

KATIPUNAN

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KATIPUNAN

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DEDICATION

This film is for Judy Ann, Angeli and Kimbert,
the children on screen in this film.
The future is yours.

ABSTRACT

Soliongco, J.C.L (2010) *Katipunan*, Unpublished Undergraduate Thesis, University of the Philippines, College of Mass Communication

Katipunan is a short film that explores the undercurrents of history, memory, social responsibility, cynicism, heroism and love in the everyday lives of Filipino youths. It frames a hyperlink narrative focused on three main protagonists- an Atenean, a University of the Philippines Student Activist, and a blue collar worker, all in their early twenties, around the events before, immediately after, and a year after typhoon Ondoy (Ketsana) hits Manila.

The film also draws parallelisms between Filipino Youths and Contemporary Philippine Cinema, in examining their contributions to mass society in the everyday and in the grand scheme of things.

I. INTRODUCTION

The film *Katipunan* is concerned with the day to day activities of youths that inhabit the street, Katipunan Avenue. Katipunan Avenue is a stretch of restaurants, coffee shops, bars, groceries, and arcades in Quezon City. Schools and universities surround the vicinity and the street is frequented by students from these several academic institutions.

Katipunan Avenue is a place of youth. It is where students from the supposed top schools in Manila study, party and rest. It welcomes them, feeds them and allows them to go wild, while at the same time, fosters their education and studies. It is the center of consumerism and capital culture for these students. Several establishments line the avenue, including a grand total of three Starbucks Coffee Shops, which the students populate and pack on a daily basis. It is Central Perk, it is Mc Claren's, it is their second home.

The filmmaker himself still regards Katipunan his second home, having lived in the vicinity his whole life. He also spent parts of his life in the two schools referenced in his thesis- the Ateneo de Manila University, where he spent his high school, and the University of the Philippines in Diliman, where he is currently a film undergraduate. He has spent many nights in Katipunan, and many days braving the traffic, eating, studying and bumming along the street.

This sense of home was wiped out by tropical Typhoon Ondoy when it hit Manila. Typhoon Ondoy was the strongest typhoon to hit Manila in recent history, causing damages amounting up to \$100B and taking the lives of close to 800 people.

It is in the aftermath of Ondoy that the filmmaker saw the story of this film come together. A lot can be said about the collective national consciousness of the Filipino after the typhoon struck. In the same vein, much can be said about the nation's collective amnesia a year after the disaster.

The filmmaker explores these themes as tied into the lives of the Filipino youth and their everyday experience in the totality of *Katipunan*.

The film is structured as a hyperlink film, with multiple protagonists and plots; one which does not follow complete character development, choosing instead to focus on milieu and context understanding and characterization. The avenue itself becomes a character in the story, functioning as the major protagonist.

A UP student activist finds her way around the street, bumping into the people she is supposed to be serving as an Iskolar ng Bayan along the way. We see how enamored she is about this idea and how this translates into her life outside of school.

An Atenean looks for the next thrill in the midst of his first world ennui. He is constantly complaining and yet does not do anything to address these complaints.

A waiter serves beer in a bar. Back home, his family lives the most comfortably that they can, the only way that they can. He encounters people he would rather not, though never lets this affect him.

Everyone else walks and talks, everyone else goes about their own lives seemingly unaffected by everyone else around them. In the distance, a storm threatens, changing their lives and that of the nation's.

Katipunan serves as a social observation and critique of the modern-day Filipino youth. It is about those who are in between, trying to strike a balance and meaning in their day to day activities while figuring out the grand scheme of things. Everyone in the story is real and has been encountered by the filmmaker, befriended even. The seemingly meaningless roads we walk in the course of one day serves to structure us into ourselves more than we recognize.

Katipunan also mirrors itself as it critiques Filipino cinema, supposedly in a period of incumbency once more, as scholars and filmmakers alike observe and adhere to this decade's Filipino New Wave Cinema. It parallels cinema with the Filipino youth, in their misunderstandings, inconsistencies and innocence.

The film talks about the youth and portrays them in their uninhibited everyday selves. The film also tackles trends in current cinematic production and comments and criticizes the lack of audience-awareness and audience-empowerment in the current system.

The fact that the film is a youth film contributes largely to the current canon on films that are being produced locally. Bebe Go comments on the decline of youth films in the Philippines, in her thesis *Alam Mo Yung Ganun* (2010). "Compared to the 15 or so youth films made in the 90's, the new millennium saw (Filipino) cinema only produce four youth films...Has the youth become totally insignificant that nobody has bothered to make films about them anymore?" (Go, 2)

The film serves to champion the youth as well as to critically comment on them, all while being aware of the potency of their power to enact mass consciousness. This is

also reflected in the issue of the development of a critical mass audience which is also addressed by *Katipunan*. The filmmaker maintains that in this day in age, nothing is more important in the realm of mass media than this aspect of viewership and consumption.

II. REVIEW OF RELATED LITERATURE AND CREATIVE WORKS

Katipunan is influenced by a myriad of films and creative works. The film, being a non-linear multiple-plot story, explores a lot of several styles, both in the technical and narrative aspects.

Key to *Katipunan*'s narrative structure is the film *Slacker* (1991) by Richard Linklater. *Slacker* explores a narrative structure (which was groundbreaking at its release) where the camera follows multiple intersecting characters, all who are rambling on and on about life around the University of Texas in Austin, Texas. There isn't any three act narrative going on, just a series of snippets of stories, fleshed out through human interaction and dialog. We follow characters in their daily affairs as they walk and talk incessantly, one after the other, all seemingly having no closure, and all happening in one day. Linklater also employs a technique wherein he transitions through micro-narratives through characters themselves. He follows incidental characters in a scene, who turn out to be his next main focus, or who will eventually encounter his next main set of characters.

Katipunan is a story which revolves around Katipunan Avenue, also a University vicinity which is populated by youths of a certain generation, much like *Slacker*'s Austin. And like *Slacker*, it follows multiple characters in their daily lives, walking and talking to several people they encounter while in and around Katipunan. The conversation is also mundane and ordinary, and yet lined with subtextual meaning, especially when taken in proper context, just like that in *Slacker*.

The everyman is the star of the film. Linklater claims at the end of *Slacker* that “This story was based on fact. Any similarity with fictional events or characters is entirely coincidental” (Linklater, *Slacker* end credits). *Katipunan* is also as such. Every character written in has been encountered by the filmmaker along the avenue at several points in time.

The filmmaker also employs Linklater’s use of characters as transitions in several scenes. In *Katipunan* though, the characters not only transition through scenes, but also through time. The characters that are used as transitions are those that remain in the avenue as daily constants; they are those portrayed in both of the timelines of the film. The timeline shifts shall be discussed in greater detail later on in this chapter.

Kevin Smith’s *Clerks* (1994), *Mallrats* (1995) and *Clerks 2* (2006) are also major influences on the filmmaker. The filmmaker once even watched all of Smith’s View Askewniverse films in their proper chronology. *Clerks* however, is the direct influence to *Katipunan*. Smith draws on the seemingly mundane conversations that are a daily occurrence in people’s lives, and through these, forces the viewer to engage in the characters. The film almost has a voyeuristic feeling at times, as if the characters are being too much of themselves in front of the camera. The beauty of *Clerks* is that it presents such relatable, mundane, run of the mill conversations that the viewer is so familiar with, in a cinematic frame that almost feeds the viewer the yearning to read into the film and look for subtextual meaning.

Katipunan takes off from this in terms of the use of the rambling dialog that strengthens the characterization of the characters into strong types. Upon close inspection

however, the dialog in *Katipunan* is also laced with subtextual meaning, some even contradictory to the types that the characters are portrayed as. There is always an underlying current of information in the dialog of *Katipunan*, which is also an approximation of today's youth. The youth tends to say one thing, but ends up meaning a totally different thing.

Katipunan also borrows from the film *Elephant* (2003) by Gus Van Sant, in terms of its narrative themes. *Elephant* is another multi-character film which focuses on youths and their daily lives. *Elephant* ends in a disastrous massacre in the high school where it is set, which then frames all the events that happens in the film and contextualizes them further than the established setting and realism. *Katipunan* attempts to do the same by revealing the tropical storm Ondoy (international name Ketsana) in the end of the film, as a framing thematic device in the film. The viewer is enjoined to come into a full cathartic realization of what has been transpiring in the film all along, all only to end in disaster and exist again even after disaster.

Like *Elephant*, which was inspired by the Columbine killings, *Katipunan* draws on historical facts in the framing of the story with Ondoy. *Elephant* also utilizes seemingly mundane dialog in the totality of the film. Van Sant is quoted in the online magazine, *Senses of Cinema* saying "It's a suspicious fabrication within cinema that words are meant to entertain us, like we're at a cocktail party. The dialogue in *Elephant* is anti-entertainment because it's trying to teach at something that's lifelike." (qtd. in Scott, "Sublime Anarchy in Gus Van Sant's *Elephant*")

Other films that have been influential to the filmmaker in referencing historical fact and harnessing it in a work of fiction is Mike Sandejas' *Tulad Ng Dati* (2006), which revolves around the band The Dawn and their storied history, as well as Ana Alcala's *Hindi Sumusntok sa Hangin* (2009), another thesis production in the UP Film Institute (in which the filmmaker was the cinematographer) and her use of the Manny Pacquiao-Oscar De La Hoya boxing match as a framing device and metaphor for the characters' plight. *Hindi Sumusntok sa Hangin* was also a multi-character and multi-plot film.

Katipunan presents the narrative in real time, as drawn from the film *12 Angry Men* (1957) by Sidney Lumet. Bebe Go's *Alam Mo Yung Ganun* (2010), another youth film thesis from the UP Film Institute also employs almost real time storytelling. The thesis is a heavy influence on the filmmaker, and was even referenced in *Katipunan*.

Though the presentation of screen time is almost equal to real time, *Katipunan* actually moves in and out of two timelines. 2010- a year after the typhoon Ondoy and 2009, a night before Typhoon Ondoy. The real-time presentation is still true to form in the whole edit, as the film actually is structured to seem as if it were just one day in *Katipunan*. A major influence to the filmmaker in this attempt to blend in timelines together, and jump from one to another, is the TV Series *Lost* (2004-2010), which employs this to a great extent in their narrative, especially during the later seasons.

The film, at the core, is a hyperlink film, which shall be discussed further in the succeeding chapters. It is worth mentioning though that the hyperlink films *Crash* (2004), *Jologs* (2002) and *Manila By Night* (1980) have been of influence to the filmmaker in their use of place and theme. All of them push forward the concept of place as character,

and revolve on a singularity of a theme that pushes the multiple characters and plots into their own unique directions.

The filmmaker is also a big fan of geek referencing and actually does so in the film. In the film *Fanboys* (2009), Jay and Silent Bob, characters from Kevin Smith's View Askewniverse movies, are referenced and are actually seen as themselves. The filmmaker does this with Bebe Go's character, Mara, from her thesis film *Alam Mo Yung Ganun*. Mara is shown in a classroom, bored and texting, while there are activists giving a lecture. This scene is a throwback to a scene in *Alam Mo Yung Ganun* where Mara texts, using the same phone, while activists are giving their piece.

The film also references *Ang Pagdadalaga ni Maximo Oliveros* (2005) and *Endo* (2007) in the Marytown scene through the scene set-up with a kid watching pirated DVDs in a slum area, and through the dialog which mentions a contractual worker's end of contract woes.

Katipunan has also been influenced technically by a lot of works. Though it borrows from *Slacker* in terms of its pacing and general feel of long tracking shots, intercut with slow moments wherein the camera rests to focus on conversation, several parts of the film can be broken down and traced to several technical influences, which the filmmaker tried to harness to further narrative points.

The scene for example in the *barong-barong* (shanty house), which explicitly comments on Philippine Independent Cinema was actually shot to feel like a Filipino Independent Film . The visual style of this sequence references *Kubrador* (2006) and

Kinatay's (2009) visual style. Likewise, the shots of Miko reference Gus Van Sant's *Elephant*, in visual style and in color palette.

The use of folk music with news images for the opening of the film is borrowed from *Watchmen's* (2008) opening billboard. The song that was used, Heber Bartolome's *Kung Walang Pag-Ibig* (1977) also serves as an inspiration to the film. The lyrics "*Hindi si Lenin, hindi si Marx, hindi si Mao Tse Tsung, hindi silang lahat. Sila'y hindi mahalaga, kung walang pag-ibig.*" "Pag-ibig" or love to the filmmaker denotes not that of the romantic kind, rather that which should be able to bridge the historical ideology into a concrete and consistent everyday way of life.

The audio of the last montage is direct homage to Simon and Garfunkel's song, *O' Clock News/Silent Night* (1966). The diegetic sound mixed with music and voice over commentary contributes to the emotional pull of that sequence. They both play on the idea of subtle ironies in the differences in text.

The sudden disruption of the narrative flow with images from typhoon Ondoy, is similar to the structure of the filmmaker's own work, *Para sa Maynila* (2009), a video piece that was shown in the New Genres Sugar exhibition of the Royal Melbourne Institute of Technology in October 2009. *Para sa Maynila* functions as a mirror representation of Manila, as viewed from the lens of a Filipino residing abroad, in the form of a filmograph projected on the windows of the gallery. The filmograph is suddenly disrupted as the images turn into that of typhoon Ondoy, contextualizing the work in its relevance to the time then, the typhoon happening less than a month before the exhibition.

Among the literary works that have inspired the film, *Gagamba* (1991), a novel by F. Sionil Jose, contributes the most to the narrative. *Gagamba* depicts the stories of several characters inside the Camarin, an upscale restaurant in Ermita, Manila, right before a killer earthquake hits, completely destroying the building. The stories are all connected through the associations of the characters to each other and to the setting, while still fleshing out a lot of the individual characters' internal conflicts and resolution. The stories of these characters are all presented in an omniscient point of view, giving the reader complete and unadulterated facts about them. This leads to the full understanding of the characters, and aids in the reader's decision on whether or not the tragedy that has befallen them befits them. F. Sionil Jose weaves the stories together without missing a beat. The novel plays out like a film with several acts, only to come together completely in the end. The characters that he presents are all metaphorical and representative of certain sectors of Philippine society, while at the same time being comfortably familiar to the reader.

Katipunan somehow manages to slice through the demographics of the Filipino, and functions as a microcosm of the country as well, if not a sampling of the youth generation. The characters are also all rendered as familiar to the audience, particularly those from the same generation as the filmmaker. Bobby for example, represents the Filipino everyman, keen on making an honest living for the betterment of his life. Miko on the other hand, lies on the opposite end. They both hold distinctly Filipino qualities as manifested in their mannerism and dialog.

III. FRAMEWORK

Hyperlink Cinema

In terms of cinematic classification, *Katipunan*'s narrative structure would fall into the recently-coined category, hyperlink cinema. Hyperlink Cinema, as discussed by Alison Willmore and Matt Singer in their *IFC News Podcast* (2009), is a cinematic structure which is paralleled with web-browsing, much in the sense that connections in the form and content are unexpectedly scattered everywhere. The term was coined by Alissa Quart (2005), and first appeared in her review of the film *Happy Endings* (2005). The characteristics of hyperlink cinema as discussed by Willmore and Singer include "Characters who are unexpectedly connected to each other... A leaping forward into the storyline timeline or at the very least, preempting of certain things through recurring elements... (and) trusting the viewer with omniscience as it is the viewer that receives all the initial information on how the characters and plot lines are all connected." (Willmore and Singer, "IFC News Podcast." 2009.)

Though these are basically films with multiple plots and multiple characters which intersect and meet at certain points in the film but "are not exactly related," (Singer, "IFC News Podcast." 2009.) It should be observed that hyperlink films such as *Crash* (2004) and most especially *Babel* (2006), reveal an underlying subtextual cause-and-effect relationship among the several plots of the film to each other, as well as to the overarching narrative of the film.

Singer also elaborated on the two subcategories of hyperlink cinema, these being films centered in a particular place and films that are centered on a particular theme. Ana

Alcala, in her UPFI Thesis Film *Hindi Sumusuntok sa Hangin* (2009) further expounded on hyperlink cinema in asserting that “hyperlink films have a tendency to depict various social classes. Perhaps the plot structure allows for people who would otherwise never appear in the same story to cross paths, stories of multiple-plot type have the ability to depict people from various social classes, and as a result, also often tackle social issues.” (Alcala 11-12)

Katipunan takes from these conventions of hyperlink cinema and harnesses them to further the themes of the film. It meets the category of hyperlink films that revolve around a certain vicinity. Everything in the film happens in and around Katipunan Avenue.

And as with Alcala’s observation, the cast of characters are drawn from various social classes, a selection ranging from the poorest of the poor to the elite in society. Characters who would normally not be juxtaposed to each other, end up being back to back in the film. Fr. Nick Cruz, who has an extensive library of films, none of which are pirated, shares screen space with a pirated DVD Vendor. The mother of a blue-collar worker is directly contrasted to the mother of an Atenean.

The several points of intersection in the film are true to form in hyperlink cinema as the cause and effect relationships are not of too much explicit implication to one another. However, the overarching narrative theme and locality tie them in.

Bobby crosses paths with Miko in the bar where he works, a symbol of his dedication to his family and the betterment of his life. Miko however is in the bar as part of leisurely routine, afforded to him by his first world stature in a third world country. It is

mentioned that they spend time there every week, and we assume through the conversation that it is a ritual drawn out of boredom of their respective lives. This is a seemingly unrelated incident in the film, but when taken in the perspective of Ondoy as a framing device, and upon closer inspection of dialog, we realize that Bobby has been saved by the bar and his perseverance, while we infer that Miko, who almost gets wet in the bar, literally gets soaked by Ondoy, because of the time he spends in there that night.

Another such occurrence of thematic parallelism in would-be happenstance is when we see Bobby check out a poster for a green gig and subsequently see Miko's *barkada* talking about technology and going to a green gig themselves. It should be noted that both scenes are bookmarked by instances of trash being littered, noticed and minded, but not acted on by the characters. The same mannerisms in dealing with trash apply to the well meaning everyman in the slum area, and the students of one of the most expensive private universities in the country. Taken in the context of the whole film, we realize that this attitude greatly contributed to the events that happened during typhoon Ondoy.

Modernism and Post-Modernism

Charles Baudelaire defines modernism as “the transient, the fleeting, the contingent.” (qtd. in brainyquote.com) In many ways, these three adjectives could describe not only the encounters and plot-lines that are present in the film but also the inner psyche of the characters in the film, as they seemingly stay put in one frame of mind, but jump from action to action.

The characteristics of modernism, as collated by Mary Klages (2007) include “ a movement away from the apparent objectivity provided by omniscient third-person narrators, fixed narrative points of view, and clear-cut moral positions” and “a tendency toward reflexivity, or self-consciousness, about the production of the work of art.” She continues to define modernism as “continually establishing a binary opposition between "order" and "disorder," so that they can assert the superiority of "order." But to do this, they have to have things that represent "disorder"” (Klages, “Literary Theory, a Guide for the Perplexed.” 2007.)

She then contrasts post-modernism as “the critique of grand narratives, the awareness that such narratives serve to mask the contradictions and instabilities that are inherent in any social organization or practice. It doesn't lament the idea of fragmentation, provisionality, or incoherence, but rather celebrates that.” (Klages, “Literary Theory, a Guide for the Perplexed.” 2007.)

In these definitions, we see that while *Katipunan*, in its formal structure of small narratives that serve to contrast the traditional filmic three-act-one-protagonist structure, seems to lean on the post-modernist.

Should the film be deconstructed, as per Derrida's methods, the film would most fit in the post-modernist realm. Everything is in apparent disarray, everything is by chance, and there is a celebration of this twisted coincidences via the ironic voice over in the last montage. However, we gauge that there still is an end statement and adherence to social-order, as eventually brought about by the chaos surrounding the characters. In the end, the filmmaker shifts gears and goes back to the car scene, as we then we put two and

two together and establish the totality of the film in the interconnectedness of the timelines in the formal structure, and, more importantly, the root cause of the disorder in the thematic structure.

It is in Raisa's final realization right before the end montage, and her referencing of the Ormoc tragedy in the beginning of the film, that we see concretely the impact of Ondoy on her character and as such, extend the realization to the audience. She knows something is wrong in the prevalent structures that she operates within. Wrong enough to let Ondoy happen, worse, twisted enough to have happened before while still eliciting the same knee-jerk response from those affected. This fact, that there is a call for order from the film, a challenge posed to the viewership, which is acknowledged at the very least by Raisa, brings the film into the realm of a modernist piece.

The other elements of modernism are evident. In the portrayal of several omniscient points of view, the filmmaker gives a sampling of relative truths and gradient moral standards. There is also a strong presence of reflexivity in *Katipunan*.

Reflexivity and Notes on the Development of a Critical Mass Audience

Cinematic reflexivity working within the chaotic, yet ultimately orderly structures set in place by modernism, are also present in the film. Karl Castro, explaining the reflexive nature of his UPFI Thesis *Manwal sa Paggawa ng Pelikula* (2007) manifests that "Dissatisfaction...is central.. since it highlights the necessity for change, whether in the cultural sphere as in filmmaking or in the political structures of current society itself. Delusionment is a desire for change, and change cannot be achieved without a certain level of hostility." (Castro, 3-4)

Katipunan, more than being self-reflexive, is self-aware in its portrayal of Filipino Cinema. The issues faced by cinema, as discussed in the film, border on the basic and given, such as the issue of piracy, as illustrated in the scene with Pepe Diokno, to the elephantine- those that aren't always explicitly talked about.

In the house of Bobby, his little sister calls Brillante Mendoza's work "*bold*" while Bobby dismisses Independent Cinema as "*puro baklaan lang*" and asserts that films with Claude Van Dame are better. This is a critical take-off from Jerrold Tarog's observation on *Rogue Magazine's* March 2010 issue that "there are films made for an audience, while there are films made for recognition in international festivals." (qtd. in Gabrillo, "That's Entertainment.")

Mendoza himself affirms this in the same magazine issue by saying "I don't really think of my audience when I do the film. I believe my film will find their audience, probably not now, but maybe in the future..." (qtd. in Lunt, "Bringing it Home, Keeping it Real.")

The filmmaker abhors this kind of director-audience positioning and criticizes it in the film. In an era when Filipino media is saturated with, and more appallingly, tolerant and non-apologetic of sensationalized botched hostage attempts being shown on international television, and macho-dancing six year olds mocked on primetime TV by someone who is sadly, highly influential, there cannot be enough stress on the mass media practitioner's development of content that will further a critical mass audience. This consciousness is sadly, seemingly lost on today's filmmakers, both mainstream and

independent. In the independent realm, this sadly seems especially true with those that manage to get international exposure for our local cinema.

On History and Heroism

The film revolves around historical happenings both recent and far removed. The film, as mentioned previously, operates on the timeframe surrounding typhoon Ondoy. Typhoon Ondoy was the strongest typhoon to hit Metro Manila in 2009. “PAGASA announced that the rain on Saturday (Sept. 26, 2009) was more than the equivalent of rain for the month of September... over one foot and four inches.” (Javellana qtd in Or, “Ondoy Stories.” 19) Ondoy caused havoc in Metro Manila and its surrounds, with damages amounting up to USD\$ 100B and casualties up to 800 people. The impact and tragedy brought about by the typhoon to Metro Manila and its surrounds is still very much remembered with a variety of emotions. Elbert Or, in the preface of his anthology on Ondoy stories, writes that the literary works were inspired by “...fury, confusion, exuberance, relief. But what binds them, whether it’s driven by anger and discontent over an ill-equipped status quo, or by a resolute hope that things can and will be better- is the realization that something needs to change. And it needs to happen now.” (Or, 9)

Katipunan uses this theme of change as an impetus to frame the overarching narrative around Ondoy. However, it focuses on its ironic sense- the observation that in the film, set a year after Ondoy happened, people still act as they did before, a night before the typhoon struck.

The placement of these two timelines in the film, and the seemingly chronological presentation of events emphasizes the irony. The dealings of people in and around

Katipunan Avenue have not changed, Ondoy having already come and gone and all. The mention of collaborative efforts of the youth to rehabilitate Manila in the voice over of the last montage serves as another ironic plot point.

A more in-depth inspection of the monologue reveals references to a post-Ondoy issue that is closer to home. The narrator states, “Ang kabataan ay umalyansa, nagkaisa at kumilos upang maayos ang Metro Manila,” referencing the three student political parties in the University of the Philippines. It is widely known among students that there was local politicking because of the branding of relief efforts in UP, by these three rival political parties, instead of working together to rehabilitate the nation after the tragedy.

The monologue’s totality paints the Filipino as a hero after the tragedy. All these acts of charity indeed happened after Ondoy, or rather immediately after Ondoy. In the long run though, where to we find ourselves? Or attributes this to the dismal, sensationalized state of Filipino media as well. “ Long after the media has moved on to the next big headline, and our collective attention spans focused on the next new thing... we are reminded of the tragedy we suffered, the triumphs we experienced, and the transformations we need to make.” (Or, 9)

The historical references in *Katipunan* dates back to the revolution of 1896. There is a mention of the Kartilya ng Katipunan, a reference to the revolutionary force that was the Katipunan in the revolution, as well as to Bonifacio and Jacinto in the dialog in the UP classroom scene. We can directly contrast this to the kind of revolution that Raisa is waging for the country, and how she is lost in the totality of the real meaning of revolution. The revolution of 1896 was never fulfilled and continues to this day. A

reference on continuing colonial influence, in the form of consumerist capitalism is heard when Miko says that there are three branches of Starbucks in Katipunan Avenue.

Miko is also the opposite of Rizal in his dealings with his mother, children and education. However, we can presume that they both spent the best years of their lives in the Ateneo.

Both Miko and Raisa brand themselves as modern day heroes, in the wardrobe that they wear. Raisa is seen actively participating in the cause of leftist student groups, while Miko simply wears a shirt proclaiming himself along with every other Atenean as heroes. He goes on to say that this is in fact his favorite shirt.

Bobby is the only one who has no claim to heroism, in dialog or design. However, in definition, as taken from the Kartilya, he is the one who offers his life to a noble cause. The first line of the Kartilya, as referenced in the classroom scene, states that a “Life which is not consecrated to a lofty and sacred cause, is like a tree without shadow, if not a poisonous weed.” Bobby lives his life for his personal growth and his family’s betterment, as he states in his conversations with Joel and Tatay Nero.

The design of *Katipunan* in its dealings with history is two-fold. There is a consciousness that the characters merely operate within the givens of Philippine history, as discussed above. Ondoy happened, affected and lost its potency on youths. However, there is also a reversal on the impact of society on the individual, as we examine the individual’s contribution to society.

C. Wright Mills writes that the “Sociological Imagination enables its possessor to understand the larger historical sense in terms of its meaning for the inner life and the

external career of a variety of individuals. It enables him to take into account how individuals, in the welter of their daily experience, often become falsely conscious of their social position. Within that welter, the framework of modern society is sought, and within that framework, the psychologies of a variety of men and women are formulated” (Mills, 11) . Raisa possesses the Sociological Imagination at the end of the film. The character who possesses this throughout is Joel, the watch-your-car boy. You do not hear him say that he understands, however, you can tell by the looks that he gives, that he does.

IV. PRODUCTION PROCESS

A. Pre-production

Katipunan started pre-production as early as the semestral break of school-year 2010-2011. The filmmaker met with his production manager, Gian Abrahan, for a meeting at Momo Cafe at Eastwood. It was at this meeting that the filmmaker pitched his initial plans for the film. Mr. Abrahan suggested some angles which the filmmaker could explore in the exposition of his themes and characters such as the historical references, and, to push the branding of his characters even further. The essential body of the film at this point remains unchanged, that is the walk along Katipunan and the intersection of characters as they go about this. At this point too, there are just two main protagonists, an Atenean and a UP student.

As the semester rolled in, the filmmaker started consultations with his adviser, Mr. Patrick Campos. It was in these consultations that he was able to find his vision more, and understand how he still had to push his characters and the situations they were in, for his film to expand in meaning and scope. Mr. Campos was also the one who suggested the use of dialog to further flesh out the intricacies of the characters the filmmaker was dealing with. It was also at this time that he suggested that the filmmaker watch the film *Alam Mo Yung Ganun* (2010) by Bebe Go, another UP Film Institute thesis film that dealt with the everyday ongoings of the youth and which used dialog to flesh it out.

Luckily, the filmmaker was able to personally meet up with Ms. Go a few days after being told to watch her film, when he went to La Union to shoot Samantha Lee's thesis. Ms. Go was kind enough to accommodate them at her family's business, Go Inn,

and gladly talked with the filmmaker about her film and the process of making it, even giving him a copy.

The filmmaker then set out to revise his concept again, this time with a fresh perspective on the use of dialog and pacing, as well as youth ideals, through *Alam Mo Yung Ganun*. It was also at this time that the filmmaker revisited his old favorites, *Slacker*, *Remember the Daze* and Kevin Smith's Canon of Works, and studied closely how their styles could apply to his story. It was Kevin Smith's works that inspired the filmmaker to reference cinema more, to the point of using cameos and borrowed characters. Before the Christmas break rolled in, the filmmaker presented his revised sequence treatment to Mr. Campos, and he approved it much to the filmmaker's delight. The filmmaker was instructed to work on the script and the nuances of the dialog over the break.

The filmmaker met with his production manager again over the break, who was also excited about the recent developments in the film. There would now be a third character, Bobby, who will serve as the counterpoint of the filmmaker's initial two characters. They set out on pegging dates for the cast and locations, as well as meetings with the crew. The filmmaker started to meet with other key members of the crew as well, such as the cinematographer, his cousin Marco Limjap, and the music scorer, his bandmate, Mikko Quizon. They shared his vision to such a great extent that Mr. Limjap poured over the novel, *Gagamba*, one of the most important influences of the film, while Mr. Quizon set out to design what would be the musical score of the film, through themes and studies of feel.

The first week of January rolled by and the filmmaker had yet to secure lead actors and actresses, as well as the relevant locations. He had his script which was readily approved by Mr. Campos, with a few suggested revisions. He started securing locations around Katipunan one by one, while starting to meet with his lead actors.

For the role of Bobby, the filmmaker really had Nico Rallonza in mind, having worked with him before successfully. Mr. Rallonza inspired the filmmaker with the amount of heart he put into the filmmaking process. For the role of Raisa, the filmmaker remembered a recommendation by his friend Hannah Reyes, to cast Michelle Chua as an actress for a production. Ms. Chua had previous acting experience in theater when she was in high school, which was perfect for the filmmaker's intentions and themes. He really wanted to cast fellow youths just like him for the major roles, as the characters they were to portray are all as such. He met with Ms. Chua and she seemed really up for taking on the role of Raisa.

The week after, they proceeded with script readings, rehearsals and screen tests at Venice Atienza's residence. Around this time, the filmmaker started panicking as he still had not cast anyone for the role of Miko. Initially, he really wanted an Atenean to play him, and tried contacting several. Unfortunately, they couldn't all make it cause of conflicting schedules. He was then recommended Jiggy Guballa, an Atenean from high school like himself, who acted in theater in high school and in a couple of thesis productions in UP already. Mr. Guballa had also recently shifted into film and thankfully, was more than willing to take on the role.

The actors all helped in the development of their characters in lengthy discussions with the filmmaker about the story and the themes, as well as the milieu and social context of the film. A week before the first day of shooting, the filmmaker had secured all his characters, including cameos, and all the locations for day one.

B. Production

Day one of production was on January 29, 2010. This day turned out to go smooth sailing and on time. The sequences that were shot on this day were all the school sequences as well as the condominium sequences. The production went smoothly aside from an initial delay in shooting cause of the lack of extras. However, the crew was able to catch up on production come afternoon, while shooting the scenes at AS. It was also a delight to have Fr. Nick Cruz be involved in the film, as he even gave an impromptu lecture on cinema that he integrated in the script and that was that was thankfully, caught on tape by the cinematographer and sound recordist. Day one wrapped production at 11pm.

In between days one and two, the production encountered some unexpected glitches when the bar location, which was supposed to be Cantina, backed out cause of the portrayal of their establishment in the film. The filmmaker tried to save the location by arguing that he was going for nothing more than honest realism, but the establishment still did not budge. He then tried looking for alternative bars along Katipunan Avenue with his production manager, Gian Abrahan and with the help of TVC cinematographer, Dindo Martinez. Thankfully, the filmmaker remembered the establishment Canaan, which used to just be a kiosk at the Ateneo De Manila High School Cafeteria. The filmmaker

also happened to be good friends with the nieces and nephews of the owners. Thankfully, he was granted the permission to shoot the bar scenes at their premises.

Day two which was shot on February 5 went smoothly again. The day started with the exterior shots in Katipunan Avenue in the morning, while the bar scene was shot in the afternoon to evening. The challenge posed to the filmmaker for this day was shooting in the streets of Katipunan, and having to deal with the noise of the street, several passersby, etc. The bar scene however was fun to shoot as several old friends of the filmmaker came by to be extras and help out. Some even brought food for them to eat. Canaan was a generous host, as they also provided the catering for this day.

Nico Rallonza, who played Bobby, even got to internalize his character further while waiting for his shots, by working as a waiter at the establishment, much to the filmmaker's surprise and delight. At this point, everyone in the crew was giving their all to the production, and the filmmaker realized how the process of making his film was much like the content- being situated in one avenue, bringing together people, random occurrences falling into place, etc. Day two wrapped with a sense of fulfillment and enjoyment with the filmmaker and the rest of the crew.

It should be noted that aside from this day, it was the filmmaker's mother who prepared and provided the food and drinks for the cast and crew.

In between shooting days, the filmmaker had ocular inspections with his crew, particularly Marco Limjap, the cinematographer. He also had continuous practices with his leads, Mr. Rallonza and Ms. Chua. At this point, Mr. Guballa had wrapped shooting

days for his character, Miko. He proved to be the best choice for the role as the filmmaker reviewed his rushes.

Mr. Rallonza and Ms. Chua were both still very enthusiastic for the shooting days, amidst their both busy schedules and commitments. They very much understood their characters and pushed them in a way that the filmmaker had imagined, and then some. It was also at this time that the filmmaker took a week off from shooting consecutively. Instead of shooting on the weekend of February 12, he watched the band Deftones play live in Manila, with Maika Gomez.

Day three was on Monday, February 21. The day started with a skeleton crew at Marytown. Marytown was tough to shoot logistically, as it involved going through a lot of alleyways, and shooting at the slum area which was very hard to control in terms of people. The filmmaker decided to bring a skeleton crew of only seven people, and was successful with shooting Marytown in the time allotted. The people of Marytown were very accommodating as well, giving the filmmaker as much help that he needed. The dedication of the Marytown crew never wavered, and was such a reassurance to the filmmaker. No one ever complained of the shooting conditions and such.

While the Marytown unit was shooting, Maika Gomez was preparing the UP unit of the shoot, for the sequences inside the jeepney and at Palma Hall. Upon the Marytown unit's arrival at Palma Hall, they were able to start shooting immediately because of the advance preparations of the UP unit. The Palma Hall shoot and jeepney shoot finished early at 5pm. The filmmaker was supposed to shoot KFC that day as well. However, the

local branch of the establishment pulled out last minute. The filmmaker decided to wrap Day 3 early and go for an extra Day 4.

In between days three and four, the filmmaker tried re-securing his permit to shoot at KFC by approaching the company's corporate marketing unit. Unfortunately, a permit was still not granted by Day 4. The filmmaker decided to go guerilla and just go by his permit to shoot in the Katipunan vicinity, and to scrap the interior scenes in KFC.

Day 4 was shot on February 27. The day started late at 6pm and wrapped at 9pm. It was an easy shooting day for the crew, as the shots they took were just for a couple of sequences. The day was notable cause the sound unit changed, as the main sound recorder, Jonathan Hee was unavailable due to another previously-scheduled shoot. The filmmaker enlisted the help of his high school friend Mico Cortez for the sound needs for this day.

The most challenging scene to shoot was the car scene, with the filmmaker crouched behind the car, monitor in hand, with Maika Gomez monitoring the sound with him. The set-up for the car scene was true to form guerilla filmmaking, with the camera taped to the dashboard and the lights rigged to the car. Thankfully, they were able to pull off these shots successfully.

Also, the filmmaker did not encounter any opposition from KFC by shooting in front of their establishment, and the crew functioned really well as a guerilla unit, even with the presence of veteran actor Mr. Bembol Roco, and theater teacher Ma'am Banaue Miclat.

While the filmmaker started post-production immediately after Day Four, at his father's office at Pearl Drive, it should be noted that he shot for three more days in the vicinity of Katipunan. On one day, he just shot inserts with his cinematographer Mr. Limjap, and actor, Mr. Rallonza for the character of Bobby. It was also during this day that they shot the time lapse on top of the newest condo building in Katipunan, SMDC Berkeley Residences. The feeling of being on top of the avenue was sublime for the filmmaker, Mr. Limjap and Mr. Rallonza. They all thoroughly enjoyed the time they spent shooting the time lapse.

Another extra shooting day was for inserts of the character Raisa, and the ending montage, which the filmmaker only started to envision after the whole production process. The filmmaker is thankful that none of his lead actors ever complained of the several shooting days, and were all even eager to be part of it. The filmmaker is also thankful for his crew that made sure he got all his shots. Finally, a week before defense, the filmmaker trooped to Katipunan Avenue alone, to shoot more inserts upon the recommendation of his adviser to change his end montage and to make the film breathe a bit more.

C. Post-production

Post production was mainly done at the office of the filmmaker's father at Pearl Drive. The filmmaker spent many days and nights in the office cutting his film sequence by sequence. While cutting was being done by the filmmaker at Pearl Drive, his 3D artist and compositor, Robbie Brillantes was working on perfecting the rain effect at his Loyola Heights residence. All the while, the filmmaker was sending cuts to his sound designer,

Rev Rodelas. It should be noted that Mr. Brillantes was one of those who influenced the filmmaker to get into film, back in his junior year of high school. Ms. Rodelas is also a friend of the filmmaker's, who eagerly took on the project with her mentor, Sir Raffy Magsaysay.

The filmmaker finished the offline cut of the project at 3am of March 19. His color grading session at Optima was at 8am that same day. He rushed to Optima with Samantha Lee, who was set to grade her project with him, returned home for a couple hours of sleep, before headed back to Optima.

Ma'am Marilen Magsaysay graded the film for four hours, and made sure to grant the filmmaker an amazing discount. The experience of grading his work was surreal to the filmmaker, as he took his internship at Optima and never imagined that he would have his project graded by Mrs. Magsaysay, who served as one of his mentors during his internship. To Optima and Mrs. Magsaysay, he is forever grateful.

On this day too, Mikki Crisostomo finished the opening sequence of the film, and the filmmaker was able to see his sound set in the cut already. The day ended with a visit to his musical scorer, Mr. Quizon, who started work on the final versions of the score that night.

The following day, the filmmaker finalized his score and on the following day, he finalized his sound. The final cut was exported on Monday, just in time for the Tuesday deadline.

V. SCREENPLAY

1. MONTAGE OF ORMOC TRAGEDY NEWS CLIPS

A montage of news clippings from 1991, showing various social issues and political news of the time, eventually focusing on headlines about typhoon Uring, which cause what we now know as the Ormoc tragedy. The montage is set to Heber Bartolome's "Kung Walang Pag-ibig."

2. INT CONDO NIGHT

Rasia is shown using her laptop. She is watching the montage of the Ormoc Tragedy. It is nighttime in Katipunan, and Raisa is in her condo unit. She types on her facebook wall

RAISA

Naka-isang taon na pala mula noong nag-
Ondoy.

She stands up from where she is and then walks towards the window of her condo. She looks out.

OBB

3. INT ATENEO CLASSROOM AFTERNOON 4:30 PM (Diegetic sound)

*2009

*time signifiers- Alexis Tioseco, recent National Artist Awards

Miko is late for class. He is running along the halls of The Ateneo de Manila Loyola Schools. He rushes into the classroom and chances upon the a lecture being given by Fr. Nick Cruz, on Philippine Independent Cinema. The classroom is a normal Ateneo de Manila classroom. There is a big sesquicentennial poster of Ateneo at the back of the classroom. There are also announcements on the board.

FR. NICK

The first impulse is always that of love.
According to Alexis Tioseco. Miko. You're
late again. For the third time, what's your
reason this time?

MIKO

Sorry Father.. I.. I woke up late so yeah..
Sorry.

FR. NICK

To make up for your tardiness and absences
You write a three page report on the topic
whether Carlo J. Caparas is worthy or a
National Artist award or not. Sit down.

MIKO

Okay Father.

Miko heads to his seat in the class and proceeds to doodle when he finally settles.
We hear Fr. Nick in the background, still talking.

FR. NICK

We've been talking about Alexis Tioseco's
idea of love. Now we have read the play the
Glass Menagerie, one character said "If you
love cinema, you love life." Another
character said "If you love cinema, I hate my
life." Where do you place yourself?

CUT TO

*2010

*time signifiers- budget cut, John Mayer concert

UP AS Classroom. Socio 10 class. The prof is lecturing about Emilio Jacinto and the
Kartilya ng Katipunan.

PROF

Sana lahat tayo nakikinig nang mabuti at
hindi nagddrawing no? Okay. Pagusapan
natin ang Kartilya ng Katipunan na sinulat ni
Emilio Jacinto. Sinulat niya ito bilang gabay
sa mga Katipunero, or a code to live by.
Actually, si Andres Bonifacio nagsulat din
siya ng sarili niyang version, ito ngang
tinatawag nating "Ang Dapat Mabatid ng
mga Tagalog," but he liked Jacinto's better so
much more that he made it the.

The prof is interrupted by activists who show up at the door of the classroom, asking if they can conduct a room to room discussion. Raisa and her friend Marian approach the class as they are allowed to enter.

RAISA

Ma'am! Ma'am.. Hi Ma'am! Maaari po bang magbigay ng discussion sa class ninyo? Mabilis lang po.

PROF

(smiling)

Raisa! Okay, puwede kayong pumasok dito sa class ko at mag-discuss, pero dapat, masasagot ninyo itong tatanongin ko.

RAISA

Ma'am naman ikaw talaga o, nam-bobola ka pa!

MARIAN

Oonga Ma'am!

PROF

Class kasi, estudyante ko 'to last sem, so dapat, alam niya itong pinaguusapan natin.

RAISA

Sige na nga po Ma'am!

PROF

Okay! Ano ang unang linya ng Kartilya ng Katipunan na sinulat ni Emilio Jacinto?

RAISA

Ma'am! "Ang buhay na hindi ginugugol sa isang malaki at banal na kadahilanan ay kahoy na walang lilim, kundi damong makamandag"

PROF

Aba magaling ah! Naalala mo pa. Okay puwede kayo mag-discuss pero five minutes lang.

Raisa and her fellow activist friend enter the classroom and greet the class. They proceed to discuss the issues at hand. The class is listening at the very least, but very few are actually fully attentive.

RAISA

Isang mapagpalayang hapon sa inyo mga kapwa iskolar ng bayan! So sa ating nalalaman, marahil ay nabasa na ninyo ito sa kule, o di kaya narinig niyo na sa mga kapwa isko at iska natin, mayroon nang nkahain na national budget ang administrasyong Aquino para sa 2011. Isang karahasan sa atin at sa edukasyon na ating tinatamasa ang proposed na 1.39 billion budget cut sa mga SUCs o state colleges and universities. Ipinapakita lamang nito ang hindi pagpapahalaga ng bagong rehimeng Aquino sa ating edukasyon. Edukasyong kayang ma-atim ng bawat iskolar ng bayan. Sa pagkakaroon ng nasabing budget cut, mabibigyan na naman ng ilehitimong dahilan ang administrasyon ng UP na magtaas ng tuiton, lab fees atbp, at ipataw sa estudyante ang gastos sa edukasyong dapat sa gobyerno nanggagaling.

MARIAN (OTHER ACTIVIST)

Hindi tayo papayag sa ganitong pamamalakad ng rehimeng Aquino. Kaya't manindigan tayo mga kapwa Iskolar ng Bayan. Ngayon pa man, bago ma-aprubahan ang nasabing budget, tayo'y tumindig at kumilos na! Kaya't sumama kayo lahat sa walkout at mobilization natin sa Martes, Sept 29 upang ihayag ang ating galit sa mga mapangahas na probisyon ng rehimeng Aquino. Magkita-kita po tayo sa AS Lobby ng 11:30-1. Sino po dito ang magboboycott sa kanilang mga klase..

No one raises their hands. Everyone has a blank look on their face.

MARIAN

Kung ganoon, eh sana dumalo pa din kayo. Sigurado naman ako na lunch-break ninyo

iyon. Mayroon po ba tayong mga katanungan?

STUDENT

May nabasa ako na article online, na sinasabing hindi naman talaga kailangan ng UP ng full state subsidy from the government, by the virtue that it is a land grant university.. Madaming idle assets ang UP na hindi naman nagagamit na puwede pagkuhanan ng budget.. Totoo ba ito? So kung ganoon, alam naman natin na mali ang gobyerno na hindi nila tayo binibigyan ng budget.. Pero. Baka naman kasi may point din sila.. Maganda nga naman kung self-sustaining university tayo kaysa hingi lang ng hingi ng budget sa gobyerno.

RAISA

Totoo yan ano, pero uhm. Kasi dapat hindi natin tinitigil ang pag-demand sa gobyerno ng greater state subsidy. Tungkulin nila iyon bilang gobyerno natin at tungkulin nating mga magaaral na hindi lamang mgsulat atmagbasa ng kung ano-anong article ngunit kumilos nang tunay. Sa pagkilos lang natin maaatim ang tunay na pagiging isko at iska. At hindi dapat ginagamit ang mga idle lands natin para maka-generate ng income. Tignan mo yang Ayala Technohub. Isang napalaking commercial area sa lugar na dapat pang-edukasyon. Mga iskolar ng bayan, hindi ngayon ang oras na manahimik. Makialam, manindigan! May iba pa po bang mga tanong?

MARIAN

Kung wala na po, magkita-kita na lang po tayo sa martes, 11:30 am sa as lobby. Salamat po! Bye Ma'am, thank you!

They bid their professor goodbye. They exit the classroom. They walk along the corridors and go down to the AS lobby where they talk about the upcoming mobilization, as they walk towards the AS steps.

MARIAN

So Raisa tingin mo, okay ba yung klase kanina?

RAISA

Tingin ko okay naman, kaya lang walang nagtataas ng kamay nila eh, nung nagtatanong tayo.

MARIAN

Oonga. Baka nahihiya lang. Feeling ko naman marami tayong mapapapunta sa Tuesday.

RAISA

Ganito nalang gawin natin, within the week, mag RTR's tayo ng madami, para marami ding ma-invite.

MARIAN

Ikaw na bibili nung red paint di ba? Para sa streamers natin. Ubos na yung supply sa vinzons eh.

RAISA

Ah oo sige! Dadaan ako sa National Bookstore ngayon bago tayo umuwi.

MARIAN

Sige-sige. Punta akong Vinzon's mamaya. Sama ka?

RAISA

*apprehensively

Ahhh.. Huwag na ngayon kasi para mabili ko na yung paint. Magaayos pa ako labada ko eh..

MARIAN

Sige sige. Mauuna na ako doon ah. Bye!

They part ways just as they exit the AS Alcove. Raisa sees a bunch of her friends on the AS steps and approaches them.

RAISA

Hey Nica what's up!

NICA

Raisaaa! How are you??

RAISA

I'm good ikaw!

NICA

Okay lang! Uy! I'll see you John Mayer?

RAISA

Ohmygod oonga! I'm so excited! Nakabili na nga ako ng Gold Ticket!

NICA

I actually bought gold din! Yaay! But sayang, sana mas mahal. Who are you going with?

RAISA

High school friends! Ikaw?

NICA

Wala pa! I hope he plays songs from "Room For Squares." I like the songs from the old album

RAISA

Yeah nga that's my favorite album! Oh shucks Nica, I have to go! I have to go to National pa. I'll see you John Mayer?

NICA

Yes yes! Okay bye!

Raisa goes down of AS and heads off to catch a Katipunan jeep. We see Raisa inside the jeep, listening to her iPod. The jeep is littered with trash on the floor. Across her a scrawny looking man enters and seats beside her. She eyes him and then proceeds

to flip through songs in her iPod, while semi-hiding her iPod behind her bag. The man gets down at Marytown and the camera follows him. He stops at a sari-sari store where we see Bobby seated at front, playing the guitar. Bobby says hi to him. Joel, the scrawny man, buys a bottle of Sparkle which is then put inside a plastic bag for him to drink. The whole while, Bobby strums random chords on his guitar.

4. EXT KATIPUNAN/INT MARYTOWN AFTERNOON 5PM

*2010

*time signifiers- talking about Ondoy a year after

BOBBY

Pare! Balita?

JOEL

Uy pare! Okay lang. Eto, pagod. Galing ako sa UP. Sinubukan ko mag-bantay ng kotse doon sa shopping center nila. Pero yung mga estudyante dun, ang babastos! Wala man lang thank you sa akin. Hindi naman marunong magmaneho at mag-mane-obra nang mabuti. Ang daming ganoon na dun. Mga may kotse pero hindi naman dapat magka-kotse. Mga hindi namamansin sa mga simpleng tao kagaya ko.

BOBBY

Wag mo na pansinin yung mga yun pare. Dibale na. May kita naman?

JOEL

Puwede na. May mang-toma na mamaya! At eto, pambili ng softdrinks at merienda. Madali naman tong pa-gala-gala lang habang wala akong trabaho. Basta hindi ako walang kinikita pare. Ikaw kamusta? Hindi ba't araw-araw ka dapat sa trabaho ngayong linggo? Bakit nandito ka pa? Pa-gita-gitara lang ah!

BOBBY

Ah eh oonga eh. Nagpa-load lang eh sakto may gitara dito si tatay.

JOEL

Nagpa-load! Katext mo na naman si Joanne no? Ano pare kamusta yan?Kayo na ba?

BOBBY

Pare, alam mo naman na hindi ko kayang magmahal pa ngayon! Atsaka, saan ako kukuha ng pang-date? Eh halos sa bahay naman napupunta ang suweldo ko. Hindi naman araw-araw may labada si mama eh. Tamang landi lang pare. Gago ka, aminin mong masaya lumandi!

JOEL

Hayop ka napapag-bintangan mo pa akong malandi! Haha. Ikaw jan ang napaka-bilis magpa-palit-palit ng babae! Naalala ko pa nung nasa Mcdo ka! Nilandi mo yung manager na panggabi. Sabagay, maganda nga yun eh pare. Maganda talaga! Hahaha. Pati daw mga Atenista iba maka-tingin sa kaniya.

BOBBY

Hahahaha gago. Alam mo naman pare, laro-laro lang ito.

JOEL

Tugutog ka naman. Puro kung ano-ano lang yang naririnig ko sa'yo eh. Narinig ko kanina yung ano, yung bagong kanta ng 6Cycle Mind. Kaya mo ba yun?

BOBBY

Sorry pare, hindi ko alam yun eh! Dibale, aaralin ko. Baka daw makuha ni Mama yug kopya nung anak ng amo niya ng MXY Mag. Kinakamusta daw ako nung amo niya eh. Sabi daw ni Mama, "ayun, gusto pa din maging rakista!" Haha! Eto nga sinusubukan ko gumawa ng kanta eh..

JOEL

Makata ka na pala, Bobby! Wag mo ko kalimutan pag sikat ka na. O siya, mauna na ako. Uuwi muna ako't magpapahinga. Kung maaga ka matapos sa trabaho malamang iinom kami kila Utoy. May bilog daw si Bab eh. Text text nalang men.

Joel throws his plastic of Sparkle on the ground and then proceeds to walk away. Bobby calls after him, but doesn't do anything to the trash.

BOBBY

Sige men, text text. Uy pare! Kalat mo!

Bobby walks towards his house. He enters his house to see his siblings (Amy and Leo) watching a DVD of Miss You Like Crazy, the latest John Lloyd-Bea movie. On the centre-table in their living room, there are also Hollywood movies, independent movies and mainstream Filipino films, all pirated, including Kinatay, Serbis, Toy Story 3, Karate Kid, etc.

BOBBY

Oy ano yang pinapanood ninyo? May mga bagong DVD si tatay Nero? Kelan niya dinaan?

AMY

Kanina lang kuya. Masaya nga eh. Nagtambalan ulit si John Lloyd at si Bea! Halika nood tayo!

BOBBY

Naku, hindi puwede eh, may trabaho pa ako mamayang gabi. Teka, may iniwan ba siya para sa akin?

AMY

Oo may bago si Jackie Chan! Yung paborito mo.. Atsaka yung.. Bold.

Bobby checks out the DVDs and notices looks intently at the covers of Serbis and Kinatay.

BOBBY

Ehh. Mukha namang puro baklaan lang itong indie na ito. Bakit kaya walang bago si Van Dame ano? Idol ko yun sa babakbakan eh. Sige, papanoorin ko itong Karate Kid. Nood tayo bukas! Sabado. Wala kayong pasok sa umaga.

AMY

Sige kuya! Basta gigisingin kita, wag ka magagalit ah.

BOBBY

Hindi, hindi. Oh, Ma-

Bobby's mother enters the living room. She talks with Bobby as he gets ready to leave.

BOBBY

Magandang hapon Ma! Papasok na po ako eh.

NANAY

Na naman? Eh buong linggo ka na pumapasok ah. Wala ka bang day-off ngayong linggo?

BOBBY

Bukas po. Sinakto ko nang Sabado para direktso pahinga at sa Lunes na ulit ako papasok.

NANAY

Hay anak. Trabaho ka lang nang trabaho. Matagal ka na din diyan. Kailan ka ba e-endo?

BOBBY

Baka nga ma-renew daw ulit yung kontrata ko. Malalaman ko next week. Gusto ko nga sana eh. Okay ako sa trabahong ito eh.

NANAY

Ha? Naku naman anak! Ayaw mo ba humanap ng iba? Baka gusto mo bumalik sa

Medo. Mas maganda dun hindi ka pang-gabi!
O di kaya doon ulit sa Sta. Lucia. Eh doon
nakaka-kuha ka pa ng de-lata kapag may
malapit na maging luma sa grocery ninyo!

BOBBY

Nay, gusto ko na po talaga sa trabaho na ito.
May isang taon na po ako. Naalala niyo po
noong Ondoy eh bago pa lang ako dito sa
Canan? Eh mag-iisang taon na yung Ondoy.
Nandito pa din ako sa kanila. Buti nga po
nagtagal ako. Madali lang naman po yung
trabaho. At mas malaki ang bayad dahil pang-
gabi.

NANAY

Eh yan na nga ba ang sinasabi ko anak.
Mahirap na sa gabi!

BOBBY

Okay lang po yan nay. Magiingat po ako
palagi. Pangako ko po yan sa inyo 'nay.
Talaga po maniwala kayo. O siya, kailangan
ko na po mauna.

NANAY

Hay sige anak, so siya mag-iingat ka ha.
Bantayan ka man lagi ng panginoon.

BOBBY

Salamat Nay. Sige po, bye.

Bobby walks out the house. His mom calls out to him. He looks back and answers,
smiling.

NANAY

Laging maingay ang tugtog doon anak! Baka
mabingi ka nang maaga!

BOBBY

Mahilig naman po ako sa muskia Nay!

He walks briskly to his job. He passes people who are smoking and who throw their
butts on the street. The street is littered with lots of trash. He sees a poster

promoting a concert. The concert is called “Green Gig” He looks at the list of bands and mumbles to himself.. “Hmph. Wala namang 6Cycle Mind.”

CUT TO

5. EXT ATENEO PARKING LOT, OVERPASS, KATIPUNAN 5:10 PM

*2009 and 2010

*2009 time signifiers- Apple iPad “maglalabas daw ng tablet ang Apple next year,” favoring Katipunan

*2010 time signifiers- favoring new establishments, presence of an Apple iPad “ang cool naman ng iPad mo!”

Miko and his friends (Josh, Sarah, Tanya and are at the Ateneo de Manila’s parking lot, on the way to their cars and to the overpass. They are talking about their computers.

SARAH

... I wanna change na nga my Macbook eh.
The new unibody white Macbook is
gorgeous!

TANYA

Yeah nga! I love how it’s even sleeker. I just
hate that Macbooks are so heavy, especially
Macbook Pros!

JOSH

Wait na lang for the Apple tablet! It’s
rumored to come out in 2010! Full touch-
screen Macbook daw! Like an iPhone meets
Macbook kinda thing!

SARAH

Really? Shit I gotta get that! I’m sure it’s not
as heavy!

MIKO

Haha Sarah! Haynako you Apple freaks,
basta I’m happy with my PC

Tanya steps on a wrapper of Hello Panda on the ground and comments on it. She doesn't pick it up and throw it properly.

TANYA

Eww. Kadire. Some people talaga don't pick up after themselves! Eww. Oh hey! Diba you guys have that Gig for the environment tomorrow? It's Saturday na tomorrow right?

JOSH

Yeah! Saturday, Sept 26! Go! You guys should go. AMP's giving us bands and uhm I think the Out of Body Special will headline.

MIKO

Oh okay ah! Sounds cool. I'll see ah. Where is it?

SARAH

Route! Miko! You should totes go! Bring Anna!

TANYA

I'm for sure going.

MIKO

Sige, sige I'll see. Anyway. I'm headed to Cantina. Inom kami ni Peter? You guys wanna come with?

SARAH

Nah I wanna go home first. Para I can freshen up pa before leaving for Jo's party later.

TANYA

Ah yeah! See ya there Sar! Bye guys! :)

JOSH

Ayt ayt see you! Bye guys! Miko pare! See you tomorrow hopefully.

MIKO

See you guys!

Miko walks towards the overpass to Katipunan and heads out. He calls up his friend once on the overpass, while glancing at the bust street below him.

MIKO

Peter! San ka na bro?

Which one pare? Tatlo Starbucks sa katip!
Wag diyan sa Cantina, marami tao eh! Dun
nalang tayo sa Canaan yung bagong bukas.
Alam mo yun? Sige bro!

When he reaches the bottom of the overpass we see a street kid approach him asking for coins. He says he doesn't have any. The street kid continually bugs him until he sees a cigarette vendor. When he reaches the cigarette vendor he pulls out a bunch of coins and buys cigarettes. The street kid is still bothering him until he says with finality "O ayan, ginastos ko na barya ko. Wala nga eh, wala akong barya." The kid gives up and leaves him, but lingers on to watch him.

The street kids looks on and then walks back towards the direction of National Bookstore. This time we favor existing establishments in 2010, Mushroomburger, Greenwich, etc.

The street kid approaches Raisa who is exiting National with her red paint. She seems unfazed by his presence. She doesn't give in to the kid's plea for coins and instead is texting hurriedly.

”

She walks by fast, as the camera favors the new establishments in Katipunan; it is 2010 and the establishments are all different from the year before.

She is shown being totally enamored by her cellphone until she notices the kid.

RAISA

Ano yun? Ah barya? Teka.

She reaches for coins in her pockets and gets a peso. O ayan.

KID

Thank you po.

The kid exits frame as we see him leave her to bug another person. A group of kids fussing over an iPad pass her.

She passes Nero, a pirated DVD vendor in front of Burgundy who tries to sell her pirated films. She stops and notices that the Nero is selling a film called Engkwentro. She calls her classmate on her phone and asks if they will report on Engkwentro for film theory and criticism. She is shown purchasing the film as she is on the phone.

TATAY NERO

Ma'am DVD! May indie po! Bagong uso!
May Toy Story 3 din po kami! Inception!

RAISA

Kuya, patingin nga po. Salamat.

Nero lets her leaf through the pile. She grabs Inception and Engkwentro. She calls her friend on the phone. Her friend is a guy.

RAISA

Uy! Ano hindi na tayo naka-nood ng
Inception! May nakita na akong DVD. Gusto
mo bilin ko na ah? Nood tayo sabay daan ka
minsan sa condo. Grabe nandito din yung
Engkwentro. I need this for class haha.
Anyway sige. Bye!

Raisa buys from Nero and then exits frame. Nero stands by the roadside and proceeds to approach a car that just parked. Pepe Diokno comes down and the DVD vendor proceeds to offer him a copy of Engkwentro.

TATAY NERO

Sir ito po indie! Bagong uso!

Pepe seems rather surprised but proceeds to talk to the vendor. He seems rather interested in the fact that his film is getting sold on the streets.

PEPE

Mabenta ba yan?

TATAY NERO

Opo Sir! Mabili naman po. Yan ang uso
ngayon eh! Bili na po kayo!

PEPE

Sige magkano isa?

TATAY NERO

Thirty five sir!

PEPE

Thirty nalang!

TATAY NERO

O sige!

PEPE

Clear copy ba?

TATAY NERO

Oo! Clear copy!

Pepe forks over thirty pesos and then walks away towards the direction of Burgundy. He gets his phone and tweets about it. Tatay Nero proceeds to sell his wares in his spot, oblivious to what just happened. He sees Bobby approaching him in the distance and waves. They talk as Bobby comes closer.

BOBBY

Tay! Pinapakamusta ka nung mga kapatid ko.
Kamusta ka na? Okay ba benta?

TATAY NERO

Matumal ngayon Bobby eh, kasi Biyernes.
Dibale, bukas, Sabado. Mas madaming bibili.
Ikaw kamusta?!

BOBBY

Ah eto po papunta ako sa trabaho ko ngayon
eh. Doon na po ako sa Canaan. Yung bagong
bukas jan sa may Bo's coffee. Okay trabaho
dun. Unang linggo ko po ngayon eh.

TATAY NERO

Ah siya nga pala ano! O kamusta naman?
Ngayon ka lang papasok eh ibig sabihin
pang-gabi ka?

BOBBY

Opo pero okay lang. Mabuti nang dito lang ulit sa Katipunan. Nalalayuan na din ako doon sa Sta. Lucia. Atsaka sa trabaho ko ngayong gabi, sa umaga natutulungan ko si Nay sa bahay. Kahit na may laba siya, makakapag-linis at ligpit ako, pati na sa mga bata, nababantayan ko.

TATAY NERO

Ah eh basta masaya ka naman ano. O siya, baka ma-late ka.

BOBBY

Sige po Tay. Salamat po. Mauuna na ko!

Bobby walks towards the direction of Canaan. Tatay Nero calls after him.

TATAY NERO

Pagbutihin mo diyan sa trabaho mo!

Bobby looks back at him and smiles. He continues to walk. It's 2009 and the camera favors the Katipunan traffic. It is busy as always in Katipunan. Bobby walks and sees everything around him, the camera follows his eyes and tracks back to him as it follows him to Canaan.

6. EXT KATIP 6PM

Raisa is on the phone with her mom. They are talking about the laundry that she will be bringing home to her mom the day after, when she goes home to the south. She is told by her mom remember to keep herself clean and to keep the apartment clean. She is mildly irritated at this. She then hangs up the phone and proceeds to buy food at KFC.

RAISA

Ma? Yes Ma I will. Don't worry Ma. I'm okay. Yeah just busy.

Ma. But I have.. A groupwork on Monday.. I can't.

Okay Ma. Okay thanks, wait I'll buy dinner na.

7. EXT KFC 6:10 PM

*2009-Raisa

*2010-Miko's family

Raisa exits KFC. As she goes out, a preacher sees her and starts asking for donations. She doesn't acknowledge him at all. As she exits the frame, the camera rests on the preacher, as he counts how much donations he's collected that day. It's not a lot, but he smiles and wipes his brow as he pockets some of it for himself.

8. INT CANAAN 6PM

*2009

Bobby is serving at Canaan. He passes the table where Miko is with Peter and two other friends, Chad and Gab. They are talking about Miko's Junior Term Abroad Experience.

MIKO

Pare, for real. Sobrang wala akong problema sa France nun. Ngayon pucha. Thesis, hassle men. Ayoko na nga mag-aral pare. May isa pa akong sem imagine! Kaya nga miss na miss ko JTA eh. Iba talaga yung mag-isa ka nakatira tapos wala kang problema kung hindi ikaw. Tas pare ang dali mag-aral. Some Europeans are really dumb compared to Filipinos. The standards of studying here at Ateneo is harder! Doon dorm parties every night! And people just go to class after looking wasted, wearing the same clothes. Here at least, naliligo muna tayo pagka-uwi galing sa inom haha!

CHAD

Sabaw puta. Hassle ahahaha.

GAB

Bro but gets, malapit na! One sem nalang! We're gonna finish soon. Can't wait for grad. Time to work. I'm tired of paying people to make me do homework. It's time people paid me for the work I do. Haha!

PETER

Oonga puta pero kailangan ko muna mapasa
Philo orals ko! Hahaha!

MIKO

I don't even know what I'm doing after grad
man. Ayoko naman mag-corporate kaagad. At
the same time, it's gonna be hard to set up my
own business. Bahala na.

CHAD

Oy kamusta yung SOM Mall yogurt mo?
Bumibili ako doon ah! Sarap naman eh.
Mura pa.

MIKO

Okay lang. Steady. But I don't see that
growing out of Ateneo man. Parang pang-
SOM lang talaga siya eh.

PETER

Hahaha ako IS pare! Mas wala akong options
sa inyo.

MIKO

Nah man, at least Tabula Rasa ka. You can do
whatever you wanna do after grad!

At this point, a couple of hot girls enter Can'an and head to the table at the back. Bobby sees em and says hi from where he is. One of the girls approaches him to say hi and beso him. His friends tell him off for not asking the girl to sit at their table.

BIA

Miko! Hey! I haven't seen you in a while!
How are you? :)

MIKO

I'm okay Bi! You? Ugh I'm thesis-ing. I hate
it. I just wanna graduate.

BIA

Saaame! God it's tough. I'm preparing my thesis for next semester. As usual, the ID seniors will have their grad show, so yeah. I'm conceptualizing for that and I still do other projects. I'll let you know when the exhibit is next semester!

MIKO

Yeah sure. Hey see you around Bi!

BIA

See you Miko!

CHAD

Pare! Ano ba! Dapat sinabi mo dito na sila umupo! Chicks yun!

PETER

Oo gago fail. Hahaha dapat dito na lang oh! Di mo naman nilandi!

GAB

Guys, you know him! Yan ang taken! Hahaha

CHAD

Hindi naman malalaman ni Anna eh! Hay!

MIKO

Ulol inggit lang kayo hahaha joke lang! Pare, alam niyo naman. I am loyal. Iba si Anna pare.

PETER

Hahaha sige pucha. Saan si Anna ngayon?

MIKO

Sa lib kanina. Pauwi na yun. May party yun mamaya eh. Baka humabol ako.

GAB

Ah so we aren't staying to get drunk here tonight? Fair enough, sa bagay it's a Friday tas Katip lang? Eh we drink here everyday!

MIKO

Yeah man! Haha! It's a Saturday tomorrow!
Sakto. Get some rest before headed out at
night.

Miko's phone rings. He picks it up. It's his mom.

MIKO

Hello Ma? Ma, later na. I'll call when I need
Dencio. It's fine send him back nalang. I'm
still at a group meeting eh.

INTERCUT WITH EXT KFC

We see the preacher approach an incoming SUV. It's the car of a Mom and kid with their
driver (Miko's family). We see the mom and the kid get down and go to KFC.

MOM

Miko? Miko? Your kuya's not answering
again. Line got cut.

INTERCUT TO CANAAN

Meanwhile, Bobby is cleaning up bottles of beer on their table. A bottle slips and hits
Miko's shirt but spills a bit more on Bobby. Miko stands up, faces Bobby and accuses
him, saying that the shirt is his favorite shirt and that he can easily beat him up if he
wanted to. Bobby appeals to him, apologizing profusely. Miko sits down and checks his
phone. His mom isn't on the phone already, as the line got cut.

MIKO

Hello Ma? Ma?

The preacher bugs the mom until he let's go of the situation. The driver calls him out,
inquiring about his business.

MOM

Haynako your kuya isn't answering again.

Let's go, let's get you some fun shots.

PREACHER

Ma'am! Makiki-suyo lang po, God Bless po.
Baka gusto ninyo mag-donate sa ating
children's foundation. Sige na po.
Pagpapalain po kayo Ma'am.

MOM

Hindi na, let's go. Don't mind him.

DRIVER

Manong. Ano po yan?

PREACHER

Ah para lang sa children's foundation.
Nangongolekta ako ng donation. Pagpapalain
ka kung magbigay ka. Ang kapalit ng
kabutihan ay kaligtasan.

DRIVER

Naku pasensya ka na. Driver lang ako eh.
Saan ba yang mga batang yan..

PREACHER

Sa may Payatas lang, nandoon ang aming
apostolate..

9. INT/EXT CONDO/KATIP 6:30PM

*2010-Raisa

*2010 signifiers- post-Ondoy things- books, movie posters, etc

*2009-Miko's family

Raisa enters her apartment. The lights are off, she turns them on and starts to shed what's on her body. She puts down her backpack and puts down her KFC takeout. She changes into a tank top and heads to the bathroom. She turns on the faucet and washes her face. The water splashes on her face.

Outside of KFC, the mom and her kid head to their car, take-away in hand. She shoots a look at the driver talking to the preacher as the preacher sees her headed to the car. He approaches her and asks for a donation.

PREACHER

Ma'am! Baka po gusto ninyo makita yung mga picture nung mga tinutulungan naming mga bata.. Konting tulong lang po.. May bookmark po kayo na makukuha kung mag-donate kayo..

MOM

Hindi, hindi na. Wag na.. Hindi wala, wala akong barya para diyan. Dong, halika.. Get in the car.

PREACHER

Para ito sa kaligtasan ninyo sa pagtatapos ng mundo!

The mom and the kid enter the car. The driver starts the engine and starts to back up. She tells her driver to drive home. The preacher bugs her through her window until they finally pull away. It starts to rain. They're finally able to get onto Katipunan. On the car, the driver turns on the radio and we hear the start of a weeknight news program. He asks his boss if he can get a salary advance the following day, since it is a Saturday.

DRIVER

Ah Ma'am. May itatanong lang po sana ako..

MOM

Ano yun Dong?

DRIVER

Tatanongin ko lang po sana kung puwede ako makakuha ng advance.. Para lang po may ma-uwì ako sa Linggo, pag-day off, para kay Ryan.

MOM

*tersely, but calm already compared to talking with preacher

Ah ganun, kamusta ba si Ryan? Anong grade na nga ba? Paalala mo sa akin bukas ha Dong.. Madami akong inaasikaso. Baka makalimutan.

DRIVER

*timidly

Grade five po Ma'am. Ano nga po, mataas yung grades niya. Matalingong bata daw sabi nung teacher. Nasa boy scouts nga po eh.. Kaya nga po sana ako hihingi ng advance, kung okay lang. May camping daw sila sa Boy Scouts. Dun lang naman po sa kanilang school.. Pero gusto daw sana niya magdala ng de-lata na lulutuin dun..

Gabby interrupts their conversation.

GABBY

Mommy?

MOM

Yes dear? What's that?

GABBY

Is it true that the world's going to end na?

The mom hesitates to answer and then looks out the car window.

CUT TO

Footage of Typhoon Ondoy hitting Manila.

9. INT/EXT CONDO/KATIP NIGHT

Raisa is watching footage of typhoon Ondoy ravage Katipunan Avenue. Raisa turns the TV off and looks out the door. It is nighttime at Katip and it isn't raining. She looks out and sees the busy street. A montage of characters in the film, going about their daily lives, and footage of current Katipunan in the story, intercut with footage of Ondoy pouring in Katipunan, follows. We hear the voice of the news reporter above the montage, along with diegetic sound and the score.

VOICE OVER

Isang taon na mula Dinumog ang
Maynila ng bagyong Ondoy noong
September 26, 2009. Ito ang pinaka-
malakas na bagyong tumama sa Pilipinas
sa taong iyon. Ang halaga ng mga nasira
ay umabot sa humigit kumulang na
apatnapung bilyong piso. Halos walong
daang tao ang hindi nakaligtas.

Ang karaniwang dami ng ulan sa isang buwan ay bumuhos sa loob ng anim na oras noong araw na iyon. Ito ang pinaka-matinding buhos ng ulan na nadatnan ng metro manila sa kasaysayan.

Inalun ng baha ang maraming komunidad sa metro manila, at pinakamalala ito sa Marikina at Cainta. Malapit dito ang Katipunan Avenue.

Nang tamaan ng bagyo ang kahabaan ng Katipunan Avenue, ang mga estudyante, residente at motorista ang unang nakadama ng mga negatibong epekto nito.

Sa paglipas ng Ondoy, agad na nag-organisa ng mga volunteer efforts ang mga tao na pinangunahan ng mga estudyante ng iba't ibang unibersidad.

Ang kabataan ay umalyansa at nagkaisa upang kumilos tungo sa pagpapanibagong-ayos ng Metro Manila. Ito ay isang katibayan sa diwa ng bayanihan ng mga Pilipino.

Isang taon nang nakalipas ang ondoy.

Isang taon na mula tayo'y natuto na walang sinasanto ang kalikasan. Lahat tayo, kahit sino man tayo o saan man tayo galing ay umahon mula sa trahedyang ito nang mas malakas, mas matatag ang loob at mas may karunungan.

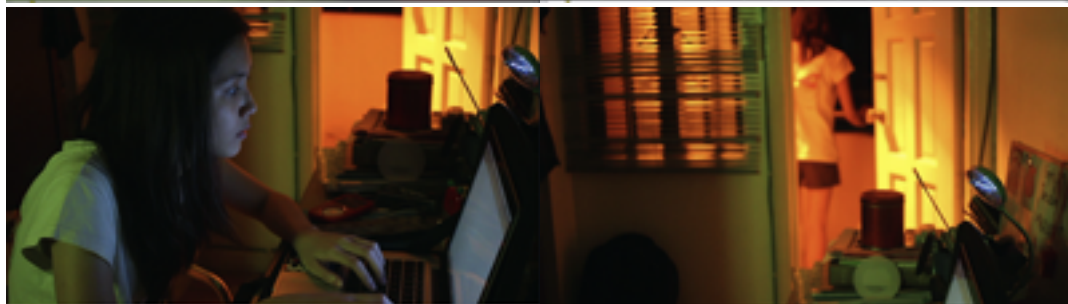
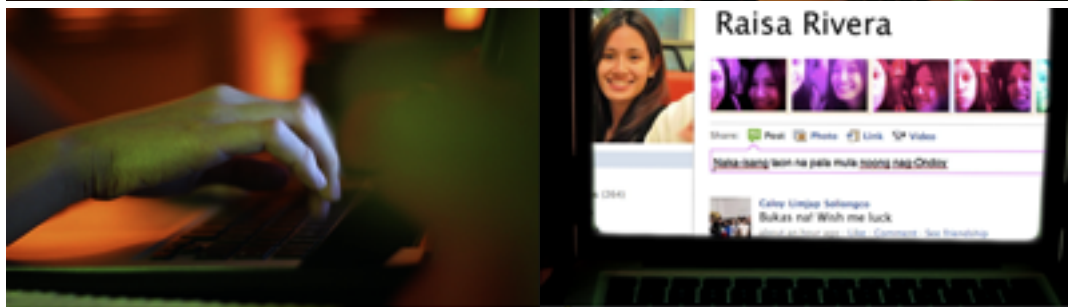
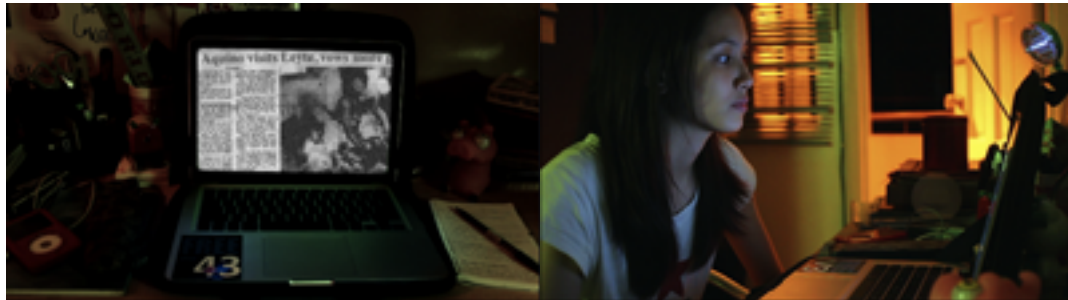
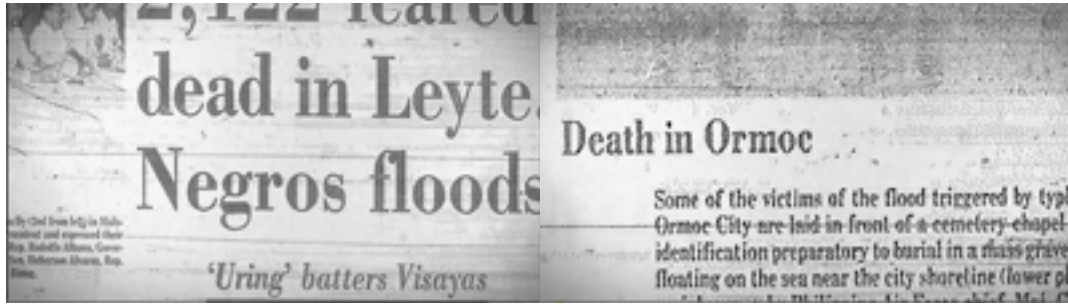
Inaasahang hindi na mauulit ang mga trahedyang tulad ng bagyong Ondoy.

10. INT CAR NIGHT

We go back to the car with the mom and the kid, the kid asking the mom if the world will end already. We see the car of Miko's family leaving Katipunan in the rain. The radio is still on, and we hear the voice of the DJ that typhoon Ondoy will hit Manila tomorrow.

CREDITS

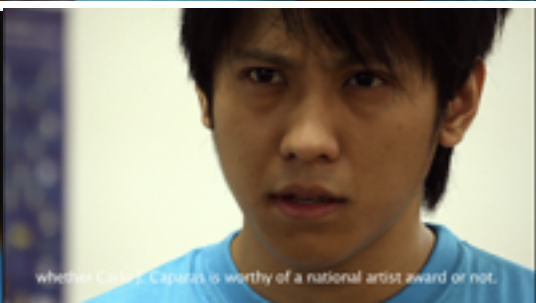
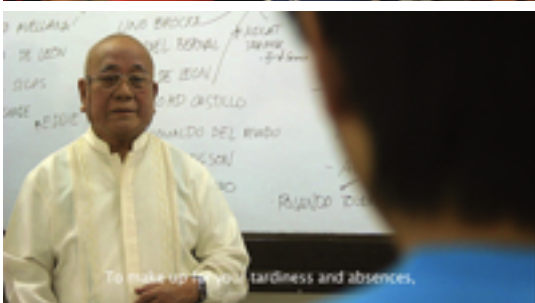
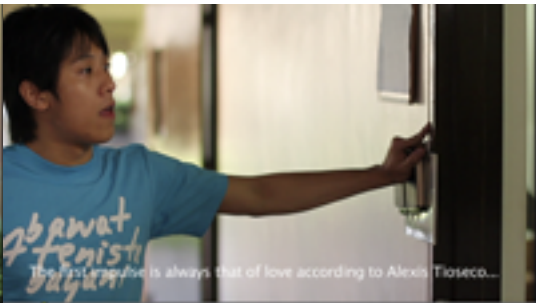
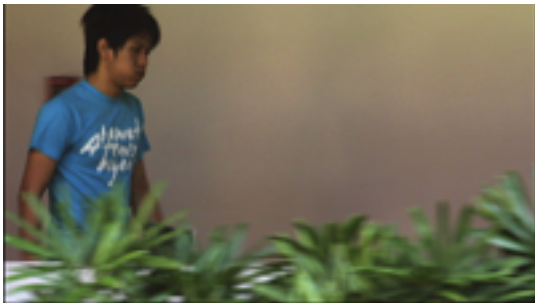
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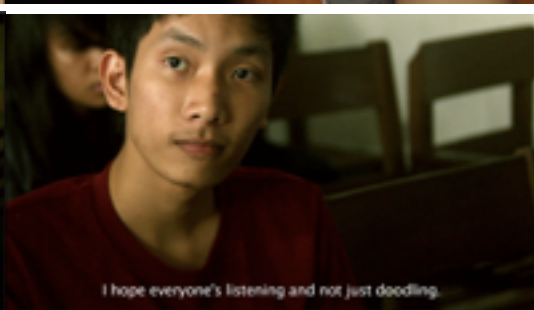
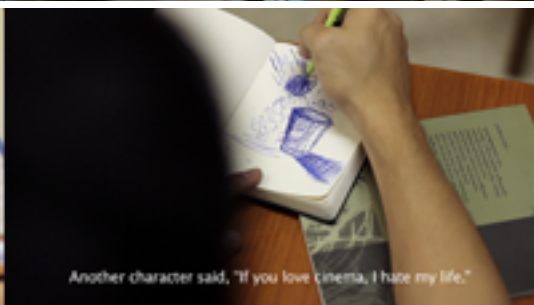


A UP FILM INSTITUTE PRODUCTION THESIS

A FILM BY
CALOY LIMJAP SOLIONGCO

KATIPUNAN







Ma'am, Ma'am, Hi Ma'am! May we have a discussion with your class?



but you have to answer my question correctly.



Ma'am, please love people with our heads



You see, class, she was my student last semester



Thank you, Ma'am.



A big thank you to you, fellow scholars of the people!



As far as we know, as you might have read in the Philippine Collegian



the Aquino administration has appropriated a budget for 2011.



the proposed 1.39 billion peso budget cut on state colleges and universities.



This just shows how the new regime of Aquino



does not give rise to our education,



rights reserve



rights reserve
rights reserve
rights reserve
rights reserve

So let us make a stand, fellow scholars of the nation.



towards the impertinent provision by the Aquino regime.



rights reserve
rights reserve
rights reserve

Am sure you will be on your lunch break.



Are there any questions?



An article online which states that



the university is a land-grant university.



It is their responsibility as government.



And it's about mobilizing ourselves



but to actually mobilize ourselves.



at the AS Lobby at 11:30 in the morning, Tuesday. Thank you very much.



Um yeah I guess so, though no one was asking questions and participating.



Oh okay, yeah, I will pass by National Book Store to buy then.



I'm going to Vinzon's hall. Come with!



And I still have my laundry to fix.



Okay, no worries! See you soon! Bye!



Oh my gosh, I'm so excited!









They don't care about simple people like me.



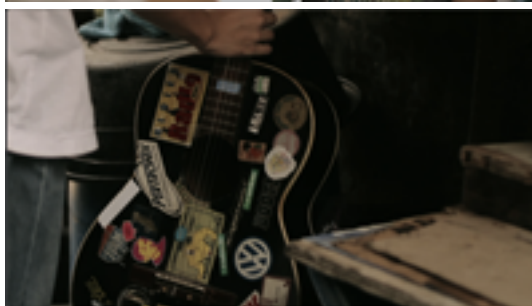
Go buy my beer later.



Who needs... long as there's money?



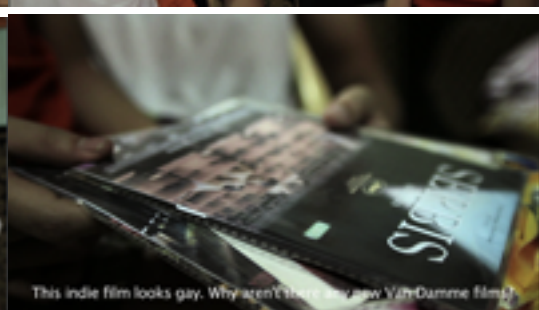
Alright bro.



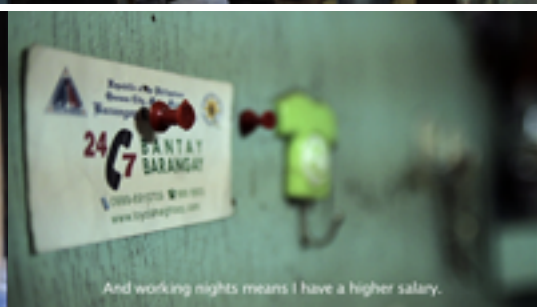
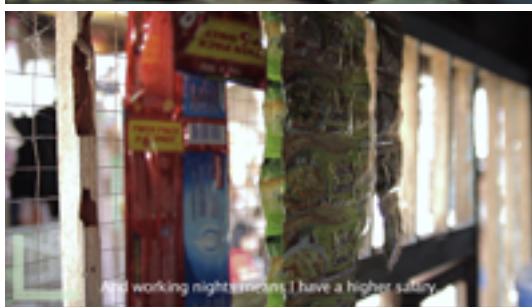
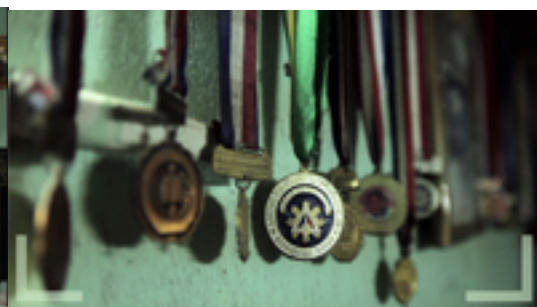
Wow!



When did he bring that by?



This indie film looks gay. Why aren't there any new Vibe/Damme films?







Hmph. @CycleMind isn't playing.



I really wanna change my Macbook!



Yes! I know it's better!



Oh My God. I should get that. I'm sure it's going to be lighter.



Eww, disgusting! Some people really don't pick up after themselves!



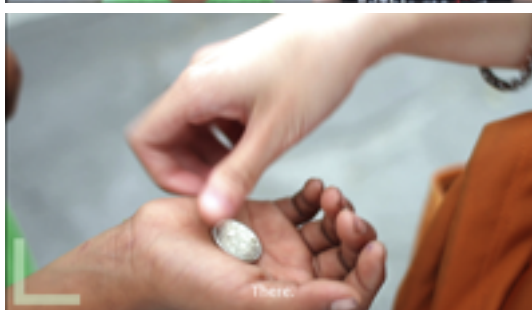
I'm going abawat

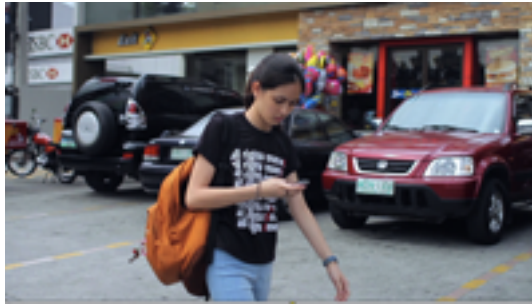


abawat tenista bayani



abawat tenista bayani







Sir, DVDs?



This is good! How much is it?

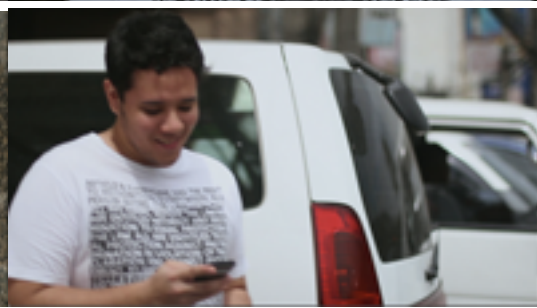


ARTICLE 6 EVERYONE HAS THE RIGHT TO RECOGNITION EVERYWHERE AS A PERSON BEFORE THE LAW AND



OPEN

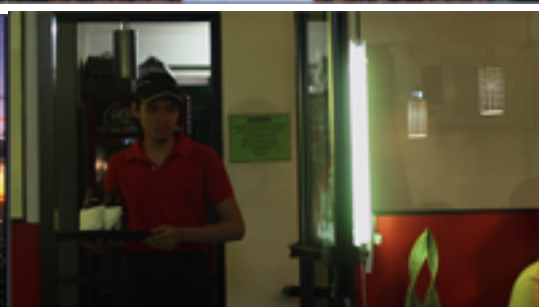
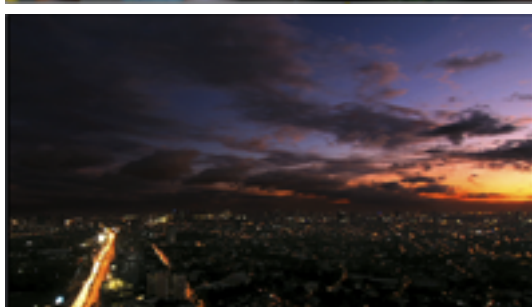
How much is it?

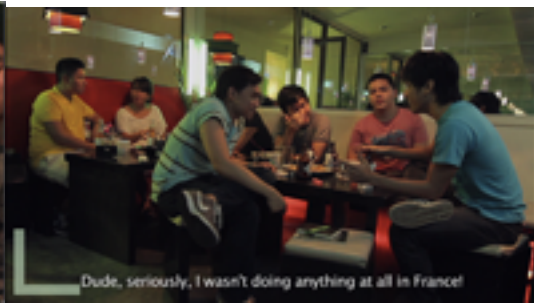


How's business?



Not so good, Bobby since it's a Friday.





Dude, seriously, I wasn't doing anything at all in France!



Grad! One more sem. grad. Then off to work.

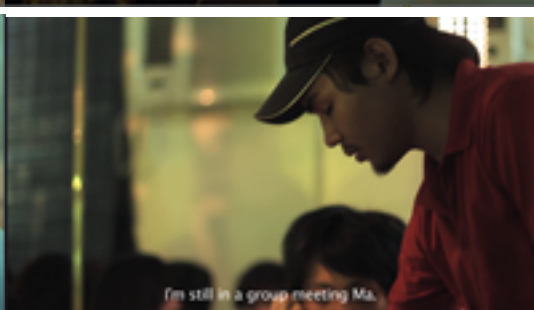
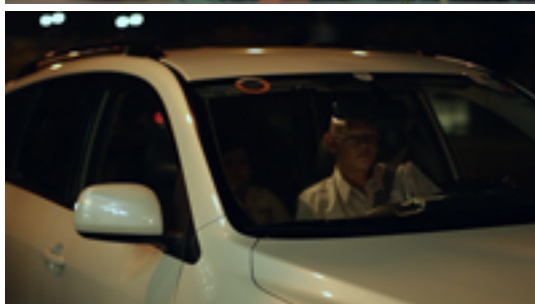


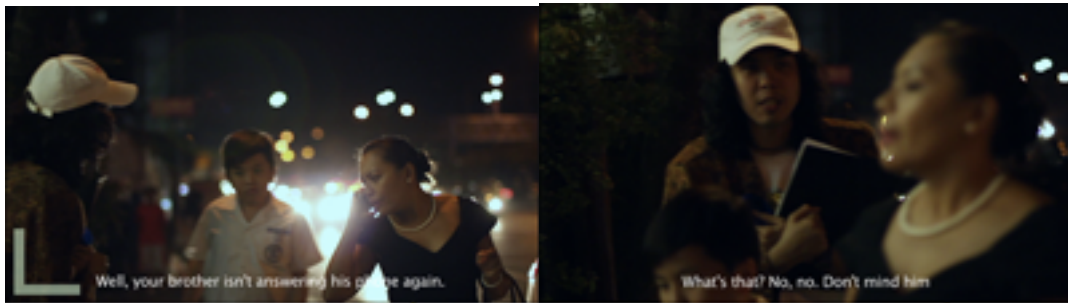
I'm okay. Thesis-ing right now. I hate it!



Preparing for my thesis next semester.









Ma'am, I'm from the Children's foundation and I'm collecting donations.



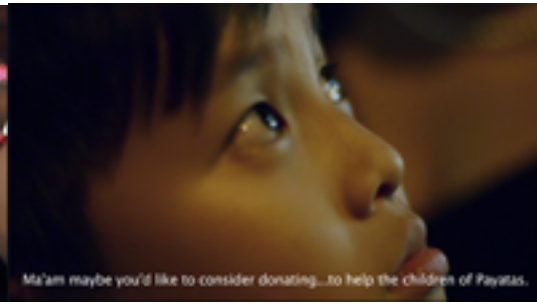
Maybe you'd like to pledge, any amount will do. It will really help a lot.



God bless you sir. God bless.

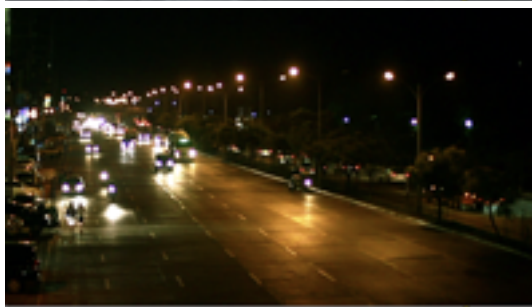
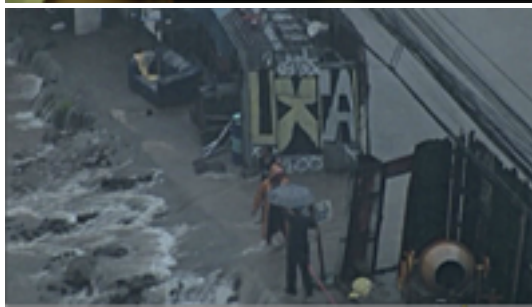
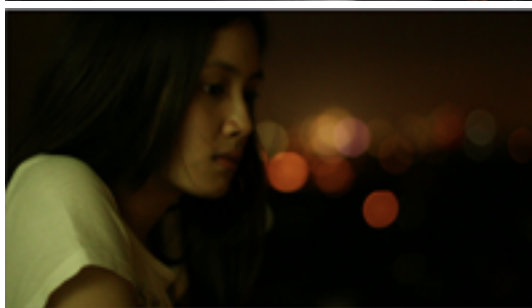
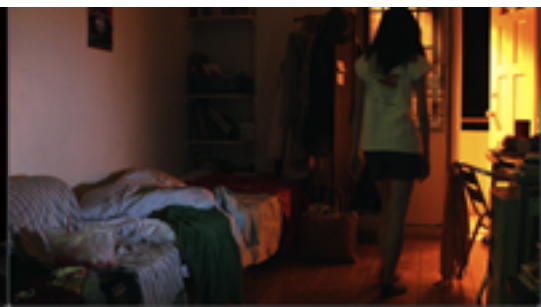


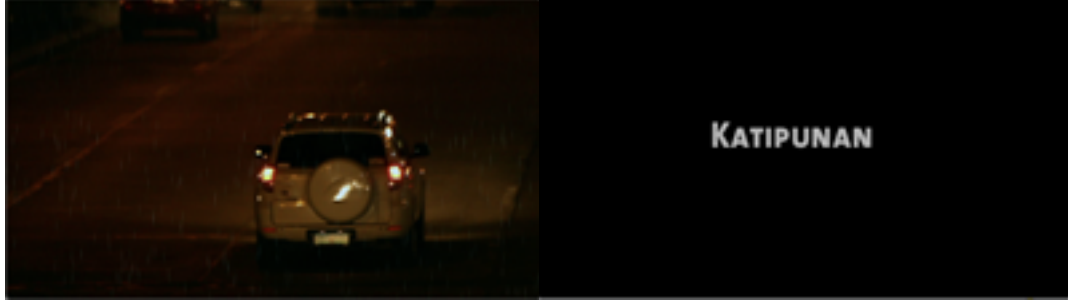
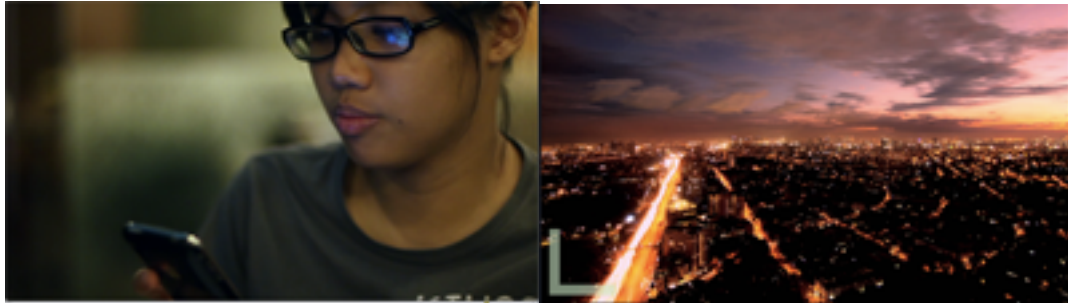
Ma'am maybe you'd like to consider donating...to help the children of Payatas.



Ma'am maybe you'd like to consider donating...to help the children of Payatas.









The story was based on fact.
Any similarity with fictional events or
characters is entirely coincidental.

VII. FACULTY CRITIQUE

The defense for *Katipunan* was on March 24, 2011. The filmmaker defended sixth, with his screening scheduled right before lunch. The filmmaker is pleased with the outcome of his defense, though acknowledges that it could have been better.

Dean Roland Tolentino commended the work, identifying the themes of disaster, the everyday and the ironies of such as successfully being integrated in the multiple-character narrative. Prof. Ed Lejano also stated that the work was mature in dealing with the topics it presented and that it needed directorial maturity on the part of the filmmaker to pull it off.

However, some panelists weren't too keen on the filmmaker's approach and style. Prof. Santiago suggested that the filmmaker delete the last scene after the credits, which was supposed to differentiate the two timeframes in the film. Prof. Cantor voiced out her confusion with the use of Ondoy as a metaphor in the totality of the film. However, she reiterated that the work was a mature piece and said that she respected the filmmaker's style. She also commented on the rain effect as looking too fake.

Upon reading the panelists' critique papers, the filmmaker also realized that a lot of them did not fully grasp the two time frames happening, thus not understanding the relevance of Ondoy to the story. They also commented on the rambling dialog and the length of the film.

The filmmaker agrees that the Ondoy metaphor was not thoroughly pushed, due to the placement of the revelation that the film actually happens in two timeframes- a year after Ondoy and a night before Ondoy. The filmmaker aims to fix this by putting the

scene back to where it was originally, before the credits, and adding a date stamp to two scenes- to explicitly tell the audience that the the film in fact transcends these timelines.

The filmmaker also realized that this may be partly due to the fact that the faculty members who did not grasp the timeline shift, all also complained about the rambling dialog. They could have missed out on the several cues of the timeline shifts which are actually scattered throughout the film by dismissing them to simply just be part of the rambling dialog.

Some time cues include- the dialog of Father Nick Cruz about Alexis Tioseco and the National Artist Awards (2009), the budget cut dialog and John Mayer concert (2010), a poster featuring a green gig which actually says 2009, the presence of an iPad in 2010 shots of the character Sarah, and the gloomy shift in color grading in the 2009 scenes to denote the presence of an incoming storm, as well as cues in the sound design of rumbling clouds.

The filmmaker acknowledges that the film is indeed laced with much meaning, subtext and cues, which could be easy to miss upon first viewing. Singer asserts in the *IFC News Podcast* that hyperlink films are the type that reward a viewer who actively participates in the film, watching out for all cues in the dialog, mise en scene, cinematography, etc. (Singer, "IFC News Podcast." 2009.)

The filmmaker does not intend on adjusting this as he believes that it is part of the architecture of the film, as with films like *Slacker* and *Clerks*. It is indeed easy to get lost in the talk and walk if one does not pay close attention to the details and nuances of the

film. The talk is part of the film's approximation of reality and comment- that this is how we are, this generation presented in the film, in real life.

VIII. IMPLICATIONS AND RECOMMENDATIONS

The filmmaker takes a lot from the film. For him, the experience of shooting *Katipunan* is one of the most cathartic ways to end his college life. However, nothing new was realized, known facts were reaffirmed.

The first, most important note is that filmmaking can never be a solo endeavor. The filmmaker is thankful for each and everyone who helped in the making of *Katipunan*. From the extras to the main crew, everyone showed amazing dedication and belief to the material. The filmmaker extends his utmost gratitude to these people.

Secondly, he realized the tough positioning of student filmmakers not only in the filmmaking industry and culture, but also when situated in the world at large, especially when dealing with corporations. None of the corporations he approached for help in the film, save for Optima Digital, extended a helping hand in the production. He believes that this is testament to the hierarchal media culture we have existing in our country.

The camera is both attractive and threatening to those who know not how to wield it (corporations wary of their name, in this case KFC and Cantina), and at the same time a tool for attraction and oppression to those in the position to use it (media conglomerates, in this case ABS-CBN). For student filmmakers who are in between these two types- those who wield the camera in the most honest way possible, this being caught in the middle is a sad fact which not only hinders their brand of filmmaking but also deters the development of a proper appreciation for the art of cinema, and thus the development of a critical mass audience.

The filmmaker believes that a culture of community is really essential to the process of filmmaking, especially student filmmaking. He believes that this culture should also be sustained, however deterrent existing mass media structures are. He wishes to comment on these prevalent existing media structures, and their oppressive and exclusive ways and means. He believes that these should be reversed to be able to foster a mass audience that will be a thinking, analytical lot. Lastly, he hopes the film was able to comment on the other side of the spectrum- on independent cinema. There isn't much difference to these big media conglomerates should the independent film industry continue churning our movies for appreciation in international festivals, and not the development of a critical mass audience.

This is the decision the filmmaker chose to make when deciding on a thesis film topic. He wanted to make a film that would be appreciated and understood by the everyman, through familiar characterization and milieu, while still having the film littered with think pieces. He hopes to have achieved this to a certain extent, in audience reception during the thesis defense, and in all subsequent screenings after. UP has taught the filmmaker that the point of cinema is as such- to make sense of something, anything for that matter, while remaining entertaining to a certain degree. The current situation of National Cinema, actually, mass media in general, has contextualized this for him as such- there is an immediate need for the development of a more critical mass audience, in order to develop smarter mass discourse, a healthier mass culture and through these, hopefully, a forward-bound nation.

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APPENDICES

- A. Film 199 Proposal
- B. Sample Letter

A. PROPOSAL PAPER

Jose Carlos L. Soliongco
Narrative
06-09680

Mandamus

20mins

Abstract

The events that happened after Typhoon Ondoy proved a lot of things to the Filipino-the most visible being that we can all unite in the spirit of love for our fellowmen in the face of tragedy. A year later and we're back to where we were-the night before Ondoy. We live separate lives, concerned only with the now of ourselves.

Katipunan avenue is a place of youth. It is where students from the supposed top schools in Manila study, party and rest. It welcomes them, feeds them and allows them to go wild, while at the same time fosters their education and studies. It is the center of consumerism and capital culture for these students; several establishments line the avenue, including a grand total of three Starbucks coffee shops, which the students populate and pack on a daily basis. It is Central Perk, it is Mc Claren's, it is their second home. A home that will unexpectedly be wiped clean come Ondoy.

Introduction

Mandamus is a film about tragedy, unity and love. It is set in Katipunan Avenue, the night right before Typhoon Ondoy hits Manila and the night before the one year anniversary of the typhoon. The film follows the stories of two principal characters in

these two timelines. The two characters' stories intersect but do not necessarily come together to form a bigger plot. They all somehow impact on one another through these small interactions and connections. Mandamus will deal with issues and themes like the effects of tragedy on the Filipino, the compassion or lack thereof of the everyman during everyday ongoings, the role of the Filipino Youth in shaping the country's future and the hopes pinned on them to do so, and the societal change that is brought about temporarily by extreme conditions and happenings, but which do not translate into genuine reform in the ways and means of society, and the youth in particular.

Mandamus was birthed last year, during the filmmaker's brief stint as a student in Melbourne. When Typhoon Ondoy hit Manila, the filmmaker received unconditional support and compassion from acquaintances, friends, professors, classmates and even strangers, most of whom weren't Filipinos. While this was happening, he observed the outpouring of compassion that was unfolding back home, through the internet. He observed that there was enough positive actions and interactions ongoing to facilitate genuine social change, between the citizens of Metro Manila at the very least. Upon arriving home, he also observed that the Filipino really has a penchant for forgetting too easily; that people weren't as compassionate or at the least concerned with their fellowmen, as compared to the ongoings right after the Typhoon. He was able to contrast the two observations with his own experiences in Melbourne.

Mandamus is a film that is about the youth in the midst of a massive tragedy and the way they handle this tragedy. It is about how it changes them and how things remain the same, despite the unity that is sewn loosely in between destruction and normalcy.

Framework

The film revolves around a single place, with multiple characters whose stories intertwine as they interact throughout the film. The characters' stories do not necessarily intersect, as they still function as several characters with several subplots, but they're all linked together by one common theme and/or by virtue of sharing the same setting. Alissa Quart, in her review of the film *Happy Endings* (2005) coined the term hyperlink cinema to define such cinematic form. Examples of hyperlink cinema include Paul Haggis' *Crash* (2004) and PT Anderson's *Magnolia* (1999).

I aim to utilize the sociological theory of Dramaturgy, to flesh out the characters' behavior and reaction to each other and to themselves, and to concretize their dealings with the themes of love, unity and tragedy. Erving Goffman states that social life is a series of dramatic performances akin to those presented on stage. People as actors portray several personas in front of several people, they're different actors with family, with friends and while alone. Dramaturgy will give reason and backbone to the characters' actions in the film as dictated by the social situation they're in, at the given setting at the given time. Together, Dramaturgy ties in with hyperlink cinema because in hyperlink cinema, "...the viewer has the most information... you see a character in different lights in different story-lines, and you get a whole different sense of their actions and motivations, it changes your presumptions and the things you project on them..." Willmore (2009)

The parallel universe theory states that there are many universes coexisting simultaneously and yet not intersecting. The essence of the theory as such, is that in a

given moment, there're things existing simultaneously side-by-side each other on separate planes of existence. It has been harnesses in fiction in several ways and techniques such as the existence of alternate realities, a hyperspace, anti-universes, time travel, etc.

Oftentimes, the "reality" that is portrayed in parallel universes is a direct variant of the reality in which the narrative is based on. I am harnessing this theory in the narrative treatment of Mandamus through the portrayal of two different timelines, "universes" per se wherein there're events that happen side-by-side in different planes of existence so to speak, and yet are still presented simultaneously in the timeline of the narrative story as a whole.

Review Of Related Literature And Works

Gagamba, a novel by F. Sionil Jose depicts the stories of several characters inside the Camarin, an upscale restaurant in Ermita, Manila, right before a killer earthquake hits, completely destroying the building. The stories are all connected through the associations of the characters to each other and to the setting, while still fleshing out a lot of the individual characters' internal conflicts and resolution. The stories of theses characters are all presented in an omniscient point of view, giving the reader complete and unadulterated facts about them. This leads to the full understanding of the characters, and aids in the reader's decision on whether or not the tragedy that has befallen them befits them. F.

Sionil Jose weaves the stories together without missing a beat; the novel plays out like a film with several acts, only to come together completely in the end. The characters that he presents are all metaphorical and representative of certain sectors of Philippine society, while at the same time being comfortably familiar to the reader. Mandamus aims to characterize its characters as such as well.

Visually, and thematically the film will use *Elephant* by Gus Van Sant as a peg. The shots will be long tracking shots, with limited depth of field to dive into the innermost feelings of the characters. *Elephant* is also influential to film in the aspects of the multiple perspectives of youth, the themes of tragedy and the events that shape tragedy, the everyday and the everyman and how they impact on each other, consciously and otherwise, and the fact that it is framed and inspired by a real, factual event.

A lot of hyperlink films have also influenced Mandamus in several aspects of the technical and narrative treatment. The editing peg will be the film *Crash* by Paul Haggis. The film utilizes transitions through characters or visual motifs; I aim to harness this technique especially when intercutting between the two timelines. *Crash* is also an inspiration for the film as it deals with multiple characters and multiple plots, centered on a particular theme and one particular place. The characterization of the place is used to a great extent by *Crash* in its portrayal of the city of LA. Another such film wherein the place is used to a great extent as an influence to and as being influenced by the characters is Ishmael Bernal's *Manila By Night*. The defining neon glow of Manila weaves itself into the several stories seamlessly, as if it were a character of its own; and I aim to use Katipunan as such.

In the treatment of the narrative, the TV shows *Lost* and *Skins* have been influential. *Lost* utilizes the flashback and flash-forward technique in speculating the characters' motivations and implications, whereas *Skins* plays on two timelines in four seasons, with the two timelines loosely connected through their being based in one setting, and having incidental appearances by common characters in the two separate narratives.

The film *12 Angry Men* by Sidney Lumet is also influential in the treatment of the narrative. The filmmaker aims to show the film in real time, save for the flash-forwards in *Gio's* plot. *12 Angry Men* used such a narrative treatment to further the film. Almost 100% of the film occurs in real time, in the courtroom, save for the first and last sequences outside the courtroom, the sequence in a restroom in the middle of the film, and the flashbacks to the testimonies of the witnesses.

Infinite Crisis, a comic book series published by DC Comics in 2005 portrays multiple protagonists on several "Earths," timelines that co-exist with each other as parallel universes. It bridges together these timelines through characters that make appearances in several of these timelines in parallel existence with each other, but that do not

The song *No World For Tomorrow* by Coheed and Cambria, has been influential to the filmmaker in shaping the concept of the film. The song, which deals with a protagonist preparing for battle in the narrative world of Coheed and Cambria, also speaks of holding on to hope in the midst of adversity, the empowerment of the youth and

the everyman and the preservation of the idea of a tomorrow that is for the good and the positive.

The song, Ender by Finch has also been inspirational to the filmmaker. The song is said to be encapsulating of both happiness and sadness, fans of the band assert. This is the mood that the filmmaker wants to espouse in his film, hope in the midst of tragedy. The line, “we grasp our hands, together we feel, we are one result,” is the line that epitomizes the feelings of the filmmaker towards Mandamus and the themes that it tackles. That in small steps of unity, there will be singular, big results.

Synopsis

Katipunan Avenue. 5:30pm, September 25, 2010. A student dormer finds out that she can't go home for the weekend. She walks around Katipunan, and bumps into “711 barya boys,” a preacher and other students her age. She takes-away dinner and sees a mother and daughter, happily waiting for their meal. She goes home and watches TV as she eats her dinner. There is a news report of the typhoon from a year ago. She remembers the happenings that surrounded her and her peers during Ondoy. She looks out the window as rain starts to pour. It seems as if nothing has changed.

Katipunan Avenue. 5:30pm, September 25, 2009. A college junior finishes class early and heads to his favorite watering hole. His mom gives him a call, asking him to go home already, as they have plans lined up for the following day. He refuses to, saying that he's out doing a group project, and that he'll be home soon anyway. As he's walking to meet up with his friends to drink, he bumps into “711 barya boys,” a preacher and other

students his age. He ends up drinking the whole night, passes out and wakes up the following day at his friend's condo. He attempts to go home but can't; he is stranded because of the flood that typhoon Ondoy caused.

Sequence Treatment

SEQ 1 EXT KATIPUNAN LATE AFTERNOON

Specific Loc: Overpass, Mushroomburger

Audio: Diegetic

Time: 2010 and 2009

Cheska goes out of National Bookstore, and walks towards the direction of Burgundy. She is dressed in casual school clothes, shorts and a baby tee, with a flowery backpack and a bag of shopping from National Bookstore. She stuffs the bag of shopping into her backpack and starts walking. Her phone rings just as she approaches 7-11. A barya boy sees her and asks for change. She answers the call and shuns the barya boy. Disappointed, the barya boy walks towards the direction where the girl came from. The camera follows the barya boy until he reaches the foot of the overpass again. He sees Gio getting down from the overpass and approaches him and asks for change. Gio shuns him as well and proceeds to walk towards the direction of Starbucks. He then continuously bugs Gio, but he doesn't budge. He tells him with finality that he doesn't have change and shoos the barya boy away and walks. He sees the cigarette stand in front of Starbucks, reaches for coins which he does have a multitude of, and then buys cigarettes. His phone rings. He answers, "Hi Ma."

SEQ 2 EXT KATIPUNAN/CAR LATE AFTERNOON

Specific Loc: Burgundy to FBR/Car approaching Miriam College

Audio: Diegetic

Time: 2009 and 2010

Gio's mom, riding on the passenger's seat of an SUV talks to Gio. She is inside an exclusive all-girls school in Katipunan, about to pick up her daughter. She asks him what time he's going home. Cut to Cheska who is still on the phone, walking along Katipunan. An inter-cutting of conversations on the phone happen. Mom-Gio-Cheska, as the film cuts back from one character to another. Cheska is calling her friends asking them what

they're up to on a Friday night. She has time to kill before she heads home to the province she says, maybe some people would be free to grab dinner with her. Gio and his mom talk about Gio's plans for the night. Gio tells her he's staying over at his friend's place to work on a project. However, he is shown in Cantina, ordering a beer already. His mom tells him to try to get home early if possible, because their family will have a busy day the following day. Gio agrees, but is obviously irritated. The mom is shown putting the phone down and instructing their driver to park the car aside. She sees her grade-school aged daughter and smiles and waves at her to come to the car already. The daughter rushes to the car greets her mom and asks, "Mama, where's Kuya?"

SEQ 3 INT HOUSE MORNING (RAINING)

Specific Loc: The house of Gio's family

Audio: Diegetic

Time: 2009, during Ondoy

Match cut to the kid's question, "I don't know anak, I don't know where he is." Gio's mom is shown in their living room, with her daughter, frantically trying to call her son. It is the height of typhoon Ondoy the morning after. Their household still has electricity and she's monitoring the situation in Katipunan on the TV. Gio never went home the night before and she has no idea on how to contact him through his cellphone. Their driver comes into the room, asking her for permission to take his leave already. "Ma'am, baha na po doon sa amin, kailangan ko na po sana magpunta doon. Nagaalala po ako sa pamilya ko. Uuwi na po ako." To which the the mom replies with concern that he might just get stranded in the flood. He tells her that it's fine, that he can manage and that he will be safe.

SEQ 4 EXT KATIPUNAN LATE AFTERNOON

Specific Location: near Flaming Wings, Pizza Hut

Audio: Diegetic

Time: 2010

"Sigurado ka?" Cheska is seen walking along Flaming Wings this time, talking to a friend. She puts down the phone reluctantly. It seems as if none of her friends are free to accompany her to dinner that night. She walks on and hears her phone ringing. Excited, she picks it up, thinking one of her friends is available for dinner already. She realizes it's her mom on the line. She listens to her on the phone, and becomes saddened as her mom tells her that she can't pick her up to go back home that night. She tells her to just stay one more night in Katip, at her apartment and that she'll pick her up tomorrow. "Okay Ma, so basta bukas ng umaga ako uuwi ha."

SEQ 5 INT CANTINA LATE AFTERNOON

Audio: Diegetic

Time: 2009

“Bukas na pare, wag ka na umuwi. Okay lang yan! Crash ka sa bahay ko mamaya.” Gio’s friend is talking to him. Gio is talking about how his mom is making him go home early. Gio agrees and tells him he needs the break anyway. He tells him that despite his mom’s insistence, he’ll enjoy his night and have a good time with his friends. He grabs another beer from the bucket on their table and drinks from it. Cantina is getting crowded. A stranger bumps into another guy standing behind Gio and accidentally spills beer on him. Gio stands up pissed, telling the guy that spilled a drink on him off. He shouts, “Tangina naman pare. Konting ingat. Pasalamat ka mabait ako ngayong gabi, paboritong shirt ko ‘to eh!”

SEQ 6 INT HOUSE LUNCH

Location specifics: Gio’s room

Audio: Diegetic

Time: 2009, post Ondoy

Gio is seen packing his favorite shirt in a box full of old clothes. We see his laptop on his desk, open to a page displaying information on where to drop off Ondoy relief goods. He carries the box out. Hi back is turned to the camera. We see him exit the room, carrying the box. We see his mom setting down KFC on their table. “Hi Kuya, where are you bringing that box? Do you want KFC?”

SEQ 7 INT CAR LATE AFTERNOON

Specific Loc: U-turn slot near De La Strada

Time: 2009

“Yes Ma, I wanna get KFC,” the little girl answers. Her mom addresses their driver to drive to KFC first. “What do you want anak?” “I might just get Fun Shots, Ma”

SEQ 8 INT KFC LATE AFTERNOON

Specifics: Inside and Outside KFC

Audio: Diegetic

Time: 2010 and 2009

“Here are your fun shots for take out, Ma’am! Enjoy your meal!” Cheska takes her meal and walks out of KFC. She looks around and sees a mother and child eating together. She looks at them jealous of what they have. She is saddened that she will have to eat dinner at her apartment and that she can’t get picked up to go home to the south that night. As she goes out of KFC, the preacher sees her and starts asking for donations. She doesn’t acknowledge him at all. As she exits the frame, the camera rests on the preacher, as he counts how much donations he’s collected that day. It’s not a lot, but he smiles and wipes

his brow. We see him approach an incoming SUV. It's the car of the Mom and kid with their driver. We see the mom and the kid get down and go to KFC, as the preacher stands up and approaches the driver.

SEQ 9 INT APARTMENT/EXT KATIPUNAN/INT CAR SUNDOWN

Specifics: Girl's apartment, Mom and kid outside KFC, Mom, kid and driver inside the car

Audio: Diegetic, emphasis on the radio and TV commentary

Cheska enters her apartment. The lights are off, she turns them on and starts to shed what's on her body. She puts down her backpack and puts down her KFC takeout. She changes into a tank top and heads to the bathroom. She turns on the faucet and washes her face. The water splashes on her face.

Rain starts to pour outside of KFC. The mom and her kid head to their car, take-away in hand. She sees the driver talking to the preacher, the preacher then sees her headed to the car and bothers her instead for a donation. She doesn't give in and shuns the preacher. She tells her driver to drive home. The preacher bugs her until they finally pull away, telling her that the world is ending and that she should repent for her sins and donate. They're finally able to pull away and get onto Katipunan. On the car, the driver turns on the radio and we hear the start of a weeknight news program. The kid asks her mom if what the preacher was saying has any truth. "Mama, is the world really ending na?" The mom hesitates to answer and then looks into the rear-view mirror at her daughter. Just as she does, we cut to a wide shot of Katipunan showing their car pass Cantina in the background. The radio then warns of an incoming storm called Ondoy as the camera tilts up to a wider, panoramic shot. Lightning strikes.

As the lightning strikes we see Cheska closing the windows to her balcony as it is already raining hard outside. She sees the lightning just as she closes the window. She sits down to watch TV and eat her KFC take-away. She channel surfs and sees an Ondoy One Year Ago Special playing. The camera tilts up to the window and the drops of rain hitting it.

CREDITS

Narrative Chart



Production Plan

A. Schedule

Date	Task
Nov 5, 2010	finalize crew list, finalize production schedule
Nov 11, 2010	second crew meeting, finalize production design, finalize actors, updates on location
Nov 15, 2010	finalize locations, actors read through of lines
Nov 19, 2010	camera tests, actors practice lines
Nov 26, 2010	shooting day 1

Date	Task
Nov 27, 2010	shooting day 2
Dec 1, 2010	shooting day 3
Dec 3, 2010	shooting day 4
Dec 8, 2010	shooting day 5
Dec 10, 2010-January 10, 2011	editing, sound, musical scoring
Jan 14, 2011	color grading
Jan 21, 2011	first cut
Jan 28, 2011	final cut

B. Budget

Equipment	P50, 000
Crew Talent Fees	P10,000
Cast Talent Fees	P10,000
Color Grading	P 10,000
Location Fees	P10,000
Transportation	P 5,000
Food	P 5,000
Editing (Computer)	P 65, 000
Miscellaneous	P 5,000
Total	P 170,000

C. Locations

Secure permits for

- A. Katipunan Avenue Exteriors
- B. KFC Katipunan
- C. Cantina Katipunan
- D. Condominium along Katipunan
- E. Miriam College Grade School

Faculty Critique and Recommendations

The filmmaker gathered useful feedback and comments from the panel during his proposal defense. Prof. Libay Cantor cleared up some issues with regards to the visual presentation of Typhoon Ondoy in the film. She simply asked whether or not it would be useful or not to show the storm as a physical entity on screen. Prof. Ed Lejano and Patrick Campos commented on the Third Cinema framework that the filmmaker used, and recommended that he do away with it and rather, relate his film to the parallel universe theory. Prof. Abigail Felix recommended that he also look into the aspect of capitalism and consumerism that abounds in Katipunan Avenue, stating that this aspect of the setting of the film could be further fleshed out and harnessed in the narrative. Prof. Yason Banal agreed. He also expressed concern with the fact that the filmmaker wasn't in Manila during the Typhoon, and said that the filmmaker might have a hard time re-creating the events during the typhoon because of lack of first hand experience.

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B. SAMPLE LETTER

January 13, 2011
Capt. Cesar P. Marquez
Punong Barangay
Brgy. Loyola Heights

Dear Capt. Marquez

Greetings! I am Caloy Soliongco, a graduating student at the University of the Philippines Film Institute. I am currently doing my thesis film this semester, entitled "Katipunan." The film is on the present-day situation of Filipino youths, and their contribution to society at large. I plan on shooting some scenes along Katipunan Avenue and the several establishments and universities around the street. The film is inspired by my own personal experiences as a student in UP and Ateneo, and Katipunan Avenue pretty much is where I spend my time in between classes, much like a lot of other students.

My shooting days are tentatively set on January 29 and February 5, and I am writing to you with the hopes of securing your permission to shoot along the said street. I would want to have the proper recognition from your Barangay as well as your full awareness of my intentions and purposes before I start my production. It is in this light that I would like to request for a written shooting permit to be able to shoot along Katipunan Avenue for my thesis. Rest assured that I will not be disruptive to traffic, school and working schedules, and other activities of the several people who frequent Katipunan while I am shooting. I will also make sure to keep the avenue clean and not litter in the premises throughout the whole course of the production. Should you have any questions, please do address me by any means that is most convenient for you. I am looking forward to your positive response. Thank you for your time!

Sincerely yours,

Caloy Soliongco

Noted by:

Prof. Patrick Campos

Thesis Adviser

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