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Bachelor of Arts in Film and Audiovisual Communication

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LUNOD

Prof. Robert Rownd
College of Mass Communication
University of the Philippines

Date of Submission

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Neica Marie Patrice C. Dela Cruz

April 2014

LUNOD

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Submitted to the

COLLEGE OF MASS COMMUNICATION

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In partial fulfillment of the requirements

for the degree of

BACHELOR OF ARTS IN FILM AND AUDIO VISUAL COMMUNICATION

April 2014

LUNOD

by

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has been approved for the degree of
BACHELOR OF ARTS IN FILM AND AUDIO VISUAL COMMUNICATION
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To Dada, for giving me the patience, discipline and love. Thank you for not giving up on our family, for accepting my decisions and for always having my back.

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DEDICATION

Para kay Dada.

ABSTRACT

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‘Lunod’ is an experimental film that will consist of visuals of drowning, water and fishes. These visuals will attempt to metaphorically convey the sufferings and travails that the filmmaker has gone (and continues to go) through after having been abandoned by her mother.

TABLE OF CONTENTS

Title Page	i
Approval Sheet	ii
Biographical Data	iii
Acknowledgements	v
Dedication	vi
Abstract	vii
Table of Contents	viii
I. INTRODUCTION	1
II. REVIEW OF RELATED LITERATURE	3
a. Films	3
b. Paintings	6
III. FRAMEWORK	7
IV. PRODUCTION PROCESS	8
a. Preproduction	8
b. Production	11
c. Post-production	12
d. Production Schedule	13
e. Budget	14
V. SCREENPLAY	16
VI. SCREEN CAPTURES	20

VII.	FACULTY CRITIQUE	38
VIII.	IMPLICATIONS AND RECOMMENDATIONS	39
IX.	BIBLIOGRAPHY	40
X.	WORKS CITED	41
XI.	APPENDICES	43
	a. Film 199 Thesis Proposal	44
	b. Defense Abstract	64
	c. Defense Forms	65
	d. Storyboard	72
	e. Short Story	75
	f. Painting	78
	g. Crew List	79
	h. Call Sheets	80
	i. Sample Sponsorship Letter	82
	j. Film Poster	83

I. INTRODUCTION

One late autumn night, the disciple awoke crying. So the master asked the disciple, "Did you have a nightmare?" "No." "Did you have a sad dream?" "No," said the disciple. "I had a sweet dream." "Then why are you crying so sadly?" The disciple wiped his tears away and quietly answered, "Because the dream I had can't come true."

- Sun-woo – Kim Jee-Woon's *A Bittersweet Life* (2005)

Sweet dreams can hurt too especially if you know that it will never come true. In the filmmaker's case, that sweet dream is having her family whole again.

LUNOD is a personal reflection of the filmmaker's pain from maternal abandonment. The film attempts to describe the sufferings a child has to go through without having the guidance and support of a mother.

The film shows the longing, grief, hopelessness and later on, revenge that is rooted from the anger that she has felt. What can a person become whose childhood experiences are series of repressed emotions and unsecure family foundation?

Francis Bacon said that revenge is not wise because "it chains you to the past and often brings you more misfortune rather than satisfaction." Anger can consume a person's thoughts and the filmmaker feels like her past is nothing but toxic that needs to be flushed out.

The process of making LUNOD is a journey for the filmmaker that aims to express all her repress emotion. She hopes that by doing so, she would achieve the closure she needs to help her move on.

BACKGROUND

There are three elements in the film that is important in understanding the message: water, fish, and house chores.

The filmmaker sees water as something to be feared of. There were the swimming lessons as a child in the local club house and the swimming lessons in ROTC, but both weren't enough to curb the lack of the filmmaker's swimming skills. Instead, with every failed attempt at trying to learn how to swim, a new found fear in drowning developed. Somehow, this fear is always present at the back of the filmmaker's mind. This is apparent in the appearance of water and liquids in almost all, if not all, of her student films.

Second, there are the house chores. The film shows buying some groceries, doing the laundry, and tucking the child to bed. Although it can be argued that these chore descriptions can be done by both parents, in the Philippine setting, the society still expects the mother to know and to teach these kinds of chores to her children. In the same way, the filmmaker feels left out as she has never learned firsthand from her mother these kinds of chores.

And lastly, the fish serves as a metaphor for the filmmaker as she finally learned to not drown.

II. REVIEW OF RELATED LITERATURE

A. Films

LUNOD draws inspiration from the following films for its form and content.

The first one is Wong Kar Wai's *Chungking Express* (1994) where the filmmaker got the idea of flood as a metaphor for tears.

“One day I had this sudden feeling she was back. Did I leave the tap running... or is the apartment more tearful? I always thought it would cope okay. I didn't expect it to cry so much. When people cry they can dry their eyes with tissues. But when an apartment cries it takes a lot to mop it up.”

The filmmaker finds it fascinating that the things and the setting around the character reflect the character mental state.

Since she left, everything in the flat is sad. Everything needed lulling to sleep. (To face towel) You have to stop crying you know. Where's your strength and absorbency? You're so shabby these days. Look at you. I'll help you. (Wrings water from the face towel) Isn't that better? I don't know if it's the weather but lately I've changed a lot. I've become more observant. I notice things I used to take for granted. (Face towel dripping) It was such a relief when I saw it crying. It may look different but it's still true to itself. It's still an emotionally charged towel.

A surrealist film would not be complete without the influence of Salvador Dali. Steven Kovacs (1980) said, “Dali... builds events which create shock effects.” True

enough, this can be seen in most of his works. One can be seen in his scenario Babaouo: "... while he talks to a friend on the street, a flood descends ankle deep, bearing the carcasses of cows, donkeys, and horses." The filmmaker wants to combine Wong Kar Wai's flooding with Salvador Dali's shock effects by putting flood and fish throughout the film.

In Kim Ki-duk's *Spring, Summer, Fall, Winter... and Spring* (2003), a woman with a scarf wrapped around her face and her baby boy comes to the monastery. She kneels in front of the statue crying, removes her scarf and shows her face to her baby, wraps it again and flees into the night. The filmmaker wanted the idea of having an unknown mother. After not seeing her mother for years, you forget what she looks like, what she wears, the only one you remember are the one that has made a big impression to you. That impression may be a really good or really bad thing. In the case of LUNOD, the GIRL doesn't remember her mother's face anymore yet the time where the MOTHER left her was etched forever into her brain. She remembers every detail, every step before her MOTHER opened that door.

The filmmaker wants to pay homage to two films: the first one is Hayao Miyazaki's *My Neighbor Totoro* (1988) and the second one is Luis Bunuel and Salvador Dali's *Un Cien Andalou* (1929).

In Miyazaki's film, the protagonist Satsuki and her younger sister Mei wait at the bus stop for the arrival of their father. They wait for a long time. The younger sister even fell asleep and Satsuki dutifully carries her sister. This particular image has been ingrained in the filmmaker's heart since the first time she saw *My Neighbor Totoro*.

When she was younger, the filmmaker's parents both work. They usually arrive very late but the filmmaker and her sister had always eagerly waited for their return. When the her mother left them, the filmmaker and her younger sister were left alone, both confused as to why when they wait for their parents arrival, only their father arrives home.

A balcony at night. A man is sharpening a razor by the balcony. The man looks at the sky through the window-panes and sees ... A light cloud moving toward the full moon. Then a young woman's head, her eyes wide open. A razor blade moves toward one of the eyes. The light cloud passes now across the moon. The razor blade cuts through the eye of the young woman, slicing it.

This is arguably the most famous scene in the whole film and perhaps in all of the surrealist films. This is what the filmmaker had thought of doing when she was thinking about how to reveal that the WOMAN has turned to a fish.

Korean director Park Chan Wook has been a great inspiration and influence of the filmmaker. In an interview Park said, "When I'm insulted I cannot vent my anger in front of people, and the anger has been accumulating in me, so I wanted to express that through cinema." In the same way, the filmmaker wants to use LUNOD as an outlet of emotions. Also, cinematographically speaking, the filmmaker is largely influenced by Park Chan Wook's longtime Director of Photography, Chung-chung Hoon.

And lastly, the filmmaker got her technique of using continuity editing in a surrealist film from watching Maya Deren's *At Land* (1944).

B. Paintings

Again, the filmmaker wants to use Dali as an inspiration particularly his fixation with the womb. He is known for his fantastic description of his intrauterine memories. Kovacs mentioned an instance wherein an adult Dali posed nude in a curled position imitating the prenatal position inside an egg.

Similarly to Kim Ki-duk's *Spring, Summer, Fall, Winter... and Spring*, Rene Magritte's *The Great War* also shows a faceless woman. Although Magritte is a surrealist artist and he keeps insisting that all his there're no meaning behind his works, the filmmaker find Magritte's childhood story interesting. His mother committed suicide by drowning herself in the River Sambre. when he was very young. When her body was retrieved from the water, her dress was covering her face. Some people believed that this event was the source of several of Magritte's paintings.

III. FRAMEWORK

a) Surrealism

A cultural movement in the early 1920's, its aim was to "resolve the previously contradictory conditions of dream and reality." Adding to this, ArtHistory.com defines surrealists as people who feasted on the unconscious. They believed that "Freud's theories on dreams, ego, superego and the id opened doors to the authentic self and truer reality (the surreal)." The filmmaker chooses surrealism because of the seemingly uncensored way of exposing feelings and thoughts.

b) Jungian Archetype

Fiest and Friest (2009) said that Carl Jung developed an understanding of archetypes as "universal, archaic patterns and images that derive from the collective unconscious and are the psychic counterpart of instinct." From here images and motif emerged – one is that of the mother. Jung has described in detail the mother figure, but for the purpose of this paper, the filmmaker chooses The Mother and The Terrible Mother. The former is protective and maternal – she loves and nurtures her children while the latter wants to possess, devour, and destroy. It's interesting to note that more than usual, the former is the image of the mother in the Philippine cinema. In LUNOD, however, the image of the mother will lean on the latter.

IV. PRODUCTION PROCESS

A. Pre-Production

During the Film 199 Thesis Proposal, the filmmaker presented something very different from LUNOD. It was a narrative film that concentrates on tackling the differences between the mainstream and indie films. Everyone in the panel disliked it. Because of the theory-heavy yet incoherent presentation, the panel believed that the filmmaker would be better off making a written thesis instead.

The filmmaker was asked to re-defend along with three other students after three weeks. This was when the filmmaker decided to change the concept entirely and shift to an experimental film.

The initial title of the film was actually pronounced LUNÔD, which means drowned, and not LUNOD, which means drowning. This is because the original plan was actually to make a revenge film in which the child drowns her own mother, literally and figuratively, to escape the pain and heartbreak of the abandonment that she has experienced.

When it comes to technicalities, especially with the visual style of the film, the filmmaker was pretty confident because of the consultations with her adviser, Prof. Rob Rownd.

However, the content of the film is a different story. For a long time, the filmmaker was adamant about the revenge idea but somehow she had troubles in trying to fit it in the story. This is why finalizing the screenplay took a really long time to make. In fact, it was already February, and yet the filmmaker still feels that there are some elements lacking in her film.

This is when she decided to talk to her past photography professor, Anne de Guzman. The filmmaker had one class with Prof. Anne de Guzman - it was a few years back when the filmmaker's still on her first year as a film student. In spite of her encounter with Prof. Anne a long time ago, the filmmaker still remembers the words and advice Prof. Anne told her upon seeing her photographs. Meeting with Prof. Anne in February 13, 2014 proves to be the right choice for the filmmaker. After the meeting, the filmmaker went home dazed but enlightened, not only for what she will do to her film but with her life.

Originally, the first day of shooting should have been on February 22, 2014 – however, because of the said enlightenment, the filmmaker feels like she needs more time to think about her concept. The shoot was delayed for two weeks.

Casting was done really late. The filmmaker met Mariz Rivera, the actress who played the WOMAN in the film, when she helped a fellow student as the Director of Photography in a class production. There, Mariz went topless for her role.

Because of her good acting skills, great character and no qualms attitude in taking off her clothes, the filmmaker thought that Mariz is the perfect actress for the role. However, the filmmaker still tried to find other actresses for the position by asking around because the role required someone to act like drowning. Mariz doesn't know how to swim and the filmmaker feared that an accident may happen if she chose Mariz. The filmmaker's doubts however are proven to be unfounded because come shooting day, Mariz really had no problems with fake drowning.

It was a little difficult to find an actress to play the role of the GIRL. Because of the limited budget, the filmmaker wants to find someone cheap that she can direct easily. Initially, she asked around her friends who already have children if they would want to help with the production but everyone refused. The filmmaker tried talking to a talent coordinator about hiring a child: the filmmaker was able to choose a child actress who looks really good for the role but she was too expensive. The filmmaker then turned to another alternative. She went to the school she went to in elementary and coordinated with the teachers there to have an audition. It is there during the audition that the filmmaker discovered Kate Pangilinan.

For the filmmaker, the easiest part about the whole process of the pre-production is finding her crew. She wants the people in her crew to not only be good in what they do but also to be people who respects and believes in her.

David Ignacio is the default assistant director from the start because of their close relationship as friends. Also, they have been together in a lot of class productions so both knew the weakness of one another. Directing children is one of the weaknesses of the filmmaker – something that David is really good with.

It's the same with choosing the people in the production design, make-up and prosthetics, and sound department: the filmmaker has worked with Duane Banzon, Angelica Brigino, and Kai Javier countless of times so she was sure that she has the perfect people for the job.

B. Production

Principal photography for the film took three days and were shot in three different locations: March 9, 2014 at Burot Beach in Calatagan Batangas, March 13, 2014 at the TV Studio in the College of Mass Communications in UP Diliman, and finally March 15, 2014 at the filmmaker's house in Taytay, Rizal.

Troubles had already started brewing during the night before the shoot. The film's production manager Noni Abao was in a UP Cineaste party that night and his focus was not really on the production of LUNOD. It was the first day, and it was early in the morning when the production manager said that he will not join the shoot to Batangas because of his hangover and lack of sleep from the party – something that made the filmmaker so upset. After a while though, he changed his mind.

Second day of shooting came and there was an argument and misunderstanding between the film's production manager and production designer resulting to the loss of the bathtub in one sequence. However, the filmmaker didn't really mind the loss of the said bathtub because she was already having doubts in using it when she saw some behind-the-scenes pictures of another thesis *Kanlungan* wherein they also used a bathtub. Also, because of the misunderstanding, the fishes needed for the sequence was not bought so Noni had to go to the market to buy the fishes since Duane had classes that time.

The third day has the most sequences compared to the other two days, yet the filmmaker finds the third day the least stressful. This may be because of the change in

production manager. It is wrong to compare but because of the perfect handling of the production management by Bernadette Cortez, the director was able to put all her focus on directing and cinematography.

C. Post - Production

Like everything else about the production process of LUNOD, the post production was also late. The third day of shooting finished only in March 15 so the filmmaker only had a week to edit, color and put sound design on her film.

Unsurprisingly, the first cut was rejected by Prof. Rob Rownd. He said that the film has a lot of potential, the visuals are good, but it can never be done on time of her defense. In spite of this, the filmmaker insisted for Prof. Rownd signature on her defense forms, and swears to finish it on time.

The filmmaker spent three days straight in editing the film. She met with her sound designer Kai Javier the second day. Kai had put in the sound while the filmmaker was coloring the film.

D. SCHEDULE

MONTH	DATE	ACTIVITY
October	7	Proposal - Defense
December	13	E-mail Prof. Rownd the proposal
	14	Thesis Consultation with Prof. Rownd (First)
January	28	Thesis Consultation with Prof. Rownd (Second)
	29	Production meeting (First)
February	4	Production meeting (Second)
	12	Thesis Consultation with Prof Rownd (Third)
	21	Production meeting (Third)
	27	Production meeting (Fourth)
March	13	THESIS SHOOT (Day 2) – TV Studio, College of Mass Communication, UP Diliman
	14	Submission of Trailer and Poster
	15	THESIS SHOOT (Day 3) – Neica dela Cruz’s house, Taytay, Rizal
	19	Editing
	20	Editing
	21	Meeting with Prof. Rob Rownd, screening of first draft Submission of defense copy
	22	Editing
	23	Editing and Coloring Meeting with Kai Javier for sound design
	25	Thesis Defense
	28	Meeting with Prof. Rob Rownd’s for the approval and signature of written thesis
April	4	Submission of written thesis

E. BUDGET

DEVELOPMENT	
Meetings	PHP 700.00

CAMERA OPERATION	
Canon 60D	PHP 0.00 (Neica Dela Cruz)
Gopro Hero 3	PHP 0.00 (Noah Loyola)
Light bulbs and clamps	PHP 1,462.75
Crew	PHP 0.00

SOUND	
H4N	PHP 0.00 (Kai Javier)

PRODUCTION DESIGN	
Fish	PHP 120.00 (Day 1)
	PHP 350.00 (Day 2)
Set Design	PHP 500.00
Makeup, Prosthetics and Wardrobe	PHP 2,000.00

TALENT/S	
Child Actress	PHP 2,500.00
Actress	PHP 2,000.00

LOCATION	
Burot Beach, Calatagan, Batangas	PHP 455.00 (Entrance fee)
	PHP 500.00 (Tent and table rental)
	PHP 280.00 (Salbabida and goggles)
UPFI Studio	PHP 1954.00

TRAVEL EXPENSES	
Burot Beach, Calatagan, Batangas (Neil dela Cruz)	PHP 0.00
	PHP 526.00 (Toll fee)
UP Diliman	PHP 120.00 (Taxi fare)
Taytay, Rizal (Neil Dela Cruz)	PHP 176.00 (Food pick-up)

UTILITY	
Food and Drinks	PHP 1,856.00 (Day 1)
	PHP 646.00 (Day 2)
	PHP 739.00 (Day 3)

POST PRODUCTION	
Editing (Neica Dela Cruz)	PHP 0.00
Color (Neica Dela Cruz)	PHP 0.00
Sound Design (Kai Javier)	PHP 0.00

PRODUCTION TOTAL	PHP 16,884.00
POST PRODUCTION TOTAL	PHP 0.00
SUBTOTAL	PHP 16,884.00

IV. SCREENPLAY

SEQ 1. INT. HOUSE – KITCHEN AND LIVING ROOM – DAY

The sound of someone in heels walking can be heard. A 7-year-old GIRL, who wears a white dress, opens her eyes. She sits on a chair in the dining room. She looks ahead and sees her MOTHER carrying a bag while walking towards the door. As the MOTHER continues to leave, the GIRL's identity changes back and forth: from a young GIRL to a young WOMAN and back again. Her MOTHER leaves without turning back. The GIRL stares at her retreating form. The door closes shut.

The room empties itself. The GIRL shifts her line of vision straight ahead. She leans back from her chair. She falls.

Cut To:

SEQ 2. EXT. UNDERWATER – DAY - CONTINUOUS

Instead of the GIRL falling to the floor, it's the WOMAN who falls straight into the water. The water engulfs the WOMAN and she starts to drown. She flails around underwater.

Cut To:

SEQ 3. INT. HOUSE - KITCHEN – NIGHT - CONTINUOUS

The GIRL sits at the kitchen table. There's the image of a closed door.

She looks at the table: there is a plate and a can of sardines placed there. She grabs the can and tries to pour its contents on the plate but nothing comes out. She peeks into the can. She tries to empty it out again and an umbilical cord comes out. She uses a fork to make the rest of the umbilical cord come out of the can.

She lifts the can in front of her face and turns it upside down. The GIRL suddenly hangs upside down, blood-like liquid drips to her face.

Cut To:

SEQ 4. EXT. UNDERWATER - DAY

The WOMAN drowns underwater. She's upside down. She swims up and breaks through the surface. She takes a lungful of air. She tries to float and stay on the surface. She continues to gasp for air. She submerges again. She finds a yellow umbrella hanging on her foot weighing her down. She tries to disentangle it from her foot. She grips the umbrella tight.

Cut To:

SEQ 5. INT. HOUSE – STAIRS - NIGHT

A streetlight turns on. The GIRL stands before a staircase while holding an umbrella. A teddy bear wearing a rain coat sits on the stairs. The image of the closed door is shown again.

She sits down beside the teddy bear. Time passes. She stands up while carrying the teddy bear on her back. Suddenly, there's lightning and thunder. She opens her yellow umbrella. It starts to rain. She keeps still. She raises her hand in front of her to catch droplets of water from the rain but instead, she catches a handful of fish bones.

The rain starts to get stronger. Rain water and some fishes come down from the stairs to the floor. She looks at the fish on the floor and closes her umbrella.

Cut To:

SEQ 6. INT. HOUSE – LIVING ROOM – DAY - CONTINUOUS

She sets the yellow umbrella aside. The image of a closed door is shown again.

She carries the laundry hamper and sets it down near the washing machine. She starts to put clothes into the washing machine. After a time, she starts to put some fishes inside. She adds some water and turns the washing machine on. She waits beside the machine while reading a newspaper. The machine stops.

She starts to hang the freshly laundered clothes on the clothesline. The clothes change to fishes. She drops a clothespin.

Cut To:

SEQ 7. EXT. UNDERWATER – DAY - CONTINUOUS

Instead of the floor, the clothespin drops into the sea. The WOMAN drowning underwater sees it. She was able to break through surface again but she's becoming weak. She plunges to the water again. She's near death. She closes her eyes.

SEQ 8. INT. DARK PLACE - NIGHT

The WOMAN lies naked on the floor. There's the image of the door closing. She curves her body into a fetal position. There's the image of the door shutting again.

She hugs her body. One by one, fishes slides up next to her. She looks at the fish near her. She grabs it tightly and lifts it in front of her face.

Cut To:

SEQ 9. INT. BEDROOM / DARK PLACE – NIGHT

The GIRL sleeps on a bed. The scene intercuts with the WOMAN slowly growing scales on her face. The GIRL wakes up. The WOMAN opens her eyes too. She sees a knife and places the knife close to her face.

SEQ 10. EXT. SEA – DAY - CONTINUOUS

She rises from the water. There's the image of the MOTHER leaving.

Cut To:

SEQ 11. INT. DARK PLACE – NIGHT – CONTINUOUS

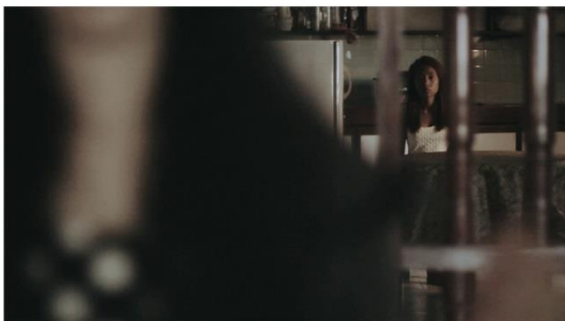
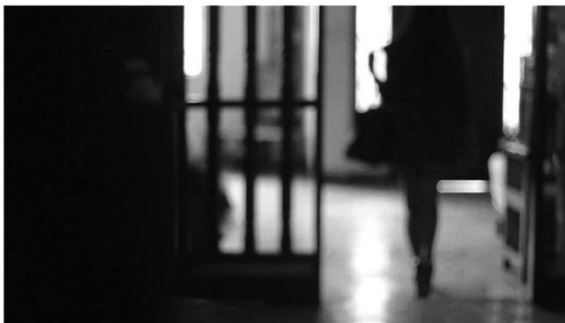
The WOMAN starts to remove the scales from her face, the face turns into a fish.

Cut To:

SEQ 12. SEA / UNDERWATER - DAY – CONTINUOUS

It's the same image of the WOMAN again falling into the water. But this time, instead of drowning, she turns into a fish.

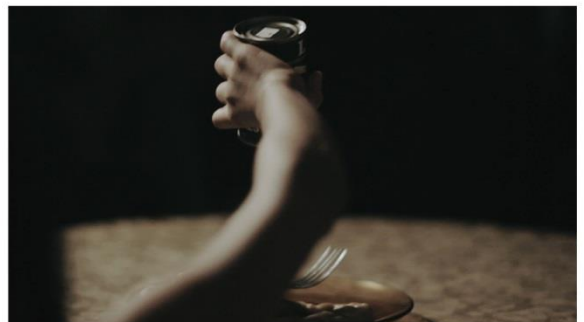
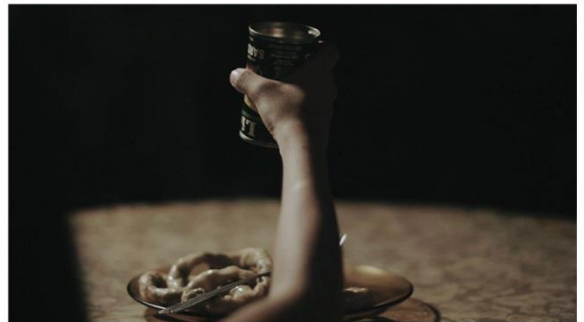
VI. SCREEN CAPTURES

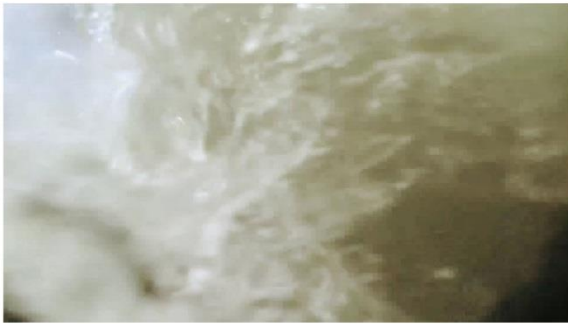


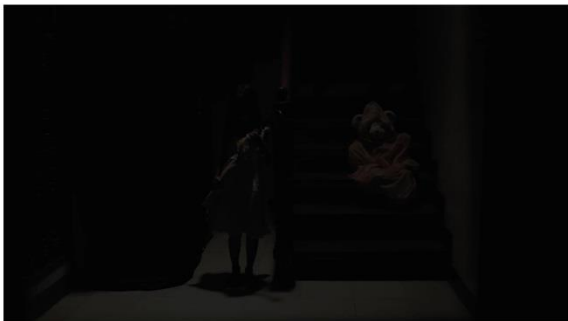






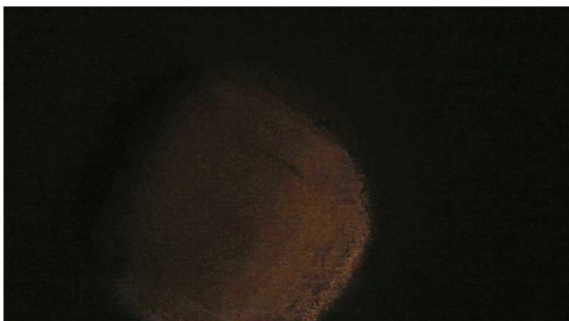


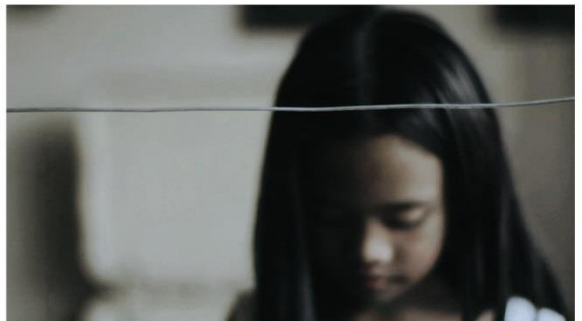


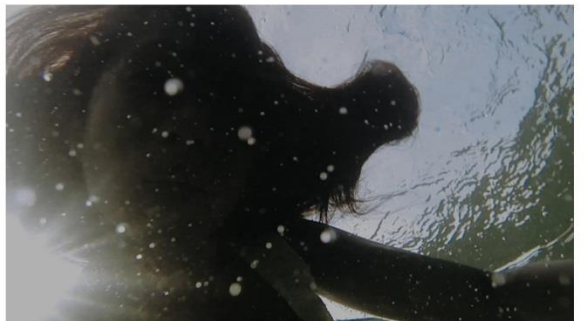
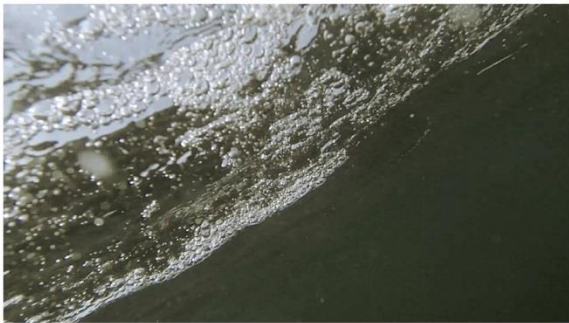


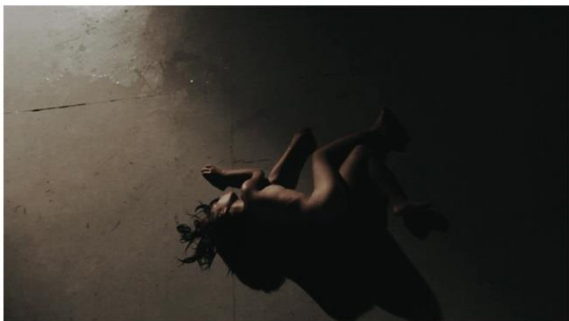
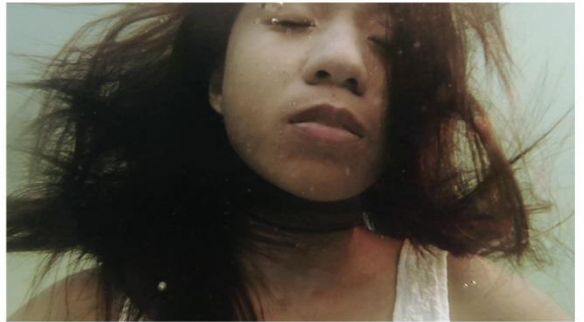


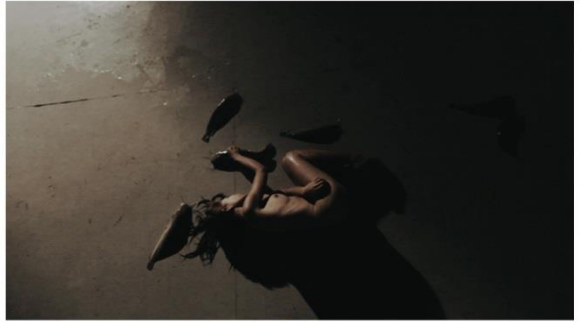


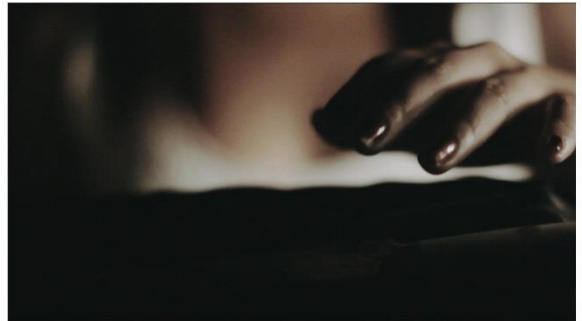




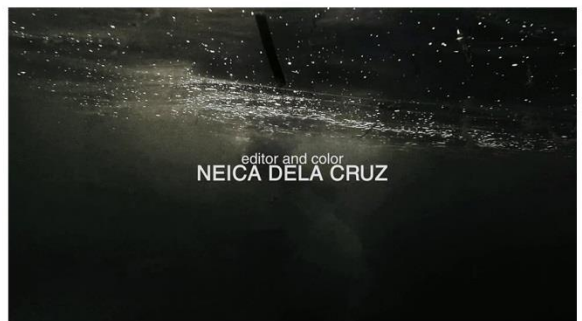
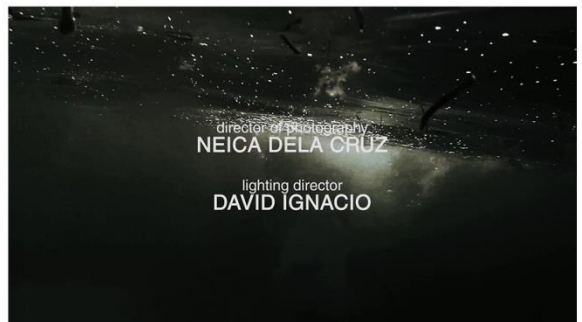














V. FACULTY CRITIQUE

Prof. Ed Lejano started off the discussion by commending the filmmaker for the great achievements of the film in acting, cinematography, and editing. He particularly likes the usage of everyday things in very unusual ways.

Prof. Sari Dalena, who has been the filmmaker's professor for about two years and four different production classes, looked back on the past works of the filmmaker with fondness. She said that she was very proud that she's seen the filmmaker's growth. She praised the filmmaker for being consistent in her work and told the filmmaker her potential to be an auteur.

Prof. Grace Alfonso agreed with Prof. Sari Dalena on the potential of the filmmaker of being an auteur. She said that throughout watching LUNOD, she felt like she's drowning herself because of the visuals and sound design.

Prof. Anne de Guzman congratulated the filmmaker of having a job well done. She noted how the film resonates with her and how poetic it is.

Dr. Rolando Tolentino congratulated the filmmaker for a job well done. He asked first if the film was entirely from a personal experience. He noted that the symbolism can be attached to theories such as feminism and patriarchy.

Unlike Dr. Tolentino, Prof. Barbara Politsch liked how the filmmaker concentrated on making the film a personal one.

VIII. IMPLICATIONS AND RECOMMENDATIONS

The filmmaker's thesis is a very personal one. The film reflects the filmmaker's emotions and thoughts at the current time. That being said, the filmmaker is very proud to say how much she has developed as a person by going through with her thesis.

The subject of her mother has always been painful, but since her mother left, she never really had talked to anyone about it. There was no closure and it was a taboo subject. For years, the filmmaker's heart was broken and incomplete. Like the character in her film, she had always thought that she was drowning in the pain alone; that everything was hopeless and a loss cause, that trust was a myth, and that the mistakes were always made by the other person.

Making and showing this film is a journey for the drowning filmmaker. Now, she can honestly say how much of herself had been set free by accepting what happened in the past and moving on.

Being under water can certainly kill. You are murdered my isolation and loneliness but in reality, you just need to break through the surface, gasp for air, and live again.

Or better yet, why don't you go back underwater? Jump in. But this time, instead of letting yourself drown, teach yourself how to become a fish.

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<http://www.myfilm.gr/694>

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Steven Kovacs (1980). *From Enchantment to Rage: The Story of Surrealist Cinema*.

London and Toronto: Associated Press University

IX. WORKS CITED

A. Films

Kim Jee-Woon's *A Bittersweet Life* (2005)

Kim Ki-duk's *Spring, Summer, Fall, Winter... and Spring* (2003)

Wong Kar Wai's *Chungking Express* (1994)

Hayao Miyazaki's *My Neighbor Totoro* (1988)

Maya Deren's *At Land* (1944)

Luis Bunuel and Salvador Dali's *Un Cien Andalou* (1929)

David Lynch's *Eraserhead* (1977)

B. Images

Wirkola, T. (Director). Michael Bonvillain (Cinematography) (2013). *Hansel and Gretel: Witch Hunter*, motion picture. USA: Paramount Pictures, Metro-Goldwyn-Mayer (MGM), MTV Films

Lyne, A. (November 2005). *Kids Playing on Graves*, photograph, viewed 10 October 2013, <<http://www.amylyne.com/#/photography/philippines/cemeteries/philippines1-025>>

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<http://rsboarder.biz/2012/09/26/fotografii-hugh-kretschmer-2/>>

XI. APPENDICES

- A. Film 199 Thesis Proposal
- B. Defense Abstract
- C. Defense Forms
- D. Storyboard
- E. Short Story
- F. Painting
- G. Crew List
- H. Call Sheets
- I. Sample Sponsorship Letter
- J. Film Poster

APPENDIX A: FILM 199 THESIS PROPOSAL

LUNOD

NEICA MARIE PATRICE C. DELA CRUZ

A Thesis Production Proposal submitted to the
Department of Film and Audio Visual Communication
College of Mass Communication
University of the Philippines
Diliman, Quezon City

In Partial Fulfillment of the Requirements of
Film 199 – Research in Film

First Semester, A.Y. 2013-2014

TABLE OF CONTENTS

TITLE PAGE	i
TABLE OF CONTENTS	ii
I. INTRODUCTION	1
II. BACKGROUND	2
III. MEMORIES (CONCEPT)	3
IV. REVIEW OF RELATED LITERATURE	6
V. FRAMEWORK	9
a. Surrealism	
b. Jungian Archetype	
VI. SCREENPLAY	10
VII. VISUAL PEGS	12
VIII. PROPOSED PRODUCTION SCHEDULE	13
IX. PROPOSED BUDGET	14
X. REFERENCES	16

I. INTRODUCTION

One late autumn night, the disciple awoke crying. So the master asked the disciple, “Did you have a nightmare?” “No.” “Did you have a sad dream?” “No,” said the disciple. “I had a sweet dream.” “Then why are you crying so sadly?” The disciple wiped his tears away and quietly answered, “Because the dream I had can’t come true.” Sun-woo – Kim Jee-Woon’s *A Bittersweet Life* (2005)

Sweet dreams can hurt too especially if you know that it will never come true. In the filmmaker’s case, that sweet dream is having her family whole again.

LUNOD is a personal reflection of the filmmaker’s pain from maternal abandonment. The film attempts to describe the sufferings a child has to go through without having the guidance and support of a mother.

The film shows the longing, grief, hopelessness and later on, revenge that is rooted from the anger that she has felt. What can a person become whose childhood experiences are series of repressed emotions and unsecure family foundation?

Francis Bacon said that revenge is not wise because “it chains you to the past and often brings you more misfortune rather than satisfaction.” Anger can consume a person’s thoughts and the filmmaker feels like her past is nothing but toxic that needs to be flushed out.

The process of making LUNOD is a journey for the filmmaker that aims to express all her repress emotion. She hopes that by doing so, she would achieve the closure she needs to help her move on.

II. BACKGROUND

There are three elements in the film that is important in understanding the message: water, fish, and house chores.

The filmmaker sees water as something to be feared of. There were the swimming lessons as a child in the local club house and the swimming lessons in ROTC, but both weren't enough to curb the lack of the filmmaker's swimming skills. Instead, with every failed attempt at trying to learn how to swim, a new found fear in drowning developed. Somehow, this fear is always present at the back of the filmmaker's mind. This is apparent in the appearance of water and liquids in almost all, if not all, of her student films.

Second, there are the house chores. The film shows buying some groceries, doing the laundry, and tucking the child to bed. Although it can be argued that these chore descriptions can be done by both parents, in the Philippine setting, the society still expects the mother to know and to teach these kinds of chores to her children. In the same way, the filmmaker feels left out as she has never learned firsthand from her mother these kinds of chores.

And lastly, the fish serves as a metaphor for the memories she have of her mother.

III. MEMORIES (CONCEPT)

That Wound.

There is a gaping wound inside her chest. It oozes with unfulfilled dreams, longing, and broken promises.

At times, some people would try to mend it: her friends try bandaging it with laughter while her Dad and her sister try cauterizing it with love. But then, she sees the people around her. She sees the people around her with their mothers and she can't help thinking of what could have been. This thought hammers her heart until it's bleeding. It's torn again.

When the wound opens again and the pain becomes unbearable, she anesthetizes herself with make-believe worlds where all endings are happy and nothing hurts.

That wound is still so fresh.

It has been that way for 12 years now.

That Sunday.

It was a Sunday morning. The whole family – Dada, Mama, my little sister and I – usually go to church together and I thought that Sunday was no different. I opened the car door. The engine was already on so I sat in my usual seat at the back patiently waiting for Dada and Mama to get into the car too.

I waited. It was taking too long.

I look at them from inside the car and they were talking. I continued to wait patiently inside the car. After a while, Dada gets in. He was silent. It was a while before I

realized that he was crying. It was the first time I saw him cry. He opened the car door. He told me in a loud voice. "*Tingnan mo yang Nanay mo, 'pag balik natin wala na 'yan.*" And I just didn't understand what he meant and why. But I felt the gravity of the situation and I just started crying. I remember crying and crying some more. We didn't go to church that day.

That Car Ride.

We still meet her. Dada, my little sister and I will go to a mall, we'll wait for her in the parking lot, she'll ride shotgun like in the past, and then we'll go somewhere nice. At first, it was every weekend. Then it became twice a month. She announced the news during one of these car rides. "*Mag-kakaroon na kayo ng baby brother!*" Naïve that I was then, I excitedly ask what we're gonna name him. "Baldo," she says. Dada was silent throughout that day.

It was my Yaya who told me later that night the revelation: "*Paano mabubuntis yang Nanay mo kung hindi yan nakatira 49hili sa bahay?*" Well, to my defense, I was too young. I still didn't know how sex works then.

That Breakfast.

The twice a month meet-ups became none now. A year has passed since I last saw my mother. She never calls.

We were eating breakfast then. Dada sits at the head of the table, my sister sit on one side while I sit at another. A vacant seat is available beside me.

“Dito na titira si Tita Jenny niyo.” He started. I look up. I didn’t see the reason why she would live with us. She’s not really my Tita. We went out with her one time.

Dada introduced her to use as his office mate.

“Bakit?” I knew it was reasonable to ask.

He didn’t answer.

“Sshh. Kumain ka na lang diyan.” My Yaya said.

The implications of what he said didn’t come to me until after breakfast – after he drove to work and I was in front of the mirror with my Yaya getting ready for school.

“Wala e, yung Nanay mo kasi.” She said while combing my hair and trying to tie pigtails.

It was then that I realized that Mama can’t come back if Tita’s going to stay here.

IV. REVIEW OF RELATED LITERATURE

LUNOD draws inspiration from other films for its form and content.

The filmmaker has always been drawn in using water as a motif. Wong Kar Wai's *Chungking Express* (1994) has a great impact to her. The filmmaker finds it fascinating that the things and the setting around the character reflect the character mental state.

Since she left, everything in the flat is sad. Everything needed lulling to sleep. (To face towel) You have to stop crying you know. Where's your strength and absorbency? You're so shabby these days. Look at you. I'll help you. (Wrings water from the face towel) Isn't that better? I don't know if it's the weather but lately I've changed a lot. I've become more observant. I notice things I used to take for granted. (Face towel dripping) It was such a relief when I saw it crying. It may look different but it's still true to itself. It's still an emotionally charged towel.

The filmmaker got the idea of flood as a metaphor for tears from this film.

One day I had this sudden feeling she was back. Did I leave the tap running... or is the apartment more tearful? I always thought it would cope okay. I didn't expect it to cry so much. When people cry they can dry their eyes with tissues. But when an apartment cries it takes a lot to mop it up."

A surrealist film would not be complete without the influence of Salvador Dali. Steven Kovacs (1980) said, "Dali... builds events which create shock effects." True enough, this can be seen in most of his works. One can be seen in his scenario *Babaouo*:

“... while he talks to a friend on the street, a flood descends ankle deep, bearing the carcasses of cows, donkeys, and horses.” The filmmaker wants to combine Wong Kar Wai’s flooding with Salvador Dali’s shock effects by putting flood and fish throughout the film.

In Kim Ki-duk’s *Spring, Summer, Fall, Winter... and Spring* (2003), a woman with a scarf wrapped around her face and her baby boy comes to the monastery. She kneels in front of the statue crying, removes her scarf and shows her face to her baby, wraps it again and flees into the night. The filmmaker decided to use this image to depict the unknown mother in *LUNOD*.

The filmmaker wants to pay homage to Hayao Miyazaki by similarly using a stop sign seen in *My Neighbor Totoro* (1988) to show how a child waits for his/her parent.

Korean director Park Chan Wook has been a great inspiration and influence of the filmmaker. In an interview Park said, “When I’m insulted I cannot vent my anger in front of people, and the anger has been accumulating in me, so I wanted to express that through cinema.” In the same way, the filmmaker wants to use *LUNOD* as an outlet of emotions. The revenge part will be shown in the first and last sequence of the film. The reverse playback technique from Christopher Nolan’s *Memento* (2000) will be used in the first sequence. The last sequence will be played back from the time before the Woman was dunk in the water to her being drowned. Admittedly, it will be used purely because of its aesthetic value.

Again, the filmmaker wants to use Dali as an inspiration particularly his fixation with the womb. He is known for his fantastic description of his intrauterine memories. Kovacs mentioned an instance wherein an adult Dali posed nude in a curled position

imitating the prenatal position inside an egg. The filmmaker wants to use the prenatal pose as a motif throughout the film.

Lastly, the filmmaker plans to use title cards that say the time like in Luis Bunuel and Salvador Dali's *Un Chien Andalou* (1929). The title cards will be helpful in the filmmaker's goal of making the film more dream-like.

V. FRAMEWORK

c) Surrealism

A cultural movement in the early 1920's, its aim was to “resolve the previously contradictory conditions of dream and reality.” Adding to this, ArtHistory.com defines surrealists as people who feasted on the unconscious. They believed that “Freud’s theories on dreams, ego, superego and the id opened doors to the authentic self and truer reality (the surreal).” The filmmaker chooses surrealism because of the seemingly uncensored way of exposing feelings and thoughts.

d) Jungian Archetype

Fiest and Friest (2009) said that Carl Jung developed an understanding of archetypes as “universal, archaic patterns and images that derive from the collective unconscious and are the psychic counterpart of instinct.” From here images and motif emerged – one is that of the mother. Jung has described in detail the mother figure, but for the purpose of this paper, the filmmaker chooses The Mother and The Terrible Mother. The former is protective and maternal – she loves and nurtures her children while the latter wants to possess, devour, and destroy. It’s interesting to note that more than usual, the former is the image of the mother in the Philippine cinema. In LUNOD, however, the image of the mother will lean on the latter.

VI. SHOTLIST

1 INT. UNDER WATER – DAY

A woman is drowning in reverse.

2 EXT. CEMETERY – DAY

There is a STOP sign in the middle of a cemetery. A GIRL enters the frame dragging a teddy bear bigger than her to the stop sign. She waits.

3 EXT. CEMETERY – DAY

She looks around. She pushes a beaten grocery cart along the way. She casts a fishing rod. She catches some fish. She puts them in the grocery cart.

4 INT. BLACK PLACE – DAY

There's a WOMAN. Her face is covered with bandages.

5 INT. HOUSE – DAY

She puts all the fish in the washing machine. She puts detergent and turns the machine on. She waits beside the machine while reading a newspaper.

6 INT. HOUSE – DAY

She hangs the fish to dry. She uses a chair to reach the clothesline.

7 INT. BATHROOM – DAY

The Girl takes a bath in a bathtub full of fish.

8 INT. LIVING ROOM – NIGHT

The Girl watches TV. The living room's walls are covered with fish.

9 INT. BLACK PLACE – DAY

The Girl tries to remove the bandages on the Woman's face.

10 INT. BEDROOM – DAY

The girl tucks the fish to bed. There's a fish mobile at the top of the crib. She tells the fish a bedtime story.

11 INT. DARK PLACE – DAY

The Girl is shown dunking the head of the Woman in the bathtub.

VII. VISUAL PEGS



1 Wirkola, T. (Director), Michael Bonvillain (Cinematography) (2013), Hansel and Gretel: Witch Hunter, motion picture, USA: Paramount Pictures, Metro-Goldwyn-Mayer (MGM), MTV Films



2 Lyne, A. (November 2005), Kids Playing on Graves, photograph, viewed 10 October 2013, <<http://www.amylyne.com/#/photography/philippines/cemeteries/philippines1-025>>



3 Melodieuse, L. (October 2012) Rusty Grocery Cart, photograph, viewed 10 October 2013, <<http://persephonemagazine.com/2012/10/linotte-reads-fifty-shades-darker-chapter-one/>>



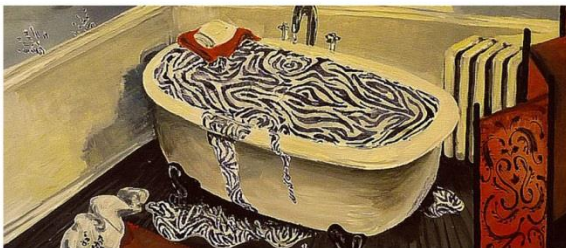
4 Bravi, M. _____, Serenade, photograph, viewed 10 October 2013, <<http://isahn.deviantart.com/art/Serenade-51588838>>



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6 Hoehne, R. _____, Fish drying on washing line, photograph, viewed 10 October 2013, <<http://www.shutterstock.com/pic-705447/stock-photo-fish-drying-on-washing-line.html>>



7 _____, _____, Zebra Bath, photograph, viewed 10 October 2013, <<http://miss-swiss-fish.deviantart.com/art/ZEBRA-BATH-315298202>>



8 Kretschmer, H. (2012) All Ears, photograph, viewed 10 October 2013, <<http://www.boumbang.com/hugh-kretschmer/>>



9 _____, _____, Past Redemption, photograph, viewed 10 October 2013, <<http://gloredel.deviantart.com/art/Past-Redemption-p-1-101991735>>



10 Kretschmer, H. _____, photograph, viewed 10 October 2013, <<http://rsboarder.biz/2012/09/26/fotografii-hugh-kretschmer-2/>>

VIII. PROPOSED SCHEDULE

MONTH	DATE	ACTIVITY
	7	Proposal – Defense
	21	Find Production Manager
	24	Sponsorship Letters
	29	Send Letters
November	12	Meeting with Adviser (Day 1)
	19	Meeting with Adviser (Day 2)
	26	Meeting with Adviser (Day 3)
December	3	Look for Crew Members
	6	Meeting – Assignment of tasks
	12	Production Design meeting
	14	Shopping for Production Design (Day 1)
January		Casting
		Shopping for Production Design (Day 2)
February	6	Meeting for Day 1 shoot
	8	Shooting (Day 1) – Exteriors
	13	Meeting for Day 2
	15	Shooting (Day 2) – Interiors
		Post Production (Day 1) – Editing
		Post Production (Day 2) – Color
March		Post Production (Day 3) – Sound, Score, Export
	15	Thesis Defense

IX. LUNOD (ESTIMATED BUDGET)

DEVELOPMENT

Meetings	PHP 1000.00
----------	-------------

CAMERA OPERATION

UPFI Canon 5D	PHP 0.00
UPFI Lighting Equipments	PHP 0.00
a. 500 watts Fresnel (3)	
b. C-Stands	
c. Flags	
d. Reflector	
e. Sandbags	
Crew	PHP 0.00

SOUND

H4N + Boom	PHP 0.00
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PRODUCTION DESIGN

FISH	PHP 10,000
a. Bangus 3-4 pcs/kg PHP 120.00	
b. Tilapia 5-6 pcs/kg PHP 90.00	
c. Galunggong 10-12 pcs/kg PHP 120.00	
d. Dilis 1kg PHP 100.00	
Set Design	PHP 10,000
Makeup and Wardrobe	PHP 4,000

TALENT/S

Child Actress	PHP 2,000
Actress	PHP 1,500

LOCATION

Cemetery	PHP 1,000
UPFI Studio	PHP 1,000

TRAVEL EXPENSES

Rizal	PHP 500.00
UP Diliman	PHP 0.00

UTILITY

Food	PHP 6,000
Drinks	PHP 1,000

POST PRODUCTION

Editing	PHP 0.00
Score	PHP 2,000.00
PRODUCTION TOTAL	PHP 38,000
POST PRODUCTION TOTAL	PHP 2,000
SUBTOTAL	PHP 40,000

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FILMS:

Kim Jee-Woon's *A Bittersweet Life* (2005)

Kim Ki-duk's *Spring, Summer, Fall, Winter... and Spring* (2003)

Christopher Nolan's *Memento* (2000)

Wong Kar Wai's *Chungking Express* (1994)

Hayao Miyazaki's *My Neighbor Totoro* (1988)

PRICES:

Market Prices of Selected Commodities in Metro Manila (as of September 17, 2013).

Retrieved from: <http://www.bas.gov.ph/?ids=pwatch>

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- 2 Lyne, A. (November 2005). *Kids Playing on Graves*, photograph, viewed 10 October 2013, <<http://www.amylyne.com/#/photography/62hilippines/cemeteries/philippines1-025>>
- 3 Melodieuse, L. (October 2012) *Rusty Grocery Cart*, photograph, viewed 10 October 2013, <<http://persephonemagazine.com/2012/10/linotte-reads-fifty-shades-darker-chapter-one/>>
- 4 Bravi, M. _____. *Serenade*, photograph, viewed 10 October 2013, <<http://isahn.deviantart.com/art/Serenade-51588838>>
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- 7 _____. _____. *Zebra Bath*, photograph, viewed 10 October 2013, <<http://miss-swiss-fish.deviantart.com/art/ZEBRA-BATH-315298202>>
- 8 Kretschmer, H. (2012) *All Ears*, photograph, viewed 10 October 2013, <<http://www.boumbang.com/hugh-kretschmer/>>

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- 10 Kretschmer, H. _____, photograph, viewed 10 October 2013,
<http://rsboarder.biz/2012/09/26/fotografii-hugh-kretschmer-2/>>
- 11 Wirkola, T. (Director). Michael Bonvillain (Cinematography) (2013). *Hansel and Gretel: Witch Hunter*, motion picture. USA: Paramount Pictures, Metro-Goldwyn-Mayer (MGM), MTV Films

APPENDIX B: THESIS DEFENSE ABSTRACT

FILM 200 THESIS
Second Semester, A.Y. 2013-2014

Name: Neica Marie Patrice C. Dela Cruz
Title: Lunod
Genre: Experimental
TRT: 10 minutes 8 seconds
Language: Filipino
Original Format: Digital

SYNOPSIS:

LUNOD is an experimental film that will consist of visuals of drowning, water and fishes. These visuals will attempt to metaphorically convey the sufferings and travails that the filmmaker has gone (and continues to go) through after having been abandoned by her mother.

APPENDIX C: THESIS DEFENSE FORMS



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: LUNOD		
Filmmaker/s: NEICA DELA CRUZ		
RT:	Language: FILIPINO	Subtitle (if any):
Genre:		
Format: DIGITAL	Origination: DIGITAL	Presentation: DIGITAL

Approved for Defense:
[Signature]
Adviser's Signature

Defense Copy Submitted:
[Signature] 3/21/14
Signature ()

Concept Paper Submitted:
[Signature]
Signature (Fortune)

Allowed but not recommended. 120.

Strengths

*This resonates with me
It's poetic.*

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]

Signature

Evaluator's Name

Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: LUNOD		
Filmmaker/s: NEICA DELA CRUZ		
RT:	Language: FILIPINO	Subtitle (if any):
Genre:		
Format: DIGITAL	Origination: DIGITAL	Presentation: DIGITAL

Approved for Defense:
[Signature]
Adviser's Signature

Defense Copy Submitted:
[Signature] 3/21/14
Signature ()

Concept Paper Submitted:
[Signature]
Signature (Fortune) 3/21/14

Allowed but not recommended. NB

Strengths
commendable achievement in acting, cinematography & editing; effective portrayal of the hour in everyday things

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

E. LEJANO JR.
Evaluator's Name

3/25/14
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: LUNOD		
Filmmaker/s: NEICA DELA CRUZ		
RT:	Language: FILIPINO	Subtitle (if any):
Genre:		
Format: DIGITAL	Origination: DIGITAL	Presentation: DIGITAL

Approved for Defense:
[Signature]
Adviser's Signature

Defense Copy Submitted:
[Signature] 3/21/14
Signature ()

Concept Paper Submitted:
[Signature] 3/21/14
Signature (Fortune)

Allowed but not recommended. Not

Strengths
Compelling visuals, gripping at some point. Effective use of pacing.

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

Roy C. IGLESIAS
Evaluator's Name

25 March 14
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: LUNOD		
Filmmaker/s: NEICA DELA CRUZ		
RT:	Language: FILIPINO	Subtitle (if any):
Genre:		
Format: DIGITAL	Origination: DIGITAL	Presentation: DIGITAL

Approved for Defense:
[Signature]
Adviser's Signature

Defense Copy Submitted:
[Signature] 3/21/14
Signature ()

Concept Paper Submitted:
[Signature]
Signature (Fortune) 3/21/14

Allowed but not recommended. No.

- Strengths
- triggers emotions.
 - film language -
 - production design

Weaknesses

some images are known

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

B

[Signature]
Signature

BARBARA POLICE
Evaluator's Name

MARCH 25 2014
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: LUNOD		
Filmmaker/s: NEICA DELA CRUZ		
RT:	Language: FILIPINO	Subtitle (if any):
Genre:		
Format: DIGITAL	Origination: DIGITAL	Presentation: DIGITAL

Approved for Defense:
[Signature]
Adviser's Signature

Defense Copy Submitted:
[Signature] 3/21/14
Signature ()

Concept Paper Submitted:
[Signature]
Signature (Fortune) 3/21/14

Allowed but not recommended - RA.

Strengths

metaphor of drowning
in women's issues
staging of drowning,
fish cinematography

Weaknesses

Areas for improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

[Signature]
Evaluator's Name

3-25-14
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: LUNOD		
Filmmaker/s: NEICA DELA CRUZ		
RT: <i>11 min.</i>	Language: FILIPINO	Subtitle (if any):
Genre:		
Format: DIGITAL	Origination: DIGITAL	Presentation: DIGITAL

Approved for Defense:
[Signature]
Adviser's Signature

Defense Copy Submitted:
[Signature] 3/21/14
Signature ()

Concept Paper Submitted:
[Signature]
Signature (Fortune) 3/21/14

Allowed but not recommended. 120.

Strengths

- Beautifully & painfully realized personal, quasi-autobiographical work
- Strong cinematography, visuals, textures and metaphors

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

Signature
[Signature]

Sari Dalera
Evaluator's Name

Mar. 25, 2014
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: LUNOD		
Filmmaker/s: NEICA DELA CRUZ		
RT:	Language: FILIPINO	Subtitle (if any):
Genre:		
Format: DIGITAL	Origination: DIGITAL	Presentation: DIGITAL

Approved for Defense:
J. Fortune
Adviser's Signature

Defense Copy Submitted:
3/21/14
Signature ()

Concept Paper Submitted:
Fortune - Neica Cruz
Signature (Fortune) 3/2/14

Allowed but not recommended re-

Strengths

- AUTOBIOGRAPHICAL BUT NOT SELF ABSORBED
- GOOD PERFORMANCES

Weaknesses

- LIMITED SYMBOLISM (WATER, COCK, FISH)
- MORE GEN CONVENTIONAL IN HORROR AND OLD GENRE MOVIES
- PRODUCTION DESIGN HEAVY BUT REALLY PROBLEMATIC

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

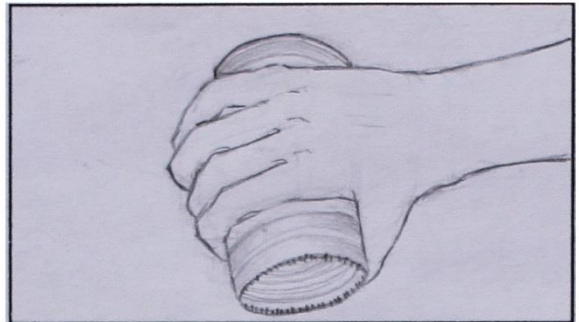
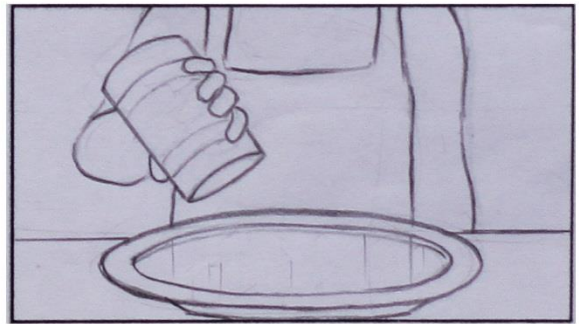
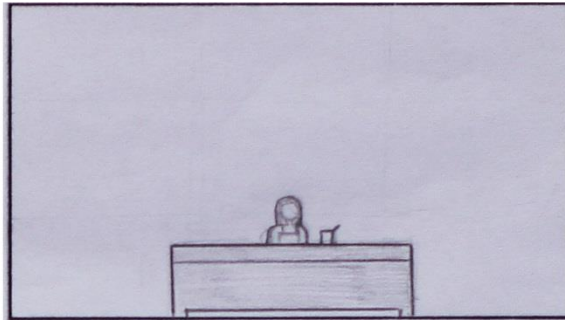
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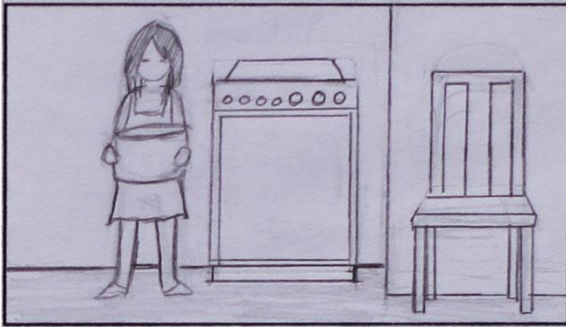
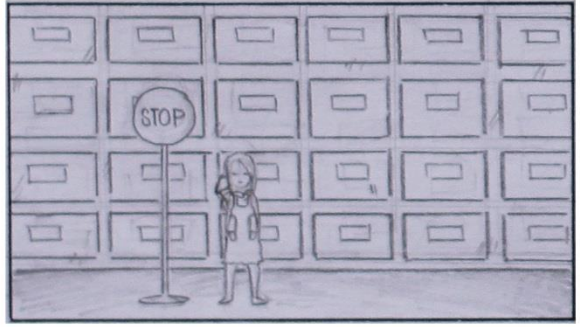
J. Fortune
Signature

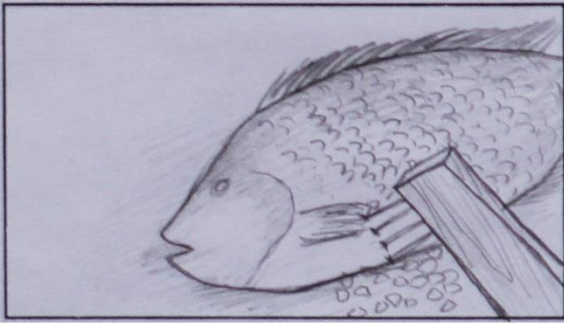
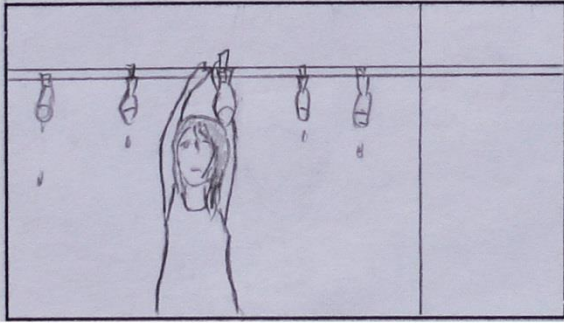
YRON BARRAL
Evaluator's Name

MARCH 25
Date

APPENDIX D: STORYBOARD







APPENDIX E: SHORT STORY

That Wound.

There is a gaping wound inside her chest. It oozes with unfulfilled dreams, longing, and broken promises.

At times, some people would try to mend it: her friends try bandaging it with laughter while her Dad and her sister try cauterizing it with love. But then, she sees the people around her. She sees the people around her with their mothers and she can't help thinking of what could have been. This thought hammers her heart until it's bleeding. It's torn again.

When the wound opens again and the pain becomes unbearable, she anesthetizes herself with make-believe worlds where all endings are happy and nothing hurts.

That wound is still so fresh.

It has been that way for 12 years now.

That Sunday.

It was a Sunday morning. The whole family – Dada, Mama, my little sister and I - usually go to church together and I thought that Sunday was no different. I opened the car door. The engine was already on so I sat in my usual seat at the back patiently waiting for Dada and Mama to get into the car too.

I waited. It was taking too long.

I look at them from inside the car and they were talking. I continued to wait patiently inside the car. After a while, Dada gets in. He was silent. It was a while before I realized that he was crying. It was the first time I saw him cry. He opened the car door.

He told me in a loud voice. "*Tingnan mo yang Nanay mo, 'pag balik natin wala na 'yan.*" And I just didn't understand what he meant and why. But I felt the gravity of the situation and I just started crying. I remember crying and crying some more. We didn't go to church that day.

That Car Ride.

We still meet her. Dada, my little sister and I will go to a mall, we'll wait for her in the parking lot, she'll ride shotgun like in the past, and then we'll go somewhere nice. At first, it was every weekend. Then it became twice a month. She announced the news during one of these car rides. "*Mag-kakaroon na kayo ng baby brother!*" Naïve that I was then, I excitedly ask what we're gonna name him. "Baldo," she says. Dada was silent throughout that day.

It was my Yaya who told me later that night the revelation: "*Paano mabubuntis yang Nanay mo kung hindi yan nakatira dito sa bahay?*" Well, to my defense, I was too young. I still didn't know how sex works then.

That Breakfast.

The twice a month meet-ups became none now. A year has passed since I last saw my mother. She never calls.

We were eating breakfast then. Dada sits at the head of the table, my sister sit on one side while I sit at another. A vacant seat is available beside me.

“Dito na titira si Tita Jenny niyo.” He started. I look up. I didn’t see the reason why she would live with us. She’s not really my Tita. We went out with her one time.

Dada introduced her to use as his office mate.

“Bakit?” I knew it was reasonable to ask.

He didn’t answer.

“Sshh. Kumain ka na lang diyan.” My Yaya said.

The implications of what he said didn’t come to me until after breakfast – after he drove to work and I was in front of the mirror with my Yaya getting ready for school.

“Wala e, yung Nanay mo kasi.” She said while combing my hair and trying to tie pigtails.

It was then that I realized that Mama can’t come back if Tita’s going to stay here.

APPENDIX F: PAINTING



Magritte, Rene, *The Great War*, oil on canvas, 1972

APPENDIX G: CREW LIST

CREW		
Positions	Name	Contact Number
Director Director of Photography Editor Color	Neica Dela Cruz	09363691296
Assistant Director Lighting Director Grip Stunt Coordinator Slate	David Ignacio	09276688587
Production Manager Runner	Nonilon Abao	09175552347
Production Manager Runner Slate	Bernadette Cortez	09358781701
Production Design Production Assistant Animal Wrangler Grip Runner	Duane Banzon	09391696969
Production Design Hair and Make-up Prosthetics Wardrobe Animal Wrangler Stunt Coordinator Slate	Angelica Brigino	09157727118
Sound Stunt Coordinator Locations Manager Production Assistant	Kai Javier	09062623976
Actress Production Assistant Grip Runner Slate	Iggy Francisco	09055170599

ACTRESSES	Contact Number
Mariz Rivera (Production Assistant, Slate)	09176244396
Kate Pangilinan's mother	09174891077

APPENDIX H: CALL SHEETS

LUNOD				
Day 1 March 9, 2014 Sunday				
Director: Neica Dela Cruz Director of Photography: Neica Dela Cruz Lighting Director: David Ignacio			Location: Burot Beach, Calatagan, Batangas Pull Out: 6:00 PM Grind: 11:00 AM 4 Sequences	
SEQ. NO.	D / N	Location	Description	Cast
2	D	Underwater	Stunt, WOMAN falls down	WOMAN – Mariz Rivera
4			WOMAN drowns, yellow umbrella weigh her down	
7			Clothespin drops in the sea, WOMAN drowns, she's near death	
12			Tilapia swims	

LUNOD				
Day 2 March 13, 2014 Thursday				
Director: Neica Dela Cruz Director of Photography: Neica Dela Cruz Lighting Director: David Ignacio			Location: TV Studio, College of Mass Communication, UP Diliman Pull Out: 9:00 PM Grind: 7:00 PM 1 Sequence	
SEQ. NO.	D / N	Location	Description	Cast
8	N	Dark place	WOMAN in prenatal position, fishes slide around	WOMAN – Mariz Rivera

LUNOD				
Day 3 March 15, 2014 Saturday				
Director: Neica Dela Cruz Director of Photography: Neica Dela Cruz Lighting Director: David Ignacio			Location: San Isidro, Taytay, Rizal Pull Out: 11:00 PM Grind: 8:00 AM 6 Sequences	
SEQ. NO.	D / N	Location	Description	Cast
11	N	Dark place	WOMAN grows scales	WOMAN – Mariz Rivera
1	D	Kitchen – Living	MOTHER abandons GIRL and WOMAN in slow motion	WOMAN – Mariz Rivera

		room		GIRL – Kate Pangilinan MOTHER – Iggy Francisco
6	D	Living room	GIRL does her laundry, then dries it	GIRL – Kate Pangilinan
9	N	Bedroom	GIRL sleeps then she wakes up	
5	N	Stairs	Rain inside house, catches fish bones instead of water droplets	
3	N	Kitchen	GIRL finds umbilical cord in her dinner	

APPENDIX I: SAMPLE SPONSORSHIP LETTER



March 6, 2014

Fiona Flores
 PACE
 2F Ciannat Complex Building,
 Marcos Highway Antipolo City,
 Rizal, Philippines

Dear Madame:

Greetings!

I am Neica dela Cruz, a graduating student of the University of the Philippines, Diliman taking BA Film. I am currently in the process of making a short experimental for my Film 200 (Thesis Production) subject.

'Lunod' is an experimental film that will consist of visuals of drowning, water and fishes. These visuals will attempt to metaphorically convey the sufferings and travails that the filmmaker has gone (and continues to go) through after what happened in her childhood.

In this light, I would like to request the support of PROFESSIONAL ACADEMY FOR CULINARY EDUCATION (PACE) in the form of food sponsorship for our shoot on the 9th of March, 2014, Sunday. We would like to appeal to ask for your help in providing breakfast, lunch, and dinner for our production team that will be composed of 15 people including the cast and crew.

In return, we will give PACE 1) acknowledgement in the closing credits with logo, and 2) logo on the official poster.

If you have any questions, you can contact me at your convenience.

Thank you very much and hoping for a favorable response.

Nonilon Abao
 Production Manager
 09175552347

Neica Dela Cruz
 Director
 09363691296 / neicadelacruz@yahoo.com

University of the Philippines Film Institute
 (Member, CILECT/International Association of Film and Television Schools)

Plaridel Hall, Ylanan Road, UP Diliman, Quezon City
 Tel: 9818500(UP Trunkline) local 2669, 2670; 9206863(Telefax)

Cine Adarna, Magsaysay and Osmena Avenues, UP Diliman, Quezon City
 Tel: 9818500(UP Trunkline) local 4286, 4289, 9263640, 9262722(Telefax)

http://www.upd.edu.ph/~film_institute

filmstitute@up.edu.ph

upfi.adarna@gmail.com

APPENDIX J: FILM POSTER



A NEICA DELA CRUZ FILM MARIZ RIVERA AND KATE PANGILINAN "LUNOD" PRODUCTION ASSISTANTS IGGY FRANCISCO AND JOHN PAUL VILLAS
SOUND KAI JAVIER WARDROBE MAKE-UP ANGELICA BRIGINO FILM EDITOR NEICA DELA CRUZ PRODUCTION DESIGN DUANE BANZON ASST. PRODUCTION MANAGER BERNADETTE CORTEZ
PRODUCTION MANAGER NONILON ABAO DIRECTOR OF PHOTOGRAPHY NEICA DELA CRUZ ASSISTANT DIRECTOR DAVID IGNACIO EXECUTIVE PRODUCERS NEICA DELA CRUZ AND NEIL DELA CRUZ
WRITTEN AND DIRECTED BY NEICA DELA CRUZ

Lunod

A FILM BY NEICA DELA CRUZ

