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## Jaguar (FILIPINO-COLOR)

Atienza release and production. Fea-

tures entire cast. Directed by Lino Brocka. Screenplay, Jose Lacaba, Richardo Lee; camera (Color), Conrado Balthazar; editor, Rene Tala; music, Max Jocson. Reviewed at Cannes Film Fest (Competing). May 13, '80. Running time 90 MINS.

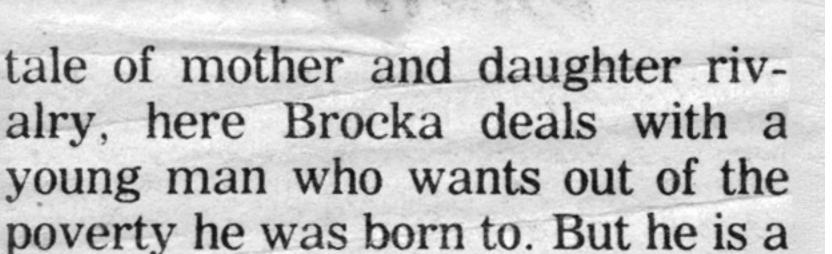
Poldo Phillip Salvador

Poldo ...... Phillip Salvador Cristy ..... Amy Austria

rector known outside his country. His "Insiang" captured attention in the non-competing Director Fortnight at the Cannes Festival last year and now he is in competition for the first time this year with "Jaguar." It is also the first Filipino film ever to compete at Cannes.

While "Insiang" stayed within the poor ghetto of Manila, and was a

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victim of a shady rich man who uses and then discards him.

The film has an icy rage that reflects on the effects of poverty and overcomes the obvious shoe-string

budget problems. There is a pro-

American gangster and so-called black films of people trapped by their environment but well assimilated to life in the Philippines to-day.

"Jaguar" is the slang name for a security guard. The hero, Phillip

ports his mother and two sisters and keeps put of trouble with local gangs where he lives.

One night he helps a rich tenant

attacked by an irate shady night

Salvador, works guarding a high

class apartment house. He sup-

Jaguar subdues them all and finds a job with the man he helped as his guard and helper. The man is rich and publishes raunchy magazines, comic books and fashion mags.

His boss and former attacker are at odds again over a girl. The girl is hidden and guarded by the Jaguar.

Though she is the boss's girl, love

grows into a well made love scene.

killer and he is hunted down and

Another fight makes Jaguar a

captured. The rich man promises to help him and his family if he does not mention his name.

Jaguar's restrained rage, his try for a decent life frustrated by corruption and moral shabbiness, has

him running amok as he almost kills the man before he is subdued by the police. He is now a criminal.

The script is workmanlike and acting acceptable. The feeling for the poor quarter, the lack of outlets and the film's concern lift it above

just another social thriller.

Film was refused for export but allowed to be shown at Cannes when the festival insisted on it. Its Cannes showing may help it get released from its export ban at home. More a playoff item, film shows a forceful director in Brocka, with an insight into social forces which could lead to more potent films with more important budgets. —Mosk.

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