

THE FILM DESK OF THE YOUNG CRITICS CIRCLE



The 28th Annual  
Circle Citations  
for Distinguished  
Achievement  
in Film for



2017



SINE SIPAT:  
Recasting Roles  
and Images,  
Stars, Awards,  
and Criticism



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Roxas Avenue, UP Campus  
Diliman, Quezon City





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# THE CITATION

The Film Desk of the Young Critics Circle (YCC) first gave its annual citations in film achievement in 1991, a year after the YCC was organized by 15 reviewers and critics. In their Declaration of Principles, the members expressed the belief that cultural texts always call for active readings, “interactions” in fact among different readers who have the “unique capacities to discern, to interpret, and to reflect.. evolving a dynamic discourse in which the text provokes the most imaginative ideas of our time.”

The Film Desk has always committed itself to the discussion of film in the various arenas of academe and media, with the hope of fostering an alternative and emergent articulation of film critical practice, even within the severely debilitating culture of “awards.”

*Ibinigay ng Film Desk ng Young Critics Circle (YCC) ang unang taunang pagkilala nito sa kahusayan sa pelikula noong 1991, ang taon pagkaraang maitatag ang YCC ng labinlimang tagapagrebyu at kritiko. Sa kanilang Deklarasyon ng mga Prinsipyo, ipinahayag ng mga miyembro ang paniniwala na laging bukas ang mga tekstong kultural sa aktibong pagbasa, sa “mga interaksyon” ng iba’t ibang mambabasa na may “natatanging kakayahan para sumipat, magbigay-kahulugan, at mag-isip . . . bumuo ng isang dinamikong diskurso kung saan ang texto ay naghahamon para lumikha ng mga pinakamahinatibong idea ng ating panahon.”*

*Ang Film Desk ay lagi nang nagsisikap na talakayin ang pelikula sa iba’t ibang arena ng akademya at media, sa pag-asang magsulong ng alternatibo at umuusbong na artikulasyon ng kritisismong pampelikula kahit sa loob ng nakababaldang kultura ng “mga award.”*

# INTERRUPTING PRECARITY

LISA ITO-TAPANG

Last year was one of uneasy unfoldings, escalating tensions, and rude awakenings for the country. In times of socio-political ferment, art has always responded in kind: certainly, the possibilities of Philippine cinema as a response to such realities continue to be tested under the reigning regime. The vision and labor of filmmakers demonstrates how the arts and culture sector pursues various turns during interesting times: reflecting and refracting as well as refusing or daring to interrupt this continuum of crisis.

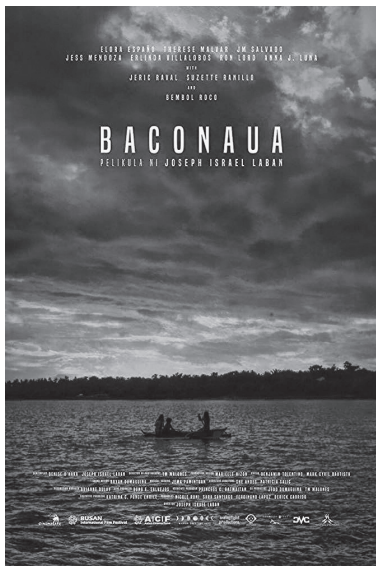
In terms of cinematic production, 2017 sustained the prolific run of recent years, when close to 160 full-length films responding to these turns were released across platforms ranging from commercial releases and independent festivals. This number does not yet include shorter works and other filmic iterations.

Through an extended process of screening and nominations from 2017 to early 2018, 15 films were selected for the YCC Film Desk's long list for the year. A second tier of selection and discussion eventually narrowed this down to a final shortlist of eight (8) films, which underwent a final round of deliberations that yielded the roster of awardees. As with the previous years, this is a process of valuation and validation that we pursue with earnestness and urgency: concerned not only with the films' publicly professed messages but with the weight of significations that their production and circulation represent.

The shortlisted films intersect in how they engage the current crisis not as much in structurally-directed or overt commentary, but through small stories and symbolic symmetries. Most are told through the eyes of children and gendered subjects: subaltern figures coming of age in these troubled times. Forming a constellation of narratives across archipelagic space—from the Visayan islands of Marinduque to Central Panay and Cebu to the cities of Baguio and Manila—these collectively indicate how the socio-political malaise persists up to the arenas of the folkloric, autobiographic and microscopic.

These stories are quiet acts of bearing witness, indictments taking shape. When the war against drugs and rights abuses—a theme of many films outside the list—reaches monstrously normalized dimensions, is it no wonder that these are referenced even in mythology? When the discourse of state power regularly employs misogynistic, feudal and paternalistic tropes while reinforcing economic and migrant conditions separating families, is it any surprise to encounter narratives premised on loss, orphanhood, embodied masculinity, and feminized alienation? When clear visions of emancipation or even respites from the crisis elude the social horizon, is it any wonder to witness the inward turn: towards self and finding one's place, voice or home in a precarious world?

This year's selection underscores how the possibilities of socially-directed investigation can and should be expanded through the practice of criticism. The challenge is to persist amidst precarious conditions of production, articulate these anxieties, and surface the possibility of countering attacks across such constellated, mediated fronts.



# ISANG PELIKULA NG PULO

CHRISTIAN JIL R. BENITEZ

## **BACONAU**

*Winner, Best Film (Joseph Israel Laban)*

*Nominee, Best Screenplay (Joseph Israel Laban and Denise O'Hara)*

*Winner, Best Achievement in Cinematography and Visual Design (T.M. Malones [cinematography] and Marielle Hizon [production design])*

*Nominee, Best Achievement in Sound and Aural Orchestration (Monoxide Works, Bryan Dumaguina, J.R. Miano [sound], Jema Pamintuan [music])*

*Nominee, Best Performance (Elora Españo)*

Ang pulo ay sityo ng pagkakataon: sapagkat habang ang pulo ang lupang naliligiran ng tubig, ito rin ang kasaganahan ng kasampuan. Sa ganang ito rin, ang pulo ay sityo ng tunggalian: sapagkat masagana nga ang pulo, malimit itong nasa hinagap ng pagpasok at binggit ng pananakop ng tagalabas. Kung

kaya malimit na isinasaalamat ang pulo sa pinilakang-tabing mula sa posisyon ng labas papaloob sa pulo, isang direksiyunalidad na isa ring paghuhugpong sa mga makasaysayang pagtatagpo ng temperado at tropiko, moderno at tradisyunal, kung saan malimit na ipinapalabas ang huli bilang napapaamo, kung hindi man ganap



na nasusupil, ng una. Sa ganitong paraan malimit na isinasalaysay ng pelikulang pulo ang pagiging kolonya ng sityong ito.

Ngunit sapagkat ang pulo nga ay ang pulo, na hindi lamang lupang naliligiran ng tubig na natutunang mapaglalaman ng imperyo, kung hindi maging ang kasaganahan din ng kasampuan nito, nararapat lamang din na ang pelikulang pulo ay maging palabas din sa kakayanan ng nasabing sityo sa pagtanggì sa labas. Sa ganitong pagkakataon, naidiriin ng pulo ang sarili nito—hindi sa karamihan ng mga ito alinsunod sa kartograpikong palagay ng arkipelago, kundi sa pagiging pulo nga ng pulo: kapuluan.

Ipinapalabas ng *Baconaua* ang kapuluan ng Marinduque alinsunod sa pagkakataon ng alamat at kasaysayan. Kritikal na simula nito ang pasya ni Divina (Elora España) na ideklara na sa wakas ang pagpanaw

ng kanyang ama: matapos ang humigit-kumulang tatlong buwan ng paghihintay para sa pagbalik nito mula sa laot, napilitan ang panganay na pakahulugan ang hindi pagbalik ng labi nito bilang ganap na ngang pagkawala nito, upang sa gayon ay matustusan ng makukuha nilang ayuda ang pangangailangan nilang naulilang magkakapatid.

Kasabay sa materyal na pangangailangang ito ng magkakapatid ay ang maalamat, sapagkat napangangatwiranan sa kanilang pulo ang pagkawala ng mga mangingisda sa laot bilang kagagawan ng bakunawa, ang dambuhalang malaahas na sinasabing kumakain ng buwan at araw, na nagdudulot ng lahò. Pagpapasidhi sa maalamat na katwirang ito nang isang umaga, nataunan ng magkakapatid ang pagpula ng dagat: lumulutang-lutang ang ilampung ilampung





mga mansanas, na hindi mawari kung saan nagmula. Gayunpaman, nakatitiyak ang maalamat na katwiran ng pulo: ano pa nga ba ang mga mansanas kung hindi isang pangitain.

Matalino ang Baconaua sapagkat tumatangi ito mula sa pagkahulog sa peligro ng mistipikasyon ng sityo ng pulo. Sapagkat bagaman mahiwaga ang unang maaaring pag-unawa sa kasaganahan ng mansanas sa dalampasigan, agaran ding iginigiya ang pelikula sa tiyak na kasaysayan: ang mga lumulutang na mansanas ay hindi lamang mansanas, kung hindi ang kontemporaryong mansanas, taglay ang tandang tatak bilang produkto— at kung gayon, hindi lamang basta likas o maalamat, kung hindi makamundo rin, sapagkat matalik sa makinaryang kapital. Hindi kung gayon nakapagtataka na ang unang isip ng magkakapatid, sa pagkakita ng mga ito, ay sa praktikalidad: sapagkat maaari nilang maihanda

ang mga ito sa pagdaraos ng pamamaalam sa kanilang pumanaw na ama, agad silang namulot ng mga tubig-alat na mansanas.

Sa ganitong pagpapaalala sa pagiging makamundo rin ng pulo lumalalim ang pelikula, sapagkat idiniriin nito ang sari-sariling buhay ng mga taga-pulo, alinsabay sa mga pangyayaring panlabas at pangkolektibo. Nasa pagitan ng lahat ang tatlong naulilang magkakapatid, na sapagkat sumasapit nang lahat sa paglalabintaon ay nagsasapul bilang mga kani-kanilang tao, nakararanas ng kanya-kanyang tunggalian at pagkakataon: si Divina, na biglang kinailangang maging magulang para sa mga naulilang kapatid; si Dian (Therese Malvar), na nagsisimulang makilala ang kanyang sariling katawan, sa kanyang pakikitipan sa dating kasintahan ng kanyang ate; at si Dino (JM Salvado), na sa kanyang pagtanggì sa naging pagtanggap na lamang ng kanyang



mga nakatatandang kapatid na pumanaw na nga ang kanilang ama ay pinipiling maglalagay na lamang maghapon sa pulo.

Bagaman mistulang kani-kanilang pulo ang mga salaysay na ito, isinasaalamat ang mga ito ng pelikula, sa paglalapat ng lahat sa iisang banghay. Sa paglalagay ni Dino sa dalampasigan, natagpuan niya ang isang sugatang banyaga; kasabay nito, sa ibang bahagi ng pulo, pinaghahanap ng mga patrolyang militar ang isang tagalabas na hinihilang nagmula sa isang tumaob na barko. At bagaman nagtagpo ang bata at ang pangkat na patrolya sa pusod na kagubatan ng pulo, nagawang maitago ng una ang kinaibigang tagalabas sa kamalig, pinakain ito at sinubukang bigyang-lunas.

Ang pagkaparoon ng tagalabas na tumutunggali sa kalooban ng pulo ang nagsasakasaysayan sa maalamat: sapagkat ang mga lumulutang na mansanas ay hindi lamang

produktong mansanas, kung hindi mga mansanas na pinagsisidlan ng narkotiko. Ang kababalaghan kung gayon ng pulang dagat ay napasisidhi, sapagkat hindi na lamang ito naipalalabas alinsunod sa salaysay ng maalamat na pag-unawa, kung hindi maging ng makasaysayang katwiran—na maaari lamang maging isang metonimiya para sa kontemporaryong kapuluang Pilipinas.

Sapagkat kung paaanong inuunawa ng pulo ng pelikula ang pagkaanod ng mga mansanas sa dalampasigan nito bilang pangitain, sa ganitong paraan din maaaring madalumat ang kritikalidad ng *Baconaua* bilang kontemporaryong pelikula: isang pagpapakitang pagsusuri din sa kasalukuyang suliranin ng imperyal na pamumuno.

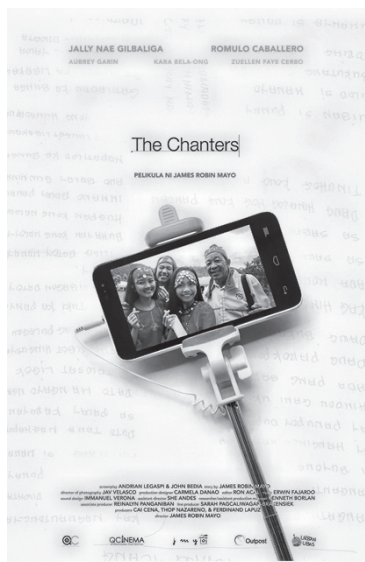
Ngunit sapagkat matalisik sa nasabing pagsusuri ang pelikula, tumatangi ito sa pagsasapayag sa metonimiya ng pulo ng pelikula at daigdig ng manonood: hindi lamang



nito nilalang ang maalamat na bakunawa sa pelikula bilang sisidlan ng kaisipang pangkasaysayan para sa palabas para sa tagalabas na manonood. Sapagkat sa huli, idiniriin ng pelikula ang pagiging hindi matitiyak ng tunggalian sa pagitan ng alamat at ng kasaysayan: bagaman isinalin ng pelikula ang maalamat na palaisipan bilang makasaysayang suliranin ng kontemporaryo, bumabaling pa rin ang palabas sa maalamat na pag-unawa: sa kabila ng paniniwalang magiging tugon na sana sa mga suliraning materyal nilang magkakapatid ang mga naipon niya mula sa mga mansanas, isinauli ang lahat ng mga ito ni Divina sa karagatan, bilang pagpapaumanhin na rin sa hiwaga nitong maaari, o maaaring hindi, na may kinalaman sa kinahinatnan nilang magkakapatid.

Ang hindi katiyakang ito, sa sampulong bisa ng pelikula, ang

maaaring magtulak sa palaisipan palabas ng pulo ng *Baconaua* tungong kontemporaryong mundo sa kung paano ito nakikilala sa kasalukuyan: ano nga ba ang mga nangyayaring ito (at nangyayaring ito *sa atin*), at bakit? Sa isang kritikal na sandali, nagiging matalik ang pulo ng palabas at ang pulo ng pinalalabasang sinehan, na makapagdadalumat kung bakit asul ang kulay ng mabagal na pinilakang-tabing: sapagkat nasa iisang pulo lamang pala ang pinanonood at ang manonood, at sa kapuluang ito, kapwa sila naliligiran ng tubig, kung hindi pa man sumisisid na sa pinakapusod ng karagatang maalamat at makasaysayan. Sapagkat sa sampulong gana nito, ang *Baconaua* ay isang pelikula ng pulo, na hindi lamang sityo ng tunggalian, kung hindi sa kapuluang pa'y ng pagkakataon.



# OF TECHNOLOGIES, TRANSCRIPTIONS AND TIES THAT BIND

LISA ITO-TAPANG

## THE CHANTERS

*Nominee, Best Film (James Robin Mayo)*

*Winner, Best Screenplay (John Paul Bedia and Andrian Legaspi)*

*Nominee, Best Achievement in Cinematography and Visual Design (Jav Velasco [cinematography] and Carmela Danao [production design])*

*Nominee, Best Achievement in Sound and Aural Orchestration (Immanuel Verona [sound] and Erwin Fajardo [music])*

*Nominee, Best Performance (Jally Nae Gilbaliga)*

*Winner, Best First Feature (James Robin Mayo)*

Culture, tradition and technology are framed as intertwined facets in *The Chanters* (2017), James Robin Mayo's directorial debut during last year's QCinema International Film Festival.

The film is set in the quiet hinterlands of Central Panay in the Visayas: in humble parts where the rumble of the motorcycle resonates far across the fields and where communal gatherings to catch up

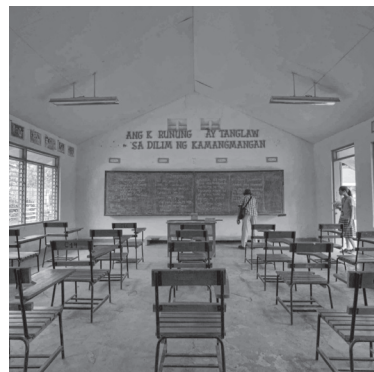
on soap operas are still a neighborly pastime. Employing the Hiligaynon language, its narrative revolves around the daily routines of the millennial Sarah Mae Navarro (Jally Nae Gilbaliga) and her grandfather, Lolo Ramon Navarro (Romulo Caballero), a farmer and chanter of the Panay Bukidnon Sugidanon epic poem who grapples with the frailties of old age and dementia. Despite their differences, both find themselves rushing against time as the awaited school visit of celebrity Danica Reyes draws near.

On the surface, Sarah Mae and Lolo Ramon are a humorous study in contrasts. The gentle and gracious grandfather is the only surviving chanter of his tribe. Each day, he painstakingly transcribes lines of the ephemeral epic from memory, as its living repository, while maintaining a local school. In contrast, his sassy and smartphone-savvy granddaughter is one among thousands of enamored “Danicanatics”. While she has been introduced to traditional music and dance of the Panay-Bukidnon, Sarah Mae seems more attuned to the filmic appearances and lyrics of her idol’s latest pop song, titled “Kiss Me <3 <3.”

The inter-generational and intra-cultural divide they embody is made tangible across the story by conspicuous technologies of mass communication. The selfie stick is

introduced as a novel narrative tool: wielded by Sarah Mae as she traverses dirt roads dreaming of finally meeting Danica in person. The lone and occasionally dysfunctional television is an object around which the community congregates, underscoring not only the distance between the viewing periphery and capital-centric celebrity but also more familial ties operating within the far-flung town. The cellphone enables both connection and disengagement. It presents a distraction from her grandfather’s chant lessons but shortens the distances separating them from others: the staff of the local cultural office and her own mother, employed as an overseas foreign worker. Between the two, Sarah Mae is the digital native at home with the use of gadgets; Lolo Ramon wrestles with pen and paper to get things done.

The characters of Sarah Mae and Lolo Ramon inhabit poles that can veer perilously close to





simplification or caricature. The film, however, steers itself away from this dangerous precipice by demonstrating a nuanced sensitivity towards its combination of technological significations, narrative dialogue and visual language.

Technology, for instance, prominently mediates and translates the web of personal and social relationships in *The Chanters*. As commodities and objects introduced in the cinematic narrative, these channels of communication are signifiers of broader conditions of precarity. These include the translation of cultural tradition into contemporary experience amidst the influx of foreign influences or the economic and affective interface between cultural, rural and, to some extent, migrant labor.

But technology is also employed to enrich the signification of the filmic experience. *The Chanters* is

shot using an aspect ratio of 1:1 and consciously employs this square frame in this cinematic inquiry into traditional culture. The format and color grading strongly evokes the filtered viewing experience of Instagram and other photo-sharing sites: global platforms of dissemination for millions of photos and short videos.

Visually, these formats yield interesting effects when translated into a feature-length work. The compositional centrality and symmetry afforded by the square, for instance, is particularly effective for producing endearing portraits of Sarah Mae and Lolo Ramon as well as conveying the sense and structure of place: from aerial views of the rural interiors to carefully-composed scenes in homes and schools. Semiotically, the frame can also be read as an appropriation of the spatiality implied by mobile technologies: also referencing how their presence can possibly bridge—instead of widening—the gap between traditional and popular culture.

The flux of transcription and transformation are encoded in many picturesque moments across the film. But beneath the idyllic scenery and light-hearted banter are disturbing signs: kitchen fires, a spell of blankness, a sudden disappearance at dusk. This urgency of loss and preciousness of memory

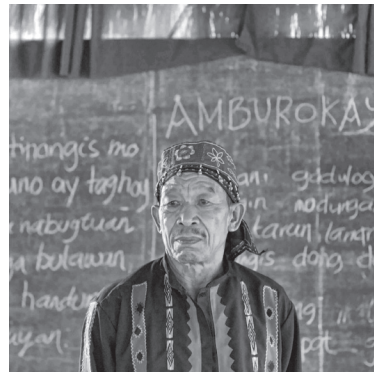
is poignantly distilled in one scene, where Sarah Mae chances upon Lolo Ramon inside the school, patiently scribbling forgotten lines on the blackboard. Positioned at opposite corners of the empty room, like bookends, are two turns and faces of tradition: one inscribes as the other erases.

Gilbaliga and Caballero both shine in their respective portrayals of change and its contradictions in this comedy-drama, demonstrating how *The Chanters* is anything but simplistic or one-sided in its take on tradition and contemporaneity. In his completion of the epic's documentation, Lolo Ramon reflects on the transience of both epic poetry and pop song, learning to trust the generation ahead. In her transition from volunteer back-up dancer to organizer of an indigenous chant presentation, Sarah Mae's yearning to belong to the new gives way to a revisiting and holding dear of her roots.

The ties that bind the two go beyond the film itself. The project of propagating the region's intangible cultural heritage which began some decades ago with scholarly documentation continues to date, and in many forms. For instance, more artists in Panay are initiating projects aiming to popularize the Sugidanon through art exhibitions and public performances. On a larger scale are initiatives to enact

and defend non-formal schools and centers of living traditions, which mostly operate in communities of the country's indigenous peoples and national minorities.

The film demonstrates the possibilities of regional cinema as an expansion and exposition of indigenous knowledge and how it navigates conditions of the contemporary. In such dark times of loss, *The Chanters* is a work well worth treasuring for its intimate reclaiming of hope.







# MICRO-BURGERS, MAGIC PENS, AND FAMILIAL BREAKDOWNS

EMERALD FLAVIANO

## NERVOUS TRANSLATION

*Winner, Best Achievement in Editing (Shireen Seno and John Torres)*

*Nominee, Best Achievement in Cinematography and Visual Design (Albert Banzon, Jippy Pascua, Dennise Victoria [cinematography], Leeroy New [production design])*

*Winner, Best Achievement in Sound and Aural Orchestration (Itos Ledesma [music], Mikko Quizon (sound design))*

*Nominee, Best Performance (Jana Agoncillo)*

For the first few minutes into Shireen Seno's *Nervous Translation* (2017), a young girl moves through a still house, alone. A string of actions, each strange in itself, constitutes a ritual: at the

door, the girl wipes the bottoms of her shoes with a box of tissues; the girl does a Mad Minute of rapid-fire multiplication problems; the girl catches the crackle of static left over the screen of a switched off CRT

TV. The climax of this after-school ritual however, centers on the innocuous radio cassette recorder (“component”) stationed at the living room. This device concretizes Yael’s—the young girl (Jana Agoncillo)—attempts to understand the world around her.

*Nervous Translation* positions itself in Yael’s perspective, in an original attempt to account for the quiet destruction the unwilling but necessary absence of a family member leaves behind. Yael lives with her mother Val (Angge Santos), while her father Dodong works in Riyadh to support the family. She spends her afternoons alone, watching cartoons on TV, doing homework, cooking tiny meals with her toy kitchen. But Yael, a smart and peculiarly perceptive child, is drawn to the component and the tapes her father sends her mother. She’s not supposed to listen to them, but the tapes provide access to a father she has no memory of and to an emotionally distant mother.

One day, Tito Ton (Sid Lucero), Yael’s father’s identical twin, comes to visit and disturbs the relative calm of the household. Troubled but unable to understand why, Yael pins her hopes on the magical Ningen Pen, but a flood brought on by Typhoon Unsang postpones her plan to obtain the costly Pen.

*Nervous Translation* is not quite a children’s film—shot from the perspective of a child, its preoccupation with revealing a difficult home situation is transparent enough. Yael navigates a world that is mostly populated by adults—Wappy, a classmate, is only as material as a voice heard over the phone, while her unfamiliar cousins hardly talk to her. She picks up things not necessarily because she understands the significance of each word, each act, each look exchanged. Instead, Yael seems to do it on instinct, attuned as she is to subtle shifts of feeling, as one who has had to deal with a mother such as she has.



*Yael listens to her father addressing her mother.*



*A soap opera Yael and Val watches together every night.*

The unhappy Val is a looming figure in Yael's life, the adult Yael has always immediately looked to. Yael's impulsive dependence on writing (to fill the still and empty house, to try to give form to as yet inchoate emotions), for instance, is later revealed to be Val's as well. It's unclear whether any other family member has helped her, but we are made to understand that Val has been raising her daughter alone. This has been very difficult, not only because Val works while taking care of Yael on her own, but also because she struggles with the physical separation from Dodong. She has a curious relationship with Yael, one that is conspicuously mediated. The tapes provide a map of Val—the 30-minute no-contact rule between Yael and her was suggested by Dodong via one of his tape. Yael also knows that the tape that has always been in the component—"Val Kong Mahal"—is key to understanding the shape of her mother's unspoken longing, itself a presence in the house. Yael

and Val religiously watch together a soap opera, a family drama that resembles their own. Yael's attempt to make sense of—to translate—Val takes on new urgency when Yael catches her mother recording her own alien response to her father's strange reference to Val's "luto ng Diyos" and when Tito Ton and his family visit.

Measured and unhurried, shots of mundane background details of a typical—albeit worn—middle-class home lulls us into the still, dozy afternoons only a child's activity can animate, highlighting Yael's atypical solitude. A waterlogged ceiling, an ancient air conditioning unit belie the financial challenges the family is facing, supported later by Val's quiet retort to her rather overbearing sister-in-law Bette: "Marami kasing nahihirapang maghanap ng trabaho dito." From references on TV news, yellowing newspapers, and peeling campaign posters, *Nervous Translation* temporalizes the narrative in the immediate

post-Marcos transition, implicating the dictatorship in the process. An indictment is clearly there. We see in micro a country reeling from the long-term economic impacts of the large-scale and systematic misuse and thievery of public funds of the Marcos government—what had originally been a stopgap measure (labor exportation) eventually became, by necessity, institutionalized as the inevitable crutch to hold up an economy that has been in perpetual failure.

In the face of this bleak reality, *Nervous Translation* circles back, dreamlike. A bizarre advertisement for the Ningen Pen (literally “human pen”) triggers a sequence of surreal scenes that reference earlier “real” ones: a man in Ningen Pen

costume apologizes repeatedly to his employers, in a performance of Val’s pen scratching sorry’s on a blue notebook over and over again, Val is thrown into the Marikina River by Yael to emerge by the riverbank as the soap opera heroine. A jaunty tune that brings to mind sci-fi kids’ shows increasingly asserts itself, interrupting radio and TV sounds—a weird mix of news of celebrating people in the streets and in Malacañang Palace, heavy rain in Batanes, and White Lady sightings—and the soft aural rhythms of the house.

An autobiographical motive can be read behind *Nervous Translation*—how else can one know with such intimacy the workings of a lonely child’s mind? Who else can insist on the urgency of these attempts at comprehension other than one who understands how moments, barely grasped, endure as jagged memories, to gather significance in the end? Yael and Val and Dodong’s story could have been written otherwise, as countless other OFW families’ are, on TV dramas that promise fidelity to “the true story”. It is all the more better that Seno does not, and instead offers a fresh eye—a child’s—to look at a family made dysfunctional by the absent OFW father, skillfully rendering this perspective with earnest originality.





# LUXURIANCE

J PILAPIL JACOBO

## **MGA GABING KASINGHABA NG HAIR KO**

*Nominee, Best Film (Gerardo Calagui)*

*Nominee, Best Screenplay (Mark Duane Angos)*

*Nominee, Best Achievement in Editing (Bradley Liew)*

*Winner, Best Performance (Anthony Falcon)*

*Nominee, Best Performance (Mon Confiado)*

*Nominee, Best Performance (Matt Daclan, Anthony Falcon, Rocky Salumbides  
[lead cast ensemble])*

The predicament of depicting the lives of Filipina transgender women has been addressed in contemporary Philippine cinema. Films like Isabel Sandoval’s *Señorita* (2011), Adolf Alix’s *Porno* (2013), Eduardo Roy, Jr.’s *Quick Change* (2014), and even Jun Lana’s *Die Beautiful* (2016), have all dealt with trans as a mode of becoming where the political could be accessed as a rubric of resistance precisely because there remains the trouble of

transgender as the difference within difference, or even against it.

Gerardo Calagui’s *Mga Gabing Kasinghaba ng Hair Ko* (Those Long Haired Nights) (2017) does not exactly pursue the gains that have been earned by our current transgender filmography. There is nothing productive in repeating the tragedy of transgender employment in the flesh trade, and restating the concomitant involvement of the

trans figure in the traffic of drugs within an erotics of the neoliberal scheme.

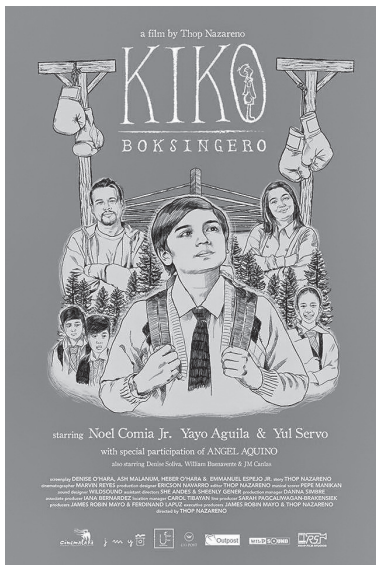
As well, the queerness of cisgender men portraying trans sufferance can only point out certain entitlements in an industry where gender is a topic but whose performative significance is never engaged through conditions of performance. Acting is merely understood as vehicular; one performs to craft a persona, and invent one's signature of actressing.

Notwithstanding its inability to be conscious of the discourse that is preventing its form to speak through the habits of transgender spectacle, *Mga Gabi's* narrative somehow

allows trans to articulate the terms of its difficult passage. The long night that stages the seeming disparity of trans lives becomes the duration in which the solidarity of transgender difference can be intimately realized. Perhaps, one can intuit trans time in such a premise.

The form of the vignette must endure violence, as it plays the wound out; and the life of pain that is told within that episode can only be, if it can be precise, the moment of its own restitution. This kind of transit is somehow singularly embodied by Anthony Falcon, whose beauty does not pretend it can resist its own dynamism, after all manner of breakdown. We revel in *their* irresistibility.





# MAKING A MAN

JAIME OSCAR M. SALAZAR

## KIKO BOKSINGERO

*Winner, Best First Feature*

*Nominee, Best Achievement in Cinematography and Visual Design,*

*(Marvin Reyes [cinematography], Ericson Navarro [production design])*

*Nominee, Best Performance (Yayo Aguila and Noel Comia, Jr. [duo])*

*Nominee, Best Performance (Noel Comia, Jr.)*

Following the recent passing away of his mother, Francis “Kiko” Arenas (Noel Comia, Jr.) lives in the care of Diday (Yayo Aguila), his yaya, while Myrna, his aunt, is seeing to arrangements for him to come over to the United States and under her supervision—a task to which Myrna applies herself not entirely with avidity, citing financial difficulties. Grappling with the pain of orphanhood and the dread of leaving

his home in Baguio City to reside in a foreign country among relatives with whom he is barely acquainted, Kiko finds an outlet in boxing: unbeknownst to Diday, after classes let out for the day, he departs for the house seemingly abandoned by his estranged father, George (Yul Servo), in order to practice his punches on well-worn equipment that he seeks to keep in good condition. When George makes an unexpected appearance



during one of Kiko's training sessions in the course of putting his house up for sale, Kiko, hungry for familial connection, seeks to slip himself out of Diday's apron strings and into George's affections.

*Kiko Boksingero* (2017), directed by Thop Nazareno, concerns itself with charting how Kiko, at eleven years old, negotiates the arduous transition away from childhood and toward adulthood, primarily in ways that play out on the plane of the quotidian: sleeping, dressing, eating, cooking, shoelace-tying, and walking to and from school, among others, are routine non-events that take on symbolic freight as milestones. The close attention that the film pays to them—at least as much as, if not more than, for instance, the unique event of Kiko's circumcision—helps to underscore how growing up involves slow, incremental changes of habits and relations rather than sudden transformations. While possessed of a staunch, almost studied, modesty of scale, ambition, and emotion, *Boksingero* achieves resonance in its broaching of the question of what it means to be and become a man.

The film embarks on an exploration of masculinity mainly in and through the character of George, upon whom Kiko models his future self because of George's purported aptitude at pugilism. George's proximity to Manny Pacquiao—George is supposed to have traded occasional blows in the squared circle with the Kibawe-born fighter, who rose out of poverty to carve out a highly decorated and lucrative career in boxing—is crucial to the allure that he acquires in the eyes of his son. The fact that George ultimately proves a disappointment might therefore be read as an incipient critique of the vision of masculinity that Pacquiao, who has parlayed his status as celebrity slugger into various fields, notably politics, represents: on the one hand, wealthy, athletically accomplished, reportedly fun-loving and generous,<sup>1</sup> as well as cisgender and heterosexual; and on the other, acquisitive of power, derelict in duty, and ignorant of history, not to mention bigoted, misogynistic, homophobic, and transphobic. This is a vision neither merely idiosyncratic to Pacquiao nor wholly of his own making, of course—rather, it is nurtured and sustained in



the intricate interplay between lives, institutions, and social forces.

The scenes involving Diday are also instructive, in that they trouble the masculine ideal of self-sufficiency: after all, it is upon her largely unacknowledged physical and emotional labor—her labor as a domestic worker, a point that the film appears, for the most part, to take for granted—that Kiko and George depend in order for them to carry out seemingly autonomous decisions. Kiko prefers to eat hotdogs instead of vegetables, and train with his father rather than going about his usual weekend activities, but it falls to Diday to do the cooking and the prodding awake. For his part, George wants to be able to come and go at will, unsaddled by the responsibility of childcare, leaving it to Diday to look after Kiko whenever it becomes tiresome or inconvenient for George to do himself.

That *Boksingero* is set in the former American colonial hill station of Baguio—even if rendered in a picturesque manner, effacing the many ills of overdevelopment with which the city has long been plagued—serves as a useful reminder of the American imperialist

project to subjugate the Philippines, which boxing, introduced alongside baseball to Filipinos by American soldiers at around the close of the 19th century, is caught up with.<sup>2</sup> The scholar Gerald R. Gems has noted that sports—disseminated through the school system, and by organizations like the Young Men’s Christian Association, the Philippine Amateur Athletic Federation, and the Far Eastern Athletic Association—were used by the Americans to inculcate civilizing values and channel Filipinos’ nationalism into athletic rivalries.<sup>3</sup> Boxing, which came with “opportunities for retaliation” and, compared to other sports, greater largesse for winning, became widely popular, leading to the emergence of renowned fighters, such as the flyweight Francisco Guilledo, better known as Pancho Villa, whose feats in the ring challenged “notions of white privilege and prowess” and defied prevailing racial attitudes, which Gems says emasculated Filipinos.<sup>4</sup> Such fraught history should factor into further efforts to draw out and account for the production, embodiment, and performance of specifically Filipino masculinities.

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1 Gary Andrew Poole, *PacMan: Behind the Scenes with Manny Pacquiao, the Greatest Pound-for-pound Fighter in the World* (Boston: Da Capo Press, 2010), p. 65.

2 Gerald R. Gems, “Sport and Colonialism in the Philippines,” *The Athletic Crusade: Sport and American Cultural Imperialism* (Lincoln and London: University of Nebraska Press, 2006), p. 48.

3 Op. cit., p. 49.

4 Op. cit., pp. 50, 61-2.



# DEEP END OF THE OCEAN

NONOY L. LAUZON

## MEDUSAE

*Nominee, Best Film (Pamela Miras)*

*Nominee, Best Screenplay (Pamela Miras)*

*Nominee, Best Achievement in Editing (Lawrence Ang)*

*Nominee, Best Achievement in Cinematography and Visual Design (Albert Banzon [cinematography], Aped Santos [production design], Vladimer Castañeto [visual effects])*

*Nominee, Best Performance (Desiree Del Valle)*

*Nominee, Best Performance (Carl Palaganas)*

What does it take to be a good mother? What does it take to be a good filmmaker? Pam Miras' *Medusae* processes an interrogation of such circumstantial essentials with the emotionally wrenching tale of a single mom who loses her son in an island she is filming for its cases of disappearances of firstborns that

persist to be more than mere rural-legend stuff.

The son is an albino with a name that embarrasses him as it refers to the place where his parents first met each other. He also happens to sleepwalk, has a recurrent enigmatic dream and professes to have never wanted to be born. The lady



filmmaker may not have wanted the pregnancy either but otherwise decided just the same to keep the baby who would grow up to be a problem child she nonetheless deeply loves and cares so much for. The island is peopled by folks who may or may not be resigned to their shared fate of their respective eldest of the brood taken away from their families. The medusae of the film's title may be construed in the symbolic invocation of aquatic organisms and the nature of their reproduction as such is ultimately tied up with the very statement at the crux of the film on laws of conservation and the indestructibility of living matters and all life forms.

There is value in this parable of the sea as it recasts ways of discerning human action, frailty and limits against the vastness of a universe never to be fully knowable. Myths must exist, cults must emerge and rites and rituals must be practiced and performed in order for the communities of the living to survive and satisfy the wants that bind humans.

It then becomes the duty of a good mother to come to terms with the flaws that define her relations with her child and it is time for filmmakers to come to the epiphany that it is not always for noble and lofty goals that they peer into private lives to make their films.





# TAPATAN

ARISTOTLE J. ATIENZA

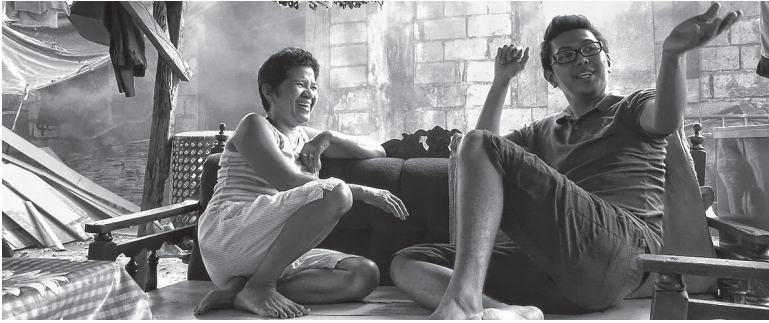
## GOD BLISS OUR HOME

*Nominee, Best Achievement in Editing (Lawrence Ang)*

May halina ang katapatan ng dokumentaryong *God Bliss Our Home* ni Nawruz Paguidopon. Maaaring inaasahan ang suliraning madalas na hinaharap ng anyo ang pagiging makatotohanan (kaya nga ba't madulas at mailap itong realidad), pero hindi laging inaasahan ang katipiran kung paano nito ibinabahagi at ipinamamahagi ang karanasan ng buhay, lalo pa't sariling talambuhay ang nakikitang isinasalaysay. Maaasahan ang mga naririyang nang makabagong teknolohiya ng pang-araw-araw na lumihis sa nakasanayang pamamaraan upang maipamalas

sa manonood hindi ang inaakalang kaalwalan ng buhay, na karaniwan nang kalat na kalat nang palabas na gawa ng mga ganitong kagamitan, kundi pa ang kabiguan mula sa mga ipinakikita't ipinaririnig sa pelikula, bagay na makikitang kalimitan namang inilalarawan sa ordinaryong dokumentaryo. Narito sa pagkahumaling sa katapatan ng katipiran at kawalan ang pakikipagbunong haaharapin sa *God Bliss Our Home*.

Tulad ng nasimulan na sa kaniyang naunang pelikulang *A Journey to Haifa* (2014), na kabilang sa mga dokumentaryong ipinalabas sa



*Cine Totoo: Philippine International Documentary Film Festival* ng GMA News TV, maglalakbay muli ang dokumentarista. Kukunan niya ang sariling bitbit ang mga maaasahang kamerang GoPro, DLSR, handycam (kasama na ang selfie stick). Gaya ng praktis ng pagmamatyag sa mga instrumento ng pagkuha, masasaksihan sa pribadong buhay ng lumikha ang pagnanasang sagutan ang suliraning tagapagtakda ng kaisahan ng dokumentaryo – ang paghahanap niya ng kaginhawahan sa buhay. Sa ganitong paraan nagiging totoo ang pelikula lalo na’t inilulugar ang kalidad ng mga kuha (ang kakayahan ng liit at gaan ng kamera) sa mga pamilyar na kuwadro ng mga pang-araw-araw sa kasalukuyan. Ang katapatan ay nasa antas ng pagiging hayag ng mga pamamaraang kinakasangkapan pero hindi nakaaabot upang magsilbing gabay mismo para maunawaan ang halaga ng pagmamalay sa nililikhang katapatan. Ang dalhin ang manonood sa mga planadong paghuli sa iba’t ibang sitwasyong

pinapasukan ng personal na buhay ang nagagawa ng kaniyang pagkamalay, ang takdaan ang mga nilikhang aksidente ng bigat ng katotohanang tunay na nangyari ang nasaksihan dahil naroon siya. Pero mapagkunwari pa rin maging ang paggabay ng pumapaimbabaw na maramdaming tinig ng kasalukuyan na inilalangkap sa hinaing at hinanakit na nararanasan dahil nakaraan na ang inilalantad. Hahanapin mo ang balintuna pero upang makuha mo lamang ang suspetsa. Sa huli, sa kabila ng pagtatangkang maging malay, matutuklasan pa rin sa dokumentaryo ang lakas ng pananalig sa katapatan ng kamera, sa paghahari nitong hindi nababali ang sinasabi.

Kung may naihihiwalay na sariling buhay ang manlilikha sa kinaugaliang dokumentaryo dahil abalang kumukuha sa buhay nang may buhay, na karaniwang kapuspalad, babad na babad naman ang pelikula sa buhay ng dokumentarista sa kaniyang

pagsisikap na magkaroon ng matiwasay na pamumuhay sa Kamaynilaan. Labing-isang taon nang naninirahan si Naw (Nawruz Paguidopon) sa Bliss sa Lunsod Quezon mula nang pumasok at makapagtapos sa Unibersidad ng Pilipinas hanggang sa makahanap ng trabaho rito. Aminadong hindi sapat ang sinusuweldo kaya't upang mabawasan ang alalahanin sa pinagkakagastusan, pinlanong umupa ng isang buong yunit para naman mapangupahan sa iba, ang bayad sa pangungupa ng iba ang magiging pambayad niya sa tinitirhan. Pero hindi ito magiging madali dahil kakailanganin niya ng pera para maisakatuparan ang minimithi, kaya't ang paglalakbay ay magiging pangangalap ng mga pondo (fund-raising). Bukod sa kita at sa pakiusap sa ina na sumusuporta pa rin sa kaniya sa oras ng matinding pangangailangan, sinubukan niyang magbenta ng mga produktong pampaganda mula sa kompanyang paminsan-minsang pinagtatrabahuan, magsugal sa City of Dreams kasama ng kaniyang mga kaibigan, at magpaluwagan sa komunidad na kinabibilangan. Pero wala sa sariling palad ang kaniyang kapalaran, sasamantalahin ng isang malakas na bagyo ang

kaniyang mga plano sa buhay kaya't sa alok ng magulang ay mapapauwi na lamang sa probinsyang kinalakihan.

Dapat pansining bagama't ikinukuwento ng dokumentaryo ang mga pangyayaring naganap sa kaniyang buhay na hindi maipagkakamaling gitnang-uri, tinangkang maiwasan na tawirin ng pelikula, kahit paano, sa abot ng magpagbibigyang kakayahan, na maging pagsasalsal lamang ito ng sarili. Dahil gumagalaw sa pakikipag-ugnayan sa iba pang nakapaligid sa kaniya, madadaan din ng kaniyang paglalakbay ang iba't ibang pakikipagpagrelasyon sa makakasalamuhang kapitbahay, kaibigan, kapamilya, kapuso, at kahit maging kababayan. Mababahaginan tayo ng mga pagsusumikap nina Anita at Criselda, mga katulong ni Naw sa paghahanap ng paupahan at pagkakakitaan. Makikisakay sa mga kaibigang tataya sa mas katanggap-tanggap na pasugalan. Makikitira sa ina, ama, kapatid, mga kapamilyang makakasundo at



hindi makakasundo batay na rin sa mga desisyong piniling tahakin. Makakapiling ang mga lalaking makahahalubilo sa pagnanasang makahanap ng mapagsasaluhan ng mga pangarap sa buhay. Sa pag-usad ng sari-saring pangyayaring inilahad sa atin ng pelikula, mararamdamang patong-patong ang mga kabiguan, pero hindi upang hindi ito madiskubre ng iba, ang Doc Spirit Award mula sa Docs Port Incheon (2014) ng Timog Korea, na magtatakdang karapat-dapat ngang maisalaysay itong pagdurusa, at hindi ang iba pa.

Habang naglalakbay kumakapal pang lalo ang mga tala ng buhay sa mga pangyayaring nararanasan ng bansa na isinasangkot sa paglalantad ng sarili. Binuksan niya ang dokumentaryo sa pagpapakilala sa Bliss bilang proyekto ng mga Marcos na nagtangkang harapin noon ang suliranin sa pabahay, na suliraning tinatapatan din naman niya sa kasalukuyan. Pero wala na lamang sa nalulumang gusali ang pag-iral ng mga Marcos dahil tila sinasabing minamana pa rin niya, nila, natin ang krisis na dinadama ngayon ng sarili at ng iba pa. Lalo na't sa masinop na pagtatahi ng mga likhang animation sa mga sinadyang kuhang larawan ng

mga pang-araw-araw, nagagawa ng dokumentaryong paglaruan ang katipiran ng hindi kayang kunan o mahirap kunan (pero nakukunan pa rin) at pagtanghalin ang mga pangarap ng kawalan at kabiguang nararanasan din ng iba sa kasalukuyan. Lalakbayin din niya ang iba pang pinunong nangako ng katiwasayan sa bansa sa kaniyang panahon hanggang umabot sa pagtatapos, sa pagnanasang darating ang pagbabago sa isa pang pangako, mula naman ngayon sa paghahalal sa isang bagong pangulo kasabay ng pagpiling lisanin ang kinalakhang kapaligiran matapos ang bagong taon upang ipagpatuloy ang pakikipagsapalaran at pakikipagtunggalian, kasama ng marami pang iba, sa kalunsurang pinipiling maging tahanan, dahil kahit paano ay nakapagpapalaya, kahit hindi pa muna nakapagpapasaya sa kaniya.

Ang katapatan sa dokumentaryong *God Bless Our Home* ay nasa kaniyang pagtatapat. Inihaharap sa kamera ang mga kabiguang nararamdaman sa buhay sa paninindigang may kaginhawahang kailangang ipaglaban para sa hinaharap. Pero ang halina ay nasa pagtinging katotohanan na ang katapatan.



# SURFACING

SKILTY C. LABASTILLA

## SI CHEDENG AT SI APPLE

*Winner, Best First Feature*

**S***i Chedeng at si Apple*, the first feature of Rae Red and Patrick Tabada, is a rambunctious romp that follows two ladies taking a road trip of emancipation as they flee from the law, yes, but more from the shackles of patriarchy.

Chedeng (Gloria Diaz), a closet lesbian mother living unhappily in Manila, decides to go to Cebu province to find the one that got away after her husband dies. She leaves behind three grown sons, and takes with her her simple-minded best friend Apple (Elizabeth Oropesa), who also has a reason to flee the capital. You see, Apple

has suffered years of physical and emotional abuse by her live-in partner. In one of these episodes of abuse, she kills her lover in an act of self-defense, and she and Chedeng conspire to dispose of the body, except for the severed head, which Apple believes should be carried, according to Santa Muerte tradition, to prevent the possibility of her wicked lover's reincarnation. What ensues is 80 minutes of almost non-stop hilarity as the women travel by boat, then by bus, to track Lydia, Chedeng's long-lost love in rural Cebu, all the while carrying a human head in a Louis Vuitton handbag.



If Tabada took inspiration from the American road comedy *Little Miss Sunshine* in co-writing last year's hysterical *Patay Na si Hesus*, he looked to an even more iconic American film, *Thelma and Louise*, for inspiration in coming up with *Si Chedeng at si Apple*. Both films center on two female best friends who are either abused by their male partners or are generally unsatisfied with their lives, find themselves on the run from authorities, hook up with young studs along the way, and realize in the end that the few years they have left in the world are better spent pursuing their heart's desires rather than kowtowing to society's expectations of women.

*Si Chedeng at si Apple*, however, is far from being a Hollywood copycat as it transcends its source material with a distinct Pinoy, particularly Cebuano, humor. Buoyed by the delicious performances of screen veterans Elizabeth Oropesa and Gloria Diaz, the film is deeply,

tenaciously, bravely feminist. It has the audacity to feature not just two women as the key protagonists, but two elderly women at that! Making one of the lead characters a lesbian searching for the love of her life is a conscious act of rejection of heteronormative romance so commonly produced and consumed in these parts. Tabada is also wise to partner with a female filmmaker, Rae Red, in directing his story, as the film surely benefited from her perspective.

When future cultural commentators look back to today, they will note the rise of the #MeToo and #BabaeAko movements, and the *Chedeng* filmmakers should be proud of coming up with a film that, even if it pre-dates these cultural movements, perfectly captures the sentiments of the new generation regarding the evil of sexual abuse and harassment of women, as well as the beauty of respecting different sexualities and identities.



# FILMOGRAFI PHILIPPINE CINEMA 2017

## **JANUARY 4**

*Mang Kepweng Returns* (GB Sampedro), Cineko Productions

## **JANUARY 10-15**

### **CINEMA CLASSICS: FILIPINO FILMS IN RETROSPECT**

*Labs Kita . . . Okey Ka Lang* (Jerry Lopez Sineneng, 1998)

*Himala* (Ishmael Bernal, 1982)

*Hindi Nahahati ang Langit* (Mike De Leon, 1985)

*Kung Mangarap Ka't Magising* (Mike De Leon, 1977)

*Kakabakaba Ka Ba?* (Mike De Leon, 1980)

*Kasal?* (Laurice Guillen, 1980)

*Dekada '70* (Chito Roño, 2002)

*Patayin sa Sindak si Barbara* (Chito Roño, 1995)

*Sana Maulit Muli* (Olivia Lamasan, 1995)

*Batang PX* (Jose Javier Reyes, 1997)

*Magic Temple* (Peque Gallaga and Lore Reyes, 1996)

*Oro Plata Mata* (Peque Gallaga, 1983)

## **JANUARY 11**

*Extra Service* (Chris Martinez), Star Cinema, Skylight Films

*Karibal*, Rodriguez Film Production (non-major release)

## **JANUARY 18**

*Darkroom* (Pedring Lopez), Viva Films, Blackops Studios Asia, Psyops8

*Ilawod* (Dan Villegas), Quantum Films, MJM Productions, Tuko Films Productions, Buchi Boy Entertainment

## **JANUARY 25**

*Across the Crescent Moon* (Baby R. Nebrida), Gold Barn International

*Foolish Love* (Joel Lamangan), Regal Entertainment

*Paraisong Ligaw*, Royal Bajandi Films (non-major release)

## **FEBRUARY 1**

*Swipe* (Ed Lejano), Aliud Entertainment, Ledge Films, Viva Films

*Sakaling Hindi Makarating* (Ice Idanan), Media East Productions (commercial release)

*Diliryo*, Doube R Cinema Venture (non-major release)

## **FEBRUARY 8**

*Moonlight Over Baler* (Gil Portes), T-Rex Entertainment

*Mano 7: Chinoy* (Ian Loreños), Regal Entertainment (re-release)

**FEBRUARY 15**

- I'm Drunk, I Love You* (JP Habac), Tuko Films Productions, Buchi Boy Entertainment
- My Ex and Why's* (Cathy Garcia-Molina), Star Cinema
- Kasalanan*, Fortune Arts International Films (non-major release)

**FEBRUARY 22**

- Dungaw*, Double R Cinema Venture (non-major release)

**MARCH 1**

- Talong Bibe* (Joven Tan), Regis Films and Entertainment
- Baka Bukas* (Samantha Lee), Star Cinema, CinemaOne Originals (commercial release)

**MARCH 1-7****CINEMA CLASSICS: FILIPINO FILMS IN RETROSPECT**

- One More Chance* (Cathy Garcia-Molina, 2009)
- Tatlong Taong Walang Diyos* (Mario O'Hara, 1976)
- Hihintayin Kita sa Langit* (Carlos Siguion-Reyna, 1991)
- Madrasta* (Olivia Lamasan, 1996)
- Minsan Minahal Kita* (Olivia Lamasan, 2000)
- Got to Believe* (Olivia Lamasan, 2002)
- In My Life* (Olivia Lamasan, 2009)
- Tanging Yaman* (Laurice Guillen, 2000)
- Anak* (Rory Quintos, 2000)
- Ang Lalaki sa Buhay ni Selya* (Carlitos Siguion Reyna, 1998)

- Karnal* (Marilou Diaz-Abaya, 1983)
- Oro Plata Mata* (Peque Gallaga, 1983)

*Nagalit ang Buwan sa Habang Gabi* (Danny Zialcita, 1983)

*Labs Kita . . . Okey Ka Lang* (Jerry Lopez Sineneng, 1998)

**MARCH 8**

- Pwera Usog* (Jason Paul Laxamana), Regal Entertainment
- Halik na Mainit, Halik na Malamig*, Rodriguez Film Production (non-major release)
- Gawin Nating Gabi ang Araw*, Flying High Entertainment (non-major release)

**MARCH 9-14**

- SINAG MAYNILA** (Solar Entertainment, Brillante Mendoza)
- Beyond the Block* (Ricardo Carranza)
- Bhoy Intsik* (Joel Lamangan)
- Kristo* (HF Yambao)
- Ladyfish* (Jason Orfaldas)
- Tu Pug Imatuy (The Right to Kill)* (Arnel Barbarona)

**MARCH 15**

- 2 Cool 2 Be 4gotten* (Petersen Vargas), Star Cinema, CinemaOne Originals (commercial release)

**MARCH 22**

- Higanti* (Rommel Ricafort), Gitana Film Productions

**MARCH 29**

- Northern Lights: A Journey to Love* (Dondon Santos), Star Cinema, Regal Entertainment, Spring Films

*Across the Crescent Moon*

(Baby Nebrida), Golden Barn International

*Hiwaga: Ang Paglalakbay sa*

*Liwanag ng Buhay* (Sir Rca), M7 Films

*Palusot*, Digimar Film (non-major release)

**APRIL 11**

*The Sister* (Joseph Israel Laban), One Big Fight Productions (UP Film Institute screening)

**APRIL 15**

*Can't Help Falling in Love* (Mae Cruz-Alviar), Star Cinema

*Macho: Ang Lihim ni Bayaw*, Digimar Film (non-major release)

**APRIL 19**

*Kapares*, Double R Cinema Venture (non-major release)

**APRIL 26**

*1st Sem* (Dexter Hernandez), Team Campry Entertainment (commercial release)

*Ang Lalake sa Kabilang Pintuan*, Rodriguez Film Production (non-major release)

**MAY 3**

*Luck at First Sight* (Dan Villegas), Viva Films, N2 Productions

**MAY 10**

*Bliss* (Jerrold Tarog), Artikulo Uno Productions

*Our Mighty Yaya* (Jose Javier Reyes), Regal Entertainment

*Kadikit*, Fortune Arts International Films (non-major release)

**MAY 17**

*Dear Other Self* (Veronica Velasco), Star Cinema

**MAY 24**

*Ang Araw sa Likod Mo* (Dominic Carlo Nuesa), An Earth Below Productions

*Barako*, Double R Cinema Venture (non-major release)

**JUNE 14**

*Can We Still Be Friends* (Prime Cruz), Star Cinema

**JUNE 28**

*Ang Pagsanib kay Leah De La Cruz* (Katski Flores), Viva Films, Reality Entertainment

*Pasingit*, Rodriguez Film Production (non-major release)

**JULY 12**

*Bloody Crayons* (Topel Lee), Star Cinema

*Palaban*, Fortune Arts International Films (non-major release)

**JULY 12-18**

**TOFARM FILM FESTIVAL**

*Baklad* (Topel Lee)

*High Tide* (Tara Illenberger)

*Instalado* (Jason Paul Laxamana)

*Kamunggay* (Vic Acedillo)

*Sinandomeng* (Ron Bryant)

*What Home Feels Like* (Joseph Abello)

**JULY 19**

*Kita Kita* (Sigrid Andrea Bernardo),  
Spring Films

**JULY 26**

*Finally Found Someone* (Theodore  
Boborol), Star Cinema, Viva Films  
*Check In*, Digimar Film (non-major  
release)

**AUGUST 2**

*Dampi*, Rodriguez Film Production  
(non-major release)

**AUGUST 4-13  
CINEMALAYA**

*Baconaua* (Joseph Israel Laban)  
*Bagahe* (Zig Dulay)  
*Ang Guro Kong 'Di Marunong*  
*Magbasa* (Perry Escaño)  
*Kiko Boksingero* (Thop Nazareno)  
*Nabubulok* (Sonny Calvento)  
*Ang Pamilyang Hindi Lumuluha*  
(Mes De Guzman)  
*Requited* (Nerissa Picadizo)  
*Respeto* (Treb Monteras)  
*Sa Gabing Nananahimik ang mga*  
*Kuliglig* (Iar Lionel Arondaing)  
*Pastor* (Adolf Alix)  
*Alipato* (Khavn De La Cruz)  
*Maestra* (Lem Lorca)

**AUGUST 9**

*Double Barrel* (Toto Natividad), Viva  
Films

**AUGUST 16**

**PISTA NG PELIKULANG PILIPINO**  
*100 Tula para kay Stella* (Jason Paul  
Laxamana), Viva Films

*Awol* (Enzo Williams), Skylight  
Films, CineBro

*Bar Boys* (Kip Oebanda), SM Lifestyle  
Entertainment, TropicFrills Film  
Production

*Birdshot* (Mikhail Red), Tuko Film  
Production, Buchi Boy Production,  
CJ Entertainment (commercial  
release)

*Hamog* (Ralston Jover), CinemaOne  
Originals (commercial release)

*Triptiko* (Miguel Franco Michelena),  
Michelena Brothers Production,  
Barrio's Pictures

*Ang Manananggal sa Unit 23B*  
(Prime Cruz) (commercial release)

*Paglipay* (Zig Dulay) ToFarm,  
Universal Harvester (commercial  
release)

*Patay na si Hesus* (Victor  
Villanueva), QCinema, T-Rex  
Productions (commercial release)

*Pauwi Na* (Paolo Villaluna), ToFarm  
Universal Harvester (commercial  
release)

*Salvage* (Sherad Anthony Sanchez),  
CinemaOne Originals (commercial  
release)

*Star na si Van Dame* (Randolph  
Longjas), CineFilipino  
(commercial release)

**AUGUST 23**

*Woke Up Like This* (Joel Ferrer),  
Regal Entertainment

*Maharot*, Fortune Arts International  
Films (non-major release)

**AUGUST 24**

*4 Days* (Adolfo Alix, Jr.), Sunflower Films (UP Film Institute screening)

**AUGUST 30**

*Love You to the Stars and Back* (Antoinette Jadaone), Star Cinema  
*Mapagbigay*, Double R Cinema Venture (non-major release)

**SEPTEMBER 6**

*FanGirl / FanBoy* (Barry Gonzalez), Viva Films, N<sup>2</sup> Productions  
*Ang Pamilyang Hindi Lumuluha* (Mes De Guzman), Star Cinema, ABS-CBN

**SEPTEMBER 13**

*DAD: Durugin ang Droga* (Dinky Doo, Jr.), Yebahdabadoo Entertainment  
*Loving in Tandem* (Giselle Andres), Star Cinema; ABS-CBN  
*Lihim sa Eskinita*, Digimar Film (non-major release)

**SEPTEMBER 15**

*I Found My Heart in Santa Fe* (Bona Fajardo), BluArt Productions

**SEPTEMBER 20**

*Amanlahig: The Vampire Chronicle* (Francis Posadas), Viva Films  
*Hot Property: Too Hot to Handle*, Royal Bajandi Films (non-major release)  
*Respeto* (Treb Monteras), Arkeo Films

**SEPTEMBER 21**

*History of the Underground* (Sari Dalena, Keith Sicat), Kino Arts (UP Film Institute screening)

**SEPTEMBER 23**

*Something about Love* (MB Zarate), Cine Kafagway (UP Film Institute screening)

**SEPTEMBER 27**

*Last Night* (Joyce Bernal), Star Cinema, ABS-CBN  
*You with Me* (Rommel Ricafort), Gitana Film Productions  
*Bodegero 2*, Double R Cinema Venture (non-major release)

**OCTOBER 4**

*The Debutantes* (Prime Cruz), Regal Entertainment  
*New Generation Heroes* (Anthony Hernandez), Golden Tiger Films  
*Dama Dapat Kang Mahalin*, Rodriguez Film Production (non-major release)

**OCTOBER 6**

*Fallen not Forgotten* (Sally Jo Bellosillo), Caelestis Productions Inc. (UP Film Institute screening)

October 11

*Balatkayo* (Neal Tan), BG Productions International  
*Seven Sundays* (Cathy Garcia-Molina), Star Cinema; ABS-CBN  
*Sukdulan*, Fortune Arts International Films (non-major release)

**OCTOBER 13**

*Riding in Tandem* (Toto Natividad),  
CineBro

**OCTOBER 17**

*Bomba* (Ralston Jover), ATD  
Entertainment, Heaven's Best  
Entertainment

**OCTOBER 18**

*Ricky Lee's Bes and the Beshies* (Joel  
Lamangan), Cineko Productions,  
Regal Entertainment

*4 Days* (Adolfo Alix, Jr.), Sunflower  
Films

*Si Tokhang at ang Tropang  
Buang* (Roland Sanchez), KIB  
Productions, Red Post Production  
House

*Best. Partee. Ever.* (Howard  
Yambao), Epiphany Creatives,  
Eichef Media / HFilms, Keep Me  
Posted Inc.

**OCTOBER 19-28****QCINEMA**

*Dapol Tan Payawar na Tayug 1931*  
(Christopher Gozum)

*Balangiga: Howling Wilderness*  
(Khavn De La Cruz)

*The Chanters* (James Robin Mayo)

*Dormitoryo* (Emerson Reyes)

*Kulay Lila and Gabi na Binudburan  
pa ng mga Bituin* (Jobin  
Ballesteros)

*Medusae* (Pam Miras)

*Neomanila* (Mikhail Red)

*The Write Moment* (Dominic Lim)

**OCTOBER 21**

*Mga Gabing Kasinghaba ng Hair Ko*  
(Gerardo Calagui)

**OCTOBER 25**

*The Barker* (Dennis Padilla), Blank  
Pages Productions, Viva Films  
*Ligaw* (Paolo Endrinal Tesico), Light  
Cinema

**NOVEMBER 1**

*The Ghost Bride* (Chito Roño), Star  
Cinema, ABS-CBN

*Spirit of the Glass 2: The Haunted*  
(Jose Javier Reyes), OctoArts Films,  
T-Rex Entertainment

**NOVEMBER 8**

*#12* (Dondon Santos), Viva Films  
*This Time I'll Be Sweeter* (Joel  
Lamangan), Regal Entertainment

**NOVEMBER 12**

*Guerrero* (Carlo Ortega Cuevas), EBC  
Films

**NOVEMBER 13-28****CINEMAONE ORIGINALS**

*Bundok Banahaw: Sacred and  
Profane* (Dempster Samarista)

*Changing Partners* (Dan Villegas)

*Nay* (Kip Oebanda)

*Haunted: A Last Visit to the Red  
House* (Phyllis Grande)

*Nervous Translation* (Shireen Seno)

*Paki* (Giancarlo Abrahan)

*Si Chedeng at si Apple* (Rae Red and  
Patrick Tabada)

*Throwback Today* (Joseph Teoxon)

*Historiographika Errata* (Richard  
Somes)

**NOVEMBER 15**

*Fallback* (Jason Paul Laxamana),  
Cineko Productions, Star Cinema

**NOVEMBER 17**

*Patintero: Ang Alamat ni Meng Patalo* (Mihk Vergara), Tuko Film Productions

**NOVEMBER 22**

*Trip Ubusan: The Lolos vs. Zombies* (Mark Reyes), APT Entertainment, M-Zet Productions

**NOVEMBER 23**

*Motherland* (Ramona Diaz), CineDiaz

**NOVEMBER 29**

*Barbi, D' Wonder Beki* (Tony Reyes), OctoArts Films, M-Zet Productions, T-Rex Entertainment  
*Unexpectedly Yours* (Cathy Garcia-Molina), Star Cinema, ABS-CBN

**DECEMBER 6**

*Kamandag ng Droga* (Carlo J. Caparas), Viva Films  
*Smaller and Smaller Circles* (Raya Martin), Tuko Films, Buchi Boy Entertainment  
*Ang Guro Kong Di Marunong Magbasa* (Perry Escano), Cinemalaya and MPJ Entertainment Production  
*God BLISS Our Home* (Nawruz Paguidopon) Boda Media Group and Pananaw Studio (15<sup>th</sup> Mindanao Film Festival)

**DECEMBER 8**

*Maestra* (Lemuel Lorca), Carl Balita Review Center

**DECEMBER 25****METRO MANILA FILM FESTIVAL (MMFF)**

*Ang Larawan* (Loy Arcenas), Culturtain Musicat Productions  
*All of You* (Dan Villegas), Quantum Films, MJM Productions  
*Deadma Walking* (Julius Alfonso), T-Rex Entertainment  
*Gandarrapido: The Revenger Squad* (Joyce Bernal), Star Cinema, Viva Films  
*Meant to Beh* (Tony Reyes), OctoArts Films, M-Zet Productions, APT Entertainment  
*Ang Panday* (Coco Martin), CCM Productions, Star Cinema, Viva Films  
*Haunted Forest* (Ian Loreños), Regal Entertainment  
*Siargao* (Paul Soriano), Ten17 Productions



# THE CRITERIA

**BEST PICTURE:** refers to vision and direction that pay sensitive and keen attention to both the language of cinema (“presentation”) and social reality (“representation”), in the process refunctioning the possibilities of film as progressive art and popular culture. The Best Picture citation is awarded to the Director not so much because he or she is the auteur or the central intelligence of the film, but because his or her work lies at the juncture which coordinates filmmaking.

**BEST SCREENPLAY:** refers to the rhetoric of writing for film that articulates the complexity of social life and personal perturbation through narrative logic or political conviction; or simply through well-thought out dramatic tension that explores contestation between the personal and the political, the individual and the collective, the private and the public. The Best Screenplay award is given to all the writers of the film.

**BEST CINEMATOGRAPHY AND VISUAL DESIGN:** refers to the mise-en-scene and its visual/plastic qualities production design, lighting, art direction, visual effects that lend form to whatever representation is projected on screen; and absorb the differences of social forces and cultures in instances of contradiction, confluence, contact, resistance, or affiliation with one another, as well as imbibe the relationship between people

and the structures and institutions they mediate through social practice. The Best Cinematography and Visual Design honor is conferred on the cinematographer and the production designer.

**BEST EDITING:** refers to the configuration of relationships of time and space among scenes in a film that is able to synthesize, engage in collision, reconcile, or transgress connections through the complex interplay of mise-en-scene and montage. The Best Editing trophy is given to the editors.

**BEST SOUND AND AURAL ORCHESTRATION:** refers to the rendering of the auditory aspects of film music, natural sound, sound effects as these are counterposed against or harmonized with the language of image, and so become meaningful sign systems on their own. The Best Sound citation is awarded to the sound engineer and the musical scorer.

**BEST PERFORMANCE:** refers to acting, to the playing out of a role or character that implicates emotion, feeling, and experience in the social conditions of the personal and in the political economies of habit and gesture and how these forge the body politic. The Best Performance citation is handed to the Performer, whether male or female, adult or child, in major or supporting role, individual or ensemble.

# M C A B A T A Y A N

## **PINAKAMAHUSAY NA PELIKULA:**

tumutukoy sa pagdidirihē at bisyon na nagbibigay ng sensitibo at matalas na atensiyon kapwa sa lengguwahe ng pelikula (presentasyon) at panlipunang realidad (representasyon), sa proseso inaayos at pinakikilos ang modo ng pagpapahayag ng pelikula sa realidad sa konteksto ng kakayahan nitong makipag-usap sa malawak na manonood at pukawin ang buhay ng publiko; sa gayon, naaangkin ito para isulong ang kapangyarihan ng midyum at ang sulong na interes. Ang gawad para sa Pinakamahusay na Pelikula ay ibinibigay sa Direktor hindi dahil sa siya ang auteur o ang sentral na diwa ng pelikula, kundi dahil ang obra niya ay nakalugar sa hugpungang nagbibigay koordinasyon sa paglikha ng pelikula.

## **PINAKAMAHUSAY NA DULANG**

**PAMPELIKULA:** tumutukoy sa retorika ng pagsusulat para sa pelikula na nagpapahayag ng kasalimuotan ng buhay panlipunan at personal na ligalig sa natatanging estruktura ng naratibo o politikal na paniniwala; o sa pamamagitan ng pinag-isipang dramatikong tensiyon na sumisiyasat sa tunggalian ng personal at politikal, ng indibidwal at ng kolektibo, ng pribado at ng publiko. Iginagawad ang Pinakamahusay na Dulang Pampelikula sa lahat ng manunulat ng pelikula.

## **PINAKAMAHUSAY SA**

## **SINEMATOGRAPIYA AT DISENYONG**

**BISWAL:** tumutukoy sa mise-en-scene at sa mga kalidad nitong biswal/plastik disenyong pamproduksiyon, pag-iilaw, direksiyon ng sining, visual effects na nagbibigay-ano sa anumang representasyon na inilalantad sa telon; at ikinikintal ang pagsasaano ng mga puwersang panlipunan at mga kultura sa mga sandali ng kontradiksiyon, pagsasanib, enkwentro, pagtatagpo, pakikipagtunggali o pagkakaugnay sa bawat isa. Ipinagkakaloob ang Pinakamahusay na Sinematograpiya at Disenyong Biswal sa sinematograper at sa taga-disenyo ng produksiyon.

## **PINAKAMAHUSAY NA EDITING:**

tumutukoy sa kompigurasyon ng mga ugnayan ng panahon at espasyo sa mga eksena sa isang pelikulang may kakayahang maglagom, makitunggali, bumuo at bumaklas ng mga pagkakaugnay sa pamamagitan ng masalimuot na paggamit ng mise-en-scene at montage. Ang tropeo para sa Pinakamahusay na Editing ay pinagkakaloob sa mga editor.

**PINAKAMAHUSAY NA TUNOG  
AT ORKESTRASYONG AWRAL:**

tumutukoy sa paglalapat ng mga aspektong may kinalaman sa tunog sa pelikula musika, likas na tunog, sound effects habang ang mga ito ay isinasalungat sa o inaayon sa lengguwahe ng mga imahen, at kung gayon ay nagiging makahulugang sistema ng pananagisag mismo. Iginagawad ang Pinakamahusay na Tunog sa sound engineer at sa tagapaglapat ng musika.

**PINAKAMAHUSAY NA PAGGANAP:**

tumutukoy sa pagganap ng isang papel o karakter na nagsasangkot ng emosyon, damdamin, at karanasan sa mga panlipunang kondisyon ng personal at sa politikal na ekonomiya ng kaugalian at kilos, at kung paano nakatutulong ang mga ito sa pagsasakatauhan ng sarili. Ipinagkakaloob ang Pinakamahusay na Pagganap sa Gumanap, lalaki o babae, matanda o bata, sa isang pangunahin o pangsuportang papel, sa indibidwal o kolektibong pagganap.

28<sup>TH</sup> ANNUAL CIRCLE  
CITATIONS FOR  
DISTINGUISHED  
ACHIEVEMENT IN  
FILM FOR 2017

ANNOUNCED ON JUNE 16, 2018

CONFERRED ON AUGUST 16, 2018 AT THE JORGE B. VARGAS MUSEUM  
UNIVERSITY OF THE PHILIPPINES, DILIMAN, QUEZON CITY

**BEST FILM**

**Winner: *Baconaua*, directed by Joseph Israel Laban** (Nicole Runi, Sara Santiago, Ferdinand Lapuz, Derick Cabrido, producers)

**Nominees:**

*Kiko Boksingero*, directed by Thop Nazareno (Ferdinand Lapuz and James Robin Mayo, producers)

*Medusae*, directed by Pamela Miras (Tonee Acejo, Lawrence Ang, Heintje Fernandez, Jenny Fernandez-Ang, Jason Tan, producers)

*Mga Gabing Kasinghaba ng Hair Ko*, directed by Gerardo Calagui (Manuel Marinay, Mabel Villarica-Madamba, Joy Mendoza Rojas, Bianca Balbuena, Bradley Liew, Neil Maristela, Jose Ferdinand Roxas II, producers)

*The Chanters*, directed by James Robin Mayo (Cai Cena, Thop Nazareno, Ferdinand Lapuz, producers)

### **BEST SCREENPLAY**

**Winner: John Paul Bedia and Andrian Legaspi, *The Chanters*.**

**Nominees:**

Emmanuel Espejo, Jr., Ash Malanum, Denise O'Hara, Heber O'Hara, and Thop Nazareno, *Kiko Boksingero*

Joseph Israel Laban and Denise O'Hara, *Baconaua*

Pamela Miras, *Medusae*

Mark Duane Angos, *Mga Gabing Kasinghaba ng Hair Ko*

### **BEST ACHIEVEMENT IN EDITING**

**Winner: Shireen Seno and John Torres, *Nervous Translation***

**Nominees:**

Lawrence Ang, *God BLISS Our Home*

Lawrence Ang, *Medusae*

Bradley Liew, *Mga Gabing Kasinghaba ng Hair Ko*

### **BEST ACHIEVEMENT IN CINEMATOGRAPHY AND VISUAL DESIGN**

**Winner: T.M. Malones (cinematography), Marielle Hizon (production design), *Baconaua***

**Nominees:**

Albert Banzon (cinematography), Aped Santos (production design), Vladimer Castañeto (visual effects), *Medusae*

Albert Banzon, Jippy Pascua, Dennise Victoria (cinematography), Leeroy New (production design), *Nervous Translation*

Marvin Reyes (cinematography), Ericson Navarro (production design), *Kiko Boksingero*

Jav Velasco (cinematography), Carmela Danao (production design), *The Chanters*

### **BEST ACHIEVEMENT IN SOUND AND AURAL ORCHESTRATION**

**Winner: Mikko Quizon (sound), Itos Ledesma (music), *Nervous Translation***

#### **Nominees:**

Monoxide Works, Bryan Dumaguina, JR Miano (sound), Jema Pamintuan (music), *Baconaua*

Immanuel Verona (sound), Erwin fajardo (music), *The Chanters*

### **BEST PERFORMANCE**

**Winner: Anthony Falcon, *Mga Gabing Kasinghaba ng Hair Ko***

#### **Nominees:**

Jana Agoncillo, *Nervous Translation*

Yayo Aguila and Noel Comia, Jr. (duo), *Kiko Boksingero*

Noel Comia, Jr., *Kiko Boksingero*

Mon Confiado, *Mga Gabing Kasinghaba ng Hair Ko*

Matt Daclan, Anthony Falcon, Rocky Salumbides (lead cast ensemble), *Mga Gabing Kasinghaba ng Hair Ko*

Desire Del Valle, *Medusae*

Elora España, *Baconaua*

Jally Nae Gilbaliga, *The Chanters*

Carl Palaganas, *Medusae*

### **BEST FIRST FEATURE**

***The Chanters* (James Robin Mayo)**

***Si Chedeng at si Apple* (Rae Red and Fatrick Tabada)**

***Kiko Boksingero* (Thop Nazareno)**

# PAST CITATIONS

## 1ST CIRCLE CITATIONS, 1990

### GOLD PRIZE

*Andrea, Paano Ba ang Maging Isang Ina*  
(Gil Portes)

### SILVER PRIZE

*Bakit Kay Tagal ng Sandali* (Chito Roño)  
*Kasalanan Bang Sambahin Ka* (Chito Roño)  
*Bakit Ikaw Pa Rin* (Emmanuel Borlaza)  
*Hahamakin Lahat* (Lino Brocka)

### INDIVIDUAL ACHIEVEMENT PRIZE

Nora Aunor (actress, *Andrea, Paano Ba ang Maging Isang Ina*)  
Ricardo Lee (screenwriter, *Andrea, Paano Ba ang Maging Isang Ina* and *Hahamakin Lahat*)  
Jun Pereira (cinematographer, *Bakit Kay Tagal ng Sandali*)  
George Jarlego (editor, *Gumapang Ka sa Lusak*)  
Augusto Salvador (director, *Angel Molave*)

=====

## 2ND CIRCLE CITATIONS, 1991

### BEST PICTURE

*Sa Kabila ng Lahat* (Lino Brocka)  
*Class of '91* (Gil Portes)  
*Ipagpatawad Mo* (Laurice Guillen)  
*Ang Totoong Buhay ni Pacita M* (Elwood Perez)  
*Joey Boy Munti* (Maryo J. de los Reyes)  
*Dinampot Ka Lang sa Putik* (Maryo J. de los Reyes)

### BEST SCREENPLAY

*Sa Kabila ng Lahat* (Roy Iglesias)  
*Dinampot Ka Lang sa Putik* (Jose Javier Reyes and Jake Tordesillas)  
*Ang Totoong Buhay ni Pacita M.* (Ricardo Lee)  
*Class of '91* (Ricardo Lee)  
*Ipagpatawad Mo* (Olivia Lamasan)

### BEST CINEMATOGRAPHY AND VISUAL DESIGN

*Kailan Ka Magiging Akin* (C: Jun Pereira; PD: Charlie Arceo)  
*Hihintayin Kita sa Langit* (C: Romeo Vitug; PD: Joey Luna)  
*Shake, Rattle and Roll III* (C: Joe Tutanés; PD: Don Escudero)  
*Sa Kabila ng Lahat* (C: Ding Austria; PD: Benjie De Guzman)  
*Pangako ng Puso* (C: Ricardo Jacinto; PD: Tatus Aldana)  
*Sa Kabila ng Lahat* (C: Ricardo Jacinto; PD: Tatus Aldana)  
*Joey Boy Munti* (C: Ely Cruz; PD: Pres Ruiz)  
*Dinampot Ka Lang sa Putik* (C: Charlie Peralta; PD: Ronaldo Cadapan)

### BEST EDITING

*Kailan Ka Magiging Akin* (Ike Jarlego, Jr.)  
*Sa Kabila ng Lahat* (George Jarlego)  
*Hihintayin Kita sa Langit* (Jess Navarro)  
*Shake, Rattle and Roll III* (Danny Gloria)  
*Dinampot Ka Lang sa Putik* (George Javier)

### BEST SOUND AND AURAL ORCHESTRATION

*Hihintayin Kita sa Langit* (M: Ryan Cayabyab; S: Gaudencio Barredo)  
*Shake, Rattle and Roll III* (M: Toto Genticia; S: Joe Climaco)  
*Sa Kabila ng Lahat* (M: Jaime Fabregas; S: Willy Isla)

### BEST PERFORMANCE

Nora Aunor (*Ang Totoong Buhay ni Pacita M.*)  
Aga Muhlach (*Joey Boy Munti*)  
Maricel Soriano (*Dinampot Ka Lang sa Putik*)  
Vilma Santos (*Ipagpatawad Mo*)  
Gina Alajar (*Kailan Ka Magiging Akin*)

### **3RD CIRCLE CITATIONS, 1992**

#### **BEST PICTURE**

*Ikaw Pa Lang ang Minahal* (Carlos Siguion-Reyna)

*Iisa Pa Lamang* (Jose Javier Reyes)

*Tayong Dalawa* (Laurice Guillen)

*Lumayo Ka Man sa Akin* (Laurice Guillen)

#### **BEST SCREENPLAY**

*Ikaw Pa Lang ang Minahal* (Raquel Villavicencio)

*Iisa Pa Lamang* (Jose Javier Reyes)

*Tayong Dalawa* (Jose Dalisay, Jr.)

#### **BEST CINEMATOGRAPHY AND VISUAL DESIGN**

*Tag-Araw, Tag-Ulan* (C: Loreto Isleta; PD: Raymond Bajarias)

*Ikaw Pa Lang ang Minahal* (C: Romeo Vitug; PD: Raymond Bajarias)

*Hiram na Mukha* (C: Charlie Peralta; PD: Benjie De Guzman)

*Lumayo Ka Man sa Akin* (C: Eduardo Jacinto; PD: Guillermo Sancha)

*Ikaw ang Lahat sa Akin* (C: Romeo Vitug; PD: Tatus Aldana)

#### **BEST EDITING**

*Ikaw Pa Lang ang Minahal* (Jess Navarro)

*Tayong Dalawa* (Efren Jarlego)

*Narito ang Puso Ko* (Jess Navarro)

*Aswang* (Danny Gloria)

#### **BEST SOUND AND AURAL ORCHESTRATION**

*Hiram na Mukha* (M: Vehnee Saturno; S: Ramon Reyes)

*Tag-Araw, Tag-Ulan* (M: Vehnee Saturno; S: Rolly Ruta and Vic Macama)

*Aswang* (M: Vehnee Saturno; S: Rolly Ruta and Vic Macama)

*Ikaw Pa Lang ang Minahal* (M: Vehnee Saturno; S: Rolly Ruta and Vic Macama)

#### **BEST PERFORMANCE**

Maricel Soriano (*Ikaw Pa Lang ang Minahal*)

Lorna Tolentino (*Narito ang Puso Ko*)

Nanette Medved (*Hiram na Mukha*)

Gabby Concepcion (*Tayong Dalawa*)

Dawn Zulueta (*Iisa Pa Lamang*)

Maricel Laxa (*Ikaw ang Lahat sa Akin*)

Vilma Santos (*Sinungaling Mong Puso*)

Gabby Concepcion (*Narito ang Puso Ko*)

### **4TH CIRCLE CITATIONS, 1993**

#### **BEST PICTURE**

*Hindi Kita Malilimutan* (Jose Javier Reyes)

*Aliwan Paradise* (Mike de Leon)

*Inay* (Artemio Marquez)

*Ikaw* (Joel Lamangan)

*Gaano Kita Kamahal* (Butch Perez)

#### **BEST SCREENPLAY**

*Hindi Kita Malilimutan* (Jose Javier Reyes)

*The Maricris Sison Story: Japayuki*

(Lualhati Bautista)

*Aliwan Paradise* (Clodualdo Del Mundo, Jr.)

#### **BEST CINEMATOGRAPHY AND VISUAL DESIGN**

*Ikaw Lang* (C: Jun Dalawis; PD: Charlie Arceo)

*Aliwan Paradise* (C: Johnny Araojo; PD: Cesar Hernando)

*Kung Mawawala Ka Pa* (C: Romeo Vitug; PD: Joey Luna)

#### **BEST EDITING**

*Aliwan Paradise* (Jose Almojuela)

*Ikaw Lang* (Renato De Leon)

*Kung Mawawala Ka Pa* (Jess Navarro)

#### **BEST SOUND AND AURAL ORCHESTRATION**

*Kung Mawawala Ka Pa* (M: Ryan Cayabyab; S: Ramon Reyes)

*Aliwan Paradise* (M: Ding Achacoso and

Haruomi Hosono; S: Kenichi Benitani)

*Ikaw Lang* (M: Mon Del Rosario; S: Vic Macamay)

#### **BEST PERFORMANCE**

Nora Aunor (*Inay*)

Aga Muhlach (*Hindi Kita Malilimutan*)

Vilma Santos (*Dahil Mahal Kita: The*

*Dolzura Cortez Story*)

Dawn Zulueta (*Kung Mawawala Ka Pa*)



## 5TH CIRCLE CITATIONS, 1994

### BEST PICTURE

*Vampira* (Joey Romero)  
*Pangako ng Kahapon* (Joel Lamangan)  
*Wating* (Ishmael Bernal)  
*Sana Dalawa ang Puso Ko* (Laurice Guillen)

### BEST SCREENPLAY

*Sana Dalawa ang Puso Ko* (Joel Chionglo and Laurice Guillen)  
*Massacre Files* (Ricardo Lee)  
*Separada* (Ricardo Lee and Tessie Tomas)  
*Kadenang Bulaklak* (Lualhati Bautista)

### BEST CINEMATOGRAPHY AND VISUAL DESIGN

*The Fatima Buen Story* (C: Johnny Araojo and Romulo Araojo; PD: Benjie De Guzman)  
*Wating* (C: Charlie Peralta; PD: Len Santos and Jayjay Medina)  
*Vampira* (C: Charlie Peralta; PD: Benjie De Guzman)  
*Pangako ng Kahapon* (C: Romeo Vitug; PD: Manny Morfe)  
*Sana Dalawa ang Puso Ko* (C: Eduardo Jacinto; PD: Edgar Martin Littaua)

### BEST EDITING

*Vampira* (Danilo Gloria)  
*Pangako ng Kahapon* (Jess Navarro)  
*Wating* (Danilo Gloria)  
*The Fatima Buen Story* (George Jarlego)

### BEST SOUND AND AURAL ORCHESTRATION

*Sana Dalawa ang Puso Ko* (M: Nonong Buencamino; S: Ramon Reyes)  
*Wating* (M: Jaime Fabregas; S: Joe Climaco)  
*Pangako ng Kahapon* (M: Vehnee Saturno; S: Vic Macamay)  
*Vampira* (M: Jaime Fabregas; Joe Climaco)  
*The Fatima Buen Story* (M: Nonong Buencamino; S: Joe Climaco)

## BEST PERFORMANCE

Maricel Soriano (*Vampira*)  
Dawn Zulueta (*Buhay ng Buhay Ko*)  
Maricel Soriano (*Separada*)  
Dina Bonnevie (*Sana Dalawa ang Puso Ko*)  
Alice Dixson (*Bakit Ngayon Ka Lang*)  
Carmina Villaroel (*Wating*)  
Snooky Serna (*Koronang Itim*)

## 6TH CIRCLE CITATIONS, 1995

### BEST PICTURE

*Nena* (Ike Jarlego, Jr.)  
*Sana Maulit Muli* (Olivia Lamasan)  
*The Flor Contemplacion Story* (Joel Lamangan)

### BEST SCREENPLAY

*Nena* (Lualhati Bautista)  
*Sana Maulit Muli* (Olivia Lamasan and Jose Javier Reyes)  
*The Flor Contemplacion Story* (Ricardo Lee and Boni Ilagan)  
*Pare Ko* (Jose Javier Reyes)

### BEST CINEMATOGRAPHY AND VISUAL DESIGN

*The Flor Contemplacion Story* (C: Felizardo Bailen; PD: Raymond Bajarías)  
*Nena* (C: Lito Mempin; PD: Ernest Santiago)  
*Dahas* (C: Charlie Peralta; PD: Jeffrey Jeturian)  
*Sana Maulit Muli* (C: Romeo Vitug; PD: Randy Gamier)  
*Inagaw Mo ang Lahat sa Akin* (C: Romeo Vitug; PD: Joey Luna)  
*Sa Ngalan ng Pag-ibig* (C: Charlie Peralta; PD: Benjie De Guzman)

### BEST EDITING

*Dahas* (Jaime David)  
*Sa Ngalan ng Pag-ibig* (George Jarlego)  
*Pare Ko* (George Jarlego)  
*Nena* (Marya Ignacio)

**BEST SOUND AND AURAL  
ORCHESTRATION**

*Dahas* (M: Jessie Lasaten; S: Albert  
Michael Idioma)

*Sa Ngalan ng Pag-ibig* (M: Jaime Fabregas;  
S: Joe Climaco)

*Pare Ko* (M: Eric Antonio and Carlo  
Bulahan; S: Ramon Reyes)

*Nena* (M: Nonong Buencamino; S: Vic  
Macamay)

**BEST PERFORMANCE**

*Nora Aunor (The Flor Contemplacion  
Story)*

Aga Muhlach (*Sana Maulit Muli*)

Nora Aunor (*Muling Umawit ang Puso*)

Jaclyn Jose (*The Flor Contemplacion Story*)

Lorna Tolentino (*Sa Ngalan ng Pag-ibig*)

Amy Austria (*Nena*)

Sharmaine Arnaiz (*Ipaglaban Mo: The  
Movie*)

Maricel Soriano (*Dahas*)

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**7TH CIRCLE CITATIONS, 1996**

**BEST PICTURE**

*Mumbaki* (Jose Antonio Perez)

**BEST SCREENPLAY**

*Mumbaki* (Amado Lacuesta)

*Segurista* (Tikoy Aguiluz, Amado  
Lacuesta, Jr., and Jose Lacaba)

*Ganti ng Puso* (Roy Iglesias)

**BEST CINEMATOGRAPHY AND  
VISUAL DESIGN**

*Isla* (C: Isagani Joson; PD: Lino Dalay and  
Willy Javier)

*Mumbaki* (C: Eduardo Jacinto; PD: Joey  
Luna)

*Segurista* (C: Jun Dalawis; PD: Edgar  
Martin Litttau)

**BEST EDITING**

*Isla* (Ruben Pantoja)

*Mumbaki* (Manet Dayrit)

*Ganti ng Puso* (Ferren Salumbides)

*Segurista* (Edgardo Vinarao and Myrna  
Medina Bhunjun)

**BEST SOUND AND AURAL  
ORCHESTRATION**

*Mumbaki* (M: Jaime Fabregas; S: Ramon  
Reyes)

*Isla* (M: Nonong Buencamino; S: Ramon  
Reyes)

**BEST PERFORMANCE**

Christopher de Leon (*Madrasta*)

Nora Aunor (*Bakit May Kahapon Pa*)

Jaclyn Jose (*May Nagmamahal sa Iyo*)

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**8th Circle Citations, 1997**

**BEST PICTURE**

*Batang PX* (Jose Javier Reyes)

*Damong Ligaw* (Jose Mari Avellana)

**BEST SCREENPLAY**

*Batang PX* (Jose Javier Reyes)

*Minsan Lamang Magmamahal* (Jose  
Javier Reyes)

*Damong Ligaw* (Jose Mari Avellana)

**BEST CINEMATOGRAPHY AND  
VISUAL DESIGN**

*Milagros* (C: Eduardo Jacinto; PD: Len  
Santos)

*Batang PX* (C: Ding Achacoso; PD: Benjie  
De Guzman)

*Hanggang Kailan Kita Mamahal* (C: Joe  
Batac, Jr.; PD: Nuel Naval)

**BEST EDITING**

*Milagros* (Jess Navarro)

*Batang PX* (Danny Gloria)

**BEST SOUND AND AURAL  
ORCHESTRATION**

*Milagros* (M: Nonong Buencamino; S:  
Ramon Reyes)

*Damong Ligaw* (M: Irwin Cafugauan; S:  
Noel Bruan and Nestor Mutia)

*Hanggang Kailan Kita Mamahal* (M:  
Willy Cruz; S: Ramon Reyes)

**BEST PERFORMANCE**

Patrick Garcia (*Batang PX*)

Nora Aunor (*Babae*)

Nonie Buencamino (*Milagros*)

Maricel Soriano (*Minsan Lamang  
Magmamahal*)

Romnick Sarmenta (*Damong Ligaw*)

Lorna Tolentino (*Hanggang Kailan Kita  
Mamahalin*)

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**9TH CIRCLE CITATIONS, 1998**

**BEST PICTURE**

Bata, Bata, Paano Ka Ginawa (Chito S.  
Roño)

*Babae sa Bubungang Lata* (Mario O' Hara)

*Sana Pag-ibig Na* (Jeffrey Jeturian)

*Curacha: Ang Babaeng Walang Pahinga*  
(Chito S. Roño)

**BEST SCREENPLAY**

Bata, Bata, Paano Ka Ginawa (Lualhati  
Bautista)

*Babae sa Bubungang Lata* (Mario O'Hara)

*Sana Pag-ibig Na* (Armando Lao)

*Curacha: Ang Babaeng Walang Pahinga*  
(Ricardo Lee)

**BEST CINEMATOGRAPHY AND  
VISUAL DESIGN**

Babae sa Bubungang Lata (C: Rey De  
Leon; PD: James Quimson)

*Curacha, Ang Babaeng Walang Pahinga*  
(C: Charlie Peralta; PD: Tatus Aldana)

*Bata, Bata, Paano Ka Ginawa* (C: Charlie  
Peralta; PD: Manny Morfe)

**BEST EDITING**

Sana Pag-ibig Na (Robert Vasadre)

*Bata, Bata, Paano Ka Ginawa* (Jaime  
Davila)

*Curacha, Ang Babaeng Walang Pahinga*  
(Jaime Davila)

**BEST SOUND ANG AURAL  
ORCHESTRATION**

Curacha, Ang Babaeng Walang Pahinga  
(M: Jaime Fabregas; S: Albert Michael  
Idioma)

*Bata, Bata, Paano Ka Ginawa* (M: Jessie  
Lasaten; S: Albert Michael Idioma)

*Sana Pag-ibig Na* (M: Joy Marfil; S: Willy  
Islao)

**BEST PERFORMANCE**

Vilma Santos (*Bata, Bata, Paano Ka  
Ginawa*)

Nida Blanca (*Sana Pag-ibig Na*)

Serena Dalrymple (*Bata, Bata, Paano Ka  
Ginawa*)

Anita Linda (*Babae sa Bubungang Lata*)

Cesar Montano (*José Rizal*)

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**10TH CIRCLE CITATIONS, 1999**

**BEST PICTURE**

Sisa (Mario O'Hara)

*Pila Balde* (Jeffrey Jeturian)

*Saranggola* (Gil M. Portes)

*Phone Sex* (Jose Javier Reyes)

*Bulaklak ng Maynila* (Joel Lamangan)

**BEST SCREENPLAY**

Sisa (Mario O'Hara)

*Pila Balde* (Armando Lao)

**BEST CINEMATOGRAPHY AND  
VISUAL DESIGN**

Pila Balde (C: Shayne Sarte-Clemente; PD:  
Ronnie Cruz)

*Phone Sex* (C: Eduardo Jacinto; PD: Jake  
De Asis)

*Bulaklak ng Maynila* (C: Monino Duque;  
PD: Benjie De Guzman)

**BEST EDITING**

Pila Balde (Robert Vasadre)

*Sisa* (George Jarlego)

*Luksong Tinik* (Vito Cajili)

**BEST SOUND AND AURAL  
ORCHESTRATION**

Phone Sex (M: Jesse Lucas; S: Albert  
Michael Idioma)

*Pila Balde* (M: Jay Durias; S: Joe Climaco)

*Bulaklak ng Maynila* (M: Jessie Lasaten; S:  
Ramon Reyes)

**BEST PERFORMANCE**

Elizabeth Oropesa (*Bulaklak ng Maynila*)

Lester Llansang (*Saranggola*)

Christopher de Leon (*Bulaklak ng Maynila*)

Jhong Hilario (*Muro-ami*)

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**11TH CIRCLE CITATIONS, 2000**

**BEST PICTURE**

*Bayaning Third World* (Mike De Leon)

*Tanging Yaman* (Laurice Guillen)

*Senswal* (Edgardo Vinarao)

*Mother Ignacia, Ang Uliran* (Nick Deocampo)

*Sugatang Puso* (Jose Javier Reyes)

**BEST SCREENPLAY**

*Tanging Yaman* (Laurice Guillen, Shaira

Mella Salvador, and Raymond Lee)

*Senswal* (Jose Carreon)

*Mother Ignacia, Ang Uliran* (Nick Deocampo and Chuck Escasa)

**BEST CINEMATOGRAPHY AND VISUAL DESIGN**

*Bayaning Third World* (C: Ding Achacoso; PD: Roy Lachica)

*Pedrong Palad* (C: Alma Dela Peña and Louie Quirino; PD: Ellen Ramos)

*Senswal* (C: Romeo Vitug; PD: Donnie Gonzales)

*Pangarap ng Puso* (C: Johnny Araojo; PD: Judy Lou De Pio and John Portugal)

*Laro sa Baga* (C: Neil Daza; PD: Mike Guison)

*Markova Comfort Gay* (C: Johnny Araojo; PD: Kay Abaño)

*Tanging Yaman* (C: Lee Meily; PD: Edgar Martin Littaua)

**BEST EDITING**

*Bayaning Third World* (Armando Jarlego)

*Senswal* (Edgardo Vinarao)

*Tanging Yaman* (George Jarlego)

**BEST SOUND AND AURAL ORCHESTRATION**

*Bayaning Third World* (M: Lorrie Ilustre; S: Noel Cruz Bruan and Raffy Baladjay, Jr.)

*Sugatang Puso* (M: Jesse Lucas; S: Albert Michael Idioma)

*Tanging Yaman* (M: Nonong Buencamino; S: Ramon Reyes)

**BEST PERFORMANCE**

entire cast (*Tanging Yaman*)

Rio Locsin (*Bayaning Third World*)

Elizabeth Oropesa (*Senswal*)

Alessandra de Rossi (*Azucena*)

Dolphy (*Markova, Comfort Gay*)

Johnny Delgado (*Tanging Yaman*)

Gloria Romero (*Tanging Yaman*)

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**12TH CIRCLE CITATIONS, 2001**

**BEST PICTURE**

*Minsan May Isang Puso* (Jose Javier Reyes)

Sa Huling Paghihintay (Erik Matti)  
Yamashita: The Tiger's Treasure (Chito S. Roño)

**BEST SCREENPLAY**

*Minsan May Isang Puso* (Jose Javier Reyes)

Sa Huling Paghihintay (Mark Querubin, Jay Abello, and Erik Matti)  
Yamashita: The Tiger's Treasure (Roy Iglesias)

**BEST CINEMATOGRAPHY AND VISUAL DESIGN**

*Yamashita: The Tiger's Treasure* (C: Neil Daza; PD: Fernan Santiago)

Sa Huling Paghihintay (C: Lauro Rene R. Manda; PD: Rodell Cruz)

*Minsan May Isang Puso* (C: Eduardo Jacinto; PD: Jake De Asis)

*La Vida Rosa* (C: Neil Daza; PD: Gerry Pascual)

## BEST EDITING

Minsan May Isang Puso (Tara Illeberger)

Sa Huling Paghihintay (Vito Cajili)

La Vida Rosa (Vito Cajili and Joyce Bernal)

Hubog (Tara Illeberger)

Yamashita: The Tiger's Treasure (Manet Dayrit)

## BEST SOUND AND AURAL ORCHESTRATION

Minsan May Isang Puso (M: Jesse Lucas; S: Albert Michael Idioma)

Yamashita: The Tiger's Treasure (M:

Kormann Roque and Nathan Brenholdt; S: Albert Michael Idioma)

Sa Huling Paghihintay (M: Toto Gentica; S: Arnold Reodica)

Hubog (M: Jessie Lasaten; S: Albert Michael Idioma)

## BEST PERFORMANCE

Jaclyn Jose (Minsan May Isang Puso)

Mark Gil (Sa Huling Paghihintay)

Carlo Aquino (Minsan May Isang Puso)

Ricky Davao (Minsan May Isang Puso)

Rosanna Roces (La Vida Rosa)

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## 13TH CIRCLE CITATIONS, 2002

### BEST PICTURE

Dekada '70 (Chito S. Roño)

Buko Pandan (Uro Q. de la Cruz)

Itlog (Francis Jun Posadas)

Diskarte (Edgardo Boy Vinarao)

Mga Munting Tinig (Gil M. Portes)

### BEST SCREENPLAY

Dekada '70 (Lualhati Bautista)

Itlog (Jerry Arcega-Gracio)

Diskarte (Humilde Meek Roxas and Senen C. Dimaguila)

Mga Munting Tinig (Adolf Alix, Jr., Gil Portes, and Senedy Que)

### BEST CINEMATOGRAPHY AND VISUAL DESIGN

Ikaw Lamang Hanggang Ngayon (C: Yam Laranas; PD: Sammy Aranzamendez)

Buko Pandan (C: Johnny Araojo; PD: Nene Nebres)

Itlog (C: Romeo Vitug; PD: Edgar Martin Littaua)

Diskarte (C: Jun Pereira; PD: Alex Ochoa)

Mga Munting Tinig (C: Ely Cruz; PD: Arthur Nicdao)

Dekada '70 (C: Neil Daza; PD: Manny Morfe)

## BEST EDITING

Diskarte (Francis Vinarao)

Mga Munting Tinig (George Jarlego)

Dekada '70 (Jess Navarro)

## BEST SOUND AND AURAL ORCHESTRATION

Dekada '70 (M: Nonong Buencamino; S: Albert Michael Idioma and Alex Tomboc)

Buko Pandan (M: Blitz Padua; S: Nestor Arvin Mutia)

Diskarte (M: Tony Cortez; S: Nestor Arvin Mutia)

## BEST PERFORMANCE

Vilma Santos (Dekada '70)

Piolo Pascual (Dekada '70)

Regine Velasquez (Ikaw Lamang)

Hanggang Ngayon)

Celso Ad. Castillo (Itlog)

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## 14TH CIRCLE CITATIONS, 2003

### BEST PICTURE

Babae sa Breakwater (Mario O'Hara)

Anghel sa Lupa (Jose Javier Reyes)

Homecoming (Gil M. Portes)

Malikmata (Jose Javier Reyes)

### BEST SCREENPLAY

Babae sa Breakwater

Anghel sa Lupa

### BEST CINEMATOGRAPHY AND VISUAL DESIGN

Babae sa Breakwater (C: Rey De Leon; PD: Melody Teodoro)

Anghel sa Lupa (C: Mark Gary; PD: Jake De Asis)

Malikmata (C: Regiben Romana and Lito Mempin; PD: Edgardo Littaua)

**BEST EDITING**

Malikmata (Vito Cajili)

Babae sa Breakwater (Roberto Vasandre)  
Anghel sa Lupa (Tara Illenberger)

**BEST SOUND AND AURAL  
ORCHESTRATION**

Anghel sa Lupa (M: Jesse Lucas; S: Ross Diaz)

Babae sa Breakwater (M: Jesse Lucas; S: Leody Maralit)  
Malikmata (M: Francis Guevarra and Ferdie Marquez; S: Albert Michael Idioma)

**BEST PERFORMANCE**

Katherine Luna (Babae sa Breakwater)

Maricel Soriano (Filipinas)  
Elizabeth Oropesa (Homecoming)  
entire cast (Malikmata)

**15TH CIRCLE CITATIONS, 2004**

**BEST PICTURE**

Minsan Pa (Jeffrey Jeturian)  
Sigaw (Yam Laranas)

**BEST SCREENPLAY**

Minsan Pa (Armando Lao)  
Sigaw (Roy Iglesias)

**BEST CINEMATOGRAPHY AND  
VISUAL DESIGN**

Sigaw (C: Yam Laranas; PD: Sammy Aranzamendez)

**BEST EDITING**

Sigaw (Manet Dayrit)  
Spirit of the Glass (Vito Cajili)

**BEST SOUND AND AURAL  
ORCHESTRATION**

Sigaw (M: Jesse Lucas; S: Albert Michael Idioma and Arnold Reodica)  
Feng Shui (M: Carmina Cuya; S: Albert Michael Idioma)

**BEST PERFORMANCE**

Jomari Yllana (Minsan Pa)  
Dennis Trillo (Aishite Imasu)  
Nora Aunor (Naglalayag)  
Jericho Rosales (Santa Santita)

**16TH CIRCLE CITATIONS, 2005**

**BEST PICTURE**

Masahista (Brillante Mendoza)

**BEST SCREENPLAY**

Masahista (Boots Agbayani Pastor)  
Let the Love Begin (RJ Nuevas and Suzette Doctolero)

**BEST CINEMATOGRAPHY AND  
VISUAL DESIGN**

Masahista (C: Timmy Jimenez and Monchie Redoble; PD: Benjamin Padero)  
Paraiso (C: Ramon Marcelino; PD: Han Salazar)

**BEST EDITING**

Masahista (Nonoy Dadvivas and Herbert Navasca)

**BEST SOUND AND AURAL  
ORCHESTRATION**

Masahista (M: Jerrold Tarog; S: Rudy Gonzales and Nonoy Davidas)

**BEST PERFORMANCE**

Coco Martin (Masahista)  
entire cast (Nasaan Ka Man)  
Jaclyn Jose (Masahista)  
John Lloyd Cruz (Dubai)

**17TH CIRCLE CITATIONS, 2006**

**BEST PICTURE**

Inang Yaya (Pablo Biglang-Awa and Veronica Velasco)

**BEST SCREENPLAY**

Inang Yaya (Veronica Velasco)

**BEST CINEMATOGRAPHY AND VISUAL DESIGN**

Inang Yaya (C: Gary Gardoce; PD: Reji Regalado)  
Kubrador (C: Boy Yniguez; PD: Leo Abaya)

**BEST EDITING**

Inang Yaya (Randy Gabriel)  
Kubrador (Jay Halili)

**BEST SOUND AND AURAL ORCHESTRATION**

Inang Yaya (M: Nonong Buencamino; S: Mark Locsin and Angie Reyes)

**BEST PERFORMANCE**

Maricel Soriano (Inang Yaya)  
Cherry Pie Picache (Kaleldo)  
entire cast (Inang Yaya)

**18TH CIRCLE CITATIONS, 2007**

**BEST PICTURE**

Foster Child (Brillante Mendoza)  
Endo (Jade Francis Castro)

**BEST SCREENPLAY**

Foster Child (Ralston Jover)  
Endo (Jade Castro, Michiko Yamamoto, and Raymond Lee)

**BEST CINEMATOGRAPHY AND VISUAL DESIGN**

Death in the Land of the Encantos (C: Lay Diaz; PD: Dante Perez)  
Foster Child (C: Odyssey Flores; PD: Benjamin Padero)  
Still Life (C: Dan Villegas; PD: Cris Silva)  
Tirador (C: Jeffrey Dela Cruz, Brillante Mendoza, Gary Tria, Julius Palomo Villanueva; PD: Deans Habal and Harley Alcasid)

**BEST EDITING**

Endo (J.D. Domingo)  
Tirador (Charliebebs Gohetia)

**BEST SOUND AND AURAL ORCHESTRATION**

Endo (M: Owel Alvero; S: Corinne De San Jose and Mark Locsin)  
Still Life (M: Wincy Aquino Ong; S: Joey Santos)  
Tirador (M: Teresa Barrozo; S: Ditoy Aguila and Junel Valencia)

**BEST PERFORMANCE**

Jason Abalos (Endo)  
Cherry Pie Picache (Foster Child)  
Eugene Domingo (Foster Child)  
Ron Capinding (Still Life)

**19TH CIRCLE CITATIONS, 2008**

**BEST PICTURE**

Adela (Adolfo Alix, Jr.)  
Serbis (Brillante Mendoza)

**BEST SCREENPLAY**

Adela (Adolfo Alix, Jr. and Nick Olanka)  
Serbis (Armando Lao)

**BEST CINEMATOGRAPHY AND VISUAL DESIGN**

Adela (C: Albert Banzon; PD: Adolfo Alix, Jr. and Jerome Zamora)  
Serbis (C: Odyssey Flores; PD: Carlo Tabije and Benjamin Padero)

**BEST EDITING**

Adela (Aleks Castañeda)  
Serbis (Claire Villa-Real)

**BEST SOUND AND AURAL ORCHESTRATION**

Adela (M: Mark Locsin and Jojo Jacinto; S: Ditoy Aguila and Junel Valencia)  
Serbis (M: Gian Gianan; S: Emmanuel Clemente)

**BEST PERFORMANCE**

Anita Linda (Adela)  
Paolo Paraiso (Imoral)  
Ronnie Lazaro (Yanggaw)  
Carlo Aquino (Baler)

## 20TH CIRCLE CITATIONS, 2009

### BEST PICTURE

Bakal Boys (Ralston Jover)  
Last Viewing (Roni Bertubin)  
Biyaheng Lupa (Armando Lao)  
Engkwentro (Pepe Diokno)

### BEST SCREENPLAY

Biyaheng Lupa (Armando Lao)  
Last Viewing (Romualdo Avellanosa)  
Ang Panggagahasa kay Fe (Alvin Yapan)  
Last Supper No. 3 (Veronica Velasco and Jinky Laurel)  
Bakal Boys (Ralston Jover and Henry Burgos)

### BEST CINEMATOGRAPHY AND VISUAL DESIGN

Bakal Boys (C: Ruben Dela Cruz; PD: Deans Habal)  
Engkwentro (C: Emman Pascual; PD: Leeroy New)

### BEST EDITING

Engkwentro (Ralph Crisostomo, Miguel Araneta, and Orlean Joseph Tan)  
Last Viewing (Lee Mi Soon)  
Bakal Boys (Charliebebs Gohetia and Kats Serraon)

### BEST SOUND AND AURAL ORCHESTRATION

Biyaheng Lupa (M: Gian Gianan; S: Emmanuel Nolet Clemente and Ditoy Aguila)  
Engkwentro (S: Mark Laccay)  
Bakal Boys (M: Teresa Barrozo; S: Mark Locsin)

### BEST PERFORMANCE

Janice de Belen (Last Viewing)  
Anita Lina and Rustica Carpio (Lola)  
Ensemble (Biyaheng Lupa)  
Meljon Guinto (Bakal Boys)

## 21ST CIRCLE CITATIONS, 2010

### BEST PICTURE

Himpapawid (Raymond Red)  
Ang Damgo ni Eleuteria (Remon Siega Zuasola)  
Punerarya (Jerrold Tarog)

### BEST SCREENPLAY

Himpapawid (Raymond Red)  
Ang Damgo ni Eleuteria (Remton Siega Zuasola)  
Punerarya (Rona Lean Sales and Aloy Adlawan)

### BEST CINEMATOGRAPHY AND VISUAL DESIGN

Himpapawid (C: Raymond Red; PD: Danny Red; Design Consultants: Cesar Hernando, and Ronald Red)  
Ang Damgo ni Eleuteria (C: Christian Linaban; PD: Kaloy Uypuanco, AD: Victor Villanueva, CS: Syrel Lopez)  
Punerarya (C: Mackie Galvez; PD: Benjamin Padero)

### BEST EDITING

Himpapawid (David Hukom, Jay Halili, Raymond Red)  
Ang Damgo ni Eleuteria (Remton Siega Zuasola)  
Punerarya (Renewin Alano)

### BEST SOUND AND AURAL ORCHESTRATION

Punerarya (M: Jerrold Tarog; S: Lamberto Casas, Jr.)  
Himpapawid (M: Diwa De Leon)  
Ang Damgo ni Eleuteria (M: Jerrold Tarog; Vanya Fantonial)

### BEST PERFORMANCE

Carla Abellana (Punerarya)  
Raul Arellano (Himpapawid)



## **22ND CIRCLE CITATIONS, 2011**

### **BEST PICTURE**

Haruo (Adolf Alix, Jr.)  
Bahay Bata (Eduardo Roy, Jr.)  
Señorita (Vincent Sandoval)

### **BEST SCREENPLAY**

Niño (Rody Vera)  
Ang Sayaw ng Dalawang Kaliwang Paa  
(Alvin Yapan)  
Bisperas (Paul Sta. Ana)  
Haruo (Jerome Zamora)  
Señorita (Vincent Sandoval and Roy  
Sevilla Ho)  
Teoriya (Zurich Chan)

### **BEST CINEMATOGRAPHY AND VISUAL DESIGN**

Teoriya (C: Dexter Dela Peña; PD: Paul  
Marquez)  
Bahay Bata (C: Ogi Sugatan; PD: Harry  
Alcasid; AD: Armand Samonte; CS: Tessa  
Aquino)  
Bisperas (C: Roberto Yniquez; PD: Rodrigo  
Ricio; CS: Tessa Aquino)  
Haruo (C: Albert Banzon; PD: Roland  
Rubenecia)  
Señorita (C: Ruel Dahis Antipuesto; PD:  
Armi Rae Cacandin)

### **BEST EDITING**

Señorita (Charliebebs Gohetia)  
Haruo (Aleks Castañeda)

### **BEST SOUND AND AURAL ORCHESTRATION**

Ang Sayaw ng Dalawang Kaliwang  
Paa (M: Christine Muyco and Jema  
Pamintuan; S: Arnold Reodica)  
Bahay Bata (M: Toni Muñoz; S: Albert  
Michael Idioma)  
Niño (M: Jerrold Tarog; S: Albert Michael  
Idioma)

## **BEST PERFORMANCE**

Diana Zubiri (Bahay Bata)  
Arthur Acuña (Niño)  
Fides Cuyugan-Asensio (Niño)  
Sharmaine Centenera-Buencamino (Niño)  
Vincent Sandoval (Señorita)  
Alfred Vargas (Teoriya)

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## **23RD CIRCLE CITATIONS, 2012**

### **BEST PICTURE**

Qiyamah (Gutierrez Mangansakan II)  
Ang Paglalakbay ng mga Bituin sa Gabing  
Madilim (Arnel Mardoquio)  
Kalayaan (Adolfo Alix, Jr.)

### **BEST SCREENPLAY**

Ang Paglalakbay ng mga Bituin sa Gabing  
Madilim (Arnel Mardoquio)  
Aparisyon (Vincent Sandoval and Jerry  
Gracio)  
Kalayaan (Adolfo Alix, Jr.)  
Oros (Paul Sta. Ana and Obet Villela)  
Qiyamah (Gutierrez Mangansakan II)  
Thy Womb (Henry Burgos)

### **BEST CINEMATOGRAPHY AND VISUAL DESIGN**

Kalayaan (C: Albert Banzon; PD: Adolfo  
Alix, Jr.)  
Ang Paglalakbay ng mga Bituin sa  
Gabing Madilim (C: Arnel Barbarona  
and McRobert Nacario; PD: Bagwani  
Ampalayo)  
Diablo (C: Tristan Salas; PD: Cesar  
Hernando)  
Kamera Obskura (C: Raymond Red; PD:  
Daniel Red and Cesar Hernando; AD:  
Mikey Red; VE: Edrie Ocampo and Pablo  
Biglang-Awa)  
Qiyamah (C: McRobert Nacario; PD: Perry  
Dizon)  
Thy Womb (C: Odyssey Flores; PD:  
Brillante Mendoza)

## BEST EDITING

Qiyamah (Arnel Barbarona and Gutierrez

Mangansakan II)

Aparisyon (Jerrold Tarog and Vincent Sandoval)

Jingle Lang ang Pahina (Aimee Apostol-Escasa)

Kalayaan (Aleks Castañeda)

Thy Womb (Kats Serranon)

## BEST SOUND AND AURAL

### ORCHESTRATION

Kalayaan (M: Teresa Barrozo; S: Ditoy

Aguila)

Qiyamah (M: Raphael Pulgar; S: Arnel

Barbarona)

Ang Paglalakbay ng mga Bituin sa Gabing Madilim (S: Arbi Barbarona)

## BEST PERFORMANCE

Nora Aunor (Thy Womb)

Kristoffer King (Oros)

Ama Quiambao (Diablo)

Fides Cuyugan-Asensio (Aparisyon)

Kristoffer Martin (Oros)

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## 24TH CIRCLE CITATIONS, 2013

### BEST PICTURE

Porno (Adolfo Alix, Jr.)

Mga Anino ng Kahapon (Alvin Yapan)

Babagwa (Jason Paul Laxamana)

Badil (Chito Roño)

Dukit (Armando Lao)

Ang Kwento ni Mabuti (Mes de Guzman)

Pagpag (Frasco Santos Mortiz)

Quick Change (Eduardo Roy, Jr.)

### BEST SCREENPLAY

Porno (Ralston Jover)

Mga Anino ng Kahapon (Alvin Yapan)

Babagwa (Jason Paul Laxamana)

Badil (Rodolfo Vera)

Debosyon (Alvin Yapan)

Dukit (Armando Lao)

Ang Kwento ni Mabuti (Mes De Guzman)

Quick Change (Eduardo Roy, Jr.)

## BEST CINEMATOGRAPHY AND

### VISUAL DESIGN

Lauriana (C: Nap Jamir; PD: Edgar Martin

Littaua)

Mga Anino ng Kahapon (C: Dexter

Dela Peña and Jan Tristan Panday; PD:

Whammy Alcazaren; AD: Frances Grace

Mortel and Rita Vargas; SD: Phyllis Grae

Grande)

Badil (C: Neil Daza; PD: Jayvee Taduran;

AD: Donald Camon)

Debosyon (C: Dexter Dela Peña; AD: Roy

Dominguiano and Pat Noveno; PD: Dennis

Corteza and Paolo Rey Mendoza Piaña;

VE: Omar Aguilar)

Dukit (C: Triztan Garcia, Bruno Tiotuico,

Jeffrey Icawat, and Diego Dobles; PD: Leo

Abaya and Olga Marquez)

The Guerilla is a Poet (C: Kiri Dalena; PD:

Sari Dalena)

Ang Kwento ni Mabuti (C: Albert Banzon;

PD: Cesar Hernandez and Mes De Guzman)

Pagpag (C: David Diaz-Abaya; PD: Luis

Custodio IV; VE: Daren Francis Raña)

Porno (C: Albert Banzon; PD: Adolfo Alix,

Jr.; AD: Bobet Lopez)

Quick Change (C: Dan Villegas; PD: Harley

Alcasid)

Sonata (C: Mark Gary; PD: Emilio

Montelibano, Jr.; VE: Richard Francia)

### BEST EDITING

Porno (Aleks Castañeda)

Pagpag (Jerrold Tarog)

Badil (Carlo Francisco Manatad)

Dukit (Diego Marx Dobles)

### BEST SOUND AND AURAL

#### ORCHESTRATION

Porno (S: Albert Michael Idioma and Ira

Trofeo)

Babagwa (M: Lucien Letaba and Joseph

Lansang; S: Addiss Tabong)

Badil (M: Carmina Cuya; S: Addiss Tabong)

Debosyon (M: Teresa Barrozo and Jireh

Pasano; S: Ray Andrew San Miguel and

Andrew Millalao)

Dukit (M: Armando Lao; S: Armando Lao)

Pagpag (M: Francis Concio; S: Arnel

Labayo)

**BEST PERFORMANCE**

Carlo Aquino (Porno)  
Jhong Hilario (Badil)  
Angel Aquino (Porno)  
Nora Aunor (Ang Kwento ni Mabuti)  
Adrian Cabido (Lauriana)  
Carlo Cruz (Mga Anino ng Kahapon)  
Allen Dizon (Lauriana)  
Cherie Gil (Sonata Maria)  
Dick Israel (Badil)  
Alex Vincent Medina (Babagwa)  
Daniel Padilla (Pagpag)  
Joey Paras (Babagwa)  
Sue Prado (Ang Kwento ni Mabuti)  
TJ Trinidad (Mga Anino ng Kahapon)  
entire cast (Porno)

**BEST FIRST FEATURE**

Angustia (Kristian Sendon Cordero)  
Puti (Miguel Alcazaren)  
Ang Turkey man ay Pabo rin (Randolph Longjas)

**25TH CIRCLE CITATIONS, 2014**

**BEST PICTURE**

no winner and nominees

**BEST SCREENPLAY**

no winner and nominees

**BEST CINEMATOGRAPHY AND VISUAL DESIGN**

Dagitab (C: Rommel Sales; PD: Whammy Alcazaren and Tessa Tang)  
Mariquina (C: Sasha Palomares; PD: Aped Santos)  
Sonata Maria (C: Wrap Meting and Mark Limbaga; PD: Bagane Fiola, Orvil Bantayan, Mandy Velasco, Lulu Amorado, and Louie Daniel)

**BEST EDITING**

Mariquina (Benjamin Tolentino)  
Dagitab (Benjamin Tolentino)  
Nick and Chai (Cha Escala and Bam Luneta)  
Sonata Maria (Bagane Fiola)

**BEST SOUND AND AURAL ORCHESTRATION**

Sonata Maria (M: Jad Montenegro; S: Maki Serapio, Wrap Meting, and Mark Limbaga)  
Dagitab (M: Mon Espia; S: Adam Newns and Mikko Quizon)

**BEST PERFORMANCE**

Eula Valdes and Nonie Buencamino (Dagitab)  
Nonie Buencamino (Dagitab)  
Eula Valdes (Dagitab)  
Krigi Hager (Sonata Maria)  
Bing Pimentel (Mariquina)  
Isaac Cain Aguirre, Nathaniel Britt, Elijah Canlas, and Akira Morishita (Sundalong Kanin)

**BEST FIRST FEATURE**

Dagitab (Giancarlo Abrahan V)  
Nick & Chai (Che Escala and Wena Sanchez)  
Sonata Maria (Bagane Fiola)

**26TH CIRCLE CITATIONS, 2015**

**BEST PICTURE**

Da Dog Show (Ralston Jover)  
Ari: My Life with a King (Carlo Enciso Catu)  
Balikbayan # 1 Memories of Overdevelopment Redux III (Kidlat Tahimik)  
An Kubo sa Kawayanan (Alvin Yapan)  
Taklub (Brillante Mendoza)  
Mga Rebeldeng May Kaso (Raymond Red)

**BEST SCREENPLAY**

Da Dog Show (Ralston Jover)  
An Kubo sa Kawayanan (Alvin Yapan)  
Ari: My Life with a King (Robby Tantingco)  
Balikbayan # 1 Memories of Overdevelopment Redux III (Kidlat Tahimik)  
Mga Rebeldeng May Kaso (Raymond Red)  
Salvage (Sherad Anthony Sanchez)  
Taklub (Honeylyn Joy Alipio)

**BEST CINEMATOGRAPHY AND VISUAL DESIGN**

Balikbayan # 1 Memories of Overdevelopment Redux III (C: Boy Yñiguez, Lee Briones, Abi Lara, Santos Bayucca, Kidlat de Guia, Kawayan de Guia, and Kidlat Tahimik; PD: Kidlat Tahimik)  
AnKubo sa Kawayanan (C: Ronald Rebutica; PD: Paolo Rey Mendoza Piaña)  
Bambanti (C: Joseph Delos Reyes and Ma. Solita Garcia; PD: Aped Santos)  
Da Dog Show (C: Carlo Mendoza; PD: Deans Habal)  
Halik sa Hangin (C: Moises Zee; PD: Manny Morfe)  
Miss Bulalacao (C: Christian Linaban; PD: Ernest Diño and Philip Sinajonon)  
Mga Rebeldeng May Kaso (C: Raymond Red; PD: Danny Red)  
Salvage (C: Malay Javier; PD: Joel Geolamen)  
Taklub (C: Odysseus Flores; PD: Harley Alcasid and Brillante Mendoza)

**BEST EDITING**

Salvage (Lawrence Ang)  
Balikbayan # 1 Memories of Overdevelopment Redux III (Charlie Fugunt, Abi Lara, Chuck Gutierrez, Clang Sison, Malaya Camporedondo)  
Da Dog Show (Kats Serrao)  
Halik sa Hangin (Beng Bandong)  
An Kubo sa Kawayanan (Benjamin Tolentino)  
Mga Rebeldeng May Kaso (Raymond Red and Erwin Toledo)  
Shapes of Crimson (Emil James Mijares)

**BEST SOUND AND AURAL ORCHESTRATION**

Balikbayan # 1 Memories of Overdevelopment Redux III (M: Los Indios De España and Shanto; S: Ed De Guia)  
Ari: My Life with a King (M: Jake Abella; S: Gilbert Obispo)  
Halik sa Hangin (M: Francis Concio; S: Addiss Tabong)

**BEST PERFORMANCE**

Lou Veloso (Da Dog Show)  
Alessandra de Rossi (Bambanti)  
Mercedes Cabral (An Kubo sa Kawayanan)  
Mercedes Cabral (Da Dog Show)  
Nora Aunor (Taklub)  
Ronwaldo Martin (Ari: My Life with a King)  
Julia Montes (Halik sa Hangin)  
Micko Laurente (Bambanti)  
Epy Quizon, Felix Roco, Nicco Manahan, Earl Ignacio, Angela Cortez (Mga Rebeldeng May Kaso)  
Jessy Mendiola, JC De Vera, Barbie Capacio, Karl Medina, Joel Saracho (Salvage)

**BEST FIRST FEATURE**

Ari: My Life with a King (Carlo Enciso Catu)  
Dayang Asu (Bor Ocampo)  
Miss Bulalacao (Ara Chawdhury)

**27TH CIRCLE CITATIONS, 2016**

**BEST PICTURE**

*Women of the Weeping River* (Sheron Dayoc)  
*Baboy Halas* (Bagane Fiola)  
*Ma' Rosa* (Brillante Ma. Mendoza)  
*Malinak Ya Labi* (Jose Abdel Langit)  
*Mrs.* (Adolfo Alix, Jr.)

**BEST SCREENPLAY**

*Mrs.* (Ralston Jover)  
*Women of the Weeping River* (Sheron Dayoc)  
*Ma' Rosa* (Troy Espiritu)  
*Malinak Ya Labi* (Jose Abdel Langit)  
*Patay Na Si Hesus* (Patrick Tabada and Moira Lang)  
*Area* (Robby Tantungco and Ferdinand Dizon Lapuz)  
*Ang Tulay ng San Sebastian* (Alvin Yapan)

**BEST CINEMATOGRAPHY AND VISUAL DESIGN**

Baboy Halas (Raphael Meting, Mark Limbaga, Joel Geolamen)

*Mrs.* (Albert Banzon, Arthur Maningas)  
*Tuos* (Mycko David, Steff Dereja)  
*Ma' Rosa* (Odyssey Flores, Brillante Mendoza)  
Women of the Weeping River (Rommel Sales, Harley Alcasid)

**BEST EDITING**

Women of the Weeping River (Carlo Francisco Manatad)

*Ma' Rosa* (Diego Marx Dobles)  
*Malinak Ya Labi* (Gilbert Obispo)

**BEST SOUND AND AURAL ORCHESTRATION**

Ang Tulay ng San Sebastian (Hiroko Nagai, Jess Carlos)

*Ma' Rosa* (Teresa Barrozo, Albert Michael Idioma)  
*Women of the Weeping River* (Kit Mendoza, Albert Michael Idioma and Immanuel Verona)  
*Malinak Ya Labi* (Emerzon Texon, Gilbert Obispo)  
*Patay Na Si Hesus* (Francis de Veyra, Mark Laccay and Nicholas Varela)

**BEST PERFORMANCE**

Laila Putli P. Ulao (*Women of the Weeping River*)

Ai-Ai de las Alas (*Area*)  
Barbie Forteza (*Tuos*)  
Daria Ramirez (*Mrs.*)  
Elizabeth Oropesa (*Mrs.*)  
Nora Aunor (*Tuos*)  
Jaclyn Jose (*Ma' Rosa*)  
Jaclyn Jose (*Patay Na Si Hesus*)  
Luz Fernandez (*Malinak Ya Labi*)  
Joem Bascon and Sandino Martin (*Ang Tulay ng San Sebastian*)  
Nora Aunor and Barbie Forteza (*Tuos*)  
Ai-Ai de las Alas, Allen Dizon, Sue Prado, Sarah Pagcaliwagan, Ireen Cervantes, Tabs Sumulong, Sancho de las Alas, Francisco Guinto, Cecile Yumul, Bambalito Lacap, Eurocina Peña, Rein Gutierrez, Vicky Vega-Cabigting (*Area*)  
Allen Dizon, Angeline Quinto, Luz Fernandez, Richard Quan, Dexter Doria, Menggie Cobarrubias, Marcus Madrigal, Althea Vega, Timothy Castillo, Dante Balois, Tabs Sumulong, Raul Tamayo, Shiela Paragas, Karla Zabala, Angela Alfero (*Malinak Ya Labi*)  
Jaclyn Jose, Julio Diaz, Baron Geisler, Jomari Angeles, Neil Ryan Sese, Mercedes Cabral, Andi Eigenmann, Mark Anthony Fernandez, Felix Roco, Mon Confiado, Maria Isabel Lopez, Rubi Ruiz, John Paul Duray (*Ma' Rosa*)  
Jaclyn Jose, Chai Fonacier, Melde Montañez, Vincent Viado, Mailles Kanapi, Olive Nieto, Sheen Gener, Albert Chan Paran (*Patay Na Si Hesus*)

**BEST FIRST FEATURE**

2 Cool 2 Be Agotten (Petersen Vargas)  
Malinak Ya Labi (Jose Abdel Langit)

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Notes on Abbreviation:

C: Cinematography; PD: Production Design; AD: Art Direction; SD: Set Decoration;  
CS: Costume; VE: Visual Effects; M: Music; S: Sound.

# THE CIRCLE

**A**ng Film Desk ay binubuo ng mga miyembro ng akademya na sa loob ng matagal-tagal na ring panahon ay naging mga matalas na tagamasid ng pelikulang Filipino. Galing sa iba't ibang disiplina, linalapat nila sa pagsuri ng pelikula ang interdisiplinaryong lapit. Sa ganitong perspektiba, ang salitang “young” sa Young Critics Circle ay tumutukoy hindi sa literal na pakahulugan gaya ng edad kundi sa isang metaporikal na pag-unawa sa kabataang pananaw. Ang ibig sabihin, ang “young” ay tumutukoy sa pangangahas ng bago at sa giting ng pagsalungat.

The Film Desk of the Young Critics Circle is composed of members of academe who, through the years, have become attentive observers of Philippine cinema. Coming from various disciplines, they bring into the analysis of film an interdisciplinary approach. In this perspective, the word “young” in the Young Critics Circle pertains not to a literal mode of understanding as in age but rather to a metaphorical sense of appropriating youth. “Young” is construed as the daring of the new and the courage to be different.

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**ARISTOTLE J. ATIENZA** teaches language, literature, and popular culture in the Filipino Department at the Ateneo de Manila University. He is pursuing his Ph.D. in Philippine Studies at the University of the Philippines Diliman. He is co-editor (with Rolando B. Tolentino) of *Ang Dagling Tagalog, 1903-1936* (2007).

**CHRISTIAN JIL R. BENITEZ** is a faculty member of the Kagawaran ng Filipino, Ateneo de Manila University, where he graduated with an AB-MA in Filipino Literature. The locus of his research is time, as ecological and mythological assemblage, tropically articulated through history as metaphor. He has won a Palanca award for Tula (2015) and two UP Press awards for essays in English and Filipino (2016).

**EMERALD O. FLAVIANO** is a Research Associate of the University of the Philippines Third World Studies Center. She is currently involved in a study on social memory in Mendiola while conducting her own research on Cinemalaya and Philippine independent cinema. Her research interests include political culture, popular culture, and Philippine film.

**PATRICK D. FLORES** is Professor of Art Studies at the University of the Philippines, which he chaired from 1997-2003, and Curator of the Vargas Museum in Manila. He is Adjunct Curator at the National Art Gallery, Singapore. He was selected by the Philippine government to curate the Philippine Pavilion of the 56th Venice Art Biennale in 2015. He was also one of the curators of *Under Construction: New Dimensions in Asian Art* in 2000 and the Gwangju Biennale (Position Papers) in 2008. He was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999), *Remarkable Collection: Art, History, and the National Museum* (2006) and *Past Peripheral: Curation in Southeast Asia* (2008). He was a grantee of the Asian Cultural Council (2010) and a member of the Advisory Board of the exhibition *The Global Contemporary: Art Worlds After 1989* (2011) organized by the Center for Art and Media in Karlsruhe and member of the Guggenheim Museum's Asian Art Council (2011). He co-edited the Southeast Asian issue with Joan Kee for *Third Text* (2011).

**TESSA MARIA GUAZON** is Assistant Professor at the Art Studies Department, University of the Philippines Diliman. Her research interests center on cities and culture, specifically art production in the context of urban development. She was recently awarded the Asian Public Intellectuals Fellowship for fieldwork in Thailand and Indonesia in 2014.

**LISA ITO-TAPANG** (Chair, 2017-2018) teaches art history and theory at the University of the Philippines College of Fine Arts (UP CFA). Her writings have appeared in *Pananaw Philippine Journal of Visual Arts*, *Forum on Contemporary Art and Society*, *Asian Art News* and *Ctrl+P Journal of Contemporary Art*, among others. She co-authored *Without Walls: A Tour of Philippine Paintings at the Turn of the Millennium* (2010). She holds a degree in Fine Arts (Art History) from the UP CFA and is currently completing a master's degree in art studies at the UP College of Arts and Letters.

**J PILAPIL JACOBO** teaches literature, theory and criticism, and cultural studies in the Departments of English and Filipino at the School of Humanities of the Ateneo de Manila University in Loyola Heights. She holds the A.B.-M.A. (2002-2003) in Filipino Literature from the Ateneo de Manila University, and the M.A. in Comparative Literary and Cultural Studies (2010) and the Ph.D. in Comparative Literature from the State University of New York at Stony Brook, which she completed through a Fulbright Scholarship (2011). She has published scholarly work is keen on inhabiting the cusp between tropology, particularly the rule and the resistance of metaphor, and tropicality, argued as a rubric of time. Jacobo is currently preparing a critical edition of Fruto del Prado's Bicol translation (1867) of Modesto de Castro's *Urbana at Feliza* (1864), to be published by the vanguard press of the Ateneo de Naga University. She is founding co-editor of *Queer Southeast Asia: A Literary Journal of Transgressive Art*.

**SKILTY C. LABASTILLA** is a Research Associate at the Institute of Philippine Culture, Ateneo de Manila University where he is engaged in research on urban informal settlements, and children and youth. He also lectures at Ateneo's Department of Sociology and Anthropology. He holds degrees in Anthropology and Social Development and has taught at U.P. Diliman, U.P. Mindanao, and La Trobe University.

**NONOY L. LAUZON** is the Programmer for Screenings at the U.P. Film Institute. He has double degrees in Philosophy and Humanities from the University of the Philippines. He is a published film critic and has previously worked for a number of national newspapers including the *Philippine Journal*, *People's Journal* and *The Manila Times*. He used to contribute a column for the old *Mirror Weekly* and now regularly writes for two of the country's leading national tabloid dailies. He is currently pursuing an M.A. in Media Studies (Film) at the U.P. College of Mass Communication.

**JPAYL S. MANZANILLA** (on leave) taught communication, humanities, and Philippine arts courses at the University of the Philippines Manila and Filipino and history courses at the Ateneo de Manila University. He earned degrees in comparative literature and art history from the University of the Philippines and is engaged in research on the histories of photography, cinema, and television in the country. He is currently abroad for his doctorate with a research focus on Southeast Asian Visual Culture at the National University of Singapore.

**JEMA PAMINTUAN** (on leave) obtained her PhD in Philippine Studies from UP Diliman and is currently an Assistant Professor at the School of Humanities, Ateneo de Manila University. She was a recipient of the Elisabeth Luce Moore Award for Outstanding Fellow (2012-2014) under the United Board Fellows Program in Asia for her research and work as a visiting fellow at Tunghai University, Taiwan (2013), and Georgetown University, USA (2014).

**JAIME OSCAR M. SALAZAR** is a faculty member and graduate student of the Department of Art Studies at the University of the Philippines Diliman. He has received fellowships to national workshops on criticism, and his writing has appeared in academic and popular venues. He is part of the research team of the recently launched TutoK Freedom of Expression (FoE), a social network and online platform for collaborative art production and educational discussions on art. TutoK FoE (<http://www.tutok.org>) is a project of TutoK, an artists' initiative.



THE 28TH ANNUAL CIRCLE CITATIONS FOR DISTINGUISHED  
ACHIEVEMENT IN FILM IS PRESENTED IN COOPERATION WITH



UP Diliman Office for Initiatives in Culture and the Arts  
UP College of Arts and Letters  
UP Jorge B. Vargas Museum

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Meryl Medel  
Randel Urbano  
and  
all YCC friends from media, academe and the arts

Film Desk of the Young Critics Circle, Current Members: Aristotle J. Atienza, Christian Jil R. Benitez, Emerald O. Flaviano, Patrick D. Flores, Tessa Maria T. Guazon, Lisa Ito, J. Pilapil Jacobo, Skilty C. Labastilla, Nonoy L. Lauzon, JPaul S. Manzanilla, Jema M. Pamintuan, Jaime Oscar M. Salazar.

Film Desk of the Young Critics Circle, Former Members: Romulo P. Baquiran, Jr., Melissa Contreras, Flaudette May V. Datuin, Joel David, Mike Feria, Noel D. Ferrer, Eulalio

R. Guieb III, Eloisa May P. Hernandez, Eileen C. Legaspi-Ramirez, Gerard R. A. Lico, Charlson Ong, James Rañeses, Jerry C. Respeto, Clare Salaveria, Neil Martial R. Santillan, Ariel N. Valerio, Ailyn A. Villamarin, Galileo S. Zafra, Choy Pangilinan.

Presidents, Young Critics Circle: Galileo S. Zafra (1996-1997); Romulo P. Baquiran, Jr. (1997-1998); Ariel N. Valerio (1998-1999); Noel D. Ferrer (1999-2000); Flaudette May V. Datuin (2000-2001); Patrick D. Flores (2001-2002); Nonoy L. Lauzon (2002-2003); Jerry C. Respeto (2003-2004); Neil Martial R. Santillan (2004-2005); Eileen Legaspi-Ramirez (2005-2006); Patrick D. Flores (2006-2007); Romulo P. Baquiran, Jr. (2007-2008); Galileo S. Zafra (2008-2009); J Pilapil Jacobo (2009-2010); Eulalio R. Guieb III (2010-2011); Eloisa May P. Hernandez (2011-2012); Tessa Maria T. Guazon (2012-2013); Skilty C. Labastilla (2013-2014); Jaime Oscar M. Salazar (2014-2015); Aristotle J. Atienza (2015-2016); Jema M. Pamintuan (2016-2017), Lisa Ito-Tampang (2017-2018)

Keynote Speakers, Annual Circle Citations for Distinguished Achievement in Film: Soledad S. Reyes (1990); Petronilo Bn. Daroy (1995); Justino Dormiendo (1996); Benilda Santos (1997); Ma. Luisa F. Torres Reyes (1998); Alice G. Guillermo (1999); Teresita Gimenez-Maceda (2000); Brenda V. Fajardo (2001); Basilio Esteban Villaruz (2002); Albina P. Fernandez (2003); Ramon P. Santos (2004); Virgilio S. Almario (2005); Eufracio C. Abaya (2006); Lilia Quindoza Santiago (2007); Nick Deocampo (2008); Tito Genova Valiente (2009); Oscar V. Campomanes (2010); Glecy Atienza (2011); Ricardo Abad (2012); Francis Gealogo (2013); Elizabeth L. Enriquez (2016); Zosimo Lee (2017); Jazmin B. Llana (2018).

Founding Members, Young Critics Circle: Mike Feria, Film and Theater Desks; Joy Barrios, Theater Desk; Jojo Buenconsejo, Dance Desk; Eric Caruncho, Music Desk; Melissa Contreras, Film and Theater Desks; Jaime Daroy, Music Desk; Joel David, Film Desk; Gin de Mesa, Visual Arts Desk; Patrick D. Flores, Film, Theater and Broadcast Arts Desks; Francine Y. Medina, Visual Arts Desk; Charlson Ong, Film and Literature Desks; Mozart A. T. Pastrano, Theater Desk; Danilo Reyes, Literature Desk; Antonio Tinio, Literature Desk.



