)
- Gina Pareno (Sakal, Sakali, Saklolo)
- Francine Prieto (Silip)
- Maja Salvador (One More Chance).

Cinematography

- Rodolfo Aves Jr. (Sakal, Sakali, Saklolo)
- Jun Dalawis (Anak ng Kumander)
- Marissa Floirendo (The Promise)
- Rey de Leon (Ang MONAY ni Mr. Shooli)
- Jay Linao (Banal)
- Lito Mempin (Katas ng Saudi)
- Charlie Peralta (Bahay Kubo)
- Monchie Redoble (Batanes)
- Manuel Teehankee (One More Chance)
- Renato de Vera (Ataul for Rent).

Production Design

- Rodell Cruz (Resiklo)
- Blanca Dadivas & Felixberto Besina (Haw-Ang) Cyrus Khan (Batanes)
- Edgar Martin Littaua (Bahay Kubo)
- Ma. Asuncion Torres & Anna Carmela Manda (Viva Films' Ang Lalake sa Parola)
- Mitoy Sta. Ana (OctoArts Films/M-Zet Productions' Enteng Kabisote 4)
- Fritz Silorio (Daven Productions' Signos)
- Willie Urbino (Ataul for Rent).

Editing

- Danny Anonuevo (Banal)
- Vito Cajili (Sakal, Sakali, Saklolo)
- Aleks Castaneda & Jay Halili (Resiklo)
- Marya Ignacio (Bahay Kubo/One More Chance/GMA Films & Viva Films' Ouija/Paano Kita Iibigin/You Got Me)
- Tara Illenberger (A Love Story)
- Jess Navarro (Silip).

Music

- Jobin Ballesteros (Faces of Love)
- Carmina Robles Cuya (Ouija)
- Allan Feliciano & Arnold Buena (Resiklo)
- Von de Guzman (Bahay Kubo)
- Vincent de Jesus (Happy Hearts)
- Jesse Lucas (Sakal, Sakali, Saklolo)
- Tris Suguitan (Anak ng Kumander).

Sound

- Ditoy Aguila (Ouija)
- Ditoy Aguila &Junel Valencia (Resiklo/The Pro-mise/Batanes)
- Albert Michael Idioma (A Love Story/Sakal, Sakali, Saklolo)
- Mark Locsin & Herbert Relagio (Batad: Sa Paang Palay)
- Doday Ongleo, Fred Fonaz, Edward Martinez & JM Ongleo (Haw-Ang)
- Arnold Reodica (Desperadas)
- Addiss Tabong (Katas ng Saudi).

LUNA AWARDS
CITERS / NOMINATORS / VOTERS

CITERS

For direction—Leonardo Belen, Connie Macatuno, Ellen Ongkeko and Hernan Robles.

For screenplay—Franco Deocareza, Pablo Gomez, Conrado Leonardo, Pablo Libiran, Manny Rodriguez, Nita Eden So and Alex Socorro (SGP).

For cinematography—Arnold Alvaro, Romulo Araojo, Roger Baruelo, Jun Dalawis, Roger Estrada, Ramon Marcelino, Oscar Querijero, Marcos 'Jun' Rasca and Isagani Sioson (FSC).

For musical scoring—Josefino Cenizal, Boy Christopher, Ernie Cruz, Brando Juan, Jaybee Gaerlan, Jun Gaerlan, Joseph Lansang, Mar Lopez, Pablo Vergara and Domingo Zape (UFIMDAP).

For editing—Cornelio Crisostomo, Danilo Gloria, Manny Magbanua, Ever Ramos, Patnubay Ramos, Cielito Santillan, Rudy Tabo-Tabo, Arcadio Vinarao and Francis Vinarao. (UFEG).

For production design—Vic Dabao, Judy Lou de Pio, Ianne Oandasan, John Portugal, Fritz Silorio and Vic Villavicencio (PDGP).

For sound—Tony Benavidez, Emmanuel Clemente and Greg Ella (MPASP).

For performances—Archi Adamos, Sonny Alcantara, Charlie Davao, Charlie Davao, Tanya Gomez, Rudy Meyer, Rey Solo, Anne Villegas and Bert Vibar (AGP).

Non-Category

For direction—Robert Abihay, Joel Apuyan, Evelyn Baruelo, Dante Kabigting and Antonio Ramos (AD-PM); Zahn Garduce and Ariel Reyes (OSFILM).

NOMINATORS

Direction—Emmanuel Borlaza, Mel Chionglo, William Mayo, Elwood Perez and Romy Suzara,

Screenplay—Lualhati Bautista, Manny Buising, Jose Carreon, Joen Chionglo and Raquel Villavicencio.

Cinematography—Eduardo Jacinto, Lee Meilly, JA Tadena and Romy Vitug.

Production design—Benjie de Guzman, Manny Morfe, Merlito Santos and Edel Templonuevo.

Editing—Manet Dayrit, Ferren Salumbides and Edgardo 'Boy' Vinarao.

Music—Willy Cruz, John Lesaca, Snafu Rigor and Mon del Rosario.

Sound—Joe Climaco, Rollie Ruta and Pacifico Sanchez.

Performance—Robert Arevalo, Harlene Bautista, Ana Capri, Barbara Perez and Romnick Sarmenta.

VOTERS

Direction—Jose 'Kaka' Balagtas, Leonardo Belen, Rudy Dominguez, Leonardo Garcia, Baldo Marro, Eddie Mayo, Baby Navoa, Ellen Ongkeko, Bert Ortega, Cloyd Robinson, Hernan Robles, Neal 'Buboy' Tan and Freddie Sarrol.

Screenplay—Rick Acasio, Andy Beltran, Angelica Bulay-Morales, Ollie Cronico, Jose Datiles, Franco Deocareza, Lita Duguran, Nita Eden So, Conrado Leonardo, Pablo Libiran, Felix Magat, Arnold Molina, Norma Molina, Rei Nicandro, Manny Rodriguez, Alex Socorro, Enrico Villa and Gladys Villanueva.

Production design—Vic Dabao, Waldo Masconi, Joselito Nery, Ianne Oandasan, John Portugal, Judy Lou de Pio, Joselito Victorino and Vic Villavicencio.

Cinematography—Arnold Alvaro, Al Anao, Romulo Araajo, Roger Baruelo, Eduardo Cabrales, Leodegario Dalawis, Renato de Vera, Rey de Vera, Roger Estrada, Mario Guzman, Rey de Leon, Sergio Lobo, Ramon Marcelino, Oscar Querijero, Marcos Rasca and Isagani Sioson.

Editing—Cornelio Crisostomo, Danilo Gloria, Mario Mendoza, Ever Ramos, Patnubay Ramos, Cielito Santillan, Rudy Tabotabo, Edmund Tugbo and Arcadio Vinarao.
Music—Josefino Cenizal, Jaybee Garlan, Juen Garlan, Joseph Lansang, Mar Lopez, Emil Losenada, Pablo Vergara and Domingo Zape.

Sound—Tony Benavidez, Nolet Clemente, Gregorio Ella and Albert Rima.

Performance—Archi Adamos, Gina Alajar, Cris Daluz, Charlie davao, Jeorge Estregan, Vic Felipe, Tanya Gomez, Rene Romero, Caridad Sanchez, Rusty Santos, Rey Solo, Bart Vibar and Anne Villegas.

Non-Category Guilds

ADPM—Robert Abihay, Joel Apuyan, Evelyn Baruelo, BobbyBenitez, Benjie Corpuz, Oscar Hibnada, Sammy Interno, Jose Jardi, Dante Kabigting, Olive Madridejos, Alexander Montenegro, Romy Opulencia, Tony Ramos, Josie tagle and Roger Velilla.

OSFILM—Maricel Adlawan, Arvin Bustos, John Erick Garduce, Zahn Garduce and Butch Nolasco.

THE ACADEMY IN 2008

FAP FUNCTIONS TRANSFERRED TO PFESO

The Film Academy of the Philippines has transferred to the newly-created Philippine Film Export Services Office (PFESO) all official functions related to the issuance of letters of endorsement and certificates of compliance for foreign filmmakers and workers producing films in the country.

The Academy had a standing memorandum of agreement with the Bureau of Immigration—signed on October 5, 2005—which provided for the coordination between the the FAP and trhe BI on matters cncerning foreign filmmakers, artists and workers.

These foreign individuals are required to secure Special Work Permit (SWP) from the BI before they can work in the country. The Academy was tasked to issue the official letters of endorsement and certificates of compliance for submission to the Immigration Bureau.

Director General Leo G. Martinez explained that PFESO will be amenable to convince foreign producers to accommodate local film artists and workers who are invariably members of the different guilds under the umbrella supervision of the Film Academy whose services might be needed.

The PFESO-- created by Executive Order 674 which was signed by President Gloria Macapagal-Arroyo on October 30 last year—is mandated to maximize the country's comparative advantage as a location site for international movie and television making to generate income, promote tourism and enhance the image of the country abroad.

The members of the PFESO, aside from Executive Director Digna Santiago, are the following:

Eva Adan of the Dept. of Tourism; Director Jason T. Lao of the Dept. of Trade and Industry; Asst. Secretary Brian Raymond Yamsuan of the Dept. of the Interior & Local Government; Marina Agustin of the Dept. of National Defense; Zorahaida Dela Cruz of the Bureau of Internal Revenue; Bureau of Customs Deputy Commissioner Gregorio Chavez; Atty. Norman Tansingco of the Bureau of Immigation; Manny Morfe of the Film Academy of the Philippines;

FDCP Executive Director Marinella F. Suzara; Jun Juban, a resource representative of the FDCP; and three private sector representatives, namely, Elaine Lozano of GMA Films, Manet Dayrit of Roadrunner and Lori delos Reyes of the International Press Center.

The executive assistant is April C. Espinosa.

(February 7, 2008)

FAP IN MET RESTORATION

Manila Mayor Alfredo Lim has named four Film Academy of the Philippines officers to a committee tasked to oversee the restoration and rehabilitation of a Manila landmark edifice, the Metropolitan Theater on Plaza Bonifacio.

FAP Director General Leo G. Martinez, Chairman Espiridion Laxa, MOWEL-FUND Executive Directress Boots Anson-Roa and former Actors' Guild president German Moreno accompanied the mayor in an inspection lookover of the theater last Tuesday, March 4.

The mayor told the committee members to work for a December 2008 re-opening of the Met for cultural presentations.

Restoration work was earlier undertaken by the National Commission for Culture and the Arts with a P50 million grant from President Macapagal-Arroyo. The NCCA spent P32 million of this budget for the plans and re-roofing of the theater and turned over the remaining P18 million to the city government which is now finishing the retoration work.

Mayor Lim said that another P10 million is forthcoming from Congresswoman Annie Susano.

The Metropolitan Theater was inaugurated in 1931 and its architect was Juan Arellano. The Met was destroyed during the Second Wolrd War and was restored in 1978 under the supervision of Arellano's nephew, Otilio Arellano. It was re-inaugurated on February 4, 1978.

(March 7, 2008)

MOWELFUND LISTS WORKSHOP RESOURCE PERSONS

A total of 37 resource persons—including12 directors—will provide the lectures and hands-on practicum in the intensive 18-day filmmaking workshop of the Movie Workers Welfare Foundation, Inc. (MOWELFUND) which reels off on Monday, May 12 at its offices on 66 Rosario Drive, Cubao, Quezon City.

The workshop will cover all aspects of filmmaking, from acting to animation. Daily workshops and seminars will be held from 9 a.m. to 5 p.m. (with Sundays as the only breaks).

The MOWELFUND board of directors also announced that they are inviting two officers or members from each guild of the Film Academy of the Philippines to attend the workshop-seminar by waiving the registration fee for such participants.

The workshop is open to everybody, specially members of the local film industry who will be required to pay P12,000 for the 18-

day seminar-workshop. Non-film industry members will have to pay P15,000 as registration fee. But all partici-pants will have free meals daily.

The resource persons include the following:

Armando 'Bing' Lao (scriptwriting), Paolo Villaluna, Celso de Guzman and Andy Andico (production management), Manny Morfe and Cesar Hernando (production design), Surf Reyes, Romy Vitug, Jun Pereira and Raymond Red (cinematography), Gina Alajar and Boots Anson-Roa (acting), Jess Navarro, Manet Dayrit, Danny Añonuevo and Jay Ramirez (editing), Carlitos Siguion-Reyna, Mark Meily, Emmanuel Borlaza, Eddie Romero, Tony Reyes, Lav Diaz, Maryo J. de los Reyes, Mes de Guzman, Joel Lamangan, Mel Chionglo, Celso Ad. Castillo and William Mayo (directing), Rolie Ruta (sound), Mon del Rosario and Jong Cuenco (musical scoring), Robbie Tan, Ric Camaligan and Wilson Tieng (distribution and marketing), and Gerry Garcia, Benjie Marasigan and Nelson Caliguia (animation).

The seminar-workshop is actually undertaken by the MOWELFUND Film Insitute (MFI). The MFI was established in 1979 with a long term commitment to the democratization of filmmaking through film literacy in response to the need to raise consciousness among filmmakers and their audience to foster a better film culture in the country.

The MFI is a one-of-a-kind film training center that caters to the needs of both mainstream and independent cinemas, adhering to the objectives of developing a wider base of filmmakers, alternative film venues, and wider film usage.

Since 1979, the MFI has been conducting summer workshops in filmmaking, particularly in the fields of scriptwriting, production design and art directrion, cinematography, acting, editing and directing.

(May 9, 2008)

ERAP IS GOLDEN REEL AWARDEE

Former President Joseph Estrada will receive the Golden Reel Award— the highest recognition that is conferred by the Film Academy of the Philippines—during the 26th Luna Awards scheduled in August this year.

There had been only two Golden Reel awardees in the history of the Film Academy—President Corazon C. Aquino in 1988 and the late King of Philippine Movies Fernando Poe Jr. in 2003.

The decision was made during a board of governors meeting on Thursday, May 29.

The board of governors will decide on the awardee of the FPJ Lifetime Achievement Award during its board meeting on the last week of June.

The nominees for the FPJ Lifetime Achievement Award are listed as follows: Boots Anson-Roa, Robert Arevalo, Carlo Caparas, Charlie Davao, Berting Labra, Mona Lisa, German Moreno, Caridad Sanchez and Charo Santos.

Almost nominated for the posthumous Lamberto Avellana Award were: Nitoy Clemente, George Estregan Sr., Joey Gosiengfiao, Blitz Padua, Joey Pineda, Nonong Rasca, Ramon Reyes Jr., Felipe Sacdalan Jr., Carlos Vander Tolosa, Ace Vergel, Yoyoy Villame and Ramon Zamora.

In last year's silver anniversary of the Luna Awards the awardees were:

--FPJ Lifetime Achievement Award—Actor-Producer Rudy Fernandez and Director Celso Ad. Castillo.

--Lamberto Avellana Memorial Award—Actor-Director Manuel Conde and Actor Vic Silayan.

--Manuel de Leon Award—Wilson Tieng and Charo Santos.

(May 30, 2008)

SENATE APPROVES LOWER AMUSEMENT TAX BILL

The Senate last Wednesday, June 4, passed a bill lowering the amusement tax from 30% to not more than 10% of cinemahouses' admission tickets.

A similar bill must now pass in the Lower House for the slashed amusement tax to take effect.

Senate Bill 2325 is entitled An Act Amending Section 140 (A) of Republic Act. No. 7160, Otherwise Known as "The Local Government Code of 1991". The bill was prepared jointly by the committees on local government and on ways and means with Senators Loren Legarda, Ramon 'Bong' Revilla Jr., Benigno Aquino III and Francis 'Chiz' Escudero.

The pertinent portion of the Senate Bill reads:

Section 1. Section 140 of Republic Act No. 7160, otherwise known as "The Local Government Code of 1991" is hereby amended to read as follows:

Section 140. Amusement Tax.- (a) The province may levy an amusement tax to be collected from the proprietors, lessees or operators of theaters, cinemas, concert halls, circuses, boxing stadia and other places of amusement at a rate of not more than [thirty percent (30%)] TEN PERCENT (10%) of the gross receipts from admission fees.

The approved senate bill was in substitution of bills nos. 71, 717 and 1426.

Senate Bill 71 was introduced by Sen. Legarda and is entitled "An act exempting the Philippine film and movie industry from the payment of certain taxes, amending for the purpose certain provisions of the Local Government Code of 1991, the National Internal Revenue Code of the Philippines, and for other purposes.

Senate Bill 717 was introduced by Sen. Revilla and is entitled " An Act amending Section 140 of Republic Act 7160, otherwise known as the "Local Government Code of 1991" and for other purposes.

Senate Bill 1426 was introduced by Senator Manuel Villar and is entitled "An act reducing the rate of amusement tax on admission fees of theaters and cinemas, amending for the purpose paragraph (A) Section 140 of Republic Act No. 7160, otherwise known as The Local Government Code of 1991, and of other related laws.

(June 6, 2008)

LABOR CASE AGAINST FAP FINALLY DISMISSED

The National Labor Relations Commission affirmed the decision of its labor arbiter to dismiss a complaint filed by three retrenched employees of the Film Academy of the Philippines alleging illegal dismissal and underpayment of their separation pay.

In a decision dated September 27, 2007, NLRC labor arbiter Pablo C. Espiritu, Jr. ruled that the retrenchment or dismissal of the complainants cannot be reviewed nor validated by the Arbitration Branch of the Commission for want of jurisdiction. The complainants appealed this decision.
Last May 23, 2008, NLRC Commissioner Isabel G. Panganiban-Ortiguerra, with the concurrence of Presiding Commissioner Benedicto R. Palacol, upheld the earlier decision.

In the seven-page decision turning down the appeal, Commissioner Panganiban-Ortiguerra made the following disposition: Wherefore, for want of jurisdiction, the instant case is hereby dismissed.

The ruling further stated that the dismissal of the complaint "is anchored on the fact that the Film Academy of the Philippines (FAP), created by Executive Order No. 640-A of then President Ferdinand E. Marcos, is a government entity or agency attached to the Office of the President."

Arbiter Espiritu earlier pointed out that the Academy is attached to the Office of the President and not a corporation created by the Corporation Code nor a government-owned corporation, thus, beyond the scope of the Labor Code as amended.

The complainants included Lea Maria Bernardez, Marcelo Vivero Jr. and Rolando Calanog, former bookkeeper, driver and liaison officer of the academy.
They were three of a total of six employees who were terminated on December 30, 2006 and were paid separation pay of a half month salary for every year of service plus an earned 13th month pay.

The Academy reasoned out that the retrenchment was due to serious business and financial reverses brought about by the decrease of its budget allocation by the national and local governments.
The complainants questioned the legality of their retrenchment and claimed underpayment of separation pay and their unused vacation leave credits before the NLRC on March 16, 2007.

Complainants claimed that the retrenchment was illegal and had no legal basis and the Academy must, therefore, pay back wages, separation pay in lieu of reinstatement by paying the balance of fifty percent of their monthly salary corresponding to the number of years in the service plus unpaid unused vacation leave credits, moral and exemplary damages, the decision stressed.

The Academy claimed that the complainant were not illegally dismissed but were validly retrenched in accordance with law on account of the drastic reduction of its share from the Metro Manila Film Festival amusement taxes, saying that this reduced the Academy's budget from P7.5 million to P1.35 million annually.

(June 13, 2008)

FAP DG MARTINEZ IS PATNUBAY NG SINING AT KALINANGAN AWARDEE

Film Academy of the Philippines Director General Leo G. Martinez is one of Araw ng Maynila's Patnubay ng Sining at Kalinanagan awardees this year.

Mayor Alfredo S. Lim will lead the celebration of the 437th founding anniversary of the city of Manila on June 24, 2008.

One of the highlights of the celebration is the gabi ng Parangal sa Sining at Kalinangan which gives recognition to outstanding artists who have excelled in their respective field of arts and culture to be held at 6 p.m. on June 20 at the Bulwagang Villegas, second floor of the Manila City Hall.

Martinez was unanimously cited for his contributions and achievements in the field of cinema.

The June 10 letter of Mayor Lim which informs the awardee of his selection is reprinted as follows:

Mahal na G. Martinez:

Kaugnay ng pagdiriwang ng ika-437 Araw ng Maynila, kayo ay napiling gawaran ng parangal sa "Patnubay ng Sining at Kalinangan" sa taong kasalukuyan.

Ang gawad na ito ay ipinagkakaloob sa inyo bilang natatanging alagad ng Sining sa larangan ng Pelikula.

Kayo ay malugod naming inaanyayahan upang tanggapin ang parangal sa ika-20 ng Hunyo, 2008, sa ganap na ika-anim ng gabi sa Bulwagang Villegas, Gusali ng Pamahalaang Lungsod ng Maynila.

Inaasahan namin ang inyong pagdalo.

Sa ngalan ng mamamayan ng ating Lungsod, tanggapin ninyo ang aming mataos na pagbati.

Sumasainyo,

(Signed)
ALFREDO S. LIM
Punong Lungsod

Atty. Espiridion Laxa, chairman of the board of the Academy, also won a similar award in 1993 for his achievements as a producer and film industry leader.

(June 20, 2008)

PGMA'S SOCIAL FUND RELEASES P1.5M FOR FAP

The Social Fund of President Gloria Macapagal-Arroyo has released P1.5 million to finance the ongoing projects of the Film Academy of the Philippines.
The amount is the second tranche of a P3 million subsidy approved by Presient Macapagal-Arroyo through the Presidential

Management Staff in mid-2007.

Secretary Cerge Remonde of the PMS explained that like the 2006 subsidy, the amount was handed over to the academy in two tranches of P1.5 million each.

It will be remembered that President Macapagal-Arroyo also approved a P3 million subsidy from her social fund in May 2006 to help the Academy stay afloat in the face of budgetary difficulties brought about by the substantial slash in its share from the Metro Manila Film Festival earnings.

The first P1.5 million tranche of the 2007 social fund subsidy, together with the P1.3 million share the academy received as its share of the 2006 Metro Manila Filmfest earnings, kept the academy going for the entire 2007.

The FAP was getting its 30% share of the filmfest earnings for the past several years before 2006. This was drastically cut to 10% two years ago, setting off the budgetary constraints that hobbled the academy.

But the Academy has so far received only P600,000 as its share of the 2007 Metro Filmfest amusement tax rebates, which is just half of the total share it got last year.

FAP Director Martinez emphasized that the new P1.5 million tranche will take care of the 26th Luna Awards which will be held on August 17, 2008. The Academy citers will be wrapping up their work of reviewing films by Monday, June 30.

Also last January, during the Metro Manila Filmfest awards night, the Academy received P900,000 from the same Social Fund of the President.

A second tranche will be forthcoming after the first P900,000 amount is fully liquidated.

(June 27, 2008)

MAYOR LIM ORDERS CULTURAL TAX REMITTANCE TO FAP

Manila Mayor Alfredo S. Lim has approved the recommendation of City Legal Officer Renato G. de la Cruz to remit directly to the Film Academy of the Philippines its 20 percent share on the 25 centavo cultural development tax collected by movie houses for admission tickets in the City of Manila.

In a meeting with FAP officials headed by Director General Leo G. Martinez and Chairman Espiridion Laxa last Tuesday, June 8, Mayor Lim approved the recommendation of the city legal officer to remit the FAP share from the cultural tax beginning January this year.

The mayor even ordered that the remittance of the FAP share must be pushed further retroactively to the year 1992—the year the local government units stopped remitting the proceeds of the cultural tax to the then Metropolitan Manila Commission.

Director General Martinez wrote a letter to the City of Manila requesting the resumption of the remittance of the Academy's share on the cultural tax.

The MMC passed an ordinance in 1979 setting up the Cultural Development Fund to be derived from the 25 centavo levy on all admission tickets of movie houses in Metro Manila. Amendatory MMC Ordinance 84-03 allocated the proceeds from the cultural development tax as follows: 30% to the Cultural Center of the Philippines; 20% to the Film Academy of the Philippines; 20% to the Experimental Cinema of the Philippines and 30% to be retained by MMC. The MMC remitted the funds to the beneficiaries for several years but with the enactment of the Local Government Code in 1992, the MMC declared that government units were to remit the shares directly to the beneficiaries. The last remittance to beneficiaries was in May, 1985.

But it appears that since January 1992, the local government units stopped remitting the cultural tax to the MMC even if the cultural development tax continued to be collected by movie houses.

In ruling on the issue whether the City of Manila must remit the share of the FAP, City Legal Officer de la Cruz ruled in the affirmative.

In his letter to Mayor Lim, Atty. de la Cruz stated: "While it is true that the cultural tax was imposed by the defunct MMC, the obligation of movie houses to pay continued and continues to date, and the sharing arrangement among the beneficiaries named in MMC Ord. No. 84-03 remained the same in the absence of a repealing statute of law.

"More important, even RA No. 7160 (Local Government Code) has not repealed the said MMC Ord. No. 84-03.

"True, Sec. 140 of the Local Government Code imposes an amusement tax of 30% on gross receipts from admission fees. However, the cultural development tax under the MMC ordinance is different in that, it is a P.25 fixed tax on admission tickets regardless of their costs."

Martinez said that with the favorable ruling and action of Mayor Lim and his legal officer, the FAP will be able to convince other cities and towns of Metropolitan Manila to remit the Academy's share of the cultural tax. "Hopefully, retroactive also to 1992," Martinez added.

(July 11, 2008)

FAP RECEIVES CULTURAL TAX REMITTANCE

Manila Mayor Alfredo S. Lim turned over to officials of the Film Academy of the Philippines a check for P2,113,624.75 representing the share of the academy in the 25 centavo cultural development tax collected by movie houses for admission tickets in Manila retroactive to the year 1992.

This was in line with the recommendation of City Legal Officer Renato G. de la Cruz to remit directly to the Academy its cultural tax beginning January this year. Mayor Lim even ordered that the remittance be pushed further retroactively to the year 1992—the year the local government units stopped remitting the proceeds of the cultural tax to the then Metropolitan Manila Commission.

The mayor turned over the check to FAP Director General Leo G. Martinez and Chairman Espiridion D. Laxa in brief

ceremonies at the Manila City Hall on Monday, July 14, in the presence of other FAP officials, like Wilson Tieng, MPIDAP president, William Mayo, Pablo Gomez, Manny Morfe, Jose Carreon and Alex Socorro.

In a meeting with FAP officials last June 8, Mayor Lim approved the recommen-dation of the city legal officer to remit the FAP share from the cultural tax and promised to turn over a check even as early as Friday, June 11.

The Landbank check was dated Juy 10, 2008 and was signed by City Treasurer Erlinda O. Mareja and City Administrator Jesus Mari P. Marzan.

In ruling on the issue whether the City of Manila must remit the share of the FAP, City Legal Officer de la Cruz ruled in the affirmative.

Martinez said that with the favorable ruling and action of Mayor Lim and his legal officer, the FAP will be able to convince other cities and towns of Metropolitan Manila to remit the Academy's share of the cultural tax. "Hopefully, retroactive also to 1992," Martinez added.

(July 18, 2008)

TWO MORE LUNA AWARDS SPECIAL AWARDEES

The Board of Governors of the Academy decided to bestow honors and recognition on two more film industry stalwarts who will receive their awards together with Golden Reel awardee Former President Joseph Estrada and Manuel de Leon Award recipient Director Cirio Santiago during the 26th Luna Awards scheduled in September.

Ms. Boots Anson-Roa, MOWELFUND executive director, will be given the FPJ Lifetime Achievement Award while relatives of sound engineer Juanito Clemente will receive the Lamberto Avellana Memorial Award (posthumous) trophy for the late sound engineer.

The decision was made during the monthly BOG meeting last Wednesday July 23.

Earlier on May 29, the BOG resolved to award the Golden Reel trophy to President Estrada and the Manuel de Leon Award (special recognition) to Director-Producer Cirio Santiago.

Ms. Boot Anson-Roa was chosen from among nine nominees for the FPJ Lifetime Achievement Award. The others were Actor-Director Robert Arevalo, Director-Writer Carlo Caparas, Actor Charlie Davao, Actor Berting Labra, Actress Mona Lisa, Actor German Moreno, Actress Caridad Sanchez and Actress-Producer Charo Santos.

Aside from eventual winner Juanito 'Nitoy' Clemente, the others nominated for the posthumous Lamberto Avellana Award were: Actor George Estregan Sr., Director Joey Gosiengfiao, Musical Scorer Blitz Padua, Producer Joey Pineda, Cameraman Nonong Rasca, Sound Engineer Ramon Reyes Jr., Cameraman Felipe Sacdalan Jr., Dirctor Carlos Vander Tolosa, Actor Ace Vergel, Comedian-Singer Yoyoy Villame and Comedian Ramon Zamora.

There had been only two Golden Reel awardees in the history of the Film Academy—President Corazon C. Aquino in 1988 and the late King of Philippine Movies Fernando Poe Jr. in 2003.

Director-Producer Santiago was actually selected for the awards last year during the silver anniversary celebration of the FAP's Luna Awards. But he requested that he be conferred the award this year.

(July 25, 2008)

FILM INDUSTRY ROAD MAPPING DISCUSSION ON

The film industry road mapping project enters its focus group discussion phase on Wednesday, August 6, as 13 film-related groups meet at the Fair Trade Alliance office at the 3rd floor of the PRRM Building at the corner of Mother Ignacia Ave. and Dr. Lazcano St., Quezon City.

The FTA has already scheduled five such focus group discussion meetings up to November to firm up a unified position regarding the situation in the local film industry and the vision to be drawn up and strategies to be undertaken to ensure the development of the film industry.

The FGD meeting will be held from 10 a.m. to 3 p.m. with officers and represen-tatives of the initial 13 groups in attendance.

Scheduled for the August 6 meeting are the Film Academy of the Philippines, the Directors Guild of the Philippines, Inc., the Actors' Guild, the FILSCAP, the Nag-kakaisang Manggagawa ng Pelikulang Pilipino, the Organization of Specialized Filmmakers, the United Film Editors' Guild of the Philippines, the Stuntmen Federation of the Philippines, the Talents and Extras Association of the Philippines, the Dubbers' Association of the Philippines, the Technicians' Association for Motion Pictures, the United Film Musical Directors Association of the Philippines and the Independent Filmmakers' Cooperative. Other groups will hold their focus group discussions on August 29, September 19, October 15 and November 21.

The FTA has disseminated a questionnaire for the road mapping discussions. It is subdivided into three main subjects—Industry situation, vision and strategies.

The industry situation is further sub-divided into three main topics. These are the following:

--The significant changes that occurred within the industry since its golden era in the areas of technology, skills upgrading, quality and quantity of output, government support and policies.

--The current rate of employment in the film industry, including the factors that affect the employment rate, the state of occupational safety and health standards and working conditions, workers' benefits, bargaining power and the allied industries of the local film industry.

--The government's role in the development of the film industry which include support and initiated programs to upgrade the industry and its workers.

Under vision, the following questions must be thoroughly discussed and considered:

--What do the stakeholders want for the film industry?

--In what ways would the revival of the film industry benefit the country and its citizens?

--Do the stakeholders envision the film industry as being at par with the film industries of India and Korea?

--How can the film industry further its role in creating a Filipino cultural identity?

The three main questions under strategies are as follows:

--What measures should be adopted in order to ensure the development of the industry?

--What policies must be adopted to protect and develop the industry and its workers, including possible importation quotas and taxes?

--What kinds of support must be given to the industry with the possible creation of a government agency that will oversee the industry?

(August 4, 2008)

MARTINEZ, LAXA, MORFE RE-ELECTED FAP DG, CHAIRMAN, TREASURER; TIENG REPLACES EJERCITO AS DEPUTY DG

Leo Martinez, Atty. Espiridion Laxa and Manny Morfe were re-elected as director-general, chairman and treasurer, respectively, of the Film Academy of the Philippines while Wilson Tieng replaced Jesse Ejercito as deputy DG during elections by the board of governors last Wednesday, July 30.

All officers were elected unopposed for their positions. Former Deputy Director General Ejercito had announced he was not running for the position days before the elections paving the way for the unanimous selection of Tieng, the president of the Movie Producers Distributors Association of the Philippines. The new set of officers will serve up to July, 2011. Senior Adviser Eddie Romero, National Artist for Films, and Adviser Robert Arevalo were the election committee chairmen.

Those who voted during the July 30 board meeting included: Pagsanjan Mayor E.R. Ejercito, president of the Kapisanan ng mga Artistang Pilipino sa Pelikula at Telebisyon (KAPPT); William Mayo, president of the Philippine Motion Picture Directors Association (PMPDA);

Manny Nuqui, chairman of the Philippine Motion Picture Producers' Association (PMPPA); Ramon Ramos, representing the Movie Producers and Distributors Association of the Philippines (MPDAP); Pablo S. Gomez, president of the Screenwriters' Guild of the Philippines;

Jess Navarro, president of the United Film Editors Guild of the Philippines, Inc. (UFEGPI); Manny Morfe, president of the Production Designers' Guild of the Philippines (PDGP);

Rolly Ruta, president of the Sound Technicians' Association for Motion Pictures (STAMP); Isagani Sioson, president of the Filipino Society of Cinematographers (FSC); Joel Apuyan, president of the Assistant Directors and Production Managers Guild (ADPM); and Zahn Garduce, president of the Organization of Specialized Filmmakers (OSFILM).

The Academy was established in 1981 by Executive Order No. 640-A. Its principal functions are: to give recognition and awards to film artists, technicians and workers for their outstanding performances and achievements; and to serve as the umbrella organization for all guilds in the Philippine motion picture industry with the responsibility to supervise and coordinate their activities.

The Academy also has the following additional functions:

It chooses the country's entry to the foreign language film category of the Oscar Awards, as well as other film festivals abroad.

It sends delegates to some foreign film festivals, such as the Asean and Asian Pacific film festivals.

It collaborates with the government-run Film Development Council of the Philippines which operates the Cinema Evaluation Board, the International Film Festival Committee (IFFCOM) and the Philippine Film Export Services Office.

In its 26 years of existence, the Academy has made a significant number of solid accomplishments, foremost of which is its unique success in instituting a strong unity of purpose among all the movie guilds and their constituents.

(August 4, 2008)



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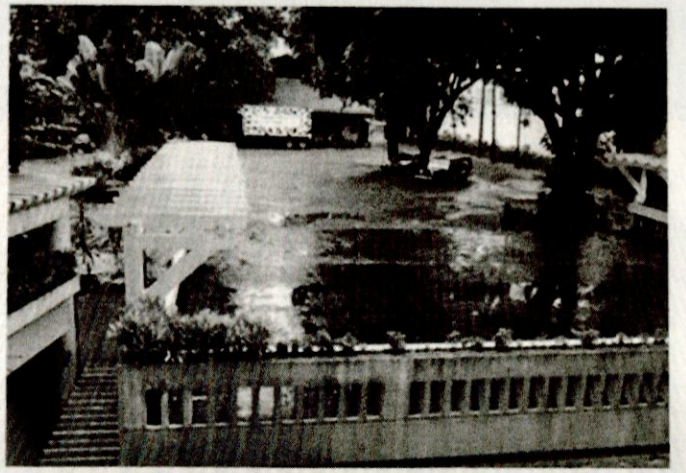



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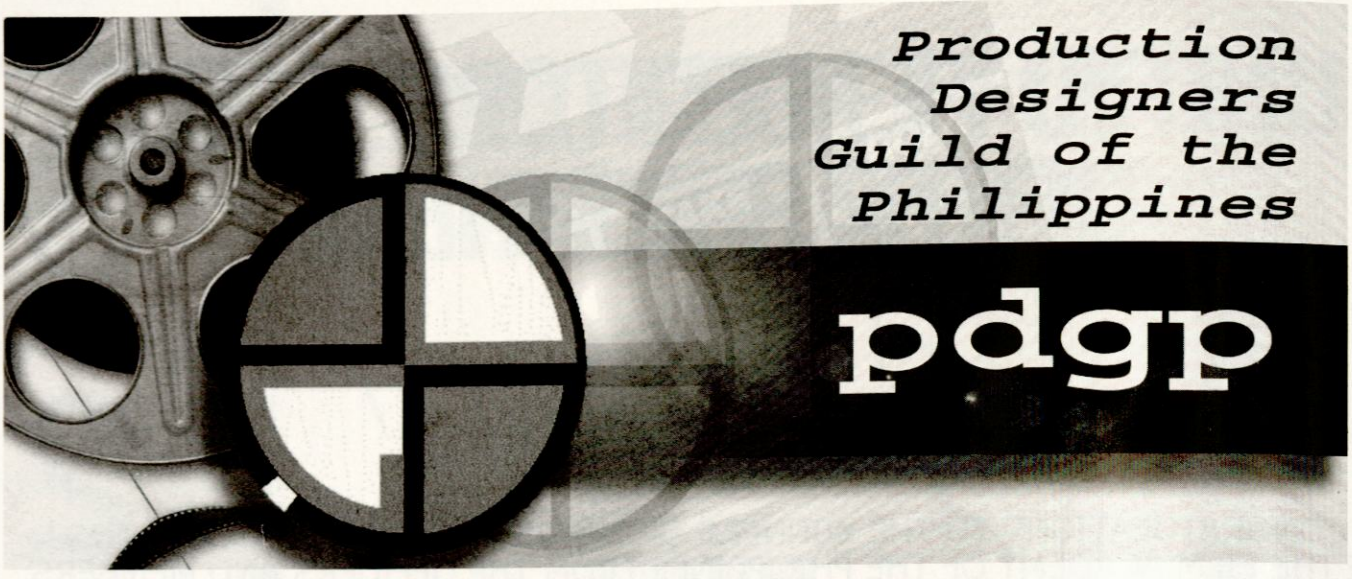

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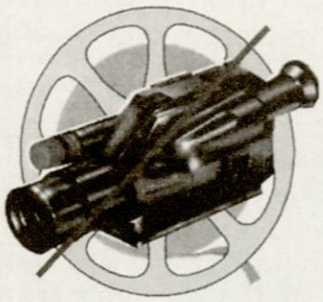

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DIAMOND IS FOREVER

By Tess Clarin

Hindi nagkabula ang aming hula na si Maricel Soriano ang tatanghaling Best Actress ng Metro Manila Film Festival 2007. Ang tanging basehan namin – drama ang talagang forte ni Maria. Hindi biro ang serious role ng isang ina ng pitong mga anak (parang hinango sa tunay niyang buhay, tanging isa lang doon sa pito ang tunay na anak niya).

Sa shooting pa lang ng Bahay Kubo ay lumutang na agad ang stellar aura ni Maricel. Ayon sa mga salita ng kanyang co-star na si Yasmien Kurdi, "Na-excite ako kasi sobrang favorite actress siya ni Mama. Pinapanood ni Mama ang mga movies nya. Ako rin, pinapanood ko. Tapos ngayon, kasama ko na siya sa pelikula kaya sobrang wow, sobrang na-excite ako, sobra."

Dagdag pa ni Yasmien, "May isang eksena kami na magkatapat na magkatapat ang mga mukha namin, hindi ko mapigilang matulala, ang ganda-ganda niya. At ang eyes niya, very expressive." Kaya kahit makatotohanan ang pananakit sa kanya ni Maricel sa shooting ng isang eksena ay bale wala kay Yasmien. "Sa movie kasi, nalaman niya na magpupose ako ng sexy kaya binugbog niya talaga ako, hindi lang sabunot. Hinatak-hatak niya ang damit ko. Kung 'yon daw ba ang gusto kong gawin, maghubad, kaya hindi sinasadyang makalmot ang leeg ko." At parang nahawa si Yasmien sa acting ni Maricel dahil napuri ni Direk Joel Lamangan ang kanilang eksena.

Bahay Kubo, the movie, also brought home the Best Supporting Actress trophy for Eugene Domingo. Si Eugene ang tinatawag na comic relief at riot ang mga eksena nilang dalawa ni Maricel.



Unfortunately ay hindi nakadalo si Maricel sa awards night ng MMFF noong ika-5 ng Enero. Pabirong sabi ng ilan na hindi raw siguro type ni Maricel ang concert ni Lani Misalucha. (Dahil ang awarding ceremonies ay napapaloob sa concert ni Lani at marami rin ang hindi na nag-ambisyong pumunta dahil ang pinakamurang ticket ay 500 at ang pinakamahal ay 10,000 pesos. But in fairness to the MMFF committee, may mga complimentary concert tickets na ipinamudmod para makapasok ang mga showbiz industry people.)

Si Maricel Soriano ay nagsimula ng kanyang acting career sa murang edad na anim na taon nang makasama siya sa pelikulang My Heart Belongs to Daddy. At sumunod na agad ang pagiging Shirley niya sa long running sitcom na John En Marsha sa Channel 9. Sa kanyang kamusmusan ay lumutang na agad ang pagiging mataray ni Maricel kaya marami ang humula na siya ang papalit sa trono ni Nida Blanca (pagdating sa effective comedy). Sa tagal ng panahong pagsasama ng cast ng John En Marsha ay parang kapamilya na talaga ni Maricel si Nida Blanca at si Dolphy pati na si Rolly Quizon at Madel De Leon (anak ni Van De Leon) lalo na si Dely Atay-atayan at Matutina.

Later on ay napasama rin siya sa cast ng Kaluskos Musmos, isang children's show noong taong 1978 pati na rin sa Kuskos Balungos. At sa kanyang pagdadalaga ay inilunsad siyang full-fledged star sa pelikulang Underage kung saan naitatak ang kanyang pagiging Regal Baby. Bilang Regal Baby ay kasama ni Maricel si Snooky, Dina Bonnevie, Alfie Anido, Gabby Concepcion, Albert and William Martinez.

Walang katulad si Maricel kung versatility ang pag-uusapan. Although namama-yagpag siya sa mga comedy pero pagdating sa drama ay tinitingala ang pangalang Maricel Soriano. Hindi masusukat ang luhang umagos sa Kaya Kong Abutin Ang Langit nung 1984, Hinugot Sa Langit nung 1985 at lalo na siguro sa Babaeng Hampaslupa. Ang Abot Kamay Ang Pangarap ang Philippine entry sa Oscar Awards nung 1996. Ang huling drama film ni Maricel ay Filipinas kung saan nagwagi siyang Best Actress sa Luna Awards sa pagganap sa role ng isang martir na anak na sinikil ang kaligayahan para sa kanyang pamilya.

Bukod sa comedy at drama ay marami ring fantasy movies si Maricel. Sa pangunguna ng Mga Kuwento Ni Lola Basyang ay andyan rin ang Inday Bote, Inday Sa Balitaw at Super Inday na puro fairy tale ang pinaka-storyline. Kasama na rin sa fantasy ang mga suspense at horror films gaya ng Dahas, Sa Piling Ng Mga Asuwang, Vampira at ang Shake, Rattle And Roll.

At dahil sakop na ni Maricel ang lahat ng genre kaya meron din siyang action films na puro certified blockbusters sa box office. Ang pinakamatindi sa action movie ni Maricel ay ang Batang Quiapo where she was paired with no other than Da King of Philippine Movies, Fernando Poe, Jr.

Pero most noteworthy of Maricel's movies are the romance kung saan screen partner niya si William Martinez. At the height of the Pabling craze ni William Martinez ay click na click ang kanilang tandem. At kahit love team na at love story pa ang movie ay hindi nawawala ang comedy sa team-up nila ni William. At lalong tumindi ang mga comedy nang mapasama pa si Roderick Paulate.

Wala na yatang tatalo sa pagiging versatile ni Maricel Soriano. Bukod sa acting ay meron din siyang dalawang kanta na recorded – ang theme song ng Oh, My Mama at ang Ngayon At Habang Panahon na naging gold record pa! Hindi mapigil ang paglaladlad ng kanyang talento dahil umabot pa siya sa Araneta Coliseum para sa Hello, Hello, Maricel concert noong 1987. No need to mention that Maricel can also dance, di ba?

Ang unang patikim ng karangalan kay Maricel ay nangyari noong siya ay siyam na taong gulang. Iginawad kay Maricel ang Best Child Actress award ng Manila Film Festival ng taong 1974 para sa kanyang pelikulang Alaala Mo, Daigdig Ko.

Ang ilan sa major awards na nakuha ni Maricel sa movies ay ag ga sumusunod:

--1983 FAMAS Best Supporting Actress for Saan Darating ang Umaga?
--1994 PMPC Star Awards Best Actress for Separada
--1995 FAMAS Best Actress for Dahas
--1997 Metro Manila Film Festival Best Actress for Nasaan ang Puso
--1997 FAMAS Best Actress for Nasaan ang Puso
--1997 Film Academy of the Philippines Best Actress for Nasaan ang Puso.
--2003 Film Academy of the Philippines Best Actress for Filipinas
--2003 Metro Manila Film Festival Best Actress for Filipinas
--2004 ENPRESS Golden Screen Award Best Actress for I Will Survive
--2006 ENPRESS Golden Screen Award Best Actress in Inang Yaya
--2006 CINEMANILA Best Actress Digital films for Numbalikdiwa

Hindi lang pang-movie kundi pang-TV rin si Maricel. Aside from the youth-oriented shows ay lumarga din siya sa Maria! Maria! at sa Maricel Live! Ang mga variety shows na ganito ang nagbigay daan para makita ang dancing prowess at hosting skills ni Maricel na bihira nang makita ngayon.

Ilang panahon ding tumakbo ang Maricel Drama Special na sinusubaybayan ng karamihan. Wala pang TV ratings that time kaya hindi masasabi kung gaano kalaki ang audience share ng weekly drama special niya. Ang latest drama program ni Maricel sa TV ay ang Vietnam Rose na sa Vietnam pa nag-location.

Pero ang pinaka-click talaga ni Maricel sa TV ay ang kanyang natural flair for comedy. Namayagpag din ang 2+2, Kung Kaya Ni Mister, Kaya Ni Misis with Cesar Montano na later on ay naging Bida Si Mister, Bida Si Misis. Successful din ang Mary D' Potter na comedy with fantasy.

Sa ngayon ay John En Shirley ang natitirang program ni Maricel sa TV. An offshoot of John En Marsha, kasama niya dito si Dolphy at Susan Roces. However, this weekly sitcom had just ended.

Note: Para sa TV awards at citations ni Maricel Soriano, you can refer to wikipedia and other internet websites by using Maricel as the search key.

Para sa mga reaksyon, maaari kayong mag-email sa tessclarin@yahoo.com.

YOUTUBE

By Tess Clarin



In these times when digital movies are getting cheaper and easier to produce, amateurs are advised to do a pilot before embarking on a bigger project. In television, a pilot is similar to a singer's demo tape--it is a complete episode with all the trimmings. But for a digital movie, what was meant by pilot is actually a short movie for the appreciation of unnamed critics. A short film is much, much shorter than the 90 minutes of a feature film. It can be 3 to 10 minutes or maybe longer. But the purpose of this digital movie pilot is to test the waters if indeed the amateur filmmaker has the capability of doing a feature movie of 90 minutes or so.

Unlike in the pre-internet era when recordings are confined to private exhibition, amateur video production now has a public venue. A blue chip in the dot com league, Youtube.com is the most popular repository of amateur video where one can upload almost any type of video for public consumption. Having more than 100 million viewers plus an influx of 50,000 new videos in a day, Youtube was so successful that it was purchased for $1.7 billion by Google, Inc. in November, 2006, just after a year of existence. Being the number one search engine in the internet, Google has the money and the foresight for they saw the potential of Youtube as a threat to their supremacy in terms of hits and visits.

Founded in February 2005 by Chad Hurly, Steve Chen and Jawed Karim, Youtube.com currently has numerous partnership deals with content providers such as CBS, BBC, Universal Music Group, Sony Music Group, Warner Music Group, NBA, The Sundance Channel, etc. And their sponsors keep on coming.

Not everybody knows that a website is similar to a TV network which also thrives via advertisements. But unlike the tv ratings where the figures are based on surveys, the website has a meter that counts the so-called hits which represents an accurate number of visitors and page views. Since the hits can determine the popularity of a website then the popularity dictates the influx of revenues.

Universally patronized for their free hosting of uploaded videos, Youtube.com discourages indecent, violent and political videos. However, uploaded videos are done automatically and no screening is done. But upon complaints of a viewer, the video in question is reviewed for possible removal. Of late, some political videos have their heyday in Youtube – mostly caricatures with authentic soundtrack for the dialogue. Those videos may be subversive in nature but most viewers find them exhilarating since the contents are meant to be funny.

There were 3 friends in New York who thought of producing a short movie just to fulfill their artistic inclination. Having written the story based on their real lives, the 3 pooled their meager resources and time to produce a pilot. Armed with an ordinary video camera, they did not only the pilot but the succeeding episodes as well. We Need Girlfriends is about 3 male New Yorkers in search of love. After a year in Youtube, the first episode has already registered 384,000 views (equivalent to visitor count). The 3 friends had wanted to play the roles but they admitted that they had to use good-looking friends for the casting. Since the production of the episodes depend on the free time of all those involved, it takes at least a month to finish one episode of 5 to 10 minutes.

The mini-soap can be viewed by clicking the following links:
Episode 1 (5:37) - http://youtube.com/watch?v=omE_8VJN9Eo
Episode 7 (10:31) - http://youtube.com/watch?v=UdVF5NSRc8Q

For some other episodes, search the title "We Need Girlfriends" inside Youtube.com.

There's no outright money in uploading a video in Youtube.com but opportunities are unlimited. Once there was a young aspiring actress who joined a sexy group but did not prosper until someone uploaded the video of her tv guesting. The famous "Keys Me" video of Alyssa Alano had registered 28,000 views in just a week's time of public exhibition. Alyssa got into the entertainment news soon after and eventually was given projects by GMA-7.

Alyssa performed the Keys Me video when she guested on Kuya Germs' Master Showman program. What was unique in that performance was that Alyssa had used song lyrics of her own. The wrongly pronounced song lyrics turned out to be quite a novelty with Youtube viewers and it did not take long to catch fire hence the big number of statistics. After a year in Youtube, Keys Me had earned 287,000 views and Alyssa is already a recognized celebrity in her own right.

Any user (internet surfer) can watch any video but for uploading a video, one has to register with Youtube by supplying some personal information and email address. Once registered, the member can upload videos any time. However, Youtube has a limit of 10 minutes running time but sometimes this restriction is waived (as in the case of We Need Girlfriends' 7th episode). Another restriction is the 100 mb limit in file size. The bigger the file size, the slower it's access is.

Videos for Youtube uploading need not be professionally-made. Even cellphone videos are accepted provided the videos are converted into the desired format (avi). Youtube has varied categories for purposes of easy selection. The most common is the MTV type of video where a new song is featured. Composers and singers take advantage of this free public exposure.

For a sample of Pinoy aerobics type of video, select and click any of the link:
LAKAD-TAKBO - http://www.youtube.com/watch?v=bf5qy0nGH9U
SAYAW-PAWIS - http://www.youtube.com/watch?v=wkyJoOPpI6k
TINATAMAD - http://www.youtube.com/watch?v=euB99l9o9pc
WARM UP - http://www.youtube.com/watch?v=A9dkmivclL8

Not only songs can be promoted in Youtube. Especially for international releases, upcoming movies have their trailers uploaded in the movies category of Youtube. Depending on their inclination and motives, there are video uploaders who specialize on animals, plants and other items pertaining to nature. In the art scene, new dance choreographies are promoted via the Youtube like the new EMO (emotional hard core) culture similar to the hippies of olden times.

A big novelty that captured the fancy of Youtube viewers worldwide is the Thriller video of the Cebu prisoners. Clad in orange shirts and pants, the choreography of the dancing prisoners has a story to tell and with a leading lady (a male prisoner dressed as a woman) at that. Maybe it is heartwarming to see society's offenders trying to entertain the public with their skills and talents. After 7 months of exposure, the Thriller video had registered a record-breaking 12,433,000 views!

To view the Cebu prisoners' Thriller video, click this link:
http://youtube.com/watch?v=hMnk7Ih9M3o

Despite the budding competition, Youtube still has a long way to go and with Google's steering it is a certainty that Youtube will remain the number one in videos. And who knows, in the near future Youtube may be the launching pad of our digital video producers!

Comments to this article can be sent to ajsocorro@yahoo.com

AGED LIKE WINE

Ni Tess Clarin

Si Manoel De Oliveira ay masasabing ang pinakamatandang movie director, hindi lang sa Portugal na kanyang bayan kundi sa buong mundo. Sa edad na 99 years ay gumagawa pa rin ng pelikula si Oliveira. In fact, may output siyang isang movie sa bawat taon simula nung siya ay maging 82 years old. At ang kanyang pinaka-productive years ay nung siya ay tumuntong ng 70 taon.

Being a late bloomer, inabot ng ilang taon bago natapos ni Oliveira ang kanyang unang obra maestra noong taong 1942, ang Aniki-Bobo, tungkol sa buhay ng isang street kid. Sa kabila ng political flavor ng Aniki- Bobo ay tahasang sinabi ni Oliveira na hindi naman siya pulitikong tao at ginawa lang niya ang nasabing movie dahil sa interes niya sa iba-ibang uri ng tao.

Hindi gaanong recognized sa Amerika ang mga movies ni Manoel De Oliveira pero tinitingala naman siya sa Europe at inihihilera siya kina Bunuel, Dreyer at Bresson, masasabing mga pinakasikat na moviemakers of all time. Si Oliveira ay tinagurian ding Most Active Director of all time.

Player ng track and field noong kanyang kabataan, si Oliveira ay naging professional racecar driver din bukod sa pagiging trapeze artist. Marami na rin siyang ginawang short films noong kanyang kabataan pero hindi raw siya seryoso.

Ang kanyang latest movie ay ang Christopher Columbus–The Enigma. Nais patunayan ni Oliveira na ang discoverer na si Columbus ay ipinanaganak sa Portugal at gusto rin niyang buhayin ang dating kasikatan ng kanyang bansa. Ang Christopher Columbus–The Enigma ay ipinalabas noong nakaraang taon (2007).

Hindi man 99 years old na tulad ni Oliveira, ang Pilipinas ay may ipinag-mama-laking isang Eddie Romero. Hinirang na National Artist for Cinema noong 2003, si Romero ay unang nag-direct ng pelikula noong 1947. Ang Mameng, Iniibig Kita ng Sampaguita Pictures ay inumpisahan ni Gerry De Leon at kay Romero pinatapos ang directing although hindi nabanggit sa credit si Romero. Si Oscar Moreno na tatay ni Boots Anson-Roa ang bida rito at katambal ni Carmen Rosales.

Hindi naman nagtagal ay nakatikim din si Romero ng pagiging solo director. Pinagbidahan nina Carmen Rosales at Leopoldo Salcedo, maituturing na tagumpay na rin ang pelikulang Ang Kamay Ng Diyos. Inabot ng 5 taon bago muling nasundan ang directorial job ni Romero. Ito ang Sabas, Ang Barbaro (1952) na nagtampok sa real-life sweethearts na sina Tita Duran at Pancho Magalona.

Ang isang natatanging pelikula sa mga directed movies ni Eddie Romero ay ang Ganito Kami Noon, Paano Kayo Ngayon? Cultural at social ang approach ng nasabing pelikula kung saan si Christopher De Leon ay gumanap sa papel ng isang social nerd o probinsyanong ignorante. Si Eddie Garcia ang kontrabida at si Gloria Romero ang gumanap na leading lady.

Ang setting ay panahon ng Kastila kaya expected na may pagsundot laban sa mga Kastilang pari at sa gobyernong itinatag ng mga Kastila. Ang kuwento ay umiikot sa mga adventures ng probinsyanong ignorante na dahil sa angking kabaitan ay nalagpasan niya ang mga pagsubok at biniyayaan siya ng tunay na kaibigan at tunay na pag-ibig. Si Romero ang director at producer ng Ganito Kami Noon, Paano Kayo Ngayon?

Sa kabuuan ay may 70 movies na nagawa si Eddie Romero bilang director at mahigit 20 rito ay siya ang sumulat ng script na karamihan ay maituturing na mga classics. Ang talagang passion ni Romero ay ang pagsusulat at dati siyang naging writer ng Philippine Free Press, ang pangunahing magazine noong araw. Ang film legend na si Gerry De Leon ang nagbigay ng break kay Romero, hindi lang bilang scriptwriter kundi pati na rin bilang director. Ang unang screenplay ni Romero ay Ang Maestra na nag-hit sa mga moviegoers. Si Romero din ang sumulat ng screenplay adaptation ng nobelang Noli Me Tangere at El Filibusterismo ni Jose Rizal. Nakagawa ng 14 movies si Romero sa Sampaguita bilang director.

Ang pelikulang Aguila ay isang epic that spans three generations of the fictional Aguila family. Katulad ng ibang pelikula ni Eddie Romero, siya rin ang scriptwriter, director at producer ng Aguila. Ang setting ay Philippine-American war kung saan isang rebelde si Artemio, ang ama ng bidang si Daniel Aguila na ginampanan ni Fernando Poe, Jr. Nasabi ni Eddie Romero sa isang interview na una raw tinanggihan ni FPJ ang nasabing role dahil yun ang first time na gagawin siyang matanda. Pero pumayag din si Fernando Poe, Jr. nang malamang ang papapel na kanyang ina ay si Amalia Fuentes.

Ang Best Director ng unang Maria Clara awards ay napagwagian ni Eddie Romero noong taong 1950 para sa pelikula niyang Ang Prinsesa At Ang Pulubi. Halaw sa The Prince and The Pauper, ang movie ni Romero ay pinangunahan ni Tessie Agana at Myrna Delgado.

Bukod sa mga local films ay may mga Hollywood movies din na ginawa si Eddie Romero in tandem with his mentor Gerry De Leon. Ang The Day Of The Trumpet ang una nilang foreign movie at nasundan pa nang hatakin sila ng Hemisphere Pictures. Halos puro horror at low-budget ang nagawa nilang pelikula sa Hemisphere Pictures gaya ng The Blood Drinkers, The Brides of Blood Island and Mad Doctor of Blood Island (incidentally, all are now released in DVD format). Ngunit hindi ito ipinagmamalaki ni Romero albeit parang ikinahihiya pa niya dahil hindi pumasa sa kanyang panlasa.

Ang pinakamalaking pelikulang ginawa ni Romero ay Hari Sa Hari, Lahi Sa Lahi, isang Filipino-Chinese co-production na 14th century ang setting. Umabot ng P100 million ang budget na inumpisahan ng taong 1987 at na-release sa mga theaters noong 1990. Co-director ni Romero si Lili Chou mula sa screenplay na isinulat ni Romero. Pinangunahan ng mga local actors na sina Vic Vargas, Rosemarie Sonora, Tanya Gomez, Isabel Rivas at Dan Alvaro kasama ang Chinese actor na si Gang Wang.

Sa edad na 83 years ay ginawa ni Romero ang Faces of Love. Mula sa kanyang kuwento, si Romero na rin ang sumulat ng script sa tulong ni Rica Arevalo, isang pioneer sa digital movie and a good movie-maker in her own right. Bukod sa directing ay si Romero rin ang nag-produce ng Faces of Love na tinampukan nina Christopher De Leon, Angel Aquino, Alfred Vargas, Juliana Palermo at marami pang iba.

Ang Faces of Love ay umiikot sa love letters ng isang biyudo at isang biyuda. Typical of Eddie Romero, ang nasabing pelikula ay may halong cultural at social flavors. Sa kasamaang palad, hindi naging mainit ang pagtangkilik ng moviegoers kaya maituturing na flop sa box office ang Faces Of Love. Ngunit ang Faces Of Love ay siguradong magiging isang classic pagdating ng araw dahil ito ay gawa ng isang henyo sa ating panahon.

Si Manoel De Oliveira ng Portugal at si Eddie Romero ng Pilipinas ay magsisilbing inspirasyon, hindi lang ng mga movie-makers kundi pati na rin ng mga senior citizens dahil ipinakikita ni Oliveira at Romero na ang tao ay parang alak na habang tumatagal ay lalong sumasarap.

Para sa mga reaksyon, maaari kayong mag-email sa tessclarin@yahoo.com.

Reviving the Unwritten Moral Laws for Producers, Directors and Actors

By Vince Ragay

It has happened a lot of times before and even after Aga Mulach and Janice de Belen did it in the '80's. However, teenage pregnancies, whether among celebrities or not, occur more often now than before. Why and how this has come to pass is a dilemma which parents, sociologists and psychologists will tackle for many more years.

Let us take a brief look at this problem and try to show how and why this social malady has been aggravated by many sectors of society. From there we might find ways to solve it.

Firstly, media – particularly TV and the movies – have provided an easy access for teenagers to derive unsupervised or ill-advised exposure to normal and abnormal sexual practices. Normal sex-display, in the sense of married couples performing the act on-screen whether done with or without artistic finesse, will ultimately lead curious teeners to experience arousal and provide them the early motivation to indulge in sexual activities. Abnormal sexual acts, in the case of unmarried, homosexual or bestial partners exhibiting their passions in wild and shameless abandon, will go several steps toward distorting, if not totally destroying young people's perceptions about sex, love and marital relationships.

With this unprecedented unbridled accessibility to adult information and entertainment formerly confined to certain individuals with perverted values,, we have let loose the gates of promiscuity and immorality. The former normal social controls no longer apply and new ones implemented, if any at all, have no power to prevent our kids from being exploited economically by greedy business-people and purveyors of sleaze.

Secondly, parental guidance has all but given itself to parental "allowance". Yes, parents still mouth the same old taboos or warnings to their children but nevertheless watch such seemingly harmless noontime shows that parade women in sexy clothes dancing seductively right in the privacy of their homes. This gradual neglect of the former strict adherence to modesty and propriety in appearance and behavior has led to the abandonment of our traditional respect for women and for the value and sanctity of the human body in our national psyche.

We have unconsciously taught our children that certain things (like pumping your butt while dancing or uttering sexual innuendos) are as acceptable as overeating or staying late to watch TV. Devitalized spiritual and social values go hand in hand with our devitalized dietary and diurnal habits. Unhealthful values lead to sickly lives.

Thirdly, our civil laws have not been implemented strictly upon violators of our laws on marriage and moral behaviors. A lad who gets a girl pregnant is certainly not a criminal who deserves to be punished especially if there is no foul-play involved. However, in most cases, the parents or guardians should be held responsible for their children's behavior. Often, such "accidents" are swept under the rug and lead to so many single mothers nowadays. If there were a commen-surate sanction against parents who allow these things to happen, then there would be less of such things happening.

In older times, pregnancies led to marriages. It legitimized the relationship and oftentimes caused couples to live and grow together to become mature parents. The social controls were much stronger and more effective because the degree of responsibility and accountability expected of every individual was much higher then. Today, we have lost that sense of integrity toward oneself and toward others.

Finally, our spiritual awareness–particularly our fear of God and His punishment–has diminished to such an extent that we do not even pay heed to our laws. Corruption in every level of society is but a symptom of the ongoing social and moral decay. We have not established our children's lives upon a strong moral foundation of solid divine teachings, thereby leaving them ill-prepared to face the threats and challenges of mature living. (Church-going, in general, no longer provides the social and spiritual deterrent to immoral behavior. Something more essential is needed to reverse the trend.) Without such moorings, they find themselves being carried by their passions and the prodding of their peers like spineless slugs.

Young actors and actresses who parade on-screen or on-stage, blinded by the glare of stardom and glamour are some of the people who become most-prone victims to immoral behavior. Their exposure to such utter lack of social control (and self-control as well) makes them easy pickings for wicked exploiters. And we know these shady characters are there operating in some dark, filthy corners of showbiz corridors.

Should not talent managers, producers, directors and movie and TV networks be held responsible and accountable–in the same way that parents should be–for the failure of some of their wards to abide by strict moral and social standards? Is a pregnant actress simply a victim of her own frailty or a product of a well-orchestrated albeit unadvertised program to orient our children to a way of life and a way of thinking which makes them moral weaklings?

Notice how liquor companies now bankroll young and innocent-looking stars to endorse their products? Or how seductive, porn-oriented magazines convince teenage stars to bare themselves before the cameras? While parents and social groups find ways to prevent such blatant exploitation, the business-people continue stashing away their booty. Decent and moral people who are helpless in protecting their children from so much trash raise their hands in desperation. Some simply smile and dance to the tune of the times.

In spite of the obvious desire of producers to instill moral values in local movie and TV scripts, we see in the actual lives of some celebrities the propensity to live "abnormal" lives without fear of being held legally or even socially liable. Their lifestyles of popularity and wealth have made them role-models for many innocent kids who put their hopes and dreams on becoming like their idols.. Not even their idols' worst mistakes or sins can topple them from their pedestals.

Remember Mel Gibson? After raking in his millions with his landmark movie, The Passion of the Christ, he got caught driving under the influence of alcohol and even cursing Jews when he was arrested. Eighty percent of those interviewed said the offense did not affect their decision to watch Gibson's movies. Shows you how many people thought how innocuous the deed was to them. Yes, Gibson apologized and eventually submitted himself to a rehabili-tation program. Here, we know of so many drunken drivers every night who are never even accosted by policemen. (I don't think we even have the structure to prevent speeding along EDSA. We used to have highway patrolmen decades ago.) And so, we hear often of celebrities involved in muggings and altercations but rarely hear of any of them ever convicted or punished. That fact alone convinces our youth that popularity "does pay". In Hollywood as in Manila, they do so in more ways than one.

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LITTLE BIG VOICE

By Alex J. Socorro

She is short. She is not pretty. She is not even classy in her looks and in her ways. Those undestatements plainly describe the latest youtube star which, of late, has become a blooming international celebrity. And at this early, her name is already in Wikipedia, the internet's encyclopedia cum almanac. And there's also HYPERLINK "http://www.chariceonline.com" www.chariceonline.com saying it is the Official Charice Cyberfans Site. Definitely, it can be said that Charmaine Clarice Relucio Pempengco has already made her mark in the music scene. And the way she did it was phenomenal, legendary and somewhat unprecedented.

It all started when Charice, then a bubbly 13-year old, joined the Little Big Star singing contest of ABS-CBN hosted by Sarah Geronimo, herself a singing contest winner. Sadly, Charice suffered an early elimination. But as fate would have it, she earned a re-entry ticket via the wildcard method, widely used now to give another chance to the early losers. With her second life in the contest, Charice worked her way up to be a worthy finalist. However, Charice landed only in third place. And with that, she had automatically earned a contract with Star Records.

But in spite of the recording contract, Charice was left with no option but to just sing inside their bathroom because there was no more exposure granted her. She couldn't complain though because even Sam Concepcion, the eventual winner of the Little Big Star singing contest, was also nursing a faded star.

And so life was peace and quiet until someone had posted in youtube Charice's rendition of Whitney Houston's signature song I Will Always Love You. Since the pseudonym of the poster was False Voice, some youtube viewers had the impression that the video was only a lypsynch job by Charice. But when it was followed by the video of Charice's faceoff with Bianca Ryan, a winner in America's Got Talent, those supposedly ordinary videos caught the attention of Ten Songs Productions, a Swedish recording company that is on the lookout for fresh talents.



Charice showing her dance steps on her first mall tour at Ever Gotesco (Cainta) on April 18.

With her power-packed vocal cords, Charice flew to Stockholm, Sweden, to record 7 songs for Ten Songs Productions. Of course, it included I Will Always Love You and 4 original songs. But the most awaited international album seemed to be in wait until now.

False Voice added another 2 videos to the Charice collection in youtube – Dreamgirls and I Am Telling You I'm Not Going. This time the youtube channel that False Voice had created mesmerized the Koreans, resulting in an invitation from the Seoul Broadcasting System. By October of last year, Charice hied off to South Korea for a command performance in Star King, a talent show. Her duet with Kyuhyun, a Korean singing star, of A Whole New World was so explosive that the Koreans, on their own accord, posted the video in youtube.

And it is now a whole new world for Charice. "Ito po ang una kong mall tour," she confessed on the stage. "Hindi ko po expected na ganito karami ang taong sasalubong sa akin. Saka hindi ko rin po expected na kakanta ako sa ganito....dati kasi puro dreams lang," her voice was ecstatic with genuine glee. The exhibition area of Ever Gotesco in Ortigas was filled to the rafters, so to speak, and applause was deafening.



Charice with the male dancers.

With her natural gift of gab, Charice easily established rapport with the audience. "Kayo pong lahat ay friends ko na," she smilingly said while pointing to the crowd. "Sa May ten po ay birthday celebration ko sa Wowowee at sa Hawaii po gagawin pero ipapalabas po sa Channel 23. Huwag nyo pong kalilimutang panoorin." She sounded so excited such that she admitted her excitement to the crowd since it will be her very first big birthday celebration.

But popularity has a price to pay. There was an item in the tabloids referring to the statement purportedly said by Charice's father. "Huwag na sanang gamitin ni Charice ang Pempengco kasi may iba na kong family. Para hindi kami maistorbo pare-pareho." Charice is a catchy screen name, yes, but it would be difficult to remove the not so common family name.

The first mall tour was a rousing success in terms of attendance and audience impact. A planned autograph signing was aborted at the last moment when probably Charice's handlers realized that her album was yet to come. "Invite ko rin po kayong bumili ng album ko," Charice exhorted the crowd. It is a self-titled album which promises to be fulfilling, not just for the singer, but to the listener as well.

The so-called voice timbre is like a fingerprint that is almost unique to every person. You may sound like someone but acoustically speaking, your voice timbre is difficult to match. Charice has captured the imagination of the listeners with her effortless belting of high notes. Unlike other singers whose voice thins out when scaling high notes, the voice timbre of Charice remains on the normal level whether it be a low note or a high note.



Charice belting with might.

Like a chain reaction, Charice Pempengco's video of her Korean sojourn in youtube caught the fancy of E! which featured her in the Daily Ten. It was another round of success for Charice's video for she was even named Queen of the Week. That American exposure paved the way for a guesting in The Ellen DeGeneres Show via a personal invitation by Ellen herself.

In December of last year, Charice was invited by Martin Nievera to his US concert where Charice wowed the crowd with her rendition of One Moment In Time, another Whitney Houston signature song. Charice also did a duet with Martin – The Prayer.

A week before Christmas of 2007, Charice took the first step of the long road to international stardom. For The Ellen DeGeneres Show, Charice belted I Will Always Love You and the now famous And I Am Telling You I'm Not Going. Not only the audience were treated to an audio display but even Ellen herself was so thrilled with Charice's performance.

And right on Christmas Day, Charice flew to South Korea again. This time it was for the taping of her duet with Lena Park, another

cont. page 68

SCRIPTWRITING REVISITED

By Jose N. Carreon

Once a scriptwriter…always a scriptwriter.

I have been one for thirty years now. And I have been a scriptwriter-director for almost 20 years.

The late nineteen seventies saw an influx of literary writers who tried their hands and minds in the'more glamorous' field of writing for movies. Thus, short story writers, poets, dramatists, novelists, essayists writing in English and Pilipino barged into the movie scene armed with their portable typewriters and fertile minds. They included, among others, Pete Lacaba, Jorge Arago, Doy del Mundo, Nestor Torre, Rolando Tinio, Ricky Lee, Mao Gia. Samonte, Jun Cruz Reyes, Iskho Lopez, Raffy Guerrero, the brothers Abbo and Uro de la Cruz, Jose Dalisay, Rene Villanueva, Domingo Landicho, etc.

In a way, that seemed to have revolutionized scriptwriting in local films and eventually elevated the screenplay as a literary form—much like the five-act play.

But what seemed to have triggered this nostalgia. It was simply seeing the calendar of schedules for the ongoing MOWELFUND intensive workshop on filmmaking. It started last May 12 and the first topic for discussion was scriptwriting.

It struck me that the workshop planners might have placed such importance on scriptwriting to start things off with this subject.

Yes, the film script is still the master plan, the genesis of a film, the starting point, the first tentative step or vigorous jump. In a sense, it is the guiding hand because It is indeed indispensable. Without the script, there will be no film. That is the scriptwriter's hubris in a nutshell.

But nowadays is certainly and without doubt not the best of times for those aspiring to be movie scriptwriters—even those already plying this particular trade. With the dwindling number of local films being produced, script assignments have gone the way of the local film industry—mired in an alarming meltdown.

We have no intention to discourage the aspiring scriptwriters in our midst from pursuing what seems at present to be a lost cause.

We were lucky we lived during those times when local film producers were really churning out films after films and the scriptwriters had their hands overflowing with assignments. Scripting for a wide range of films—from the artistic to the commercial to the mediocre—was the order of the day.

We can only sigh and lament: Those were really the days.

Fast forward to mid-2008 and we sadly scan an almost half-filled short bond paper pegging the number of local films shown in 2007 at 50.

Rattling through all these, many will assume that aspiring scriptwriters are hereby being advised to look for greener pastures. But, believe me, this is not actually the case. Inspite of everything, would-be scriptwriters must not give up on their dreams.

But as a precautionary measure, they must make sure that scriptwriting will not be their only means of earning a living, his or her single source of income. It is still best to have something to fall back on if the going gets rough, meaning script assignments became as rare as dialogues in a pantomime. Because if scriptwriting is really in one's blood, he or she can't just drain it out totally.

In the spirit of a seminar-workshop, let me posit several points that might just prove and establish that scriptwriters are hard-headed enough not to jettison or throw overboard his or her I'll-be-a-famous-scriptwriter ambition. How about sharing some thoughts…again, in the spirit of a workshop's hands-on internship.

Pointer number 1. Aspiring scriptwriters must always believe that luck and talent go together. Being a good writer doesn't ensure that one will make waves as a scriptwriter. There is that pesky component called luck. A scriptwriter with lesser writing credentials might outshine everybody because he's lucky. Maybe the director who used his script has transformed his luckluster script into an award-winning masterpiece…because that first class director revised it.

Therefore, everybody must believe in the necessity of a good break. This is true in any kind of life's endeavors. But one cannot get a good break if he or she will not write. He or she must start his or her first ever script ASAP. One doesn't have the luxury of waiting for the right mood. If one is deadly serious in writing a script, by all means, he or she must write one.

But after writing one, what? One doesn't have the luxury (again!) to day-dream. If at all, one must get real. One must get out and chase the first available good luck that will appear in the horizon.

There's no harm submitting a first 'masterpiece' to a scriptwriting contest. There are at least three to four such contests held annually. Aim high. There is nothing to lose but one's time and efforts.

Next pointer. If one has decided to try his or her luck, one must not procrastinate. One must sit down before his or her portable typewriter or computer to start fleshing out a screenplay. A helpful pointer is not to wait for any deadline. The script must be finished at once. The more time there is for revision, the better. Now if a budding scriptwriter is not in urgent hurry to write a script and want a more prepared approach to everything, he or she may try enrolling in or attending a scriptwriting workshop or seminar.

In fact, the Screenwriters' Guild of the Philippines has a policy to admit anyone who has written one full-length movie script or/ and attended a scriptwriting workshop, as associate member of the guild.

As an associate member of the SGP, one will have a wider chance to hone one's craft with the volunteered assistance of veteran scriptwriters who are willing to teach you the ropes, not to hang yourself with but to get the hang of honest-to-goodness scriptwriting. The other perk is that everyone can rub elbows with people who have the same fire in their bones as theirs. That fire in the bones, to be precise, is their ardent love for scriptwriting.

Another pointer to bear in mind. One must never limit oneself writing in Pilipino. English can still be used for the non-dialogue portions of the script. With the current trend in out-sourcing, Filipino writers can eventually be commissioned to write scripts (in English of course) for foreign-based producers. Because Filipinos are known to be proficient in English, it will not be far-fetched that we can get script assignments from abroad.

Most of our readers might howl: Enough of day-dreaming! I assure you I am not pulling anyone's legs. All I'm driving at is this: Think positive! And the first positive thing one can buckle down to is WRITE! NOW! Join scriptwriting contests! Attend workshops! Get in touch with the SGP (its office is at the Film Academy of the Philippines office, Octoarts Bldg., Panay Avenue, Q.C.).

Pens and sheaves of yellow pads must always

cont. page 68

FOUR DAYS IN JULY

By Jose N. Carreon

Anyway you look at it, the four-day period from July 13 to 16 may be considered one of the saddest four-day periods in recent memory, specially for local film industry people.

On Sunday, July 13, Director Felix Dalay was finally buried in his hometown of Paete in Laguna. At the age of 58, Felix succumbed to cancer in his residence last July 6.

Three days later on Wednesday, July 16, bereaved relatives and friends of Rudy Fernandez, fondly called Daboy, marked the fortieth day of his death at the Heritage Park Cemetery in Taguig.

It was during the mass for the occasion when Johnny Delgado got a text message sadly informing him that ABS-CBN Director Gilbert Perez suffered cardiac arrest as he lay comatose at St. Luke's Hospital after a heart attack last July 1. Manong Gilbert, as he was fondly called by colleagues and the stars he directed, finally passed away at past ten o'clock of the same night. He was only 48 years old and at the height of his directorial career.

What sadder four-day period can there be?

But measuring sadness is really a futile and negative undertaking. The bottom line of remembering friends who had gone away is that we must finally let go though we can still treasure and keep the memories of those departed.

This writer was closed to Daboy and Felix. But I knew that Daboy and Felix were already whipping out action film projects together before I wrote the very first script for Daboy. This was based on the true-to-life story of Waway and was told from the point of view of Ruther Batuigas, a former colleague at the Philippines Herald.

Daboy made the film for Vanguard Films and this garnered him several best actor trophies. That was the start of the series of scripts for Daboy—many of them true-to-life stories of criminals and law enforcers, komiks novels and original storylines.

It was Daboy—with the help of ABS-CBN President Charo Santos-Concio—who convinced Mother Lily to give me my first directorial assignment under Regal Film in 1988. This was Sandakot na Bala which also starred Eddie Garcia, Gloria Romero, Melanie Marquez, Nadia Montenegro, Monica Herrera and a young Billy Crawford.

I directed Daboy in six other films. And in some of these films, I collaborated with Daboy and Felix in brainstorming our film projects.

Felix was actually behind the blockbuster action films Daboy made for Bukang Liwayway of Jerry Talavera like Get My Son…Dead or Alive!

The usual venue of our brainstorming or jamming sessions was the TV room of Daboy's house in White Plains. Sitting around a poker table, we threw ideas around, caught some in the air and let inane ones float away as we crafted a decent storyline or synopsis for the film under discussion.

Those were the days of the early eighties when local cinema was experiencing its halcyon days. Script assignments kept pouring in. Most workers in the film industry were getting new assignments or contracts even before they could finish the films they were shooting.

Those and succeeding years cemented the friendship and closeness that bound us together. Projects kept pouring in. We worked together in some films and made separate projects but still kept in touch with each other.

Last March 3, Daboy celebrated his 56th birthday. A group of former Reflection Films staffers and production people made a surprise visit to Daboy in White Plains on the night of March 2 and we were still there when midnight came and we were his first birthday greeters. We knew he was touched by the gesture.

In mid-June, another surprise party was thrown by Felix's family to celebrate his 58th birthday at the Kenny Rogers branch at the corner of Quezon avenue and Examiner street. The party occupied the entire second floor of the eatery. Felix was really surprised when he saw the visitors crowding the second floor. His showbiz friends and high school classmates were all there.

Sad to say, those were their last birthdays.

Thinking back now, it became clear to me that there were parallel occasions that transpired for Daboy and Felix. During the fortieth day of Daboy at Heritage, a common friend intimated that Daboy and Felix were still able to be together at least for ten days before the former left the earthly world. He added Felix will be here up to August 14, his 40th day.

But after August 14, we know Daboy and Felix will always be together. And they will be in good company.



from page 64

Reviving the Unwritten Moral Laws for Producers, Directors and Actors

What do we do with these people who disregard our written and unwritten laws?

We cannot expect our political leaders to hail parents and all these media practitioners to court (or to a senate hearing – heaven forbid) to answer for their failures to raise up or train their wards according to the timeless rules of decency and propriety. That would be like the tree-and-fruit paradox: Which is rotten, the tree or the fruit? Perhaps, we all deserve to suffer the fate of what society is going through – broken marriages, corruption, immorality, criminality and impending social chaos.

We do not wish to paint a negative picture of our society but we cannot find the reason to paint a rosy picture of it either. We seem to simply follow what happens in Hollywood where the rich, young and famous celebrities live lives of wild abandon. Unfortunately, we see and know where we are headed for but fly at such a speed that we can no longer stop. Before we get there, let us decide to slam on the brakes and get off the road to oblivion. For our children's sake and for our children's children's sake.

from page 65

Little Big Voice

popular Korean singer, of I Will Always Love You. Charice also sang I Will Survive. The high-rating Korean tv show was aired on December 29 in South Korea.

Early in April, Charice took another step in the international scene when she guested in the Paul O'Grady Show in London. Not just once but twice, Charice was accorded standing ovations for her powerful rendition of And I Am Telling You I'm Not Going and I Will Always Love You. Also in the same month, Chariced had landed in the most coveted guesting opportunity for American tv – the Oprah Winfrey Show. Her stint at Oprah will be shown late this month or ealy May – TheTalented Kids of the world.

Although Charice is more popular abroad than in her homeland, she is also starting to make big waves with the help of her ABS-CBN contract. Aside from the first and the succeeding scheduled mall tours, her first self-titled recording album will surely be launched with a big bang. And not to mention her grand birthday celebration in Hawaii, ABS-CBN must be cooking a lot of dishes for Charice's singing career.

It was a whole new world for the little big voice of that little girl with a big heart. Now, the world, tomorrow, the country for Charice.

Comments to this article can be sent to ajsocorro@yahoo.com

from page 66

Scriptwriting Revisited

be ready..on stand by. The computer-literate among us must have his finger a second away from flicking on his computer. Then one must just keep this in mind: Write about what you know in real life. Trust your writer's instincts. Be honest. Be observant. Be inquisitive. Read a lot. Write until the letters are erased from your keyboard or typewriter keys.

But one must make sure that this activity comprises just one-half of one's waking life. The other half is all about enjoying life…away, albeit temporarily, from one's scripts and the stories one wants to tell and translate into the silver screen.

After all this, one must now be finally convinced that scriptwriting is really in one's blood. Because if it is, it will be a herculean effort to disabuse anyone's mindset about this. All of us are all trapped in this delirious 'craziness' called scriptwriting. That's because we are actually leading two lives, each and every one the world around us fondly call scriptwriters.

Once a scriptwriter…always a scriptwriter.

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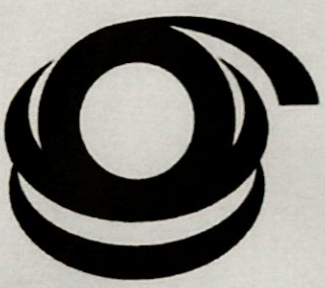

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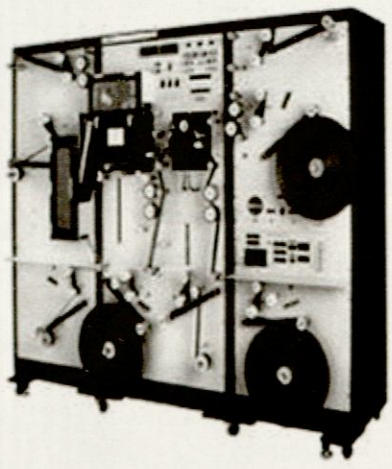

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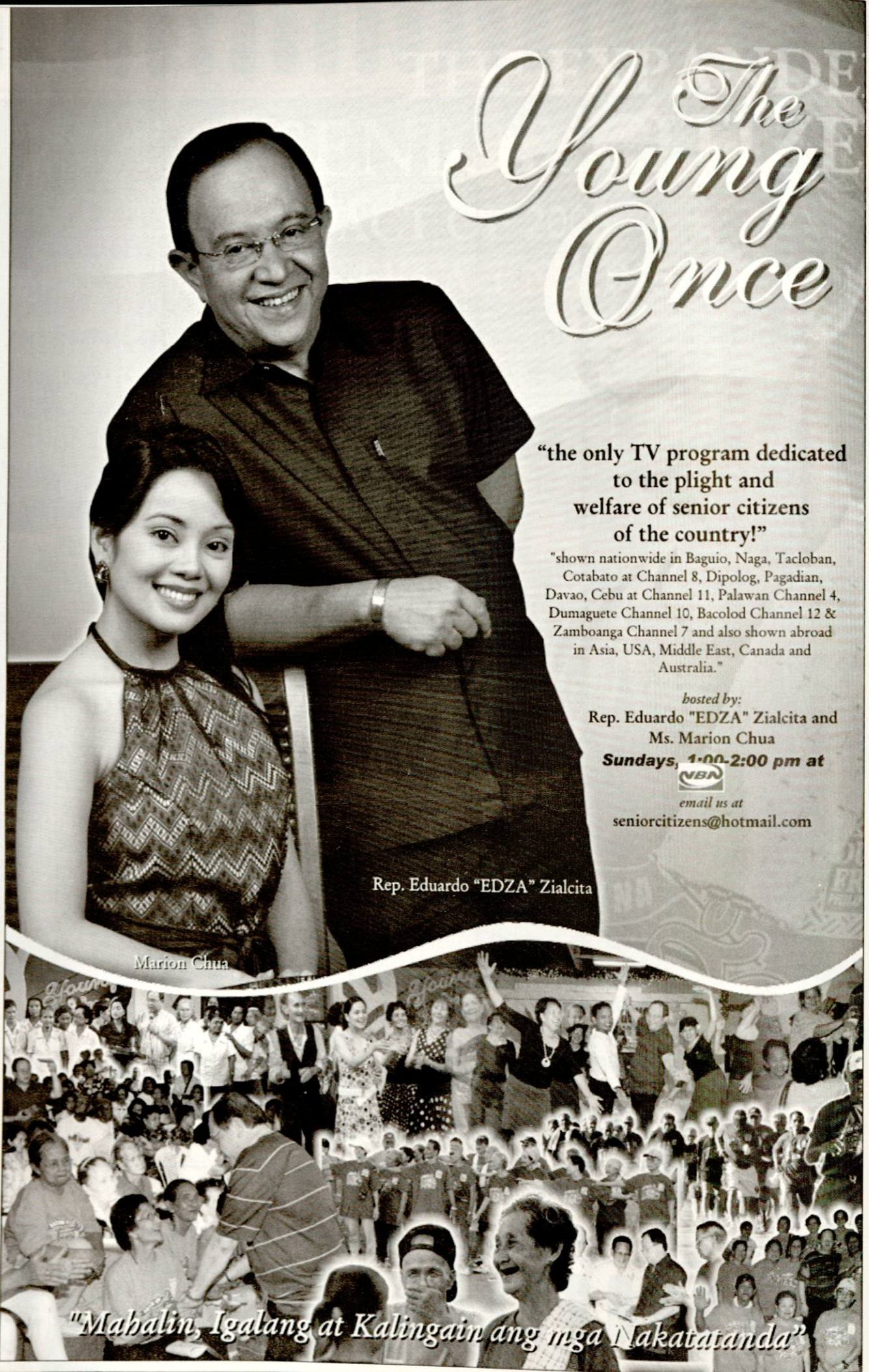
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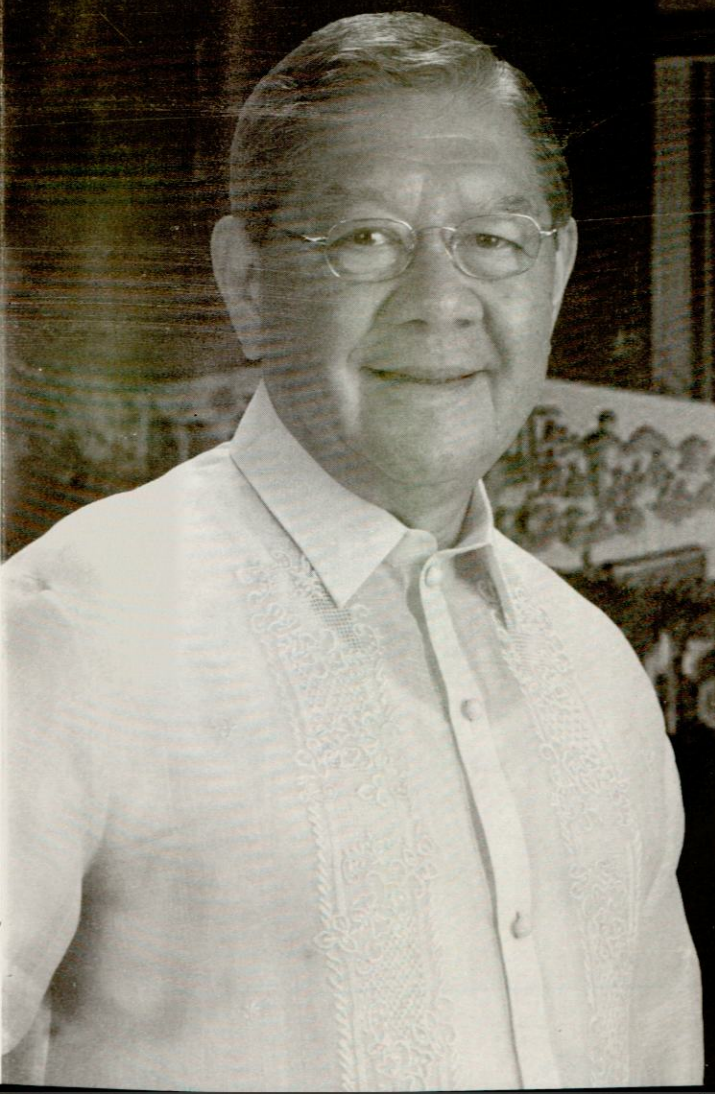

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naglilingkod ... kumakalinga



On behalf of the people of the First District of Batangas, I wish to congratulate the ***Film Academy of the Philippines*** *for its continued and valuable achievements in uplifting the film industry in the country.*

Rest assured that I will continue to support your endeavors as we move ahead to a brighter year and look forward to a more progressive future for our country.

Again, congratulations and more power to the ***Film Academy of the Philippines.***

Eileen Ermita-Buhain

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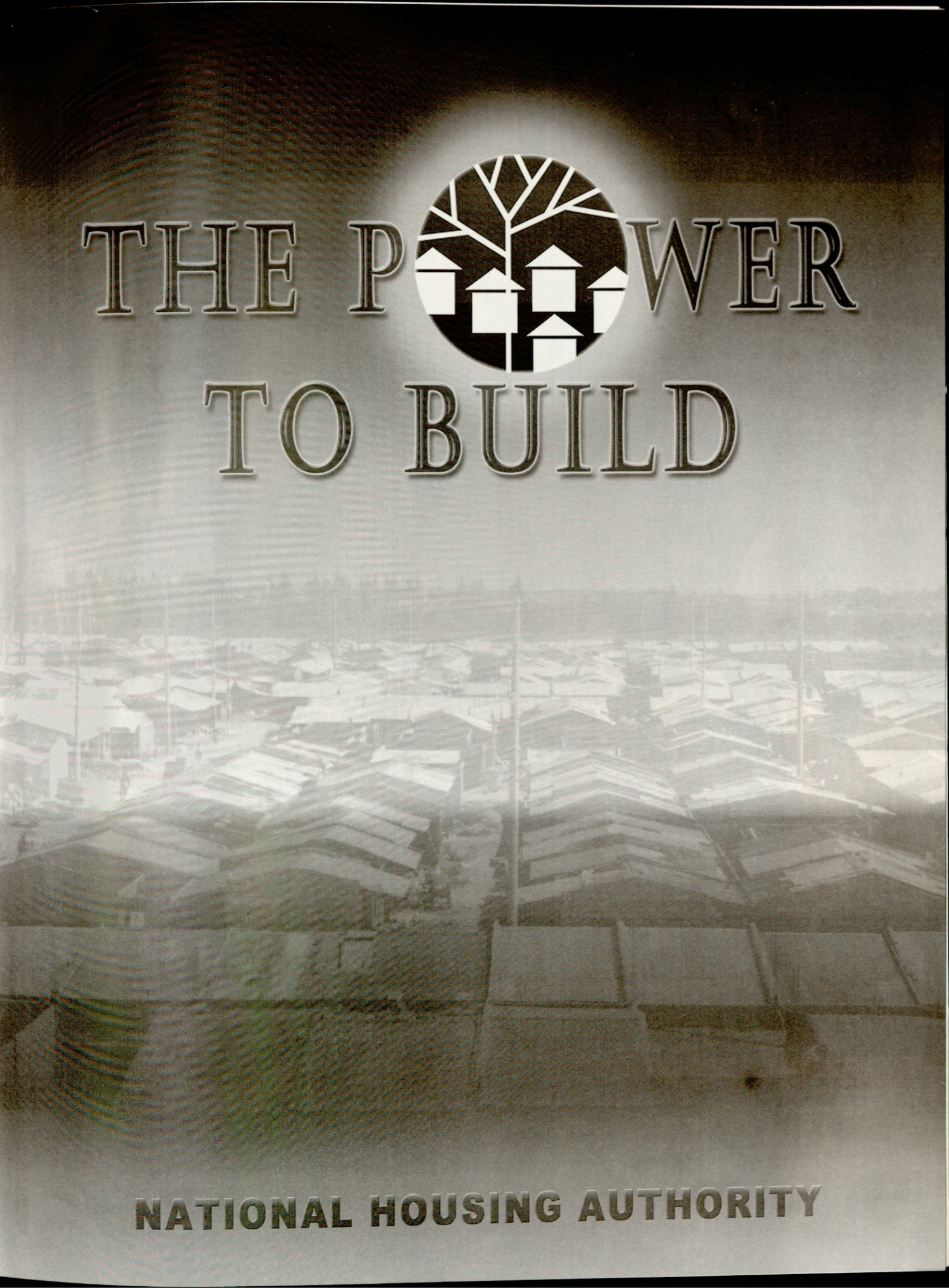
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Congratulations Film Academy of the Philippines on your 26th anniversary!

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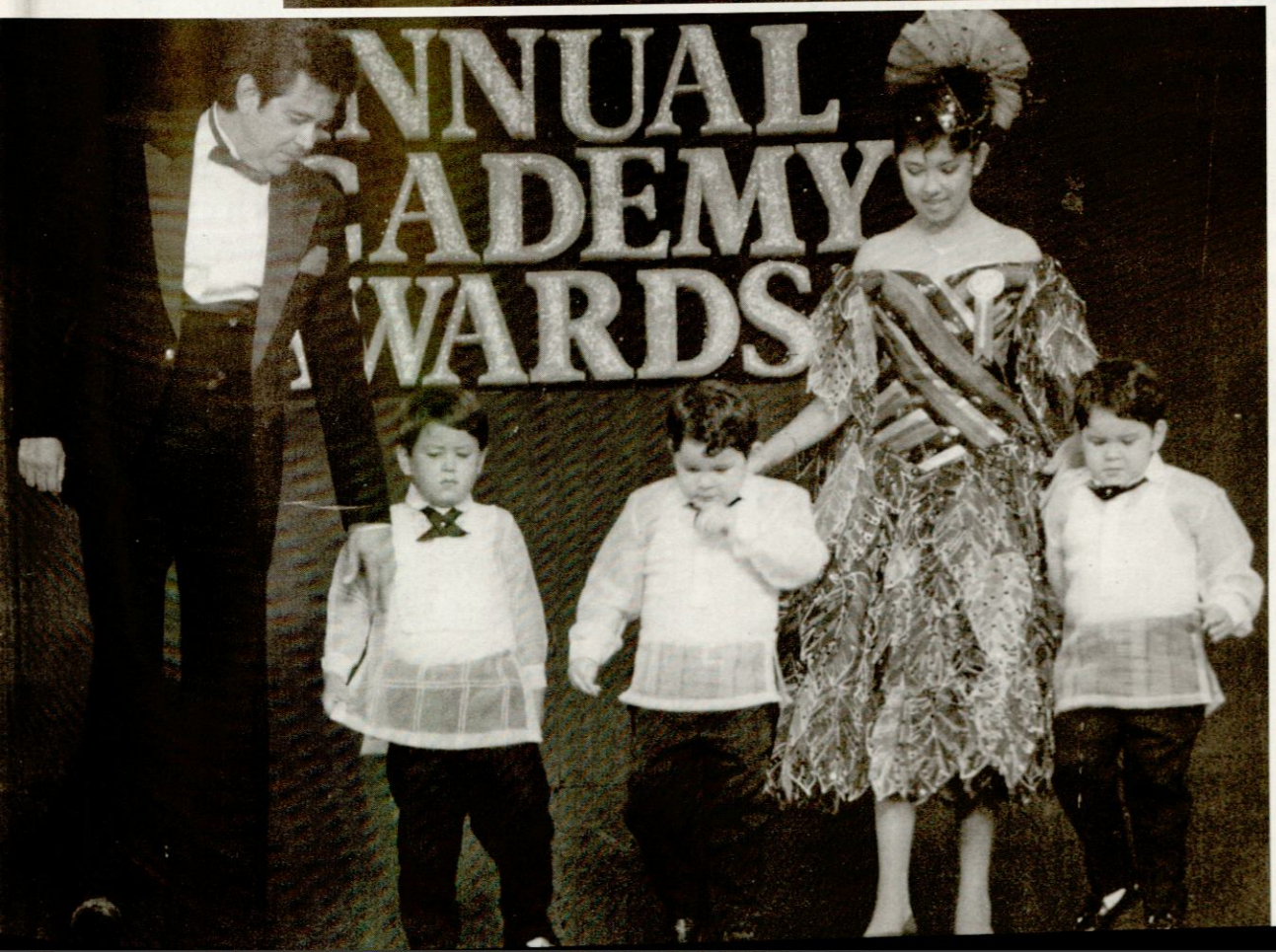
Memorable Photos from 6th Luna Awards Night



This might be the only photo that brought together these three showbiz couples on a single stage. From left to right: Lorna Tolentino and Rudy Tolentino; Fernando Poe, Jr. and Susan Roces; and Tita Duran and Pancho Magalona



Ruffa Gurierrez holds the twins Richard and Raymund as Eddie Gutierrez and Elvis watch on stage.



Film Development Council of the Philippines

OFFICE OF THE PRESIDENT OF THE REPUBLIC OF THE PHILIPPINES

The Film Development Council of the Philippines (FDCP) is an agency under the Office of the President of the Philippines mandated to promote and support the development and growth of the Philippine film industry as a medium with which to uplift aesthetic, cultural and social values for better understanding and appreciation of the Filipino identity. FDCP was created by virtue of Republic Act 9167, approved by the 12th Philippine Congress on June 7, 2002 and Chaired by Mr. Rolando S. Atienza.

Project/Programs under the FDCP

The Cinema Evaluation Board (CEB) was created together with the FDCP under R.A. 9167. It is supervised by the FDCP. The CEB evaluates and grades the quality of local films based on a cinema evaluation system. Films obtaining A or B quality grades are entitled to amusement tax rewards. This incentive scheme is intended to reward Filipino filmmakers who aspire for excellence and to encourage the production of more quality films.

FDCP Festival Grants provides fund grants to film producers for the promotion of export oriented quality films invited to participate in international film festivals for exhibitions or competition. The country's participation in these festivals paved the way for the Philippines' exposure to the global film market.

A P25 million **FDCP Film Fund** was launched in July 2006. The fund aims to stimulate economic activity in the industry by increasing the economic viability of quality films. The fund is to be used to provide financial assistance to qualified producers and is structured such that the monetary assistance extended may be recovered by the Film Fund.

The Philippine Film Export Services Office (PFESO) was created with E.O. 674 signed by Her Excellency President Gloria Macapagal Arroyo on October 30, 2007. The PFESO is mandated to "maximize the country's comparative advantage as a location site for international movie and television making to generate income, promote tourism, and enhance the image of the country globally." The PFESO is also the FDCP office tasked to help promote Filipino films abroad.

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Greetings to the Film Academy of the Philippines on this the 26th year of the LUNA Awards.

The Academy's continuous efforts in recognizing and rewarding the best from our industry is a worthy and important endeavor especially because the LUNA winners are chosen by their peers.

The Film Development Council of the Philippines is pleased to be a part of this annual event. The FAP and the FDCP share the mission in encouraging our filmmakers to strive for excellence, to stretch their talents, to bring out their best potential, and to come together as one in uplifting the local film industry.

Congratulations to the nominees and winners! May tonight's honors inspire you to continue doing your respective crafts with vision and passion in telling your stories to the Filipinos and to the world.

ROLANDO S. ATIENZA
Chairman
Film Development Council of the Philippines

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