

# **REPAIRS**

by

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Bachelor of Arts in Film and Audio Visual Communication

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REPAIRS

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Date of Submission  
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Finally, I wish to thank my friends and family, whose support and love made the creation of this film not only a reality, but a truly unforgettable experience. Their contributions have made it possible for me to continue my work despite all hurdles.

DEDICATION

To my parents,

Hernando and Fabiola Espiritu,

For being a continuous source of encouragement

And supporting my love for the arts;

And to my grandparents,

Federico and Fatima Jimenez,

For showing me

A love story better than the movies.

## ABSTRACT

Espiritu, J.F. (2014). *Repairs* [Motion picture]. Unpublished Undergraduate Thesis, University of the Philippines College of Mass Communication.

This thesis aims to illustrate how useful it is to utilise physical space in filmmaking to further reinforce the story's meaning. In storytelling, which the filmmaker believes is the core of filmmaking, a major element that can never be done without is setting. Film has a great advantage as a medium of storytelling because it is able to visually present characters and setting in specific styles. It is able to show subtleties in visual details which seem too bold when described in writing. It's the inclusion of these subtle details that can give non-verbal cues as to the overall emotional atmosphere of the film. A secondary objective for this thesis is to explore the contrast between the genres of drama and animation, the latter being more associated with light-hearted or comedic subject matter. It aims to show that drama and animation are not mutually exclusive, but can be used together to create a sort of light melancholic feeling in the audience. The filmmaker decided to use animation to have a full range of control over the set design, thereby being able to construct set with as much freedom and detail as possible.



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## CHAPTER I. INTRODUCTION

Every film, be it an Academy Award-winning production or a simple YouTube video, has a reason as to why it was made. It may be as noble as wanting to educate audiences around the world through a medium that's easy to digest, or as simple as wanting to entertain audiences even in the smallest way.

This chapter aims to explain the rationale behind the conceptualisation and creation of this film and the goals that that it hopes to achieve.

### A. Background of the Study

According to an article written by architect Steven Holl (2013), “While artists work from the real to the abstract, architects must work from the abstract to the real. While art may legitimise itself as an object or an event, architecture dissolves into a blur of buildings. Architecture, under all of its constraints of engineering safety, function, climate responsibility and economy, sometimes transcends to inspire us with ideas in space and light—qualities achieved in the abstract.”

Architecture as an art is usually under-appreciated despite the fact that architecture surrounds mankind. Because it “dissolves into a blur of buildings” (Holl, 2013), the presence of architecture becomes more of utility than of art. However, architecture has so much potential to stimulate and encourage ideas through its use of space and light. This ability of architecture to create emotion is one of the biggest characteristics of German Expressionist films.

As Holl (2013) mentioned, film, on the other hand, “may legitimise itself as an object” in that, as it exists, there is no question that it is an art form. However, it is also an

art that incorporates other forms of art. In essence, it utilises concept of painting (cinematography), music (scoring), theatre (acting), writing (scriptwriting), dance (blocking/choreography) and even architecture (production design). As a melting pot of different art forms, each aspect of film must be given the same amount attention to ensure that all the elements come together in harmony, making its message clearer and easier to decipher.

### B. Statement of the Problem and Objectives

Architecture in film is portrayed by the use of production design. EICAR, the International Film and Television School of Paris (n.d.), defines production design as “the overall look of a film that illustrates the setting and visual style of the story. (It) includes the design of the sets, location choices, choice and supervision of props.”

In this case, production design isn't merely a physical setting in which the characters of the film are to appear; it is another element of the film that serves a deeper purpose — the purpose of creating a world that visually represents the film's meaning and adds another layer that reinforces what the film is trying to say.

During the course of the filmmaker's stay in the university, many of the films he encountered from fellow students didn't fully utilise the potential that production design had. Most of the production design in these films seem to have only been thought of in passing, if at all. This thesis aims to show how important production design is to a filmmaker, and how useful great production design is in creating and reinforcing meaning.

As a minor objective, the filmmaker would also like to show how animation can be used for subject matter that is heavy or adult in nature. Animation, in the filmmaker's experience, is usually associated with light, sometimes even childish subject matter. Possibly, because of the prevalence of cartoons and animated musicals that Walt Disney Studios seems to release periodically, animation seems to have been reduced to "cartoons". With the exception of interesting non-narrative short films such as Jan Švankmajer's *Dimensions of Dialogue*, majority of animated films are made with the intention of showing them to an audience primarily composed of children. This thesis aims to be part of a movement to change that.

### C. Significance of the Study

This thesis will help provide evidence of the usefulness of production design in film. It will raise awareness in future filmmakers to be more particular about their props, set, and location because these elements are not only a great foundation for their film, but also an invaluable outlet for communicating their film's message.

Secondarily, this study also serves as a testament to the versatility of the animation as a genre and medium of filmmaking. Hopefully, this film will inspire other filmmakers to express themselves in a medium that affords them virtually unlimited freedom. It will show that animation is not merely a "cartoon", but a genre and medium that can be taken seriously as well.

## CHAPTER II. CONCEPT

Repairs is a story of a middle-aged married couple whose broken marriage is reflected on the state of their decrepit house. During a very tense dinner, years of bottled-up emotions explode and a fight grows steadily as a crack on the wall beside them gets worse and worse with every verbal jab they aim at each other. At the end of the night, almost all resentment is laid out on the table, but the house is close to complete destruction. Richard admits he won't fix the house despite all his promises to do so for the past fifteen years. It's the last straw that deals the final crack in the wall and sends the chandelier crashing down, breaking the table onto which they just laid out all their problems.

After Amy reveals to Richard that she has been diagnosed with terminal cancer, Richard must make a decision on what to do next. The next day, Amy wakes up to the sound of hammering. She finds Richard in the kitchen, fixing the roof. She thinks it's just a flash in the pan, so she walks away. Richard, however, continues repairing the house, even going as far as including Amy in making decisions regarding design, all while she begins writing a story.

Little by little, the house get fixed, and little by little, Amy and Richard's marriage starts to heal. They reminisce about the very beginning of their relationship and they remember why they were in love in the first place.

Richard realises that Amy is deteriorating and he can't do anything about it, but he goes ahead and exhausts all possible resources to try and save Amy, all while continuing with the repairs on the house.

Richard tries to clean up the front yard which has been overrun by weeds, a representation of Amy's cancer, but he fails. After months of trying, he still hasn't given up on fighting both the weeds and the cancer. However, Amy succumbs to the disease and collapses.

Amy wakes up in the hospital and sees Richard asleep next to her. In their final moments together, Richard opens up to Amy about how he was scared that he has lost her. She reassures him that everything will be okay. Before going back to sleep, she asks him to read her the story that she's been writing. Richard obliges and realises that the story was the story of their life together. Richard reads it to her as she goes back to sleep.

Stop-motion animation will be used to give more freedom in creating the set, at the same time giving the filmmaker more control over how much detail will appear onscreen. Additionally, stop-motion animation inherently has a clunky and feel to it, giving the film more of a unfinished, broken atmosphere to it that could really enhance the point of the film. That, coupled with the jagged editing that comes with dropped frames associated with stop-motion, would add another dimension to the emotional atmosphere of the film.

Artistically, the filmmaker will try to bring the film as close to realistic as possible, but will put a few anomalies here and there to retain the homemade stop-motion feel while capitalising on the semi-realistic look to make it easier for the draw the audience's attention and facilitate attachment to the film.

### CHAPTER III. REVIEW OF RELATED LITERATURE

The filmmaker has found inspiration and factual foundation in several written works and films that he has encountered and consequently reviewed. This chapter aims to consolidate each piece of work into a coherent idea that fulfils the thesis production's objective.

#### A. Literature

In a 2000 article written by Hans Dieter Schaal, he describes how German Expressionists “fought against impressionistic superficiality; they no longer wanted merely to show illuminated outer worlds, but agitated inner worlds.”

Architecture no longer served to be a mere facade in which the actors can move around; it became a visual representation of that exposed the overall theme of the film; sometimes adding to the emotional atmosphere of the film, other times becoming a physical representation of the metaphysical. Such is the case of the use of architecture in the film *M* by Fritz Lang (1931) which will be discussed in the next subsection.

Repairs will be taking a similar route, utilising physical space as a representation of the characters' relationship with each other.

In terms of the couple's relationship with each other, the filmmaker felt it best to consult psychological concepts of love. In John Santrock's *Psychology* (2005), he touches on the subject of love in the light of Robert Sternberg's three-dimensional love theory. The theory postulates that there are three aspects to true “perfect” consummate love — intimacy, commitment, and passion.



The film will try to show that the love between Richard and Amy is based on consummate love despite their differences. It will base their relationship on the three factors to show a more realistic view on a marriage tried by time.

As an additional reference, the film will also consult Gary Chapman's *The Five Love Languages* (1995), which details the five different ways people show other people their love. These five ways are acts of service, words of affirmation, physical touch, gifts, and quality time.

*Repairs* will try to show the love between Richard and Amy without them explicitly saying the words "I love you". Hopefully, this will provide a refreshing and uncontrived take on a common trope in storytelling.

## B. Films

The filmmaker also derived ideas from different films, specifically, three live-action films and four animated films.

*M* (original title: *Mörder unter uns*) begins with Berlin in panic at the news of a child molester and murderer on the loose. The film shows all three tiers of Berlin's community, the government, the middle-class townsfolk, and the members of the underworld, trying to catch the murderer and deliver their own brand of justice.

Schaal (2000) describes the city as "a system of dark lanes, shadowy streets, imposing walls, dingy rooms, and confined spaces", reflecting the control that criminals have over the city. As we follow the murderer throughout the progression of the film, the spaces around him gradually get tighter and tighter as the people of the city get closer and closer to capturing him.

It is this exact same way of portraying metaphysical details in a more concrete visual manner that the film *Repairs* wants to emulate through its use of Richard and Amy's house as a visual representation of their deteriorating relationship.

Another film that inspired this thesis is Rob Reiner's *The Bucket List* (2008) which shows how some people react to the news that they're about to die. The film showed two old men who were both terminally ill and found meaning in their lives because they didn't just lay down and accept their fate, something that Amy simply refuses to do. Instead, like the characters in *The Bucket List*, she decides to leave a lasting mark on the world by means of writing a story.

The last live-action film used as a reference in this thesis is an HBO film called *Wit* (2001) directed by Mark Nichols. *Wit* is an essential part of this study as it shows in agonising detail the decline of someone battling cancer, no matter how strong or powerful the person is. It also shows the deep impact that a battle with cancer can have on someone and their companion.

Also worth noting is a choreographed dance number performed on episode 18 of season 5 of the US television show *So You Think You Can Dance* (2009). The piece, choreographed by Tyce Diorio, told the story of a woman battling cancer and how her source of strength through it all has been her partner, a theme that is prevalent throughout the course of *Repairs*.

*Crazy Glue* (1998), an animated short film by Tatia Rosenthal, serves as a springboard for *Repairs* as well in that it tells the story of a marriage falling apart that is somehow given new hope by such a mundane thing as using super glue. This theme is

especially important in *Repairs* because it draws parallels with the married couple's relationship and how a simple act can help rekindle a dying love.

Lastly, we also have the Disney-Pixar film *Up* (2009). The film tells the story of an old resentful man whose sour disposition is brought about by losing his wife, the person who opened him up to a life of adventure. This film serves as a reference for the dynamics between husband and wife, and how a man can be much more affected by the loss of a partner as compared to a woman. It is because of this film that *Repairs* shows Amy as the one who's battling cancer.

In terms of style and tone, the director pulled a lot of inspiration from *Mary and Max* (2009) and *Madame Tutli-Putli* (2007). *Mary and Max* became the inspiration for the tone of the film being less melodramatic and more melancholic while *Madame Tutli-Putli* was the inspiration for the semi-realistic feel of the production design in *Repairs*.

## CHAPTER IV. FRAMEWORK

*Repairs* employs a number of theories, all of which came from Leo Baudry and Marshall Cohen's *Film Theory and Criticism* (2004).

The first theory is Sergei Eisenstein's formalist theory. According to Baudry and Cohen, the way that shots are composed is the most important aspect of film in formalist film theory. In short, while it puts emphasis on other filmic elements such as cinematography, it maintains that editing is important in creating meaning.

One of the most important concepts in formalist film theory is that of the montage, which is a term that describes the technique of combining different shots together to create meaning. There are two main schools of thought when it comes to the montage: Sergei Eisenstein, who said that montage works because of the conflict between two shots, and Vsevolod Pudovkin who believed that montage is an additive process because it creates meaning by building one shot after another.

In terms of composition, Jean Luc-Godard's idea of film as a flat, moving painting. His idea is that film should be a medium that is only there for the audience to watch; it shouldn't be jumping off the screen at them. This goes with the provision that film, as a moving painting, should be well composed just like any other painting, that is the *mise-en-scene* of the film must be well thought out and well executed for it to be effective. As with looking at a painting in a museum, Godard believes that the audience must view the film as an outsider, instead of feeling like they are part of the action going on in the film.

The filmmaker plans to use shots in a way that it pushes the story forward and exposes progression without being overtly explicit in what the shot wants to say. He wants to make sure that the film is well-composed, much like how a painting should be, but he doesn't want the audience to feel alienated. He wants to make sure that the audience loses themselves while watching the film, as if they are really present and watching the action unfold.

This is where Daniel Dayan's theory of suture comes in. Dayan believes that suturing happens when the audience effectively assimilates their person into the film, thereby blurring the lines between the awareness that they are watching a film and feeling like they are experiencing the film firsthand.

Because the film is animated, there is a limitation to how expressive the characters can be. To effectively facilitate the emotion required to enjoy the film, the filmmaker will have to bank on the audience suturing themselves to the film.

Lastly, Stephen Prince was a staunch believer that the images we see in film are understood because they resemble specific realities. His theory postulates that signs are iconic because audiences recognise them and relate them to their own realities, Some of these signs transcend cultures because some realities are universal, and that is why audiences from different countries are able to watch and understand the same film.

*Repairs* hopes to use this theory by using different images to avoid melodrama and steer the emotional atmosphere towards melancholy instead.

## CHAPTER V. METHODS AND PROCEDURES

This chapter recounts all three parts of creating this film — pre-production, production, and post-production. It will also contain other details in making the film such as the production schedule and the budget.

### A. Pre-Production

The filmmaker began writing the script based on his concept submitted for Film 199 (Thesis Proposal). However, when the concept was approved, the filmmaker wasn't so sure of the story. The story seemed weak and didn't have any draw to it. Being a writer at his very core, the filmmaker knew that the script had to be written in such a way that it deviated slightly from the proposal, but still retained the skeleton of the story proposed.

It took a few months before the filmmaker was able to flesh out the first sequence. He came to the realisation that the story has to begin in one of the most intimate moments in a family's day — dinner time. He built up on the tense atmosphere brought on by bottled-up emotions and played around with the subtle ups and downs of the emotional climate. He wanted to keep the film short and to the point and keep the dialogue sharp and to-the-point.

After finishing the script, the filmmaker set to work on creating the set. Most of the props and set elements were found around the house. Candle holders, actual miniature bottles of perfume, tiny vases and crystal figures were some examples of items depicted in the film as they are in real life. Other props and set elements were made from pieces of material found around the house. Some items were made from a mix of paper, wood, plastic, and lots of glue.

The set itself was made from sheets of plywood that were painted with grey texture paint to create a cement look. Unfortunately, the first set suffered irreparable water damage since it was the rainy season at the time. The second set was made from marine plywood which, the filmmaker was told, was more resistant to water damage. The walls were covered in textured paint again and covered in wrapping paper.

## B. Production

The filmmaker shot the whole film on his own, with his assistant director on call for any costume changes and any retouches for the props. The entire film was lit using three desk regular desk lamps, one fluorescent bulb to create “natural” moonlight, and one LED bulb to create “natural” daylight.

Initially, filming was done on the dining table in the filmmaker’s house, but the varying amounts of daylight restricted filming to only nighttime until sunrise. This was a major problem since the filmmaker had problems staying up all night.

Unfortunately, the filmmaker had to move the production to his room because the set couldn’t stay in the dining room any longer due to scheduling conflicts. However, this worked out for the better because it was much easier for the filmmaker to control the light inside the room because the windows could be covered up. Ultimately, this worked out for the better as the filmmaker was able to shoot most of the film during the day.

Halfway through filming, the filmmaker realised that the walls in the living room, while stained, still seemed too bare. He made the decision to add lines to the walls, giving it a more natural look. However, the trade-off was that the filmmaker had to shoot

everything from the very beginning, a chore that he saw was necessary since the lined walls were much more interesting to look at.

Filming took almost two weeks of almost non-stop work. During the course of filming, a lot of the set elements started falling apart, which was a big hurdle in terms of time-constraints because filming had to stop to retouch the parts of the set that needed fixing. Thankfully, the assistant director was constantly present to help.

During the course of production, the filmmaker realised that some scenes and dialogue could be cut out to streamline the flow of the story, so he elected to remove them to save both time and effort as well.

Due to the nature of stop-motion filmmaking, the filmmaker decided that it would be best to shoot each shot in its entirety, then edit after each shot so that it would be easier to see if there are any shots that had to be reshot and if there are any shots that needed additional frames. Overall, this worked out for the better as it actually saved the filmmaker a lot of time that he would have needed if he only started editing after filming everything because there were a lot of shots that had to be redone because something in the mise-en-scene was moved significantly.

### C. Post-Production

Since the filmmaker started editing while shooting, there wasn't much left to do after filming other than to work on the audio and visual effects. The filmmaker laid down the tracks for the room tone as well as all the necessary sound effects.



Afterwards, he started work on the visual effects. The film only needed visual effects for the cracks on the wall, since actually putting cracks on the walls was going to interfere with filming and ruin the stability of the set in general.

Then, the film was uploaded privately on YouTube and sent to Michael Ramos who scored the film. He sent the filmmaker each scoring cue along with the corresponding time mark for each one.

After that, the film was rendered and done.

#### D. Production Schedule

<b>Project Phase</b>	<b>Start</b>	<b>End</b>
Scriptwriting	01 June 2012	16 July 2012
Character and Set Conceptualisation	17 July 2012	23 July 2012
Character and Set Building	24 July 2012	01 January 2015
Dubbing	02 January 2015	03 January 2015
Shoot	01 March 2015	30 April 2015
Editing	01 May 2015	17 May 2015
Scoring	18 May 2015	20 May 2015
Submission of Final Cut	22 May 2015	22 May 2015

## E. Budget

<b>Item</b>	<b>Qty.</b>	<b>Price</b>	<b>Total Price</b>
WOOD GLUE	3	PHP 205.00	PHP 615.00
KITCHENWARE TOYS	4	PHP 105.00	PHP 420.00
DRAWER ORGANISER	2	PHP 180.00	PHP 360.00
TEXTURE PAINT (GREY)	4	PHP 265.00	PHP 1,060.00
ADOBE PRODUCTION PREMIUM	1	PHP 7,000.00	PHP 7,000.00
PICTURE FRAMES	5	PHP 88.00	PHP 440.00
RECTANGULAR STYRO (4X12, THICK)	25	PHP 49.50	PHP 1,237.50
FELT PAPER	8	PHP 45.00	PHP 360.00
STYRO (2'X2')	8	PHP 97.50	PHP 780.00
CDRS	10	PHP 7.00	PHP 70.00
AIR-DRY CLAY	1	PHP 665.00	PHP 665.00
SILVER CLAY	4	PHP 130.00	PHP 520.00
GOLD CLAY	5	PHP 140.00	PHP 700.00
GRANITE CLAY	6	PHP 140.00	PHP 840.00
TRANSLUCENT CLAY	6	PHP 140.00	PHP 840.00
CLAY VARNISH	1	PHP 300.00	PHP 300.00
TEXTURE PAINT (WHITE)	3	PHP 285.00	PHP 855.00
TEXTURE PAINT (BLACK)	3	PHP 285.00	PHP 855.00
TEXTURE PAINT (BROWN)	2	PHP 285.00	PHP 570.00
TEXTURE PAINT (GREEN)	2	PHP 285.00	PHP 570.00
POSTER PRINTING	3	PHP 40.00	PHP 120.00
SPRAYPAINT (FLAT BLACK)	3	PHP 200.00	PHP 600.00
STRYRO BOARD	3	PHP 12.25	PHP 36.75
1/4 PLYWOOD	4	PHP 380.00	PHP 1,520.00
1/2X1X8 WOOD	10	PHP 54.00	PHP 540.00
WOOD STAIN (OAK)	1	PHP 165.00	PHP 165.00
1/2X1X10 WOOD	8	PHP 83.00	PHP 664.00
VARNISH	1	PHP 59.00	PHP 59.00
TONGUE DEPRESSORS	1	PHP 64.00	PHP 64.00
MINI-DRAWER	1	PHP 330.00	PHP 330.00

SECOND POSTER PRINTING	3	PHP 70.00	PHP 210.00
SPRAY PAINTS	12	PHP 200.00	PHP 2,400.00
LARGE WHITE MARBLES	2	PHP 15.00	PHP 30.00
LARGE GLASS MARBLES	3	PHP 15.00	PHP 45.00
PLASTIC MINI-UTENSILS	1	PHP 25.00	PHP 25.00
WHITE GLASS ROCKS	2	PHP 15.00	PHP 30.00
BROWN HAIR EXTENSIONS	6	PHP 15.00	PHP 90.00
BLACK WIG	1	PHP 200.00	PHP 200.00
WHITE FLORAL DÉCOR	6	PHP 45.00	PHP 270.00
SMALL FAKE FLOWERS	6	PHP 30.00	PHP 180.00
LARGE FAKE FLOWERS	1	PHP 35.00	PHP 35.00
WHITE APPLIQUE RIBBON	1	PHP 45.00	PHP 45.00
WOODEN CHEST	1	PHP 75.00	PHP 75.00
FAKE EYELASHES	1	PHP 80.00	PHP 80.00
ASSORTED CLOTHS	1	PHP 1,185.00	PHP 1,185.00
CONTACTS	2	PHP 1,200.00	PHP 2,400.00
MARIONETTES	2	PHP 290.00	PHP 580.00
SKINTONE CLAY	3	PHP 755.00	PHP 2,265.00
GRAND TOTAL			PHP 33,301.25

## CHAPTER VI. SCRIPT

### **OBB**

DISSOLVE TO:

### **SEQ. 1 INT. LIVING ROOM 6:00 P.M.**

Present day. A lumpy old couch and a seemingly unused television set sit on opposite sides of a wooden coffee table. The wallpaper is dull and stained, and parts of it are already peeling off. The only available light is coming from the open doorway to the kitchen, where AMY, a 40-something-year-old housewife, can be seen fixing dinner.

CUT TO:

### **SEQ. 2 INT. KITCHEN**

Amy is chopping some *kangkong* on the yellowing marble kitchen counter. The paint job in the kitchen mirrors that of the living room. The ceiling is stained from the rainwater that leaks from the roof every time it rains. A long, rectangular wooden table sits against one of the walls, onto which a huge crack has worked its way almost halfway down from the ceiling.

She passes by the fridge, onto which their monthly meal plan is attached with a small refrigerator magnet. Every Wednesday has “*adobo*” listed for dinner. She uncovers the pot on the stove, drops the vegetables in, takes the pot and sets it on top of a trivet in the middle of the table along with a bowl of rice. She sits down on one end of the table and glances at the clock. It’s 6:30.

AMY

(muttering under her breath)

3... 2... 1...

The door opens. RICHARD, a tired-looking businessman roughly the same age as Amy, walks into the house. He’s wearing a black suit with a black tie, and is carrying a suitcase which, not coincidentally, is also black.

RICHARD

(taking off his coat)

I’m home. Sorry I’m late.

AMY

Oh, no. You’re just in time. As always.

RICHARD

(not paying attention)

There was so much work to do. You know. The usual. Meetings to go to, interviews to conduct,... it's ri—

Richard stops in the doorway. He stares at the food, then at Amy.

RICHARD

What is that?

AMY

*Sinigang.*

RICHARD

I see.

Richard stops again and stares at the pot on the table. He stares back at Amy.

RICHARD

We're supposed to have *adobo* on Wednesdays.

AMY

I know. I thought we could switch it up this time.

Richard, his face showing subtle signs of annoyance, sits down on the table opposite Amy.

RICHARD

(forces a smile)

Fine. *Sinigang* it is, then.

The house shakes as if an earthquake just passed. The crack on the wall extends by a few more inches. No one seems to have noticed.

RICHARD

Pass the rice.

AMY

You know Maria from down the street? Well, she and her husband are inviting us over for dinner. Housewarming party or something.

Richard scoops a couple of spoonfuls of rice onto his plate and hands it back to Amy. Amy takes the bowl and does the same before she sets it back down onto the table.

RICHARD

Pass the *sinigang*.

Richard scoops some sinigang onto his plate, takes a spoonful and puts it in his mouth. He reaches out his hand without looking at Amy. Without look up, she hands him the pitcher of water as if knowing exactly what he was going to ask for.

AMY

Richard, I want to start working again.

RICHARD

Really? Work?

AMY

Yeah. I thought I'd start writing again. I know it's been a while since I've written anything, but I have to do *something* with my life.

RICHARD

(scoffs)

Well, that's hardly *anything*.

AMY

What did you say?

RICHARD

Nothing, dear.

Richard continues to eat. The house shakes. The crack on the wall inches down a little bit more.

RICHARD

So Carlos got promoted today. The bastard's been working for the company for three months and suddenly he's climbing the corporate ladder. Now he comes to work strutting around like he owns the damn place. God, I hate that kid.

AMY

I know.

(muttering)

I'm sure he hates you too.

RICHARD

What?

AMY  
(fakes a smile)

I said they should've promoted you.

A loud cracking noise, the house shakes so violently that the wall splits a little bit again. No one notices.

RICHARD

Damn right, they should've.

AMY  
(whispering)

Well, maybe if you weren't such an asshole to everyone, they would have.

Richard stops and stares at Amy. His face slightly shows evidence that he was offended. Amy continues to eat without looking up. Richard doesn't take his eyes off of her.

RICHARD

So, writing, huh?

(forks a piece of pork)

That ought to be something. What are you going to write about?

AMY

I thought I'd start a couple of storybooks for kids. I could even get Benjie to illustrate them for me. Or maybe a new detective thriller. Or maybe a compilation of poems. Poetry's a good thing to have on the shelves these days. The last thing this world needs is another novel about some stupid teenage girl falling in love with a zombie.

Amy sees that Richard isn't paying attention.

AMY

Or, you know what? Maybe I could write a book for housewives on how to deal with their anal-retentive husbands.

A sudden crack worsens the wall's condition and rocks the house. Richard stares at Amy.

RICHARD

What did you say?

AMY

You heard me. You're anal-retentive, controlling, unyielding, unwilling to compromise, unreasonable, and... and... boring!

RICHARD

Boring?

AMY

Yes, Richard. Boring. You've changed.

RICHARD

(laughs exasperatedly)

You know what you should *really* write about? A book about being perfect.

The house groans as the crack inches its way down some more. The cupboards over the kitchen counter start rattling and one of its doors falls to the floor. Richard holds up his glass in a mock toast and sneers.

RICHARD

(sarcastically)

'Cause no one knows about being perfect more than you, Amy. 'Cause you're just so *goddamn* perfect.

AMY

Cheers.

Amy fakes another smile and raises her glass as well. The house continues to shake and more cracks start to appear on the walls. The light flickers slightly as some debris start to fall.

AMY

While we're at it, let's have have a toast to you for being such a model employee. Such devotion! I barely even see you at home anymore!

RICHARD

Well, excuse me for going to work every damn day to put food on the table and a roof over your head-

AMY

Roof?! What roof?!

The house stops shaking just as Amy points to the ceiling. Sure enough, there's a big gaping hole where a ceiling should be, right above the sink. The sky is covered in red clouds. Lightning starts flashing. They both fall silent.



AMY

You told me you'd fix this house.

RICHARD

I'll fix it next week.

AMY

Yeah, that's what you said last week. And the week before *that*. And the month *before* that. It's what you've been saying for the past fifteen years.

RICHARD

I know. And now I'm saying I'll fix it next week.

AMY

No, you won't.

A huge chunk of the ceiling crashes to the floor. The house stops shaking but debris continues to fall.

RICHARD

You're right. I won't.

A loud groan. The chandelier falls on top of the table, breaking it.

RICHARD

I'm going to bed.

Richard stands up and leaves. Amy remains seated and takes a deep breath. Rain starts to fall on the roof.

CUT TO:

**SEQ. 3 INT. BEDROOM 10:00 P.M.**

The bedroom's state doesn't look that different from the living room. The wallpaper is peeling, the carpet looks dusty, and the ceiling is stained. A king-sized bed stands in the middle against the wall opposite the door. The sheets are wrinkled, but the bed is cleaner than the rest of the room. Rain is pouring outside the window.

Richard is already curled up in bed when Amy walks in. She walks over to the left side of the bed and sits down, making the bed creak.

AMY

Richard?

Richard is awake, but he doesn't move. Amy looks at him. Silence.

AMY

Richard, I have to tell you something.

Amy takes a deep breath and exhales. She watches the rain for a minute, gathering her thoughts before she starts to speak again.

AMY

I went back to the doctor today.

She continues to stare out the window.

AMY

(quivering)

The test results came back. It was conclusive. I... it's... he says it's cancer. Lymphoma or something. He tried to explain it to me, but I just couldn't understand...

Her eyes are welling up. She closes them and the tears trickle down her cheeks.

AMY

Richard... I'm dying.

Richard is shocked, but he doesn't move at all. A tear falls from his eye. They stay silent and unmoving for a while. Richard pulls the covers tighter around him. Amy sighs, reaches over to the lamp on the bedside table, and clicks it off.

CUT TO BLACK

FADE IN:

**SEQ. 4 INT. BEDROOM 10:00 A.M.**

The sun is shining through the window when Amy is woken up by a loud banging. She looks over to Richard's side but finds nothing more than wrinkled sheets. Suddenly, the noise starts again. She looks out the open door into the hallway. She gets out of bed and goes downstairs to investigate.

CUT TO:

**SEQ. 5 INT. KITCHEN**

Amy enters the kitchen and finds Richard on top of a ladder fixing the hole in the ceiling. The floor is still wet from the rain last night. A mop is propped up on one corner next to a bucket half full of water. The chandelier has been moved from the table to the floor.

RICHARD

Careful. The floor's still slippery.

He continues to hammer away at the gap in the ceiling.

AMY

What are you doing?

RICHARD

What does it look like I'm doing? I'm fixing the damn roof.

AMY

Why?

Distracted, Richard hits his thumb. He yells in pain and loses balance, making the ladder teeter on its legs. Amy stares at him, turns around and leaves just as he falls.

CUT TO:

**SEQ. 6A INT. KITCHEN 6:00 P.M.**

Amy walks back into the kitchen, still dressed in her nightgown. The kitchen floor is spotless. The hole in the ceiling is completely patched. The broken shards of the chandelier have been cleaned up. The old table is gone. Instead, an open toolbox sits next to a couple of pre-cut pieces of a DIY dining table. She gets a glass of water from the fridge and notices Richard passed out on the couch in the living room from exhaustion. She stares at him as she drinks her water. Finished, she sets the glass down on the counter and leaves.

**SEQ. 6B INT. LIVING ROOM**

A minute or two passes before Amy comes back with a blanket. She puts the blanket over Richard, stops for a moment, then leaves.

CUT TO:

**SEQ. 7 INT. KITCHEN 10:00 A.M.**

Amy walks down the stairs. She glances over to the sofa and sees nothing but the blanket neatly folded, hanging on the backrest. She continues towards the kitchen. Richard is peeling off the wallpaper. He notices her come in, stands up, and looks at her as if wanting to say something. She looks back. After a minute of awkward silence...

RICHARD

I made you breakfast.

Amy looks towards the spot where the table was supposed to be and finds the new table fully assembled. There's a plate of scrambled eggs, two pieces of toast, and a glass of orange juice on one end of the table. She looks back at Richard, but he's already back at work on the wallpaper. She sits down and starts eating. Richard secretly and subtly smiles.

Richard continues to work on the wall. Amy finishes eating, gets up, and starts randomly moving around the kitchen. Richard wants to say something, but he's struggling with words. Once he feels sure of what he wants to say, he turns around only to find that Amy already went back upstairs. He notices Amy's plate on his end of the table. On it is the breakfast he made for her, perfectly split in half. A note beside the plate reads, "You should eat too." Richard smiles slightly, eats a forkful of eggs, and goes back to work on the wall.

CUT TO:

**SEQ. 8 INT. BEDROOM 2:00 P.M.**

Amy is sitting on the bed, holding open a small leather-bound notebook and a pen while staring out the window. Richard walks in with a catalogue and sits down next to her.

RICHARD

I need your help.

Richard pauses for a moment, seemingly expecting a reaction from Amy. He gets none.

RICHARD

I was thinking about changing the tiles in the kitchen. I need you to decide which ones we should get. You know I'm useless with these.

It takes Amy a minute before she looks Richard straight in the eye, then down at the catalogue. She opens it and browses through. She points at her selection.

AMY

This one.

RICHARD  
(looking at the page)

Oak? Are you sure?

He looks up at her and sees that she's staring out the window again, lost in her thoughts, still clutching the little blank notebook.

RICHARD

Okay.

Richard gets up and leaves.

FADE OUT

**SEQ. 9 INT. KITCHEN 11:00 P.M.**

Amy comes down to check up on Richard. She finds him hunched over on the dining table, asleep on top of some designs for the kitchen. She clears the papers off of the table and sets them in a neat pile in front of Richard. She then leaves. After a minute, she returns with the blanket and puts it over him. Amy leaves and turns off the light.

CUT TO BLACK

**SEQ. 10A INT. LIVING ROOM 11:00 A.M.**

Amy goes down the stairs and sees Richard standing on one edge of the room with his back against her. She stops for a while to look at him, then proceeds to the kitchen.

**SEQ. 10B INT. KITCHEN**

Amy is surprised. Oak floorboards stretch from one end of the room to the other. The counter was replaced with a beautiful wooden one with a dark granite countertop. The walls are covered with new wallpaper. A new refrigerator stands in place of the old rusty one. A new chandelier, simple yet elegant, hangs above the dining table. It's as if someone took a display from Ikea and attached it to their house. The only thing that would show that it's the same kitchen is the crack in the wall, which seems weirdly smaller for some reason.

RICHARD  
(from the living room)

It's not done yet.

Amy spins around. Richard is still staring at the living room.

RICHARD

The plumbing needs to be fixed. I'll do it later. I just have to go out and buy some pipes.

Richard turns to look at Amy.

RICHARD

Do you like it?

AMY

(still in awe)

It's beautiful...

RICHARD

We'll have to do the same to the rest of the house, then.

AMY

What do you mean?

RICHARD

The kitchen looks a little out of place compared to the rest of the house, don't you think?

AMY

Yeah, but...

RICHARD

Then it's settled.

AMY

Richard, you didn't have to do this. I don't need a new kitchen. I don't need a new house...

RICHARD

I know. But I want to do it.

Richard holds Amy's hand.

RICHARD

Please?

AMY  
(takes a deep breath)

Okay.

RICHARD  
Good. So about the living room...

CUT TO:

**SEQ. 11 INT. LIVING ROOM & BEDROOM (MONTAGE)**

Richard bursts through the door, balancing a tower of materials for the living room in his arms. Richard starts measuring the living room walls as Amy sits in their bedroom, writing in her notebook. Richard moves all of the furniture out of the living room, except for the ratty old couch which he moves to the side. He takes out the old flooring in the living room. He doesn't notice that Amy watches him every now and then. He starts laying down the new flooring. He strips off the wallpaper and applies new ones. Amy rips off a page from her notebook and continues to write. Amy checks up on Richard every night and sees him passed out at random places. Every night, she puts the same blanket over him.

Richard is painting the ceiling when Amy enters the living room. They stare at each other in silence for a minute, neither of them paying attention to the paint dripping from the long paint roller Richard is holding up. Then, without a word, Amy sits on the couch and starts writing in her leather notebook. Richard continues painting.

Richard continues to paint the walls, but he trips and lands on the small group of paint cans, spilling them. Amy stifles a laugh. Amy continues to write in her notebook. The trashcan beside the couch starts to fill up with ripped pages.

Richard holds out the catalogue in front of Amy. She looks up at him then looks at the catalogue. Richard notices that Amy's starting to look more tired than usual, like a gradually wilting flower, but she looks happier for some reason. His attention is drawn to the notebook, open on Amy's lap. He tries to sneak a peek at what she's writing, but she moves the notebook away without even looking at him. A hint of a smile is showing on her face. She points to her choice. Richard looks at it, smiles, says okay, then walks away. Amy continues writing.

Amy is sitting on the couch, her hair haphazardly tucked in under a scarf wrapped like a bandana around her head. She's writing as usual as Richard lays down the new carpet, walks back and forth around the room, bringing different materials and tools here and there, falling asleep mid-work here and there. Amy never forgets to put the blanket around him. One night, Richard falls asleep on Amy's lap. She looks at him for a moment, smiles, then puts the blanket over him again.

The next day, Richard wakes up. Amy's gone.

CUT TO:

**SEQ. 12 INT. BEDROOM**

Richard opens the door and finds Amy sitting on the floor, next to a small avalanche of random things that seem to have come from their closet. She's holding a frame in her hand. He approaches slowly.

RICHARD

Amy?

She doesn't answer.

RICHARD

Is something wrong?

It takes Amy a minute before she answers.

AMY

(without looking up)

September 24. Twenty-two years ago. It was the happiest day of my life. Do you remember?

Her hands are resting on her lap, holding the frame.

RICHARD

I could never forget that day. I was so nervous, but then I turned around and saw you in that dress. You were so beautiful.

Amy laughs softly, a tinge of pain is heard in her laughter.

AMY

I could never forget the look on your face when you turned around.



RICHARD

What look?

AMY  
(smiles)

The same look a cat gets just before it gets run over.

Amy slightly laughs at her own joke, then falls silent.

AMY  
Can't say it was wrong. You did head straight for one train wreck of a marriage.

A tear falls from her eye onto the frame of their wedding picture. Richard puts his hand on her shoulder.

RICHARD

It's not.

AMY  
Remember how we met?

RICHARD  
(grins)  
Yes. That little coffee shop on Fifth Street that I always forget the name of...

AMY  
"The Beanery".

RICHARD  
That's the one. I'll never forget that day. I don't think they will either.

AMY  
(smiles)  
Yeah. It's not everyday that one of their customers falls out their front window.

RICHARD  
(smiles)  
Hey. I told you. It wasn't my fault. I was distracted. Admit it, though. I caught your attention. Which is more than I can say for that sleaze ball who was hitting on you.

AMY  
(laughs)

Who *actually* hit you and you failed to hit back?

RICHARD

Yeah, He got lucky.

Amy puts her hand on top of the hand Richard has on her shoulder.

AMY  
You were my hero. It was the most romantic thing anyone's ever done for me.

RICHARD  
What? Fall out a window?

AMY  
(laughs)  
No.

Amy pauses, a look of seriousness slowly falls on her face as she looks back down at the picture.

AMY  
You've always been my hero, you know.

Richard looks at Amy staring down at the picture. He can see that the sickness and time have taken their toll on her.

RICHARD  
I can't save you from this one, can I...

A lock of hair gently falls from her head.

AMY  
(sadly)  
No. Not this time.

Richard gets up and walks towards the door. He reaches the doorway and stops. He turns around.

RICHARD  
Doesn't mean I can't try.

He turns back around and leaves Amy still sitting on the floor, the wedding picture nestled in her hands.

FADE OUT

**SEQ. 13 INT./EXT. BEDROOM & FRONT LAWN (MONTAGE)**

The lawn is taken over by overgrown grass almost chest-high. Richard is somewhere in the middle of the tangled greenery pulling out stubborn weeds, his location only exposed by the rustling of the grass around him whenever he moves.

The bedroom has been fixed. The wallpaper has been replaced, the ceiling has been painted, and there's no dust anywhere in sight. The closet has been cleaned and the sheets have been changed. Amy is in bed, writing in her notebook again. She looks out the window, hearing Richard out in the lawn.

She gets up and approaches the window. The sunlight changes from the bright golden yellow of the noontime sun to the deep orange glow of the sunset. By the time she stops in front of the window, her appearance has changed. She looks slightly emaciated. Her eyes are deeper and her cheekbones are jutting out. There's no hair sticking out from beneath her bandana anymore.

She watches Richard wrestle with the weeds. He's wearing different clothes now. He, too, looks different, seemingly aged a bit. He gets frustrated because the weeds still won't budge. He throws his gloves to the ground and starts kicking the weeds and shouting in anger. A tear slowly traces Amy's gaunt cheek as it makes its way from her eye to her chin. It falls to the floor and she walks away from the window.

FADE OUT

**SEQ. 14A INT. LIVING ROOM 7:00 P.M.**

Richard walks in from the front door and makes his way to the kitchen. He shouts to Amy upstairs.

RICHARD

Amy? Do you remember the name of that gardening company in the city? You wouldn't happen to know their phone number, would you?

**SEQ. 14B INT. KITCHEN**

Richard checks the soup he's making on the stove. The crack on the wall seems to have been almost completely patched up, save for about five inches or so.

RICHARD

I might have to give them a call. I've been trying to get rid of these weeds for months now.

He starts setting up a tray for Amy. He pours some soup into the bowl.

RICHARD

Tried everything. Nothing works. I think it's time to call the professionals.

He picks up the tray and leaves.

#### **SEQ. 14C INT. LIVING ROOM**

Richard walks up the stairs.

RICHARD

By the way, I got a call from Doctor Lee. She says that the experimental drug she told us about is in Phase 2 now, so she's giving us the option to sign up for it. She says tha-...

#### **SEQ. 14D INT. HALLWAY/BEDROOM**

Richard drops the tray, but it makes no sound. It's as if all sound has been turned off and everything is moving in slow motion. Amy is lying on the floor, unconscious. Richard rushes to her side and tries to wake her while he calls for help.

FADE TO BLACK  
SFX: TWO LONG BEEPS  
FADE IN

#### **SEQ. 15 INT. HOSPITAL 2:00 P.M.**

Amy is unconscious in bed. Richard is sitting beside her bed, asleep, holding her hand. The blanket that Amy put around Richard every night for the past few months is now wrapped around her. Everything is silent except for the steady beeping of her monitor. Amy's eyes open slowly.

AMY  
(hoarsely)

Richard...

Richard wakes up with a start.

RICHARD

I'm sorry. I fell asleep.

Amy grips his hand. Richard notices.

AMY

It's okay.

(pauses)

You've been here all this time?

RICHARD

Yes.

(pauses)

Amy...

They fall silent for a minute, looking into each other's eyes as if they understand everything the other person wants to say but can't. Richard's eyes start to well up.

RICHARD

(holding back tears)

I was so scared... I...

AMY

Shh-h-h...

Amy caresses Richard's cheek with her hand. He closes his eyes and rests his face on her hand as a tear escapes from his eye.

AMY

(smiles)

It's going to be okay...

They stay like that for a few minutes, neither one making a sound. Finally, Richard opens his eyes.

RICHARD

I brought your notebook. You know. In case you wanted to do some writing. Don't worry, I didn't open it.

AMY

(smiles)

That's okay. I'm actually kind of tired. Is it okay if I go back to sleep?

RICHARD

Okay. I'll be here when you wake up.

Amy smiles at him. She's happy, but her smile has a vague tinge of hurt in it. Her eyes well up a little.

AMY

Richard?

RICHARD

Yeah?

AMY

Read me a story?

RICHARD

What story?

Amy hands him her notebook. Richard opens it and silently reads the first page. His eyes start to well up again.

RICHARD

(weakly smiles)

I think this may be your best work yet.

Richard clears his throat. Amy watches him read.

RICHARD

“The alarm is blaring on a bright Monday morning. A young man groans with dread as he turns it off and gets up out of bed. He gets into the shower and lathers up as he plays Beatles songs from his CD player...”

Amy smiles and closes her eyes. Richard continues reading.

RICHARD

“After showering, he puts on his suit. ‘Time for work,’ he says to himself. That’s Richard’s morning ritual. That, and a quick trip to The Beanery, a charming little coffee shop down by Fifth Street. As you can see, Richard is a man of routine. Little does he know that today is the day that changes everything...”

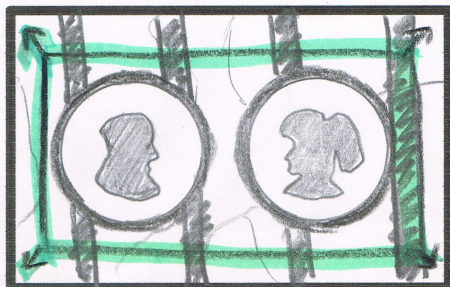
PAN OUT  
AUDIO FADE OUT

## RICHARD

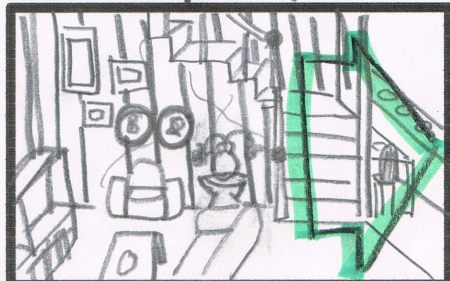
“...the little bell above the coffee shop’s door rings cheerily as Richard steps in. Not a lot of people in today, he thinks to himself, but it *is* a Monday. The bell chimes again. A young woman with flowing brown hair and soulful brown eyes walks in...”

FADE TO BLACK  
**CBB**

# CHAPTER VII. THE STORYBOARD



	SEQ 1 SHOT 1	INT.	EXT.	DAY	NIGHT
<p>* FADE FROM BLACK          SCORE : <u>Repairs Theme</u>          * ZOOM OUT</p>					



	SEQ 1 SHOT 1	INT.	EXT.	DAY	NIGHT
<p>* END <del>PAN</del> ZOOM          * PAN LEFT</p>					



	SEQ 1 SHOT 2	INT.	EXT.	DAY	NIGHT
<p>* END PAN</p>					

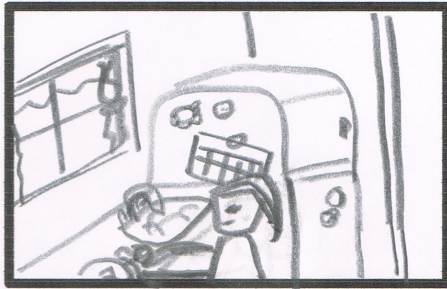


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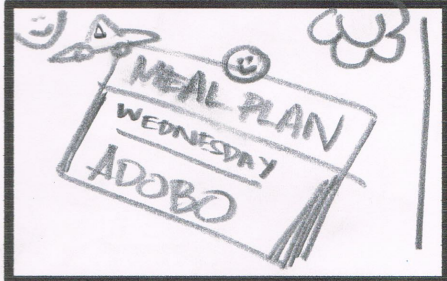


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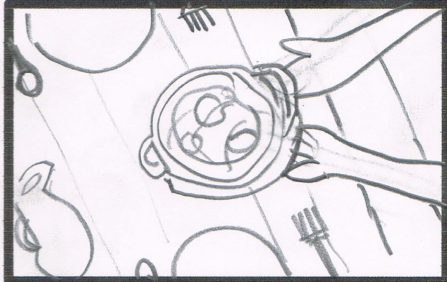




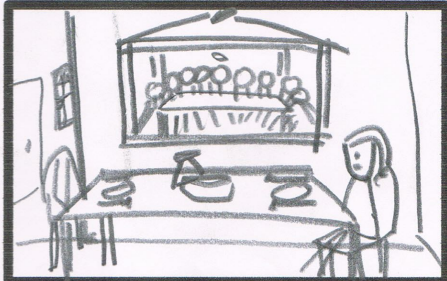
		INT. EXT.	DAY NIGHT



		INT. EXT.	DAY NIGHT



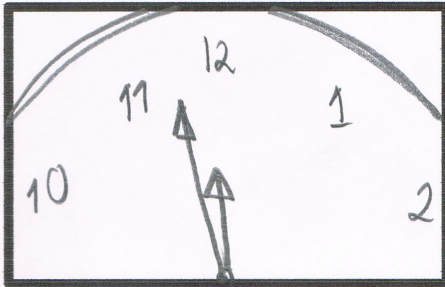
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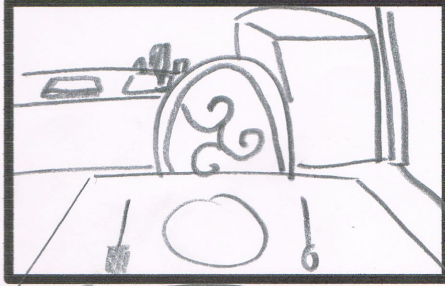
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		INT. EXT.	DAY NIGHT



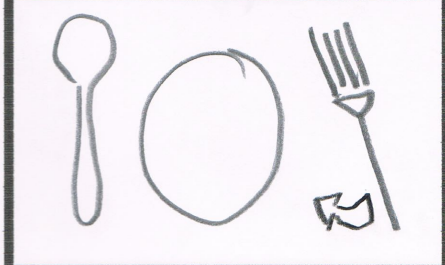
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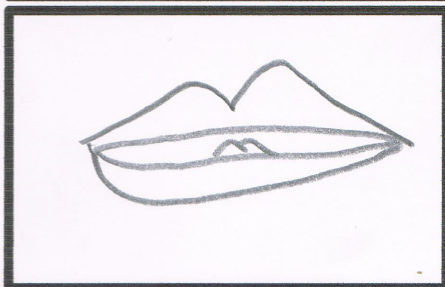
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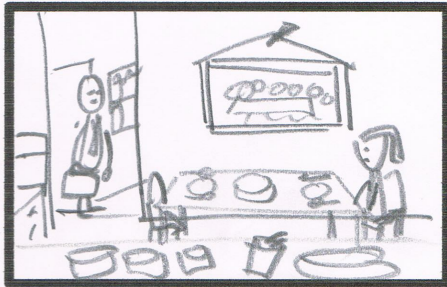
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		INT. EXT.	DAY NIGHT



		INT. EXT.	DAY NIGHT



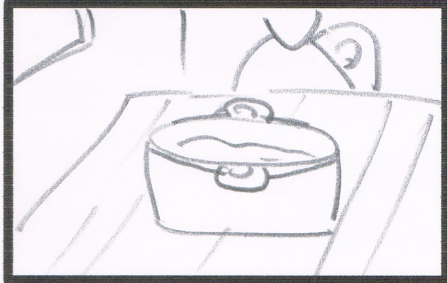
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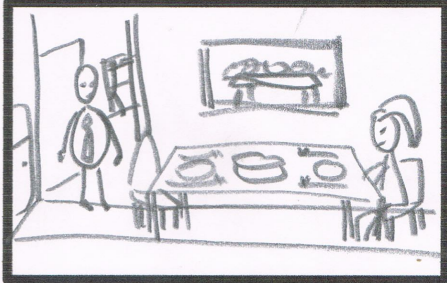
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		INT. EXT.	DAY NIGHT



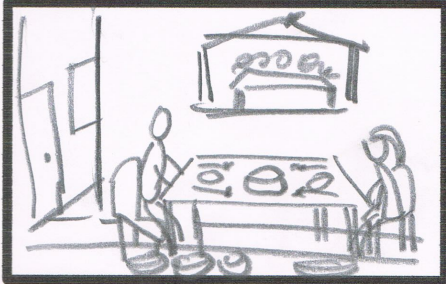
		INT. EXT.	DAY NIGHT



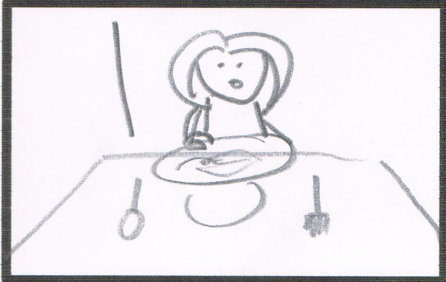
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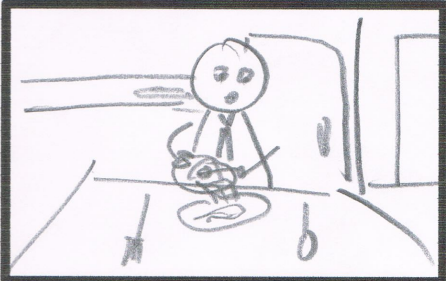
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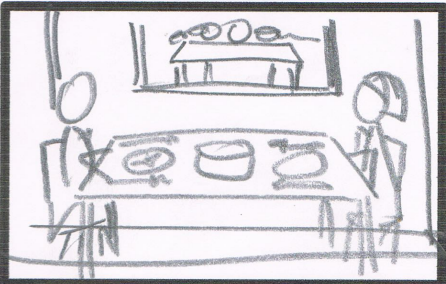
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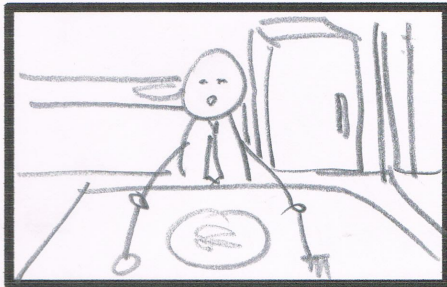
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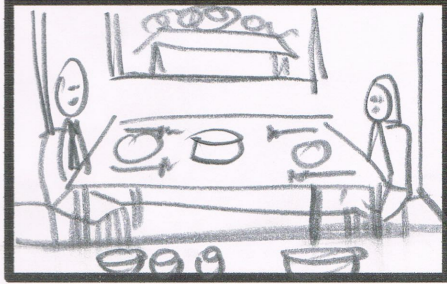
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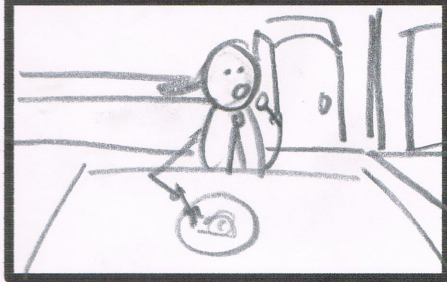
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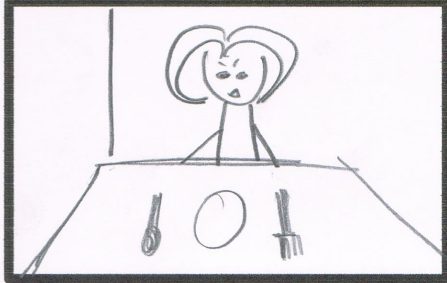
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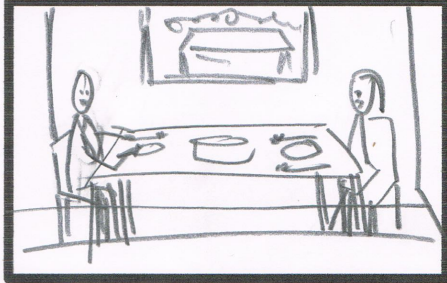
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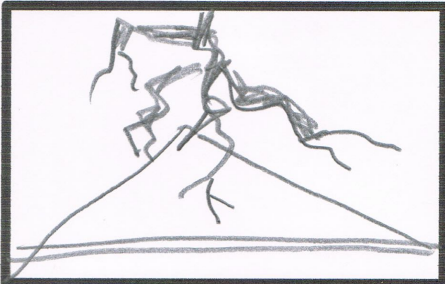
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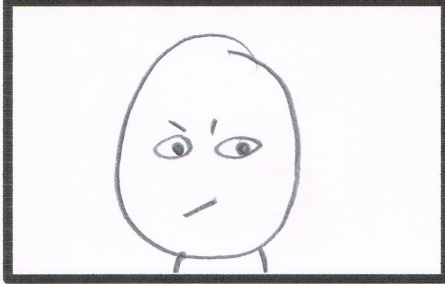
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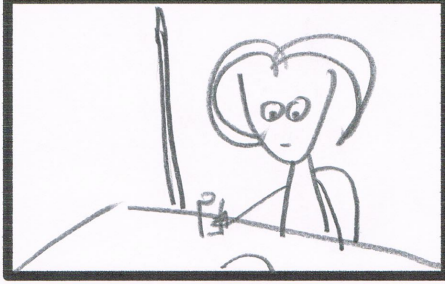
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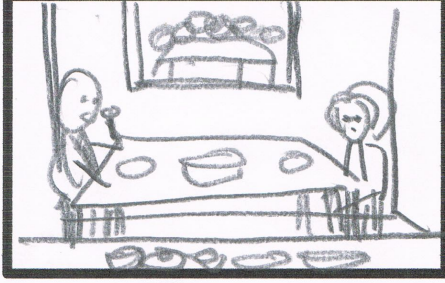
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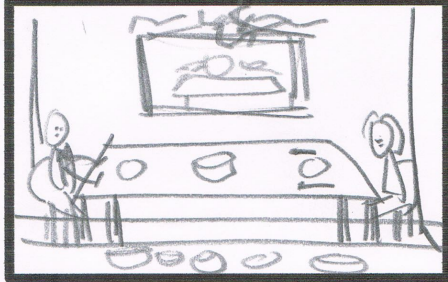
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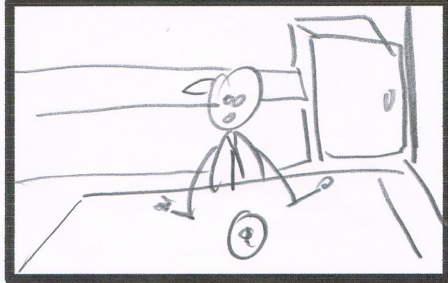
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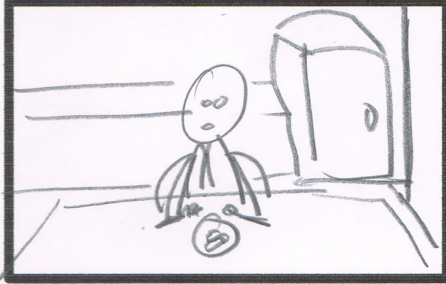


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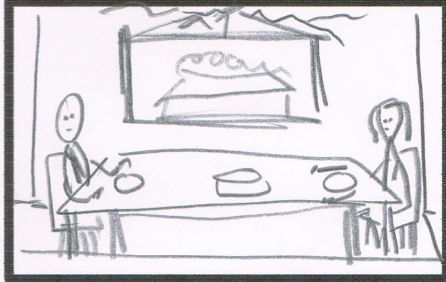




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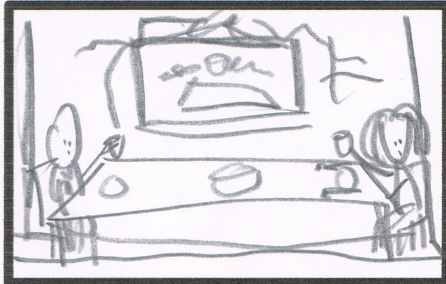
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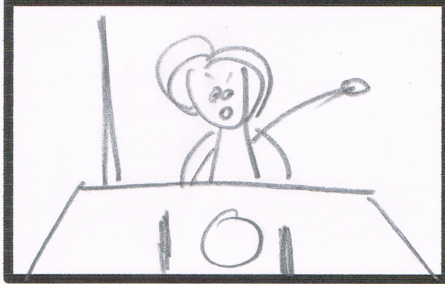
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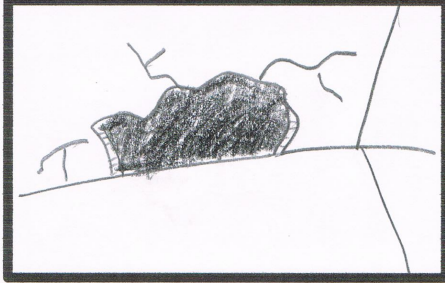
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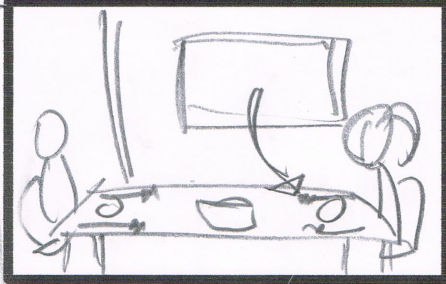
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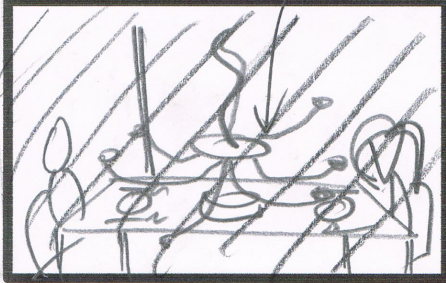
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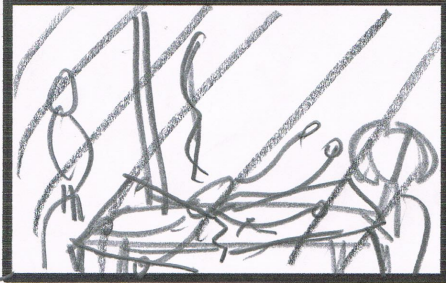
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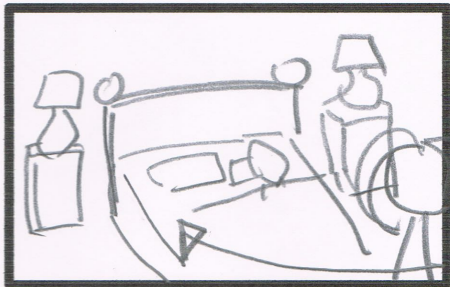
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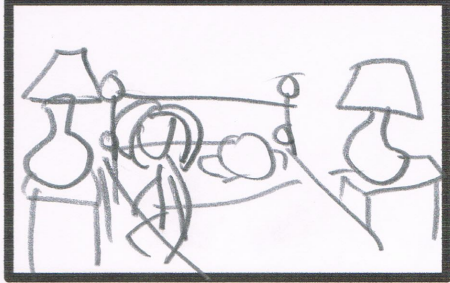
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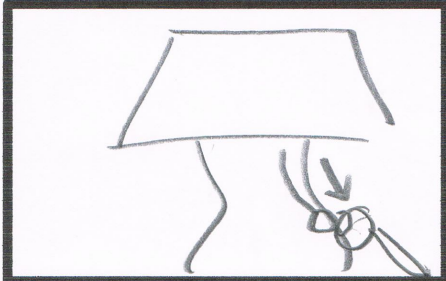
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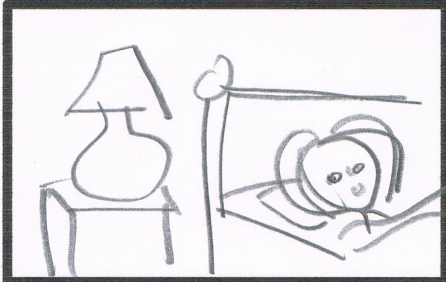
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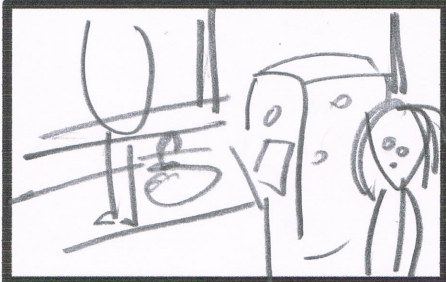
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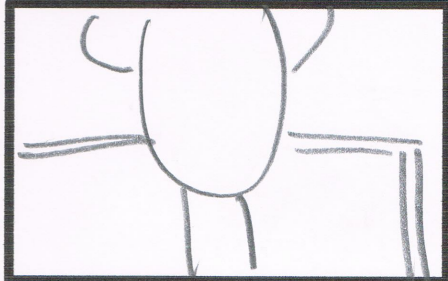
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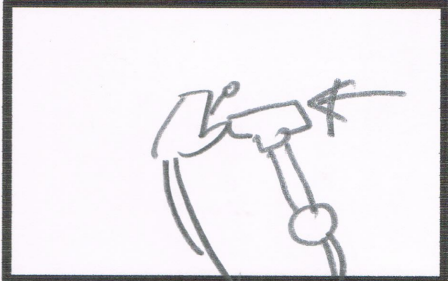
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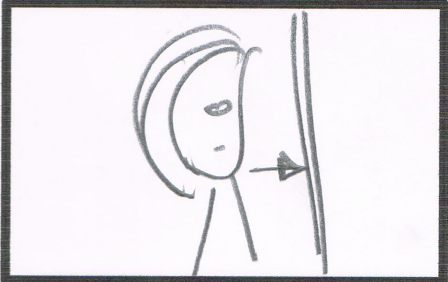
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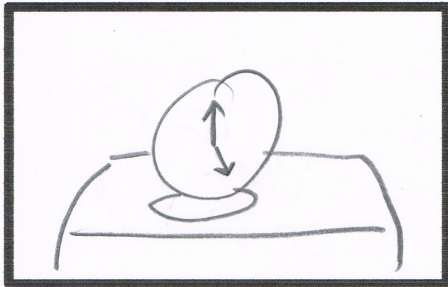
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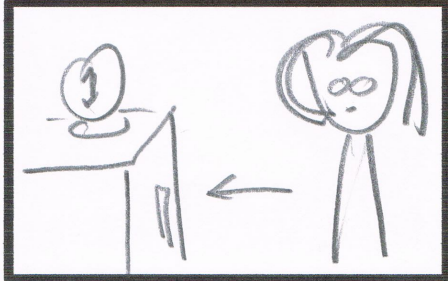
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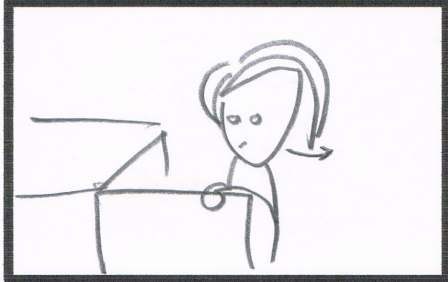
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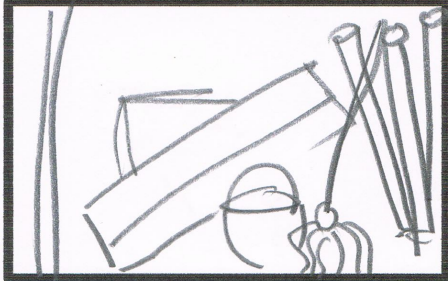
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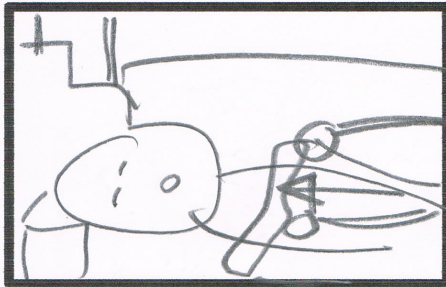
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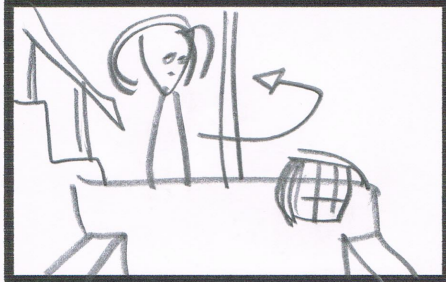
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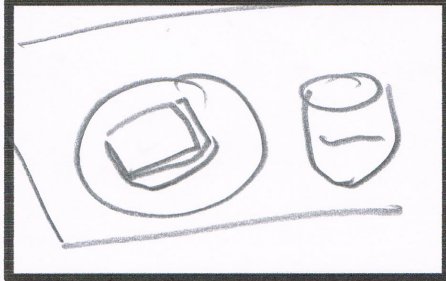
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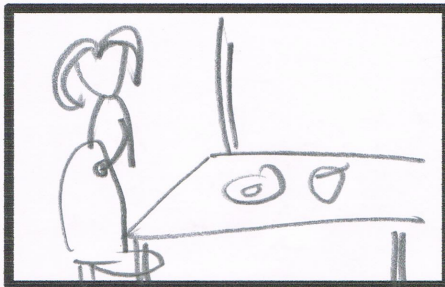


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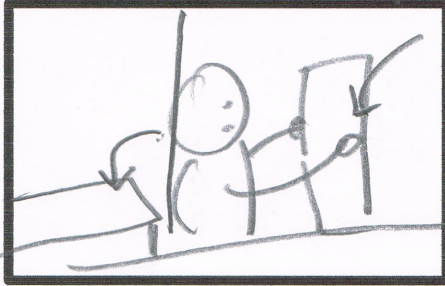


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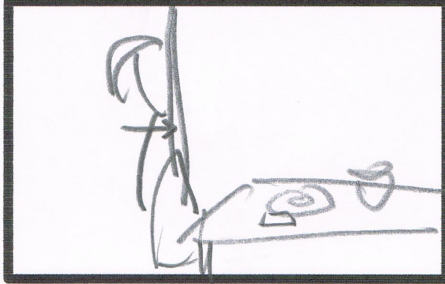




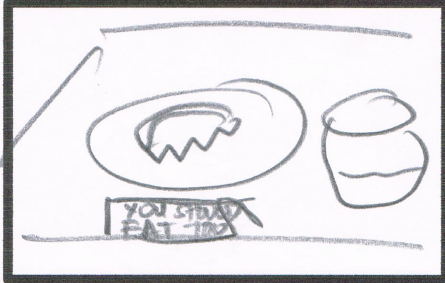
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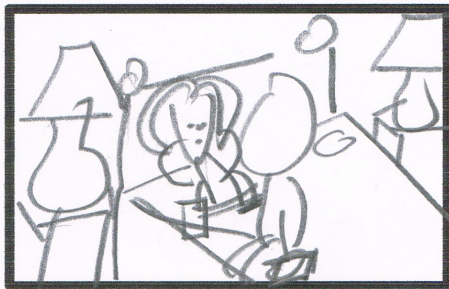
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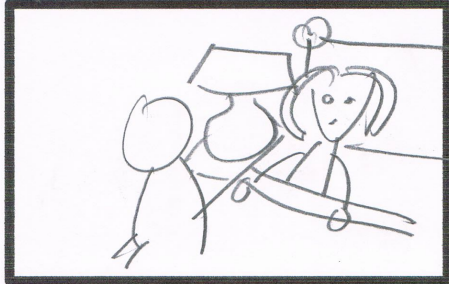
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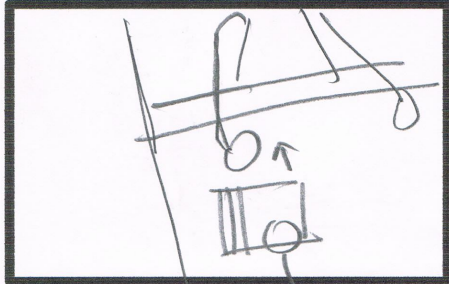
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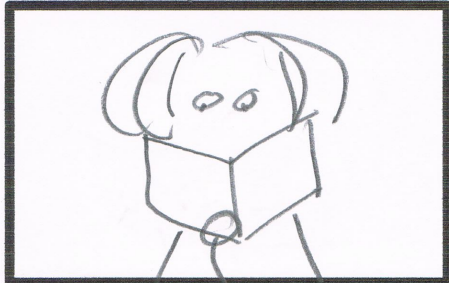
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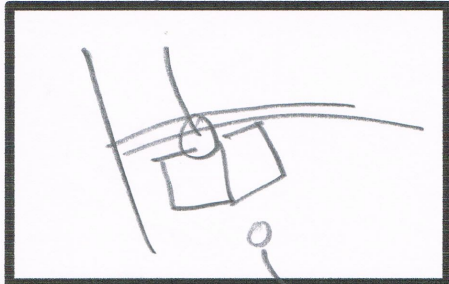
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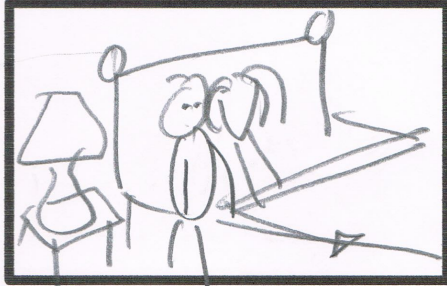
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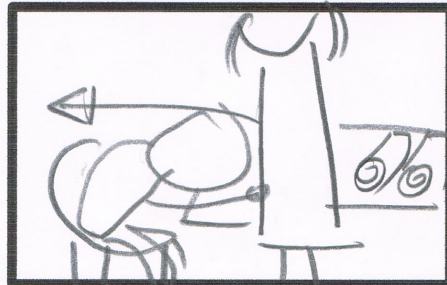
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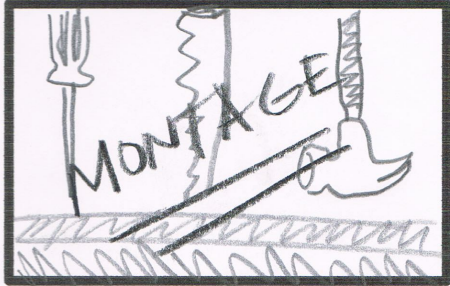
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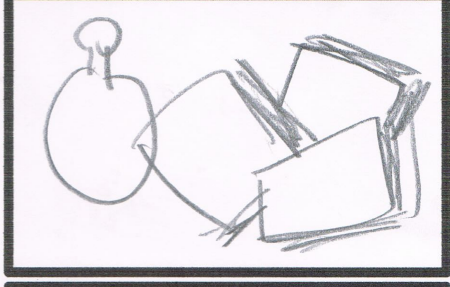
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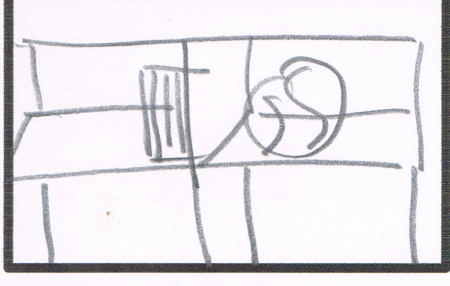
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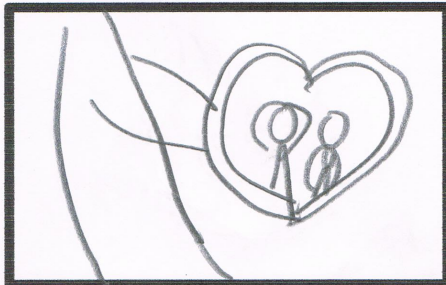
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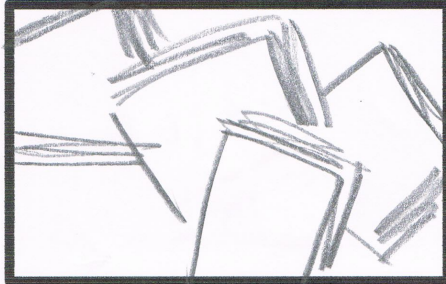
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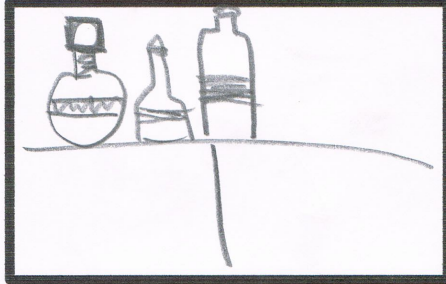
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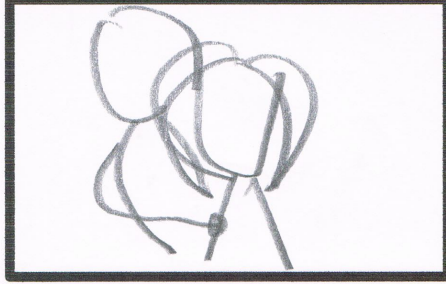
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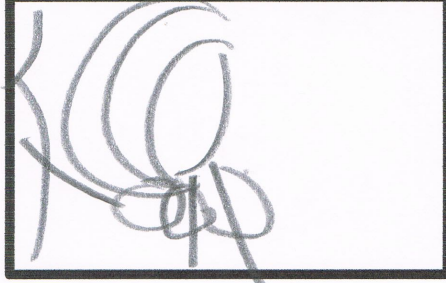
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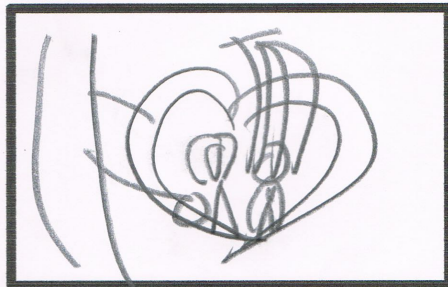
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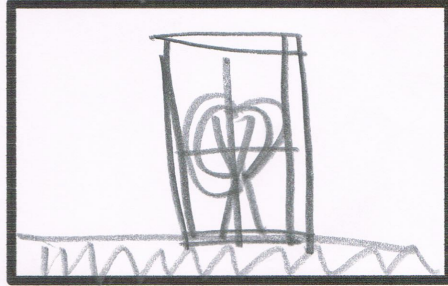
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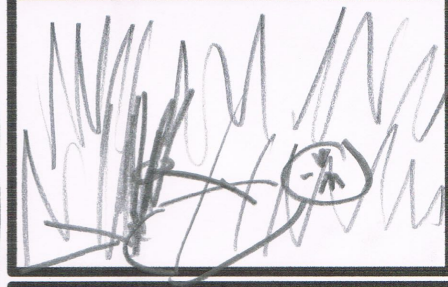
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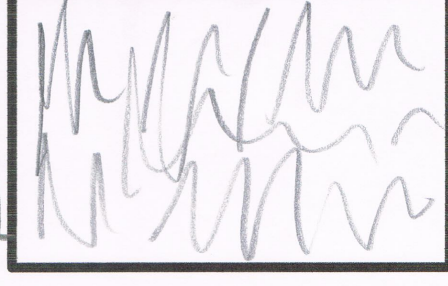
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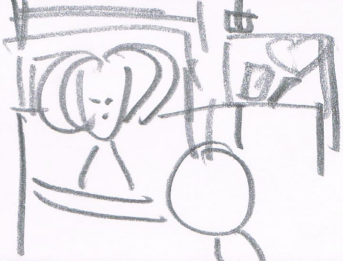

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		INT. EXT.	DAY NIGHT



		INT. EXT.	DAY NIGHT

<p>SHOTS OF NEW <u>MONTAGE</u> KITCHEN</p>			INT. EXT.	DAY NIGHT
<p>SHOTS OF NEW LIVING ROOM MONTAGE</p>			INT. EXT.	DAY NIGHT
 <p><u>MONTAGE</u></p>			INT. EXT.	DAY NIGHT
			INT. EXT.	DAY NIGHT
			INT. EXT.	DAY NIGHT



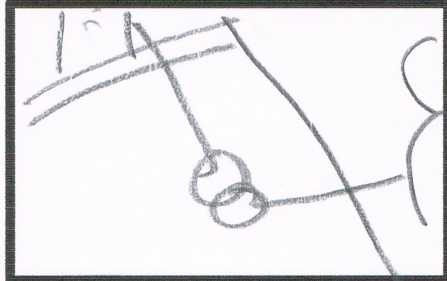
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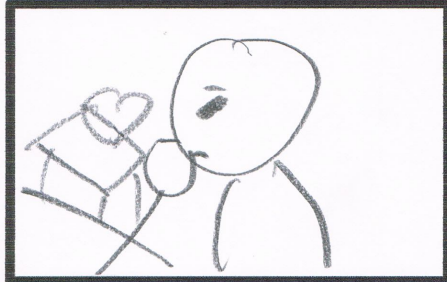
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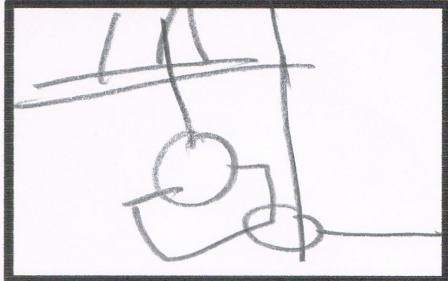


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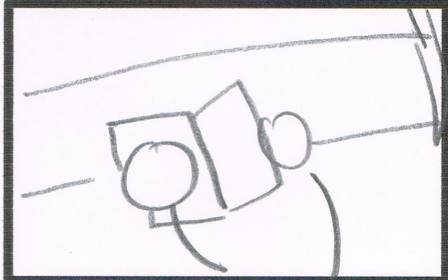




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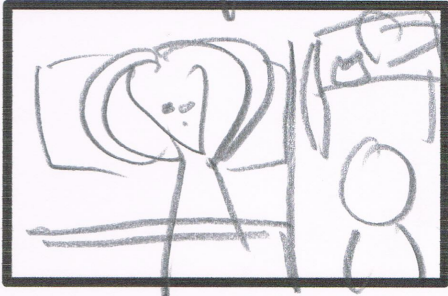
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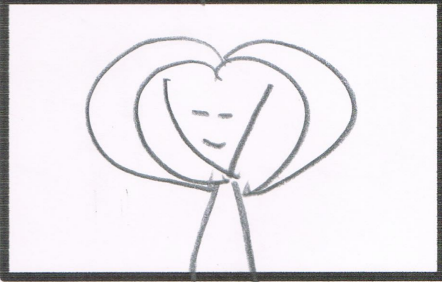
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## CHAPTER VIII. FACULTY CRITIQUE AND RECOMMENDATIONS

The thesis defence was scheduled for two days, starting from 25 May 2015 to 26 May 2015. Unfortunately, the filmmaker was not able to have the film converted for screening using the new DCP player, which was supposed to be used during the defence.

Despite the setback, the filmmaker was able to use the old DVD player and projector, however, the colours were severely desaturated by the old projector to the point where they looked like the film had an almost sepia tone throughout. To the filmmaker's surprise, he was told that the desaturated colour of the film actually brought a new dimension to it and added to the overall feel of crudeness and brokenness that he was aiming for.

During the screening, the filmmaker noticed faults in the film's sound design, mostly that the room tone wasn't continuous as he initially thought; the room tone track has breaks in it that were previously unapparent while the filmmaker was working on the sound design.

During the panel discussion, Professor Eduardo Lejano Jr. thanked the filmmaker for being the only one to present an animated film from that semester's batch of thesis filmmakers. Professor Sari Raissa Dalena mentioned that while the film was far from perfect, it had a lot of heart and the crude and handcrafted style of the film made it endearing and gave it more emotion. Professor Barbara Politsch praised the filmmaker for presenting a heavy subject matter using animation. She said that the story could have had the potential to be so melodramatic, but she found it refreshing that the filmmaker didn't bombard the audience with drama. Professor Mark David McKeown advised that

the sound design needed a lot of improvement, but told the filmmaker that if he can clean up the sound, he could charm audiences all over the world.

Overall, the main area of improvement brought up by majority of the panel was the sound design. However, they also listed the production design, the writing, and even the “acting” of the puppets as strengths of the film.

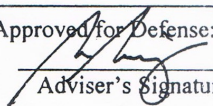
## Thesis Defence Evaluation Forms



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: REPAIRS		
Filmmaker/s: JOSE FEDERICO ESPIRITU		
RT: 10 MINS	Language: ENGLISH	Subtitle (if any):
Genre: ANIMATION		
Format:	Origination:	
	Presentation:	

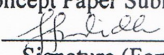
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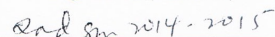
  
 Adviser's Signature

Defense Copy Submitted:

Signature ( )

Concept Paper Submitted:

  
 Signature (Fortune)



## Strengths

- VERY GOOD WRITING
- INTERESTING TAKE ON  
A LIFELESS MARRIAGE AND  
ANIMATION

## Weaknesses

- CANCER AND AFTER IS  
MELODRAMATIC
- EDITING CAN BE BETTER

## Areas for Improvement (panelist's recommendations)

(encircle one)

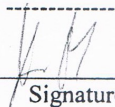
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Conditional Pass

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 Signature
Y. BANAL  
Evaluator's NameMAY 25.  
Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>REPAIRS</b>		
Filmmaker/s: <b>JOSE FEDERICO ESPIRITU</b>		
RT: <b>10 MINS</b>	Language: <b>ENGLISH</b>	Subtitle (if any):
Genre: <b>ANIMATION</b>		
Format:	Origination:	
	Presentation:	

Approved for Defense:  
*[Signature]*  
Adviser's Signature

Defense Copy Submitted:  
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Signature ( )

Concept Paper Submitted:  
*[Signature]*  
Signature (Fortune)  
5/24/15  
2nd Sem 2014-2015

Strengths

- Commendable work of animation
- heartfelt, moving moments;  
Some really funny moments

Weaknesses

- some scenes, esp. the last story-reading part, could be shortened;
- melodramatic score is predictable

Areas for Improvement (panelist's recommendations)

- \*  
- sound mixing / design can be improved

(encircle one)

High Pass

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Low Pass

Conditional Pass

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Signature

*P. Capas*  
Evaluator's Name

\_\_\_\_\_  
Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>REPAIRS</b>		
Filmmaker/s: <b>JOSE FEDERICO ESPRITU</b>		
RT: <b>10 MINS</b>	Language: <b>ENGLISH</b>	Subtitle (if any):
Genre: <b>ANIMATION</b>		
Format:	Origination:	
	Presentation:	

Approved for Defense:

*[Signature]*  
Adviser's Signature

Defense Copy Submitted:

Signature ( )

Concept Paper Submitted:

*[Signature]*  
Signature (Fortune)

2nd Sem 2014-2015

Strengths

- Handcrafted, crude claymation gave it more emotion of tenderness
- Charming & witty dialogue between hubby & wife.

Weaknesses

Sound design

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

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Conditional Pass

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*[Signature]*  
Evaluator's Name

*[Signature]*  
Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

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Approved for Defense:  
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Adviser's Signature

Defense Copy Submitted:  
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Concept Paper Submitted:  
*[Signature]*  
Signature (Fortune)  
2nd Sem 2014-2015

Strengths

- heartfelt work
- dynamics of a relationship is accurate and sincere

Weaknesses

-

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

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Signature

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Evaluator's Name

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Date





UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>REPAIRS</b>		
Filmmaker/s: <b>JOSE FEDERICO ESPIRITU</b>		
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Approved for Defense:  
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Adviser's Signature

Defense Copy Submitted:  
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Concept Paper Submitted:  
*[Signature]*  
Signature (Fortune)  
2nd Sem 2014-2015

Strengths

*... animation was pretty good.*

Weaknesses

*... we can see that man's face break up and bleed. But not enough on the head especially when it is about ~~head~~ repairing.*

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

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Low Pass

Conditional Pass

Fail

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Signature

M. DELA MERCED  
Evaluator's Name

26 MAY 2015  
Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>REPAIRS</b>		
Filmmaker/s: <b>JOSE FEDERICO ESPIRITU</b>		
RT: <b>10 MINS</b>	Language: <b>ENGLISH</b>	Subtitle (if any):
Genre: <b>ANIMATION</b>		
Format:	Origination:	
	Presentation:	

Approved for Defense:

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Adviser's Signature

Defense Copy Submitted:

Signature ( )

Concept Paper Submitted:

*[Signature]*  
Signature (Fortune)

*5/22/15*  
*2nd Sem 2014-2015*

Strengths

*A charming film.*

Weaknesses

*Lip movements could still be improved.*

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

*[Signature]*  
Signature

*ROY IGLESIAS*  
Evaluator's Name

*26 May 15*  
Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>REPAIRS</b>		
Filmmaker/s: <b>JOSE FEDERICO ESPIRITU</b>		
RT: <b>10 MINS</b>	Language: <b>ENGLISH</b>	Subtitle (if any):
Genre: <b>ANIMATION</b>		
Format:	Origination:	
	Presentation:	

Approved for Defense:  
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Concept Paper Submitted:  
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Signature (Fortune)  
5/22/15  
2nd Sem 2014-2015

Strengths

*(anim) (10)*  
animated films like this  
should be encouraged

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

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Signature

**E. LEJANO JR**  
Evaluator's Name

5/25/15  
Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>REPAIRS</b>		
Filmmaker/s: <b>JOSE FEDERICO ESPIRITU</b>		
RT: <b>10 MINS</b>	Language: <b>ENGLISH</b>	Subtitle (if any):
Genre: <b>ANIMATION</b>		
Format:	Origination:	
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Adviser's Signature

Defense Copy Submitted:  
Signature ( )

Concept Paper Submitted:  
*[Signature]*  
Signature (Fortune)  
*2nd Sem 2014-2015*

Strengths *good ideas; nice enough script.  
good design; funny*

Weaknesses  
Sound  
*design/mix needs a lot of work*

Areas for Improvement (panelist's recommendations)  
Sound

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

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*[Signature]*  
Signature

*Mark McKear*  
Evaluator's Name

*26 May 2015*  
Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>REPAIRS</b>		
Filmmaker/s: <b>JOSE FEDERICO ESPIRITU</b>		
RT: <b>10 MINS</b>	Language: <b>ENGLISH</b>	Subtitle (if any):
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Approved for Defense:  
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Adviser's Signature

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Signature ( )

Concept Paper Submitted:  
*[Signature]*  
Signature (Fortune)  
and 8/20/14-2015

Strengths

juxtaposition of drama and animation, very real characters. theme is gripping - spatial representation - as vehicles as expression of their world. concept of space

Weaknesses

Sound

voice overs could be actors. (performance is a bit flat)

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

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Low Pass

Conditional Pass

Fail

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*[Signature]*  
Signature

**B. POITSCU**  
Evaluator's Name

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Date



UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>REPAIRS</b>		
Filmmaker/s: <b>JOSE FEDERICO ESPIRITU</b>		
RT: <b>10 MINS</b>	Language: <b>ENGLISH</b>	Subtitle (if any):
Genre: <b>ANIMATION</b>		
Format:	Origination:	
	Presentation:	

Approved for Defense:  
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Adviser's Signature

Defense Copy Submitted:  
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Signature ( )

Concept Paper Submitted:  
[Signature]  
Signature (Fortune)  
3/22/15  
2nd Sem 2014-2015

Strengths *Characterization. Both the script and the performances are well realized. Especially nice was the opening scene at the table. His taking to the wall to avoid her*

Weaknesses  
*Sound is horrible, really need to clean that up.*

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

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Low Pass

Conditional Pass

Fail

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[Signature]  
Signature

[Signature]  
Evaluator's Name

May 26, 2015  
Date

## Bibliography

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Appendix A. Thesis Proposal

**TO DO FIX: A FILM**

JOSE FEDERICO ESPIRITU

Submitted to the

COLLEGE OF MASS COMMUNICATION

University of the Philippines Diliman

In partial fulfilment of the requirements

for the degree of

BACHELOR OF ARTS IN FILM

October 2011



## I. INTRODUCTION

Images on film are set into motion through a concept called *persistence of vision*. This states that the human eye retains images for a fraction of a second, thereby giving us the ability to perceive a series of images as a continuously moving picture (Herbert S., n.d.). A motion picture is merely a series of still pictures shown in rapid sequence, which then gives us the illusion of a continuous moving picture.

Animation fully utilises this concept because it incorporates the idea of persistence of vision with the manual creation of images. Instead of using photographs of real people, animation makes use of drawings or even photographs of inanimate objects. Through the idea of persistence of vision, it makes these inanimate objects move and come to life.

### A. Background of the Study

The director is a fan of Pixar films. One day, as he was watching *Up* and *Wall-E*, he began to notice how adult some of the underlying themes in those films were. He tried to dissect the cleverly woven plots and identified different themes that would mainly be adult in nature.

In conjunction with this, the director was also inspired by a dance piece shown in the fifth season of the American TV show *So You Think You Can Dance*. The piece, choreographed by Tyce Diorio, was a tribute to breast cancer awareness. It showed how much cancer affects people, and how a pillar of support from someone could make all the difference.

The director was fascinated with the idea that though the films were marketed for a younger audience, the films themselves were not completely for children only. Then he started wondering if there were other films that showed adult themes combined with a story that would mainly be considered for children.

He then wondered whether there were any animated films that were solely made for a mature audience. He found a few animated films that could be considered mature and thus he was inspired to create an animated film like those as well so he thought of creating a film that explored the dynamics of a social structure that most children would not be able to understand just yet – the childless conjugal family.

#### B. Relevance of the Film

The film looks at one of the scenarios that could manifest within love. It tries to delve into the situation where love is almost flickering out but is rekindled by guilt, or possibly a subtler, more unrealised form of love. It doesn't try to differentiate between the two, but rather it makes the audience think about the idea instead.

With respect to the conjugal family, the film tries to do see how a married couple would interact after a significant amount of time together. It also tries to see how a couple whose relationship is on the verge of ruin can still try to make things work if only someone tries to give a bit of effort.

In another perspective, the film tries to explore how a terminal illness such as cancer could affect the lives of people. This includes the people who are afflicted with the disease as well as the people whose lives are tied to those people. It tries to show how

important support could be to the one with cancer and it shows how someone could react when faced with the idea of having a loved one inflicted with the disease.

### C. Director's Statement

Animation is the director's favourite genre of film. The main reason he wanted to become a filmmaker was the film *The Nightmare Before Christmas*. The idea of being able to mould your own world and give life to otherwise inanimate objects seemed very enticing. Naturally, he explored the different media that could be used for animation, but his favourite will always be clay animation.

Somehow, animation began to have a reputation for being a medium majorly associated with children's films. Most animation films nowadays are directed at a much younger audience and exhibit themes that are light and more acceptable for children.

The director's main objective in making this film is to show that animation can also be used as a medium for more adult audiences. The director wants to explore the medium and show that animation is not confined to a younger audience.

## II. REVIEW OF RELATED LITERATURE AND FILMS

The collection of review of literature that the director was able to gather is divided into the following: literature and films.

### A. Literature

In the seventh edition of *Psychology*, John Santrock (2005) discusses Robert Sternberg's theory of a three-dimensional love. He describes love as a triangle composed of three main facets: intimacy, commitment, and passion. He discusses that a love made

with two facets would result in a flat kind of love, but it is love nonetheless. He lists passion and intimacy as romantic love, intimacy and commitment as compassionate love, and commitment and passion as fatuous love. A fourth kind of love, known as consummate love, is the combination of all three factors. It is said that consummate love is known as “perfect love” and is generally expected to last a lifetime.

In the film, the couple’s relationship goes through different phases which exhibit different kinds of love. They start off with consummate love during their first few years as a couple. Somewhere along the way, the passion fades and they are left with companionate love. After a while, the intimacy disappears as well and their relationship hangs by the thin thread of commitment. Somehow, through the man’s reaction to the fact that his wife has cancer, the passion returns.

In Gary Chapman’s *The Five Languages of Love* (2004), he explains that there are five essential languages of love and that every person has one that they speak fluently. The conflict in relationships usually arise from one person not realising what the other person is saying because they speak different languages of love.

In the film, the languages of love are very apparent. The beginning of the couple’s relationship goes smoothly because they communicate flawlessly with each other. However, somewhere through the course of their relationship, language barriers formed and they stopped being able to understand each other.

## B. Films

The film that the director plans to make is based on four animated films and two live-action films. The films have in one way or another inspired the director in making

his own film. The films are Pixar's *Up*, a charming Australian film called *Mary and Max*, a film by Rob Reiner entitled *The Bucket List*, *Wit* by Mark Nichols, and two animated short films entitled *Crazy Glue* and *Madame Tutli-Putli*. In a looser sense, the director also drew inspiration from a video of a dance piece shown in the American TV show *So You Think You Can Dance* which is now affectionately known as *The Breast Cancer Piece*.

*Up* is a film that tells the story of an old man who has trouble letting go of his wife. She taught him how to open himself up to life and adventure. When she passed away, he lost his fervour and began resenting life. The director based part of his own couple's relationship on the relationship of the couple in *Up*. From the film, he understood that a man seems to need the presence of a woman more than a woman needs his. This being the case, the director chose the wife to be the representation of the man's life.

In *The Bucket List*, the main characters find out that they are both terminally ill. They somehow end up in each other's company and they start this journey to finish a list of things to do before they "kick the bucket". The film shows how some people could react to the news of impending death. It also describes how having goals gives someone something to live for, thereby giving them a passion for life.

Mark Nichols' film, *Wit*, illustrates how even the strongest and most powerful people are not invincible to death. It shows how cancer affects people in a personal sense. It shows the audience how difficult much cancer could impact someone. *The Breast Cancer Piece* also illustrates the same idea, but it also illustrates how someone's presence

during the fight for cancer could be crucial to the patient. It also brings into light the lesser identified impact that cancer could have on the people in the patient's life.

*Mary and Max* also illustrates how having someone be there for you when going through a difficult time could help make the load lighter. The director also drew inspiration from this film as to the overall tone and style of his own film. The director also took inspiration from *Madame Tutli-Putli* with regards to the tone and visual style.

*Crazy Glue*, an animated short about a couple whose love is dwindling, shows how much a simple but refreshing act could rekindle a dying love. It shows how a couple who is having trouble with their relationship could interact with each other and how they could somehow fix their relationship through a simple act.

### III. THEORETICAL FRAMEWORK

The film makes use of a number of theories, the first of which is Sergei Eisenstein's formalist theory. The formalist film theory puts importance on the way shots are composed (Film Theory and Criticism, n.d.). It puts emphasis on the different elements such as lighting, camera, and editing. One of the most used terms is the montage, which is a term that describes the technique of combining shots together to create meaning. Sergei Eisenstein viewed the montage as a conflict between a shot and another shot (Baudry and Cohen, 2004). In contrast, Vsevolod Pudovkin saw the montage as a method of building shots one after the other.

A related concept is Jean Luc-Godard's idea of film as a flat moving painting where he explains how a film is supposed to act as nothing more than a moving painting

for the audience to watch. He describes film as something that should be well-composed, much like a painting should be as well.

In the film, the director will be using different well-composed shots to create meaning in the film. He doesn't want to show everything explicitly by showing it all in one shot. He wants the film to be well composed, much like how a painting should be. He wants to create an illusion that the audience is watching a moving painting, though not completely adhering to Godard's principles since Godard believe that the audience should be an outside viewer rather than feel like they are a part of the film.

Daniel Dayan's concept of the suture in film explains that audiences are somehow immersed into the film because they feel like they are a part of the events that are happening. He explains that the audience relationship with the film is sutured by the sequence of the shots used (Baudry and Cohen, 2004).

The director plans to use this idea to immerse the spectators into the story of the film. He wants the audience to forget that they are watching a film, but rather feel that they are part of the events that are happening in the story itself.

In *Film Theory and Criticism* (Baudry and Cohen, 2004), it is discussed that Stephen Prince believed that film images are understood because of the resemblance to the realities to which they refer. It says that iconic signs are recognised cross-culturally and that the audience is able to understand visual icons.

The film will contain a lot of visual clues that would help set the mood. Most of this will be shown through the lines and the colour that would be prevalent throughout the course of the film.

#### IV. CONCEPT

Based on the ideas presented above, the director has therefore come up with the following concept for his film.

##### A. Synopsis

A married couple is going through the rockiest part of their marriage. For what seems to be the longest time, they feel as if they're fallen out of love. The husband, Eugene, on the verge of letting go, finally musters up enough courage to show his wife, Ana, the divorce papers one night. Before he could break it to her, she tells him her own devastating news – she was just diagnosed with stage-four breast cancer. She only has two months left to live. Not having the heart to hurt her even more, Eugene decides to keep the idea of the divorce to himself, thinking that two months isn't too long a wait.

One day, Eugene unearths an old journal of Ana's. In it is written a modest list of things that she wants to do before she dies. As a final gift, he decides to help Ana fulfil all of the items on the list. The list ranges from the simple to the extravagant; from the mundane to the insane. As they cross out the items one by one, Eugene slowly feels his love for his wife coming back. In the span of a month, they finish the list and they fall back in love with each other. Ana continues to live beyond the expected time. They made the most of the extra time by adding more and more items to the list and crossing them out just as quickly as they had written them down. But good things never last for long – during one of their trips, Ana collapses.



In the hospital, Ana lies on her death bed. Eugene sits beside her, stroking her hair. He tells Ana that he hopes she enjoyed the last few months they've spent together. He apologises for wasting so much time. He hands her the journal and tells her that it's all done. She shakes her head, taps the back of the journal, and whispers, "Not yet." He opens the back of the journal and sees one last item scribbled on the inside of the cover – "Read me our story." With tears in his eyes, he opens the journal at the very beginning and reads to Ana. She closes her eyes and smiles as Eugene reads to her.

#### B. Sequence Outline

##### **SEQ. 1 INT. EUGENE AND ANA'S HOUSE - DAY**

Eugene and Ana are introduced. Use of montage to show progression through time and to contrast the states of their marriage at the beginning and at present time. Voice over by Eugene to introduce characters and to help explain the setting.

##### **SEQ. 2 INT. EUGENE AND ANA'S DINING ROOM - NIGHT**

During dinner, Eugene tries to talk to Ana about the possibility of getting a divorce. Ana breaks the news of her cancer to Eugene before he could even mention anything about the divorce. They sit in silence.

##### **SEQ. 3 INT. EUGENE AND ANA'S BEDROOM - DAY**

Eugene and Ana are cleaning out their room, looking for old pictures and other knickknacks that could send them on little trips down memory lane. Eugene finds Ana's old journal and shows it to her. He gets the idea to help Ana fulfil all the items on the list.

##### **SEQ. 4 INT. CAFÉ - DAY**

Ana meets Eugene for a date, not knowing why he suddenly wanted to go out. He explains plans to Ana and tells her that he wants to help her finish the list. Though hesitant at first, she agrees. They start with the simplest item on the list – to eat one whole cherry pie.

### **SEQ. 5 MONTAGE**

They ride the rollercoaster at the nearby amusement park. They fly off to New York to throw a penny off of the top of the Empire State building. They dance in the rain. Every time they do something, they cross a new item off the list. For every item they cross out, Ana writes the entries down in the pages of her journal. Eventually they finish the list and add new items to it. Ana collapses. They ride bikes along the Great Wall of China. They learn how to speak French. They have a campfire and lie down under the stars. They ride horses across a vineyard to watch a sunset. Ana collapses.

### **SEQ. 6 INT. HOSPITAL - NIGHT**

Ana is lying on the bed. Eugene tries not to cry as he holds her hand. Ana gets him to read her the entries she wrote on her journal about their last days together. Ana dies in his arms as he reads to her.

#### C. Director's Statement

As stated earlier, the director aims to make an animated film that shows a mature topic. As such, the director plans to use animation, specifically clay animation, in making the film. He will be making the film's set out of cardboard and clay and other various materials. The film itself will be serious in general, but will have some comic moments as well. The pacing will be moderately slow, but the overall tone of the film will be low.

Visually, the colours would come from a highly desaturated palette and would mainly incorporate blacks, whites, and greys with occasional bursts of colour here and there. The lines would start off rigid but smooth, and they would start to soften towards the end. As for the shape, the elements in the film would resemble slender, almost breakable sticks at first and eventually show fuller, more solid shapes near the end.

The musical score to be composed would consist of slow, dragging notes at first and will slowly alternate with lighter, more dreamlike tones somewhere around the middle of the film and will continue until the end.

## V. METHODOLOGY

In every production, there needs to be a list of procedures and a monumental amount of planning which would make the production seamless and efficient. The planning ensures that the production will go within the time frame allotted and that the mishaps during the production would be minimised.

Included in this section are the director's proposed methods in creating this film. What follows are the preproduction schedule, production schedule, post-production schedule, a tabulated list of projected costs to be incurred in producing the film, and the list of people who will be working on the film and their respective tasks.

### A. Preproduction, Production, and Post-Production Schedules

Every film needs a schedule to keep all the work in check. The preproduction stage is the stage where the initial design of the film is conceptualised and all major decisions are discussed. The production stage is where the film is shot and all the design

elements come together. The post-production stage is the stage where the footage is edited and the sound is synchronised with the video. This is also where the final colour correction and other adjustments are applied. The following are the proposed schedules for each stage.

*1. Preproduction Schedule*

APRIL 23, 2011 (SAT)

01:00PM MEETING WITH ANIMATORS

MAY 10, 2011 (TUE)

01:00PM MEETING WITH ANIMATORS

MAY 12, 2011 (THUR)

01:00PM MEETING WITH VOICE ACTORS

MAY 13, 2011 (FRI)

01:00PM MEETING WITH VOICE ACTORS

MAY 15, 2011 (SUN)

08:00AM CANVASSING OF EQUIPMENT

MAY 16, 2011 (MON)

08:00AM CANVASSING OF EQUIPMENT

MAY 20, 2011 (FRI)

01:00PM MEETING WITH ANIMATORS

MAY 22, 2011 (SUN)

02:00PM MEETING WITH CINEMATOGRAPHER

MAY 30, 2011 (MON)

01:00PM MEETING FOR OVERALL DESIGN  
MAY 31, 2011 (TUE)  
01:00PM MEETING FOR OVERALL DESIGN  
JUNE 01, 2011 (WED)  
01:00PM MEETING FOR OVERALL DESIGN  
JUNE 02, 2011 (THUR)  
01:00PM APPROVAL OF DESIGNS

*2. Production Schedule*

JUNE 29, 2011 (WED)  
10:00AM SET CONSTRUCTION  
JUNE 30, 2011 (THUR)  
10:00AM SET CONSTRUCTION  
JULY 01, 2011 (FRI)  
10:00AM RECORDING OF VOCAL TRACK  
JULY 02, 2011 (SAT)  
10:00AM RECORDING OF VOCAL TRACK  
JULY 03, 2011 (SUN)  
10:00AM RECORDING OF VOCAL TRACK  
JULY 04, 2011 (MON)  
10:00AM SET CONSTRUCTION  
JULY 05, 2011 (TUE)  
10:00AM SET CONSTRUCTION

JULY 06, 2011 (WED)

10:00AM SET CONSTRUCTION

JULY 07, 2011 (THUR)

10:00AM SET CONSTRUCTION

JULY 08, 2011 (FRI)

06:00PM SETUP SET

10:00PM SET CHECK

JULY 09, 2011 (SAT)

06:00AM SET CHECK

07:00AM START SHOOT

12:00PM LUNCH

01:00PM RESUME SHOOT

07:00PM DINNER

08:00PM RESUME SHOOT

12:00PM PACKUP

JULY 10, 2011 (SUN)

06:00AM SET CHECK

07:00AM START SHOOT

12:00PM LUNCH

01:00PM RESUME SHOOT

07:00PM DINNER

08:00PM RESUME SHOOT

12:00PM          PACKUP

JULY 15, 2011 (FRI)

06:00PM          SETUP SET

10:00PM          SET CHECK

JULY 16, 2011 (SAT)

06:00AM          SET CHECK

07:00AM          START SHOOT

12:00PM          LUNCH

01:00PM          RESUME SHOOT

07:00PM          DINNER

08:00PM          RESUME SHOOT

12:00PM          PACKUP

JULY 17, 2011 (SUN)

06:00AM          SET CHECK

07:00AM          START SHOOT

12:00PM          LUNCH

01:00PM          RESUME SHOOT

07:00PM          DINNER

08:00PM          RESUME SHOOT

12:00PM          PACKUP

JULY 22, 2011 (FRI)

06:00PM          SETUP SET

10:00PM SET CHECK

JULY 23, 2011 (SAT)

06:00AM SET CHECK

07:00AM START SHOOT

12:00PM LUNCH

01:00PM RESUME SHOOT

07:00PM DINNER

08:00PM RESUME SHOOT

12:00PM PACKUP

JULY 24, 2011 (SUN)

06:00AM SET CHECK

07:00AM START SHOOT

12:00PM LUNCH

01:00PM RESUME SHOOT

07:00PM DINNER

08:00PM RESUME SHOOT

12:00PM PACKUP

JULY 29, 2011 (FRI)

06:00PM SETUP SET

10:00PM SET CHECK

JULY 30, 2011 (SAT)

06:00AM SET CHECK



07:00AM        START SHOOT  
12:00PM        LUNCH  
01:00PM        RESUME SHOOT  
07:00PM        DINNER  
08:00PM        RESUME SHOOT  
12:00PM        PACKUP

JULY 31, 2011 (SUN)

06:00AM        SET CHECK  
07:00AM        START SHOOT  
12:00PM        LUNCH  
01:00PM        RESUME SHOOT  
07:00PM        DINNER  
08:00PM        RESUME SHOOT  
12:00PM        PACKUP

*3. Post-production Schedule*

AUGUST 19, 2011 (FRI)

10:00AM        EDITTING AND VOCAL TRACK SYNCING

AUGUST 20, 2011 (SAT)

10:00AM        EDITTING AND VOCAL TRACK SYNCING

AUGUST 21, 2011 (SUN)

10:00AM        EDITTING AND VOCAL TRACK SYNCING

AUGUST 22, 2011 (MON)

10:00AM EDITTING AND VOCAL TRACK SYNCING  
AUGUST 26, 2011 (FRI)

10:00AM EDITTING AND VOCAL TRACK SYNCING  
AUGUST 27, 2011 (SAT)

10:00AM EDITTING AND VOCAL TRACK SYNCING  
AUGUST 28, 2011 (SUN)

10:00AM EDITTING AND VOCAL TRACK SYNCING  
AUGUST 29, 2011 (MON)

10:00AM EDITTING AND VOCAL TRACK SYNCING  
SEPTEMBER 12, 2011 (MON)

01:00PM COLOUR GRADING  
SEPTEMBER 13, 2011 (TUE)

01:00PM COLOUR GRADING  
SEPTEMBER 14, 2011 (WED)

01:00PM COLOUR GRADING  
SEPTEMBER 15, 2011 (THUR)

01:00PM COLOUR GRADING  
SEPTEMBER 16, 2011 (FRI)

01:00PM COLOUR GRADING  
SEPTEMBER 19, 2011 (MON)

11:00AM SCORING  
SEPTEMBER 20, 2011 (TUE)

11:00AM SCORING  
 SEPTEMBER 21, 2011 (WED)  
 11:00AM SCORING  
 SEPTEMBER 22, 2011 (THUR)  
 11:00AM SCORING  
 SEPTEMBER 23, 2011 (FRI)  
 11:00AM SCORE SYNCING  
 SEPTEMBER 24, 2011 (SAT)  
 11:00AM SCORE SYNCING  
 SEPTEMBER 25, 2011 (SUN)  
 11:00AM RENDERING OF FINAL CUT

#### B. Estimated Budget

##### PRODUCTION COST 1

##### Equipment Purchases

Red Head Lights (3 Lights)	Php 20,000
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##### Production Design

Set Design	Php 15,000
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Materials for Figures	Php 15,000
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Original Music	Php 2,000
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V.O. Talent	Php 5,000
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TOTAL PRODUCTION COST 1	Php 57,000
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##### PRODUCTION COST 2

Animators	Php 2,000
Set Designer	Php 1,000
Cinematographer	Php 1,000
Editor	Php 1,000
TOTAL PRODUCTION COST 2	Php 5,000
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TOTAL PRODUCTION COST 1 & 2	Php 62,000

#### C. Production Crew List

Director	Jose Federico Espiritu
Set Designer	Jose Federico Espiritu
Cinematographer	Phyllis Grande
Sound Designer	Janine Liao
Editor	Jose Federico Espiritu
Animators	Jose Federico Espiritu
	Ana Bien Sofia Olivera
	Rizzi Gorospe
	Phyllis Grande

## Appendix B. Film 199 Defence Critique and Recommendations

When the director presented his original concept, the panel thought that the concept was too contrived and cheesy. They said that the elements that were in the story itself were too cliché and they advised the director to change his concept.

The director cut up the original concept and used the premise to create a second concept. He presented the new concept and the panel thought that it was a more interesting story and that it would be interesting to see how the husband and wife interact with each other. A member of the panel suggested that the director explore the dynamics between husband and wife, and the dynamics between a cancer patient and that person's partner.

Appendix C. Poster



Appendix D. Score Sheet Music

"Repairs" Cue 1 - Opening

The musical score is handwritten and consists of five systems of piano accompaniment. Each system is written on a grand staff with a treble clef and a bass clef. The first system starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The second system begins with a piano (p) dynamic marking. The third system includes a mezzo-forte (mf) dynamic marking. The fourth system ends with a piano (p) dynamic marking. The fifth system concludes with a double bar line. Below the fifth system are two sets of empty grand staves.

"Repairs" Cue 2 - Morning

"Repairs" Cue 3 - Blanket



"Repairs" Cue 4 - Montage

The musical score is written on three systems of grand staves. The first system begins with a treble clef and a 6/8 time signature. It contains several measures with rests and notes, followed by a double bar line and a repeat sign. Above the second measure of the repeat is the instruction "4-times f". The second system continues the piece with various rhythmic patterns and dynamics. The third system concludes the piece with a final double bar line. The notation includes various rhythmic values, rests, and dynamic markings.

"Repairs" Cue 5 - Needs

# "Repairs" Cue 6 - Ending and Credits

4 times

p

RH.7

RH.7

RH.7

RH.7

Cue 6

The musical score for Cue 6 consists of seven systems of staves. Each system is a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and chords. A repeat sign with a double bar line and a colon is used in the fifth system, with the instruction "4 times" written above it. The score concludes with a final cadence in the seventh system.

Cue 6

Appendix E. Production Stills

(Please see inside of the front cover)