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NUNG NAWALA ANG ASO KO

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To the 12-year-old, I still remember you; it's perfectly fine to eat too much banana cue.

To the 23-year-old, you will never get better at something you don't actually do.

To who I will be.

DEDICATION

To who you were when you were twelve.

“Whatever you now find weird, ugly, uncomfortable and nasty about a new medium will surely become its signature. CD distortion, the jitteriness of digital video, the crap sound of 8-bit - all of these will be cherished and emulated as soon as they can be avoided. It’s the sound of failure: so much modern art is the sound of things going out of control, of a medium pushing to its limits and breaking apart. The distorted guitar sound is the sound of something too loud for the medium supposed to carry it. The blues singer with the cracked voice is the sound of an emotional cry too powerful for the throat that releases it. The excitement of grainy film, of bleached-out black and white, is the excitement of witnessing events too momentous for the medium assigned to record them.”

- Brian Eno, from *A Year with Swollen Appendices*

ABSTRACT

Mina, M.M.V (2017). *Nung Nawala ang Aso ko*, Unpublished Undergraduate Thesis, University of the Philippines College of Mass Communication.

A young girl on the brink of puberty wakes up one morning to find that her pet *askal* had escaped, leaving her with a wound in her vagina. Thinking her dog had bitten her, she sets out to find traces of it, despite the persistence of her best friend to just let it go. Confused and distraught about her body and what the blood entails, she tries to make sense of herself and her tireless longing. She digs deep into her own flowery crevices to understand, clawing and howling.

The text clings onto the impression of a woman's childhood—sporadic and muddy when recalled—brought about by the repression within a conservative Filipino family. The feeling of pressure and precaution about one's self is all the more heightened when speaking of a young girl's entering puberty, particularly reaching the age of menarche. Using elements of magical realism, anthropomorphism in children's literature, and the woman's blood in the lens of Berger's "Way of Seeing," the film attempts to provide a visual and atmospheric medium to unravel—and ultimately come to terms with—the weirdness and strange, but curious, discomfort about a young woman's body and sexual organ.

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CHAPTER I. INTRODUCTION

A decade into a woman's life, she reaches one of the messiest and most complicated milestones that she will be lugging for the years to come. The first sign is when they find themselves faced with a white mucus-like fluid collecting in the lining of their underwear. Initially, it may look like dried up pee, but it's consistency is thicker, more viscous; it's odor different from urine, more like fish; and its color less bright yellow, leaning more to cream. This comes very early on, at around eight years of age. Alongside this new and unusual product created by their vaginas, come physical changes such as enlargement of the breasts and hips; a drastic change in their height and voice; and pubic hair growth in their underarm and vaginal areas. Levels in hormones and mood stability are also gravely affected, making their spectrum of emotions much more difficult to gauge and control. These developments build up to the very moment that first spot of crimson comes seeping out of the girl's blossom and paints itself onto the saddled cloth.

Menstruation is the monthly process when women discharge blood and tissue from their vaginas, as a result of the periodic shedding of their uterine linings (Chamberlain, n.d.). This bleeding usually lasts three to five days, and is often accompanied by a feeling of discomfort, sporadic shifts in emotion, and pangs of hunger from hormonal imbalance. The term *menarche* is used for the first time a woman, upon reaching puberty, experiences her menstruation. In the Philippines, women tend to start their menstruation at thirteen years of age (2013 National Demographic and Health Survey, as cited in Rodriguez, 2015).

More than “just an act of bleeding,” menstruation is the primordial force behind the conceiving of newborns. Albeit messy and perceived as disgusting, a closer look would tell it to be otherwise. Through these monthly cycles, there occurs a regular cleansing and resupplying of nutrients to a woman’s uterus, all in preparation for the coming and successful implantation of a fertilized egg as a result of sexual intercourse. It is in the womb that there becomes a safe space for this fertilized egg to develop into a healthy fetus. Set like a waiting game, menstruation stops once a woman becomes pregnant.

The woman’s body shouldn’t so much come as a mystery anymore, as its natural clockwork in life hasn’t changed for centuries past. However, this isn’t the case. To a lot of young Filipino girls, proper education and care about their developing bodies aren’t directly provided to them due to its “controversial” nature. In a traditional Filipino family, talks of reproductive organs and sexual intercourse are usually never spoken of, due to shame and fear of the children engaging in illicit acts. The reality of it all is, most of the information acquired about their sexuality is obtained from *sabi-sabi*, media depictions, and the Internet; and more often than not, these aren’t always accurate, and are blown out of proportion.

Menstruation, and sexuality in general, is taboo topic not openly spoken about in society today, especially in Catholic-dominating Philippines. Despite being a reality and a rite of passage that every female must experience from adolescence, there is still much secrecy and the necessity to remain silent about it. Menstruation is necessary to produce and continue life; yet people refuse to speak openly about it. The public denounces it, disgusted at the crimson that comes seeping out of a vagina. It becomes a

double-edged sword for girls and women alike—it calls for a celebration, as such a process holds so much power; yet it also brings anxiety, because there is a looming need to hide it.

Women must conceal the stain of their blood—society often associating the blood as dirty or impure. Women must constantly shuffle their underwear in secret, to check if the blood had seeped through their napkins and exposed onto the backs of their pants. They must skirt their way to bathroom cubicles numerous times a day to replace the red-doused cotton. God forbid the worst thing that could possibly happen to them is their blood flowing out smudged and marking their bottoms. There becomes shame and bullying when this blood is finally exposed and made public to surrounding spectators. They *must* stay cradled and concealed in the flowery crevices of the woman.

There is a lack of education about menstruation and basic female bodily functions in the Philippines. The consequence of which throws a negative impact on the daily lives of the average Filipino woman. A study done by UNICEF on menstrual hygiene in Masbate and Metro Manila schools in 2012 reveals that girls experience “stress, shame, embarrassment confusion and fear” about their menstruation, because they have no clue how to acknowledge it. They are shamed and taunted by their peers for the “dirty” blood that comes out of their bodies, leading to these girls traumatized, feeling alienated, and just wanting to skip school altogether (as cited in Rodrigues, 2015).

The insufficiency of knowledge also leads to some girls not being made aware of the correlation between menstruation and reproduction. A great risk, most especially for young girls who are still studying and who are still emotionally, mentally inept to care for their own newborns. Within the confines of a home, according to the

2013 Young Adult Fertility and Sexuality Study (YAFSS), 92% of high school students had never been given the sex talk by their parents; while 78% believe they do not have ample knowledge about it. The most parents, particularly mothers, advise their female children are to act accordingly and never let impurity blemish their “womanhood.” They must remain pure and innocent until they meet men who will respect them upon the sanctity of marriage (as cited in Rodriguez, 2015).

A plan of action needed is for girls—particularly those who are impoverished and not given easy access to education—to be informed about their bodies and the way they function, that they may live the healthiest life possible. This is important not only for their reproductive health, but also for their own mental upbringing, acceptance, and unitary participation in society. In the country, such campaigns are being administered by groups like WASH United, whose tagline goes “Let’s end the hesitation around menstruation.” Recognized worldwide, WASH United sponsors programs about proper menstrual hygiene management all year round. They’ve set May 28 of every year, since 2014, as Menstrual Hygiene Day.

Another important recommendation given by Rodriguez is the necessity for menstrual health to be made accessible not only to women—but also to men (2015). In heterosexual relationships, it is important for the man to know what exactly is going on with the body of his partner, that maximum reproductive health may be ensured. Such knowledge prevents unwanted pregnancies, and promotes a safe and consensual sex life.

Through the film *Nung Nawala ang Aso Ko*, the filmmaker wishes to smash, debunk, and ultimately redefine the societal view and practice on menstruation. As a young woman growing up in an all-girls Catholic school, the filmmaker never fully

understood what having her menstruation meant. She used to think it was just a rite of passage girls had to experience—most of the time, suffer through—because it meant they were finally *dalagas* on their way into adulthood. Biology and home economics classes were never able to instill in them the impact of having—or not having—their menstruation entailed: that it made procreation possible, and it meant their bodies were finally being molded into one that is capable of bearing babies. Probably as a way to avoid scaring them of such a big responsibility, considering their young age—and ultimately to avoid having to reveal to them the act of sex—the filmmaker’s Catholic school chose to just casually slide through such discussions as a mere reality of life that they had to accept as is, *just because*. What the administration focused on instead, were ways to conceal the crimson from the public, to treat the experience of menstruation almost like fiction; as though to say that menstruation is something that is there, but *should not* be there. They taught young girls about the instruments they could use to catch the bleeding; techniques they could use to instantly rid of unwanted stains; medicine to mitigate the pain and cravings; scents they could use to rid of the foul smell crawling out from their bodies.

Instilling such a treatment to menstruation had contributed greatly to the shame and embarrassment the filmmaker once had about her bleeding. She has always been a heavy bleeder growing up; and stains (*tagos*) have been a common phenomenon to her. This made her extra cautious and conscious about the way she moved and acted, and what she wore. When people surrounding the filmmaker would see that she had a stain, they would either rush to her in panic to inform her, or they would produce a face of

disgust. This made her feel repulsed about her own body; at times even cursing herself for being a woman.

This discomfort had also further reinforced the kind of thinking taught to her that the female body is sacred and should be kept “pure” until marriage. That there are things the filmmaker couldn’t and shouldn’t do because she was a girl. She couldn’t show too much of her skin; she had to learn about tending to the house; she had to take up only a limited set of hobbies like sewing, craftwork, cooking etc. The filmmaker was never introduced to other, more heavy-working tasks, because she was taught that as a woman, she didn’t have the biological capabilities to fulfill them. She had to come off as properly clothed, prim and presentable at all times. It was a sin to think of sexual thoughts; it was a sin to sate her hormonal needs.

But having grown up and finally learning about the patriarchal framework of the society and the implications of her menstruation, the filmmaker mounted a drive to stand up against the oppression given to women like her in the Philippines—particularly young girls and children. It is very difficult being a girl in the patriarchal society of today; more so being a child—given the treatment of alienation and disregard from the dominating adults. A mindset she has always lived by in her art and in telling stories is one derived from Hayao Miyazaki: you should treat children just like adults, too.

Aside from menstruation, the filmmaker would also like to emphasize the curiosity and strange occurrences she had once experienced as a child. Not being fully aware of societal norms at such a young age, children tend to constantly question and show signs of queerness to practices—that adults find peculiar or forbidden. It is at a young age that children are given the freedom to explore and form their own

conscientious ways of thinking—albeit always eventually being trained to conform whatever adults tell them. It is as children that people find themselves doing things without consideration as to whether it is peculiar, wrong or incorrect.

It is with these experiences that the filmmaker has made *Nung Nawala ang Aso ko*. She wants to talk about menstruation—revealing it in all its uncomfotring and gory details, showing just how difficult it is to be a woman. She wants to shout out its very existence to everyone. She wants to tell young Filipino girls to not be ashamed of their anatomies and the blood seeping out from their vaginas—that they themselves are powerful catalysts of life, by the very existence and absence of such blood. She also wishes to bring back the feeling of peculiarity and strange curiosity that people once felt as children—the very same mindset that had been rid of once they have adapted to the normative mold of society as adults.

CHAPTER II. REVIEW OF RELATED LITERATURE

A. Literature

Inspiring the filmmaker's decision to become experimental with the filmic medium is Brian Eno's diary entries in *A Year with Swollen Appendices* (1996). Brian Eno, a renowned English composer, musician, and visual artist, has always been considered a leading pioneer in contemporary, experimental, and popular music. He leads by the importance of theories, especially in conceptualizing new ideas for music and art. A passage that has stuck to the filmmaker all throughout the process of making her work is:

Whatever you now find weird, ugly, uncomfortable and nasty about a new medium will surely become its signature. CD distortion, the jitteriness of digital video, the crap sound of 8-bit - all of these will be cherished and emulated as soon as they can be avoided. It's the sound of failure: so much modern art is the sound of things going out of control, of a medium pushing to its limits and breaking apart. The distorted guitar sound is the sound of something too loud for the medium supposed to carry it. The blues singer with the cracked voice is the sound of an emotional cry too powerful for the throat that releases it. The excitement of grainy film, of bleached-out black and white, is the excitement of witnessing events too momentous for the medium assigned to record them.

Initially, the filmmaker had been nervous about using handheld shakiness and jump cuts in her work, because it's just not common practice in film today; they are seen as mistakes in framing and continuity. But she strongly felt that the jarring ruggedness, once translated onscreen, would accompany her subject matter and the reaction she intends to receive from the audience. The filmmaker also wanted to defy the way the filmic medium is usually taught within an institution. In all her five years in the

Film Institute, the filmmaker had been advised countless number of times in her classes about the importance of using necessary equipment to “perfect” a shot and the rules that must be followed. A lot of times, these rules and trends tended to make the filmmaker feel very confined and anxious. For the first time ever, she wanted to be freed from these shackles. Life is far from organized and perfect; why should her work attempt to be otherwise.

Clinging onto the desired feeling of quiet peculiarity, the filmmaker knew her work had to possess a strong sense of imagery. She didn’t want her film to be driven by a logical cause-and-effect or “and then...” sequence of action-packed events. She wanted *Nung Nawala ang Aso ko* to depict the actual slow pace of real life, while keeping things interesting by having her protagonist explore the oddities of growing up. The filmmaker relies heavily on the graphic novel *Earthling* with regard to the pace and flow of the imagery in writing her screenplay.

Earthling is a 2014 German graphic novel written and illustrated by Aisha Franz. The story centers on the bleak suburban life of a family composed of a single mother and her two daughters. The readers are given a glimpse into the private moments of each of these women and the individual struggles that plague their unhappiness: the mother is conflicted with a choice she made decades ago with her high school sweetheart; the older daughter abandons her best friend and sets her eye on the bad boy who only wants to sleep with her; and the youngest is trying to hide an alien visitor she found in the middle of a grassy field.

The panels play out like a black and white stop-motion film. There is barely any dialogue uttered or exchanged between the three female protagonists; their

solitary moments throughout the day are what drives the story. The graphic novel has a very strong establishment of imagery: the mother cries to herself as she chops onions in the kitchen and recalls her past; the older daughter watches classical romantic films in her underwear, after giving head to a boy; the youngest stares at her naked body on the bathroom mirror and dreams that the alien visitor gets an erection. In her work, the filmmaker attempts to achieve the same sensibility of quiet and curious magnificence that is found in the dullness of everyday life, all within the setting of a Filipino household.

Further reading done by the filmmaker on studies regarding Filipino women in various parts of the country enabled her to incorporate the menstruation myths and practices that many Filipino families partake in during the age of menarche.

In a case study done by Mendez and Jocano (1974) in Baras, it was revealed that the coming of menarche is no surprise to the girls. They have been exposed to seeing their own mothers wash and reuse bloody cloth napkins or *pasador* growing up. Girls from this area usually begin their menstruation between the ages of 12 and 15, and common practices that their mothers instruct to them are: not taking a bath for three days or longer as baths could lead to insanity—a result of which is said to be from the cold water; hopping down from the third step of the stairs; wiping their faces with the menarche blood, so as to avoid pimples; not eating sour fruits or food, as it could stop the menstruation or dilute the blood to a watery consistency; and avoiding carrying heavy loads, so as to not displace the uterus (p. 129-131). Other less popular instructions provided by mothers to their daughters at the arrival of menarche include: taking a bath on the first day of menstruation to maintain hygiene; the use of a vaginal spray; sitting on the third step of a staircase, while holding two white plates; avoidance of consuming ice

or iced food; wetting the hair only on the third day; and sitting on the third step of the stairs while pouring water on the young girl (p. 131).

Once a girl starts menstruating, more restrictions are given to her. She becomes prohibited from bathing in the river naked, going out and playing too late with kids of the opposite sex, because “something bad could happen.” A supervising adult always closely watches the girl’s actions. There becomes an expectation for the girls to be primmer in the way she acts (Mendez & Jocano, 1974, p. 132). She cannot be flirty, cannot laugh too loud and talk too much, as she might come off as promiscuous to the boys. They know that those kinds of girls are not worth marrying. On the other hand, boys are allowed—almost encouraged—to satisfy their sexual hunger and adventures (Jocano, 1969, p. 55). There is a double-standard given the sex-binary of girls and boys come the age of their adolescence.

At a much older age, girls are also expected to work more closely in the household, to help their mothers and tend to their siblings. There becomes less time to go out and play; and more devoted to working from home. This is all for their expected roles in the future toward becoming future housewives and mothers.

In Malitbog, adolescent girls are likened to *batwan*, a small green fruit akin to their developing breasts. There, Jocano (1969) recorded the practices mothers instruct their children at the age of menarche: jumping from the third step of a ladder to make their cycle normal; washing their bodies with a sponge every day, making sure their hair doesn’t get wet; avoiding sour food, which causes a blood overflow and may lead to death; avoiding hard laborious work; and bathing only on the fifth day. Girls on their period are also prohibited from coming near tobacco farms and gardens planted with

beans and fruit trees, because the body heat and odors they produce are said to be strong enough to cause the plants and crops to wither and die (*lumpaw*).

B. Films

Nung Nawala ang Aso ko banks on the image of a missing dog. This dog is not just any animal; he is a beloved pet, a dear friend to the film's protagonist. In the Philippines, dogs are given a prime importance. Not only are *askals* found everywhere, loitering streets; but dogs of certain breeds are also bought, groomed, and cared for in many Filipino homes. As the saying goes that dogs are a man's best friend, the way dogs are treated and viewed in the country are almost human-like. On the opposite end of the spectrum, however, dogs are also seen as livestock: they are killed and sacrificed in select indigenous rituals; and they had also been popular finger food over drinks of beer during *pulutan* sessions in the metro around the 1980s. Regardless, it was toward the beginning of the 2000s that the government began to step in and change the way canine are treated. Republic Act No. 8485, or the Animal Welfare Act, and the Metro Manila Commission Ordinance 82-05 have banned the killing and eating of dog meat all over the Philippines. Dog meat, or coined as "asocena" (*aso*, in Filipino means dog; *cena*, in Spanish means dinner) in the Philippines, became illegal.

Azucena, a 2000 Filipino film directed by Carlo Siguinon-Reyna, confronts the two-sided spectrum of canine as companion and livestock; and the comparing of identities of dogs to women. The men in the film are loaded with acts of gore and brutality: Teban, a dog-butcher that the young female protagonist Lily befriends; and Tomas, Lily's father, a cop-turned-secretary who rapes her once her menarche arrived. The women, Lily and her step-mother Sonia, are shackled by Tomas' abuse. Lily has no friends, only the companion of her dog Bagwis—who initially, had

been put up by her father to be killed for *pulutan* on his birthday; until Teban steps in and gives him back due to Lily's persistence. Lily, although situated in suppressing situations, has a strong fighting spirit; never once backing down, to the judgment of the those around her, because she isn't at all prim or proper. She shouts and argues to what she deems wrong; she barks and contends, just like the dogs Teban holds in his cage. In the end of it all, however, the women succeed: Sonia shoots and kills Tomas, butchering him into a meal to serve to his policemen friends; and Lily runs away with Teban, her now-father figure, once a dog-butcher turned *jeepney*-driver.

The filmmaker takes a lot from the heavy symbolisms and mise-en-scéne of *Azucena* to incorporate in the writing and production of her work. The perception of dogs likened to people, particularly, women: when the bartender examines Teban's dog meat in the foreground; while bar girls are critiqued on their legs and boobs by the owner in the background. The way the women are referred to by the men in the film are also very representative of the reality in the Philippines: the mother figure is expected to tell their daughters about menstruation "*dahil babae sila*"; and *dalagas* aren't allowed to be surrounded or spend time alone with males. Not to mention the Filipino menstruation myths of having to fulfill certain actions the first time a young girl reaches menarche: having to jump three times, having to wet one's body three times, etc.

Pam Miras' 2012 film *Pascalina* portrays the difficulties of a 20th century Filipino woman: having to deal with the pressures that come with finding a job and proving one's capabilities, insecurities about physical attractiveness, doubts of infidelity with a loved one, and the traditions and superstitions that must be followed in familial linkages. Shot using a low-resolution toy camera, this film is heavy in its shadows and

dim lighting—reinforcing the feeling of impending gloom and misfortune that Pascalina might catch in every turned corner.

This film is frustrating at the beginning, as Pascalina becomes a punching bag for life's many misfortunes; but ultimately, she grows sick of this negative treatment and eventually lets go of all her stifled anger at its very end. She learns to fight and punch life back where it should hurt: she turns into a monster.

The filmmaker was inspired by the filmic imperfections and female-to-creature transformation in *Pascalina*, and incorporates the same theme in her work. The way life works is cruel, and it can't be helped to explode and turn into *something* else—especially one that is missing or desired, something that is deep and lurking within. In the film, Pascalina loses her grandmother, and it is because of this loss that she must become a monster. In *Nung Nawala ang Aso Ko*, the young girl loses her dog Palo—a big piece of her childhood—and finally steps in his place to sate her own feelings of loss. She grows up, realizing that she is capable herself; that she doesn't need anyone else.

In the Czechoslovakian surrealist and dream-like *Valerie and Her Week of Wonders* (1970, dir. Jaromíl Jireš), a young girl named Valerie is living in a desolate white house with her grandmother, when she experiences a sexual awakening from wearing her late mother's pair of magical earrings. What follows is her menarche, upon which a dark looming vampire-figure called Constable starts to show an obsessive interest in Valerie and stalks her wherever she goes, attempting every chance to steal her earrings. These efforts are prevented every time, however, by a young boy—also the assistant thief of Constable—who has fallen in love with Valerie named Orlik.

The subject matters tackled in this film are of fear, love, sex, coming-of-age, and desire. The film doesn't follow a conventional linear narrative, giving off the impression of a fairy tale, as it tends to shift back and forth between reality and imagination. The techniques used in this film to leave such an impression are its metaphorical imagery and symbols, helping move the story forward; although coming off as abstract, and many times causing confusion from the blurring present life and the dream world altogether. This isn't an issue for the filmmaker, however. It is from this shifting non-linearity that the filmmaker is able to grasp an idea on the form her short film exhibits. A logical narrative isn't the goal; confusion is perfectly fine, as looking back on the filmmaker's own childhood and adolescence manifests both. The way Valerie's menarche was shown particularly left a lasting influence on how the filmmaker creates images in her film: Valerie walking down a bed of flowers, drops of her blood staining them as she went past.

Mary is Happy, Mary is Happy (2013, dir. Nawapol Thamrongrattanarit) is a Thailand coming-of-age film that the filmmaker holds very close to her heart. The film is told through the 420 consecutive tweets of a senior high school student named Mary. The tweets are flashed onto the frame every time, and footage of Mary in various situations—mostly absurd, but nonetheless relatable—accompany them. Other than having to deal with the impending doom of graduation, Mary must deal with numerous problems in her life: the headmaster is constantly trying to cut down on all the ambitious plans she has for the school yearbook; her best friend Suri, her one true companion throughout the throes and dilemma of adolescence, dies unexpectedly; and the crush she's been head over heels in love with rejects her. Told through sporadic moments in

Mary's senior year amidst the boom of social media, this film gives a near-accurate depiction of the rollercoaster spectrum of emotions that a female girl experience during puberty. Feelings of alienation and loss are ever-so present, but one just can't complain and mope in bed all day; there is always still much work to be done.

The style of *Mary is Happy, Mary is Happy* is very different from the typical films of today. The filmmaker loves its use of shaky, handheld camera movement all throughout, scattered and overlapping jump cuts between dialogues, and the subdued palette of feminine pinks and purples layered over the picture. Not to mention the completely random and seemingly uneventful, everyday incidents captured in the film. It is from these quirky, unconventional techniques that the filmmaker was inspired to become a little more experimental in the way she wrote, shot, and produced her work. She likened this style of "cinematic imperfections" to the thought of looking back and reflecting on her own childhood. Memory is never fully recounted accurately, like in a conventional narrative film. Rather, it is muddy, non-linear, and comes in sporadic flashes; it is weird, complicated, and unclear. It becomes less about a logical piecing together of events in the filmmaker's head; instead, a resulting emotion or mood is what's desired. For the filmmaker, it isn't entirely whether or not the audience comprehends it fully; a personal reflection, a reaction and feeling is what's intended.

Asia Argento's 1994 Italian film *Incompresa* tells the story of misunderstood nine-year-old Aria, who finds herself being thrown back and forth between the homes of her juvenile and belligerent divorced parents—until, in the end, she is left abandoned by both and has nowhere to go. She is the ignored half-child, bookended by her father's spoiled and pampered daughter and her mother's prim and

artistic one. Never given the proper care and acknowledgment she deserves, Aria turns to the company of her stray cat Dac and her best friend Angelica. Together, she and her best friend dive into all the idiosyncratic teenage trouble you'd think they're too young to engage in, like smoking, talks of sexuality, and making out. The way these themes are handled, however, are inane and strangely succinct; they fit very well with the badass traits of the film's characters.

The filmmaker turns to this work for its use of black comedy to tackle all the twisted and absurd misfortune that Aria is given. It is difficult being a child—with adults and older kids looking down on you—and no other film shows that better than this one. It tackles the complicated issues that children experience and never treats them lightly; rather, takes them as heavily as how a child would feel at such an age.

In spite of this, an issue the filmmaker deems from this work to be inapplicable to her own, is its bourgeois and tendency to whitewash childhood problems. The setting of the film is within the high class, privileged community of Rome: Aria's father is a famous actor; her mother a concert pianist. Another problem the filmmaker sees is the alternate and more literal, on-the-surface message of the film to its viewers. *Incompresa* might give the wrong impression to the audience, taking the young girl protagonist's problems as petty and stupid, something merely to be laughed at—a sort of *schadenfreude*—when in fact, for the filmmaker, they should be taken seriously.

The filmmaker also turned to various short films as reference for the creation of her film. Carlo Francisco Manatad's array of shorts—namely *Junilyn Has* (2015), *Sandra* (2016), and *Fatima Marie Torres and the Invasion of Space Shuttle Pinas 25* (2016)—provided the filmmaker an idea on how Filipino women from different

sectors of life are represented on the screen; while also being able to uphold a quiet, and peculiar tone or mood all throughout. Pam Miras' thesis film *Reyna ng Kadiliman* (1999)—an experimental film about a young girl who experiences her menstruation for the first time amidst a brownout—inspired the filmmaker to write the dialogue in her film in a very Filipino manner; that is, comedic and absurd, but surely *Pinoy*. Joanne Cesario's thesis *Uwian Na* (2016) prompted the filmmaker with the courage to become more experimental with the filmic medium, in terms of its non-linearity and impressionistic capability by means of production design, color, and sound design.

CHAPTER III. FRAMEWORK

A. Woman for Women

Lynn Fieldman Muller set out to interview various female film and video directors during the 1970s and compiled all the transcripts in her book *The Hand That Holds the Camera*. This anthology of musings from female artists serves as a good starting point for an archive of female voices in the visual medium; a crucial necessity, most especially in the male-dominated industry of film. Muller stated that the way women tell stories with a camera is evidently different from men, especially when it comes to female characters and issues. Although the female voice is far from perfect, Muller emphasized the importance of the woman artist to create, in order to strengthen the discourse about themselves—as they know it best. When actual women direct their vision, there becomes an “original looking;” in rebuttal to the “male gaze,” which Laura Mulvey parallels the camera as a male that “rapes” the image of the female.

In her study, Muller claimed that there is a great sense of intimacy when female directors use the camera. Intimacy, in such a way that a more personal exploration of the self: one’s strengths, weaknesses, aspirations, and vulnerabilities. There becomes a tendency for women “to explore their flaws and beauty in the way a lover explores one’s flaws and beauty (p. 2)”; akin to Berger’s *Ways of Seeing*, where blemishes come off as endearing. Unlike the male gaze, where female bodies are sexualized and made to look perfect and likened to “the ideal,” the female way of looking sees the “real”: no over-glamourizing; strictly speaking, the messy and gentle beauty in their imperfections become the focal point. It is through this manner of looking, said Muller, that there surfaces a sense of extraordinary amidst the seemingly ordinary of everyday life. Among all the women film and video directors she interviewed, there revealed to be a trend: the

female protagonist's characterization and bravery in a piece work aren't likened to traditional male accomplishments of brute force and war. Instead, the valor of a female protagonist is shown when—finally, after a run of being silenced by the oppressive forces around her—she decides to speak up. Muller declared:

Given the constraints to which women have been socialized, each character in many of these works represents a triumph over the inhibitions that lead to silence, and the most dramatic moments in many of these works occur when the characters decide to speak... Finding one's voice and using it effectively is a heroic experience for many women (p. 6).

Similar to Muller's study that women must create for fellow women, Hélène Cixous' "The Laugh of the Medusa" also brought into attention the need for woman herself to write about *her self* and fellow women; that they may resurface back into text, "as into the world and into history—by her own movement (p. 875)." It will be by her own force that she places herself back in the history that has always viewed her from her position of suppression (p. 880).

There is only a small pool of women writers; so it follows that the image of women has just been reproduced over the years (p. 878). Cixous' definition of the "woman" is the repressed figure belittled to conventional man; yet an interesting point she made is there is no universal or "general" woman, or a single mold of woman. All women are different, yet what they share is the limitless existence of their "individual constitutions": each has her own modes of expressing her faith, sexuality, desire, and destiny. Cixous proclaimed:

Write, let no one hold you back, let nothing stop you: not man; not the imbecilic capitalist machinery, in which publishing houses are the crafty, obsequious relayers of imperatives handed down by an economy that works against us and off our backs; and not *yourself*. Smug-faced readers, managing editors, and big bosses don't like the true texts of women—female-sexed texts. That kind scares them. (1976, p. 877)

It is from these two texts that the filmmaker ultimately decided to create her dissertation on menstruation, a female rite of passage. Menstruation in the Philippines is an embarrassing topic for most; and considering the Likha Adarna thesis defense is a highly publicized cinematic event attended by the academe and general public, the filmmaker wanted her work to be a starting point for discourse among her audience. She was driven to write something personal, but universal as well—being representative of fellow Filipino women. She hopes to contribute to the text of Filipino women filmmakers in the country, who are select and very few.

B. Counter-cinema or Women's cinema

Claire Johnston's counter-cinema or women's cinema (1973) advances that the role of woman protagonists in films must no longer be seen as a "myth;" they must be shown as *actual* women. By this, they must no longer be instilled with the shallow coordinates of an unattainable and inauthentic figure—as has been the trend in the mainstream, male-dominated cinema. A deconstruction to the never-ending stereotypes assigned to her—relative to patriarchal values—must be smashed and rid of at all cost. All so she may stand in equal development and growth in all aspects to that of the man. It is through this new left-wing cinema that there becomes a form of liberation of the woman's role from the shackles of the patriarchy. A cinema as a political

instrument, and a form of entertainment. The woman finally becomes someone *real* and no longer a mythical creature.

Nung Nawala ang Aso Ko seeks to reveal the everyday struggle that many Filipino women must deal with in private. For males, thinking of the rituals and routines women must attend to within the confines of their own bedrooms and bathrooms may come off as disgusting or overtly sexual; but for the female, it is a completely personal affair. Through her work, the filmmaker aims to reveal to the audience the experiences she and her fellow Filipinas have to go through as adolescents—in all its crimson mess: all the outpour of blood, the fishy odor, the sudden mood swings, the inexplicable cravings and drive to do certain things. The filmmaker wants to shatter the common stereotype of women on the screen; she wants to show the female body as it is, as she knows it to be. The vagina is not a divine symbol; it is not always pretty, but it is something all females must learn to keep for their own preservation.

C. John Berger's *Ways of Seeing*

John Berger studied the way female subjects were drawn and painted during the Renaissance period in Europe. In *Ways of Seeing* (1972), he was able to determine that the presence of men and women in artworks differed drastically. He claimed that the protagonists in average European oil paintings weren't the nude women subjects within the frame, who are looking out to the viewer. The center of attention are the spectators of the art work, the people the women are gazing at—all of whom are presumed to be male (p. 54). It is with this dynamic that women are made conscious of their naked body and are thus objectified; they submit to whoever watches them. They exist not for themselves, but for the spectator. “Men look at women. Women watch themselves being looked at,” he said (p.47).

In non-European artworks, however, the portrayal of nakedness is not like this (p. 53); it becomes more sensual and personal. The filmmaker took note of Berger's precautions about the owner-spectator reading of nakedness, and applied it in the way she directed both her protagonist and cinematographer during the sequences. She made sure not to take advantage of or make her actress feel exploited, especially since sensitive material of taking one's clothes off in public will be filmed. She knew there could be many reactions to the scenes exposing the young girl's body—raging from surprise and embarrassment—but the filmmaker did the best she could to make it all come off as necessary and perfectly natural. It was her goal to show the audience what a female body looks like in its ordinary state—not glossed over, not made explicit.

D. Carolyn L. Burke and Joby G. Copenhaver's "Animals as People in Children's Literature"

Anthropomorphism, or the portrayal of animals as people, is not new; it has always been present in children's literature, widespread as the main characters in their respective stories and books. Burke and Copenhaver (2004) recognize this use of anthropomorphism as a means to easily interrogate issues that are at high risk of sensitive and mature content, too critical even for human figures to investigate. Children are fascinated with animals, seeing them as primarily endearing and treating them very well like pets (p. 206). It is by likening animals to fellow humans that a kind of distance is established, made appropriate for young readers to better understand issues of politics, religion, society, and values, without fear of directly treading inappropriate waters (p. 207). The animals "soften the didactic tone and eases the tensions raised by dealing with issues not yet fully resolved or socially controversial (p. 210)."

Transmogrification, the magical transformation of humans to animals or the passing of animalistic qualities to living humans, can be classified as a kind of anthropomorphism. Humans possessing animalistic impulses goes far back into the historic past of many cultures (Burke & Copenhaver, 2012, p. 207).

The filmmaker turned her young female protagonist into the missing pet dog by the end of the film, as a way for the audience to get a glimpse into the kind of change a young girl undergoes once she reaches her menarche—the heavy burden of having to let go of one's childhood, but nonetheless realizing one's capabilities. This transformation is also a nod to the many childhood stories the filmmaker had been exposed to and loved growing up. While keeping its childish sensibilities, the filmmaker wanted *Nung Nawala ang Aso ko* to leave a dent on its audience; she wanted it to be relatable and enjoyed by all ages, from all walks of life.

E. Ronald Allan Lopez Cruz's "Mutation and Metamorphoses: Body Horror is Biological Horror"

The body is a biological landscape; every injury or wound, every emergence of blood considered a mutilation of disgust and horror. It is when the body is under these gory circumstances, disfigured from its original state, that there becomes a genre of body horror. As living human beings, it is common practice for one to take care of his/her body the best possible way, as a means of survival to continue life and attract possible mates (Cruz, 2012, p. 167).

In horror, the "monstrous-feminine" (Creed, as cited in Cruz, 2012, p. 165) or the female-gendered monster is depicted as "abject, or abominable, as the menstrual blood is akin to other unwanted bodily fluids such as vomit, feces, and pus (p. 165)." A vast difference in the projection of the female monster in horror, however, is the power

given to the maternal, pitted against the societal norm of the patriarch. They are powerful; yet not as physically and mentally violent as the male monsters. The mythical and saint-like qualities attributed to the females are all stripped off, and replaced are more realistic and unruly qualities (p. 165). As matriarchs, Aviva Briefel contends that audiences of the monstrous-feminine sympathize with the monsters themselves, and not their victims. It is because of the monster's flaws and their plight that audiences are made to see themselves relating to the monstrous-feminine (Aviva, as cited in Cruz, 2012, p. 165).

Nung Nawala ang Aso ko incorporates the bloody details of the female reproductive system. Actual menstrual blood could be seen produced and exposed by the female protagonist in the film; and the filmmaker did so to make her audience desensitized with the blood naturally coming out of a female's vagina. Almost like a monstrous-feminine, females are taunted or avoided once specks of their crimson come out into the public eye. They are ridiculed, alienated; the public not aware of its power. Even as a female herself, the filmmaker still tended to feel icky whenever she has to change her napkin during her period. She wanted to remove all the negative feelings she felt about her own and other women's blood through the creation of her work, coming into terms the fact that this blood is what continues and keeps humanity alive.

CHAPTER IV. METHODOLOGY

A. Pre-Production

Since graduating from high school in 2012, the filmmaker knew what she wanted to do for the rest of her life: tell stories, and make films about girls and children. She saw the world in vibrant pastels of magenta and violet; the diffused light of cloudy days making her the happiest. “She will be the next Sofia Coppola,” it said under her name, on the PowerPoint presentation of Batch 2012’s turn-over ceremony. Five years later and on the brink of graduation, however, the filmmaker isn’t so sure if she has accomplished this—but it doesn’t bother her.

Through all her five years in university, she always brought with her a handy pocket journal for writing down the things she came across and wanted to remember that day. At the back portion of her notebook, she kept a hidden section for all the ideas—sounds, images, characters—she wanted to incorporate in her films. By the second semester of her fourth year in college, a carton box containing all her accumulated journals accompanied her in preparation for Film 199.

Nung Nawala ang Aso ko was quite different from how the filmmaker had pitched it early on in her Film 199 class under Ma’am Gigi Alfonso. Beginning in January 2016, the filmmaker had taken the entire month writing all the possible images she could further develop into her dissertation. She contacted and interviewed various historians from the UP Center for Women’s and Gender Studies for possible research ideas in her study.

Come February 15, 2016—a day before her 22nd birthday—the filmmaker was able to sew together a rough idea to develop as a concept for her class. Entitled *Pagbughaw*, a twelve-year-old girl unexpectedly gets her period—it is blue. She becomes

singled out by her parents, who think she is abnormal. Afraid of being sent away to an institution, the young girl runs away and is taken in by an old woman dancer who works at a bar along a neon-lit street. Together, they develop a friendship and help each other slam the oppressive forces working against them.

Ma'am Alfonso and the rest of the F199 class thoroughly enjoyed the filmmakers concept; and on April 25, 2016, she pitched it to the UPFI panel. The general critique of the panel to the filmmaker was to take the concept of the menstruation and make it more Filipino, presenting the blood as naturally occurring and not artificial. It was from this point that the filmmaker scrapped the idea of the blue blood and decided to use another object to symbolize the girl's childhood: a missing dog.

Every day since April, the filmmaker thought endlessly about her thesis. She brought her thesis journal wherever she went, making sure to write notes every day. She frequented the College of Mass Communication AV Library and watched theses films over and over again, followed by scanning the numerous hardbound theses books there. She grew more and more anxious every day, frustrated and never being able to finalize her concept. She always found a loophole in the sequence treatments she made—always a reason why she shouldn't push through with it.

In the first semester of her fifth year in the university, the filmmaker enlisted in Film 200 under Prof. Sari Raissa Lluch Dalena. On August 22, 2016, a few weeks after the beginning of the new school year, the filmmaker finally contacted her adviser for a meeting. Ma'am Sari responded swiftly, asking the filmmaker for her screenplay and F199 proposal. At that point, the filmmaker panicked because—even after four months—she still didn't know how to push through with her dog-menstruation

concept, or if she wanted to push through with it at all anymore. Around a week later, while frantically typing away at random ideas she could propose to Ma'am Sari, the filmmaker stumbled upon the F199 proposal file she had abandoned right after cram-submitting it last May. She read through it again and realized the potential of its material; she felt like it was something she could work with and develop over time. Immediately, she wrote a bulleted sequence breakdown and sent it to her adviser. She was relieved; finally, her story was taking shape.

By October, the filmmaker had completed her first draft—to which Ma'am Sari responded positively. Considering it was a subject matter similar to the sensibilities of her adviser, the filmmaker felt more at ease over time. The filmmaker was nervous about exploring the filmic medium, but her adviser reassured her; imparting to the filmmaker to just continue writing all the ideas she had, because it was perfectly fine to go crazy with the visual medium.

The last months of 2016 were spent going to art galleries and gigs, watching films, reading graphic novels, and going to the doctor frequently. 2016 wasn't very kind; but 2017 looked promising. The first semester ended: the filmmaker wasn't finished with her second draft and still had no crew. She was afraid of the months that would follow, but she was determined.

Frequenting coffee shops, the filmmaker produced her second draft by January 11, 2017. At this point, she knew there was still much to be done with her story: it was too long—ranging 26 pages—and was all over the place. Anxious that this will serve as the filmmaker's start in the film industry, she was inclined to include every little detail she wanted in a film compressed into her 20-minute short. She added countless

number of sequences that looked pretty in her head, but weren't exactly necessary. To get a better idea of what sequences would work or not, the filmmaker decided to visit the locations that she had envisioned while writing.

The filmmaker had grown up in Quezon City all her life; her parents not having a province outside Manila. To her, the surrounding areas she grew up in looked plain and ordinary—the same everywhere: crowded sidewalks, gritty exteriors, and traffic. In her freshman year, however, due to an unexpected turn of events—she was failing her Duckpin Bowling P.E. class and needed to make up for it somehow, so she joined the Walking for Fitness finals for extra credit—she found herself in a place that looked different from the rest of Quezon City.

Marikina wasn't very far from the filmmaker's own home, but it had a completely different aura. There was less traffic; there were more areas for walking, and more greenery than smoke. Not to mention, the river and bridges set against the sky gave the city its own kind of endearing personality. Everything about the place felt magical. The first time the filmmaker explored its secret, winding dirt roads—beginning from Tumana, ending all the way to the Riverbanks—she knew she had found a special place close to where she had grown up in.

February rang in, and the filmmaker started reaching out to her friends to ask them to be part of her crew. Asking people for help is not an easy feat for the filmmaker, most especially if it involves her work. Regardless, she knew she couldn't do her thesis alone; she needed like-minded artists who would bring what they could to make the filmmaker's story come to life. Initially, the filmmaker wanted her crew to consist primarily of females only, due to the material—after all, females experience

menstruation. The filmmaker also wanted to prove a point, because women as crew members in the local film industry are very underrepresented.

The first one to get on board is her Production Manager, Keana Trasporte. Keana and the filmmaker had been very close friends since their freshman year together. The filmmaker looked up to Keana for her *mataray*-but-nice and straight-to-the-point personality that got things done fast—true qualities of a PM. From there, she got her best friend Lyon Bajamundi to be her Line Producer. Quick and savvy in creating forms and charts, Lyon is a wiz at mathematics and always updated the filmmaker on her budget, reminding her not to spend too much on unnecessary things.

The filmmaker took time in looking for the perfect Assistant Director. She knew her own personality was already a bit controlling or dominating when it came to work, so she needed to find someone she could get along with; someone who would balance her and keep her sane. Scrolling through her film organization's roster of members, she pondered on all the females she knew. Finally, her eye fixated on Anna "Jhayle" Meer. Jhayle was the filmmaker's batchmate in the UP Cineastes' Studio application process, so they were fairly comfortable with each other. The filmmaker has always idolized Jhayle for her quiet, serene nature. She never raises her voice or talks much, but she writes a lot—and exceptionally well, at that. Jhayle, without hesitation, accepted the role of Assistant Director. Upon meeting with Jhayle and discussing *Nung Nawala ang Aso ko* over pancakes, the filmmaker was beyond glad to find out just how well they meshed together: Jhayle was a Libra, and the filmmaker an Aquarius. Both of them had similar tendencies in choosing and writing their stories: the gender constructs given to young children and the issues they face while growing up. With a stomach full

of pancakes and orange juice, the filmmaker walked home from their meeting feeling ecstatic.

The Production Designer the filmmaker wanted in her crew was Isha Dalabajan. Isha was a budding production designer. Although not having led a PD team of her own yet, the filmmaker knew that Isha had helped out in various student productions as part of the PD team. At first, Isha was too nervous to take on the job; she was afraid of taking on a thesis to be her first major PD gig. After much encouragement, however, Isha finally accepted. She was well suited for the job, as she was great in sourcing all kinds of furniture and clothing at such a cheap price; plus, she was never fussy about heavy lifting and getting her clothes all dirtied. The filmmaker wasn't well versed in production design, but Isha was able to translate her mumbled ideas into her desired setting: pastels of purples and pinks with the children, dark and gloomy with the mother.

One of the more complicated roles the filmmaker had a difficult time securing was the Cinematographer. The cinematography in the filmmaker's work was crucial— one of the primary driving forces of her film. Initially, the role of DOP had been accepted wholeheartedly by Genevieve Reyes. The filmmaker was in high spirits, considering she and Gen were good friends and almost-neighbors, and she understood the vision the filmmaker had. The filmmaker and Gen had a number of coffee-and-thesis dates to discuss life, love, and the work; but come the second week of March, Gen had to back out.

In a frantic explosion of anxiety, the filmmaker asked around for possible DOPs and found Isha's friend, John Peter Chua, who was a budding cinematographer

himself. With the help of the filmmaker's DOP Consultant, Martika Ramirez Escobar, the filmmaker was able to instruct her DOP team about the certain light, look and movements her work strived to achieve. Everything was made to be as simple as possible: basic light equipment for the indoor scenes, natural light for the outdoors, and a Panasonic Varicam mounted on the shoulder.

Mid-February onwards comprised of countless meetings with the filmmaker's Department Heads. She made sure to check up on each one every day, wanting to keep everything as organized as possible.

On the first week of March, the filmmaker and her DOP, PD, and Producion Assistant Hazel, frequented the various spaces in Marikina—particularly the Riverbanks and Tumana Bridge—for a constant location check. The filmmaker took note of the times when there are only a few people around the area. It was also around this period that the filmmaker asked for script consultations from people she looked up to, especially since the day of her shoot was fast approaching. She asked for the input of Mon Garilao, Joanne Cesario, Che Tagyamon, and Petersen Vargas. Petersen had the most to say about the filmmaker's screenplay; and it was from their hour-long phone conversation outside the College of Mass Communication that the filmmaker was able to model her script into its less-chaotic state. "A short film is like the first ten minutes of a full-length," Petersen said. "It's just an exposition and you don't need a conclusive ending. The shorter it is, the better."

The days leading up to the filmmaker's first shooting day were nerve-wracking. She wanted to finish everything she could as early as possible, so complications on set wouldn't come up. On the week of March 20, the filmmaker wanted

to get a head start with her PD build; but due to time constraints and schedule conflicts with Isha, the build didn't push through. This made the filmmaker panic, but she knew to trust her crew. Around that time, the filmmaker also accomplished a live storyboard with her DOP team. By March 23, two days before the first shooting day, the filmmaker finally locked her script.

At one in the morning on the first shooting day, only two hours away from her thesis' call time, the filmmaker—still having no rest from the previous day—got an unexpected allergy attack; and her production designer was far from done in setting up the rooms to be shot in. The filmmaker wanted to cry.

B. Production

The filmmaker woke up to her first shooting day with a red, puffy right eye. She was also greeted by her production designer and her set decorator Paul, scurrying through her house for props that could be set up in the various room locations. The filmmaker, knowing not to show any negative emotions of panic and anxiety toward her crew, encouraged them and sternly provided compromises that could be made considering the slow pace they were moving.

On March 25, at around four in the morning, the filmmaker and the rest of her crew met up in Jollibee Philcoa. Wearing her beloved Florist band shirt, the filmmaker mustered all the positive energy she could to uplift her crew. She greeted each one with a massive smile and asked how they were doing. In the Jollibee bathroom, Mara was bent over by the sink, her long hair flowing under the running water; slowly, the strands of her hair turned from brown to black.

By 4:30AM, the Regla Gang—all made to fit in two vans—left for FVR Road in Marikina. The sky was still dark by the time they arrived, the color a kind of

blackish violet that the filmmaker liked. The crew settled themselves around the FVR playground and ate their breakfast. The filmmaker skipped out on the meal, because she was too nervous. When the first trickle of sunlight dabbed the skies orange, the opening company call of the day was held. Her crew were mostly her friends from film organizations, so there was an air of comfort and lightness all over as they recited each one's role on set. The filmmaker, although looking as though she had cried out of her right eye all night, kept her energy high and unfaltering.

The first sequence of the day took more time than expected to be completed. The team was filming along a path by the river that was frequented by morning joggers, dog walkers, and pedicabs, so various members of the crew had to stand on opposite ends to reroute these passers-by. The upper hand the filmmaker had regarding the way she shot her sequences, however, was the complete disregard to rules of continuity and steady framing. Because of this, she was able to shoot her actresses in a more natural and playful manner. The filmmaker, at the beginning of a take, gives her actresses a certain number of beats every shot must be completed within, and an accompanying feeling or emotion their character must portray. From there, the actresses just experiment with the material.

While shooting this first sequence, a small issue arose as the FVR Road *barangay* guards arrived, asking for a permit. Although the location permit for shooting had already been processed by the Marikina City Hall a week earlier, the FVR Road *barangay* members still needed to approve the documents themselves. My production manager and line producer left with the authorities to get the issue straightened out. Considering we were near-done shooting in that location, we just continued on.

By 8AM, the team moved to the FVR playground. Here, the opening scene of the film was to be shot. This also happened to be the first “awkward public” sequence of the day—that meaning, Mara had to be in nothing but an over-sized shirt and a bloodied panty in front of a crowd of people. Despite that, Mara had no problem stripping down to just her underwear; the little children playing around the area had no bottoms as well. The issue the filmmaker became very meticulous about for this scene was the style the blood dripped out her crotch and down her legs. The way the drops of blood trickled down was hard to make realistic, and quite a hassle to do over and over.

The morning sun stung in full force at 9AM. The shadows produced were harsh, the sky clothed in too-optimistic blue. The filmmaker wasn’t very happy with the light, wanting to go for a softer, diffused look; but how the weather turned out was beyond her control. The sequence: a wide shot of the protagonist running with the LRT tracks in the background. The filmmaker wanted Mara’s running across the frame to be in sync with the train’s arrival overhead, so she asked help from her crew members to keep their ears peeled for signs of passage. Waiting for the train, the sunlight prickling on the skin, the filmmaker finally started to get the hang of the shooting pace.

By 10:30AM, the cast and crew were back at the filmmaker’s home for shooting the indoor scenes. To the filmmaker’s relief, the best friend’s and the girl’s room had been fully set up to what she had imagined. Although running an hour and a half delayed, the assistant director reassured the director that the schedule for the day was flexible and not jam-packed.

Shooting the one and only sequence in the best friend’s room excited the director. Since the space of the room wasn’t enough to cater to everyone, an LCD screen

showing a live view from the camera was installed by the hallway. For the first time that day, seeing her vision being projected right before her eyes, it finally dawned on the director that she was creating a film. Her crew watched the screen from behind her, awing at the colors of the pastels in the room; the filmmaker's heart swelled.

In the best friend's room, the girl had to remove her shirt and flip it over—thus, revealing her breasts. For this action, the only people present in the room were the filmmaker, the DOP, and the boom operator. The filmmaker first made sure Mara was comfortable enough to reveal her breasts in front of the camera; and to that question, Mara smiled and reassured her.

The following sequences were to be shot in the girl's room, which is just another area in the filmmaker's house. The production design had already been arranged from earlier, so lunch was served as the gaffers set up the lights.

It was around lunchtime that the filmmaker felt the most exhausted. Although not having eaten at all that day due to nerves, she decided to skip out on lunch as well, just so she could have some down time and rest.

The sequences in the girl's room were fairly short, involving no dialogue, and composed of one to two shots. However, what took most of the time was, again, the involvement and the need to apply blood down the girl's legs—a continuation of the playground scene earlier. It was difficult to maintain the realistic look of menarche, especially with the fake blood seeping through the cloth fast and drying instantly on the skin.

By 3:30PM, the filmmaker had to pull out of her house to go back to the Marikina Riverbanks for the afternoon-sunset scenes. Although not finished with all the

girl's room sequences, the filmmaker decided to just shoot them once the team arrives back from Marikina. The filmmaker, above anything else, wanted to catch the perfect kind of afternoon light.

The team arrived in the Marikina Riverbanks at 4:15PM. Wanting the scene to have teenage girls in bicycles, the production manager and four other crew members walked to the *barangay* center to rent them out. The remaining crew sat by the riverside and ate a *merienda* of banana cue and iced tea. It took the PM around thirty minutes to come back with the bicycles. Scared that the afternoon light will disappear, the filmmaker rushed the pace of the crew to finally start shooting. The shot of the teenagers in bicycles disrupting the conversation between the girl and the best friend was a challenge for the filmmaker to direct. The bicycles all had to enter one after the other, right exactly at a certain cue in the conversation. After about four takes, the filmmaker still felt the shots were awkward and didn't work. Her DOP warned her that if she took too long, the light would no longer be sufficient to shoot the bridge-sunset scene nearby. She didn't want to leave the sequence without being satisfied, so she bargained for one last take. Luckily, by the chance of luck, she got the shot she wanted.

Hurriedly, she and her crew packed up to go to the nearby location. Only a minute away was where her sunset-bridge scene would take place. This was when the girl and best friend would bid each other farewell, before going their separate paths home. It was a wide shot: a blue bridge with two small figures in the center, the sunset in the horizon, and a glimpse of the passing LRT trains to the side. Again, the passing pedicabs had to be stopped at each end of the bridge, so the focus was all on the girl and the best friend. After two takes, the filmmaker was content with her footage. The sky was the

perfect kind of orange she had always dreamed of. She and the rest of her crew packed up and drove back home.

The two last sequences for the day had to be shot in the girl's room. One of those scenes involved the girl having to touch her vagina, then scream into the pillow. Watching this scene play out felt a bit discomforting for the filmmaker; it was like watching herself in another body, in her most intimate moment. She was nervous some of the crew members might poke fun at what the female protagonist was experiencing and doing, relating those experiences to the filmmaker herself. But none of them questioned her; none of them laughed at what the female protagonist was doing to herself. The first day of shooting wrapped at 8:30PM; a delicious *sisig* dinner awaited them.

The second day began with a 5AM call time. The production manager and other female crew members had slept over the filmmaker's house the night before, so waking up on time was made easier and more efficient. The filmmaker's puffy red eye lessened, but it still looked like she had been crying. She was able to get a few hours' worth of sleep, but the thought of having another full day for filming exhausted her. The shooting hours in film were unforgiving; surely taking a toll on each cast and crew member's physical and mental state. But it had to be done, all within a short time span for the sake of saving money.

The crew arrived in Tumana Bridge at six in the morning, and was greeted by early morning joggers. Kids and onlookers were curious about the arrival of vans, thinking there was a taping for a mainstream film.

The first sequence of the day was the long-take conversation between the girl and the best friend about menstruation and their developing bodies. The shot was to

be taken from under the bridge, while the female characters walked overhead. The only problem the filmmaker had was she found it difficult to track what the characters were saying and how they were acting, due to the distance between them.

By a funny coincidence, when the cast and crew finally met back under the bridge to set up for the next sequence, Mara had informed the filmmaker that she had gotten her period. The filmmaker took this as a good sign; a way for Mara to get into full character, especially for the girl-turning-into-dog sequence that was to be shot later that afternoon.

Along an empty street, the female protagonist had to be humming to herself and skipping while in her uniform. This was particularly fun to shoot, as Mara pointed out the similarity of her movements to the choreography in *La La Land*. The mood was light. The rest of the crew ended up skipping around and humming to the theme song, while waiting for the road to be cleared of people and cars.

Back at the house, the setting up of the living room scenes began at around 8:30AM. The PD team still had much to do as the wooden, burgundy textures of the room were still quite lacking. The living room had to look dark, filled with blacks and shadows; a kind of heightened maturity and seriousness, or a feeling of constriction present. The interactions between the mother and girl would take place here; the mother serving as a catalyst of understanding to the girl's confusion.

Shooting the living room scenes with the mother took longer than expected. In the original call sheet, the crew had to be on the way back to Tumana Bridge by 2PM to catch the perfect light for shooting the most crucial sequences in the film; but by 3:50PM, the filmmaker was still shooting the mother-daughter scenes. Her assistant

director urged her to close the sequence by 4PM, or else they won't be able to catch the golden afternoon light. Because of this, the filmmaker—with the help of her AD and DOP—shortened the mother-daughtered sequences, so shooting would be made faster. The filmmaker wasn't very happy with the turnout of her footage, but she had no choice but to make do with what she had.

In swift panic, the entire crew rushed to the vans leaving for Tumana Bridge at 4:30PM. The filmmaker, constantly keeping track of Waze on her phone, was scared they wouldn't make it on time. She had to shoot the most crucial sequence of her film: the ending, where the young girl removes all her clothes and turns into a dog. The filmmaker was on edge, afraid that there will be onlookers to Mara's final transformation.

Shooting the final sequence began at around 5:30PM. With just a skeleton crew, the filmmaker directed the female protagonist to start running and eventually dogify, along a hidden dirt path under the bridge. The sun was setting, and kids from the opposite end of the river caught attention of the crew. They started imitating and barking just as Mara did. Nerves high, the filmmaker instructed her crowd control to be persistent enough to get onlookers and children to leave the proximity, so Mara would be comfortable in stripping all her clothes off. Luckily, a certain part of the dirt path was surrounded by tall grass; it was here that the filmmaker instructed Mara to finish her transformation. The art department and talent coordinator were all on standby, so the moment the filmmaker called "Cut!" they could cover Mara in blankets.

The scene where Mara took off her clothes in front of her best friend was done in one take. Running right behind Mara, the filmmaker shouted out instructions, cueing the actress when to start crawling, removing her clothes, and glaring at the best

friend. Mara had been so caught up in her canine character that she told the filmmaker she couldn't keep track of the given beats anymore; she needed to be told what to do as the shot was being filmed. By 6:20PM, the sequence had been closed.

The filmmaker didn't want to call the shoot to a wrap, as she felt like there were still some missing pieces in her film; but after persistence from her production manager, she finally uttered, "it's a (temporary) wrap!" into the night.

The filmmaker condemned herself, feeling as though what she shot wasn't good enough to be a thesis film; yet her heart brimmed with unending gratitude for all the people that help her build her story. While eating their final dinner by Tumana Bridge, the filmmaker approached each one of her cast and crew to thank them personally. Albeit a huge load removed from her chest, the filmmaker knew there was still much more to be done.

On April 19, the filmmaker— alongside her assistant director, PD, DOP, and sound recordist— had an addshoot for the sequences she felt lacking in her film. The footage: the girl putting on her napkin in a bathroom, followed by hearing a dog bark outside the window; sniffing around laundry; searching for her dog and showing signs of the doggy transition in Tumana Bridge. Call time at the filmmaker's house was at 11AM, but most of her crew arrived at 12NN. The shooting day wasn't hectic at all; it felt very much like a bunch of friends coming together to shoot a film for fun. Bowls of *adobo*, uncontrollable laughters, and stories were exchanged in between takes.

C. Post-Production

The filmmaker began editing the film right after the second day of her thesis shoot, on May 27. She asked the help of her friend, Noah Malinao Loyola, to convert the Panasonic Varicam footage into recognizable object files for editing. The film

was shot in 4K—too big for the filmmaker’s laptop to handle—but Noah was kind enough to lend his machine to her for editing.

Initially, the filmmaker had edited the film in a linear manner, following the logical arrangement of her screenplay. But watching the first cut on April 2, the filmmaker didn’t feel like her material was working. She didn’t feel a connection with it; the ending scene of the girl turning into a dog too abrupt and not well-established. From here, she knew she wanted to have an addshoot.

Nonetheless, input from her editing consultant Noah, and his colleague, Carlo Franciso Manatad, motivated the filmmaker to not give up on her material. The filmmaker wanted to “break” (*wasakin*) the film’s linear narrative, and Carlo suggested adding more “looking for dog” scenes in the beginning and middle parts of her film. The filmmaker wasn’t so concerned about creating logical material; rather, she wanted to elicit radical reaction and emotions from her audience; she wanted discourse to surface.

Over the next four weeks, the filmmaker—with the help of numerous consultations with Noah, Martika, Mon, and Petersen—continued producing rough cuts of her film. She had let go of basing her edits on her original screenplay; rather, she edited based on similar match-cuts, contrasts to framing, and fast-to-slow beats of her scenes. She was afraid of going against the common practice in film editing, but her mentors were more than supportive with her work; they believed in her vision. The filmmaker wanted to make something different, and she was finally doing it. It felt liberating.

On April 20, the filmmaker sent a rough cut of her *wasak* film to her thesis adviser, Ma’am Sari. The adviser described the filmmaker’s work to be “compelling,”

with a bold and daring depiction of her lead. She also made a few comments on how to make some of the scenes stronger. The filmmaker took note of these.

By May 3, the filmmaker—after much doubt and contesting—finally produced a picture lock of her film. It had been necessary, considering the deadline of the films were in the following week. That same day, she gave her material to her sound designers Miguel Nemenzo Hernandez and Itos Ledesma, and colorist Timmy Torres. Her music makers, Paula Castillo, Lyon Bajamundi, and Kevin Ingco also started recording the score for the film that night.

On the night of May 6, at around 11PM, the music makers finished making the score for *Nung Nawala ang Aso ko*. Although not being sure if all the music would work in the film, the filmmaker decided to wait until all the sound elements had been layered over with the final picture. The filmmaker found it quite difficult to gauge what sequences needed a musical score or not, so she requested her music makers to just make an array of instrumentals that matched the mood of her film. The final song recorded for that night—crammed within the span of thirty minutes—was the trailer music. It had turned out to be the filmmaker’s favorite song out of all those recorded. It was just an organized mess of kooky-sounding instruments, with a female vocalist reciting “La la la” sarcastically, over and over again.

On May 7, the filmmaker had her first coloring session with Timmy Torres in Quantum Post. The filmmaker has always wanted to be a colorist, so meeting Timmy for the first time—and finding out she was an Aquarius, as well—made her giddy. While in a sit-down session with Timmy and her DOP, the filmmaker asked all the questions she could about how to resolve and color correct footage. The look the filmmaker has

always aspired to show in her films was tinged in magenta-pinks and purples—very much similar to *Mary is Happy, Mary is Happy*. Watching Timmy move her fingers over her workspace, the colors of her film transforming from Cinestyle white to magenta pink right before her eyes, the filmmaker felt her film finally coming to life.

The night of May 8, her sound designer Miguel gave the filmmaker the final sound file. Early into the morning of May 9, Noah completed the online editing of the filmmaker's work. Watching the final MP4 file of her film, however, she realized that the sound Miguel had given her wasn't levelled well and hadn't been cleaned thoroughly. To make things worse, the score of the film was awkward.

Feeling disheartened about how her film had turned out—and with only three days left before the final DCP submission—the filmmaker sulked and cried in bed on the night of May 9. Her best friend Lyon—who was more competent in the jargon of everything sound—came to the rescue. Within two hours, he was able to write down all the imperfections and necessary adjustments in the work's sound design, and send them to Miguel and Itos for editing. The filmmaker, in a last attempt at hope, also decided to reach out to her friend Owel Alvero to help edit the score for the film.

On the morning of May 11, Owel sent the filmmaker a completely refurbished score that was perfect for the mood and tone of her film. That same night, Miguel came over to the filmmaker's house to make the final adjustments to the film's sound design. The film had improved drastically with the new sound and score; the filmmaker was relieved.

After receiving the exported sound at around one in the morning on May 12, the filmmaker went to Noah's house in Matimtiman to assemble the picture and

sound for DCP conversion. At 5:47AM, Noah handed the filmmaker her yellow hard drive containing all the files needed for DCP conversion. It finally dawned on the filmmaker that she was only a few days away from defending her thesis in front of an audience and panel. The filmmaker was anxious beyond belief; but before anything else, she needed to get some sleep.

D. Casting the Protagonist

Toward the end of February 2017, the filmmaker finally secured her female protagonist. It was difficult at first, having to scout for an actress of legal age who could play a pre-teen and take off her clothes in front of the camera. Luckily, she found all of that in Mara Agleham.

Mara was a Theater major, who was a member of the filmmaker's organization UP Cineastes' Studio. The filmmaker had initially reached out to Mara to ask for referrals on who could play her thesis' protagonist, and Mara had been more than helpful in giving the contact details of theater prospects to the filmmaker. But it wasn't long until Martika suggested to the filmmaker that she consider Mara for the role, as the latter is radical and unafraid to strip naked. Plus, Mara didn't have very prominent boobs; her body and posture were very similar to that of a young girl's. Everything started falling into place after that. While conversing with Mara, the filmmaker segued into the possibility of her playing the lead in the film. Mara accepted without qualms.

Meeting with Mara for the first time since offering her the role over chat, the filmmaker was more than pleased. Although already twenty-five years of age, Mara looked no older than sixteen. She stood at 5'0 in height; her body was slim and not curvy. Plus, her boobs were small at 32-A. The way she uttered her words was in a sing-song manner, reminiscent to a child's optimistic and high-shrilled voice.

To get the actress ready for her role, the filmmaker met up with her over the course of a few weeks leading up to the shooting days. The filmmaker wanted to get to know Mara better and help her grow more comfortable with the role, so she would make it a point to ask her a range of personal questions. Mara wasn't one to shy away from controversial conversations. Over their meetings—or “friend dates”—they were able to empathize with each other and share numerous stories about their own sexuality, their bloody menstrual cycles, and crushes. The filmmaker, then, instructed Mara to channel all the angst and helpless confusion she felt as an adolescent to her role. As further homework, the filmmaker also frequently sent Mara reference videos on dogs and humans acting like dogs.

E. Visual Treatment

The spaces in *Nung Nawala ang Aso Ko* were crucial to the filmmaker in creating the general feel and mood of her work. Marikina is vast and far less congested than the area of Quezon City the filmmaker grew up in. The filmmaker chose Marikina because of its general impression of tranquility and its geographical accessibility. With the many bridges, overpasses, and modes of transportation in the area, Marikina is like an in-between—a place you must pass or get to before your final destination. Dotted with parks, playgrounds, and recreational areas, Marikina appears as though only a temporary space one frequents, before having to leave to go home.

This interpretation of an in-between space befitting the filmmaker's story of a girl who is stuck, trying to figure out what is happening to her body. She goes around Marikina's many empty streets and fields, looking desperately for her missing dog—almost like a lost cause. Behind her, people in cars and swift trains are moving toward their set destination. This contrast of the female protagonist's refusal to move on from her

searching and forget about her dog, set against the constant movement of everyone else behind her creates an interesting image about the impermanence and necessity for self-sufficiency in early adolescence.

With regard to the mise-en-scéne of the set and props present in the work, the filmmaker wanted to recreate the look and feeling fondly associated to children: playgrounds, bright colors and pastels, cluttered papers and magazines, cutesy accessories and clothing, etc.

A crucial part of the production design was to show traces of the girl's missing dog. Throughout the work, the dog is never shown—not once. Because of this, the filmmaker had to make the canine's presence prominent with the use of all the things he left behind—the dog leash, the food and water bowls, the pink squeaky ball, shed hair and fur, and bitten scraps of paper on the floor. Details of the girl's interest and love for her dog was also reflected through her framed collages of various breeds on the wall, opposite the full-body mirror.

F. Cinematography

Nung Nawala ang Aso ko is bathed in sunny days and daytime scenes. Young children, after all, are awake the moment the sun comes up. Their waking hours are spent playing outside when it is bright; they must retreat back home once the sun is gone. The filmmaker wanted to implement the dominance of whites and highlights—over blacks and shadows—in the shooting of her footage, for the sake of attaining a light visual atmosphere; as the subject matter tackled in the work is already dark and strange. She also did so for easy achievement of the magenta color she envisioned in color grading.

Shaky camerawork was implemented all throughout the film, as the filmmaker fancied the idea of the camera as living observer to the girl and her difficulties. The movement gave life to the shot; as though a friend walking behind or following the girl in her journey. The shakiness wasn't made to be overtly done or purposefully excessive; rather, it was simply the result of having the Panasonic Varicam mounted on the DOP's shoulders, as he followed the movement of the protagonist during a take. The filmmaker wanted to experiment with the idea of the camera, not merely as a glass window—immobile, stationary—but as a living, breathing character—as is the true case anyway, when talking about the watching audience.

The framing and composition of the scenes were based on an illustrated storyboard and live storyboard the filmmaker and her DOP had compiled during pre-production. The live storyboard served as the filmmaker's shot list; the pictures were printed out and pasted side-by-side to the script as guide for the shooting days. The filmmaker didn't want the framing of her shots to look staged or "choreographed." Rather, she chose to go by the weird and natural poses humans are unaware they project in real life.

G. Editing

The non-linear, illogical sequences of events, and jump cuts in *Nung Nawala ang Aso ko* was used to recreate the same feeling one has when looking back on his/her past and childhood. Memories resurface in muddled scenes, sporadic and never continuous; rather, cut from one moment to another, remembered only by the most important occurrences or impressions. Memories come not in the same linear narrative that life is played out in, but is associated to elicit a kind of feeling or reaction nostalgic to one's past. The past can never be recounted perfectly and with utmost accuracy, as in

the conventional linear film. It is not choreographed with proper blocking; not glossed over with the perfect cues of what to say and how to act. If anything, life is awkward and filled with many ordinary moments. But when looked back on, a spectrum of emotions varying from embarrassment, giddiness, confusion, regret, and trauma, take shape.

It is with this background of memory and the past that the filmmaker put together her film. *Nung Nawala ang Aso ko* is a conceptual work made to garner a specific feeling from its viewers, using the personal circumstances the filmmaker had experienced and dealt with as a pre-teen.

H. Directing Style

The filmmaker wanted to be as hands on as possible in the way she led her entire cast and crew. She frequently asked for a rundown of updates from each department, while making sure that those involved were in tip-top shape. She didn't want her crew to be compromising their own personal and work lives for her sake.

Her assistant director informed the entire team to relay whatever problem they might have with her and not the director during production; but the filmmaker didn't want this to be the case. She wanted to be in the know of what was happening with her collaborators—as it wasn't just *her* work, but *their* work all together. She wanted to do whatever she could to help.

The filmmaker adopted a light and hyper mood all throughout production. Even at her lowest point, she still tried to make jokes and made sure to communicate with those around her. She made it a point never to show a bit of negativity, anxiety, or panic with her actresses and crewmates. She made use of her loud voice, floppy arm gestures, and quirky means of movement to get the attention of her team and to convey the image she wanted to achieve for every scene.

Before the beginning of every sequence, the filmmaker approached her DOP and PD first to finalize the plans for how the shot will look—almost always referring to the printed-out images of references they had compiled together during pre-production. Then, she approached her actresses and talked to them one-on-one, rereading and instructing the beats of action they must play out, in reference to the filmmaker's screenplay. The filmmaker always reminded her actresses to take time in throwing out their lines. She didn't want there to be an instantaneous dialogue-response series of actions. She wanted the atmosphere to be reminiscent of real life—that is, slow-paced. Small mistakes or mumbles from the actresses were embraced by the filmmaker. Not being too strict with the preciseness of their movements, the filmmaker was very much open to the suggestions of what her actresses deemed to be the most natural for their characters.

Before shooting the intimate and sensitive scenes for her female protagonist, the filmmaker would first take some time to brief her actress in private. The actress completely understood the necessity of the nude scenes in the filmmaker's script, and considering she was close to the director, DOP, and her fellow actresses, she felt very much comfortable with what her character must do. The final transformation scene where the protagonist had to turn into a dog was the most difficult to shoot. The girl had to take off all her clothes in public; not to mention, she was actually menstruating. Before the take, the filmmaker confronted the actress and asked if she was okay with revealing her bare body. She gave the actress some options: the actress could opt not to remove her clothes at all, but only give an impression of going nude; the close ups of her boobs and vagina could be shot in the filmmaker's home instead. However, the actress contested to

these options and said she was willing to go naked in public for her film—no questions asked.

Shooting this scene was stressful, but even when things were starting to go wrong, the filmmaker kept herself in check to never shout or raise her voice. She reminded herself that compromises are inevitable; she must never force for something to happen, especially if it near-impossible to attain. Sometimes, it's fine to let the universe conspire against her.

CHAPTER V. SCREENPLAY

Nung Nawala Ang Aso Ko

Ni

Margarita Mina

A twelve-year-old girl wakes up one morning to find that her pet *askal* has escaped. Thinking the dog had bitten her, she sets out to find traces of it; not realizing that she has actually started menstruating.

1. EXT. FVR PLAYGROUND - MORNING.

It is a gloomy summer; school hasn't started. Overhead, the skies are gray, as though it is about to rain.

An ordinary twelve-year-old Filipino **GIRL** is standing amidst a playground greenery, looking worried and stifling her tears. Her hair is messy; she had just woken up. Her face is sweaty from running, dotted with **PIMPLES**.

She is wearing an **OVER-SIZED PAMBAHAY SHIRT**; a part of her **UNDERWEAR** exposed by the sway of the wind. **BLOOD** is seen seeping through it, and dripping down her legs.

She is holding a **DOG LEASH** in her hand; its collar dangling mid-air. Her other hand is clasped onto her stomach; it is in pain. The girl whistles into the air, desperate.

GIRL

Palo? Palo!

Her pet *askal* is nowhere to be found.

CUT TO

2. INT. LIVING ROOM (WEST TRIANGLE) - MORNING.

The girl is inside the house now, shuffling frantically. Holding the leash in one hand, the girl navigates through the unit, looking for something.

The unit is brightly lit. The source of light coming from the window on one side of the room.

The living room is centered by a **LARGE TATTERED COUCH**. On the floor beside it are **TWO SILVER BOWLS**-- one with **SOGGY FOOD** and the other with **BROWNED WATER**. An **OLD RED RUG** is situated below it. The **WALLPAPER** of the living room is moldy and peeling. Motes of **DUST** and **DOG HAIR** hang in the air.

The girl checks the corners of the room. To no avail, she stops and looks around, before walking to her room.

CUT TO

2A. INT. GIRL'S ROOM (WEST TRIANGLE) - MORNING.

The girl's room is dusty and disorganized. On the far end is a **BED**. Below it are a **DOG-BITTEN ROPE**, **TOWEL**, and **SHEDS OF PAPER** lying amidst it.

(CONTINUED)

CONTINUED:

There is a **FULL-BODY MIRROR** hung on the door, across the bed.

The girl does the same routine check-up as in the living room, but still doesn't find what it is she is looking for.

She passes her reflection on the mirror and her gaze is redirected down to her legs; she becomes alarmed by the blood dripping down-- she hadn't noticed it until that point.

She walks over to the mirror, drops the leash beside her, and examines her crotch area. Her nipples are protruding through her shirt.

GIRL
(under her breath)
Agh, Palo naman oh...

She lifts up her shirt to get a better view of her bloodied underwear. She puts out her finger and touches her crotch, staining it with blood. She smells it, tastes it-- she doesn't like it.

Tears start welling up in her eyes when she realizes the blood won't stop dripping down her legs. A sense of panic flows through her. She grabs a rugged, dog-bitten towel from the floor beside the bowls and tries wiping her legs and vagina clear of the blood; it only stops temporarily.

She places the towel inside her panties. She drops on all fours and wipes the blood-stained floor with her shirt.

She faces back toward the mirror and wipes the tears off her face; she forces a smile. Until she starts retching.

CUT TO

OOB

The girl runs out of frame.

Cue: Stylized Ibong Adarna logo

Enter Title Card Over Image: Nung Nawala Ang Aso Ko

Sounds of the girl retching and running to the bathroom to wash her mouth.

CUT TO

3. EXT. RIVERBANKS - NOON.

The girl is running across a long walking path by the river, and crosses a bridge. She looks around to make sure nobody sees her. Her shirt is stained with blood and her hands are clasped onto her **SHORTS**.

She stops by her best friend, leaning against a white pillar. The **BEST FRIEND** is a year older than the girl; her body is more developed. She has long, straight hair donned with **CUTE CLIPS**. At first glance, she is much more prim and better kempt than the girl.

BEST FRIEND
Anong nangyari?

The girl sets aside the best friend, clutching onto her, fidgety.

GIRL
Dinudugo ako!

The best friend sees the blood stained on the girl's shirt, and pulls her, panicking. They run off together.

CUT TO

4. INT. BEST FRIEND'S ROOM (WEST TRIANGLE) - EARLY AFTERNOON.

The best friend's room is **COLORFUL AND BRIGHT**. There is a **VANITY MIRROR** with **BRUSHES** and all kinds of **ACCESSORIES**. Everything is in order.

The best friend kneels and motions the girl to sit in front of her. The girl looks down, and starts removing her shorts and her underwear. The best friend looks away timidly.

BEST FRIEND
U-uy! Bawal 'yan!

GIRL
Nagkasugat ako.

BEST FRIEND
(Whispering)
Sa flower?

The girl nods. The best friend peers down at the girl's crotch, until she sees the **CRIMSON**. She is grossed out, and immediately looks away.

(CONTINUED)

CONTINUED:

BEST FRIEND
Kanina pa 'yan dumudugo?

GIRL
Nung pagkagising ko.

BEST FRIEND
Masakit?

GIRL
Yung tiyan ko lang.

BEST FRIEND
Sa'n galing 'yan?

GIRL
Nakatakas si Palo.

The best friend resumes her commanding demeanor.

BEST FRIEND
Huh, nakagat ka?

GIRL
H-hindi ko alam. Parang? Ilalakad
ko sana siya kaninang umaga, pero
habang natutulog ako, bigla nalang
akong nagising kasi akala ko may
narinig ako, tapos ayun... Wala na
siya...

The best friend shakes her head in annoyance and stands up.

BEST FRIEND
Sabi ko na nga ba delikado 'yun, eh.

GIRL
Eh, pero...

BEST FRIEND
Bakit mo pa kasi inuwi yun... at
nung malaki na siya. Yan tuloy,
nakagat ka. Kaya nga iniwan nalang
din siya, diba?

(CONTINUED)

CONTINUED:

The best friend grabs a **HAND TOWEL** from her cabinet.

BEST FRIEND
Eto, tapalan mo muna 'yan gamit nito.

The best friend faces backward and walks to her table. The girl does what she is told.

The best friend ties her hair into a **NEAT BUN**.

GIRL
Kawawa kasi.

BEST FRIEND
Kawawa? Eh, kung magka-rabies ka pa dahil 'dun. Mabuti nga't wala na siya.

GIRL
Mabait naman siya, eh. Tinatakot lang kasi ng mga tao, kaya ayun...

BEST FRIEND
Kasalanan ba nila kung ganun mukha ng aso mo.

The best friend grows more irritated. The girl stays quiet.

BEST FRIEND
Baliktarin mo nalang 'yang t-shirt mo. Ayoko rin kasing madumihan damit ko.

The girl lifts up her arms through her shirt; we see that her underarms are dotted with **HAIR**.

The room is tense. The girl climbs up to her best friend's bed and looks out the window. **RAINDROPS** are dotted on the glass. The girl traces her fingers on them; her nails are gnawed on, calloused on the edges.

The best friend sighs and breaks the silence.

BEST FRIEND
Uy, sorry na. 'Wag ka ng magtampo.
Nag-aalala lang ako. Basta,
tutulungan kita hanapin 'yung aso

(CONTINUED)

CONTINUED:

mo. Pramis. (beat) Sa ngayon...
 Hmm... Alam ko na! Halika, lagyan
 kaya kita ng cutex!

The best friend grabs a bottle of **GOLD NAILPOLISH** and starts applying some on her fingernails. It looks sloppy.

The girl ignores her. The best friend blows onto the gold paint, sinking beside the girl.

BEST FRIEND
 Uy! Sorry na sabi eh. Bakit ba?

GIRL
 Parang nasa ibang lugar lang tayo
 'pag umuulan. Baka 'di alam ni Palo
 pano bumalik.

The best friend rolls her eyes, when suddenly, she darts upward beside the girl, gasping.

BEST FRIEND
 Narinig mo 'yun?

She presses her ear against the window. The girl follows, expecting to hear something.

The best friend, in one swift motion, smacks her lips against the window. A **PINK LIPSTICK MARK** appears on the glass. She tries to cheer the girl up. The girl and the best friend both erupt into laughter.

The best friend fans her fingers in front of the girl, trying to persuade her of the previous offer.

GIRL
 Hindi naman pantay eh.

The girl locks down at her fingernails and presents them to the best friend.

GIRL
 Sige na nga.

CUT TO

5. EXT. RIVERBANKS - AFTERNOON.

The best friend and girl emerge from the line of houses, talking loudly. Although almost the same height, the best friend is clad in more mature clothing than the girl. The best friend grabs the girl's hand, praising her sloppy nail job, before swinging her arms back and forth in the air. Albeit the contrast, they are two tweens-- childish and joking around.

They bump into a group of **TEENAGERS** who are walking past them. They older crowd snickers at their childishness. The best friend cuts herself mid-laughter, letting go of the girl's hand. She straightens her shoulder, embarrassed, walking ahead of the girl. The girl notices.

They walk in silence for a while, crossing a blue bridge, until they reach the end.

The best friend smiles and lifts her hand to wave goodbye to the girl.

GIRL

Bukas, ah.

BEST FRIEND

Ingat. 'Wag tumalikod 'pag
naglalakad sa madilim na eskinita
nang mag-isa.

The girl scowls at the best friend.

CUT TO

5A. EXT. RIVERBANKS - AFTERNOON.

Walking down the road, the girl looks down at her feet, arranging them in a straight line. A gust of wind brushes past her face and she looks up at the greenery. She cups her hands to her ears and closes her eyes. The sound is amplified. She starts clicking her tongue.

CUT TO

5B. EXT. TUMANA BRIDGE - AFTERNOON.

She stops across a patch of grass, where a **CHAIN** is tied to a **POST**. She puts up her her thumb and pointer finger and squints her eyes to measure an empty space by the post. She puts her hand down after a while, sighing. She checks her **WATCH** and looks out at the distance.

CUT TO

6. INT. LIVING ROOM (WEST TRIANGLE) - NIGHT.

The girl is back in her unit. Her mother is on the couch, watching **TELEVISION**.

The **MOTHER** is still young, skinny but curved in all the right places. She looks nothing like her awkward-looking daughter. Her face is **CLEAR OF MAKE-UP**; her **HAIR LET LOOSE**.

The mother looks at her daughter. The mother smiles.

MOTHER

Hija, paki-bukas nga yung bintana.

The girl opens the window and sits beside her mother. The mother dashes her **CIGARETTE** on the **WOODEN TABLE** beside the couch. She looks at her daughter and cups her hands on the girl's cheeks.

MOTHER

Ang ganda-ganda mo talaga.

The girl looks away.

MOTHER

Bakit?

GIRL

(Whispering)

Nakatakas po si Palo.

The mother pulls back and checks the two bowls by the foot of the couch.

MOTHER

Babalik din 'yun. Andito pa pagkain niya, oh. Magugutom 'yun.

The girl shakes her head in denial.

GIRL

Binalikan ko po yung luma niyang bahay, wala po siya dun.

MOTHER

Halika rito.

The mother cradles the girl's head on her lap.

(CONTINUED)

CONTINUED:

GIRL
 Nakagat po niya ko kaninang umaga.
 Sa may... (shyly) baba po.

The mother sits up in surprise.

MOTHER
 Saan?

The girl pulls down her shorts to reveal her underwear and towel stained with blood. She removes them shyly.

MOTHER
 Kailan pa 'yan?

GIRL
 Nakagat niya po ata ko habang
 natutulog ako kaninang umaga. Bago
 po siya nakatakas.

The mother checks the girl's crotch.

GIRL
 Malalim po siya. (sobbing) Di rin
 po siya tumitigil.

The mother smiles widely and hugs the girl unexpectedly. The mood in the room shifts.

MOTHER
 Dalaga ka na.

The girl looks confused.

In one swift motion, the mother wipes the bloodied underwear on the girl's face.

MOTHER
 Ang aga-agaaaaa-- 16 na ko nung
 nagkaroon na ko. Pagbalik mo
 pagkatapos ng bakasyon, sigurado
 isa ka na sa pinakamatangkad sa
 klase mo!

(CONTINUED)

CONTINUED:

The girl looks horrified and tries to dodge her mother's hands, but she persists.

MOTHER

Alam mo, wag kang mahiya. Lahat
naman tayo may puke, eh. Ginawa rin
sa'kin ito ng nanay ko noon.

GIRL

Bakit po?

The mother stops; she doesn't know why. The mother looks at the girl, grinning, and in a sudden change of mood, starts tickling her.

The girl, laughing, pins the mother down on all fours. She examines her face, tracing her fingertips on the mother's matured face, lips, lingering down her neck.

The girl grows uncomfortable. She grabs the mother's hands and covers it on her face, to hide. The mother's nails are painted red.

MOTHER

Halika, may sasabihin ako sa'yo...

The girl, her face still covered by her mother's hands, leans in. The mother whispers into her ear.

CUT TO

7. INT. GIRL'S ROOM (WEST TRIANGLE) - NIGHT.

The girl is in her **SANDO, PANTIES** and **SOCKS**, studying her reflection in the mirror.

She inhales her stomach, and checks her body sideways. She pinches her thighs. She angles her shoulder blades backward to protrude her chest forward.

She scowls. On her bed is her **SCHOOL UNIFORM**. She puts it on. It has grown tight on her; the clasp won't close.

She goes by her bed and sits on her hands forcefully. She raises them up-- they've grown numb. She closes her eyes and rests both her hands on her breasts, feeling as though her hands aren't her own. Slowly, she navigates her hands down to her crotch. She feels a rupture flow through her and opens her eyes in surprise.

(CONTINUED)

CONTINUED:

The girl yawns and sinks on her bed sleepily.

CUT TO

8. INT. GIRL'S ROOM (WEST TRIANGLE) - MORNING.

It is morning and the girl, still in her uniform wakes up. She loses track of where she is; and is surprised she's still wearing her uniform. She laughs and lifts her skirt to check her underwear. She's still bleeding.

CUT TO

8A. EXT. TUMANA BRIDGE - MORNING.

The girl, still in her crumpled up uniform, and the best friend are walking along an empty path. The best friend is laughing hysterically at the girl.

BEST FRIEND

Medyo napaaga ka ata, ah. Bakit
ganyan suot mo? May nabagsak ka
bang subject nang 'di mo sinasabi?
May remedials ka?

The girl straightens out her shoulders proudly, as if to pose.

GIRL

May nagbago ba sakin?

BEST FRIEND

Tumaba ka?

The girl shakes her head sets the best friend aside. The best friend leans against a ledge, crossing her legs in front of her. The girl stands in front of her.

GIRL

May sinabi sa'kin si 'nay.. tungkol
sa... (whisper) flower ko.

The girl approaches the best friend and whispers into her ear.

The best friend jolts backward, cringing, looking at the girl's crotch. She tries to walk away, dismissively, but the girl holds her.

The best friend looks uncomfortably down at her own.

(CONTINUED)

CONTINUED:

BEST FRIEND
Weh? Di nga... Maniwala ka, 'dun?

The best friend pulls the garter of her shorts and peers down. The girl leans forward to look, but the best friend jerks away. The best friend walks to a nearby corner, away from people.

BEST FRIEND
(hushed)
May white lang kaya na naiipon
minsan pagkatapos umihi.

The best friend scrapes her finger against her underwear to reveal **FLAKES OF DRIED UP WHITE FLUID**.

The girl peers into the girl's shorts. She cautiously puts her finger inside to get a better view of the crotch and fiddles it around. The best friend quickly pushes the girl away and sits to hug her legs. The best friend grows embarrassed. The girl doesn't notice and sits alongside her.

GIRL
Ganyan din yung sakin dati. Palabas
palang ata. Mas nauna lang ako.

The girl spreads her legs forward and slips her hand into her underwear. The best friend shrugs her shoulders in discomfort. The girl lifts her finger stained with blood. The girl smiles a massive grin-- it is the first time we see her happy.

GIRL (giddy)
'Di ito sugat. Dalaga na 'ko!

The best friend slaps the girl across the face, jealous.

The girl gapes her mouth open. There is a moment of silence, before the best friend changes from her angry demeanor to a feigned happy one, cupping the girl's cheeks and kissing her.

BEST FRIEND
Uy, medyo late na pala. Kailangan
ko na mauna. May kikitain pa ako.

(CONTINUED)

CONTINUED:

GIRL

Sabi mo tutulungan mo ko hanapin si Palo?

BEST FRIEND

Ay, ngayon ba 'yun? Sorry. Bukas nalang.

The best friend dodges the girl's gaze as she grabs her things and walks away. The girl stands, wiping the dirt off her butt, and watches her.

CUT TO

8B. EXT. TUMANA BRIDGE - EARLY AFTERNOON.

The girl is walking home alone, looking around for traces of her dog, obviously bothered; but there is no sign of life around. It is quiet. She stands immobile, looking around her, but ultimately resigns.

She continues walking, looking down, swaying her skirt with her hands. At first, she looks lethargic; then she starts hopping around, watching her skirt fly in the air. She laughs, fascinated, as she moves toward her destination.

CUT TO

9. INT. LIVING ROOM (WEST TRIANGLE) - EARLY AFTERNOON.

The girl is on the couch, wearing a new set of clothes. She stares blankly at the television, scraping the gold off her nails, when her focus shifts to the two silver bowls of her dog.

She gets a piece of the dog food and smells it-- it has gone bad. The girl makes a sour face. She puts back the piece.

The girl looks at the food again, this time more curiously. She grabs some food again. She shoves it into her mouth, forcing herself to eat it. She chews on it, tearing up before spitting it out.

She gazes at the bowls sadly. She holds one on each hand and brings them out.

CUT TO

10. EXT. FVR ROAD - MORNING.

The girl and the best friend are walking down the path by the river, in awkward silence. They are both red and sweaty.

They've been out all morning looking for the girl's dog.

The girl holds the dog's leash in her hands.

The girl leads, entering a field lined with trees. She is motivated to find her dog. The best friend lags behind, tired. She checks her **WATCH** and wipes the sweat off her face and fixes her hair.

BEST FRIEND
(complaining)
Pang-apat na ikot na natin 'to.
Wala na talaga 'yun.

The girl continues searching.

BEST FRIEND
Madali lang naman maghanap ng ibang asong kalye d'yan.

The girl looks up at the best friend.

GIRL
Iba si Palo. Kaibigan ko siya.

BEST FRIEND
Kalimutan mo na 'yun. Makisama ka naman sa mga tao.

GIRL
Tulad nino? Alam mo namang walang may gusto sa'tin.

The best friend looks at the girl doubtfully.

BEST FRIEND
'Di kaya... Baka ikaw 'yun.

The girl looks hurt. She stops walking.

GIRL
Sige nga. Sinong mga kaibigan mo maliban sa'kin.

(CONTINUED)

CONTINUED:

BEST FRIEND

Ayaw mo lang na hindi ikaw ang
palagi kong kasama.

GIRL

Mas gugustuhin ko pa na si Palo
lang kasama ko, kesa ikaw at yung
mga "kaibigan" mo.

The best friend stops in her tracks.

BEST FRIEND

Ayaw mo lang na may ibang gustong
makipagkaibigan sa'kin. At 'di
sa'yo.

GIRL

Sige nga, sino? Ayaw mo lang na
naunahan kita eh. Nagseselos ka
lang sa'kin kasi dalaga na ko.

BEST FRIEND

Dalaga ka na sa lagay na 'yan? Sino
bang maniniwala sa'yo, ni hindi ka
nga mukhang babae. Nagmumukha ka ng
aso.

The girl looks back and pushes the best friend backward.

The best friend glares at the girl, before stomping away.

CUT TO

11. INT. GIRL'S ROOM (WEST TRIANGLE) - LATE AFTERNOON.

The girl is back in her unit and crashes on her bed. She hugs her knees, sobbing quietly, before pulling down her bottoms and spreading her legs before her. She stares at her vagina, disgusted.

She slithers her fingers down to her vagina and starts touching it. She purses her lips in discomfort, as her touching grows more intense. She pushes her nails down, and pain is revealed on her face. She lies on her stomach and screams.

CUT TO

12. INT. LIVING ROOM (WEST TRIANGLE) - NIGHT.

The girl walks to the living room, looking amess. Her mother is on the couch, carrying an **ALUMINUM BOWL**. In it is an **UNIDENTIFIABLE SLAB OF MEAT**.

She rests her head on her mother's shoulder, nipping at her fingernails as more of the nailpolish chips off. The latter offers a piece of meat to the girl.

MOTHER

Masarap ba?

The girl shakes her head no, then laughs weakly.

The mother clears the girl's hair off her face and touches the raw bumps formed on her forehead.

GIRL

Ma, wala na siya. Ni mukha niya di
ko na maalala.

MOTHER

Kaya niya na 'yun.

GIRL

Paano ako?

The mother sets the bowl aside and starts cradling the girl in her arms. She slowly takes off all the girl's clothes, except for her underwear. The girl's body is shadowed in dark spots by her pubic hair.

The mother leaves for a moment and comes back with a **WET TOWEL**. She slowly guides the cloth down the girl's body, wiping her clean, while humming a lullaby.

The girl resembles a fetus, falling asleep to her mother's touch.

CUT TO

13. INT. SPIGOT (WEST TRIANGLE) - MORNING.

It is a new day, and the girl is wearing a new set of clothes, washing the aluminum pot outside by a **SPIGOT**.

She dries the pot with her shirt, and sets it out by the ledge. Beside it are the two silver bowls of her dog, emptied and washed.

(CONTINUED)

CONTINUED:

Off to the side with a **HOSE** is a **BUCKET OF CLOTHES SUBMERGED IN WATER**. The girl examines them and sees they are her **BLOOD-STAINED CLOTHES**. She grabs her underwear; there is still some brown on it. The girl tries to rub off the blood, but to no avail. She drops it back in the bucket, and starts to tip the plastic over to drain all the water.

CUT TO

14. EXT. TUMANA BRIDGE - AFTERNOON.

The girl is walking down the same path she had taken the other day.

She reaches the post with the chain and stops across it, looking at it carefully.

She walks to it, lowering herself. Overcome with sadness, she hugs the post tightly, before running away.

CUT TO

14A. EXT. TUMANA BRIDGE - AFTERNOON.

The girl is running down the path by the river; tears streaming down her cheeks. She swivels her arms back and forth wildly, like an animal. She is panting, tired, but she fights it off. Under her breath, a low growl starts.

The girl reaches a clearing of green. She stops in the middle, kneeling on all fours; her facial expression has changed completely. Her growl intensifies.

In one swift motion, the girl starts sniffing around the ground and scrapes her feet to mark her territory; barking every now and then. Her underwear is seen as she moves about.

A rustling of grass nearby makes the girl stop to look up-- her best friend is standing in the distance, watching the girl. The girl slowly crawls up to the best friend, growling cautiously. The best friend looks scared, immobile.

The girl shifts her focus and begins thrashing on herself, as though a dog chasing its own tail. She rolls about in the ground, messing her hair and sliding her clothes off herself, until she is bare naked.

(CONTINUED)

CONTINUED:

Howling, the girl claws her vagina. She wipes the blood on her face and all over her body. The girl's howling grows louder, as she tries to stifle her own tears. This goes on, until the girl's voice scratches and she's forced to stop.

The girl collapses and slinks back to human form, her sobbing sounding back to normal. She slips on her clothes and stands up. She wipes her face with the back of her hand and faces her best friend.

The best friend looks at her. The girl smiles, before erupting into laughter.

CHAPTER VI. SCREENSHOTS

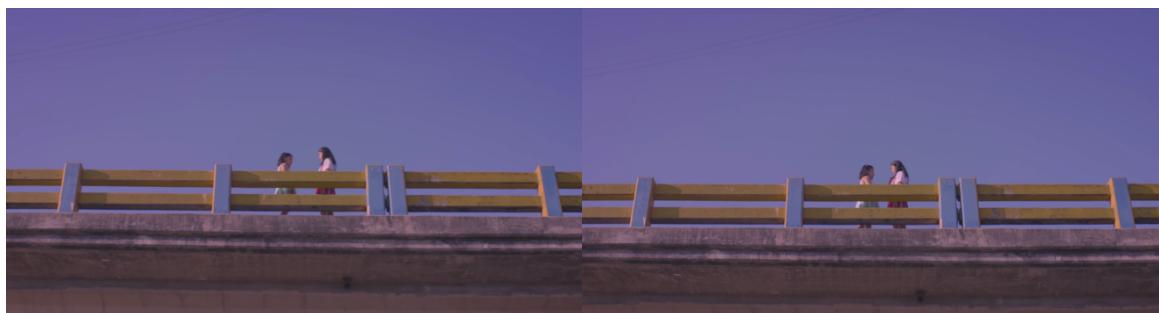
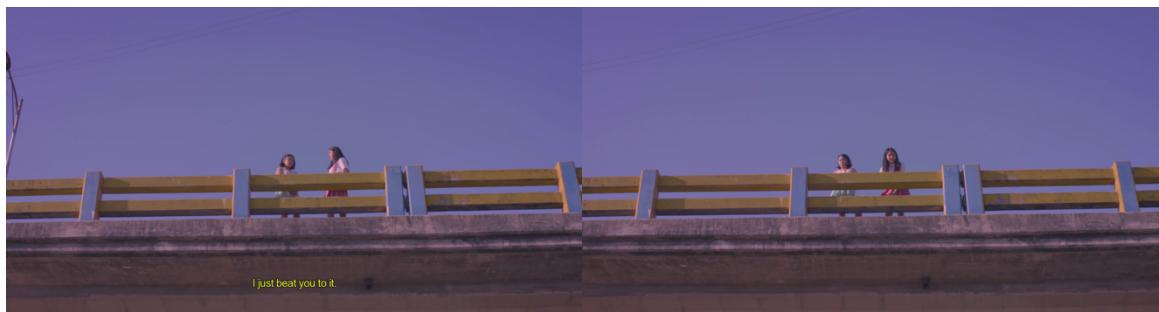




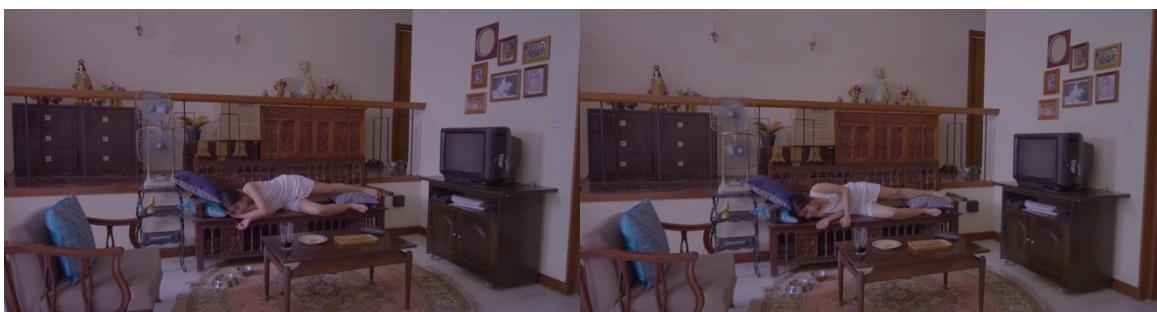
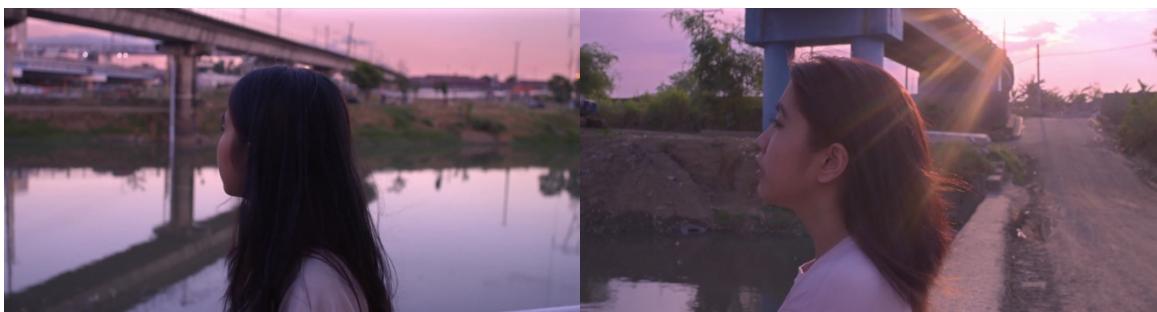
















CAST

Girl	Mara Apilak
Best Friend	Arniel Magno
Mother	Kath Castillo

CREW

Executive Producer	Danda Trinidad S. Mina
Production Manager	Karen Tansipe
Production Coordinator	Hazel Prase Vergara
Line Producer	Lojan Bajemundi
Director	Margarita Mina
Screenplay	Margarita Mina
Script Consultant	Marika Ramirez Escobar
Production Design	Mon A.L. Gerillo
Production Design	Alberto M. Gerillo
Production Design	Peterson Vargas

**NUNG NAWALA
ANG ASOKO**

Assistant Director	Anna Mier
Technic Coordinator	King Manzano
Edie LogState	Hannah Hollero
Director of Photography	Joko Pfeifer Chup
DP Consulatnt	Marika Ramirez Escobar
Assistant Cinematographer	Anna Mier
Gaffer	Inday Ternate
Production Designer	Ibha Dakajan
Set Decorator	Inday Ternate
Art Department	Peter Celupan
Art Department	Angie Elusa
Art Department	Lojan Bajemundi
Props	Daniella Catulana
Props	Jonah Garce
Sound Recordist	Mariel Newmos Hernandez
Boom Operator	Edwin Gumaners
Editor	Rafael Tabaya
Technical Director	Margarita Mina
Sound Designer	Inday Ternate
Sound Designer	Mariel Newmos Hernandez
Sound Engineer	Nels Ledesma
Sound Engineer	Inday Ternate
Catering	Inday Ternate
Music and Score	David
Music and Score	Kevin Jogo
Music Equipment	Lojan Bajemundi
Music Equipment	Jojo Sabil
Music Wrangler	Lojan Bajemundi

Behind-The-Scenes	Jareca Funtano
Supplies	Alona Siva
Drawer	Inday Ternate
Moral Support	Christine "V2 of The Strange Lovers" Siva
Mon AL. Gerillo	Mon AL. Gerillo
Lights	Inday Ternate
Costumes	Jason Duro
Production Office	Inday Ternate
Edued Idris	Edued Idris
Kid Saberza	Kid Saberza
Catering	Edwin Gumaners
Driver	Edmund Maragahan
Driver	Manly Torre
Driver	Josean Vicente

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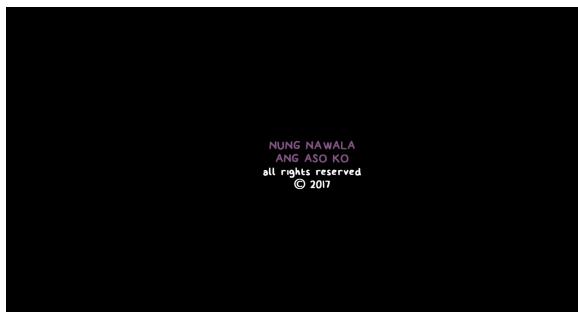
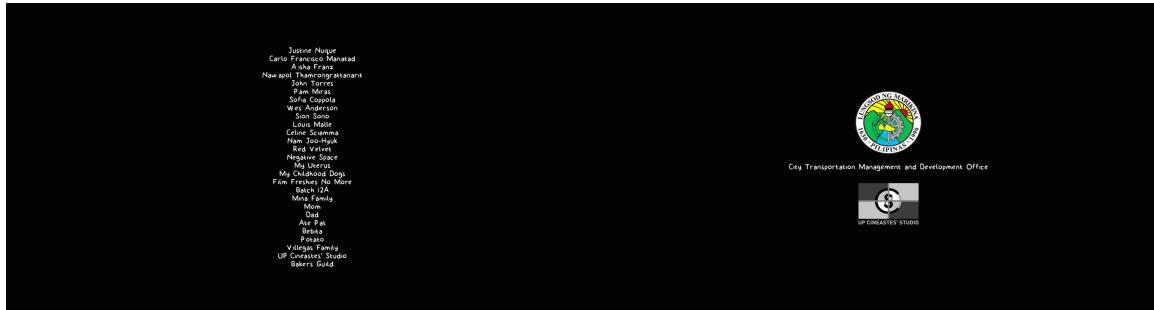
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CHAPTER VII. FACULTY CRITIQUE

Nung Nawala ang Aso ko was the seventh film to be shown in the UP Cine Adarna on May 16, 2017. The first film following the lunch break, the filmmaker's work was projected onto the screen at around 1:20PM. Present in the panel were eight UPFI professors, namely: Prof. Robert Rownd, Prof. Anne Marie G. de Guzman, her thesis adviser Prof. Sari Raissa Lluch Dalena, Prof. Patrick F. Campos, Prof. Melissa A. Dela Merced, Prof. Nick de Ocampo, and Dr. Rolando B. Tolentino, and Prof. Jason ("Yason") Banal.

The end credits of the film rolled, and the lights were flicked back on. The filmmaker walked to the podium awkwardly; hundreds of eyes were on her. "Uh... I'm Margarita Mina, and that was my film," she announced, her voice shaking amidst the claps.

Prof. Anne Marie G. de Guzman spoke first. A professor the filmmaker has always looked up to and been intimidated by since freshman year, the first words that came out of her mouth were those of praise. Prof. de Guzman called the filmmaker's work wonderful. She remarked that everything about it was purely evident of a UP student's work; only a work like the filmmaker's would be pulled off successfully by an *Iska*. She went on further to empathize with the filmmaker about the chaos and mess that only women get to experience from menstruation; reassuring her that through the years, she will be able to learn the hacks and ways to best deal with the blood and side-effects of her period. The filmmaker thanked Prof. de Guzman.

Prof. Melissa A. Dela Merced, then asked the filmmaker why she chose to go with a handheld style of filming. The filmmaker explained her wish to explore and be

experimental with the medium of film. She had always been taught in film classes about certain rules that she must surrender to when writing and shooting her productions; but she had always felt constrained by these. She wanted to try injecting a better sense of the “real world” in her work—in all its gritty mess and confusion—by implementing this technique.

Prof. Yason Banal asked the filmmaker why she chose the transformation of the girl to be that of a dog’s, especially since canine are often associated with an aggressive nature. The filmmaker expressed her fascination with likening humans to dogs. She feels as though Filipinos, given their close proximity and connection to dogs, have a tendency to show animalistic traits of a dog a lot of times. “I feel like a dog sometimes,” said the filmmaker. The filmmaker, then proceeded to liken the connection of animals to human characters, as evidenced in the children’s literature people are exposed to growing up.

However, Dr. Rolando B. Tolentino contested that still didn’t understand the reason why the female protagonist chose to be a dog—aside from the fact that she thought the dog had bitten her. He said that story point was a bit unclear and confusing. Prof. de Guzman then pitched in that the dog could be seen as a medium of male qualities, like rabid aggression. She commented that the filmmaker should read up more on her material and research, to further support the imagery of her film’s dog transformation. Everything can’t just rely on the fact that it’s personal to the filmmaker; there needs to be academic framework. The filmmaker nodded her head in agreement and smiled. She thanked the panel, before heading back to her seat. A huge weight lifted off her shoulders.

Following the defense, the filmmaker's spirit dropped; she was consumed by sadness. All these bad thoughts started swarming into her head: she felt like she had made a terrible film; she let her parents down and wasted all the money they had given her; she wasn't going to get anywhere in the industry, etc. These thoughts wouldn't leave her, albeit the congratulations from her adviser and the positive comments people gave her about the film after the defense.

Things didn't get any better when the filmmaker received her thesis evaluation forms. The filmmaker, despite all her efforts, assessed she wasn't able to successfully defend her vision to the high satisfaction of the panel.

Dr. Arminda Santiago commented that there was no logic in the filmmaker's narrative. The handheld style of the camera ruined the visual storytelling of the film; and the jump cuts were visually irritating. Other professors, however, were more kind. Prof. Yason Banal saw the filmmaker's work as a provocative and insightful film, with good PD and good performance by the lead actress. He noted, however, that the PD and color could be a bit too literal and messy sometimes. Prof. Sari Raissa Lluch Dalena praised the film for its beautifully quirky, honest, and messy depiction of the subject matter. She also applauded the female protagonist for her brave performance as a young girl. Prof. Shirley P. Evidente commended the different approach the filmmaker used in telling a story about puberty; yet she suggested fixing the jump cuts in the film, as they could come off as gimmicky at times. Prof. Patrick F. Campos found the film to have very strong performances and direction, as the viewing experience leaves the audience with a very strong impression. Prod. Melissa A. Dela Merced, however, personally found the handheld style of shooting to be distracting. She commented that

there is a difference between telling a messy subject manner, and having a messy way of filming it. On the other hand, Prof. Nick A. Deocampo remarked the film as a bold experiment on narrative construction; but felt like such an abstraction could lead to confusion. Dr. Rolando B. Tolentino found the concept of the film to be good; while Prof. Anne Marie G. de Guzman proclaimed the film showed the difficulties of menstruation through the visual interpretation of hard facts, and leaves the audience surprised.

It took the filmmaker a few days of reflection to finally feel better about her work again. It was difficult; but in the end, she latched onto her personal philosophies and beliefs. She wanted to be different; and although not everyone comprehends her work, it doesn't mean they never will. More important are the peers and mentors who believe in her skill and vision; and who have helped in honing her own filmic style. The filmmaker knew this film wouldn't be her last; this was just the beginning.

CHAPTER VIII. IMPLICATIONS AND RECOMMENDATIONS

Nung Nawala ang Aso ko isn't a work credited solely to the filmmaker. It is not *just* a film by Margarita Mina. It is a story conceived by each and every one of her Regla Gang—and for that, the filmmaker is infinitely grateful. She dived into the film, thinking that she was capable of standing alone and doing everything by herself—but she wasn't. Each member of her Regla Gang brought her/his own philosophies, sensibilities, work ethic, and style to the film; on every frame is their collaborative love, sweat, tears and hard work. More than anything, the filmmaker wanted her cast and crew to be proud of the film she led them into creating. She didn't want to let them down.

The entire journey, if anything, taught the filmmaker one thing: the process of filmmaking is not pretty. All throughout her thesis, the filmmaker had experienced wave-like shifts in her love for cinema. One moment, feeling giddy and elated about finally finalizing a concept; the next, losing hope and just wanting to give up on her work; then feeling uplifted again; then down again—this was the trend for months. It took a toll on her physical and mental well-being. Many times, the filmmaker just wanted to quit and scrap her work altogether.

Time and time again, however, the filmmaker was reminded of the aspirations she had clung so strongly to when she was younger: as a child, having her father make her watch all kinds of films when she was in his room; and come high school, proudly telling all her friends her dream to write and make films in the future. The reality of it is, she still had a lot of time to grow, and she would never get better at something she doesn't actually do. She knew that she loved cinema too much to give up on it. What right did she have to feel that way, anyway, when not once has cinema given

up on her. In all its problematic mess, absurdities, and offensiveness, cinema is nonetheless beautiful.

Ultimately, the filmmaker came out from her thesis more resilient to the whole filmmaking process. Even with the most meticulous preparation, she learned the hard way that something is always bound to screw up her plans. Looking back, however, the universe conspiring against her hasn't always been a bad thing. By the natural flow of life, she would like to believe that things happen for the sole purpose of putting everything back into the order they are supposed to be in.

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X. APPENDICES

APPENDIX A. FILM 199 THESIS PROPOSAL

Nawala ang Aso Ko / Bigla Akong Dinugo

(working title)

Maria Margarita V. Mina

2012 – 57284

A FILM 199 MWX THESIS PROPOSAL SUBMITTED

To Prof. Grace Alfonso

CHAPTER I: INTRODUCTION

Background

Menstruation is the monthly process when women discharge blood and tissue from their vaginas, as a result of the periodic shedding of their uterine linings (Chamberlain, n.d.). This bleeding usually lasts three to five days, and is often accompanied by a feeling of discomfort, moodiness, and cravings from hormone imbalance. The term *menarche* is used for the first time a woman, upon reaching puberty, experiences her menstruation.

More than just bleeding, menstruation is necessary for the conceiving of newborns. It cleans and provides a new set of nutrients to the uterus, come the time when a fertilized egg will finally be implanted and nurtured there. Almost played like a waiting game, menstruation stops once the fertilized egg starts developing into a fetus.

Menstruation is a taboo topic not openly spoken about in society today, especially in Catholic-dominating Philippines. Despite being a reality and a rite of passage that every girl must experience from adolescence, there is still much secrecy and the necessity to remain silent about it. Menstruation is necessary to produce and continue life; yet people refuse to speak openly about it. It becomes a double-edged sword for girls and women alike—it calls for a celebration, as such a process holds so much power; yet it also brings anxiety, because there is a need to hide it.

Women must conceal the smears of their blood—society often associating the blood as dirty or impure. Women must constantly shuffle their underwear in secret, to check if the blood seeped through their napkins. They must skirt their way to bathroom cubicles numerous times a day to replace the red-doused cotton. God forbid the worst thing

they think could possibly happen to them is their blood flowing out smudged and marking their bottoms. There becomes shame and bullying when this blood is finally exposed and made public to surrounding spectators. They *must* stay cradled and concealed in the flowery crevices of the woman.

Film Rationale

This societal view and practice on menstruation is what I would like to completely smash, debunk, and ultimately redefine. As a young woman growing up in an all-girls Catholic school, I never really understood what having my menstruation actually meant. I used to think it was just a thing girls had to experience—most of the time, suffer through—because it meant we were finally going to grow into adults. In biology and home economics classes, they never really instilled in us the impact of having (or not having) out menstruation entailed: it made procreation possible, and it meant our bodies were finally being molded into one that is capable of bearing babies. Probably as a way to avoid scaring us of such a big responsibility, considering our young age—and ultimately to avoid having to reveal to us what sex is—my Catholic school chose to just casually slide through such discussions as a mere reality of life that we had to accept as is, *just because*. What they did teach us were ways to conceal it from society what it is we were experiencing; almost as though to say that menstruation is something that is there, but *should not* be there. They taught us about the instruments we could use to catch the bleeding; techniques we could use to instantly rid of unwanted stains; medicine to mitigate the pain and cravings; scents we could use to rid of the foul smell crawling out from our bodies.

Instilling such a treatment to menstruation had contributed greatly to the shame and embarrassment I once had about my own bleeding. I have always been a heavy

bleeder growing up; and stains (*tagos*) have been a common phenomenon to me. This made me extra cautious and conscious about the way I moved and what I wore. When people surrounding me would see that I had a stain, they would either rush to me in panic to inform me or they would make a face of disgust. This made me feel repulsed about my body; at times even cursing myself for being a woman.

This discomfort had also further reinforced the kind of thinking taught to me that my body is sacred and should be kept “pure” until marriage. That there are things I couldn’t and shouldn’t do because I was a girl. I couldn’t show skin; I had to learn about tending to the house; I had to take up a limited set of hobbies like sewing, craftwork, cooking etc. I was never introduced to other more heavy-working tasks, because I was taught that as a woman, I didn’t have the biological capabilities to fulfill them. I had to come off as properly clothed, prim and presentable at all times. It was a sin to think of sexual thoughts; it was a sin to sate my hormonal needs.

But having grown up and finally learning about the patriarchal framework of the society and the implications of my menstruation, I mounted a drive to stand up against the oppression given to women like me in the Philippines—particularly young girls and children. It is very difficult being a girl in the patriarchal society of today; more so being a child—given the treatment of alienation and disregard from the dominating adults. A mindset I have always lived by in my art and in telling stories is one derived from Hayao Miyazaki: you should treat children just like adults, too.

Aside from menstruation, I would also like to emphasize the curiosity and strange occurrences we had once experienced as children. Not being fully aware of societal norms at such a young age, children tend to constantly question and show signs of

queerness to practices—that as adults, we find peculiar or not to be done. It is at a young age that we are given the freedom to explore and form our own conscientious ways of thinking—albeit always eventually being trained to conform whatever adults tell us. It is as children that we find ourselves doing things without consideration as to whether it is peculiar, wrong or incorrect.

It is with these experiences that I will be making my thesis film. I want to talk about menstruation—revealing it in all its uncomfotring and gory details, showing just how difficult it is to be a woman. I want to shout out its very existence to everyone. I want to tell young Filipino girls to not be ashamed of their anatomies and the blood seeping out from their vaginas—that they themselves are powerful catalysts of life, by the very existence and absence of such blood. I also wish to bring back the feeling of peculiarity and strange curiosity we once felt as children—the very same mindset that had been rid of once we adapted to the normative mould of society as adults.

Review of Related Literature

A. Articles

Patriarchy and Catholicism

The role of the woman in the Philippines had once been of high status—equal in all values, rights, access and liberation to those of the men—before the Spanish colonization. The Spanish, upon seeing the equal power held by the women—a feat they themselves are not familiar with— decided to instill in the Filipinos their Catholic teachings, as a way to mitigate the progressive power held by the women of the Philippine society during that time. It was in fact the women, whom the Spanish decided to convert

into Catholicism first, that they may further convince fellow Filipinos to follow suit (de Lima, 1986).

Since the implementation of the Catholic way of life, a new kind of “Filipina” had been set: one that is always relative to be possessions of men (e.g. father’s daughter, husband’s wife, God’s servant, etc.) Catholicism was used as a way to control and instill in the women a kind of model they must follow. They no longer became leaders to the society; rather holy figures akin to the Virgin Mother Mary—delicate submissive objects accepting of their fate. They no longer had the freedom to make decision on their own—a job now left to the choosing of men. The new Filipinas were taught to remain timid, quiet, and keep their purity and chastity intact—that is, until the right man comes their way and decides to marry her (Rodriguez, 1990).

Menstrual Health and Education

There is a lack of education given about menstruation in the Philippines. In a 2012 study done by UNICEF on Menstrual Health in Masbate and Metro Manila schools, it was revealed that girls experience stress, fear and embarrassment about their menstruation, because there is a lack of information given to them on how to acknowledge and manage it. This also leads to many of their peers shaming them for the blood that comes out of their bodies, and thus leads to these girls traumatized, feeling alienated, and just wanting to skip school altogether (Rodrigues, 2015 May).

This lack of knowledge also leads to some girls not being made aware of the connection between menstruation and reproduction. A great risk, especially for young girls who are still in school and who are not emotionally ready to bear babies yet. In the context of the home, according to the 2013 Young Adult Fertility and Sexuality Study

(YAFSS), 92% of high school students had never been given the sex talk by their parents; while 78% believe they do not have ample knowledge about it. (Rodriguez, 2015 Feb)

The reality of it is the utmost necessity for girls—particularly those who are impoverished and not given easy access to education—to be informed about their bodies and the way they function, that they may live the healthiest life possible as a woman. This is important not only for their reproductive health, but also for their own mental upbringing, acceptance, and unitary participation in society.

Another important recommendation given by Rodriguez is the necessity for menstrual health to be made accessible not only to women—but also to men. In heterosexual relationships, it is important for the man to know what exactly is going on with the body of his partner, that maximum reproductive health may be maintained. Such knowledge prevents unwanted pregnancies, and maintains a safe sex life.

Menstruation Myths

In a case study done by Mendez and Jocano (1974) in Baras, it was revealed that the coming of menarche is no surprise to the girls. They have been exposed to seeing their own mothers wash and reuse bloody cloth napkins or *pasador* growing up. Girls from this area usually begin their menstruation between the ages of 12 and 15, and common practices that mothers tell them to follow are: not taking a bath for three days or longer—as baths could lead to insanity, a result of which is said to be from the cold water; hopping down from the third step of the stairs; wiping their faces with the menarche blood, so as to avoid pimples; not eating sour fruits or food; and avoiding carrying heavy loads, so as to not displace the uterus.

Once a girl starts menstruating, more restrictions are given to her. She becomes prohibited from bathing in the river, going out and playing too late with kids of the opposite sex, because “something bad could happen.” A supervising adult always closely watches the girl’s actions. There becomes an expectation for the girls to be more prim in her ways. She cannot be flirty, cannot laugh too loud, and talk too much, as she might come off as promiscuous to the boys and those kinds of girls are not worth marrying. Whereas on the other hand, boys are allowed—almost encouraged—to sate their sexual hunger and adventures. There is a double-standard given the sex-binary of girls and boys come the age of their adolescence.

At a much older age, girls are also expected to work more closely in the household, to help their mothers and tend to their siblings. There becomes less time to go out and play; and more devoted to working from home. This is all for their expected roles in the future toward becoming future housewives and mothers.

In a case study done in Malitbog, Jocano (1982) notes the taboos observed here are: the girls having to jump from the third step of the ladder to make the cycle normal; having to wash their bodies with a sponge every day, making sure her hair doesn’t get wet; avoiding sour food, which causes a blood overflow and may lead to death; avoiding hard laborious work; and bathing only on the fifth day. Girls on their period are also prohibited from coming near tobacco farms and gardens planted with beans and fruit trees, because the body heat and odors they produce are said to be strong enough to cause the plants and crops to wither and die (*lumpaw*).

Also in Malitbog, girls are likened to the fruit *batwan*, a small green fruit akin to the girl’s developing breasts.

B. Films

In the Czechoslovakian surrealist and dream-like *Valerie and Her Week of Wonders*, (1970, dir. Jaromil Jireš), a young girl named Valerie is living with her grandmother, when she experiences a sexual awakening caused by her late mother's pair of magical earrings. Following her menarche, a dark looming vampire-figure starts to show an obsessive interest in Valerie and starts follows her around, always attempting to steal her earrings. These efforts are prevented every time, however, by a young boy who has fallen in love with Valerie named Orlik.

Shifting back and forth between reality and imagination, the subject matters tackled in this film are of fear, love, sex, coming-of-age, and desire. The film doesn't follow a linear narrative, giving off the impression of a fairy tale. The interesting techniques used in this film are its metaphorical imagery and symbols to help move the story forward. I particularly like the way the menarche was presented: Valerie walking down a bed of flowers, and drops of blood staining them as she went past.

Todd Solondz' 1995 film *Welcome To The Dollhouse* tells the story of awkward middle-schooler Dawn Weiner, who finds herself stuck in between awkward situations with her family and in her love life. She is the ignored middle child, bookended by her over-achieving nerdy older brother and her perky star-material younger sister. She finds herself pining for a too-cool-for-school band guy her brother's age, but she is the crush of her middle school's resident bully— always being a receiver of his threats to love him. She comes off as misunderstood, with no one siding with her; Dawn never getting what she wants.

What stands out for me in this film is its use of black comedy to portray all the misfortune that Dawn has to put up with. It's difficult being a child—with no one believing you, adults just thinking you're irrelevant—and no other film shows this better than this one. It takes issues that children experience and doesn't treat them lightly; rather, takes them as heavily as how a child would feel at such an age.

Mary is Happy, Mary is Happy (2013, dir. Nawapol Thamrongrattanarit) is a film told through the 420 consecutive tweets of senior high school student Mary. Aside from having to deal with the pending doom of graduation, Mary must deal with numerous problems in her life: the headmaster is constantly trying to cut down on all the ambitious plans she has for the yearbook, her best friend just died unexpectedly, and the crush she's been head over heels in love with chose to reject her. Told through sporadic moments in Mary's senior year during the social media era, this film gives an impressionistic feel of the rollercoaster spectrum of emotions that teenagers experience when growing up today. There are feelings of alienation and loss, but one just can't complain and mope in bed all day, because there is always still much work to be done.

Pam Miras' 2012 film *Pascalina* portrays the 20th century Filipino woman dealing with the pressures that come with having to find a job and having to prove one's capabilities, the insecurities one might have when it comes to their physical attractiveness, doubts of infidelity with their loved ones, and the traditions and superstitions that must be followed in familial linkages. Shot using a low-resolution toy camera, this film is heavy in its shadows and low lighting—reinforcing the feeling of impending gloom and misfortune that Pascalina might catch in every turned corner.

This film is frustrating at the beginning, as Pascalina becomes a mere accepting punching bag for life's many misfortunes; but ultimately, she grows sick of this negative treatment and eventually lets go of all stifled anger at its very end. She learns to fight and punch life back where it should hurt.

Framework

Feminism

Claire Johnston's counter-cinema or women's cinema proposes that the role of the woman in film must no longer be a "myth." She must no longer be instilled with the shallow coordinates of an unattainable, inauthentic figure. An acknowledgement and deconstruction to the stereotypes assigned to her, relative to patriarchal values, must be smashed and rid of at all cost—that she may stand in equal development and growth in all aspects to that of the man. It is through this feminism in cinema that there becomes a form of liberation of the woman's role from the shackles of the patriarchy. Here, the woman finally becomes someone *real*.

Postcolonial Feminism

Going beyond Claire Johnston's feminism, there needs to be an application of the postcolonial—so as to provide a wider spectrum of feminism in the Philippine context. Feminism in the Philippines is more than just a matter of gender. There must also be the consideration of social class, race, ethnicity, and sexual preference. Considering the different levels of social class in the country, there also exist varying and different experiences of Filipino women—not necessarily akin or the same with each other. These experiences are dictated by their financial capabilities, access to resources, environment, and location assignment.

Magical Realism

Magical Realism is a literary device used to incorporate otherworldly and magical elements into our present, rational world—and accepting them as the norm. It is a depiction of a reality seemingly like ours, yet has unreal elements that wouldn't normally come as realistic or possible in our present time

CHAPTER II: DESCRIPTION OF FORMAT

My thesis will be a coming-of-age story structured as a narrative film. It will have undertones of dark humor, with heavy issues tackled in a light manner; and with the absurd events happening taken as the norm.

It will be done in a video format, with a total running time of twenty minutes. I intend to make the aspect ratio 4:3, so as to be akin to the low-res VHS camcorder videos I grew up loving and watching as a child. It will also serve to be a memento of some sort to the strange and confusing feeling of childhood I once had—the very same feeling I intend to project in my film.

The camera I will be using is a Canon 5D Mark III, with 50mm f/1.4 and EF 24-105mm f/4 lenses. I plan to rent a Sony A7s for a second camera.

CHAPTER III: CONCEPT/ESSAY

Initially, I had intended for a film about a girl who unexpectedly finds herself having a blue period, and who eventually runs away from her mother's to find acceptance in an old dancer working for the red light district; but the panel had suggested I take a more *Filipino* approach to the story. Which is why I did some modifications to it—but regardless still maintaining my stand about menstruation.

Logline

An awkward twelve-year-old girl on the brink of puberty wakes up one day to find that her pet *askal* had gone missing. On the very same day, she unexpectedly gets her period. Insecure and distraught, she sets out to find traces of her pet—only to have herself realize in the end the power she holds as a woman.

Summary

A twelve-year-old girl who feels out of place in her small dystopian town used to find comfort in a street dog she encountered and took care of growing up—that is, until it disappeared. She has never been comfortable with her body—she is not slim; her features seem to be placed in all the wrong places—and her only human friend has been finding better company with the other children of the town. She has no one else to talk to aside from her mother, who is barely present in her suffocating house. Not to mention, she is on the brink of puberty. The girl is confused with what is going on with her body; she is in a turmoil of self-doubt, changing body proportions, hormonal imbalance, and loneliness. She feels more lost than ever; and in her journey to finding her dog, she is faced with the challenge of having to go beyond the limiting borders brought unto her by society. In the

end, she learns to embrace her bleeding red from the flowery crevices of her body— and realizing ultimately, that she is a powerful woman.

CHAPTER IV: TREATMENT

The way I'd like to tackle this film is all from the perspective of a young girl—particularly from the eyes of a twelve-year-old child on the brink of adolescence. Menstruation is a natural occurrence, but experiencing it brings about unexpected changes in the body and unsuspecting shifts in the mood of a girl. Menstruation is a powerful function of the girl's body, but its numerous (painful) side-effects make it very difficult to deal with.

This is a very confusing and uncomfortable time for such a demographic, and I would like to show its peculiarity through the events the girl experiences in the film. This is a time where a young girl is just trying to figure things—figure herself—out. A time where she finds herself being awakened, questioning and exploring her own body, her own sexuality and desires. I wouldn't like to impede such an opportunity for a young girl's self-discovery, self-satisfaction, and self-fulfillment—as had been practiced and as is the practice at present, especially in a conservative and Catholic-centric society as the Philippines. I want to allow the child to figure things out herself, to do things on her own; as she is capable and should not at all be degraded due to her age.

This film is a coming-of-age, and the strange events that happen will be taken as the norm or the reality of that world. It will be relying on tones and techniques of dark humor. The serious issues will be tackled in a light and child-like manner—yet never to be taken as trivial or insignificant.

CHAPTER V: SCRIPT/SHOT LIST

Nawala ang Aso ko/Bigla Akong Dinugo
(temporary title)

Ni

Margarita Mina

2016
Rought Draft #1

I. EXT. OUTSIDE HOUSE - DAY

It is the early 2000s in a seemingly dystopian or alternate lower middle class Philippines.

An awkward-looking twelve-year-old Filipino girl with medium build is standing outside her house, looking worried and confused.

She is wearing an oversized school shirt; her underwear exposed. Blood is dripping from it.

She is holding a dog leash in her hand; its end dangling about mid-air.

Her pet askal is nowhere to be found.

II. INT. ROOM — DAY

The girl is sprawled idly across the table in her room, her face covered by a bowl of batuan fruits.

She stands up and examines her reflection in the mirror. She feels strange and in disjoined with herself. Her nipples are protruding.

Her panties are still soaked with blood.

She gets a fruit and throws it toward the bottom of the mirror. She goes on all fours, pretending to be a dog and starts munching on it.

She looks at her reflection: a look of sadness and on the brink of tears, when she suddenly fakes a smile and starts puking.

III. INT. HOUSE — NIGHT

The girl's house is heavily cluttered and dark, with barely any lights. There isn't much space to move. It looks like a house that had been abandoned by a family on a whim—without returning to retrieve all their left possessions. Its walls are covered with peeling wallpaper.

The girl goes downstairs, still munching on the batuan. Her mother is sprawled across the couch, smoking. Her mother is slim and looks young for her age.

The girl approaches her mother and kneels by her feet. The girl shows her mother her underwear. The mother smiles for a while, before hugging the girl.

The mother removes the girls' underwear and examines it, bringing it closely to her face. She starts wiping the blood on the girl's face. The girl asks why she must do that; the mother can't answer and stops.

She touches her mother's boobs and traces her fingertips on her face. The girl tells her mother she just wants to stay at home forever, with a blanket covering her entire body-- immobile, because of how terrible she feels.

The girl runs off and hides under the rug. The mother laughs and goes on all fours above her daughter.

IV. EXT. STREET - DAY

The girl and her best friend are walking along the streets. They are both wearing the same outfit. They reach the playground, where children their age are playing and laughing. Some are studying; some are off to the side, hiding what they're doing. The best friend is called over by some children; the girl tells her it's okay to go and she walks off to the side. She finds a stick of fish balls covered by sand. She goes on all fours and tries removing the dirt covering it. She starts munching on them.

V. EXT. STREET - DAY

The best friend and the girl are walking home together. The best friend is sweaty from having played with the other kids.

The girl is not paying much attention, as the best friend tells her about her day. The best friend calls the girl's attention and asks her what's wrong. The girl shrugs it off and says it's nothing-- until eventually, the girl reveals to her best friend that she started bleeding.

The best friend stops in her tracks and looks hurt. They look at each other for a while.

The girl asks what's wrong; but the best friend shrugs it off, holds the girl's hand and starts running. The girl looks uncomfortable, but pretends to laugh. They stop in front of their house and the best friend asks if the girl

has found her dog.

The latter shakes her head disdainfully. The best friend hugs the girl and kisses her, before leaving for her house.

VI. INT. HOUSE - NIGHT

The girl enters her house. Her mother is passed out on the couch. The girl goes to the kitchen. She opens the faucet, but no water comes out. She checks the refrigerator, but there's barely any food. The girl gets water from the toilet and evaluates whether to drink from it or not. She contests against it and drops the glass.

She lays in front of the mirror, legs spread and starts touching herself.

VII. INT. HOUSE - NIGHT

At home, the girl is lying on the rug, covering her face, when her mother comes in with the silver pot. She said some neighbors left it for them to eat. The mother starts eating from the pot. The girl checks and finds that it is a meat stew. The girl grabs some meat with her hands and starts munching on them uncontrollably.

VIII. INT. ROOM - DAY

The girl is standing on the third step from the stairs. She looks at the base of the stairs, deciding whether to jump or not.

She ignores the superstition and runs upstairs to her room. Her flip phone rings--it is her best friend asking for her to come to the park. The girl puts on her shorts and runs downstairs, but her mother is not there.

IX. EXT. STREET - DAY

She runs to the park, where she finds her best friend with the other children. The best friend looks laden with guilt. She tells the girl that they know where her dog is. Some children at the back come forward and start pointing at the girl, laughing. The girl looks confused. The best friend fumbles to form an apology--obviously holding responsibility in the dog's disappearance--but was cut short, when the girl slaps her across the face. The girl realizes the meat stew they ate had been her dog. The

children all taunt the girl and protect the best friend. The girl leaves.

X. INT. HOUSE - NIGHT

The girl is at home, puking, while her mother cleans her up.

The girl is on the brink of tears, telling her mother she is confused about everything; that she feels weird and out-of-place because nobody likes her.

The mother caresses the girl and reassures her that she is growing up and all the challenges she is facing is there to help her. She is a strong girl, and she should not be afraid to fight. She doesn't need anyone; all she needs is herself.

The mother removes all of the girl's clothes and wipes her body. She looks like a fetus. The mother caresses her in her chest, until she falls asleep.

XI. INT. HOUSE - DAY

The girl is sleeping in the living room, when she is awoken by a ruckus outside her house. The children are barking. The girl goes outside.

XII. EXT. HOUSE - DAY

The children--even her best friend-- are on all fours, acting like dogs around her. When the girl tries to come near them, the children threaten to bite. One of the kids bites her finger.

For the first time, the girl is overcome with the desire to fight back. She goes on all fours and starts howling uncontrollably at them--coming off louder than all of them combined. Red blood starts seeping through the girl's shorts.

The children all stop and stand up, just staring at the girl. The girl starts feeling pain in her stomach and notices the bleeding seeping down her legs. She pulls down her shorts and spreads her legs open.

She moves her hand toward her vagina and covers her hands, face, and entire body with the blood. She wipes the blood

on the floor, and on the nearby children.

CHAPTER VI: PRODUCTION PROCESS/METHODS AND PROCEDURES

Pre-Production

I plan to begin my pre-production process after SY 2015-2016's 2nd semester, which officially ends on May 30, 2016. I will first focus on writing and proofreading my script, by having writer-proficient friends read it for me; while also reaching out to professors to give me advice. I will also further my knowledge on the intended subject manner of a young Filipina's coming-of-age by reading more acquired text from Filipino feminist anthropologists and just generally dousing myself in films during the entire process. The official first draft of my script must be accomplished by the end of June 2016.

After my official first draft, I will then pass my script around to friends for critiquing purposes; all the while already beginning and taking note of my planning for the cinematic look, intended location, production design, and cast and crew of my thesis film. I will compile a mood board for my film's intended aesthetic look from film stills, comic books, articles, and photographs. I will have this accomplished before July 2016.

I will start contacting friends who can make up the crew of my film on July 2016. From there until my proposed shooting days, I will work with each department—of course, with the lead of my production manager. I will have my production manager calendar my desired schedule, and have him/her start renting equipment and canvassing the budget for my shoot. I will begin the process of discussing my film and its intentions with my assistant director. I will ask my location manager to begin looking for places I could shoot, in reference to my mood board. I want to have it shot somewhere away from the metro—unfamiliar to the UP spectators, dotted with residential houses. I will start

making storyboards and talk about my intended light design with my cinematographer. I will show my mood board to my production designer, wardrobe and make-up, and the art department, while having them sketch and provide swatches for the props and clothing. I will coordinate with my sound person about the different environments and locations I wish to capture the very essence of in audio form.

It is also during this month that I will start shelling out money for my thesis film. First contacting parents and relatives, I will then reach out to organizations and people who may hold the same platform my film intends to stand for—that is, the realities of being a girl and a woman.

I will also start reserving the availability of a post-production house by November 2016. I intend to reach out to Quantum for the editing, color, and sound design of my thesis film.

I will finalize my cast and (if necessary) hold auditions for my characters at the beginning of November 2016. I prefer the process of looking for possible talents, instead of holding auditions, so I will start doing my research for prospective players by July 2016. I will reach out to children's theater groups this early on, and/or try to cast teenage theater players who look young, because the subject matter I intend to speak about on is quite sensitive and may involve some form of nudity.

I intend to have finished the planning of pre-production by December 6, 2016.

Production

I plan to shoot my film at the beginning of SY 2016-2017's 1st semester—that is, the second week of January 2017. This is the time when not much schoolwork has

been assigned yet, so the availability of my cast and crew will most likely be free. I will hold the shooting days on a Saturday and a Sunday, while of course maintaining that I do not exceed 14 hours working in a day. I want to provide my cast and crew ample time to rest, that they may maintain a healthy disposition throughout my shoot. If necessary, depending on the number of shots I will have to take, I am willing to make my shooting days have a week or days gap in between—so as to avoid over-exhausting my cast and crew.

My shoot will be held in the interiors of a cramped house and outside it, particularly in the hustling and bustling streets of the nearby houses surrounding it. I want to capture the feel of that very town, the people and its neighbors, so that accessibility will be made easy and authenticity coming naturally. This is also to avoid having to travel long distances back and forth from once place to another.

I am the director for this film, and I will maintain utmost composure and optimism all throughout the shoot—despite the expected feeling of tiredness that I will experience. I will remind myself to remain calm at all times, and to be alert in making decisions. I will make sure to watch every department the best way I can, motivating them and asking them if there are issues with their jobs. I will remain patient with them, reminding myself that these are people I care about, who are doing the best they can in their chosen fields. They are dear friends and colleagues who wish to bring my story into life. I will not compromise their well-being—always making sure that they are in the best possible condition.

My shooting days must not go beyond the month of January 2017.

Post-production

I will give some time for my footage to breath for about a week before sending them over to the post-production house—preferably Quantum— where I intend to have them stitched together. I will do this in the beginning February 2017. I will talk to the editor and ask him to watch all my dailies first—without providing him my script yet—and ask him what he was able to garner from the story. From this, I will then impart with him the story and script I had made, all the while taking note of the initial input he provided me with. I believe in the mindset that editing should be done not based solely on the script, but based on the available footage given. It is with this thinking that I will let my editor piece the footage together.

While my film is being edited, I will start looking for possible artists and bands that can provide a score of my film. Once a first cut is released, I will then start contacting graphic designer friends to make a poster for my film.

I want my final cut—edited, colored, sound designed, and scored—by mid-March 2017. I expect SY 2016-2017's 2nd semester Likha Adarna to be held on the second week of May 2017.

CHAPTER VII: SCHEDULE

May 31, 2016 – June 29, 2016

- Research for possible text and readings
- Interview correspondents
- Watch films with similar subject manner
- Finish first draft of script

July 2016

- Pass script for critiquing to friends and professors
- Revise script
- Start assembling crew
- Start calendaring schedule with production manager
- Make a mood board for reference
- Shell out money and finances
- Reach out to organizations and sponsors, if necessary

November 2016

- Reserve availability of a post-production house
- Cast possible actors/actresses
- Hold auditions, if necessary
- Reserve equipment
- Finalize location

December 6, 2016

- Finalize pre-production

- Finalize shooting script
- Finalize shot list
- Finalize equipment

January 13-15, 2017 (or January 20-22)

- Shooting dates!

First Week of February 2017

- Send footage to production house for editing

Mid-February 2017

- Contact possible film scorers
- Contact graphic designers for poster

Mid-March 2017

- Completed final cut—final edit, color, score, and sound design—of my thesis film

Mid-May 2017

- SY 2016-2017's 2nd semester Likha Adarna Defense

CHAPTER VIII: BUDGET

Pre-Production		Production		Post-Production	
Meetings	1,000	Food	10,000	Editing	4,000
Hard Drive	5,000	Gas	2,000	Sound Design	5,000
Gas	1,000	Camera	50,000	Colorist	5,000
Grocery	1,500	Lights	40,000	Score	5,000
Printing	500	Sound	5,000		
		Transportation			
		Talent	12,000		
		Utility			
		PD/Art Dept	20,000		
		Tech	1,500		
		Location	10,000		
TOTAL	9,000	TOTAL	150,500	TOTAL	19,000
BUDGET	10,000	BUDGET	150,000	BUDGET	20,000

OVERALL TOTAL	
w/o contingency	178,500
w/ contingency (21.5k)	200,000

Based on an initial estimation, the intended cost of my thesis film from pre-to post-production (without contingency) is PHP178,500. I will be providing a contingency of PHP21,500 in case of an emergency, thus bordering to an expected maximum total of PHP200,000 for my film. I don't wish to go beyond such a price.

I intend to get the vast majority of the money for my budget from my parents. However, I do also plan to reach out to organizations and prospective sponsors who might believe in or have the same vision and intention I wish to convey in my film.

CHAPTER IX: BIBLIOGRAPHY

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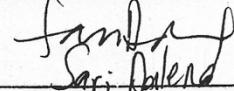
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APPENDIX B. THESIS DEFENSE FORMS

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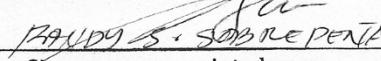
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Filmmaker/s: MARIA MARGARITA V. MINA		
RT: 17 MINS.	Language FILIPINO	Subtitle (if any) ENGLISH
Genre: NARRATIVE		
Formal: DIGITAL	Origination PANASONIC VARICAM	
	Presentation DCP	

Approved for Defense:



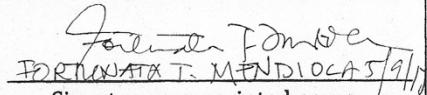
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Defense Copy Submitted to:



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Concept Paper Submitted to:



Signature over printed name

(Encircle one)

 High Pass Pass Low Pass Conditional Pass Fail


Signature

Evaluator's signature over printed name



Date

Strength

- The realities of difficulty of menstruation
- Travels in meaning to harder facts.
- A surprise of a film

Weaknesses

Areas for Improvement (panelist recommendations)

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YlanaRoAd, Diliman
Quezon City 1101 Philippines
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UPFI Film Center
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Quezon City 1101, Philippines
Tel: (632) 9263640/9262700-telefax
(632)9818500 loc 2669/2670

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FILM INSTITUTE

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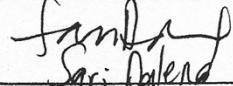
Strength

Weaknesses

- hand held shots ruin the visual
laboration -
- jump cuts - visually irritating
- There's no logic in
the narrative

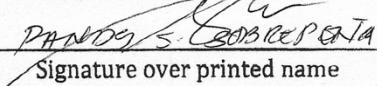
Areas for Improvement (panelist recommendations)

Approved for Defense:



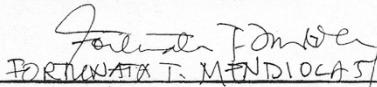
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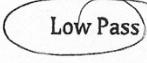


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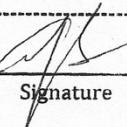
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Date

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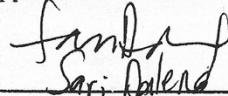
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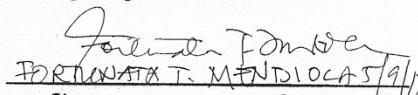
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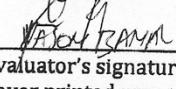


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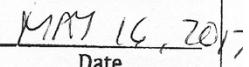
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Signature



Evaluator's signature over printed name



Date

Weaknesses

COLOR & PD CAN BE A BIT LITERAL
MESSY IN

Areas for Improvement (panelist recommendations)

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Approved for Defense:

Adviser's signature over printed name

Defense Copy Submitted to:

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Concept Paper Submitted to:

Signature over printed name

Strength

*Beautifully quirky, honest and messy
Brave performance and transformation by
young actress*

Weaknesses

Areas for Improvement (panelist recommendations)

(Encircle one)

 High Pass

Pass

Low Pass

Conditional Pass

Fail

Signature

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Date

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High Pass

Low Pass

Conditional Pass

Fail

Evaluator's signature over printed name

Date

Strength

is the attempt to take on a different approach on the subject of Kimberly.

Weaknesses

Areas for Improvement (panelist recommendations)

fit the jump cuts at the beginning to the end if they would not be used purposefully.

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Concept Paper Submitted to:

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High Pass

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Low Pass

Conditional Pass

Fail

Evaluator's signature over printed name

Date

Strength

- very strong performances al direction
- leaves a very strong impression after (watching) the viewing experience

Weaknesses

Areas for Improvement (panelist recommendations)

- Personally, I'd cut out the first frontal nudity, only for the sake of your young actor.

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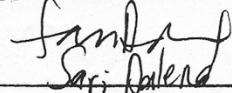
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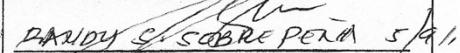
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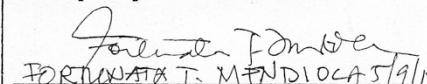
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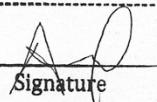
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M. DELA MERCED
Evaluator's signature over printed name



Date

Strength

Weaknesses

- handheld camera is shaky, there is a difference in project, mess, to actually film in
- jump cuts do not work
- we would like to see your film and not the ^{that woman} book.

Areas for Improvement (panelist recommendations)

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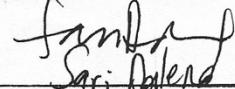
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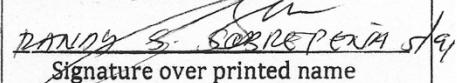
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	Presentation DCP	

Approved for Defense:



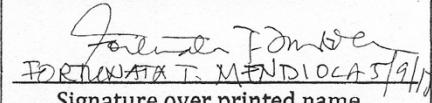
Adviser's signature over printed name

Defense Copy Submitted to:



Signature over printed name

Concept Paper Submitted to:



Signature over printed name

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High Pass

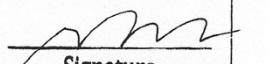
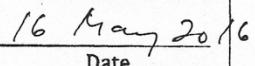


Pass

Low Pass

Conditional Pass

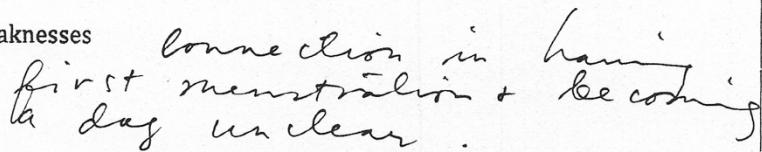
Fail


Signature
RUBEN LENTONEvaluator's signature
over printed name

Date
16 May 2016

Strength

Content is very good

Weaknesses



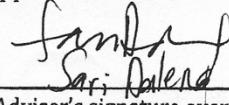
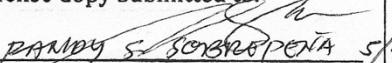
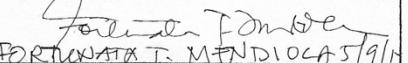
Areas for Improvement (panelist recommendations)

UP Film Institute (UPFI)
(Member, CILECT/International Association of Film and Television Schools)

Up Film Institute
Film Bldg., CMC Media Center
YanaRoAd, Diliman
Quezon City 1101 Philippines
Tel: (632) 09206883/(632)9618500 loc 4266 / 4289

UPFI Film Center
Magsaysay Avenue, Diliman
Quezon City 1101, Philippines
Tel: (632) 9263640/9262700-telefax
(632)9818500 loc 2669/2670

UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: NUNG NAWALA ANG ASO KO			Approved for Defense: 
Filmmaker/s: MARIA MARGARITA V. MINA			Adviser's signature over printed name
RT: 17 MINS.	Language FILIPINO	Subtitle (if any) ENGLISH	Defense Copy Submitted to: 
Genre: NARRATIVE			Signature over printed name
Formal: DIGITAL	Origination PANASONIC VARICAM		Concept Paper Submitted to: 
	Presentation DCP		Signature over printed name

Strength

A bold experiment on narrative construction.

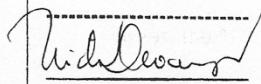
Weaknesses

Abstraction brings about confusion.

Areas for Improvement (panelist recommendations)

(Encircle one)

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Pass	<input type="radio"/>
Low Pass	<input type="radio"/>
Conditional Pass	<input type="radio"/>
Fail	<input type="radio"/>


Signature

N. DEOCAMPO
Evaluator's signature over printed name

5-14-17
Date

UP Film Institute (UPFI)
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Up Film Institute
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(632)9818500 loc 2669/2670

APPENDIX C. CREW LIST

CAST

Girl	Mara Agleham
Best Friend	Arielle Magno
Mother	Kath Castillo

CREW

Executive Producer	Danilo Trinidad S. Mina Ma Rachel V. Mina
Production Manager	Keana Trasporte
Production Coordinator	Hazel Praise Vergara
Line Producer	Lyon Bajamundi
Director	Margarita Mina
Screenplay	Margarita Mina
Script Consultant	Joanne Cesario Martika Ramirez Escobar Mon A.L. Garilao Anna Meer Petersen Vargas
Assistant Director	Anna Meer
Talent Coordinator	Kimy Manzano
Edit Log/Slate	Hannah Hollero
Director of Photography	John Peter Chua
DOP Consultant	Martika Ramirez Escobar
Assistant Cinematographer	Don Senoc Anna Meer
Gaffer	Jepoy Tarnate
Production Designer	Isha Dalabajan
Set Decorator	Paul Ramos Quiaño

Art Department	Peter Cailipan Angeli Eluna Riah Tonio Daniella Cataluna
Props	Jonah Garcia
Sound Recordist	Miguel Nemenzo Hernandez
Boom Operator	Miriam Gummert Rafael Tibayan
Editor	Margarita Mina
Technical Editor	Noah Malinao Loyola
Sound Designer	Miguel Nemenzo Hernandez Itos Ledesma
Sound Engineer	Miguel Nemenzo Hernandez Itos Ledesma
Colorist	Timmy Torres
Music and Score	Owel Paula "pcastlesss" Castillo Kevin Ingco Lyon Bajamundi
Sound Equipment	Henry Lu
Music Equipment	Jojo Sibal
Data Wrangler	Lyon Bajamundi
Behind-The-Scenes	Jarica Funtano Aliona Silva
Subtitles	Margarita Mina
Drawer	Christine "1/2 of The Strange Lovers" Silva
Moral Support	Mon A.L. Garilao
Lights	CineJepoy
Crew	Akie Balicas Jason Duro Ritchell Banlaolay Eduard Isidro Kid Sabareza
Catering	Evelyn Cataluna

Thydee's Catering and Services by Dhez Absalon

Acknowledgments

Josiah Gil Hiponia
Ninamarie Janreleth Nunez
Juan Carlos Ojano
Antonne Santiago
Rod Tumbaga
Mikaela Villanueva
Alix Duplito
Chan Candelaria
Mervine Aquino
Che Tagyamon
Lesley-Anne Cao
Mariel Urbiztondo
Kuya Danny
Ate Fortune
Gen Reyes
Aaron Cabangis
Karen Lustanas
AC Recio
Carla Manalo
Moore Minglana
Akira Medina
Dominic Zinampan
Selina Gualberto
Joe Fontanilla
Sara Fate
Red Bartolome
Justine Nuque
Carlo Francisco Manatad
Aisha Franz
Nawapol Thamrongrattanan
John Torres
Pam Miras
Sofia Coppola

Wes Anderson
Sion Sono
Louis Malle
Celine Sciamma
Nam Joo-Hyuk
Red Velvet
Negative Space
My Uterus
My Childhood Dogs
Film Freshies No More
Batch 12A
Mina Family
Mom
Dad
Ate Pat
Bebita
Potato
Villegas Family
UP Cineastes' Studio
Bakers Guild

APPENDIX D. PROPOSED CALENDAR

<h2>SAVE THE DATES</h2> 	<h2>FEB. 10 - 18</h2> 
<p>REGLA THESIS DIR. BY MARGARITA MINA</p>	<p>SCHEDULED MEETINGS FOR DIRECTOR AND DEPARTMENT HEADS</p>
<h2>FEB. 26 - 29</h2> 	<h2>FEB. 28</h2> 
<p>DAYS FOR LOCKING SCRIPT BASE ON CAST AND LOCATION</p>	<p>SECURE CAST AND SCOUT FOR LOCATION</p>
<h2>MARCH 4</h2> 	<h2>MARCH 11</h2> 
<p>DEPARTMENT HEADS SUBMIT TECH REQS. OR BUDGET REQUEST TO PM</p>	<p>ACCOMPLISH CALLSHEET AND SHOTLIST</p>

MARCH 18	MARCH 25 - 26
	
PRESENT PROPS, PD BUILD, WARDROBE, ETC.	SHOOTING DAYS & TIME FOR GRIND
APRIL 1 - 29	APRIL 30
	
OFFLINE AND ONLINE EDITING	FINAL FILM IS FINALLY READY!

APPENDIX E. GUIDES FOR HEADS

LOCATION

SETTING

Early 2000s
 Lower middle class
 Houses that look similar to each other on the outside

PEG

- FVR Road in Marikina Riverbanks

1. Living Room

- Small, messy, dusty
- Browns, reds, yellows
- Couch, old TV, rug
- With a connecting kitchen

2. Girl's Room

- Standard child's room, bright (not overly feminine or masculine)
- Bed, full-length mirror, cabinets
- Cluttered

3. Best Friend's Room

- Feminine, obvious that it's a girl child's room
- Toys, vanity mirror
- Window from where people can enter

4. Compound

- Line of houses that look very similar
- Tight-knit community
- Wide field of greenery
- Riverbanks
- Long roads

5. Waiting Shed / Empty Lot (where Dog is tied)

- Abandoned

CHARACTER PROFILE

1. Girl

- 12 years old
- Awkward-looking, unkempt
- Short, chubby (stocky) or average
- Feels like an outsider among her friends
- Likes spending her time alone (individualistic), or with her dog
- Doesn't say much; but very emotive in the face
- Doesn't know what's going on with her body
- First to get her period among her peers, although being the youngest or most out-of-place

2. Mother

- Barely home; Is out and about doing odd jobs (i.e. *labandera*, *taga-plantsya*, etc.)
- Young and beautiful (in her late 30s), but looks aged as though always tired
- Smokes
- Loves her daughter very much

3. Best Friend

- 13 years old
- Outgoing and extroverted
- Friends with all of the other kids in the community
- Skinny and better kempt than girl
- Jealous that the Girl got her period first

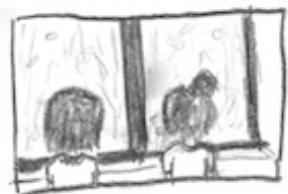
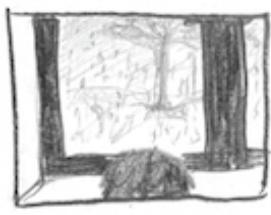
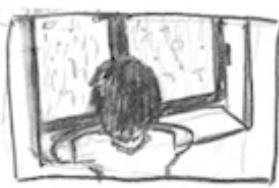
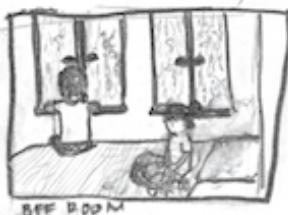
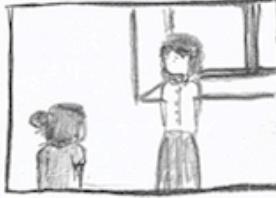
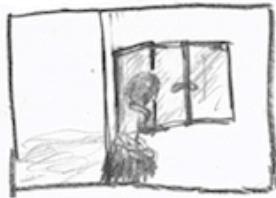
4. Dog

- *Askal* type

5. Kids in the Community

- 11-13 year olds
- Always outside in groups

APPENDIX F. STORYBOARD

SEQUENCE 4**SEQUENCE 8A**

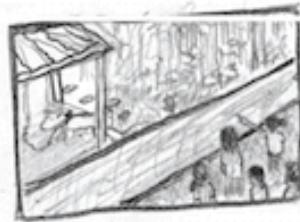
SEQUENCE 5A + 5B



A GENTLE BREEZE IN THE VILLAGE



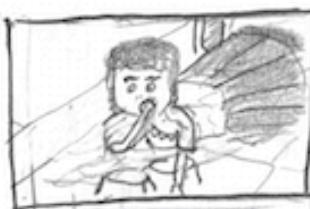
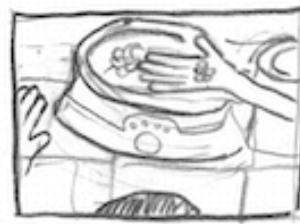
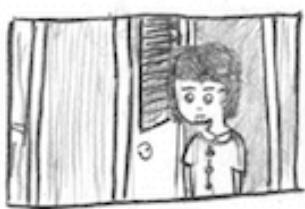
FEET



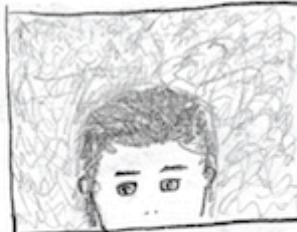
HAWAIIAN HOLIDAY HOME



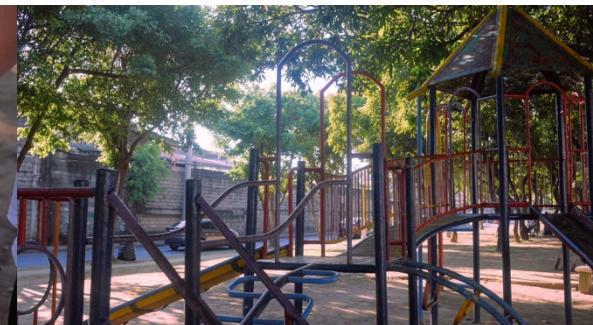
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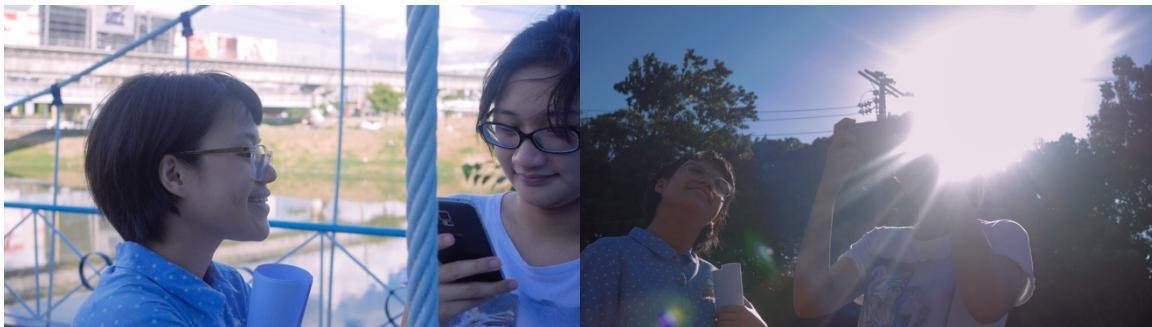


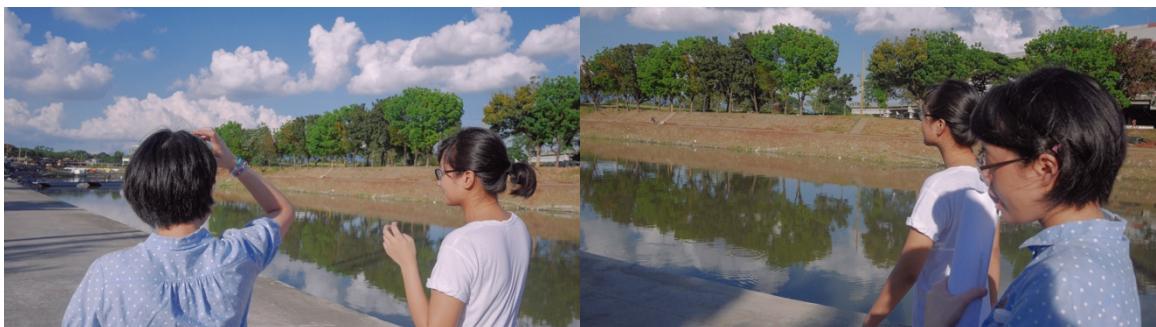
SEQUENCE 14A



APPENDIX G. SHOT GUIDE



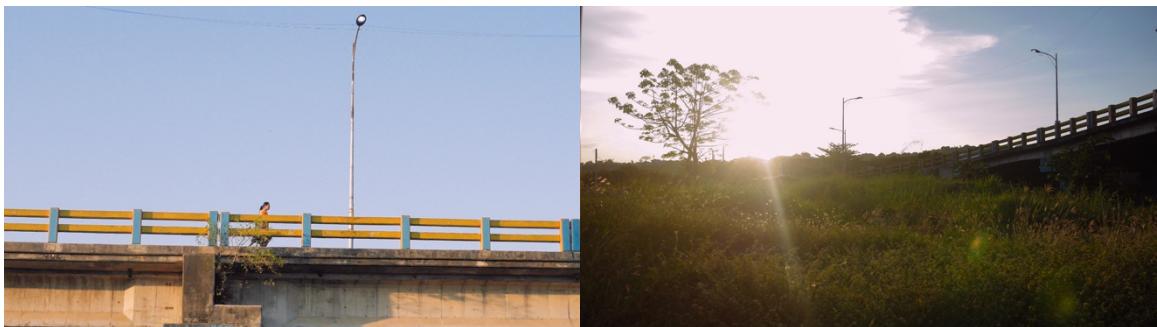


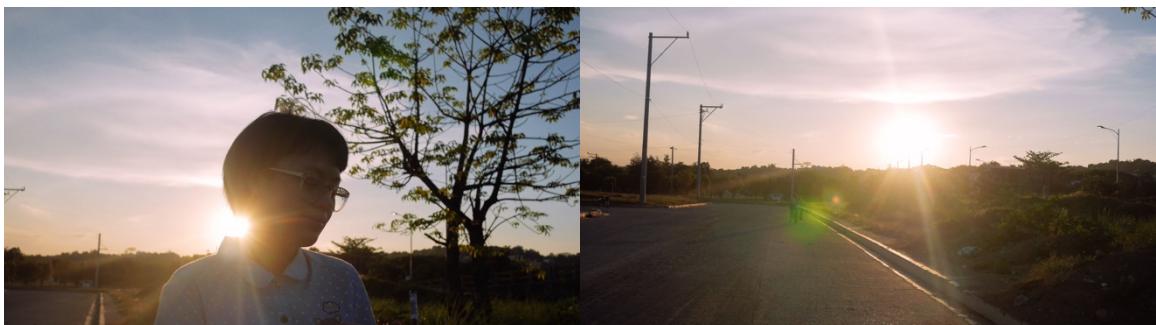
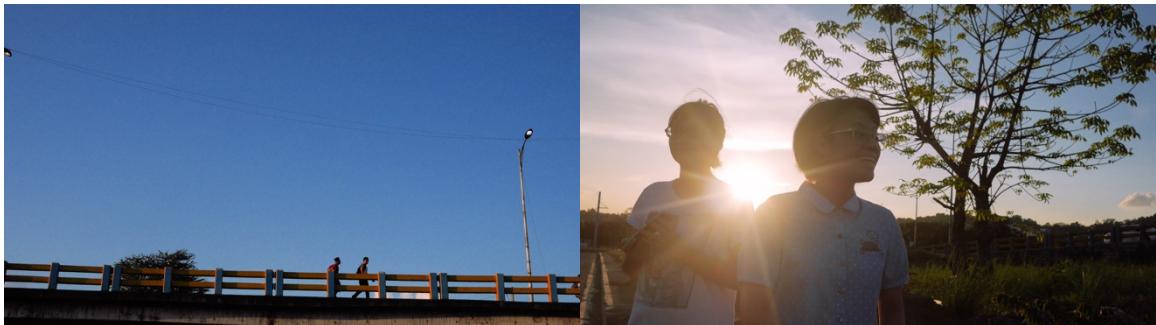


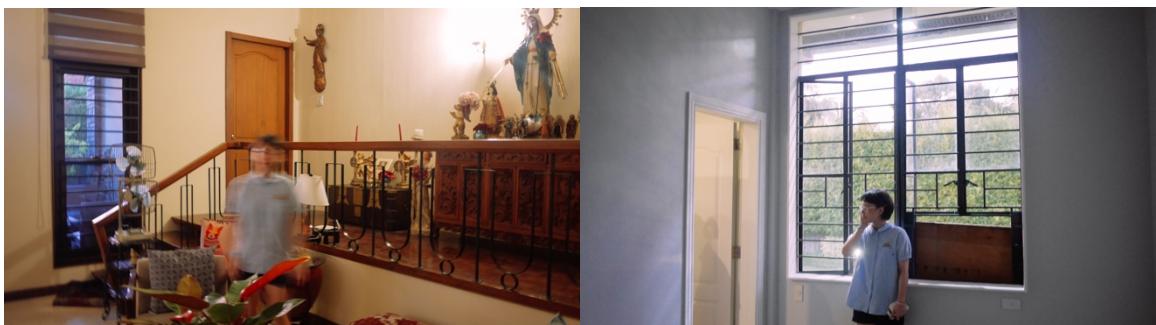


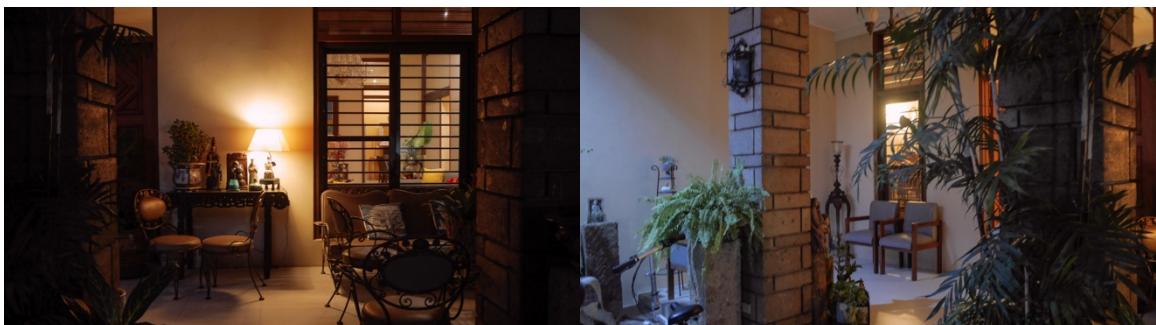












APPENDIX H. CALL SHEETS

DAY 1: 25-MAR-17, SATURDAY				‘Nung Nawala ang Aso ko			
Location: Marikina, Quezon City				CALL TIME 4:30 AM (LOCATION)			
Weather: Mostly sunny				Crew Pick-up at Jollibee Philcoa			
Precipitation: 2%				Crew Pick-up at Jollibee Philcoa			
Sunrise: 5:57 AM				Crew Pick-up at Jollibee Philcoa			
Sunset: 6:07 PM				Crew Pick-up at Jollibee Philcoa			
4:00 AM				TRAVEL TIME / BREAKFAST/TECH AND PD PREP / MAKE-UP & WARDROBE PREP / SCRIPT READING			
5:30 AM				GRIND			
TIME	SEQ	IE	SET	DESCRIPTION	CAST	SPECIAL REQS.	PAGES
5:30 - 6:30 AM	10	E	FVR Road	D	Girl and bestfriend fights about having friends.	Mara, Arielle	Dog lace, pimples
6:30 - 7:30 AM	1	E	FVR Playground	D	Girl calls out to missing dog while bleeding, stomach aches.	Mara	Blood, watch, pimples
7:30 - 8:30 AM	3	E	FVR Riverbanks	D	Girl sees bestfriend for the first time.	Mara, Arielle	Blood, watch
8:30 - 9:00 AM					Travel to Marge's House @ West Triangle.		
9:00 - 10:00 AM	4	I	Bestfriend's Room	D	Girl and bestfriend talks about the bleeding.	Mara, Arielle	Pink lipstick, watch
10:00 - 11:00 PM	2	I	Living Room	D	Girl navigates house for Palo.	Mara	Dust, dog hair
11:00 - 12:00 AM					Lunch (recommends set-up if delayed)		
12:00 - 1:30 PM	2a	I	Girl's Room	D	Girl cries upon seeing blood for the first time, startsretching.	Mara	Mirror, blood
1:00 - 2:00 PM	8	I	Girl's Room	D	Girl wakes up wearing uniform, checks her bleeding.	Mara	Uniform
2:00 - 2:30 PM	11	I	Girl's Room	D	Girl screams in pain after touching vagina.	Mara	
2:30 - 3:00 PM					Travel to FVR Road.		
3:00 - 4:00 PM	5	E	FVR Riverbanks	D	Girl and Bestfriend part ways after bumping into teenagers.	Mara, Arielle, Teenagers	Watch, bicycles
4:00 - 5:00 PM	5a	E	FVR Riverbanks	D	Girl closes eyes to the wind and clicks tongue.	Mara	Watch
5:00 - 5:30 PM					Travel to Marge's House @ West Triangle.		
5:30 - 6:30 PM					Dinner		
6:30 - 7:30 PM	7	I	Girl's Room	N	Girl wears uniform, feels rapture.	Mara	Uniform
7:30 PM					Day 1 in film, night		
					PACK-UP		

DAY 2: 26-MAR-17, SUNDAY				'Nung Nawala ang Aso ko							
TIME	SEQ	I/E	SET	DESCRIPTION	CAST	SPECIAL REQS.	PAGES	NOTES			
6:00 – 6:30 AM				GRIND / Pull-out							
6:00 – 6:30 AM				Travel to Tumana Bridge.							
6:30 - 7:30 AM	8a	E	Tumana Bridge	D	Mara, Aricile	Flakes of white fluid, pasador			Day 2 in film, morning		
7:30 - 8:30 AM	8b	E	Tumana Bridge	D	Mara	Blood, watch			Day 2 in film, morning		
8:30 - 9:00 AM				Travel to Marga's House @ West Triangle.							
9:00 - 10:00 AM	13	I	Spigot	D	Mara	Underwear, bucket, blood			Day 4 in film, morning		
10:00 - 11:00 PM	9	I	Living Room	D	Mara	Television, dog food			Day 2 in film, afternoon		
11:00 - 12:00 AM				Lunch (recommends set-up if delayed)							
12:00 - 1:00 PM	12	I	Living Room	N	Mara, Kath	Towel, chipped cutix			***Day 2 in film, night		
1:00 - 2:00 PM	6	I	Living Room	N	Mara, Kath	Television show			***Day 1 in film, night		
2:30 - 3:00 PM				Travel to Tumana Bridge.							
3:00 - 4:00 PM	5b	E	Tumana Bridge	D	Dinner	Watch, bicycles			Day 1 in film, afternoon		
4:00 - 5:00 PM	14a	E	Tumana Bridge	D	Mara, Aricile	Watch			Day 4 in film, afternoon		
5:00 - 6:00 PM	14	E	Tumana Bridge	D	Mara	Uniform			Day 4 in film, afternoon		
5:00 - 5:30 PM				Travel to Marga's House @ West Triangle.							
5:30 - 6:30 PM				Dinner / PACK-UP							

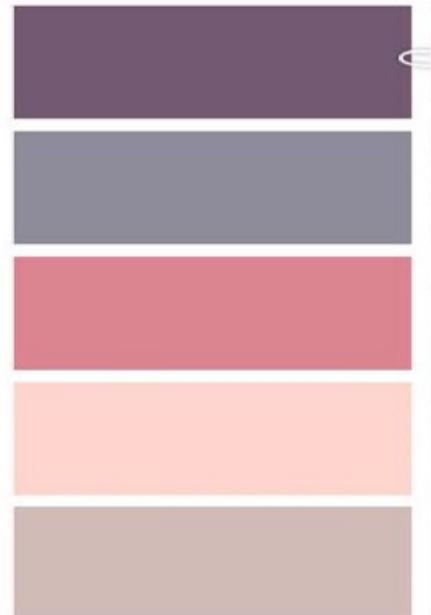
APPENDIX I. SEQUENCE BREAKDOWN

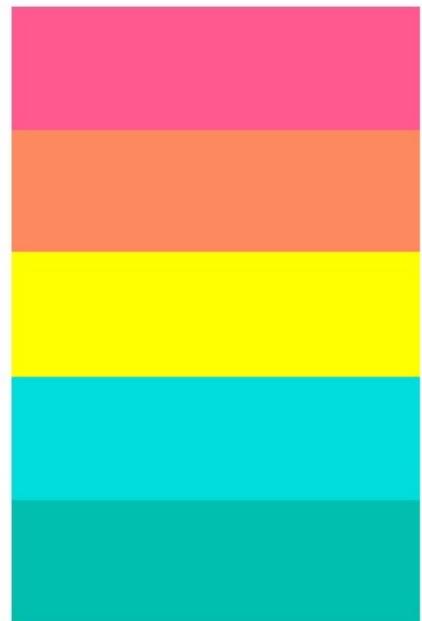
SEQ #	LOCATION	DAY/NIGHT	LOGLINE	CAST	SPECIAL REQUIREMENTS	day in film
1	EXT. Tumana Bridge	Day * morning	Girl calls out to missing dog while stomach aches.	Mara	Pimples, blood	day 1
2	INT. Hilltown Residences SALA	Day * morning	Girl navigates house for Palo	Mara	Dust, dog hair	day 1
	INT. Hilltown Residences GIRL'S room	Day * morning	Girl sees blood and cries, she starts retching	Mara	Mirror, blood	day 1
2a	INT. Hilltown Residences	Day * noon	Girl runs out of frame	Mara	Mirror, blood	day 1
obb	EXT. FVR Road	Day * noon	Girl knocks at bestfriend's door	Mara, Arielle	blood, watch	day 1
3	INT. Hilltown Residences BF's room	Day * afternoon	Girl and Bestfriend talks about Palo and the blood	Mara, Arielle	pink lipstick, watch	day 1
4	EXT. Riverbanks	Day * afternoon	Girl and Bestfriend part ways after bumping into teenagers	Mara, Arielle, Teenagers	watch	day 1
5A	EXT. Tumana Bridge	Day * afternoon	Girl closes eyes to the wind and clicks tongue	Mara	watch	day 1
5B	EXT. Tumana Bridge	Day * afternoon	Girl sees tied chain in post, measures distance with hand	Mara	watch	day 1
6	INT. Hilltown Residences SALA	Night	Girl talks about Palo to mother, Mother reveals about menstruation	Mara, Kath	television	day 1
	INT. Hilltown Residences GIRL'S room	Night	Girl wears uniform, feels rapture	Mara		day 1
7	INT. Hilltown Residences GIRL'S room	Day * morning	Girl wakes up wearing uniform, checks her bleeding	Mara		day 2
8	INT. Hilltown Residences GIRL'S room	Day * morning	Bestfriend feels jealous as girl reveals menstruation	Mara, Arielle	flakes of white fluid	day 2
8a	INT. Hilltown Residences SALA	Day * afternoon	Girl tastes spoiled dog food and feels sad	Mara	television	day 2
10	EXT. FVR Road	Day * morning	Girl and Bestfriend fights over friends as they look for Palo	Mara, Arielle	dog lace	day 3
11	INT. Hilltown Residences SALA	Day * afternoon	Girl screams in pain after touching vagina	Mara		day 3
12	INT. Hilltown Residences SALA	Night	Mother cleans Girl while comforting her about Palo	Mara, Kath	chipped cutix	day 3
	INT. Hilltown Residences KITCHEN	Day * morning	Girl washes silver bowls of Palo	Mara, Kath	silver bowls	day 4
13	EXT. Tumana Bridge	Day * afternoon	Girl hugs post with chain	Mara	chain	day 4
14	EXT. Tumana Bridge	Day * afternoon	Girl immitates dog and erupts into laughter	Mara, Arielle	blood	day 4
14a						

APPENDIX J. PRODUCTION DESIGN BREAKDOWN

GIRL'S BEDROOM

- Loves dogs but because of financial constraints, she cannot afford one. Tries to collect dog pictures from magazines and makes collages out of it.
- Introvert. Hangs out in her room alone that's why it's messy. Only her dog collection is organized.
- Crafty. Because of her financial situation, she designs her room by doing DIYs and thrifited things.
- Loves being a kid.





Bestfriend's Bedroom

- Much more textured (unlike the girl's room.
Puro plain)
- Shapes, patterns and colors will be seen
- More organized than the girl's room.
- Dapat magets ng audience na parang mej
mas mature si bestfriend kaysa kay girl.



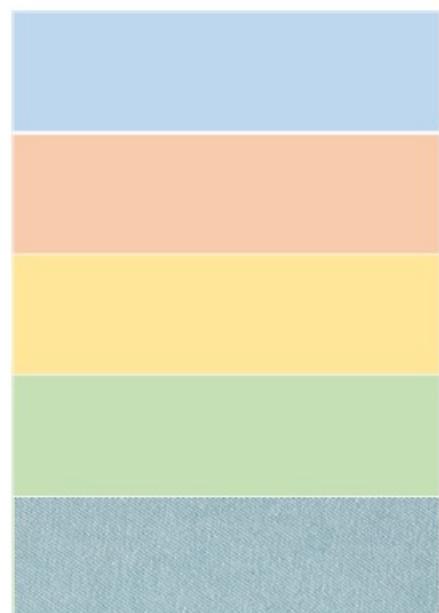
Living Room and Kitchen

-rustic
-puro dark wood or dull colors; sad and madilim ang feels
-yung feeling ng nawalan charot
-dusty and messy, parang walang nakatira



Wardrobe





APPENDIX K. BUDGET BREAKDOWN

NUNG NAWALA ANG ASO KO	
A. PRE-PRODUCTION	
<u>MEETINGS</u>	
AD Meeting	588.60
Department Head Meeting	90.00
Production Meeting	42.00
Line Reading	366.00
Final Pre-Production Meeting	932.00
<u>OCULAR</u>	
River Banks	270.00
La Mesa Eco Park	180.00
Live Storyboard	450.00
<u>MISCELLANEOUS</u>	
DVDs	140.00
Story Board	1,500.00
ELF Truck	5,000.00
<u>SUBTOTAL</u>	<u>9,558.60</u>
B. PRODUCTION	
<u>PRODUCTION DESIGN*</u>	
Production Design	22,700.00
H100 Truck	2,300.00
<u>LIGHTS AND GRIP</u>	
Lights and Grip	18,000.00
CineJepoy (Gas)	1,400.00
<u>CAMERA RENTALS</u>	
Outpost - Day 1 & 2 (1/2)	15,000.00
Outpost - Day 1 & 2 (2/2)	15,000.00
Outpost - Add Shoot	13,000.00
<u>SOUND RENTALS</u>	
Sound Rentals	15,000.00
Boom Operator (Miriam Gummet)	2,500.00
<u>PM SUPPLIES*</u>	

Petty Cash	651.40
#1 SAM Photocopy & Binding Services	320.00
#2 National Book Store	746.25
#3 ONASSIS Transport	61.00
#4 Robinson's Supermarket	104.25
#5 SM Supermarket	1,645.00
#6 Watsons	154.50
#7 7-Eleven	54.00
#8 Mercury Drug	130.00
#9 National Book Store	295.50
#10 Panay Photocopy Center	255.00
#11 Puregold	35.00
<u>LOCATION PERMITS & RENTALS</u>	
Location Permits	5,000.00
<u>TALENTS</u>	
Girl (Mara Agleham) - Day 1	2,500.00
Girl (Mara Agleham) - Day 2	2,500.00
Girl (Mara Agleham) - Add Shoot	1,000.00
Best Friend (Arielle Magno) - Day 1	1,500.00
Best Friend (Arielle Magno) - Day 2	1,500.00
Mother (Kath Castillo)	3,000.00
<u>TRANSPORTATION</u>	
FB Van - Day 1	2,300.00
Van #1 - Day 1	2,300.00
Van #2 - Day 1	2,300.00
FB Van - Day 2	2,300.00
Van #1 - Day 2	2,300.00
Van #2 - Day 2	2,300.00
DoP Transport - Add Shoot	70.00
Talent Transport - Add Shoot	150.00
Sound Transport - Add Shoot	300.00
<u>FOOD</u>	
Food - Day 1	32,520.00
Food - Day 2	21,660.00
<u>SUBTOTAL</u>	<u>194,851.90</u>

C. POST-PRODUCTION	
<i>ILLUSTRATIONS</i>	
IDs	5,000.00
OBB	5,000.00
Poster	3,000.00
<i>EXTERNAL HARD DRIVES</i>	
WD My Passport 1TB (ElectroWorld)	4,290.00
WD My Passport 1TB (techWAREZ)	3,300.00
<i>POST-PRODUCTION HOUSE</i>	
Editing	5,000.00
Color Grading	8,000.00
Sound Design	5,000.00
Musical Score	3,000.00
DCP	8,000.00
<i>FOOD</i>	
Shakey's Pizza	1,200.00
Ta Ke Ho Me Sushi	449.00
<i>SUBTOTAL</i>	<i>51,239.00</i>
<i>TOTAL</i>	<i>255,649.50</i>

APPENDIX L. SUBTITLES

(01:00:44:02 – 01:00:44:15) Palo!

(01:00:47:10 – 01:00:48:03) Palo!

(01:00:51:15 – 01:00:52:07) Palo!

(01:00:53:15 – 01:00:54:11) Palo!

(01:00:54:18 – 01:00:55:17) Palo!

(01:01:44:22 – 01:01:46:20) Palo, how could you...

(01:02:25:17 – 01:26:14) What happened to you?

(01:02:26:21 – 01:02:28:05) I'm bleeding!

(01:02:54:22 – 01:02:55:13) Hey!

(01:02:56:16 – 01:02:57:14) What are you doing?

(01:02:58:23 – 01:03:00:07) Something bit me.

(01:03:03:10 – 01:03:04:10) In your *flower*?

(01:03:06:10 – 01:03:07:05) Does it hurt?

(01:03:09:00 – 01:03:10:00) No...

(01:03:11:14 – 01:03:12:16) Only my stomach.

(01:03:13:19 – 01:03:14:21) Where'd that come from?

(01:03:22:04 – 01:03:23:23) Palo ran away.

(01:03:25:10 – 01:03:26:10) What?

(01:03:28:01 – 01:03:29:08) You got bitten?

(01:03:31:20 – 01:03:32:21) I'm not sure.

(01:03:34:13 – 01:03:36:01) I was supposed to walk him this morning.

(01:03:36:14 – 01:03:39:05) When I woke up, he wasn't there anymore.

(01:03:43:11 – 01:03:45:07) I told you he was dangerous.

(01:03:47:20 – 01:03:49:14) Just flip your shirt.

(01:03:51:21 – 01:03:54:03) I don't want my things getting stained.

(01:04:11:02 – 01:04:11:18) Hey!

(01:04:12:06 – 01:04:13:20) I said I was sorry.

(01:04:17:07 – 01:04:18:13) Did you hear that?

(01:04:18:15 – 01:04:19:10) Huh?

(01:04:26:20 – 01:04:28:15) Cheer up!

(01:04:29:02 – 01:04:30:16) Gross.

(01:04:31:02 – 01:04:32:15) Let's make up already.

(01:04:38:22 – 01:04:40:10) It's all messy.

(01:05:45:00 – 01:05:46:12) I wish Palo were here.

(01:05:47:07 – 01:05:49:03) That dog again?

(01:05:50:00 – 01:05:50:20) But...

(01:05:50:19 – 01:05:51:19) Try being happy for once.

(01:05:52:04 – 01:05:53:19) But, I *am* happy.
(01:05:54:05 – 01:05:55:14) Best Friend: Are you happy with...
(01:05:54:12 – 01:05:55:13) Girl: Here, look.
(01:05:56:08 – 01:05:57:08) It matches you.
(01:05:58:06 – 01:05:59:10) So you're happy with your nails?
(01:05:59:13 – 01:06:02:05) No! It's so ugly. It's all slobby.
(01:06:01:20 – 01:06:02:22) That's not true!
(01:06:04:01 – 01:06:05:08) I think pink looks better on me.
(01:06:06:04 – 01:06:08:00) I could get pink, so you can have gold...

(01:06:08:04 – 01:06:08:23) Move aside! Gross!
(01:06:08:11 – 01:06:09:18) Stop whining.
(01:06:10:04 – 01:06:11:04) Ooh, lovers!
(01:06:19:10 – 01:06:21:01) I'll just take the pink.
(01:06:21:21 – 01:06:22:22) Whatever.

(01:06:40:06 – 01:06:41:15) Tomorrow, okay?
(01:06:42:22 – 01:06:44:05) Of course.
(01:06:44:22 – 01:06:46:14) Keep safe.
(01:06:47:07 – 01:06:48:15) Don't stay out too late.

(01:07:09:00 – 01:07:10:02) Ma...
(01:07:10:20 – 01:07:11:13) What is it?
(01:07:13:01 – 01:07:15:03) He bit me this morning.
(01:07:19:10 – 01:07:20:15) What?
(01:07:33:02 – 01:07:35:04) You've grown up!
(01:07:39:03 – 01:07:40:10) What is this?
(01:07:41:04 – 01:07:43:00) Don't be shy.
(01:07:43:18 – 01:07:46:00) You know, we all have vaginas.
(01:07:46:11 – 01:07:48:17) My mother did the same to me before.

(01:07:52:19 – 01:07:55:02) Let me tell you something.

(01:08:38:02 – 01:08:40:11) Isn't it a bit too early for your uniform?
(01:08:40:08 – 01:08:41:17) What is this?
(01:08:42:08 – 01:08:43:20) Did you fail a subject?
(01:08:44:18 – 01:08:46:12) You're taking remedials, aren't you?
(01:08:46:23 – 01:08:48:04) Don't hide it from me.
(01:08:48:19 – 01:08:50:15) Do you notice anything different?
(01:08:54:18 – 01:08:55:10) You got fatter?
(01:08:55:14 – 01:08:57:00) No!
(01:08:57:08 – 01:08:59:15) What is it, then?
(01:09:00:00 – 01:09:04:15) My mother told me something about my...

(01:09:06:04 – 01:09:06:20) Huh?
(01:09:14:05 – 01:09:14:22) No way!
(01:09:15:02 – 01:09:16:12) It's true!
(01:09:16:19 – 01:09:18:00) You're too gullible!
(01:09:21:19 – 01:09:25:09) There's just that white thing that comes out...
(01:09:26:00 – 01:09:28:10) ...after peeing. Is that the one?
(01:09:33:17 – 01:09:35:00) Mine used to be like this.
(01:09:35:13 – 01:09:37:04) Maybe yours will come out soon.
(01:09:37:14 – 01:09:39:05) I just beat you to it.
(01:09:44:08 – 01:09:46:10) I've turned into a woman.

(01:11:39:18 – 01:11:40:17) Is it good?
(01:11:43:22 – 01:11:44:23) Ma...
(01:11:47:04 – 01:11:49:00) He's gone...
(01:11:51:03 – 01:11:53:17) I can't remember his face anymore.
(01:11:58:15 – 01:12:00:10) He'll be fine.
(01:12:04:02 – 01:12:06:07) What about me?

(01:13:15:04 – 01:13:17:04) Surround yourself with people for once!
(01:13:18:00 – 01:13:19:22) Like who?
(01:13:20:06 – 01:13:22:14) You know nobody likes us.
(01:13:24:16 – 01:13:26:01) That's not true!
(01:13:26:17 – 01:13:28:04) That's just you.
(01:13:30:16 – 01:13:33:19) I'd rather be with Palo.
(01:13:34:11 – 01:13:35:21) than you and your "friends."
(01:13:37:04 – 01:13:39:13) You hate that people like me...
(01:13:39:20 – 01:13:41:06) ... and not you.
(01:13:43:04 – 01:13:45:13) You hate that I got my period before you.
(01:13:47:17 – 01:13:50:21) You're just jealous I'm a woman now.
(01:13:51:22 – 01:13:53:22) You? A woman?
(01:13:54:19 – 01:13:56:00) Who's going to believe you?
(01:13:57:05 – 01:13:59:13) You don't even look like a girl anymore.
(01:14:00:04 – 01:14:02:19) You look like a dog.

APPENDIX M. SAMPLE DOCUMENTS



March 10, 2017

Dear Sir or Madam:

Good Day!

I am Margarita Mina, a graduating student from the University of the Philippines Diliman, who is currently completing her undergraduate degree in BA Film.

For my undergraduate thesis, my curriculum requires me to write, direct, and complete a short film within the semester.

In line with this, I would like to request your permission to shoot within the premises of the FVR ROAD, particularly the playground and biking/walking paths along it. This location perfectly reflects the setting for my short film; and I had actually written my screenplay with this location as my main references in mind. I am hoping you may give me the kind consideration and opportunity to shoot there, that my thesis may come to life.

My shooting days will be on **March 25-26, 2017**; and my production team will be composed of around thirty crewmembers. Rest assured, we will care for the natural surroundings of the location and will leave no trace once shooting has wrapped up. Any following issues and problems with the location that may be caused by the crew will be recognized and compensated for, if necessary.

Please take into regard that this project is not a commercial film, but a student film production. It only follows that with much gratitude, you and the location will be properly credited and billed in my film.

Attached is the summary of my film, plans of execution in shooting at your locations, and the current draft of my script. Should you have any concerns, please contact me on the details provided below.

I sincerely hope for your consideration, and I hope to hear from you soon.

Sincerely,

Margarita Mina
Director
0917-8620423
mmvmina@yahoo.com

Prof. Sari Raissa L. Dalena
Thesis Adviser
UP Film Institute Director

UP Film Institute (JPF)
(Member, CILECT/International Association of Film and Television Schools)

UP Film Institute
Film Bldg., CMC Media Center
Yianan Road, Diliman
Quezon City 1101 Philippines
Tel: (632) 9206863
(632) 9818500 loc 2669 / 2670

UPFI Film Center
Magsaysay Avenue, Diliman
Quezon City 1101, Philippines
Tel: (632) 9263640 / 9262722 - telefax
(632) 9818500 loc 4286 / 4289



March 22, 2017

Dear Ma'am Mara Agleham,

Good day!

This contract confirms an agreement between you, **MARA AGLEHAM**, and the production crew of the UP Film Institute student thesis film entitled "**NUNG NAWALA ANG ASO KO.**"

We are keen to ensure that everyone understands the basis upon which the student thesis film is being made.

The following conditions apply upon your signage:

1. You agree to play the role of "**GIRL**" in the above-mentioned film.
2. You agree to be available to work during the filming period on the following days:
 - a. March 25, 2017 (Saturday)
 - b. March 26, 2017 (Sunday)
3. You agree that the filming will take place in the following locations:
 - a. A unit in Hilltown Residences, Marikina
 - b. Marikina Riverbanks and FVR Road
 - c. Tumana Bridge
4. You agree to leave over any rights you may have in the finished film to the production outfit, specifically the student director. This will give sole permission to them to distribute the film in any and every way they can.
5. The best will be done to ensure her health, safety, and welfare during the entire shooting of the film.
6. Food, Transportation, and, if necessary, Lodging will be provided for you and your immediate companion for the shoot.

Mara Agleham
ACTRESS
 (Printed Name over signature)

Yours truly,

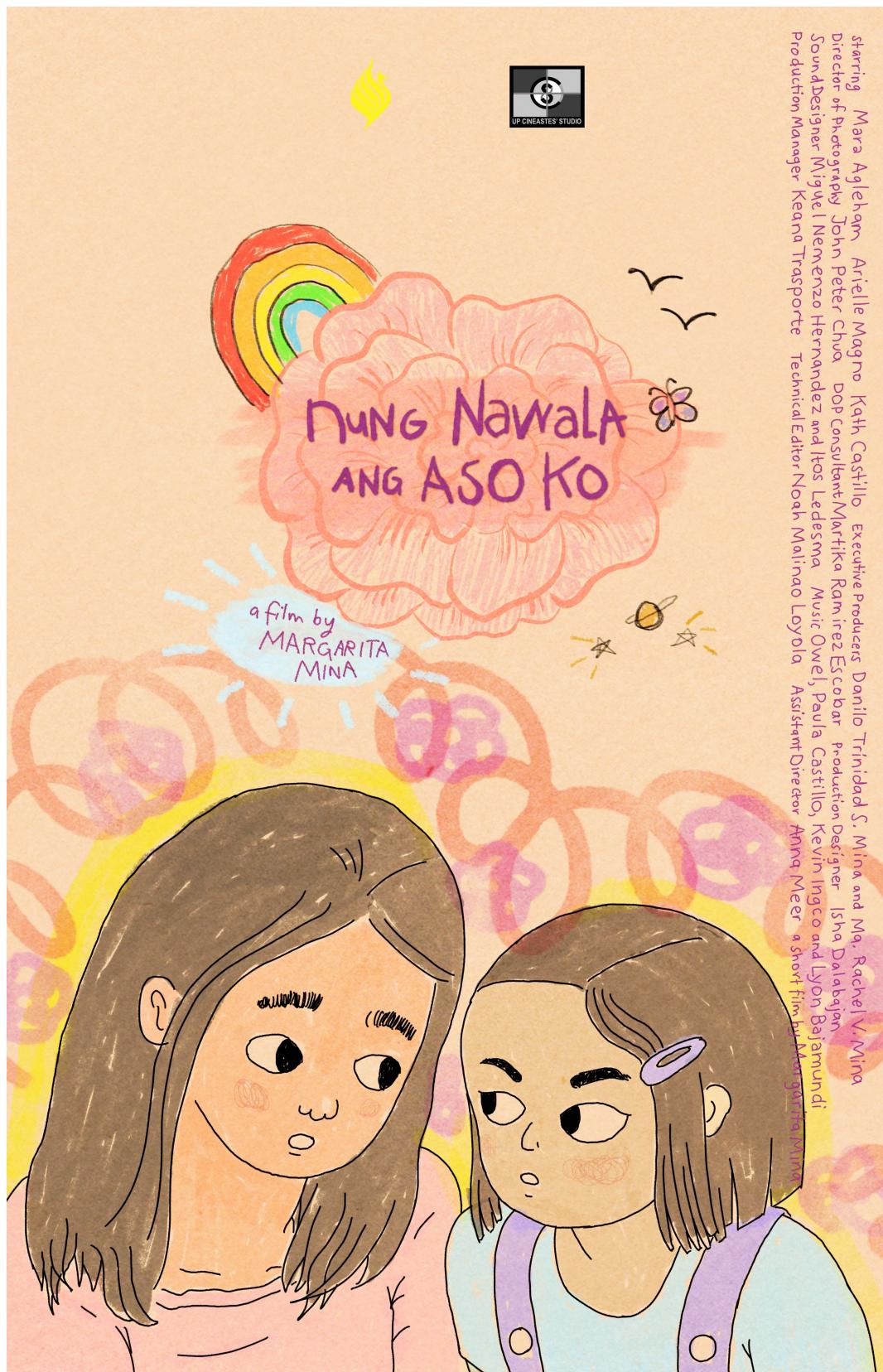
Margarita Mina
 09178620423 / mmvmina@yahoo.com
 Director



APPENDIX N. CREW ID



APPENDIX O. FILM POSTER



APPENDIX P. DVD



