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CCP, XCCA unite CDO univs in using art for healing

The Cultural Center of the Philippines (CCP) and the Xavier Center for Culture and the Arts brought together Xavier University, Capitol University and Liceo de Cagayan University in an event that sought to bring the transformative and healing power of art to the survivors of Sendong.

Billed as "Kalinga ng Sining," the event on March 6 and 7, showcased various forms of art to impart a message of hope to all Kagay-anons. The affair opened with a lecture-workshop on arts psychotherapy given by Clinical Psychologist Grace Evangelista and culminated with a program involving children survivors of Sendong.

"Arts can be used for healing," said Evangelista.

To demonstrate, she asked her audience, composed mainly of psychology students of Xavier, some of whom were also affected by the flash flood, to draw a picture of how they saw their lives at the moment. Later, she asked them to draw what they felt was their essence.

Evangelista explained that art offers people a medium for expression and communication, especially for thoughts and feelings that are hard to express verbally.

"The goal is to help individuals, families or communities who have undergone a shattering experience become psychologically integrated and whole again," she said.

Art psychotherapy was also expressed in the form of song and dance. A concert staged at the Rodelsa Circle featured performances by Novo Concertante, Bayang Barrios, Waway Saway, and the glee clubs and dance troupes of Xavier University and Capitol University.



A couple of Sendong survivors also shared how they manage to remain strong despite such adversity.

"There's no way you can ask for help but through God alone," said one of the survivors who lost her father and younger sibling to the flood.

As their contribution, members of the Oro Art Guild, Cagayan de Oro's very own organization of visual artists, showcased their installation art using the acacia tree that stands solid in the center of the Rodelsa Circle. White shirts hung from crisscrossing strings tied to the branches of the tree.

"The art depicts the dualism of life," said Ivan Faizal Macarambon of the Oro Art Guild. For example, he said, water is helpful but can also be destructive as was experienced by the city.

"The shirts represent the dead bodies that were found slumped on trees," Macarambon said. "But we also want to show hope and purity."

In his message, Arch Antonio Ledesma SJ DD said that out of the experience, "We will rise again and continue to build a bigger and better Cagayan de Oro." the event did not only bring hope to adults but to kids as well. Children from the different temporary shelters in the city, including Xavier University's Xavier Ecoville, gathered in the covered courts of barangay

Lumbia to be entertained by performances from the same set of artists who performed at the Rodelsa Circle.

TV personality and comedian Garry Lim co-hosted the show with CCP's Chinggay Bernardo. Waway Saway sang a child-friendly Talaandig folk song about a baby monkey while Bayang Barrios serenaded everyone with a song of hope titled "Bagong Umaga." An advocacy drama staged by Xavier University actors and LAKAN dealt on proper waste segregation and water, health and sanitation. After the program, all the kids received Kalinga ng Sining gifts and were treated to some snacks.

The kids were very happy. One touching scene though was a child from Xavier Ecoville who, while leading the opening prayer, was in tears thanking the Lord for sparing her life from the flood. The emotional air was shaken off only when the performances started, showing that, indeed, art can help heal. **G**





The Xavier Stage goes on tour

by Pauline Marie Q Empeynado

The Xavier Stage, a year-old theater company founded by XCCA director Hobart Savor, continues to take on new challenges in its one year of existence. Included in its endeavors this year was the 6th Tanghal National University Theater Festival Mindanao leg held February 22-24, 2012 at Mindanao State University, General Santos City. The event was organized by the National Committee on Dramatic Arts of the National Commission for Culture and the Arts, bringing together the best and emerging university and college-based theater groups.

After applying and going through a rigorous selection process, The Xavier Stage's entry, "Isa Pa: DALAWA" was chosen as one of the three main entry performances. Through this event, The Xavier Stage was given the opportunity to perform and represent Xavier University – Ateneo de Cagayan.

The Mindanao leg was composed of other prestigious theater groups such as the Integrated Performing Arts Guild (IPAG) of MSU-IIT, Iligan City and Teatro Guindogan of La Salle Univeristy, Ozamiz City. Highlights of the event were theater performances, inter-regional exchanges, audience dialogues, workshops and forums and exhibits celebrating the National Arts Month.

The Xavier Stage members were very excited for the event as it was one of the first few touring ventures of the company. Most members were

very expectant and open to what the experience could bring and what it could add to their theater knowledge. Indeed the experience didn't only give them the chance to see the beautiful performances of other companies but it also enabled them to see other cultures in Mindanao and mingle with other Mindanao theater enthusiasts.

This undertaking allowed The Xavier Stage to realize how theater can be a moving agent of the society, a medium for awareness and a bridge for cultural exchange. It broadened the concern of the company to not only do theater for university experience but to be a theater company for the Filipino society. This is just one of the humble steps that The Xavier Stage is taking towards growth and maturity as a theater company. As it seeks to build a strong foundation, it continues to extend itself in educating through theater and continues to open itself for better learning experiences and challenges. **G**

The Pasinaya 2012 Experience

by Carl Cyril Manere

Pasinaya 2012, the biggest one-day multi-arts festival in the country, with a bevy of productions in store for its spectators, was held at the Cultural Centre of the Philippines (CCP) on Feb 26, 2012. The event also featured crash workshops, film screenings, visual arts exhibitions and activities for children.

More than 2,000 artists from dance, music, theater, visual arts, literature and cinema took

part in the festivities. They were led by the resident companies of the Cultural Center of the Philippines – the Philippine Philharmonic Orchestra, the UST Symphony Orchestra, the Philippine Madrigal Singers, Tanghalang Pilipino, Bayanihan Philippines National Folk Dance Company, the Ramon Obusan Folkloric Group, Ballet Philippines, Philippine Ballet Theater and the winners of the National Music Competitions for Young Artists.

"Swerte kaayo ko," three words that would describe my involvement in this said event. I never thought that we would be given a chance to be one of the participants to perform at the CCP.

It was so overwhelming to find out that the Xavier Stage (headed by Mr Hobart Savor) of Xavier University Ateneo de Cagayan had been invited in this big affair and chosen to perform "New Yorker in Burgos." It was exciting for me and my co-actors in "New Yorker in Burgos" to fly to Manila, as it was my first time.

When we visited the CCP complex for our rehearsal the day before the event, it was surprising! CCP was enormous. It had a lot of space, the building itself has numerous venues for performances. People were busy preparing, organizing and rehearsing. You could feel in the atmosphere that all of them were so devoted to the occasion that it made us nervous about our performance. But we had to set that aside and bring a worthy performance since it was only a one-day show. Aside from that, we visited and saw the artistic paintings, sculptures, literary pieces from our fellow imaginative Filipinos around the country. It was superb! We shared a dressing room with the other artists. Being in the dressing room made me feel like the actor that I really am.



We were all getting jumpy, eager to give our audience the contentment of a good show. We gave our best shot since it's a privilege to perform at the CCP. It turned out to be a blast! The audience appreciated our efforts. They loved our performance even though the piece was a tested play. The feeling was indescribable! It was surely a blessing to perform on one of the many stages of CCP. **G**

XUG's busy year

by Kristine Grace Du and Jet Hokin Paclar

The Xavier University Glee Club (XUGC) had its hands full this year performing in various activities throughout the school year, promoting through music, the Ignatian Value of "Magis." Besides gracing many of the University's events with their singing of the National Anthem, the XU Hymn and intermission numbers, XUGC participated in a few key events in the University and the City.

In the exceedingly historical event of the investiture of Fr Bobby Yap as XU's newest president, the XUGC was honored to perform the National Anthem and XU hymn, along with an intermission of two songs (O Nata Lux & Lisang Bangka) in the Immaculate Conception Chapel and another intermission number (Tagumpay Ng Lahi) during the reception at the Covered Courts.

XUGC also performed the National Anthem and "Ama Namin" in "Remembering Sendong" at the Provincial Capitol a few weeks after the deadly typhoon hit Cagayan de Oro City. They also participated in the Groundbreaking of the Sendong Memorial held recently.

In line with CHED's Celebration of the National Arts Month, XUGC was invited to perform at Lim Ketkai, singing the songs "Pinpin Di Sirapin" and "Kung Mawawala Ka." Invited for a gig at SM, the club sang with other choirs from Cagayan de Oro City Maria Aragon's SM



ChriSMs Bop. The group also performed at the forum on Filiariasis at the Dynasty Court Hotel. This school year, XUGC also staged two concerts. Their annual concert "AGOS: Musika Ng Buhay," was dedicated to their beloved friend and co-Glee Club member, Grettel Balistoy, who was sorrowfully lost during the Sendong tragedy, and to the many other victims of Typhoon Sendong. The concert portrayed the several stages of a human being's life, from innocent beginnings to times of questioning to making a difference in the world.

The other concert, "Iisang Bangka," was one of the most unforgettable events for XUGC because it invited and featured various glee clubs and choirs from different schools and associations of Misamis Oriental, and resulted in new friendships with the same passion and love for music. XUGC's repertoire for this concert included "O Nata Lux," "Apongan Mindanao," "Let It Be" and in the Grand finale alongside other choirs, "Tagumpay ng Lahi" and "Iisang Bangka."

XUGC also performed at a tribute concert for the late Fr Cal Poulin, SJ in Immaculate Conception Chapel.

In all these performances, the XUGC has grown stronger, sharing the same drive and passion for Music in faithful compliance to honor God in all performances. **G**

isa pa: DALAWA tackles betrayal of trust and confidence, Political marriage and gender politics

by Bart P Savior

The Xavier Stage acknowledges the potentials of its actors to carry out mature characters or roles and mount mature realistic productions. "isa pa:

DALAWA" is the test production which required from the actors a high level of skill involving internal acting, control, timing, conviction and proper motivation, making the creative process very challenging. We labored so much with the close text and subtext analyses of the various layers of contexts and the implications of the issues raised. From all these, the entire cast and production team realized that one-act plays in dyad are not just for presentation, but they teach and instruct both the actors and its audience about life's complexity resulting from man's choices for himself or for the others.

The tension and spine-tingling premise of Luna Sicat's "DALAWA" lie in the betrayal of trust and confidence. My treatment of the play became so personal for most of my longings and even my personal issues have become dramatic sources. Thus, the meaning of the text is a personal response to the issues depicted — except that I have not been molested. Since the play is a personal storytelling, simplicity and subtle treatment and direction were applied.

On the other hand, Steven Patrick Fernandez's "Isa pang kawing" depicts gender issues conditioned by tradition, power, wealth and politics. The play renders issues on family feud, arranged marriage, and the unexpected and oblique battle of the sexes. The plot of the play shows how man modifies his own beliefs and principles (that are rooted in tradition) base on the advent of life's contemporary or modern circumstances. In the creative process of mounting this play, deep understanding of the societal and political undertones as well as the cultural backdrop of the play was required of the actors.

The Xavier Stage celebrated its first year in theater in December 2010. **G**



Xavier and the Arts

by Jhun Rey Labita

In its fourth year, Panaghugpong-Xavier Arts Festival engaged all the performing arts companies in Xavier University in celebrating the National Arts Month, a first for Panaghugpong. The Xavier Center for Culture and the Arts aspires to engaging the XU community in all of its endeavors promoting Filipino arts and culture.

Dulaang Atenista kicked off the month-long celebration with their take on Jun Aragon's "Monumento." The Xavier University Cultural Dance Troupe had "Sulyap Sayaw" which was a major dance competition on Filipiniana Rural dances, and ethnic and contemporary dances. Xavier University Glee Club also had "Agos, Musika ng Buhay: a Choral Concert" which was held in the XU Immaculate Conception Chapel and featured different genres of songs in choral form. Aside from the performing arts companies, Museo de Oro also had an installation art exhibit called "Bangon-Lumalabay nga mga Hulagway." The exhibit was a commentary on the recent disaster that hit the city. It had a lecture component with themes on the prospects and challenges of contemporary art development, particularly the Mindanao experience and contemporary arts' impact in social change with Mr. Abraham Garcia as speaker.

Part of engaging the Xavier community, XCCA tied up with various offices and departments in the University. One of which was with the Office of International Cooperation and Networking for "F2: French Filipino Art Film Festival," showcasing films provided by the French Embassy. There was also forum with the Xavier English Language and Literature Organization on "The Untold Stories of a Modern Meranao Woman: The poetics of Dr Rebekah Alawi-Marohombsar." The Xavier Stage had their successful run of Rody Vera's "Tatlong Mariya" adapted from Anton Chekov's "The Three Sisters," which was a first of its kind here in the University.

XAVIER UNIVERSITY - ATENEO DE CAGAYAN
XAVIER CENTER FOR CULTURE AND THE ARTS
and
NATIONAL COMMISSION FOR CULTURE AND THE ARTS
in cooperation with
CULTURAL CENTER OF THE PHILIPPINES
present

PANAGHUGPONG 4

Xavier Arts Festival
February 2012

MONUMENTO
by Dulaang Atenista
Jan. 31- Feb. 4, 2012
Little Theater

BANGON-LUMALABAY NGA MGA HULAGWAY 2
by Museo de Oro & Circulo de Arte
Feb. 7, 2012
Museo de Oro Grounds & XU Little Theater

PAGGAMA: THE ARTIST IN THE WORLD OF FORMS
by Circulo de Arte
Feb. 8-10, 2012
XU Little Theater

F2-ART FRENCH-FILIPINO FILM FESTIVAL
Feb. 8-10, 2012
XU Little Theater

THE SCIENCE OF SENDONG
by Research and Social Outreach Office
Feb. 11, 2012
XU Little Theater

TATLONG MARIYA
By The Xavier Stage
Feb. 20-22, 2012 & Feb 27-29, 2012
XU Little Theater

MUSLIM MINDANAO LITERATURE FORUM
by XELO
Feb. 24, 2012
XU Little Theater

AGOS: MUSIKA NG BUHAY
By XU Glee Club
Feb. 24, 2012
XU Immaculate Conception Chapel

SULYAP SAYAW
By XU Cultural Dance Troupe
Feb. 25, 2012
XU Covered Courts

HIMIG ATENISTA
By SACDEV & Atenista Ako Movement
March 1, 2012
XU Covered Courts

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FEBRUARY IS NATIONAL ARTS MONTH

The Xavier Arts Festival ended with another first with Atenista Ako Movement's Himig Atenista-XU Song Writing Competition which was given Project of the Year Special Citation during this year's Magis Awards.

This year's Panaghugpong succeeded in bringing together the XU community in celebration of the arts. The various activities were well-attended by students, faculty and staff, administrators and guests.

Mabuhay ang Kulturang Pinoy at mabuhay ang paglinang XU!

Museo de oro collection management project

This Report presents the final activities conducted during the term period allotted to Museo de Oro for the cleaning and re-organization of its collections. It delineates all activities after submission of the initial report on Sept. 15, 2011.

September 15, 2011 to October 25, 2011

1. The cleaning of collections—archaeological, ethnographic, and some art works were continued up to the end of September. All artifacts that had already been cleaned and air dried were wrapped in plastic to protect them from dust. Most of these artifacts are already accessioned, catalogued, and entered in the inventory record.
2. Part of the collection, specifically the ethnographic materials were temporarily stored in designated storage room 1 (formerly storage rm. 3). A new storage room (storage room 2) was planned to be constructed to accommodate the rest of the collections which are temporarily stored in the art gallery room 1.
3. In the meantime, these materials will be placed in boxes to protect them from elements. They will be organized according to the prepared guideline for storage location of the objects.
4. Transfer of data/information to the new cards for archaeological, ethnographic, and artworks. There is a great need to transfer the information from the old cards, which are dirty and "yellow with age." These also will be entered into the computer, which will serve as data bank after its digitalization in the near future.



In the process of transfer, each artifact corresponding to the perspective card is photographed using a digital camera. A copy is attached on the printed card and another copy is attached to the card in the computer (as backup copy).

October 26 to November 30, 2011.

1. Revision of the inventory record format to include description of object
2. and storage location, which information are lacking in the old inventory record. We have to go through each card and cull information to describe the object. The new inventory record is now computerized, which will serve as data bank. The new cards show more details of the artifact/object with a drawing and photograph of object.

The plan to build a new storage room (storage room 2) is now being implemented. The construction has commenced and was expected to be completed on the first week of December, 2011. The construction started a bit late due to some unavoidable **G**

Dance Troupe launches 'Sulyap Sayaw'

What a whirlwind of adventures this year has been for the Xavier University Cultural Dance Troupe. Not only were they blessed with scholarships, but they went out of their comfort zone, organizing their very first dance competition entitled "Sulyap Sayaw." This was a major dance competition which aimed to encourage the university community to recognize their grassroots identity, as well as to educate them about the richness of Filipino culture.

Participants from the Grade School, two from Pueblo and one from the Macasandig campus, competed in the Filipiniana category, while in the tertiary level, the School of Business and Management and the School of Education danced in the Contemporary category showing off their imagination and adding an indigenous touch to their numbers.

The lone contending group from XUGS Macasandig Grade 5 won 1st place with their dance Bulaklakan. XUGS Pueblo Grades 3 and 4 combined forces bagging 2nd place with Binislakan, and XUGS Pueblo Grade 6, dancing Jota Quiriño, got the 3rd place.

In the Contemporary category, grabbing 1st and 2nd place were groups from the School of Business and Management with dance pieces, "Born to be Wild" and "Homage to the Rabbits," respectfully. 3rd place belonged to the School of Education with their dance titled, "Earth, Wind, Water, and Fire".

"Sulyap Sayaw" had been a very good learning experience for the organization and served as a stepping stone for more future events by the troupe. **G**

My Cinema Rehiyon Experience

by Jasmin Limas

It all started as a joke. Whenever I and my editor had problems with our production or if we were faced with an almost impossible situation, I would act angrily and say, "Paano tayo makakarating sa Cinema Rehiyon nyan?"

like a boss, and we would end up laughing. At the time, our chances of having an official entry to the CineMagis were uncertain, and Cinema Rehiyon seemed an almost impossible dream.

Carmen – the film that introduced me to the film making scene – is a story of struggle both off and on cam. For me, it was a battle with an army of two, my editor, Marcelino Cahig, and myself. At the time, I felt like we were facing the battle blindfolded. Problems came up on every corner, something we never experienced before. As we moved along, problems became bigger and much harder to handle that our 27-minute short film took 6 months to make. It was a good thing that I and my editor's talent complemented each other and so we worked in a state of balance. Neither was under nor above the other. With all the trials we faced, what we only wanted was to be officially part of the film fest. If you want to win the race, first, you must be on the race, as the saying goes.

When I received a text message saying that we had made it as an official entry, I felt like we'd already won. I stopped wishing for more as being part of the film fest was already too much. I didn't expect to win because Carmen isn't flawless. I can pin point a lot of mistakes which we never had the chance to correct because we lacked the time. And it didn't look quite like the way I wanted the film to look like. Nevertheless, I was still satisfied with the result, and a few days later, we found ourselves bagging 8 major awards. And not only that, the once impossible dream soon became a lucid reality.

Cinema Rehiyon was held in Bacolod from Feb 7-11 2012. We touched down in the New Silay airport on Feb 9. With me was Sir Hobart Savior, the director of Xavier Center for Culture and the Arts. From the airport we went straight to the Robinsons Mall cinema 6 for the Masters in Cinema forum by two great filmmakers Peque Gallaga and Celso Ad Castillo. Everything there amazed me. Seeing them live and hearing what they had to say as experts in film. The forum helped me realize the importance of indie filmmakers in our society. Films are like mirrors, a reminder of what our society has become.

And indie films are created not just to entertain and make the audience feel comfortable with what they are watching. According to Gallaga, if you are comfortable with what you are seeing, there is a big chance that you will think about it and a much bigger chance that somehow your views and attitude towards our society will change. That statement was an affirmation that I did right in my film. After the forum, it was time for the Pampangga films to be screened. Being awake for more than 28 hours made me really dizzy, but I tried my best to stay awake

to watch Mes de Guzman's "Sa Kanto Ng Ulap at Lupa." The film won the grand Lino Brocka award. And Aureus Solitos' "Busong" was the official selection at last year's Cannes Directors' Fortnight.

I got to mingle with other film makers and actors during the party after the forum. It was all surreal being able to talk to them about my film and congratulating me after knowing I won the best short film award. I also took the chance to thank Direk Arnel Mardoquio, the director of Crossfire and Sheika. He was one of the jurors of the CineMagis film fest, and the curator for Mindanao films, Sir Teng Mangansaka. He was responsible for sending which films to Cinema Rehiyon. Without the two of them, I wasn't sure if I'd be able to experience that wonderful opportunity.

My second day in the festival consisted of watching films the whole day but it was special because it was the Philippine premier of Arnel Mardoquio's Crossfire. I saw the trailer in YouTube two years ago, and it sparked my passion for filmmaking. Now watching the entire film, it was cinematic and outstanding. It doubled the respect I had for Direk Arnel. **G**



Season of Heroes: Dulaang Atenista honors Rizal

By Yves Yancy Detablan & Ryan Lao

June 15, 2011, our National Hero, Jose Rizal, turned 150. Just as the entire nation celebrated his special birth anniversary, Dulaang Atenista, in its 23rd year, pursued its Season of Heroes: a line-up of plays honoring Jose Rizal and the rest of the Philippine National Heroes.

Kicking off. The season opened with a historical drama, "Parting at Calamba," written by Severino Montano and translated to Filipino by Joel Saracho. The play was directed by Edgar Villaranda and ran from August 22-30, 2011 at the XU Little Theater.

Set months before his execution, Jose Rizal is confronted by his former professor, Padre Dalmacio, and offers a bribe that would end all accusations against him. Without hesitation, Rizal declines the offer and attests that he will never turn his back on his country. Fearing for his safety, Teodora, his mother, allows him to leave the house and bid farewell one last time. At the end of the play, his mother, who once mentioned that she had turned her back from her faith, offers a prayer for his safe journey.

Jose Rizal, alive! Dulaang Atenista returned for its second production in 2011 with the comedy play "Pepe," a monologue written by Malou Jacob. The story brings to life the statue of Jose Rizal in the Luneta Park as he reminisced his bitter past and his undying hope for the country. The play revealed Rizal's judgment of present-day Philippines in comparison with the Philippines of his time.

Though Rizal is perceived as someone serious by many, the play showed his quirky, fun side with a comedic approach to the character. The shows ran from 14th to 18th November in the Xavier University Little Theater. It was directed by DA's Artistic Director, Ryan Lao. By far, the highest emotional tension the company ever experienced in a production, it opened up new discoveries for its members as the group's bond grew stronger.

Here comes the rest of the crew! Jose Rizal is not the only hero Dulaang Atenista gave life to. In its 3rd production for the season, the theater company resurrected six more of our national heroes with Jun Aragon's "Monumento." Mabini, Lapu-lapu, Bonifacio, Tandang Sora, Gabriela Silang and Balagtas gathered in one entertaining trial with Rizal as the judge. They were meant to discuss their own flaws as heroes as they were accused of crime for their actions. The play was staged from the 31st January to 4th February 2012.

Unscripted show To celebrate the Xavier Festival Days, Dulaang Atenista produced "No Probs, it's Improvs," a performance that aims to execute acting in its raw and finest form. The actors of the company acted out scenes suggested by the audience themselves. With no scripts, sets, and props, the performance offered the audience with pure fun and laughter. The show ran for one afternoon on December 2, 2011 at the XU Little Theater.

A Season of Martyrs? Truth be told, the season demanded countless logistical challenges as the productions experienced financial struggles, lack of resources, and even venue difficulties for rehearsals. Tensions rose high and friendships were put to the test. Despite all these, the company fought its way to complete a season as promised. It was indeed a year of

great effort with the company undergoing a very huge dramatic transition.

A step forward (or backward)? Dulaang Atenista is set for another year with "kaWOMENan," a dedication to the women of our society. For the 24th season, the company will have three productions. Its opening salvo will be "Ang Pinakamakisig sa mga Nalunod sa Buong Daigdig," a play written by Risa Jopson based on a short story by Gabriel Garcia Marquez. This production will be considered a throwback since this was the first play produced by Dulaang Atenista in its revival in 2006.

In the next season, the stage will be undoubtedly filled with more laughter and inspiring stories. Expect more as Dulaang Atenista gears up to celebrate womanhood.

No wonder he is one of the most important directors in the Philippines. I'm glad to have met him in person. I took to heart all his pieces of advice on how to improve my film.

On the third day, we visited the museum and the iconic Provincial Capitol. We hurried back to the cinema after lunch in time for "Carmen's" screening. But before that, Direk Arnel introduced me to Philip Cheah, the Asia-Africa programmes consultant. He asked for a copy of my film and gave me a music album in exchange. I was so nervous the whole time knowing that the people who composed the audience were more critical and experts in film. The applause I received erased all the fear in me but it returned in a much bigger form when we were asked to come on stage and talk about our film. My mind froze on stage and it was like, all of a sudden, I didn't know any English word. I couldn't remember what I said that time. But I was appeased when I came down the stage. Sir Joel Shepard, a curator from San Francisco, California, liked my film and asked for a copy of it. He emailed me recently to confirm that "Carmen" will be screened in San Francisco this June 9.

I came home from Cinema Rehiyon with loads of stories to tell and more inspired to create more films, hoping to get the same opportunity to be part of next year's Cinema Rehiyon at Los Banos, Laguna, to see my new found friends and inspire others. To those who aspire to become a filmmaker, the only thing you need to do is act on your dreams. Decide to turn your dreams into reality. Prepare yourself for the struggle you will face. Success doesn't come in a day; it happens with every little trial you overcome each day. If the battle gets harder, just remember, the harder the struggle the sweeter the victory. Ad Majorem Dei Gloriam!

G