

SIRIP

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SIRIP

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“We stopped checking for monsters under our beds,  
When we realized they were inside us”

-Unknown Author

## ABSTRACT

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*Sirip* is about the brief encounters of a little girl and the town outcast, known to the townspeople to be an *Aswang* (witch). The two developed a friendship, which is rooted from their yearning of belongingness –the little girl is trying to find her mother, the outcast connects with the child. As they finally understood their situation, the little girl's curiosity leads her to find out about a past she shares with the outcast.

The use of the concept of *Aswang* in the film is to antagonize prevailing social control mechanisms present in the hostility towards outcasts. The film takes on a horror story not about *Aswang* or witches, but of the real monsters that social norms have hidden deep into the perception of the community.

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## I. INTRODUCTION

### A. Background and Rationale

Monsters and the tales that accompany their existence are fundamental to the film. The filmmaker finds that this particular cultural belief has a substantial impact in shaping the behavior of individuals. This belief is prevalent among Filipinos living in the countryside region of Bicol. It is believed that monsters take on the guise of fellow townsfolk.

(Yengoran & Makil, 2004) Gossip and rumors prey on the vulnerable and different. To be labeled the *Aswang* is to be punished with exclusion, ostracism and even harassment by the community.

The filmmaker has had actual experience living with a certain group of women who have been rumored to belong to a family of *Aswang* in the province of Albay in Bicol. These women, who happen to be related to the filmmaker by familial ties, inspired the filmmaker and her film. The filmmaker observed how the *Aswang* labeling affected the lives of these women. With these, the filmmaker yearned to channel the feeling of oppression in her film.

The filmmaker's aim is to create a narrative that depicts the struggles of discriminated and alienated individuals with the seemingly involuntary hostility of townsfolk towards them. The labeling of *Aswang*, beyond a cultural belief has become a form of social oppression and discrimination. It also functions as a tool that pacifies and curbs variation

of norms in a community.

### **B. Concept**

*Sirip* (in direct translation to Filipino means “peek”) is a Bikolano film about the encounters of a little girl and the town outcast. However brief their encounters were, the two instantly develop a friendship deeply rooted in their own yearning to belong. The little girl’s curiosity leads her to find out the past she shares with the town’s outcast. In her curious pursuit, she unwittingly endangers her own life. The town outcast saves her and is ultimately punished by the townsfolk.

The filmmaker intends to show how social norms are used to preserve balance and maintain order in a community, as she depicts the town’s structured social hierarchy and tries to challenge the prevailing notion of the status quo. The concept of the *Aswang* in the Philippines came from the oral tradition of folklore, or *kuwentong bayan* (Ramos, 1990). The film aims to show how the concept of *Aswang* is used to enforce the dominant belief systems of the society.

### **C. Significance of the Study/Film**

The film aims to study the folk beliefs of supernatural beings such as the *Aswang* mythology. The film intends to visually interpret this oral tradition of the *Aswang*. The film may be used as aid for students studying Philippine Anthropology, as well as to those who are interested in the subject of the *Aswang*. The film may also contribute in promoting Filipino identity to Asian films especially in the horror genre.

## II. REVIEW OF RELATED LITERATURE

### A. Academic Literature

Culture, is defined as a collection of the lifestyle and habits that are discovered and gained over time. (Tan, 2009) The Philippines is home to diverse ethno-linguistic groups and to a multitude of cultures scattered around the archipelago. The distance between different groups made the belief systems and cultures unique to each particular region.

These beliefs and cultures have been passed on through time from one generation to the next through oral literature, written stories, performances, etc. But the origin of legends, myths and other folk tales transcended from its predecessors as forms of “oral literature”. (Tan, 2009)

Oral literature have been interpolated as Philippine folklore, a branch of Philippine culture, which has brought forth the revolution of the diverging knowledge and wisdom of the old to the new through word-of-mouth in the time when writing systems were not yet available. It may vary from the legends, historical account of heroes, the struggle of the people, or mystical stories of the unknown or the unidentified. (Eugenio, 2008)

Myths, are records of the past that are indoctrinated to be the truth by faith. These myths are meant to explain certain phenomena in the universe and that are usually given great importance in rituals and theology. (Bascom, 1965)

### ***Aswang* Complex**

The *Aswang* Complex in Philippine Folklore or the *Aswang* as an anthropological phenomenon in the Philippines has very limited sources. Accounts are usually based on personal experiences from people who may have or believed to encounter them; or from oral tradition told by elders of communities around the Philippines. (Ramos, 1990)

Countless Philippine Folk Stories have been written on the *Aswang*. The term *Aswang* is used to identify mythical beings in Filipino culture that is associated with demonic spirits. The *Aswang* concept can be divided into different categories according to physical characteristics, domains and habits. The *Aswang* may vary into categories such as the vampire, viscera sucker, weredog, witch or ghoul. (Ramos, 1990)

In the Philippines, accounts on the history of the *Aswang* complex have been recorded. As expounded on by F.Landa Jocano in Ramos (1990) the earliest dates back from the account of the custom and practices of the Pintados in Panay in 1582 – 83 by Miguel de Loarca.

*Aswang* Folklores vary in the different regions of the country, especially in provinces. In the Western Visayas region such as Capiz, Ilo-Ilo and Antique, the concept of *Aswang* is very popular. Most of the people who originated from these areas are stereotyped of having been related to the *Aswang*. (Ramos,1990)

### **Bicol and the *Aswang***

In the island of Luzon, the Bicol region is set to have its own account of *Aswang* apparitions. These stories were kept alive by passing on from one generation to the next through oral traditions. In the selected essays of Frank Lynch in Yengoyan and Makil (2004), there are sets of beliefs that happen to have strong existing contents in the provinces of Camarines Sur and Albay.:

The term *Asuwang* is known and used throughout the entire Bicol regions as the name for a person (male or female) who practices witchcraft. More accurately, by an *Asuwang* is understood a man or woman possessing preternatural powers of locomotion and metamorphosis and an inhuman appetite for the voided phlegm and sputum of the deathly sick, as well as the flesh and blood of the newly dead. These powers and appetites are actually, either by a pact, implicit, or explicit, with the evil spirits, or by means of imaginative magic, or by both. (Yengoran & Makil, 2004)

From the Bicol term itself *Asuwang*, has speculations of its origins as to a “kaguwang” (Camarines Sur) a fox-like animal that feeds of food fowls or small animals. The word may also have derived from Masbate, the term “asbo”, an animal that resembles a bear and is capable of sucking blood from its prey. (Yengoran & Makil, 2004)

Lynch as cited in Ramos (1971) describes the behavior of the *aswang* in a specific community:

Philippine witches avoid human company and live in rundown isolated huts at the outskirts of communities to avoid interacting with people.

Witches are usually respected because feared. They keep away from social groups by day but are amiable to people who befriend them. They are not quarrelsome and do not complain or seek people's advice. (Ramos, 1971)

Lynch as cited in Ramos (1971) noted that witches avoid neighborhood social gatherings:

Such as the women's group at the river come together for washing, bathing, and exchanging small talk or the men's usual gathering at some favorite store or barbershop. They seek solitude and given a wide berth at all.

Some witches are said to go to mass and even take communion, but look down instead of up at the host when the priest raises it. (Ramos, 1971)

The *aswang* in Ramos (1971) is described as to how it practices witchcraft:

Witches are said to inflict their witchcraft by uttering spells over something closely associated with the victim, such as his clothes. By the magic they send tiny objects into the victim's body by use of insects the witch sends out to do this.

Dark colors on the other hand, seem to fascinate Philippine witches. Black cats, large fillies and certain black night birds are said to be the messengers of witches. (Ramos, 1971)

Similar to the Salem Witch trial of the west, a person suspected to be an *Aswang* undergoes scrutiny from the community. Proving that an individual is an *Aswang* is not comparable to the typical lie detection test, where a person is asked a series of question, but it is more physical and brutal. Some are punched in the stomach, and if they produced the sound "kagak" then they are indeed *Aswang*. (Yengoran & Makil 2004)



According to Frank Lynch in Yengoyan and Makil (2004) he described how the alleged *Aswang* is being fight off by those who hunt them:

*Fighting the Asuwang entails many Christian practices. These are the watering of holy water and the display of the crucifix.* (Yengoran & Makil, 2004)

The most gruesome of all the anti-*Aswang* tactics is to actually kill the *Aswang* itself for it is believed to end all the demonic spirit that suffocates the body.

Ramos (1971), also details the effects of the belief in *Aswang* as resulting to the following:

Beliefs about witches have resulted in the average Filipino's compulsive fear of bugs that, attracted by the night, enter homes after dark especially grasshoppers, moths, and mantises and more of these creatures enter Philippine homes than in West since few Philippine windows are screened.

Filipinos swat these creatures heartlessly. It would be helpful if they would have feared the anopheles mosquito that spreads malaria with its sting at night too, but they have no such fear of this blood-sucking carrier of malaria. (Ramos, 1971)

### **Functions of the *Aswang* Belief**

F. Landa Jocano's foreword on *the Aswang Complex in Philippines* by Ramos (1990) describes the belief of *Aswang* as "*may be viewed as socially functional in many communities... Aswang tales are used by many people as a medium of social control*" (Ramos, 1990)

According to Lynch in Yengoyan and Makil (2004), the *Aswang* belief performs functions:

There are at least two outstanding offices performed by this belief: It helps in the management of children and acts as an impelling motive for adults to strive for social conduct in their community. (Yengoran & Makil, 2004)

The idea is further explained as to how the social function operates in the life of adults:

No normal person wishes to be suspected of being an *asuwang*. The result is that he sedulously tries to avoid showing any of the traits of the *asuwang*, such as secretiveness, solitariness, misanthropy, and the like. In this manner the belief discourages any asocial attitudes. (Yengoran & Makil, 2004)

The creation of the *Aswang* culture had been used in order to control children with misbehavior and to train proper social conduct in the community. The mothers tell their naughty children *Aswang* stories that involved them eating mainly children. The child tries to behave himself/herself in fear of the unknown that is to get them. The second function of the *Aswang* culture is that it consciously inculcate people to avoid being associated with any characteristics of *Aswang* which in turn they are to act in certain ways that are likely of what the norms are directing people. (Yengoran & Makil, 2004)

## **The Horror Film**

The Horror Film is the type of film genre that evokes fear, strong anxiety and terror from its audience. It does not only provoke these emotions but it also affects the person's psychological psyche of fears. These are human fear of death of the body and the damnation of the soul wherein there would not be eternal rest but only suffering.

(Worland, 2007)

Horror Films are subcategorized into specific antagonists such as zombie, murderer, ghost, and etc. These so-called monsters each symbolize different psychological fears.

(Worland, 2007)

*Sirip* deals with the myth of the *Aswang* that aggravates the whole town. The film does not revolve on the physical aspects of the horror film but it's psychological effect on its audience. The filmmaker chose to relate other films that possess these attributes as she made her film.

## **B. Film and Media**

### 1. *Yanggaw*, Richard Somes (Philippines, 2008)

*Yanggaw*, an Ilonggo-spoken film directed by Richard Somes, is about the slow and painstaking transformation of a woman to an Aswang. In the end, the family of the woman makes a choice between the life of their daughter and the security of the whole village.

*Yanggaw* shows the painful transformation of a human to an *aswang*. It frames the vicious hunt of the aswang as a need to survive and not as a want. The Aswang concept in the film is identified as disease that inevitably scars away the humanity of a person.

The film's use of the rural setting inspired the filmmaker to set the film in a rural occasion as it adds value to the mood. *Yanggaw* inspires the cinematography for Sirip. Handheld shots used during moments of tension and steady shots for moments of break or pause as breather.

### 2. *Tinimbang Ka Ngunit Kulang*, Lino Brocka (Philippines, 1974)

*Tinimbang Ka Ngunit Kulang* is a Lino Brocka film that portrays the multi-level facets of corruption in a town. It begins with a teenage boy who has a unique friendship with the town leper and the lunatic. As he spends time with them, he slowly realizes the hypocrisy of the people who brought him to now. The film shows the horror of social reality.

The filmmaker is inspired by the blatant examples of corruption shown in *Tinimbang Ka Ngunit Kulang*. The filmmaker adds snippets of little corruption in the film, like the old man sleeping in church and the child stealing money. These are inspired from the procession scene of *Tinimbang Ka Ngunit Kulang*. Some visual fragments inspired the filmmaker as well. These specific scenes are when the men made fun of the lunatic and when the women of the church drove away the town leper for fears that the disease might infect them.

Another important scene taken from the film was the use of the upper plains wherein the town leper, lunatic and the innocent teenager were conversing from a highland talking about the hypocrisy of the people from downtown. It was for the first time that the director had shown the town outcast in another light, as they were seen to be of great wisdom about humanity and goodness over the “normal” and “sane” people. The filmmaker adapted this to her film by putting the two characters up in the tree as they were watching the procession. The innocent conversation slowly leads the girl to question the town outcasts real identity and what connection does she, the town outcast, have with the little girl’s mother.

### 3. *Låt den rätte komma in*, Tomas Alfredson (Sweden, 2008)

*Låt den rätte komma in* is a Swedish horror/drama film about the friendship of a little boy and a vampire. As he finds out that she is a vampire, he is torn as to how he wants to be with her despite the risk of him getting hurt. The film climaxes as the bullies try to drown the little boy and as he was struggling underwater, the girl saves her by killing all the

bullies. The film ends with the boy finally running away from home with a train ticket and a large suitcase in hand. The film reveals to have the little girl inside communicating with him through Morse code.

The filmmaker was inspired by *Låt den rätte komma in* main characters, of how these little children deal with problems of the adults. The two main characters are not attractive and mostly hated by the rest of the town. The filmmaker wanted to adapt the look of innocence to her own film's main characters and how they are as saving grace to one another.

#### 4. *Das Experiment*, Oliver Hirschbiegel (German, 2001)

*Das Experiment* is a German film about a social experiment of civilians who were assigned to be as jail guards or criminals. This film is based loosely in the true events during the Stanford Prison Experiment as it ended up affecting the psychological damage to the participants. The film had dwell in the construction of roles in a society that individuals had to play in order to maintain balance. Each role are co-dependent of each other, the jail guards do not exist without the detainees, and vice versa.

The film made the filmmaker realize the roles in society are all interconnected and does not exist without the other. The filmmaker's take on her film of norm versus the outcasts do maintain balance in the film.

### III. FRAMEWORK

*"What are you?" he demanded. "I must know!"*

*"Have you forgotten so easily?" The subject asked. "We are you."*

*"We are the madness that lurks within you all, begging to be free at every moment in your deepest animal mind." "We are what you hide from in your beds every night. We are what you sedate into silence and paralysis when you go to the nocturnal haven where we cannot tread."*

*- Excerpt from Russian Sleep Experiment*

“Monsters embody all that is dangerous and horrible in the human imagination”.

(Gilmore, 2003) He also added that, people invent imaginary creatures for which their fears could settle.

*Sirip* is about the creation of monsters. It takes on the ordeal by which human beings create monsters in order to hide their own.

The theory of Social Construction of Reality explains that institutions are created through repeated actions that will eventually become habits and be validated as a system. Through time, this systematic set of actions will be considered as a norm.

(Berger & Luckmann, 1966)

It further explains that certain phenomena exist due to how it is viewed in its context in society. It states that people have created their own ideal imagery over time. These

become mindsets which are never questioned because it has already been institutionalized itself in people. (Berger & Luckmann, 1966) If one has veered away from those set of rules then one has violated the sacred agreement that there is only one to follow.

*Sirip* is set during a Good Friday, a day that Catholicism observes in commemoration of the passion and death of Jesus Christ. The film uses Roman Catholic tradition, as interpreted by a folk community, as the film's prevailing belief system.

In the first sequence the grandmother is praying the *pasyon*, a poem depicting the passion and death of Jesus Christ, which may be sung or chanted during the Lenten season. In that sequence the grandmother speaks of sinners who are fools for not following Jesus. Anita, who has just had a very bad dream, sidetracks her. She ignores Anita's qualms about the nightmare, instead focusing on the fact that they may be late to church and in getting Anita to take her medicine. She goes back to reading the *pasyon* as Anita goes back to her room.

The confrontation between Anita and her grandmother is a clash of the folk belief and the modern belief system. It starts when Anita goes home late as she completely forgets her grandmother's instructions. She goes home to an agitated grandmother who has been looking for her since she disappeared. Anita explains how she followed a voice that led her to Saleng. The grandmother becomes angrier because of what she just heard and restricts Anita of leaving the house. Without explanations, the grandmother locks the door, leaving the little girl in shock of what she has done. This scene manifests the power



of the grandmother over Anita, as she disapproves of the little girl's friendship with Saleng. In the same manner, the existence of folk belief does not entertain question as it has withstood time.

The procession scene in the film is the most blatant example of the prevailing belief system where in all of the townspeople are following the single flow while the two main characters are isolated by their own choice.

The filmmaker challenges the dominance of the folk belief in the film by interjecting the anti-system, which is defined through the characters of Anita, the little girl and Saleng, the town outcast –rumored as an *Aswang*. *Sirip* incorporates the elements of the *Aswang* folklore, as the anti-system, and uses to challenge the prevalent ideology on “good and evil”. The filmmaker plays up on the idea that Good Friday is the only time when the spirits of evil freely lurk on earth because Jesus Christ is dead. This is to cast on the strength that the *Aswang* concept may probably be true in the film.

*Sirip* aims to re-appropriate the definition of the horror film, not about the exploitation of creatures of the unknown or grotesque, but of the horrors of how society is maintained its balance.

In *Sirip*, the image of Saleng /*Aswang* supports the *aswang* stereotype in other films. She lives far away from the villager, watches people on top of trees, butchers animals, ritualistic and the physical stereotype of an *aswang* in human form. On top of all that,

Saleng is a character of great mystery, her unprecedented actions appears to be a menace for the townspeople.

In horror films, women and monsters are always considered to be “other” because they pose as threat to the norm of male dominance. The women are always inclined to death or punishment whenever they possess great strength and wisdom (Williams, 2002).

In *Sirip*, these two women are very powerful characters yet they are considered as danger to the rest of the community. Aside from Saleng evidently as a independent woman, Anita is also strong character. She may be very thin, innocent and curious, yet she never cried or showed any sign of weakness as kids bully her. However, there are also other female characters in the film that are strong women. The *Hermana Mayor* leads the town without the sign of her old age. The grandmother who has become Anita’s parents, are both her hero and villain.

In *Sirip*, the women characters are more in highlight than men. The male characters are used as support or background characters. For example, women lead the procession, or that the *Hermana Mayor* welcomes the people to the church, rather than the priest. All these women do not rely on the dominance of men. Instead, they shine in their own strength and move the narrative forward.

However, in the revelation, the audience sees how Saleng witnesses the crime done by the women of the town. They were purging a woman (Anita’s real mother) accusing her

of stealing a man's love, lead by the Hermana Mayor with Anita's grandmother as a witness. This scene is reminiscent of the Salem Witchcraft framing the execution of an innocent woman who is condemned for adultery. Here, the women may not be generally be victims, but much like men, may also be perpetrators of conflict themselves.

Towards the end of the film, Saleng is shown to be dead, an implication that the rest of the townspeople finally catches up to her. The filmmaker regresses back to the notion of the status quo, threats to the functioning society is eradicated, in order to progress to the "greater good".

## **IV. PRODUCTION PROCESS**

### **A. Pre-Production**

During Film 199 defense, the filmmaker had her original concept approved by the panel with minor revisions on the story and visual pegs. After a week, she had to submit the film's sequence breakdown to her proposed shooting schedule.

During the first few days of Film 200, the filmmaker was not able to meet personally her thesis adviser, Professor Grace "Gigi" Alfonso because of a schedule conflict but was able to propose her thesis over a phone conversation. Professor Alfonso approved of the concept and asked the filmmaker to submit the final script for the following week.

The filmmaker was having a hard time writing the screenplay because she felt that some of the dialogues were too unnatural.

On the second meeting, the filmmaker submitted her first script draft, which they had to workshop with the adviser who helped a lot with the revisions of the film. The next meeting came two weeks after over lunch with all co-advisees. The filmmaker had to pitch her thesis to two of the graduate students under Professor Alfonso's master class. They gave very insightful suggestions and comments to the filmmaker, which she was able to incorporate with her screenplay. The storyboard and screenplay were finally approved on the same day.

The filmmaker and her production manager had scouted for locations. They found the first location in Rizal to have a lot of potential for the film but due to transportation issue they had to cancel. The team resorted to the last but now the best choice, Wawa Dam National Park in Montalban, Rizal.

The production manager, Ms. Kimie Arenillo contacted the prospective artist that could play for the role of the main characters. Many have declined due to the material that will be spoken in Bikol dialect and because of schedule troubles. The filmmaker went to meet the potential actor for the little girl who was convenient enough to be her second cousin, Ms. Mariel Imperial.

The filmmaker also met with Ms. Maria Isabel Lopez who is willing to play a role in the film. She told the filmmaker that she was excited to the film because it was a reminiscent of her past film entitled Silip. The filmmaker had conducted workshops with her to polish her accent. Ms. Lopez gave some outputs on how the Saleng character could be more convincing by recommending certain wardrobe she could wear or the make up instead of prosthetics for her face.

The next day, the filmmaker had met her crew for a short briefing on what is to happen on the day of the shoot. The filmmaker with the Mr. Bryce Refuerzo, the production manager, had to go back and forth to the location's Barangay hall to ensure the permits. The officers of the barangay, were very kind, that they were able to waive the payments for the said location. The department of tourism had also waived the shooting fee for the

locations because they have believed that the film will not sabotage or desensitize the place as a tourist spot.

Mr. Refuerzo was in charge for securing the permits for the locations. He made sure that every location owner understood the process of how the film will be on the shooting days to avoid miscommunications and future unforeseen events.

The filmmaker had met up with all the crew for the shoot and had discussed the rundown of what will happen during the shoot. There had been a lot of delay with regards to the film's shooting dates because of the unaligned schedule days of the actors. The filmmaker also met up with the soundman to discuss the peg for the sound design of the film.

On the night before the actual shooting date, the filmmaker decided to reschedule the shoot on a later date due to technical problems and the bad weather that may be of great risk for the cast and the crew on the location.

## **B. Production**

The production began on September 19, 2010 and the call time for the film crew and grip (CineJepoy) was 4:30 in the morning for a buffer of one hour of travel time to the location. About an hour, and the film team arrived at the Wawa Dam National Park. There were problems in logistics and communications because of the poor networks

signals in the town. The filmmaker had given instructions to the whole film team on designated places and warning on inappropriate behavior during the shoot.

The first location was in the Batoy residence where the alleged Aswang lives in the story. It was not an hour long since the whole film crew was there when people from the town were starting to come. The sequences were shot very quick except minor delays because the barangay officials who were responsible for crowd control cannot manage the commotions made by the town people watching the shoot.

The sequences that were shot that day were the hut, tree and bathing sequence. The shoot went very well that day, except for information that the filmmaker had just later on found out. The filmmaker had been given reports that some of the members of the grip crew from cinejepoy had allegedly gambled during the shoot. The production assistants and drivers who have tried to look for these grip members, who went missing in some parts of the morning sequences when they were needed, supported these allegations. To the filmmaker's dismay, she decided to hire other grip team instead for the next shooting days.

The second shooting day was on September 25, the film crew arrived much earlier on the set because of the required props and location set up were more difficult. The filmmaker also hired the new grip team from RSVP Film Studios who she personally recommends to all film students for their thesis. The first few sequences were shot in Mr. Curoy residences where Anita and her grandmother were of residence. The only problem was what we called the karaoke dilemma where residents who owns karaoke machines would

play theirs as loud as possible and at the moment we approach them if they could turn it off for a while, all they'd do is charge us 500php, claiming that we have to pay for their livelihood. The filmmaker did not want to pay but because they had blatantly made it louder, the production manager had to pay for the film. This problem arose all throughout the film shooting process, which had affected the sound of the film.

The afternoon session was spent in the river of the Wawa Dam. It was the filmmaker's favorite sequence to shoot because it was on the location where the talents were to run in the river and it was on that location where the crane was used for the last shot of the film. During the river scene, the filmmaker found out that one extra battery was missing and the current battery is already down to its last power bar, luckily all the scenes were already shot before the battery died. Back at the headquarters, the filmmaker and cinematographer were emptying every bag and camera inside to find the missing battery but failed to find it. The shoot finished much later than the expected time so the filmmaker and some from the team had decided to sleep at the location so as to prepare much earlier for the next day.

During the third day, the call time was a little late due to the consecutive days of shooting. The sequences for the day were the church and procession scenes. The first scene was shot inside the church, and before the first shot was to be taken, the cinematographer found the missing battery inside the camera that was checked the night before. A resident of the town told the filmmaker that it might be the spirits of the river who caused the battery to be lost in that particular time. The third day was the most tiring



of all because it involves a lot of talents to be directed and a lot of time consumed choreographing the procession and the panic sequence.

### **C. Post-Production**

The filmmaker edited the film with the help of her assistant directors Mr. Judd Figuerres and Ms. Ilsa Malsi who were very patient with her throughout the process. The filmmaker was able to borrow their editing machines for putting together the pieces of the film.

The film also had some post-production color rescue from the kind Ms. Marilen Magsaysay, senior colorist of Optima Digital Inc. The filmmaker had an hour of creating color pegs for each shot with Ms. Magsaysay. The graded footages were so beautiful that it cannot be identified anymore from its original material. The filmmaker is more than happy with the output of the film.

Unfortunately, the film was not able to finish in its post-production process in time for the defense because of a major setback in its sound editing. The original editor had to back out because of another project that needed more time. The next sound editor, also had to back out because of the time constraint given by the filmmaker to get the film's sound be fixed as originally planned. In lieu of this, the filmmaker does not wish to put blame or any bad word to anyone who had been involved in the film rather she had learned to be more assertive and that she should have back up plans in case of problems such as these may arise.

The editing process of the film had been put to a lot of delays because the filmmaker had to attend to a family crisis towards the end of the year 2010. The filmmaker also had to get a job to be able to pay for hanging debts. The kind, Mr. Jedd Dumaguina had offered his help to fixing the sound problem of the film and restored it just in time for the defense on March 24, 2011.

## V. SCREENPLAY

### **SEQUENCE 1 EXT GUBAT - UMAGA**

May maririnig kang mga tumatakbo sa kakahuyan. Mga paa ng tila mga matatanda na tumatakbo lamang ang makikita natin.

Mayroong babaeng naliligo sa ilog. Likod lamang ang makikita natin. Kumakanta siya ng isang oyayi.

Mayroong nakasilip na mga mata. Tumititig.

Tumatakbo parin sa kakahuyan ang mga nagmamay-ari ng mga paa.

May tumatakpong bata ngunit ang kanyang mumunting mga paa lamang ang ating makikita.

Babalik tayo sa babaeng naliligo sa ilog. Biglang titigil siya sa pagkanta, at unti unti siyang lilingon sa manonood ngunit bago makita ang kanyang mukha ay mapuputol ito.

Tumatakbo parin sa kakahuyan ang mga nagmamay-ari ng mga paa.

Mayroong babagsak sa tubig at magkakaroon ng malilit na alon.

Aagos ang ihi sa banig.

Ipapakita ang matang sumisilip.

### **SEQUENCE 2 INT BAHAY NI ANITA - BIYERNES 3AM**

Maingay na ang kampana at may kumakanta ng awit ng pasyon.

Isang bata ang makikitang magigising.

Kinapa ng bata sa kanyang pwetan, basa nanaman ang banig. Makikita nating nakahiga sa kaliwang bahagi ng banig ang batang si ANITA, payatot, maitim at mayroong malaking mata. Naihi nanaman siya sa kanyang pagtulog.

Napaupo si Anita.

Nakaranig siya ng pagdarasal. Si Nanang ay nasa labas ng kanilang kwarto, kumakanta ng awit mula sa pasyon habang nakaluhod. Makikita ni Anita si Nanang mula sa kanyang pagkakaupo.

Lumabas si Anita ng kwarto at lumapit sa kanyang lola. Tumayo siya sa likod ni Nanang.

**ANITA**

Nanang, pigbabangungot nanaman  
tabi ako.

Nanang, pigkukumkom nanaman tabi  
ako.

Napahinga ng malalim si Nanang at napatingin sa hingal na  
hingal na si Anita. Isang tingin at nagbalik ito sa  
pagbuklat ng kanyang pasyon.

**NANANG**

Magbihis ka na. Mahuhuli na tayo  
sa misa.

Magsangli ka na. Mahuhudyan na  
kita sa misa.

Hindi parin umalis si Anita sa pagkakatayo sa likod ng  
nakaluhod na si Nanang. Tila mayroon pa siyang gustong  
sabihin.

**NANANG**

Bakit?

Nyata?

Bumaling ang tingin ni Anita sa papag sa kwarto.

**ANITA**

Ah. (pause) Wala po.

Ah. (pause) Wara tabi.

**NANANG**

Ininom mo na ba ang gamot mo?

Nag-inom ka na kang bulong mo?

Sabay subo ng gamot, si Anita.

**ANITA**

Opo.

Iyo tabi.

Bumalik si Anita sa kanilang kwarto at niluwa ang gamot.

**SEQUENCE 3 EXT. SA LABAS NG BAHAY NI ANITA - BIYERNES 4AM**

Sa labas ng kanilang maliit na bahay. Makikita nating hinuhuli ni Anita ang mga palaka at mga suso. Tuwang tuwa siya sa mga ito. Lumabas si Nanang mula sa bahay nila.

**NANANG**

Ay! Ano man iyan? Mari na daw!

**ANITA**

Mga kawatan ko ini, Nanang.

Hinawakan ni Nanay ang kamay ni Anita. Hilang hila niya ang batang tinatamad na pumuntang simbahan.

Sa kanilang paglalakad, mayroon silang makakasalubong na dalawang babaeng papunta rin sa simbahan para magsimba.

Nakabalot ng itim na damit ang dalawang matanda. Napatigil sila sa pagkukwentuhan nang napadaan ang mag-lola. Napangiti bigla ng matamis ang dalawang matanda. Pilit.

Nakalagpas ng kaunting hakbang ang mag-lola ng magumpisa nanaman umalingawngaw ang boses ng dalawang matanda.

**BARRIO WOMAN # 1**

Matagal na dapat nawala yan.

Haloy dapat sindang nawara.

**BARRIO WOMAN # 2**

Kaya tayo minamalas.

Kaya man kita pigdidimalas.

Napalingon sa kanila si Nanang. Narinig niya ang pinaguusapan ng dalawang matanda. Napangiwing ngiti si Nanang na tila tinatakot ang dalawang matanda.

Sumabay ng paglingon si Anita at natawa sa itsura ng mga matatanda. Naririnig ang kanyang munting pagtawa at bigla na lamang siya hinila ng kanyang lola.

**SEQUENCE 4 EXT. SA LABAS NG SIMBAHAN - BIYERNES 4AM**

Napakaraming tao sa labas ng simbahan. Hindi pa man naguumpisa ang misa at nagkakaroon na ng mga kaganapan sa labas.

Hila hila parin ni Nanang si Anita. Mayroong lumapit sa kanilang isang matandang babae na tila kaibigan ng kanyang lola. Kinakamusta sila nito. Naisangtabi si Anita sapagkat nagkakamabutihan ang usapan ng kanyang lola at ng matanda.

Sa isang banda, mayroong mga batang nagkakasiyahan sa paglalaro. Tinitignan ni Anita ang mga batang ito nang may pagkainggit.

Gusto niyang lumapit ngunit sa kanyang unang hakbang ay narinig niya ang pamilyar na tinig.

Kumakanta ang tinig ng isang oyayi.

Sinundan niya ito na tila hinihila siya.

**ANITA**

Mama?

**SEQUENCE 5 EXT. SA GUBAT MALAPIT SA ILOG - DAY 4AM**

Sa kanyang paghahanap palakas na ng palakas ang tinig, tila malapit na niyang malaman kung sino ang kumakanta.

May naliligo sa ilog. Isang matandang babae. Nakatalikod ngunit malalaman mo na sakanya galing ang tinig na ito.

Nagtago si Anita sa matataas na damo. Pinagmamasdan niya ang babae. Malakas ang pagkabog ng kanyang puso kasabay ang hingal sa paghinga.

Nagbagtingan ang mga kampana nang simbahan. Nagumpisa ang misa. Narinig niya ang pagsigaw ng kanyang lola.

**NANANG**

Anitaaaaaaa!

Nagulat si Anita at napatalon sa kanyang pwesto. Napatigil ang pagkanta ng matandang naliligo sa ilog.

Mas lalong kinabahan ang bata, nabuko na siya sa pagsilip sa matanda. Dahan dahan ang paglingon ng matanda sa direksyon kung saan nakatago ang bata. Natakot si Anita at dali daling tumakbo palayo sa ilog at papunta sa simbahan.

**SEQUENCE 6 EXT. SA LABAS NG SIMBAHAN - UMAGA**

Lumingon siya muli sa may ilog ngunit biglang nawala ang matanda.

Nakarating siya sa simbahan hingal na hingal at tila hihimatayin na. Sa kanyang pagtakbo papasok ay nabunggo niya ang napakalaking babae, ang HERMANA ng barrio.

Tinititigan siya nito ng masama.

**SEQUENCE 7 INT. SIMBAHAN - UMAGA**

Pumasok siya sa simbahan. Ang lola niya ay galit na galit nang naghihintay sa kanya. Hinila niya paluhod si Anita.

Habang nagdarasal ang lahat, mula sa pagkakaluhod ni Anita ay tinitignan niya ang mga nagsisimba.

Sa kanan niya ang mga batang naglalaro sa bukana ng simbahan. Nakabilog sila na tila naglalaro parin hangganga sa buwagin sila ng isa sa mga nanay ng mga bata. Biglang tinuro si Anita ng nanay habang may binubulong sa mga bata. Tumigil ang mga bata sa paglalaro at bumalik sa kanilang mga inuupuan.

Sa kaliwang bahagi ng simbahan ay mga matatandang babae. Sila ay kumakanta ng napakalakas na parang nang mga bubuyog.

Ang hermana mayor na malapit na sa altar ay tila kanina pa si Anita pinagmamasdan. Nanlilisik ang kanyang mga mata at nakatuon ito lamang kay Anita.

Ang lahat ay tila tumahimik nang nagsalita ang pari para sa Homiliya.

**PARI**

Hingin natin sa Panginoon na  
patawarin ang ating mga  
pagkakasala. Kailangan na natin  
magbago upang ibalik na sa atin ng  
mahabaging Diyos ang kasaganahan  
sa ating mga palayan. Kung hindi  
tayo tatalikod sa ating  
makamundong kasamaan ay mas  
masahol na mga peste pa ang sisira  
sa ating kabuhayan.

Hagadun ta sa satong Kagurangnan  
na patawadun an satong mga  
kasal'an. Kaipuhan ta na bag'uhon  
an satong mga sadiri nan maibalik  
sato kang mahihirakon na  
Kagurangnan an kasaganaan kan  
satong mga pananum.

Kung dai kita magtalikod sa satong mga pagkakasala digdi sa  
kinab'an, mas grabeng peste an maperwisyo sa satong mga  
kabuhayan.

Napayuko na lamang si Anita. Bumulong siya sa kanyang lola  
ngunit sinuway lamang ito.

**ANITA**

Nanang! Nakita ko po si Nanay.

Nanang! Nahiling ko tabi si Nanay!

**NANANG**

Shhh! Huwag kang maingay,  
nakakahiya!

Shhh! Dai ka pararibok, makasupug!

**ANITA**

Dun po sa ilog! Andun po talaga  
siya!

Duman tabi sa salog! Ituon tabi  
siya!

**NANANG**

Shhhhhh!

Hindi pa tapos ang misa. Mukhang nayayamot na si Anita.  
Nakakatulog na siya sa balikat ng kanyang lola. Sinisiko  
siya nito. Napalingon na lamang si Anita sa labas ng  
simbahan.

**SEQUENCE 8 EXT. LABAS NG SIMBAHAN - UMAGA 10AM**

Natapos na ang misa. Kumalembang na ang munting kampana ng  
simbahan.



**NANANG**

Anita bumalik ka na ng bahay at doon ka na kumain ng agahan. May niluto akong bangus nasa lamesa. Maiiwan muna ko dito para maglinis ng kapilya. Hintayin mo ko sa bahay. Ikandado mo ang pinto.

Anita bumalik ka na sa harong duman ka magkaon ki pamahaw. May pigluto ako duman na bangus yaon sa lamesa. Mapawalat ako digdi, malinig nguna ako digdi sa kapilya. Halaton mo ako sa harong. Saraduhan mo an pinto ha .

Sumabay na si Anita sa agos ng mga tao palabas ng simbahan. Nagdarasal parin sa loob si Nanang.

Pinagpasyahang balikan ni Anita ang ilog.

Sa paglalakad may nadaanan siyang isang kubo na ngayon niya lamang nakita. Lumaki ang kanyang mata sapagkat narinig nanaman niya ang tinig.

**SEQUENCE 9 EXT. SA MAY KUBO - UMAGA**

Lumapit siya ng dahan dahan sa kubo.

Hanggang sa mayroong tumapik sa kanya mula sa likod. Lumingon siya at isang kamay ang bumungad sa kanyang mukha. Tinulak siya nito hanggang mahulog sa lupa. Sabay ang pagtatawanan ng isang grupo ng MGA BATA.

**MGA BATA**

Lampa! Lampa! Ulila! Ulila!

Lampa! Lampa! Ilo! Ilo!

Patuloy ang pang-aasar ng mga bata kay Anita hanggang ito'y bumigay na lamang at umiyak. Parang mga lobong mananakmal ang mga ito. Napuno na si Anita kaya't bigla siyang sumigaw.

**ANITA**

Hindi ako ulila!

Baku nga ako ilo!

Lumingon sa kubo si Anita at balik tingin sa mga bata.

**ANITA**

Andito yung Mama ko!

Anion ang Mama ko!

Napatigil ang mga bata. Lumakas ang loob ni Anita, sa wakas tumigil na sila. Napatulala sila sa kanilang nakita at hindi ito dahil kay Anita.

Nagtakbuhan ang mga bata sa takot. Napangiti na si Anita. Tumalikod siya at humarap na sa kubo. Narinig niya na biglang sumara ang pintuan ng kubo. May tao. Pinilit niyang isiksik ang kanyang sarili sa gilid ng kubo at humanap ng butas para makasilip sa loob.

Nakarinig siya ng yapak sa loob ng kubo. Pinilit niyang sumilip sa napakaliit na butas. May naaninag siyang mga kasangkapan sa bahay. Mga gamit sa panluto at mga sari-saring maliliit na botelya na may kung ano anong laman.

May nakita siyang kamay na duguan. May mga ulo ng manok na ikinatay. Hiwa dito, hiwa doon. Pilit sa pagsilip si Anita maaninagan lamang kung sino ang may-ari ng mga naglulutong kamay na ito.

Nagpalipat lipat ng matas si Anita upang makakita lamang ng maayos mula sa butas. Pagtingin niya muli sa butas ay wala na ang kamay/tao na nagluluto. Sinilip niya ng maigi ang kubo ngunit wala siyang makita.

Kinabahan na si Anita. Lumayo siya nang kaunti sa butas at humakbang ng isa pabaliktad.

May nabunggo siya. Pagharap ni Anita sa kung anumang ito ay nakita niya ang patay na manok na malapit sa kanyang mukha.

Sisigaw palamang siya sa takot ngunit nahimatay na siya.

**SEQUENCE 10 EXT. HALUSINASYON - TABING ILOG - UMAGA****DREAM SEQUENCE**

Mas nagiging pamilyar na ang lugar sa paningin ni Anita. Magtatakipsilim ito. Nakikita niya ang simbahan at ang buong kabaranggayan na walang tao. Sabay hinila ang kanyang paningin patungo sa malapit sa ilog.

Mayroong mga ingay. Nagbubulungan. Nagsisigawan. Nakikita niya ang mga hugis na tila mga taong mayroong pinagkakaguluan. Malabo at wala halos na imaheng mailalarawan.

Kakalembang ang mga kampana mula sa simbahan.

**END OF DREAM SEQUENCE**

**SEQUENCE 11 - INT. KUBO - HAPON - 3PM**

Nagising na si Anita. Hilong hilo parin pero tumayo na para lumabas.

Hindi siya makababa palabas dahil may isang babaeng nakatalikod na tila nagluluto. Naaamoy ni Anita ang mabangong pagkain.

Tumigil si Anita sa pagiyak. Nakita niya ang matandang babaeng nakita niya sa ilog. Napasigaw ang bata. Ngunit tinakpan ng babae ang bibig ni Anita. Pinapatahimik siya nito.

Lumapit ang matanda kay Anita. Takot na takot si Anita.

**ANITA**

Wah! Maawa ka na sa akin! Wag mo ko kainin! Hindi ako matamis!

Wah! Maherak ka sako! Dai mo ko pagkakaunon! Baku ako masiram!

Napangiti ang matanda, inabot nito kay Anita ang isang maputing pili. Ayaw tanggapin ni Anita ngunit nagpilit parin ang matanda. Kinuha ni Anita ang pili. Itinuro ang kanyang ulo.

**ANITA**

Salamat pero baka magalit ang lola ko.

Salamat pero baka madagit si Nanang.

Umiling ang matanda.

**ANITA**

Ako si Anita. Ikaw?

Ako si Anita. Ika?

...

Asu... Asuwang.

Kakalembang ang mga kampana mula sa simbahan.

**END OF DREAM SEQUENCE**

**SEQUENCE 11 - INT. KUBO - HAPON - 3PM**

Nagising na si Anita. Hilong hilo parin pero tumayo na para lumabas.

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Tumigil si Anita sa pagiyak. Nakita niya ang matandang babaeng nakita niya sa ilog. Napasigaw ang bata. Ngunit tinakpan ng babae ang bibig ni Anita. Pinapatahimik siya nito.

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Napangiti ang matanda, inabot nito kay Anita ang isang maputing pili. Ayaw tanggapin ni Anita ngunit nagpilit parin ang matanda. Kinuha ni Anita ang pili. Itinuro ang kanyang ulo.

**ANITA**

Salamat pero baka magalit ang lola ko.

Salamat pero baka madagit si Nanang.

Umiling ang matanda.

**ANITA**

Ako si Anita. Ikaw?

Ako si Anita. Ika?

...

Asu... Asuwang.

**ANITA**

Asuwang? Ang pangit naman ng pangalan mo!

Asuwang? Kabarot man kan pangaran mo!

Saleng.

...

Tumungo ang matanda. Napangiti si Anita.

**ANITA**

Saleng!

**SALENG**

Kilala kita. Madalas mo kong sundan.

Aram mo, midbid ko ika. Pirmi mo ako pigsusunod.

**ANITA**

Huna ko ika si...

Mapapatitig si Saleng kay Anita.

**ANITA**

Ah. Wara tabi. Pasensya na.

Lumapit si Saleng kay Anita at inaamoy niya ito.

**SALENG**

Kung hindi ka mabait kakainin na kita. Matamis ang dugo mo. Hmmmmm

Hmmm. Mahamot kan dugo mo, kung baku ka sana mabuot kakaunon ta ka na!

**ANITA**

Huwag mo akong kainis susumbong kita sa lola ko! Kapag mawala ako lagot ka!

Hoy! Dai mo ko pagkakaunon. Iusip ta ka sa lola ko! Pag nawara ako minsan ka!

Natawa si Saleng at ipinakita ang nilulutong manok. Inilapit niya kay Anita ang kanyang mga koleksyong kwintas na suso at mga palamuting daga, palaka at iba pa.

**ANITA**

Wow! Napakaganda! (pause) Nako!  
Nakakainis naman kailanagan ko na  
umuwi! O sige na kailangan ko na  
bumalik sa amin ha! (sabay kain ng  
pili na binigay ni Saleng) Laro  
tayo pagbalik ko!

Wow! Magayunon! (pause) Ay sus!  
Ano man daw an! Kaipuhan ko na  
maghali! O Sige, kaipuhan ko na  
mag-uli! (sabay kain ng pili na  
binigay ni Saleng) Kawat giraray  
kita pagbalik ko!

Tumakbo palabas si Anita hanggang sa makauwi siya sa kanila.

**SEQUENCE 12 INT. ANITA HOUSE - HAPON**

Nang makauwi si Anita. Galit na galit na sinalubong siya ni Nanang.

**NANANG**

Yudeputa kang bata ka! Alam mo ba  
kung anong oras na? Hindi mo ba  
alam na kanina pa kita hinahanap?  
Kung sino sino nang pinagtanungan  
ko? Ni hindi mo nga iniinom yung  
mga gamot mo! E kung mapano ka?  
Ano nalang sasabihin ng mga ...

Yudeputa kang aki ka! Aram mo ba  
kung anong oras na? Dai mo aram na  
kasubag'o ta ka pa pinaghanap. Kun  
sisay-sisay na an pighaputan ko  
diyan. Ni dai ka ngani naka-inom  
kan bulong mo! E kun mapan'o ka?  
Ano na sana an tataramon kan mga  
tao diyan...

**ANITA**

(interrupts)

Hinanap ko po kasi si Mama. Tapos  
napadpad po ako sa kubo.

Pighahanap ko pan'o tabi si Mama.  
Tapos nakaduman ako sa payag...

Hindi na nakapagsalita si Nanang. Umalis nalang ito sa harapan ni Anita.

**ANITA**

Narinig ko po kasi yung boses ni Nanay. Sinundan ko po tapos may nakita po akong babae.

Nadangog ko pan'o tabi si Nanay.  
Pigsunod ko tapos may nahiling akong babayi.

Biglang kumanta si Anita nang ilang linya mula sa oyayi.  
Nagsalita si Nanang mula sa kwarto pero rinig parin ng bata.

**NANANG**

Hindi ka na pwede lumabas ng bahay hangga't wala akong permiso. Patay na ang Diyos! Sige subukan mo mawala ulit!

Dai ka na pwede magluwas ki harong hanggan wara akong permiso. Sige, magpawara ka giraray!

Tumunog na ang kamapana. Paalis na si Nanang patungong simbahan.

**ANITA**

Pero lola nakapangako ako sa kaibigan ko na babalikan ko siya e.

Pero Nanang! nagtaram na ako sa amiga ko na babalikan ko siya..

**NANANG**

Anita. Hindi na magandang gumalagala ng ganitong oras. Biyernes santo ngayon. Alam mo yan. Huwag kang umalis ng bahay. Naintindihan mo ba?

Anita. Baku na maray magpararabas  
ngunyan oras na Biyernes Santo.  
Aram mo yan. Dai ka maghali kan  
harong. Intindihin mo ang  
pigsasabi ko sa imo ha.

Umalis si Nanang. Sumilip silip si Anita hanggang sa  
makalayo na ang kanyang lola. Dali dali siyang lumabas ng  
bahay.

**SEQUENCE 13 EXT. BARRIO - MAGTATAKIP SILIM**

Naglalakad papunta ng kubo si Anita, nadaanan niya ang mga  
bahay bahay na tila walang tao. May mga nakasabit na mga  
bawang sa tabi nang mga binatanang nakasara.

Bago pa makarating sa kubo ay may tumatawag na sa kanya.  
Lumingon siya sa kanyang paligid ngunit wala itong makita.  
Umikot ulit siya ng tingin at sa kanayang likuran, nakatayo  
ang bago niyang kaibigang si Saleng.

Niyayaya ni Saleng ang bata na maglaro papunta sa kaniyang  
kubo ngunit nagyaya ang bata na umakyat sila sa puno para  
manood ng prusisyon.

**ANITA**

Mas maganda ang prusisyon ngayon!  
Tara manood tayo!

Mas magayon an prusisyon ngunyan!  
Tara manood tayo!

Sabay turo ni Anita sa puno. Umiling si Saleng na tila takot  
sa ideya nang prusisyon.

**SALENG**

Wag na. Maglaro nalang tayo dun sa  
bahay ko.

Dai na sana. Magkawat na sana kita  
sa harong ko.



**ANITA**

(hinhila ang kamay ni  
Saleng)

Sige na, Saleng!

Walang nagawa si Saleng at pumayag nalang sa hiling ng bata.  
Umakyat ang dalawa sa mataas na puno nang akasya.

Manghang mangha si Anita sa kanyang mga nakita. Napakaganda  
pala ng barrio mula sa kanilang kinauupuan.

Nabaling ang kanilang tingin sa prusisyon ng mga tao.  
Nagsisiningningan ang mga ilaw mula sa mga kandila.

Ang mga matatandang babae ay nakaitim na tila nagluluksa.  
Umiiyak. Tumatawa. Parang mga nasisiraan ng ulo.

Ang mga bata ay naglalaro ng habulan habang pinapagalitan  
sila nang kanilang mga nanay. Mayroong pinapalo at mayroon  
naman kinukurot.

May mga nagkalat namang mga binatang na kumukupit ng pera  
sa mga matatanda.

Nakaupo parin si Anita at Saleng. Pinagmamasdan ang  
prusisyon.

Naalala ni Anita na Biyernes Santo ngayon.

**ANITA**

Kawawa naman siya lagi siyang  
namamatay. Saan ba napupunta pag  
namamatay?

Makaherakan man siya, pirmi na  
lang nagagadan. Sain ba nagduduman  
pag nagadan na?

**SALENG**

Langit... Impyerno (nabaling ang  
tingin ni Saleng sa mga tao)

**ANITA**

Bakit hindi ka sumasama sa kanila?

Nata dai ka nagsasabay sainda?

Ngumiti na lamang si Saleng at walang naisagot sa bata.

**ANITA**

Sabi ni Lola nung pinagbubuntis  
ako ni Nanay madalas siyang  
kumanta ng Caturrog ka Nonoy.

Sabi ni Nanang pigbados pa sana  
ako ni Mama, pirmi niya ako  
pigkakanthahan ki Caturrog na Nonoy.

**SALENG**

Oo nga e, Napakasaya ng nanay mo.  
Hindi natatapos ang gabi nang  
hindi siya kumakanta nito. Minsan  
nakakatulog na nga siya hindi pa  
tapos ang kanta.

Iyo ngani, maogmahon si Mama mo.  
Dai matapos tapos ang banggi nang  
dai siya nagkakanta nito. Minsan  
nangingiturog na nga siya dai pa  
tapos ang kanta.

Nagtaka si Anita kaya't napakamot na lamang ng ulo.

**ANITA**

Kilala mo ang nanay ko?

Huh? Midbid mo si Mama?

Hindi sumagot si Saleng at sabay ipinakita niya kay Anita  
ang magandang bato at ang mga koleksiyon niyang mga patay na  
peste. Namangha si Anita dahil kumikinang ang mga ito.

Binigyan ni Saleng si ANita ng mga puting pili para kanyang  
kainin.

Habang naisasagawa parin ag prusisyon, may mga matatandang  
babae na nakakita sa dalawa sa taas ng puno.

**BARRIO WOMAN #3**

Apo ba yun ni Anghelita?

Makuapo baya iyan ni Anghelita?

**BARRIO WOMAN #4**

Diyos ko! bakit nasa itaas ng puno  
yang batang yan?!

Diyos ko! nata ta nasa itaas kan  
kahoy an aking an?!

Nagsigawan ang matatanda dahil sa pagkabahala na baka may mangayaring masama sa bata.

**TOWNSFOLK**

Asuwang! Asuwang! Ibaba mo iyang  
aki!

Nagulat ang dalawa. Ibinaba ng puno ng matanda si Anita at may iniabot na mga puting pili sa bata. Tumakbo ito sa ibang direksyon. Naiwan si Anita na hindi parin maintindihan kung ano ang nangyayari.

Tumakbo si Anita sa ibang direksiyon.

**SEQUENCE 14 - SA MAY TABING ILOG - TAKIP SILIM**

Napatigil si Anita nang nakita niya ang kanyang bagong kaibigang si Saleng na tumatakbo papunta sa ilog.

**FLASH OF HER MOTHER RUNNING SUPERIMPOSING SALENG RUNNING**

Hinabol niya si Saleng sa pagaakalang ang kanyang hinahabol ay ang kanyang ina.

Lumaki ang mata ni Anita.

Alam ni Anita na ang nanay niya ito kaya't dali-dali siyang tumakbo papalapit sa kanayang nakikita na imahe nang kanyang ina.

Sinigawan niya ang tumatakbong si Saleng. Hingal na hingal ang bata na tila hindi na makahinga.

**ANITA**

Mama! Umuwi ka na sa atin!

Mama! Mag-uli ka na satuya!

Lumalalim na ang tubig hanggang sa nalulunod si Anita.

Lumingon si Saleng sa nalulunod na si Anita. Nagdalawang isip pa ito dahil maari siyang mahuli ng mga humahabol sakanya ngunit ininda niya ito at tumakbo ito pabalik.

Binalikan niya ang bata at hinila ito pataas kung saan ito nalulunod. Akala ni Anita na ang nanay niya ang humihila sakanya ngunit pagtaas sakanya ay nalaman niya na hindi pala.

Hindi makapaniwala si Anita na hindi niya parin makita ang kanyang ina kaya't ito'y pumilit na bumalik pa sa tubig. Pinagsusuntok niya si Saleng sapagkat gusto niya bumalik.

**ANITA**

Si Mama! Ituon siya! Buhian mo ako! Hain na an Mama ko?!

Habang sinusuntok ni Anita si Saleng ay nakita ito ng mga matatanda kaya't binilisan nila lalo ang paghabol sa matanda.

Naabutan na sila ng mga taong bayan at hinila pahiwalay si Anita kay Saleng.

**SEQUENCE 15 EXT. HALLUCINATION - SA MAY ILOG - TAKIP SILIM**

**FLASH OF ANITA'S HALLUCINATIONS**

Nagkakagulo sa may tabing ilog. Ang mga taong nakikita na ni Anita sa kanilang baryo ay mukhang may pinagkakaguluhan. Hindi pala ito hayop kundi isang babaeng pamilyar para kay Anita ngunit malabo pa ang mukha. Sira sira na ang kanyang mga damit at napakadami niyang sugat sa katawan at mukha. Hinang hina na ang babae.

Lumapit ang hermana mayor at sinabunutan ang babae. Galit na galit siya dito.

**HERMANA MAYOR**

Walang hiya ka, babae ka! Malandi ka! Pati pa ba ang asawa ko?

Dai kang supog na babayi ka! Durat ka! Maski agom ko?

Umiiyak ang babae. Humihingi ng tulong.

**NANAY NI ANITA**

Tinakot niya ako! Wala akong kasalanan! Wala akong magawa!

Tinakot niya ako! Wara akong kasa'lan! Wara akong naginibo!!

Pinagsisipa ng hermana mayor ang babae.

**HERMANA MAYOR**

Ako pa ang pinagloloako niyo! Mga walang utang na loob! Pagkatapos kitang pa-aralin at bigyan ng trabaho. Gagawin mo lang sakín ito?

Ako pa ang lalansihon mo?! Warang utang na buot! Matapos takang paadalón asin ta'wan ning trabaho. Gigibuhon mo sako ini?

Sumigaw ang babae.

**NANAY NI ANITA**

Ginahasa niya ako! Maawa ka sa akin! Maawa ka!

Linupigan niya ako! Maherak ka sako! Maherak ka! Umboy pa ang aki ko! Maherak ka sako!

Kinuha ni Nanang ang sanggol mula sa Nanay ni Anita.

Napatingin ang babae sa direksiyon kung saan nakatayo si Anita at tila humihingi ng tulong.

Makikita ni Anita na si Saleng ay nakatago sa may mga batuhan. Umiiyak si Saleng. Tatakbo siya palayo.

**END OF FLASH OF ANITA'S HALLUCINATIONS****CONT'D OF SEQUENCE 14**

Binugbog si Saleng hanggang sa mawalan na siya nang hininga. Umubo sa huling pagkakataon si Saleng at tila may lumabas na puting bato/pili mula sa kanyang bibig.

Hinila ni Nanang si Anita. Tila walang pakialam si Nanang at ipinakita niya ang mga gamot na hindi uminom ng umiiyak na si Anita. Tinakpan ang mga mata ni Anita para hindi makita ng bata ang nangyayari.

Nakikita ni Anita mula pagkakatakip sa kanyang mata, ang walang buhay na katawan ni Saleng.

**SEQUENCE 16 FLASHES FROM ANITA'S HALLUCINATIONS****FLASH FROM ANITA'S HALLUCINATIONS**

- Makikita nating babalik sa barrio si Saleng upang kunin ang batang si Anita kay Nanang.
- Itataboy si Saleng ng mga taga-barrio.

**TOWNFOLKS**

Asuwang! Asuwang!

- Tatakbo palayo si Saleng at biglang mawawala.

**END OF ANITA'S HALLUCINATIONS**

**CONT'D OF SEQUENCE 14**

CUT TO: Umalis na ang ibang tao at ang iba naman ay nagpaiwan upang buhatin ang katawan ni Saleng.

Kumalembang nanaman ang kampana. Mas malakas na ito kaysa dati.

Nagsibalikan na ng mga tao sa prusisyon.

**WAKAS**

## B. SEQUENCE BREAKDOWN

Date	Time	Sequence
September		
19		
	7:00 - 9:00	Sequence 11 Gigising si Anita sa loob ng kubo ni Saleng
	9:00 - 11:00	Sequence 9 Sisilip si Anita sa bahay ni Saleng
	12:00 - 1:00	LUNCH
	1:00 - 3:00	Sequence 13c Aakyat ng puno
	3:00 - 6:00	Sequence 13a Lalabas si Anita ng bahay nila
	7:00 - 8:00	DINNER
	8:00 - 10:00	Sequence 16 Babalik si Saleng upang kunin si Anita
25		
	4:00 - 7:00	Sequence 14 Hahabulin ni Anita si Saleng at malulunod
		Sequence 15 Guada's Death
	4:00	Working Break
	10:00-12:00	Sequence 3 Labas ng bahay ni Anita - tsisimis girls
	12:00 - 1:00	LUNCH
	1:00 - 3:00	Sequence 5 Sisilip si Anita sa naliligong si Saleng
	3:00 - 6:00	Sequence 13b Prusisyon
	7:00 - 8:00	DINNER
	8:00 - 10:00	Sequence 3 Labas ng bahay ni Anita - tsisimis girls
26		
	7:00 - 9:00	Sequence 4 Sa labas ng Simbahan (pre-mass)
	9:00 - 10:00	Sequence 8 Natapos na ang misa
	10:00 - 12:00	Sequence 7 Homily
	12:00 - 1:00	Sequence 6 Hermana at Anita encounter
	1:00 - 2:00	LUNCH
	2:00 - 5:00	Sequence 2 Gigising si Anita mula sa panaginip
	5:00 - 6:00	Sequence 12 Nanang at Anita Confrontation
	6:00 - 7:00	

D. SCREENCAPS







Have you taken your medicine?



(praying continues)



(praying continues)



you better stay here





Anita, what are those?



These are my toys, Nanang



Let's go.



Our family will be joining the procession later



She should've been gone already



(children playing)



*(woman singing)*



*do not weep for i am with you*



*I will hold you until the rest of the night*



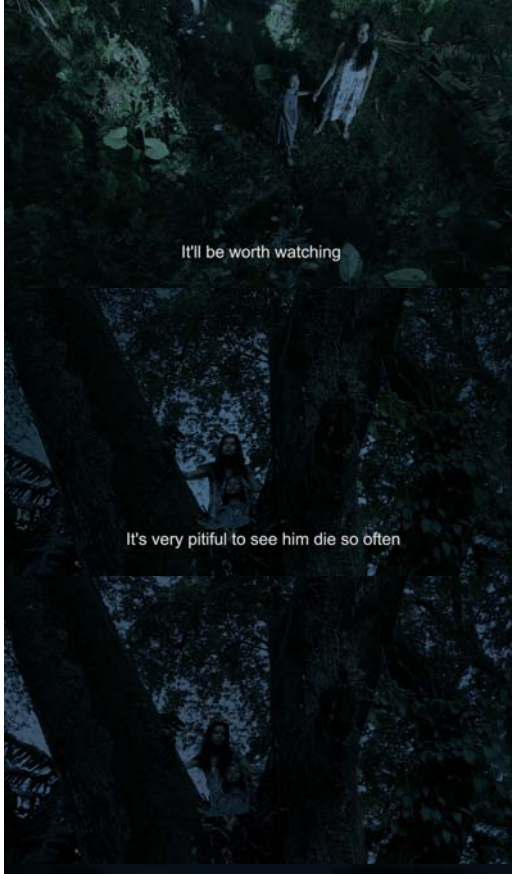








I'd rather not  
let's just play in my house



It'll be worth watching

It's very pitiful to see him die so often



It's very pitiful to see him die so often

Hell



Isn't that Angelita's grandchild?



Sometimes she'd fall asleep  
in the middle of the song

Hurry!







You have no shame!



Have mercy on me!



Please spare my child!



SIRIP

## VI. FACULTY CRITIQUE

The thesis defense was held on March 24, 2011 at the UP Film Institute – Cine Adarna. The filmmaker was very nervous as her film was being projected on the big screen. The quality of the image was sharp enough and the sound projection was very clear, contrary to the errors that the filmmaker is anticipating. As the film finished, the panel was quiet until Professor Lejano spoke. He congratulated the filmmaker telling her that the film is one of the most politically correct *Aswang* film he has seen so far. He also commended the film's cinematography, sound and the good choice of setting, having to use an alternative location for Bicol. He also commended the use of the Bikol language, which solidifies the rawness of a rural film. Professor Gutierrez said that the film was successful because it made the audience catch a glimpse of what the filmmaker is trying to say. He said that the tight editing which helped a lot in the narrative. He also said that it is a good horror film because of it kept him on the edge of his seat. Professor Campos asked what the revelation was about because he feels like it didn't fall into place and it was very ambiguous. He was suggesting that maybe the story should be polished in order to reintegrate the goal to establish the scheme of things down to the revelation. Professor Banal said that the writing was good and the dialogue was natural and funny. He said that the film had a very strong representation of the different belief system. He also agreed with Professor Campos that the revelation was just a safety net for the filmmaker to close her film. Professor Palomares liked the film but pointed out that the use of Good Friday in the film, as the setting wasn't justified enough. He wanted the film to play on the theme of Good Friday because it could have worked more for the film. Professor

Tolentino commended the storytelling aspect of the film as well as the cinematography, music and the sound. However, he didn't like the revelation and that the film would have worked if the part should be taken out. The next thing he pointed out was the ending, wherein the *Aswang* was killed. He felt that the filmmaker hasn't learned because she stereotyped the death and resulted back to sexually objectifying women by deteriorating back to the status quo.

The filmmaker is very happy with the reception of the faculty with the film. She appreciates the mixed responses that her film had invoked. The filmmaker would like to address the response on the revelation of the film, that it was too ambiguous and that it may be opted out from the film. The filmmaker believes that the revelation is a very important arch in the film because it answers the mystery of the little girl's disconnectedness with the rest of the town and to her connection with Saleng, the outcast. However, the filmmaker agrees with the suggestion of the panel to have deliberately drop information about the back story all through out the film. The filmmaker also wanted to highlight that everyone has become victims of the status quo, wherein women fight off other women in relation to the security given by the men. In relation to this, the filmmaker acknowledges the comment of Professor Tolentino, that in the end the film became sexist because it used the stereotype of the death of a "bad woman". The filmmaker believes that she is successful putting across her story as she shows that the film did kill the woman purposively to be detested and aims to raise awareness that beyond myth or gender, there is a prevailing demon that works around the power of the status quo.



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <i>SIRIP [Glimpse]</i>		
Filmmaker/s: <i>Kim B. Camelo</i>		
RT: <i>20 min.</i>	Language: <i>Bikol</i>	Subtitle (if any):
Genre: <i>Narrative</i>	<i>English</i>	
Format:	Origination <i>Digital Video</i>	
	Presentation <i>HD / DVD</i>	

Approved for Defense  
*[Signature]*  
Advisor's signature

Defense Copy Submitted  
*[Signature]*  
*WILLIAM N. PORDORA*  
signature (CV)

Concept Paper Submitted  
*[Signature]*  
signature (Portfolio)

Strengths

*powerful shots and narrative elements - natsot great [magay on ang pelikula nino]*

Weaknesses

*transitions must be made more accurate for polishing*

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

-----

*[Signature]*  
Signature

*SPEVEDENTE*  
Evaluator's name

*3.24.2011*  
Date

UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>SIRIP</b>		
Filmmaker/s <b>Kim B. Camelo</b>		
RT: <b>20 min.</b>	Language: <b>Bikol</b>	Subtitle (if any):
Genre: <b>Narrative</b>	<b>English</b>	
Format:	Origination <b>Digital Video</b>	
	Presentation <b>HD / DVD</b>	

Approved for Defense <i>[Signature]</i> Advisor's signature
Defense Copy Submitted <i>[Signature]</i> <b>WILLIAM N. PADROSA</b> signature (CV)
Concept Paper Submitted <i>[Signature]</i> <i>March 2, 12</i> signature (Portfolio)

Strengths *Cine matagrapya, music/sound, story telling*

Weaknesses *stereotypical death as sign of resolution for bad woman*

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

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*[Signature]*  
Signature

**RBTOLONTI**  
Evaluator's name

**3-24-11**  
Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>SIRIP</b>		
Filmmaker/s: <b>Kim B. Camelo</b>		
RT: <b>20 mins.</b>	Language: <b>Bikol</b>	Subtitle (if any):
Genre: <b>Narrative</b>	<b>English</b>	
Format:	Origination <b>Digital Video</b>	
	Presentation <b>HD / DVD</b>	

Approved for Defense <i>[Signature]</i> Chair's signature
Defense Copy Submitted <i>[Signature]</i> <b>WILLIAM N. PORDOSA</b> signature (CV)
Concept Paper Submitted <i>[Signature]</i> signature (Form)

Strengths

- GREAT FORMAL ELEMENTS - PHOTO, SOUND, WRITING
- GIRL WAS AMAZING
- INTERPLAY OF DIFF. BELIEF SYSTEMS
- MYSTERIOUS UNTIL THE END

Weaknesses

- DIALOGUE BETWEEN GIRL + BOY
- MINIMAL + SLOW PACED
- THE ENDING/REVELATION FALL INTO THE TRAP OF CLOSURE + SAFETY

Areas for Improvement (panelist's recommendations)

- OUT THE REVELATION/ UP UNTIL THE SEARCH IN THE *[Handwritten: RIVER]*

(encircle one)

- High Pass
- Pass
- Low Pass
- Conditional Pass
- Fail

*[Signature]*  
Signature

**VASON B.**  
Evaluator's name

\_\_\_\_\_  
Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>SIRIP</b>		
Filmmaker/s: <b>Kim O. Camelo</b>		
RT: <b>20 min.</b>	Language: <b>Bikol</b>	Subtitle (if any): <b>English</b>
Genre: <b>Narrative</b>		
Format:	Origination <b>Digital Video</b>	
	Presentation <b>HD / DVD</b>	

Approved for Defense  
*[Signature]*  
\_\_\_\_\_  
Chairman's signature

Defense Copy Submitted  
*[Signature]*  
**WILLIAM N. PORDOSA**  
signature (CV)

Concept Paper Submitted  
*[Signature]* *[Signature]*  
signature (Portfolio)

Strengths

*well executed - in all areas  
well made  
Narrative - tight enough without sacrificing  
expository details*

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

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*[Signature]*  
Signature

*R. L. Sanon*  
Evaluator's name

*24 Mar 11*  
Date

UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>SIRIP</b>		
Filmmaker/s <b>Kim B. Camelo</b>		
RT: <b>20 mins.</b>	Language: <b>Bikol</b>	Subtitle (if any):
Genre: <b>Narrative</b>	English	
Format:	Origination <b>Digital Video</b>	
	Presentation <b>HD / DVD</b>	

Approved for Defense  
*[Signature]*  
Chairman's signature

Defense Copy Submitted  
**WILLIAM N. RODRIGUEZ**  
signature (CV)

Concept Paper Submitted  
*[Signature]*  
signature (Forum)

Strengths

- very good use of all the film techniques, i.e.,  
mise en scene, cinematography, editing, sound;  
the sound and music were esp good.  
- very good direction, acting; the lead's  
acting is also remarkable

Weaknesses

- unnecessary ambiguity in the revelation

Areas for Improvement (panelist's recommendations).

rethink of the place of the revelation  
in "the scheme of things"  
or REMOVE THE WHOLE SCENE  
OF REVELATION !!

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

*[Signature]*  
Signature

**P. CAMPOS**  
Evaluator's name

**MAR. 24, 2011**  
Date





UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>SIRIP</b>		
Filmmaker/s <b>Kim B. Camelo</b>		
RT: 20 min.	Language: <b>Bikol</b>	Subtitle (if any): <b>English</b>
Genre: <b>Narrative</b>		
Format:	Origination <b>Digital Video</b>	
	Presentation <b>HD / DVD</b>	

Approved for Defense <i>[Signature]</i> Advisor's signature
Defense Copy Submitted <i>[Signature]</i> <b>WILLIAM N. PABLOZA</b> signature (CV)
Concept Paper Submitted <i>[Signature]</i> <i>[Signature]</i> signature (Portfolio)

Strengths

- very good annotation
- good actors
- good interpretation of the assembly table
- local dialect / local color

Weaknesses

- info about the <sup>time</sup> setting being good  
friday came in too late  
- the whole narrative /  
suspense should've been built  
around it.

Areas for Improvement (panelist's recommendations).

(encircle one)

- High Pass
- Pass
- Low Pass
- Conditional Pass
- Fail

Signature  
*[Signature]*  
EVALUATOR'S NAME  
**CRISTIAN M. S. S. S.**  
Date  
**MAR 24 2011**



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>SIRIP</b>		
Filmmaker/s: <b>Kim B. Camelo</b>		
RT: <b>20 min.</b>	Language: <b>Bikol</b>	Subtitle (if any):
Genre: <b>Narrative</b>	<b>English</b>	
Format:	Origination: <b>Digital Video</b>	
	Presentation: <b>HD / DVD</b>	

Approved for Defense: \_\_\_\_\_  
*[Signature]*  
 reviewer's signature

Defense Copy Submitted: \_\_\_\_\_  
*[Signature]*  
**WILLIAM N. PONDUSA**  
 signature (CV)

Concept Paper Submitted: \_\_\_\_\_  
*[Signature]*  
 signature (Forum)

Strengths

*CINE MATURAPAG*

Weaknesses

*AMBIGUITY*

Areas for Improvement (panelist's recommendations).

*CLARIFY NARRATIVE*

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

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*[Signature]*  
 Signature

*[Signature]*  
 Evaluator's name

*MAY 24, 2011*  
 Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <i>SIRIP</i>		
Filmmaker/s <i>Kim B. Camelo</i>		
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Format:	Origination <i>Digital Video</i>	
	Presentation <i>HD / DVD</i>	

Approved for Defense  
*[Signature]*  
Advisor's signature

Defense Copy Submitted  
*[Signature]*  
*WILLIAM N. PEDROZA*  
signature (CV)

Concept Paper Submitted  
*[Signature]*  
signature (Portfolio)

Strengths

*moodly horror film - good choice of setting + local dialect; effective cinematography, sound design + performances.*

Weaknesses

*needs build-up in climax*

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

*[Signature]*

Signature

*E. LEJANO JR.*

Evaluator's name

*3/24/11*

Date

## VII. IMPLICATIONS AND RECOMMENDATIONS

The filmmaker recommends that in productions to be held outside the Manila area, pre-production meetings should never be taken for granted because it holds great responsibility in the feasibility of the production itself.

The filmmaker encourages other filmmakers to create more films on deconstructing the *Aswang myth* and other myths in support to enliven the preservation of Philippine culture.

The filmmaker recommends for student filmmakers, who are planning to make a film on Philippine Folklores and Myth, to research intensively on the subject and try to look at it at other angles.

The filmmaker recommends that in making a dialect spoken film you should be familiar with the dialect for authenticity purposes. It is advisable to ask for assistance to those who can very well translate the dialect in its natural form.

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## FILMS

Somes, R. (Director). (2008). *Yanggaw* [Motion picture] Philippines

Brocka, L. (Director). (1974). *Tinimbang Ka Ngunit Kulang* [Motion picture] Philippines.

Alfredson, T. (Director). (2008). *Let The Right One In* [Motion picture]. Sweden:  
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Hirschbiegel, O. (Director). (2001). *The Experiment* [Motion picture]. Germany:  
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