

FOREIGN FILM BUYERS PREFER SEX & VIOLENCE



Foreign buyers of motion pictures are looking for sex and violence in Philippine films, according to Susan Roces, lovely movie star who is a member of the Philippine Motion Picture Producers' Association secretariat which is the liaison to the film market of the Manila International Film Festival.

If we have to please these buyers, Miss Roces said, we might have to restore the portions snipped off by the Board of Review. Or, perhaps, we can shoot two versions: one for local exhibition, the other for the world market.

A proposal was made at pre-festival conference that all Filipino films for export must not be reviewed for censorship. Director Eddie Romero, who co-produces motion pictures with American entities, pointed out that Filipino producers do

not have 20 to 30 million dollars like Hollywood producers to splurge on spectacles like "King Kong" or "Star Wars."

On the other hand, Romero pointed out how Taiwan and Hongkong are dumping cheap kung fu, karate and other commercial action pictures into the Philippine market which compete with Filipino pictures in movie theaters. "So if there will be any censorship of Filipino pictures intended for the foreign market, let us forget about exporting," Romero stated.

Requirements for export. Foreign film buyers have set certain requirements that have to be met if Filipino producers are to market their pictures abroad. American buyers do not want pictures that are dubbed or contain subtitles. The pictures must be originally filmed in English.

For lack of capital, Filipino filmmakers have to seek other avenues by which their celluloid products can be sold internationally. And there is a market for sex and violence abroad, Romero said. Philippine pictures for sale, however, undergo government scrutiny as to whether or not they promote Filipino values or traditions or may be objectionable by Philippine standards.

This was specified by Michael Solomon of Telepictures, New York City. Solomon said he had 60 people working under him who do nothing but purchase films for resale to United States home video and other television circuits. He said he has also exported pictures to the Philippines which are being run on TV.

Solomon said he is buying whole pictures and is

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MIFF: An eye opener to local producers

"The bottom line is that the Manila International Film Festival has been an eye opener to the local producers." This is according to Tony Dullalia, owner of Magna Tech Omni studio and vice president of the Metro Manila Theaters Association.

"With their exposure to the Festival, the local producers have realized the potentials of the international market and the need to crash into it," he said. "This is necessary due to the cost of production which has become increasingly prohibitive every year. There is need to expand the limited domestic market."

Dullalia said the local producers were not prepared for the Festival. Proof of this is that they didn't

even have any videocassette tapes of their films to show to foreign buyers. During the first week of the Festival Magna Tech had a hectic time transferring 40 titles to tape, he said.

The young owner of the only modern studio in the Philippines exclusively devoted to post-production work, Dullalia also stressed the need for the local films to have an international sound track. He cited the case of Wengweh's picture "For Your Height Only" which an Indonesian distributor was interested to buy. The deal got into a snag when the Indonesian buyer asked for the music track and effects track of the picture from the local producer. He just wanted those two tracks because he

would dub the dialogue in Indonesian. The local producers couldn't comply because the picture like most other local films have combined the three tracks—music, effects and dialogue—into one for economy reasons. It would be expensive for him to reconstruct the two tracks. The three tracks are usually erased for reuse after the sound transfer.

Dullalia said anything magnetic is slapped a 70% tax according to the tariff code. He pointed out the need for the industry to have a buying arm to reduce the cost of raw materials like sound negative, print negative, splicing tapes, negative tapes and sound recording tapes. The industry can ask the government to

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Press center is heart of MIFF

The press center at the Philippine International Convention Center is a busy hub and the heart of the Manila International Film Festival.

Here foreign correspondents and television crew members mingle with the Filipino press in a large hall where a battery of typewriters has been set up on rows of tiny tables.

Small vehicles on the left are the service rooms where the press executives are issued their accreditation cards, tickets for film viewing at 2, 100 and 10 p.m., daily at Screening Room 2 on the second floor, and can ask information about the festival. In one of the rooms, Philippine News Agency correspondents type out their reports for the day. There are telephones to call in stories to the desk.

Employees of the Manila Post Office, the Office of Media Affairs, Ministry of Tourism and other government entities have been detailed to the press center, some as "press guides" for the visiting journalists and TV reporters.

The information table at the entrance of the center issues a press kit. Movie materials are doled out by another counter on the right. By the time a reporter has collected all the materials, he has quite a heavy bundle in his arms. The press kit contains these booklets: strictly bound listing the films in competition, those for exhibit but out of competition and the third presenting profiles of cinema personalities scheduled to conduct symposia on various aspects of the film art and industry.

The other kit contains the objectives of the festival, an MTA directory, a "Media Seminar" of events that would take place from Jan. 18 to 29, two glossy-covered pamphlets on the opening address of President Ferdinand E. Marcos on the evening of Jan. 18 at the on-located Manila Film Center near the PIOC and the well-known speech of the First Lady, Imelda Romualdez Marcos.

After the opening ceremony at the Film Center ground floor, a film from the "People's Republic of China," "The Plum Flower Evidently," set off the festival morning. Hundreds of workers rushed the finishing touches to first floor of the PIOC million center. The press guides escort the visitors in city tours.

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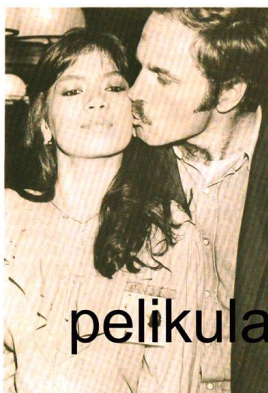
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Tagalog version of a stage hit

Philippines are gradually becoming theater-conscious and the latest stage production that will hit town starting Feb. 5 is "Hirsh," an English translation of the Pulitzer Prize winning play "The Miracle Worker." The play was also filmed first in 1962 starring Patsy Duke as Helen Keller, and Anna Quiroz as Anne Sullivan and a musical was made in 1980 with Melissa Gilbert as Helen and Patsy Duke as Anne. Young Melissa stars in the popular and repeated American TV drama series, "Little House on the Prairie."

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Italian actor Franco Nero giving Jean Saburit a kiss.



From left: John L. Litton, MIFF Director-General; Betty B. Benitez, MIFF VP for Finance and Administration; Marichu P. Maceda, PMPPA President and Director-General, Film Fund; Mayor Joseph E. Estrada, Movelfund President; Italian actor Fabio Testi and wife; and Susan Roces.

SMASH PARTY OF MOWELFUND & PMPPA

Filipino and foreign movie stars shone at the cocktail party given by the Movelfund and Philippine Motion Picture Producers' Association for the Manila International Film Festival participants on Friday, Jan. 22, at the Philippine International Convention Center banquet hall.

The party was a big smash. One early arrival actor Vic Vargas, who sat at the bar nursing a glass of tomato juice. He has just made a film, "Maranatha," co-starring Beth Bautista, Lorna Tolentino and other name stars. Also at the bar were Robert Arevalo and his wife, svelte star Barbara Perez, in a one-strap gown, who was picking on potato chips dipped in white cheese.

TV host Joe Quirino actually opened the affair by having the first drink — a glass of beer. After 5 o'clock, the hall was packed with crowds of newspaper and magazine representatives, photographers, marketing and movie executives.

Leila Hermosa, in a short tangerine-and-black dress, and Jean Saburit in a coffee-colored outfit, were mobbed by foreign film buyers. Jean's film "Ang

Babae sa Ulog" in which she appears in a bare-breasted role, has had several offers from foreign buyers.

Tony Ferrer, karate star, was there in a modern barong Tagalog and shod in wing-tip shoes. He was with director Oden Amurao.

While I was talking with Vic Vargas on the divan, photographer NickGuangco buttonholed flame-haired Italian star Luciana Paluzzi and made her pose with Vic. Franco Nero, who recently made a Ninja picture in the Philippines, arrived in rugged denims and swapped buses on the cheek with Luciana Paluzzi. The actress was accompanied by her husband of two and a half years, Michael Solomon, who heads Telepictures of New York.

"Usted habla el Español?" I asked Miss Paluzzi. "Si, lo comprendo." (Yes, I understand it) she said. From then on, I conducted the interview in Spanish and she answered with a mixture of Spanish and Italian.

While waiters were walking around offering brandy, whiskey, gin tonics, orange juice or cokes, the crowd was digging into hot dishes of chicken legs, meatballs and canapés of all sorts.

Susan Roces and her sister Rosemarie arrived clad in feminized barongs over black trousers. Ricky Belmonte had his hair close-cropped. It was shaved for his Muslim role of a juramentado (amok) in the picture "Hiyamin." The title is the movie name of lead star Techie Agbayani.

Mary R. Tagle, a festival executive, and Marichu Maceda, PMPPA president, were both clad in black evening gowns.

Movelfund Chairman Joseph Estrada arrived with Jesse Ejercito. The local producers were well represented by Ciro H. Santiago, Espiridion Laxa, Emilia Blas, Eddie Romero and "Mommy" Vera-Perez.

There was a lot of picture-taking by an Italian television crew, other foreign and local press. People conversed in small groups or circulated around. The press received copies of press kits and the Movelfund and PMPPA paper Entertainment Times.

After 9 o'clock there were still lingers like Ernie de Pedro, the Archrector, and his guest, a British archives specialist, Dr. Roads, who were seated with movie star Rudy Fernandez and friends.



Manuel de Leon, Sr., Director-General, Film Academy, with two foreign guests.



Robert Arevalo, President, Actors' Guild, with Asian delegates.



Joseph Estrada with French model Patricia.

Photos by Virgilio Hoo



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CENTURY PARK SHERATON Iberia Grill: Ato Bengulto (pianist) 7-11:30 p.m. Kachina Lounge: Julius Obregon, and the Music Library. The Kachina Lounge performance is Julius' first night show in the local entertainment scene after some five years of engagement in prestigious clubs and hotels in the U.S.A. The versatile showband also features vocalist Gloria Manila who does solo renditions alternately with Julius. The group performs from Monday to Saturday nights, from 8:30 p.m. till 1:30 a.m. on weekdays, and till 2 a.m. on Friday and Saturday.

Trigon Video, Canadian firm wrap up deal

The distribution rights for videocassettes to nine Filipino films for the Canadian territory have been acquired by a Canadian firm from Trigon Video, according to Lito Zapanta, an exec of the outfit.

Zapanta said the Canadian firm has already made an initial order of 200 tapes with more expected to follow since their agreement is on a continuing basis.

The tapes are intended for private home viewing, a trend which has been increasingly becoming popular in North America.

The nine films involved in the deal which was negotiated by Tak Sato, a Japanese resident of Canada, are: "Kaladkarin," "Sa

Init ng Apoy," "Si Malakas, si Maganda, si Mahinhin," "Kasal," "Ms. X," "Kampus," "Banawe" and "Annie Batungbakal."

Zapanta noted that foreign buyers have a high regard for Filipino action and exploitation films. He said they have prospects of order of 20 to 30 films dubbed in English either on 16mm or 35 mm.

Trigon Video has also received a package offer for videocassettes rights involving 10 to 15 films for Holland, England, Scandinavia and TV rights for Italy. They are still negotiating the deal, Zapanta said.

Trigon Video is a sister company of Octa Films, Singing Silangan and Trigon Cinema. The combine which

"Fantasma d'Amore" is what the picture is all about: a middle-aged man obsessed with love for his sweetheart of 20 years ago. Nino Pavarotti (Marcelo Mastroianni) sees Anna Bragatti (Romy Schneider) everywhere. In a bus, a dishevelled old hag insists she is Anna and Nino gives her 100 lire for her fare.

Walking the streets one day, Nino sees the same hag emerging from the fog in a raincoat. She returns the money he gave her and asks for a kiss. He refuses but she kisses him anyway. Nino drops his umbrella as he backs away.

At home, Nino finds his business associate aghast after seeing a woman whose throat was slit fall from the roof of him on the pavement. The police are hunting her nephew as the murder suspect.

Nino reunites with three friends at an inn where they talk about the murder. Nino reveals he has met his former girlfriend Anna. His doctor friend tells him Anna died three years ago and he conducted the diagnosis personally.

The day after a party at Nino's house, he drives his wife who is taking a friend to the hospital for a medical checkup. Nino goes to a bar and dials a phone. A woman's voice answers that she is Anna. He hurriedly drives to meet her at an eerie old mansion in Sondria. Looking up the stairs, Nino sees

Anna of 20 years ago descending. He is astounded that she is still so beautiful. After exchanging amenities, Nino tries to kiss her but she says she is not the kind of woman to betray her husband. However, she promises to meet him by the river.

Nino phones his doctor friend at the hospital to tell

FANTASMA D'AMORE
(THE GHOST OF LOVE)
Italy, directed by
Dino Risì.

him he has seen Anna again. The doctor advises Nino to see him personally after he has verified his records. At the hospital, the nurse tells Nino his friend has just died from a heart attack. In the doctor's room, Nino finds on the table a silver coin like the one he gave the old woman in the bus.

Troubled Nino looks up Fr. Gaspare at the convent. While they converse, the phone suddenly rings. The priest answers it but abruptly replaces it on its cradle. When it rings again, he orders Nino not to answer it. Nino picks up the phone and hears Anna's voice inviting him to their river date. "Don't go!" the priest warns.

But Nino hires a boat and rows downriver. On the bank, he sees a balding man and asks if he wants a lift. The man does not answer. When Nino lands, Anna rushes into his arms. They embark onto the boat. As Nino rows, Anna reveals that Zucchi, the suspect killer of his aunt, was once in love with her, that he took her by force and made her pregnant. The aunt forced her to have an abortion. She said both of them deserved what happened to them.

Nino reminds her the nephew is still being hunted. "He will never be found," she tells him. "I never knew you could hate so much," says Nino. "I can hate because I can also love strongly," she answers. She asks if he still wants to make love to her. When he answers yes, the boat suddenly lurches as it strikes a log and Anna falls into the water and vanishes.

Nino reports to the police about the drowning. Then he calls up his wife to send his friend to the station to pick him up. When he gets home, his wife tells him she has prepared a bed for him in the study.

The police finally fish out a body from the river. Nino and the Judge go to see it. It is not Anna but the same man whom Nino saw on the river bank. The police say the fellow has been dead for one week and that he is the missing nephew who killed his aunt.

Nino believes he is losing his wits, seeing dead people alive. He drives to the mansion where he saw Anna earlier. He enters and is met by the count, Anna's husband. Nino tries to talk about Anna. The count tells him his wife died three years ago. Nino insists he saw her drown in the river. The count shouts at him to go away.

As he goes down the house, he sees the count's maid of 12 years and inquires about Anna. She accompanies him to the grave of Anna and shows him the last photograph taken of her. It is the image of the old woman he has run into twice.

While driving, Nino sees a bus and a woman in a raincoat alight from it. He chases her down the street. She stops and he sees the deteriorated Anna. She tells him that he has to let go of her so they won't see each other again. He kisses her and she plunges from the bridge into the river. Only the raincoat falls on the water.

Nino returns to his lonely home. His wife has left a note saying she has gone to her mother so the two of them could think things over. The phone rings Nino disconnects it. But it rings again.

Nino relates his story while sitting on a bench in the yard of a mental asylum. He is called inside by a nurse. Nino sees her as the spitting image of the young Anna. This time he has really gone mad.

Tagalog version

Continued from page 2

role of Helen Keller when she was young. Helen is a famous hearing figure who is a deafmute and blind educator.

With Janice in this play are TV-movie-radio and stage personalities: Bona Anson Roa who portrays the role of Annie Sullivan, He'en's mentor; and Josep-

phine Brown who used to have Josephine Estrada as her screen name when she was one of the hottest contract stars of Sampaguita Studios from mid to late sixties, who is cast as Helen's mother-Kate.

Film critic, columnist and TV co-host of Elvira Manahan in "Two For The

Road," Nestor U. Torre Jr. directs this play translated by Richard Saludo.

To go on stage at the Philamlife Auditorium U.N. Avenue, Manila (Feb. 5, 6, 7, 11, 12, 13, 14) "Himala" is being presented by the Philippine Rehabilitation Fund Inc. and produced by Ma-Yi Associates, the same

production that gave us the highly acclaimed "Bangang" which started Gina Alajar, Jay Ilagan, Michael de Mesa and Johnny Delgado; and "They're Playing Our Song" at the Manila Hotel" starring Christopher de Leon and Juno Henares. The company of Angels and Philamlife co-sponsor

MOVIE REVIEW

by ERIC S. GIRON

(In competition)

36 CHOWRINGHEE LANE
(India), direction and
screenplay by
Aparna Sen.

"36 Chowringhee Lane" is an address in Bombay, India of an Anglo-Indian woman teacher who is the very picture of loneliness. Miss Shoreham (Jennifer Ken dall), who loves to teach Shakespeare, lays flowers at the grave of her beloved David, whom she refers to as a "family friend, who died during the war."

From school, she takes a ricksha through the narrow street to her antique apartment and has to ride a lift which is usually out of order so that she has to ascend a steep flight of stairs wearily. At her door, she first checks the mailbox for any letter, then unlocks the door and heats milk for Sir Toby, her big black cat and sole companion.

On Christmas day, the

The teacher's only consolation is receiving a letter from her beautiful niece Rosemary who once lived with her. Rosemary loved a young man who abandoned her. She told her aunt she was going to marry Cedric who was going to Australia. Her aunt tells her not to marry a man she did not love on the rebound and says she might be able to get a job for her.

"And live for the rest of my life in that old house, or be like Uncle Eddy living in an old folks' home?" Rosemary says bitterly. The teacher occasionally visits her brother Eddy. One of Rosemary's letters contains photographs of her, her husband and baby. She invites her aunt to live with them.

teacher runs into Nonita her former boarder, and her boyfriend who are wandering aimlessly. She invites them for coffee at her apartment. While she buys cakes at a bakery, they go ahead. The fellow is reluctant but Nonita says she is tired of necking in taxis and they had no place to go anyway. They are about to go when the teacher arrives.

As she prepares the coffee, Nonita's boyfriend fondles the gramophone in the living room. The teacher is called to the telephone downstairs. The boyfriend takes the opportunity to kiss Nonita and tell her it would be nice if they had a place to go to like this. While the three of them are having fun over coffee and

cakes, Nonita tells Miss Shoreham her boyfriend needs a quiet place where he could write. "Why don't you see this room?" the teacher suggests. "After all I'm in school the whole day."

The lovers arrive the next morning at the apartment and the teacher gives Nonita the key as she hurries to school. From then on, it becomes a trusting place. To keep the teacher in good humor, Nonita makes tea for her when she comes home. At times the three of them eat at the park or walk together. On a windy day, the teacher comes home and finds the lock on her front door broken. By the window, the two lovers are kissing.

The teacher asks Nonita one day when she intends to get married. And when she replies soon, she asks what they want for a wedding present. The young man goes to the gramophone and coyly fondles it.

After the happy wedding, the teacher finds old gramophone records which she takes to the spanking new apartment of the newlyweds. She notices her gramophone prominently displayed in the receiving room. Nonita tells her the apartment was a wedding present to her, an only child. She apologizes for not having visited Miss Shoreham after the wedding. The teacher says she came only to deliver the records.

A car comes to fetch the couple for a party. They offer the teacher a ride home but the car is full and she has to take a cab. Before they part, the husband tells her to bake a cake for Christmas.

Nonita receives a call

MAJSTORI, MAJSTORI
(Yugoslavia), produced by
Art Film/Inex Film, directed
by Goran Markovic
who also wrote the screenplay
with Milan Spasic.

"Majstori, Majstori" is drama set in a Yugoslavian school. It is titled in English "Jack of All Trades" in reference to the individual teachers involved in their respective little worlds of instruction.

The action starts when the school's plump charwoman, errand woman and general factotum whom everybody calls "Ma" is retiring the next day. The cranky woman principal decides to throw a party befitting a "first-class worker" at the expense of the school carpeting.

On the same day, a young bespectacled inspector drops by the school to investigate the complaint of a sexy, blonde English teacher, Gordana, against the assistant principal Bogdan, who supposedly molested her. When approached by the inspector, Gordana says she has written all she has to say and slams the door on him. Bogdan tells the inspector Gordana merely wanted to get back at him because she loved him and he jilted her. During the questioning at the principal's office, Bogdan goes into a tirade. His hands would not clutch a pill bottle. Ma douses him with cold water and he revives.

The next scene shows a liberated Ting Dong visiting her girl's grave on a hillside with his mother, sister and Dr. Yang. A boy's kite suddenly swoops down and Ting Dong scampers after it as he did in his childhood. The boy asks for his kite and Ting Dong surrenders it. He watches the boy ascend a steep flight of steps with his kite in tow.

To know more about the

Continued on page 7

Manila is Class A festival

A Danish woman film director attending the current Manila International Film Festival said the Manila event is considered as a Class A film festival.

Ms. Astrid Henning-Jensen, director of two Danish films entered in the festival said the Manila film event is now classed along with big international festivals like Cannes, Berlin,

Moscow and Venice.

"Manila has applied for a Class A category and has replaced the Teheran Film Festival which is originally grouped with the four big festivals," said Astrid (she prefers to be called by her first name) who is known in directing films on human relations.

Astrid said there are other international film fes-

tivals like those in Holland, Vienna and Milan but these are not of the category A.

The Danish film director is a multi-awarded filmmaker who won several prizes at the Cannes, Berlin and Venice festivals including a best film award called the Catholic prize of the Berlin fest. This particular prize is only given to a single participating film at the famed

German festival.

Her two films, titled "The Moment" and "Winterborn," are currently under negotiations for export to the United States, Switzerland and South America.

Her film career started at age 24 as an assistant cameraman. She later became an assistant director and finally a director.

Now 67, Astrid said the days of sex films in Scandinavia are now over, recalling that there was a time when some Danish producers at that time speculated on the exportation of sex films to the United States and South America.

Her film "The Moment" is based on the story of two women afflicted with cancer whom she met in real life.

She said she has decided on this particular film because she feels the world "is so terrible at the moment with the threat of a nuclear war, children dying of starvation and sickness."

The philosophy behind her film, she says, is that "every person has a moment of happiness."



Cirio Santiago with foreign guest.

SMASH
PARTY
(MORE PHOTOS)

Thais gain global insight via Festival

The Manila International Film Festival has provided Thailand's movie producers "enlightening perceptions into global film marketing and lessons on what they should do to encourage exports of Thai movies."

Pestonji said most Thai producers concentrate on the domestic market. Himself a producer until two years ago, Pestonji used to film low budget movies, churning as many as 100 to 150 per year.

"We had exported some films, but our experience showed most of our films designed for the export market seem to discourage domestic viewers. I think we need to study how to blend our cultural and entertainment fares to include the international viewers," Pestonji said.

Another problem of the Thai industry, Pestonji said, is the "Superstar" system. What happens, he explained, is that name-stars sometimes film simultaneously as many as 20.

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sometimes film simultaneously as many as 20.

This is exhausting. But it limits the superstar to a maximum of four or five years," Pestonji observed.

But, more important, according to the Thai moviemaker, the first Manila International Film Festival has "given us a very good glimpse into the complexities of the global market and provided us guidelines on how we can service both our domestic and international viewers."

This was announced Friday by Santa Pestonji, representative of the Thai Motion Picture Producers Association.

One of Thailand's 20 outstanding movies brought to the festival was the "Mountain People" which won in the 1979 Asian Film Festival in Singapore.

Pestonji said several foreign filmmakers have made inquiries on the first full length Thai cartoon - "The Adventures of Soodakorn." The film is based on the Thai Classic, Phra Aphai Manee by the poet Sonthorn Poo.



Elizabeth Oropesa, Vic Vargas and Imelda Ilanan make bright trio.



Romy Ching, Tony Ferrer and Leo Cruz engrossed in chat.



Marichu P. Maceda, Mayor Joseph Estrada and Fabio Testi are all smiles.

Foreign film buyers

not purchasing any merely for use as film clips on television.

Solomon is married to Italian actress Luciana Paluzzi, whom he met in New York through a friend. Miss Paluzzi was the sex kitten in one of Sean Connery's James Bond films, "Thunderball."

A Las Vegas-based investor in pictures who has been coming to the Philippines off and on during the past eleven years revealed he is looking for a Filipino picture that can be bought at a low price which will appeal to the American public.

There were several offers to purchase Filipino films like "PX" and "Ang Babae sa Ulog" from Germany and other delegations as the first week of the festival's film market was winding up on Saturday, Jan. 23.

Marketing personnel from other countries require a dialogue sheet for films on sale to be used as a guide in case they want to re-dub them. For American market, Filipino dubbing in English is erased and the dialogue is replaced with colloquial American.

Susan Roces pointed out

MIFF: An eye opener

Continued from page 1

lower the taxes since with its eye on the international market it has dollar earning potentials. The industry needs info input like this to be able to do something, he said.

Dollada said the Metro Manila Theaters Association has become a leader in Tagalog film releases. He said at any given week the MMTA

Film reviews

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the lights. Bogdan pulls down a curtain, revealing Gordana in brassiere and putting on her stockings. "Where is he?" Bogdan demands. "Where is he?" The inspector tries to calm down Bogdan, saying he is ill and needs treatment.

But Bogdan stares up at the ceiling. And there, hanging from a rope, is the gym

instructor with whom Gordana is having an affair. At the dining hall, an Education bigwig is welcomed by the principal. While people are dancing to loud music, the handyman enters and tells the principal Bogdan is about to kill himself. A few teachers rush in and see Bogdan on the sill of the toilet window, threatening to jump off.

The handyman pries open the lock with a crowbar. The group forces Gordana to prevent Bogdan from killing himself. While Bogdan soap-soaps Bogdan who is supposed to be on the ledge behind the curtain, he sneaks behind the group but is discovered. "I wanted to do it," he says,

"but I couldn't."

Back at the dining hall, the Education official summons the inspector and scolds him for overstepping his bounds by snooping into the school's affairs. He tries to explain but is cut short. The official asks for Gordana's report, calls her and Bogdan, and tears up on the paper. He tells the principal he is working for her pension.

"But I don't want to re-

tire!" she protests. "Would you prefer that other heads would roll?" he asks. He tells her all she is interested in are grades and tests and maintaining the 47 per cent Grade. As which the students are getting. He asks when was the last time the teachers and parents got together? He was trying to point out what the inspector had discovered earlier: that the school that was highly rated was not at all

well. By early morning, the holdover staffers are still gathered at the party table, sleepy with drinks. A male teacher says they are all "jacks of all trades" and flops down on the table. Ma returns to her tiny cubicle, wears her old clothes and lets down her hair. She bids goodbye to the handyman, heads for the bus, escorted by the inspector.



STARGAZER LOUNGE: Silahis International Hotel. Tanya Powell and her models of Jungle Fever II fame are back in town for a take two of all that excitement and hoopla January of last year. To highlight the show are the collections of Inno Sotto, a

well-known and multi-awarded fashion designer here and abroad. Anticipate Inno and Tanya's best in the futuristic jungles of the wild in Jungle Fever II, a colorful evolution of fashion from primitive to contemporary wear. Cover Charge: P100.00.

Film market earns \$

Continued from page 1

extra \$300. There are four VTR projection rooms holding an average of five screenings a day but companies renting rooms conduct their own private VTR showing for prospective clients.

For the convenience of the lessees, they are given typewriters, secretaries if they need any, overseas telephones, xerox and telex machines. Furthermore, a coffee bar and luncheon restaurant has been opened exclusively for the marketing sector on the fourth floor.

The pictures are exhibited in six rooms which have five screenings each or a total of 30 16-mm. and 35-mm. picture unrereled in one day. The screening fee is \$50 per picture.

There are 383 motion pictures on sale in the market, 20 of them included in the competition for Golden

Eagle awards. Among the films out of competition are those that have already won awards at international festivals.

Hush-hush deals
Producers and distributors have been meeting behind closed doors and transactions are held strictly confidential. This, it was gathered, is an international tradition whether at Cannes or any other film festival.

Local movie firms, on the other hand, prefer publicity to the sales of their celluloid products.

A fantasy, "Kapitan Kidlat" (Captain Lightning), and "Hell Hole," a joint Filipino-American venture of Premiere Productions, have reportedly received offers from Indonesia and Germany.

The market is expected to get into high gear as the

festival progresses. The United States has the greatest number of companies (56) represented by 77 delegates who are seeking "good, saleable films" as Jack Valenti, president of the Motion Pictures Association of America put it.

The host country, Philippines, has 449 delegates from 50 companies and is exhibiting the picture "PX" of director Lino Brocka, starring Hilda Koronel and Phillip Salvador, out of competition.

The Japanese, with 44 delegates from 19 companies, are selective in buying foreign films, Sam Namba pointed out that the Japanese want to see a real foreign picture, not a pseudo-foreign film made in Japan which is generally unsuccessful. With little government support to the film in-

dustria, Namba said, Japanese pictures will be more export-oriented.

Japan is marketing the films "My Champion" and "Gamera" and has entered in competition "There Was a War When I Was a Child" and "Foster Daddy Tora." The entry "There Was a War" was promoted by director Sadaro Saito in a recent press conference.

Australia is well represented by 46 delegates from 20 cinema firms. Other countries with several delegates and the number of their companies are Great Britain with 34 from 17 companies, Germany has 33 from 19, Italy 31 from 13, Spain 21 from 9, South Korea 18 from 5, Indonesia 17 from 5 and France 16 from 10. The rest have nine or fewer number of delegates. — ESG

FILM REVIEW

by ERIC S. GIRON

"PX" (Trigon Cinema Arts Corporation film presented by Sining Silangan) directed by Lino Brocka. Screenplay: Ricardo Lee

"PX" is a catchy title for a movie but it does not give a hint of what the motion picture is all about. There is no PX store nor a single piece of PX commodity shown in the film.

The story is about 23-year-old Lydia, a bar hostess in Angeles City (Pampanga) born of a Filipino mother and orphan of an American father. Like all other B-girls in Angeles, Lydia is obsessed with meeting an American serviceman from nearby Clark Air Force Base and migrating with him to the United States someday.

Occasionally, Lydia sleeps with Sidro, a hit man or killer for a narcotic ring headed by a certain Gomez. Sidro hopes to step into Gomez's shoes one day.

Into the picture comes Graves, an American altman who courts Lydia and wins her love. As a base sentry, Graves guns down Boy, a scavenger for scrap ammo shells in the restricted area, who happens to be Sidro's younger brother. This is the conflict.



A pair of attendants at the Manila Garden's Concourse Lounge go through the interesting process of preparing specially brewed coffee and tea with special coffee/tea maker. The special blend of coffee or tea is served with a variety of pancakes from 9:30 a.m. to 5:00 p.m., Monday to Saturday.

The story could have ended in a more realistic way by reassigning Graves to some other U.S. base abroad, which is the standard procedure of the American command. This way, the abuses of the Americans at the base against the Filipinos, which is merely mouthed by a bartender and a janitor friend of Sidro could be depicted.

Then Sidro, seething with rage at being cheated of his vengeance, could vent his ire on some other American like Murphy, for instance, and to go jail for it. That would serve as punishment for his other crimes too.

Lydia could return to her life as a hostess, still hoping for an opportunity to go to the U.S., or perhaps not giving a damn anymore whether she does or not.

However, the film ends with Sidro walking around as a free man, and a radiant Lydia back at her bar chores.

The characters plot



obscenities like the favorite ejaculation of males although not vital to their parts. A typical Brocka approach to a character's introspection is through dragging soliloquies or monologues. In his film about Olongapo hospitality girls titled after the days of the week — "Lunes, Martes, Miércoles, Huwebes, Biyernes, Sabado, at Lingo" —

Lolita Rodriguez delivered the monologue as Christopher de Leon merely stood by in a set frame.

In one sequence of "PX," Hilda in profile talks as if by herself as Philip stars in silence. In another, Anita Linda as Aling Maria, mother of Sidro, does the specifying as Hilda patiently listens. And in a third, Philip speaks his piece while Hilda's back is turned to the camera.

Hilda Koronel as Lydia is much too beautiful to be a flooze hanging around bars; she could be a fashion model or a movie star. She makes the rest of the hospitality girls in Angeles look plain.

Philip Salvador as Sidro packs a .45-caliber pistol although not in the list of victims are killed with their own knives.

Leonard Urso plays Graves, who is deeply tormented by his killing of the boy as urged by his two co-sentries.

While Sidro is investigating who shot his brother, Graves stumbles across information that his officer, Murphy, is involved with Gomez in smuggling narcotics from the base. When Graves decides to testify on the boy's killing, Murphy fears he might reveal his tieup with the gang. Murphy frames up Graves by placing dose in his locker.

Graves seeks asylum from Lydia who stashes him in a hut on the outskirts of town. He is hunted by Sidro, Gomez, the American police for supposed dope smuggling and the Angeles police on request of the base authorities. In order to protect her passage to the U.S., Lydia arranges for Graves' surrender. Gomez's gang, however, tracks him down and hell breaks loose.

In a scuffle inside a bar, a bullet wounds Graves. Gomez is shot dead. Lydia manages to pull out Graves through a backdoor. They are pursued by Sidro, who aims his gun at the languishing Graves. Lydia tells Sidro the American is honestly grieved by the boy's death.

The hardened killer, who would not hesitate shooting punks, suddenly turns human when confronted by his brother's killer. He allows Graves to stumble toward the base fence and crawl up the wire fence, only to be shot melodramatically by a trigger-happy American sentry.

"Sister Dau" is the story of oppression in Vietnam in the 1930s. The main character is played by Le Van, a 24-year-old ballet dancer at the Vietnam Opera Theater.

With her husband (Anh Thai) ill, Mrs. Dau is so poor she cannot pay the taxes. She sells her daughter and her dogs to save her husband, a victim of hard labor.

The landowners further exploit the people by imposing an "existence tax." Mrs. Dau is made to pay the tax even for a dead brother. She fights the officer who has come to arrest her bedridden failure to pay the tax. She is accused of having committed a crime "against a government official" and is

haled off to the district council. The lecherous mandarin who labels himself "father of the people" commits Mrs. Dau to work as wet nurse in the house of a retired provincial chief.

On a rainy night, the retired mandarin tries to rape her but she resists and remains faithful to her husband.

The harrowing tale is based on the novel "When the Light is Out" written by the late Ngo Tat To which is included in the secondary literary program of Vietnam schools. The cast includes Mrs. Nguyen Tuan and Mr. Kim Lan. Cinematographer Nguyen Dang Bay was a friend of writer Ngo Tat To.

"Toi loi cuoi cung" (The Last Crime), produced by Vietnam Feature Film Enterprise, written and directed by screen star Tran Phuong, who has acted in more than 20 films.

When the war in South Vietnam was dying in late spring of 1975, the country is confronted by ruined factories and devastated rice fields. A complicated social problem is that of organizing a new life for thousands of displaced youngsters who grew up during the war.

Puong Thanh, a 1978 school graduate, who has appeared in six films, portrays the role of Hien, a beautiful girl born of an educated family who dete-

riorates into a corrupt youngster and get involved with the Saigon underworld. Under the new regime, she is taken for rehabilitation to a "human dignity recovering camp" for females.

Back in the city, the brainwashing takes hold and

she is engaged in a self struggle to change her attitude for the better. The picture seeks to carry over the message: that under the new regime, people are given the right to live happily.

The plot, which provides plenty of room for action, is slowed down by such boring monologues. All that jazz could be excised without the movie losing one bit.

Angels, a bustling city by day and night, is shown only in inhibited portions of night scenes. A kaleidoscope of the city's downtown area where PX store proliferate, the traffic and people who have been flabbed in a matter of seconds to establish the pulsebeat, and make it a more vibrant film.

PX, with "The Final Sol-

ution," are the only two pictures which were publicly screened for the first time at the Manila International Film Festival. It was not entered for competition for the Golden Eagle award because it had yet to be submitted in Hongkong. There are 20 pictures trying for awards out of the 179 being screened. Among the films exhibited are those which have already won awards at international film festivals.

There have been offers from foreign countries for the purchase of "PX."