



University of the Philippines

Bachelors of Arts in Film

Jessie Joie Rebueno Santos

Ang Libingan ng mga Pantas ng Perya

Prof. Sari Raissa Lluch Dalena

College of Mass Communication

University of the Philippines Diliman

Date of Submission

April 2013

Permission is given for the following people to have access to this thesis

Available to the general public	Yes
Available only after consultation with author/thesis adviser	No
Available only to those bound by confidentiality agreement	No

UNIVERSITY PERMISSION

I hereby grant the University of the Philippines non-exclusive worldwide, royalty-free license to reproduce, publish and publicly distribute copies of the thesis or dissertation in whatever form subject to the provisions of applicable laws, the provisions of the UP IPR policy and any contractual obligations, as well as more specific permission marking on the Title Page.

Specifically I grant the following rights to the University:

- a) To upload a copy of the work in the database of the college/school/institute/department and in any other databases available on the public internet;
- b) To publish the work in the college/school/institution/department journal, both in print and electronic or digital format and online; and
- c) To give open access to the above-mentioned work, thus allowing “fair use” of the work in accordance to the provisions of the Intellectual Property Code of the Philippines (Republic Act No. 8293), especially for teaching, scholarly and research purposes.

Signed:

Jessie Joie Rebuena Santos

ANG LIBINGAN NG MGA PANTAS NG PERYA

JESSIE JOIE REBUENO SANTOS

Submitted to the
COLLEGE OF MASS COMMUNICATION
University of the Philippines Diliman
in partial fulfillment of the requirements
for the degree of

BACHELOR OF ARTS IN FILM

April 2012

ANG LIBINGAN NG MGA PANTAS NG PERYA

by

Jessie Joie Rebueno Santos

has been accepted for the degree of
BACHELOR OF ARTS IN FILM
by

Prof. Sari Raissa Lluch Dalena

and approved for the
University of the Philippines College of Mass Communication
by

Professor Rolando Tolentino
Dean, College of Mass Communication

BIOGRAPHICAL DATA

PERSONAL DATA

Name Jessie Joie R. Santos
Permanent Address 37 Forestry St., VASRA, Quezon City, Philippines
Telephone Number 224-8128
Email Address jessie.joie@gmail.com

EDUCATION

Secondary Level Miriam College High School, Quezon City
Primary Level Miriam College Grade School, Quezon City

ORGANIZATIONS

Founding Member, UP Marksmanship Unit
Member, UP Music Circle
Member, UP Cineastes' Studio
Member, UP Circle of Industrial Engineering Majors

WORK EXPERIENCE

Production Assistant, Kino Arts, April 2011 to June 2012

ACHIEVEMENTS

College Scholar: 1st Semester AY 2008-2009, 2nd Semester AY 2009-2010, First Semester AY 2010-2011, Second Semester AY 2011-2012

Grand Prize Winner: Rock in Focus Photography Contest, September 2012

ACKNOWLEDGMENT

To Mom and Mr. Bobby, who have no idea what I am doing, but support me one hundred percent anyway. I could not be more thankful for having the most supportive, yet non-artist, parents. To Ma'am Sari, who guided me through my life in film and helped me develop my taste in art. To Luis, who pushed me and made me discover what I really wanted.

DEDICATION

God bless the freaks!

ABSTRACT

Santos, J.J.R. (2013). *Ang Libingan ng mga Pantas ng Perya*, Unpublished Undergraduate Thesis, University of the Philippines College of Mass Communication.

Ang Libingan ng mga Pantas ng Perya explores last stand of the physically deformed entertainers of local town fairs. The film revolves around Mikhail Bakhtin's Theory of the Carnavalesque, stating the importance of the carnival in maintaining a healthy society, as well as the freedom the masses get from it. The disfigured make a living in fiestas because of the way they look. The film makes use of strong imagery and sound art to convey the plight of the ones involved in this defunct form of entertainment.

TABLE OF CONTENTS

	Page
University Permission Page	i
Title Page	iii
Approval Sheet	iv
Biographical Data	v
Acknowledgments	vi
Dedication	vii
Abstract	viii
Table of Contents	ix
CHAPTER I. INTRODUCTION	1
A. Background	1
B. Concept.....	1
C. Significance	2
CHAPTER II. REVIEW OF RELATED LITERATURE.....	4
A. Literature	4
B. Films and Photographs.....	6
C. Music.....	9
CHAPTER III. FRAMEWORK.....	11
CHAPTER IV. PRODUCTION PROCESS.....	14
A. Pre-production.....	14

B. Production 17

C. Post-production..... 19

D. Budget..... 23

CHAPTER V. SCREENPLAY..... 24

 A. Script 24

 B. Shot List..... 32

 C. Screencaps..... 35

CHAPTER VI. FACULTY CRITIQUE 41

CHAPTER VII. IMPLICATIONS AND RECOMMENDATIONS..... 50

CHAPTER VIII. SELECTED BIBLIOGRAPHY 51

CHAPTER IX. APPENDICES 54

 A. Permission Letters and Requests 54

 B. Receipts of expenses..... 56

 C. Film 199 concept and defense..... 64

CHAPTER I. INTRODUCTION

A. Background

The *perya* (carnival) is one of the most awaited marvels offered by town fiestas in the Philippines. Yearly, these amusement parks urge the patrons to splurge on bingo, dusty, old rides, and cheap candy to somewhat escape reality and the troubles it comes with. Along with these rickety carnivals is a freak show displaying obscenities of nature whether by unusual habits (e.g. eating glass or live chicken) or by physical deformities (e.g. amputees or Siamese twins).

The filmmaker initially decided to look for actual circus freaks and document them at work. Lead upon lead turned out to be nothing but dead ends, so the filmmaker decided to reconstruct her concept according to this phenomenon. The local freak shows are either scarce or obsolete due to exploitation (Alvarez, "The Lure of the Perya"). The disabled, poorly costumed, and even underage performers are now subject to moral rights that protect their integrity. Performers now have the right to be protected from any performance that devalues them (Diplomatic Conference on the Protection of Audiovisual Performances, "Beijing Treaty on Audiovisual Performances").

B. Concept

A circle is a polygon with an infinite number of sides, and so do the stories of the nearly forgotten sages of the *perya*: *Ang Kalihim*, *Ang Sirena*, *Ang Anak-Anino*, and *Ang Penguin Man*. *Ang Libingan ng mga Pantas ng Perya* is an eleven-minute short film exploring the whispers and musings of each fallen pillar through the eyes

of the outspoken *Kalihim*, which is the Filipino word for secretary. He voices over the dreams and torment of each character, his own included, revealing to the audience the many levels of performance inside the ring that encloses the *perya*.

The film integrates the exchange of video format with stills to detach the viewers from the characters, thus making them objectified. The film also incorporates full shots so as to put the characters on a pedestal and close ups to give the audience an impression that they are scrutinizing the characters. The dolly and repeating shots are also used extensively to reinforce the circular pattern that the characters were once trapped in: the highs of being in the spotlight as a unique performer and the lows of being a cripple. High contrast and shadows in monochrome, similar to Tim Burton and Federico Fellini's works, are used to make the film a daunting visual spectacle. Lastly, the violin is the main instrument in musical scoring because it reflects the whimsical but sad experience of the *perya*.

C. Significance

Ang Libingan ng mga Pantas ng Perya shows the situation of the performers that were cast aside because of moral issues. The traveling circus is usually made up of an extended family, which means that children born into that circus is born into that reality. Their notions of right and wrong are definitely different from an outsider's. A disfigured entertainer may be seen as exploitation, while he himself would believe that he is merely earning his keep. Every industry has its requirements and opportunity costs, the show industry being one of the most controversial. Is it not fortunate to say that even the grotesque are able to make a

living because of these local town fairs?

Ang Kalihim, the violinist and whisperer of the characters' secret struggles, addresses this very concern to the audience. Would not the *Penguin Man* rather be celebrating in the spotlight and pull his weight like everyone else, rather than live on the streets and have to beg for food? Maybe the *perya* provided them an opportunity to get by on their own instead of it being a mode of exploitation. In the end, it is the most uninvolved entity that stripped the freaks of their show: the audience. It is the third person that dictated that what these performers are doing is unethical.

CHAPTER II. REVIEW OF RELATED LITERATURE

A. Literature

The *Kalihim's* monologue in the film is mainly inspired by Edgar Allan Poe's rhythmic and morose poetry as exemplified by *Annabel Lee* (1849). The filmmaker opted for a stylized and dramatic approach for the monologue; similar to what spiteful people mutter when they are under the influence of alcohol. In the mentioned poem, the persona speaks of a beautiful woman and his romantic relationship with her. He narrates how young they were, and how pure their love was that even the "winged seraphs of heaven" were jealous of their affair. The poem takes a drastic turn by then describing Annabel Lee's death by a cold wind, which was illustrated as both an accident and a covetous act of gods. The persona in the poem then solidifies his dedication to Annabel Lee still, stating that there may be older, wiser, or even more powerful kinds of love, but it is Annabel Lee that he is eternally bound to.

The overall mood and tone of the film is greatly influenced by amateur writer, Luis Medina. Medina has worked closely with the filmmaker in *Ang Libingan ng mga Pantas ng Perya* and photo-essay online journal, *The Uncoloured*. Medina founded *The Uncoloured* in December 2009, and it started as a collection of short stories, poems, and essays. In May 2011, a partnership between Medina and the filmmaker officially formed. They mutually enjoyed each other's works; the former produced literary experiments and the latter created black and white fine art photographs.

Medina's *Intentional Gibberish* (2011) is a notable influence in the film. The avant-garde poem speaks in the voices of different characters bereaved by modern world problems. An employee talks about the stale routine in the office scene. A new graduate speaks of his college life and entering a new chapter in his life. A father teaches his son the weight of a mistake. A Catholic questions his faith. The form and mood of the poem also varies per character. The verses are irregular, and the narrator switches from one character to the other without waiting for the reader to catch up.

Snares (Medina) is a visual and aural poem that the filmmaker also took inspiration from. Medina correlated snares as drums and traps, and his persona was indeed speaking to an ostracized young girl. The persona also promised protection from scrutiny while in the midst of a cruel audience and freedom from judgment once and for all.

The filmmaker's vision also awakened upon reading graphic novels by Neil Gaiman and Mike Carey. Gaiman's *The Sandman* series was launched in 1989, and has been obsessed about by every adolescent ever since. In the first issue of *Seasons of Mists* (1998), the Endless gather together for a family reunion, formally introducing the characters to the reader for the very first time. Each member of the Endless stands for the seven episodes that never cease to occur in the human world: Desire, Despair, Destiny, Delirium, Destruction, Dream, and Death. Each sibling has a realm that human beings unknowingly visit every now and then, as well as a personality parallel to the pillar they stand for. In the next few issues of *Seasons of Mists*, a familiar character arises and does the unexpected. Dream returns to Hell to

settle a score with Lucifer, but Lucifer has already evacuated all the residents of Hell and has decided to “quit”. Carey explores this change of heart in an independent graphic novel series entitled *Lucifer*, which ran from June 200 to August 2006. *Lucifer Morningstar*, along with his band of fallen angels, sinners, and creation mishaps, examine and challenge the leadership of God. His self-banishment led him in a journey of contempt and criticism towards God’s dictatorship. Much to the Catholic reader’s surprise, *Lucifer*’s arguments were skillfully constructed and sensible, despite him constantly being depicted as completely and utterly evil.

B. Films and Photographs

Upon entering the University of the Philippines Film Institute, one of the first major classes is Basic Photography. This class offers beginner’s lessons in operating an analog SLR camera then developing and printing black and white photographs. In this way, the filmmaker already gained substantial knowledge and curiosity in black and white photography. The filmmaker’s first production class instructor, not to mention thesis adviser, Prof. Sari Dalena further provoked this interest by screening Chris Marker’s *La Jetée* (1962) in Narrative Film. *La Jetée* is a science fiction film investigating the issues after the third world war almost entirely through high contrast, grainy black and white photographs.

The *Anak-Anino*’s mysterious but heartbreaking character was inspired by the Phantom in *The Phantom of the Opera* (2004). Madame Giry’s flashback scene explains that she met the Phantom when she was a little girl visiting the traveling freak show. She helped him escape when she saw how the troupe leader

manhandled the boy to show his face that caused him to be nicknamed, “The Devil’s Child”. Prof. Sari Dalena also suggested David Lynch’s *The Elephant Man* (1980) and *Eraserhead* (1977) so that the characters may be more three-dimensional. The *Anak-Anino* and *Penguin Man* are spiteful characters, and the source of their malevolence must at least cast a shadow so that the film’s darkness will not be superficial. The *Anak-Anino*’s introductory scene featured him being caught in the act of sewing his mask. He was humanized in a way by showing his dedication to his performance. The more immobile *Penguin Man*, however, was mainly actor-driven. Every so often, the camera would catch his face expressing grave sadness, yet his last performance goes on.

Federico Fellini’s *8 ½* (1963) is a black and white narrative film that experiments with dream sequences frequently spliced into sequences occurring in the real world. Guido Anselmi finds himself in a writer’s block, and hallucinates rather frequently just to get out of the “real world”. He explores his successes before as well as his failures, much like how the *Kalihim* reminisces his performances by playing one last song.

The *Sirena*’s character can be compared to the female protagonist in *Mirrormask* (2005) and *Moulin Rouge* (2001). Helena tries to escape her family’s business, the traveling circus, in order to join the mundane world. Satine is the *Moulin Rouge*’s most acclaimed performer, famous for her beauty and willingness to adapt in any situation. The *Sirena* is a rather quiet character in *Ang Libingan ng mga Pantas ng Perya*; she suffers in silence. Despite her fishtail costume that makes her immobile, her despair and determination to leave shows through her eyes. Nudity

also makes the *Sirena* vulnerable to scrutinizing eyes. She, however, is the only character who revisits the stage after their last performance, thereby depicting empathy in the world she left.

The Prestige (2006) by Christopher Nolan explores one man's great magic trick that made him not only the best magician in 19th Century London, but also the worst criminal. The filmmaker's work mainly revolves around what happens behind the stage, when the performers think that no one is looking. Nolan created an uncanny and dark tale of magic that spoke directly to the audience as well, revealing the many evils man is able to do in pursuit of greatness.

Tim Burton's black and white short stop-motion film *Vincent* (1982), along with any Burton film in general, plays an important role in deciding what treatment to use in *Ang Libingan ng mga Pantas ng Perya*. The filmmaker has long been a fan of Burton, and has absorbed his aesthetics as hers. The dark, gothic, and whimsical air of Burton films have been ingrained in the filmmaker since childhood.

Wawi Navarroza's *Saturnine: A Collection of Portraits, Creatures, Glass and Shadow* (2007) is also a major influence in the film's treatment. The photography component of the film needs to be treated differently from the video bit, because photographs were integrated to give the audience an impression that they are scrutinizing the characters. Again, high contrast black and whites were used, and the characters were composed in a way that made them the most dominant object in the shot.

Nobuyoshi Araki's photographs of Tokyo subcultures and erotic art in *Tokyo Lucky Hole* (1985) subtly influenced the filmmaker's decision to photograph the

Sirena nude. Araki photographed the sex scene in Tokyo, rather similar to the country's very own live shows in a raw manner. The choice of angles did not flatter nor flatten the subjects; it merely showed the act as it was.

The overall mood and theme of *Ang Libingan ng mga Pantas ng Perya* can also be compared to Dadaist film, *Ballet Mécanique* (Léger and Murphy, 1924). The festive and somewhat chaotic musical score complements the repeating images of gears and mechanical knots. The classic experimental presented visual puns of these somewhat artless things with ballet.

C. Music

The filmmaker's strong background in band music and sound design drove her to make the aural aspects of *Ang Libingan ng mga Pantas ng Perya* just as tightly-knit as its visual aspects. The filmmaker has been a vocalist for numerous rock bands and an apprentice to sound designers Mr. Raffy Magsaysay and Mr. Jedd Dumaguina, and these experiences cultivated her appreciation towards heavy instrumentals and stylized, non-diegetic sound mainly heard in horror films.

The violin, often referred to a fiddle in the circus setup, provides the festive music for the supposed *perya* the characters are in. The filmmaker got this idea when she saw a violinist begging for alms at Philcoa. This is a surprising phenomenon, because the street musicians in the Philippines usually wield a common guitar or their own voice to perform for a few coins.

Rock violinist Lucia Micarelli performed her own version of Led Zeppelin's *Kashmir* (2006), starting with an upbeat violin solo then a full band. Vitas' live

performance of *Opera No. 2* (2001) features theatrical and gothic musicians playing orchestral instruments. This original song incorporates traditional instruments in modern music.

On the Backs of Angels (2011) by Dream Theater influenced the progression of the musical score. The filmmaker patterned out the musical score after the highs and lows of this song. The musical score started with solo instruments, bled into a full-powered band set up, then melted into solo instruments again. The filmmaker's musical background compelled her to finish the musical score first and later on pattern the editing of the film after it.

CHAPTER III. FRAMEWORK

The film revolves around the concept of the Ideological State Apparatus (ISA) in the Althusserian School of Thought and the Social Construction of Reality theory. The ISA states that "social practices determine the characteristics of an individual and gives him/her an idea of the range of properties he/she can have, as well as limits" (Althusser, 1971). Simply put, certain people born in certain situations grow up with certain characteristics, whether good or bad. The Social Construction of Reality states that "what is real" differs from person to person.

The *Kalihim*, *Sirena*, *Anak-Anino*, and *Penguin Man* embody the typical freak shows found in local town fairs. Some are dismembered or grotesque, while others impersonate folklore characters in flimsy costumes, and some sort of ringmaster leads all these. The physical abnormalities of the *Anak-Anino* and the *Penguin Man* could have been with them since birth or caused by some brutal accident, but they both found sanctuary in the *perya*. They are aware of their anomalies and put these to good use by earning from these. Instead of living on the streets and getting more alms by soliciting more pity than the average beggar, they chose to get into show business. In a country where it is already difficult for a normal person to get by, there are only so many options for cripples.

The primary goal of the *Kalihim* is to tell the audience that misinformed spectators have breached their reality. Again, the main characters have been born into the reality inside the circus and have been living and working until the audience deemed their working standards immoral. The State as represented by the audience, has created laws that prevent the exploitation of performers, and what is

exploitation and what is not, is also defined by the audience. The third person inarguably has the upper hand against the destitute gypsies.

Surrealism is a literary movement in the late 1920's that "sought to release the unbridled imagination of the unconscious" (Voorhies, 2004). The film utilizes this by juxtaposing unnerving poetry in the monologue with disjoints in the imagery. There is an element of surprise when the audiences notice that the violin in the musical score is not sync with the actual violinist playing. Filipino-speaking audiences will also notice that the monologue's translation is not word per word, rather it is translated such that the mood is retained. This creates a dream-like ambience wherein the audience is bombarded with images from a fantastical and gothic carnival and a monologue that seems to come from nowhere.

Closely related to surrealism is Dada – "art that is not art" (Esaak, "Dada – Art History 101 Basics). Generally, experimental film is named so because it does not follow the rules of narrative film. Experimental does not rely on a story and coherence. It is an expression of virtually anything, which is more often used for shock value. It is purely nonsensical to the average viewer, but, upon closer investigation, symbolisms, visual puns and poetry can be discovered.

Lastly and most importantly, Mikhail Bakhtin's Theory of the Carnavalesque sums up the entire essence of the film. Bakhtin discusses the reversal of roles and celebration of freedom during medieval carnivals in Europe. The tense and mute common people reveled in the one place where they could be considered kings and queens in the Feast of Fools. The grotesque became celebrities, and blasphemy was punishable by gold coins. Everyone took part in the festivities, and a grand part of it

was the waste that came during and after. It was the one time when dirt and grime were very much welcomed, be it in the form of adultery, libel, or actual garbage. The carnival has the ability to “transpose, invert, and subvert” (“Bakhtin and Carnival”), thus making it the most awaited celebration of the masses.

Children dreamed of becoming thespians with the traveling troupe, but hung over parents would shun the notion once the dream ended. The naïve coveted the life and adventures of travel and performance, even though these performers are basically physical and social cripples. Outside the carnival, the Romanies, commonly known as gypsies, are a despised lot, but they are considered as gods inside the ring that encloses the magic.

CHAPTER IV. PRODUCTION PROCESS

A. Pre-production

After the Film 199 thesis proposal defense, the panel suggested that the filmmaker consolidate her concept by incorporating repetition of revolving shots of circular movements found in the carnival. The panel approved of the filmmaker's decision to use stylized camera work and postproduction. The filmmaker's thesis adviser, Prof. Sari Raissa Lluch Dalena, suggested films by David Lynch to improve characterizations. She pointed out that, with merely visuals and lack of dialogue, the characters aside from the *Kalihim* went only skin-deep. She recommended adding behavioral nuances in the script and asked for a director's statement, the film being experimental and, therefore, not easily understood at the first reading. The filmmaker also consulted with colleague Hyro Aguinaldo, who is popular among his peers for his works written in Filipino, regarding the script. In line with Prof. Dalena's suggestions, he recommended stronger and more specific visuals written in the script. He also brainstormed with the filmmaker for the appropriate title for the film, and was responsible for coining the exact word for the title. After four script revisions and a director's statement, the film was given a go signal.

Luis Medina, an Industrial Engineering graduate and very good friend of the filmmaker, then sat down to plan the cast and crew list and timeline. The filmmaker immediately appointed Medina as the Production Manager, Assistant Director, and overall consultant of the production because they have worked together on numerous fine art photo-essay projects in a blog called the-Uncoloured. His word weighed just as much as the filmmaker's. They then listed down Trisha Montero as

the cinematographer, Sari Estrada as the offline editor, Carlo Manatad as the online editor and visual effects artist, and Dreps Tatad and Mikey Red as the art directors. The filmmaker, being trained in most departments in film production, decided to seize the roles of stills cinematographer, production designer, and sound designer.

The filmmaker and Medina drafted sponsorship letters to be sent to family and friends. All in all, they were able to garner almost twenty thousand pesos.

The filmmaker consulted with art director Mikey Red and sculptor Ulysses Veloso in making the complicated costume requirements for the characters. Red prepared a hand drawn plan, reminiscent of a tissue box, on how to make the mermaid set. Veloso suggested affordable materials that gave the same effect as prosthetics, as well as the use of green screen. After having failed to contact Carlo Manatad for consultation of visual effects, the filmmaker decided to consult Prof. Bryan Quesada regarding the use of green screen. The filmmaker then proceeded to constructing sets, acquiring materials for costume and makeup, and materials for green screen. This was all made possible thanks to the support of her parents, Jessica K. Rebueno-Santos and Roberto V. Erum, CEO of lumber company Formaply Inc.

The filmmaker and Medina simultaneously searched for prospects to play each character in the film. No casting calls were needed, as the director prefers unknown actors, therefore easily malleable, in her film. She was able to find Brenda Depasupil on a popular modeling website to play the *Sirena*, and immediately took a liking to her and moved on to contract-signing. Depasupil expressed great interest and enthusiasm, this being her first film. The filmmaker found the rest of the actors

in her school organization, the UP Cineastes' Studio. Jonathan Q. Hee Kai Choong was to play the enraged *Penguin Man*, with his bulky physique and intimidating facial hair and expressions. JM Jamisola was to play the *Anak-Anino*, with his high level of professionalism and characterization. Mon Garilao was to play the *Kalihim*, since he is the college's resident violinist, and his physical appearance is exactly what the filmmaker envisioned the *Kalihim* to be.

The filmmaker then, with Medina, started organizing paperwork and securing permits for the location: the TV Studio. The Film Studio provided the texture and grit that the thesis film required, but it was still under renovation until August 2012. The filmmaker went back and forth from the Broadcast Communication Department, which handled the TV Studio, and the College of Mass Communication Administration, which handled all matters of the college. The College Administrative Officer, Gina A. Villegas, ultimately led the filmmaker to coordinate with Luis Gabriel Olid Jr., Senior Administrative Assistant of the Broadcast Communication Department. Olid was unaccommodating and unpleasant. He insisted that the filmmaker be thankful for the trouble the college went through to make room for her request as well as the discount she availed for being a student of the said college. Unfortunately, the filmmaker had to stoop down in order to get the permit to shoot her thesis film at the TV Studio and, therefore, graduate.

With all of these set, the filmmaker requested Medina to set a pre-production meeting on March 10, 2012, a few days before the shooting day on May 12, 2012 with the entire cast and crew. They prepared a production kit containing the script,

shot list, shooting and production schedules, character sketches, visual and audio pegs, cast and crew directories, and contracts to be handed out to the team. In the meeting, various concerns and compliments were raised and addressed. The team was prepared to make *Ang Libingan ng mga Pantas ng Perya* a reality.

B. Production

The first shooting day for *Ang Libingan ng mga Pantas ng Perya* was on May 12, 2012, call time 5 o'clock in the morning on the set. The six sequences were shot in the TV Studio. Production design and lights were set up simultaneously to save time. The filmmaker herself, along with the rest of the Art Department created a minimalist and theatrical set. Trish Montero and Jepoy Tarnate collaborated on making the lighting dramatic, as if candles lighted the whole place. Grind was supposed to be at seven o'clock in the morning, but Tarnate sent their service vehicle back to their headquarters to retrieve more black backing to achieve the dramatic lighting they had planned. Grind was pushed back to eight o'clock in the morning.

The first sequence to be shot for the day was Sequence Six, the stinger sequence wherein the *Sirena* is rid of her tail and walks around in the abandoned stage. This is the most difficult sequence to shoot, because the actress was required to be fully nude amidst the whole crew. Fortunately, Depasupil showed a high degree of professionalism, and executed the sequence perfectly. She listened to the filmmaker when she gave directions, and applied it in her facial expressions, her eyes most especially. The next sequence starred Depasupil again, this time with

green cloth wrapped around her waist to her feet. Again, she performed flawlessly, causing these first two sequences to be wrapped up early and the day's itinerary to be back on schedule.

The next sequence features the *Anak-Anino*. Jamisola needed no direction to play his character. The filmmaker merely explained the situation that his character is in, and Jamisola was able to create behaviors and expressions unique to the *Anak-Anino*. Tarnate designed the lighting in a stylized manner that framed the *Anak-Anino* scene beautifully and won the director's approval. Jamisola's sequence made the filmmaker proud and inspired to carry on for the rest of the day.

The *Penguin Man's* sequences were scheduled next, and this was the most problematic for the filmmaker in the lines of production design. Upon careful consideration of budget constraints, the filmmaker decided to wrap green cloth on Hee Kai Choong's limbs and remove these in postproduction. This made the *Penguin Man's* sequences underappreciated during the filming itself. His lighting was not as artistic, due to chromakeying requirements, and not much props were put in his set so as not to obstruct the editing process. Hee Kai Choong proved the most expressive and promising in his acting though. He was able to depict rage and murder only through the use of his face, that being the only mobile part of his character's body. Hee Kai Choong's performance further encouraged the filmmaker that the production was going to be a success.

The next sequence starred Mon Garilao, who was experienced in working behind the camera rather than in front of it. Initially, he expressed hesitation in acting in a thesis film, but he enthusiastically agreed upon reading the script. None

of his reservations were obvious during his major sequences. He even composed a short melody on the violin to play during his parts, without having to be told by the filmmaker. He brought his own violin that he painted black to the production, and it fit perfectly in what the filmmaker envisioned.

The rest of the day flowed smoothly with the perfect cast, comfortable location, and professional crew. Pack up was originally scheduled eight o'clock in the evening, but it was moved earlier by one and a half hours. The filmmaker sent her cast and crew home at sane hours. The filmmaker still had to pay the full amount for the TV Studio rental though, despite finishing early. This was the only downside of the day.

The second shooting day for *Ang Libingan ng mga Pantas ng Perya* was on June 3, 2012 at the Quezon Memorial Circle carnival. The goal of the day was to shoot rotating rides and other items that moved in a circular manner found in the carnival. Only Medina and the filmmaker herself comprised the crew for the said day, since the entire thing was shot guerilla. They disguised themselves as a couple on a date, making the camera they were bringing less conspicuous. It was a fun and relaxed environment; therefore, the shoot did not feel like work. They wrapped up in two hours and began with the postproduction process the next week.

C. Post-production

The filmmaker and Medina set out to form a band to compose the musical score in June 2012. The film's timing completely relied on the music, which was to play from start to finish, so editor Estrada requested for the musical score first

before she started work. Medina played drums, the filmmaker played bass, and UP Music Circle members Pepe Bawagan sang and Mark Tan played guitar. Originally, Garilao was to play violin for the band, but he could not go to band practices because his dormitory enforced a curfew. The filmmaker and Medina, who both competed in the yearly battle of the bands at the UP College of Engineering, sought out the infamous violinist from the Chemical Engineering band, Louie Villanueva.

Villanueva is very well trained and practically obsessed with the violin, making him the perfect last piece of the puzzle. The filmmaker met with Villanueva personally that same month to discuss her request, which Villanueva gladly obliged to.

The band, nicknamed “River”, practiced every week since their completion, with Medina leading the group. The musical score was evolving into a ten-minute progressive rock piece, with all of the instruments including the vocals almost completely finalized. Villanueva however, had difficulty focusing on the violin piece because of his deep understanding of the orchestra, master classes, and teaching job. Band music required improvisation and grooving, which Villanueva’s strict musical upbringing rejected. The filmmaker and Medina tried to help him improve his piece faster, but after four months of stagnant weekly practices, they both decided to let the band go.

Medina referred composer Ace Gadia to the filmmaker, and within October, Gadia was able to compose a musical piece completely made of synthetic instruments. The filmmaker was pleased with Gadia’s professionalism and high understanding of music, as well as the fact that she can move on to the next step in postproduction.

The filmmaker was finally able to sit down with Estrada to create the first intelligible cut of the film. Estrada expressed lack of confidence in editing an experimental film, because this was going to be her first. The filmmaker encouraged her to simply play around and have fun with editing. She told Estrada to try out the things she would not normally try on narrative films. Estrada ended up impressing the filmmaker, Medina, and graphics artist Cyril Bautista with her experiment. The filmmaker was able to move on to visual effects very soon.

Unfortunately, Carlo Manatad, who was supposed to be in charge of visual effects, could no longer be contacted through text, phone call, or email. The filmmaker tried looking for him through his friends, but they all resigned to saying that Manatad was very busy and in demand in the industry. He left no word of advise to the filmmaker at all, whether he was to continue with the project or drop it. The filmmaker decided to seek out other visual effects artists to help her with her film.

Jedd Dumaguina, a sound engineer and professor at the University of the Philippines, referred the filmmaker to his in-house editor, Angelo Jamilano. During the first viewing, Jamilano commented on how the filmmaker could have improved her shoot by explaining the proper use of green screen for chromakey. The filmmaker was not able to put masking tape and prosthetics as markers on the green cloth, rendering it useless in visual effects. Jamilano had to digitally create the keloids on the *Penguin Man* and *Sirena's* body, as well as track these images frame by frame. He started working on her special effects in December 2012, and it took him a little over than two months to complete his work, but the filmmaker was

satisfied with his output. These images and footage were then brought to Estrada so she may insert these in the cut. The filmmaker started roughly color grading her film in this sitting as well.

The filmmaker met with her thesis adviser, Prof. Sari Dalena, to show her the cut. Her husband, film editor and animator Mr. Keith Sicat, came to the meeting as well to enrich the discussion. They both suggested placing the opening credits at the very start of the film instead of it being after the first sequences to keep the audience immersed in the film. Dalena was looking forward to view the film again with color grading and sound design. Sicat suggested the use of mechanical sounds of carnival rides for the *Penguin Man's* growls and screeches. The filmmaker expressed her intent to make the color grading high contrast and grainy and the sound design highly stylized with drones, to which the couple agreed warmly to.

The filmmaker proceeded with sound design at Mr. Raffy Magsaysay's home studio. With his guidance, the filmmaker was able to finish sound design for her film in less than two days.

Graphics artist Cyril Bautista made the credits slightly animated but still rather extraordinary. He worked closely with the filmmaker so as to retain the minimalist feel of the film, as well as to avoid any repetitions and, therefore, delays.

Full assembly and burning of DVDs was led by Medina a week before the submission date, April 5, 2013. The filmmaker herself was busy helping out a colleague with his thesis production, so Medina secured the DVDs and paperwork for the thesis defense.

D. Budget

Code		Budgeted	Actual	Difference
	Pre-production	Php 3,000.00	Php 4,319.00	Php (1,319.00)
r01	Pre-production Expenses	Php 1,800.00	Php 1,381.00	Php 419.00
r02	Food	Php 1,200.00	Php 2,938.00	Php (1,738.00)
	Production	Php 108,100.00	Php 70,323.00	Php 37,777.00
	Equipment	Php 37,000.00	Php 25,200.00	Php 11,800.00
d01	Camera and Accessories	Php 14,000.00	Php 3,200.00	Php 10,800.00
d02	Sound Equipment	Php 3,000.00	Php -	Php 3,000.00
	Technical Requirements			
d03	Lights and Grip	Php 20,000.00	Php 22,000.00	Php (2,000.00)
	Production Design	Php 32,600.00	Php 7,478.00	Php 25,122.00
d04	Wardrobe	Php 12,000.00	Php 442.00	Php 11,558.00
d05	Makeup and Prosthetics	Php 4,800.00	Php 3,653.00	Php 1,147.00
d06	Set and Props	Php 4,800.00	Php 2,433.00	Php 2,367.00
d07	Set Construction Personnel	Php 7,000.00	Php 800.00	Php 6,200.00
d08	Production Design Kit	Php 1,000.00	Php 150.00	Php 850.00
d09	Dry Run	Php 3,000.00	Php -	Php 3,000.00
	Location	Php 16,100.00	Php 10,900.00	Php 5,200.00
	Permits			
d10	UP-CMC TV Studio	Php 7,500.00	Php 7,500.00	Php -
d11	Circle of Joy, Quezon Memorial Circle	Php 5,000.00	Php 500.00	Php 4,500.00
d12	Staff	Php 3,600.00	Php 2,900.00	Php 700.00
	Food and Transportation	Php 10,500.00	Php 10,245.00	Php 255.00
d13	Staff Service Rental w/ gas	Php 3,000.00	Php 3,507.00	Php (507.00)
d14	Food	Php 7,500.00	Php 6,738.00	Php 762.00
	Staff Honoraria	Php 11,900.00	Php 16,500.00	Php (4,600.00)
d15	Talents	Php 6,000.00	Php 8,000.00	Php (2,000.00)
d16	Production Manager	Php 2,000.00	Php 2,000.00	Php -
d17	Director of Photography	Php 1,000.00	Php 1,000.00	Php -
d18	Art Director	Php 500.00	Php 1,000.00	Php (500.00)
d19	Makeup and Prosthetics Artist	Php 2,000.00	Php 3,000.00	Php (1,000.00)
d20	Production Assistant	Php 400.00	Php 1,500.00	Php (1,100.00)
	Post-production	Php 17,100.00	Php 17,120.00	Php (20.00)
	Editing			
s01	Offline editing	Php 3,000.00	Php 3,000.00	Php -
s02	Online editing	Php 7,000.00	Php 10,000.00	Php (3,000.00)
s03	Additional Graphics	Php -	Php 1,000.00	Php (1,000.00)
s04	Sound Design	Php 3,000.00	Php -	Php 3,000.00
s05	Musical Scoring	Php 4,100.00	Php 3,000.00	Php 1,100.00
s06	Poster production	Php -	Php 20.00	Php (20.00)
s07	DVD production	Php -	Php 100.00	Php (100.00)
	TOTAL	Php 128,200.00	Php 91,762.00	Php 36,438.00

It is worth mentioning that the total cost of the film turned out to be less than was originally projected.

CHAPTER V. SCREENPLAY

A. Script

ACT I

SEQ. 1. EXT. PERYA. GABI.

Matatanaw ang pumipintig-pintig na mga ilaw ng perya na sinasabuyan ng liwanag ang kadilimang kinalulugaran nito. Ang iba't ibang umiikot na kasangkapan ng perya ang pokus: ang tsubibo, ang roller coaster, ang carousel, ang hinuhulmang cotton candy. Masigla pero medyo nangangalawang ang byoling pinapatugtog sa isang sulok. Walang masisilayang tao sa paligid. Sasabuyan ng litrato ng bawat bagay na umiikot sa perya.

TAGAPAGSALAYSAY

Puno ng hapis ang mundo

Puno ng panloloko

(The world is dangerous

The world is untrue)

Itatampok ANG KALIHIM na siyang tumutugtog ng byolin sa simula at siya ring tagapagsalaysay. Isa siyang binatilyong nakasuot ng puting kamiso tsino, maruming pantalon, at itim na bowler hat. Maitim ang kaniyang balat at masigla ang mga mata,

parang Pilipinong Charlie Chaplin. Luma na at maraming gasgas ang kaniyang biyoling tinutugtog. Sasabuyan ng litrato ng Kalihim ng mga Dagang tinutugtog ang kaniyang biyolin.

TAGAPAGSALAYSAY

Paano ba naman maiiwasang

Maghanap ng pwedeng pagtangisan

Sa daigdig kung saan may langit lamang at lupa

Mayroong mga nasa itaas at mayroon ding nasa ibaba

At lahat ng mga nagtatanghal sa sinumpang sansinukob

Ay sakop nitong puwersang umiinog

(How, then, can one keep from seeking

Sanctuary, from this world, a world between

Heaven and Hell, bastards and belles

And where all who have sworn to the promise of thorns

Will be broken before they can be reborn)

SEQ. 2. INT. PERYA. GABI.

Itutuloy ang pagtugtog ng biyolin. Matamis ang tono nito pero nangungulila. Itatampok ANG SIRENA na nakahiga sa kanyang entablado. Maganda siyang morenang babae. Wala siyang tapis. Ang kaniyang buntot ay purong tinik. Malungkot nitong susubukang tumayo mula sa pinagkakaupuan. Sasabuyan ng litrato ng Sirena.

TAGAPAGSALAYSAY

Maghahanap ng kaunting libangan

Para kahit kaunti malimutan

Dalisay kang buhay sa panaginip

Dumadaloy sa mga ugat mo ang dugong mainit

Sa tuktok ng sirkulo nitong tinatawag mong buhay

Mabubuwal ka nang 'di mo namamalayan dahil lamang sa isang sablay

(Be amused a moment

In a lifetime of torment

You're a dream given life, unfettered and pure

In your veins, the blood of kings long gone

At the apex of this -- the life you call yours

You've fallen, and your gold turned to stone)

SEQ. 3. INT. PERYA. GABI.

Itutuloy ang tugtog ng biyolin, pero mas mahina na ito. Mangingibabaw ang mga malalalim na ugong. Itatampok ANG ANAK-ANINO na nakayukyok sa isang sulok ng kaniyang kulungan. Sobrang payat nito, kita na ang mga tadyang. Nakasalawal lamang ito at may tinatahing sako. Marumi ang kinalulugaran nito, para siyang nasa kulungan ng aso. Sasabuyan ng litrato ng Batang nahihiyang humarap sa mga manonood.

TAGAPAGSALAYSAY

Hindi ba't masarap magtagumpay?

Malaya ka habambuhay

Nauuntog ka na sa alapaap

(Is it not wondrous to stand so tall

Free and unchained... but so far to fall

Clouds at your fingertips

You're above it all)

Isusuot sa ulo ang sako at lilingon paharap Ang Anak-Anino. May dalawang butas para sa kaniyang mata ang sako.

TAGAPAGSALAYSAY

Hindi ba't masarap mangarap?

Sa tuktok ng sirkulo nitong tinatawag mong buhay

Mabubuwal ka nang 'di mo namamalayan dahil lamang sa isang sablay

(And is it not wondrous to dream

Your whole life before you, the life you call yours

But everything ends, and is not how it seems)

SEQ. 4. INT. PERYA. GABI.

Mas malakas na ang malalim na ugong mula sa naunang eksena. Sisigla ang tunog ng biyoling unti-unting lumalakas. Itatampok ANG PENGUIN MAN na nakapuwesto sa

isang pedestal. Isa siyang malaking lalaki na nakasalawal lamang, putol ang kaniyang dalawang braso at binti. Nakaharap siyang ganap at matingkad ang pag-ilaw sa kanya. Buong-buo niyang hinaharap ang mga litrato niyang sinasaboy.

TAGAPAGSALAYSAY

Kaunting barya para sa kaunting tamis

Kaunting barya para sa problemang labis

(Spare us some change, just for bread and wine

Spare us some change, we've run out of time)

Lalakas pa lalo ang malalim na ugong at ang tunog ng biyolin. Sasabayan ito ng iba pang instrumento.

TAGAPAGSALAYSAY

Sino bang magdurusa

E lahat naman tayo may kanya-kanyang halaga?

Lahat naman tayo kayang bilihin ang isa't isa.

(Which of us now is the loser, the fool

If you and I both are withered and old

And you and I both can be bought and sold)

ACT II

SEQ. 5. INT. PERYA. GABI.

Montage ng mga tauhan. Malakas ang tugtugin ng biyoling sinasabayan na ng banda.

Ihahabi ang video at stills ng mga tauhang nagtatanghal ng mga sumusunod:

1. Nakaratay Ang Kalihim sa isang ataul. Hawak niya ang biyolin sa gilid.
2. Putol sa baywang Ang Sirena. Magkatabi ang dalawang hati ng kaniyang katawan. Malungkot ito at nananangis.
3. Malapit na malapit na sinusuri ang hubad na mukha ng Anak-Anino. Dilat itong nakatingin sa kawalan.
4. Itatampok Ang Penguin Man na nakapuwesto sa isang pedestal. Nakaharap siyang ganap at matinkad ang pag-ilaw sa kanya.

TAGAPAGSALAYSAY

Puno ng hapis ang mundo

Puno ng panloloko

Paano ba naman maiiwasang

Maghanap ng pwedeng pagtangisan

Sa daigdig kung saan may langit lamang at lupa

Mayroong mga nasa itaas at mayroon ding nasa ibaba

At lahat ng mga nagtatanghal sa sinumpang sansinukob

Ay sakop nitong puwersang umiinog

Kaunting barya lamang pambayad sa aking dangal

Kaunting barya mula sa iyo, hangal

Pag-isipan mong mabuti, sino ang talagang nagdurusa

Kung lahat naman tayo may kanya-kanyang kara.

At lahat naman tayo may kanya-kanyang halaga.

(The world is in you

The world is untrue

How can one hide from the bold and the new

Living day after day and fight after fight

Always looking for something to banish the night

And where all who have sworn to the promise of thorns

Will be broken before they can be reborn

For a bit of your gold I would give up my honor

For a bit of your time I would suffer

But which of us now is the fool of the earth

If you and I both are free

And you and I both have our worth)

Itatampok ang bawat tauhang nakapuwesto sa kanya-kanyang pedestal. Huling ipopokus ang Kalihim. Nakatingin siya nang masama sa mga manonood. Sasapaw ang musika sa closing credits at tutugtog hanggang sa matapos ito.

SEQ. 6. INT. PERYA. GABI.

Matamis at nangungulila ang tunog ng biyoling tanging tumutugtog. Dadaanang Sirena ang mga pedestal. Naglalakad siya gamit ang sariling mga paa, at wala siyang saplot. Wala na ang mga tauhang nakatuntong sa mga pedestal.

WAKAS

B. Shot List

Seq. 6 - Laya

- a. Establishing Shot
- b. Closeup - sirena lights a match, match burns out, then total darkness
- c. Medium Shot
- d. Inserts - feet
- e. Stills of everything

Seq. 5 - Montage ng mga Tauhan

Ang Sirena

- f. Rotating Shot - Establishing Shot 1
- g. Establishing Shot 2 - top shot
- h. Closeup - face
- i. Stills of everything

Seq. 3 - Itinatampok ang Anak-Anino

- a. Establishing Shot
- b. Rotating Shot
- c. Stills of everything

Seq. 4 - Itinatampok ang Penguin Man

- a. Establishing Shot
- + Set without character

b. Rotating Shot

+ Set without character

c. Stills of everything

Seq. 5 - Montage ng mga Tauhan

Ang Penguin Man

m. Establishing Shot

+ Set without character

n. Rotating Shot - Establishing Shot

+ Set without character

o. Stills of everything

Seq. 5 - Montage ng mga Tauhan

Ang Kalihim

a. Rotating Shot - Establishing Shot 1 - coffin on horizontal plane

b. Establishing Shot 2 - top shot

c. Closeup - face

e. Stills of everything

d. Medium Shot - *Ang Kalihim* playing the violin, then candles blown out, then total darkness

Seq. 5 - Montage ng mga Tauhan

Ang Anak-Anino

j. Rotating Shot - Establishing Shot

k. Closeup - face

l. Stills of everything

Seq. 5 Inserts

a. Rotating Shot - dolly ring outside the characters' circle

b. Rotating Shot - dolly ring inside the characters' circle

c. Top Shot - candles blown out, then total darkness

d. Stills of everything

Act I Inserts

a. Rotating Shot - dolly ring outside the characters' circle

b. Rotating Shot - dolly ring inside the characters' circle

c. Top Shot

d. Stills of everything

Seq. 2 - Itinatampok ang Sirena

a. Establishing Shot

b. Closeup - face

c. Closeup - tail

d. Rotating Shot

e. Stills of everything

C. Screenscaps











CHAPTER VI. FACULTY CRITIQUE

With five out of eight high passes, the panel received the film well. Mr. Ed Lejano commended the cinematography, sound design, and production design. Mr. Joni Gutierrez remarked that seeing *Ang Libingan ng mga Pantas ng Perya* was like seeing Luis Buñuel's *Un Cien Andalou* for the first time; he also remarked that the film had the makings of being a classic. Prof. Libay Cantor inquired why the filmmaker chose to shoot in black and white, to which the filmmaker responded that her taste in it has been growing ever since Basic Photography and Narrative Class. Mr. Roland Tolentino pointed out the disjoints in the monologue and the differences in treatment with the shots of carnival rides and characters. He also said that the characters the filmmakers chose to depict can only be found in foreign circuses, to which the filmmaker responded that there used to be freak shows in the Philippines as well.



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: <i>Ang Libingan ng mga Pantas ng Perya</i>		
Filmmaker/s: <i>Jessie Joie (Joyen) Santos</i>		
RT: <i>10:29</i>	Language: <i>Filipino</i>	Subtitle (if any): <i>English</i>
Genre: <i>Experimental</i>		
Format: <i>HD</i>	Origination: <i>VIDEO</i>	
	Presentation: <i>VIDEO</i>	

Approved for Defense: <i>[Signature]</i> adviser's signature
Defense Copy Submitted signature (CV)
Concept Paper Submitted <i>[Signature]</i> signature (Fortune)

Strengths
cinematography
editing
narrative is tight even if it is
expe
gd execution

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

AVS
Evaluator's name

4/8/13
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: <i>Ang Libingan ng mga Papat ng Perya</i>		
Filmmaker/s <i>Jessie Joie (Joyen) Santos</i>		
RT: <i>10:29</i>	Language: <i>Filipino</i>	Subtitle (if any): <i>English</i>
Genre: <i>Experimental</i>		
Format: <i>HD</i>	Origination: <i>VIDEO</i>	
	Presentation: <i>VIDEO</i>	

Approved for Defense:
[Signature]
adviser's signature

Defense Copy Submitted
signature (CV)

Concept Paper Submitted
[Signature]
signature (Fortune)

Strengths

dark vision of carnival life - as metaphor of human existence; commendable production design + editing

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

[Signature]
Evaluator's name

4/08/13
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: <i>Ang Libingan ng mga Pantas ng Perya</i>		
Filmmaker/s: <i>Jessie Joie (Joyen) Santos</i>		
RT: <i>10:29</i>	Language: <i>Filipino</i>	Subtitle (if any): <i>English</i>
Genre: <i>Experimental</i>		
Format: <i>HD</i>	Origination: <i>VIDEO</i>	
	Presentation: <i>VIDEO</i>	

Approved for Defense:
[Signature]
adviser's signature

Defense Copy Submitted
signature (CV)

Concept Paper Submitted
[Signature]
signature (Fortune)

Strengths

*HAUNTING!
ACT*

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

PROF. J. GUILERMO
Evaluator's name

APRIL 8, 2013
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: <i>Ang Libingan ng mga Pautas ng Perya</i>		
Filmmaker/s <i>Jessie Joie (Joyen) Santos</i>		
RT: <i>10:29</i>	Language: <i>Filipino</i>	Subtitle (if any): <i>English</i>
Genre: <i>Experimental</i>		
Format: <i>HD</i>	Origination: <i>VIDEO</i>	
	Presentation: <i>VIDEO</i>	

Approved for Defense: <i>[Signature]</i> adviser's signature
Defense Copy Submitted signature (CV)
Concept Paper Submitted <i>[Signature]</i> signature (Fortune)

Strengths

Very artistic and very stylistic. The mix of music, words/poetry and images work well together for the kind of project you want to make. good job.

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]

Signature

[Signature]

Evaluator's name

08 April 2013

Date

UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: <i>Ang Libingan ng mga Pantas ng Perya</i>		
Filmmaker/s: <i>Jessie Joie (Jayen) Santos</i>		
RT: <i>10.29</i>	Language: <i>Filipino</i>	Subtitle (if any): <i>English</i>
Genre: <i>Experimental</i>		
Format: <i>HD</i>	Origination: <i>VIDEO</i>	
	Presentation: <i>VIDEO</i>	

Approved for Defense:
[Signature]
adviser's signature

Defense Copy Submitted
signature (CV)

Concept Paper Submitted
[Signature]
signature (Fortune)

Strengths

- strong visuals: PD, cinematog, editing
- defined visual stamp, direction

Weaknesses

- the works are overdone vis-a-vis the already loaded visuals

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

[Signature]
Evaluator's name

Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: <i>Ang Libingan ng mga Pantas ng Perya</i>		
Filmmaker/s <i>Jessie Joie (Joyen) Santos</i>		
RT: <i>10:29</i>	Language: <i>FILIPINO</i>	Subtitle (if any): <i>English</i>
Genre: <i>Experimental</i>		
Format: <i>HD</i>	Origination: <i>VIDEO</i>	
	Presentation: <i>VIDEO</i>	

Approved for Defense:
[Signature]
adviser's signature

Defense Copy Submitted

signature (CV)

Concept Paper Submitted
[Signature]
signature (Fortune)

Strengths - *black + white film*
 - *break show characters*
 - *music*

Weaknesses - *disjunct in levels of*
photographs, line shots, poetry,
translation
 - *perya characters as*
foreign.

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

RB TOLON.
Evaluator's name

4-8-13
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: <i>Ang Libingan ng mga Pantas ng Perya</i>		
Filmmaker/s: <i>Jessie Joie (Joyen) Santos</i>		
RT: <i>10:29</i>	Language: <i>Filipino</i>	Subtitle (if any): <i>English</i>
Genre: <i>Experimental</i>		
Format: <i>HD</i>	Origination: <i>VIDEO</i>	
	Presentation: <i>VIDEO</i>	

Approved for Defense: <i>Sari Dalena</i> adviser's signature
Defense Copy Submitted signature (CV)
Concept Paper Submitted <i>Amath</i> signature (Fortune)

Strengths

- Beautiful work on outsiders, darkness, death and poetry.
- Besthetics, sound art, atmosphere
- Highly visual and strong montage

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

Sari Dalena
Signature

Sari Dalena
Evaluator's name

Apr 8, 2013
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Thesis title: <i>Ang Libingan ng mga Panta ng Perya</i>		
Filmmaker/s <i>Jessie Joie (Joyen) Santos</i>		
RT: <i>10:27</i>	Language: <i>Filipino</i>	Subtitle (if any): <i>English</i>
Genre: <i>Experimental</i>		
Format: <i>HD</i>	Origination: <i>VIDEO</i>	
	Presentation: <i>VIDEO</i>	

Approved for Defense: <i>[Signature]</i> adviser's signature
Defense Copy Submitted signature (CV)
Concept Paper Submitted <i>[Signature]</i> signature (Fortune)

Strengths: *stylized prod design, lighting*

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

[Signature]
Evaluator's name

4.8.2013
Date

CHAPTER VII. IMPLICATIONS AND RECOMMENDATIONS

The filmmaker has been apprenticing to different personalities in the Philippine Film Industry, and has experienced a significant amount of the good and bad sides of it. She decided to confine the production in an air-conditioned studio to make sure that the cast and crew are comfortable. She also prevented any unforeseen accidents and, therefore, delays by heading most of the departments herself. She decided to hire the people she has already worked with on class productions because these people have been tried and tested and have passed her standards. The filmmaker also opted for a skeletal crew to cut down on budget and further delays.

Ultimately, the filmmaker recommends that an extensive knowledge of the craft must be acquired first before creating a substantial piece of work. The people one plans to involve in must be seasoned in the field and on the same page with the director. Moreover, one must remember that if one wants something done right, one must do it herself.

Having been dubbed a cult classic, *Ang Libingan ng mga Pantas ng Perya* will be showcased in festivals and competitions both locally and abroad. It will also be shown in band gigs where the filmmaker plays regularly and exhibits when there is an opportunity.

CHAPTER VIII. SELECTED BIBLIOGRAPHY

Althusser, L. (1971). Ideology and Ideological State Apparatuses. *Lenin and Philosophy and Other Essays*. New York: Monthly Review Press.

Alvarez, K. (2011). The Lure of the Perya. Katewashere. Retrieved from <http://katewashere.com/2011/01/17/the-lure-of-the-perya/>

Bakhtin and Carnival (1999). Backspace. Retrieved from <http://bak.spc.org/subversion/18%20carnival.html>

Ballet Mécanique, Dir. Fernand Léger and Dudley Murphy. Perf. Alice Prin. André Charlot, 1924. Film.

Burton, Tim, dir. *Vincent*. Walt Disney Productions. 1982. Film

Carey, Mike. (2006). *Lucifer*. USA: DC Comics.

Diplomatic Conference on the Protection of Audiovisual Performances. (2012)

Beijing Treaty on Audiovisual Performances. Retrieved from http://www.wipo.int/treaties/en/ip/beijing/beijing_treaty.html

Dream Theater. *On the Backs of Angels*. Roadrunner, 2011. MP3.

The Elephant Man. Dir. David Lynch. Perf. Anthony Hopkins, John Hurt, Anne Bancroft, John Gielgud, and Wendy Hiller. Paramount Pictures, 1980. Film

Eraserhead, Dir. David Lynch. Perf. Jack Nance, Charlotte Stewart, Allen Joseph, and Jeanne Bates. Libra Films International, 1977. Film

Essak, S. (2003). Dada – Art History 101 Basics. About.com Art History. Retrieved from <http://arthistory.about.com/cs/arthistory10one/a/dada.htm>

Gaiman, Neil. (1989). Seasons of Mists. *The Sandman*. USA: Vertigo.

8 1/2. Dir. Federico Fellini. Perf. Marcello Mastroianni, Claudia Cardinale, and Anouk Aimée. Cineriz, 1963. Film

La Jetée, Dir. Chris Marker. Perf. Hélène Chatelain, Davos Hanich, and Jacques Ledoux. Anatole Dauman, 1962. Film.

Medina, Luis. *Intentional Gibberish*. 2011. Livejournal. Retrieved from <http://medz-onse.livejournal.com/>

Medina, Luis. *Snares*. 2012. Livejournal. Retrieved from <http://the-uncoloured.livejournal.com/7337.html>

Micarelli, Lucia. *Kashmir*. Independent, 2006. MP3.

Mirrormask. Dir. Dave McKean. Perf. Stephanie Leonidas, Jason Barry, Rob Brydon, and Gina McKee. Samuel Goldwyn Films, 2005. Film.

Moulin Rouge, Dir. Baz Luhrmann. Perf. Nicole Kidman and Ewan McGregor. 20th Century Fox, 2001. Film.

Navarroza, Wawi. *All the missing pages*. 2007. Silverlens Gallery, Manila.

Navarroza, Wawi. *The Diamond Dark*. 2007. Silverlens Gallery, Manila.

Navarroza, Wawi. *Letters Unsent*. 2007. Silverlens Gallery, Manila.

Navarroza, Wawi. *Not a word*. 2006. Philippines.

Navarroza, Wawi. *Silhouette & Shadow*. 2008. Artesan Gallery, Singapore.

Navarroza, Wawi. *You need someone to hang the moon for you*. 2007. Silverlens Gallery, Manila.

Nobuyoshi Araki (1997). *Tokyo Lucky Hole*. Tokyo: Taschen.

The Phantom of the Opera. Dir. Joel Schumacher. Perf. Gerard Butler, Emmy Rossum, Patrick Wilson, Miranda Richardson, Minnie Driver, and Jennifer Ellison. Warner Bros. Pictures, 2004. Film

Poe, Edgar Allan. *Annabel Lee*. 1849. Sartain's Union Magazine, United States.

The Prestige, Dir. Christopher Nolan. Perf. Hugh Jackman, Christian Bale, and Michael Caine. Touchstone Pictures, 2006. Film.

Vitas. *Opera No. 2*. DIVA, 2001. MP3.

Voorhies, J. (2004) Surrealism. *Hellbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art

CHAPTER IX. APPENDICES

A. Permission Letters and Requests

Dr. Rolando B. Tolentino
Dean, College of Mass Communication
University of the Philippines – Diliman
10 April 2012

Received ₱7,500 for Studio Rental
at ₱500/hr for 15 hours.

Apr 12, 2012
5/12/12

OR TO follow on Tuesday
5/15/12. % Gina Ullaga. J

Dear Dr Tolentino,

Warmest greetings! I am Jessie Joie R. Santos, a graduating student from the UP Film Institute (UPFI). I am in the process of producing my thesis film, entitled *Ang Libingan ng mga Pantas ng Perya*, an experimental film portraying the pillars and the essence of the circus / carnival scene through symbolic use of characters.

In line with this, I would like to respectfully request your indulgence in allowing my crew to use the TV Studio at the Media Center for a one-day shoot for my thesis film, on 12 May 2012. The shoot will consist of a single sequence wherein a group of circus characters will be arranged in a circle while the camera pans around them from three different angles. I am employing a cast of four (4) people and a crew of six (6) people, including myself, for the shoot, and will be bringing all the necessary equipment. The shoot will be from 5AM to 8PM.

I am hoping for your kind consideration on this project, as the budget for my film does not afford me much room in the choice of my venues. Unfortunately, the UPFI facility (the Film Studio) is closed for renovation, and will not be available on the date I have indicated in my request. I am pushing for an early shoot, as my film is heavy on post-production, which is why I am writing for this request at this time.

Your prompt response will be greatly appreciated. Hoping for your kind consideration.
Thank you!

Ma'am Gina,

Available naman ang TV studio
sa May 12, 2012 gaganap ba sila
ng ilaw, aircon at sound system ng
studio? Sat. → kailangan ng staff sa
studio. Thank you
Louie
4/13/12

Regards,

Jessie Joie R. Santos
Jessie Joie R. Santos

Recommending approval.
But please pay rental
minimum of ₱500/hr and
AT of staff, since May
12 is a Tuesday

OK, RT
5/13/12

University of the Philippines
College of Mass Communication
Broadcast Communication Department

with pay of

Request for use of Equipment and Audio-Visual Facilities

Requested by: _____ Date: 8 May 2012
Name: Jessie Joie B. Santos
College, Department: CMC, BA Film
UP ID No. 2008-39027 Contact No. 09175234218

Purpose: thesis shoot
Date: 12 May 2012 Time: From: 5AM to: 8PM
Venue: Please check... 7

<input type="checkbox"/>	Audio recording studio	<input checked="" type="checkbox"/>	Media Center: TV studio
<input type="checkbox"/>	Audio editing room	<input type="checkbox"/>	Media Center: Seminar Room
<input type="checkbox"/>	Video editing room	<input type="checkbox"/>	Media Center props working area
<input type="checkbox"/>	Broadcast viewing room (VBR)	<input type="checkbox"/>	Script writing/computer lab.
<input type="checkbox"/>	Radio studio	<input type="checkbox"/>	Classroom: Room No. _____
<input checked="" type="checkbox"/>	TV production studio	others:	

Equipment needed:

Quantity	Item/particulars	Quantity	Item/particulars
	<u>v/sircoo + lights</u>	<u>1</u>	

Noted by: San Dala
Prof. San Dala
Name of Professor/Org. Adviser
Date: May 9, 2012

Mercedes
Prof. Rosa Maria T. F. ...
B.C Dept chair.
Date: 5/8/12

Note: Requesting party agrees to be liable for losses and damages to properties and to abide to CMC rules and regulations.

Copy for student
Ino 11/15/07

*Gina/Lonie - Pls. Mani for
whose fund will go + total*

B. Receipts of expenses

Friuli Trattoria Restaurant
 Owned & Operated by: LA BELLA CUCINA ITALIA INC.
 79-A Maginhawa St., U.P. Village, Quezon City
 Non-VAT Reg. TIN: 244-750-237-000

OFFICIAL RECEIPT Date 04-09-12

Received from _____
 Address _____
 TIN _____ Bus. Name/Style _____

Qty.	Unit	DESCRIPTION	Unit Price	Amount
		Meals		375
PAID 9 APR 2012				
			TOTAL P=	375

Nº 7604
 Received in good order and condition.
 By: [Signature]

100 Bkts. (50 x 2) 3251-8250 BIR Permit OCN 3AU0000655153 02/10/09
 B. S. ART PHOTO ENGRAVING & PRtg. SERVICES 1124-A T. Mapua St., Sta. Cruz, Manila

TOMATOKICK RESTAURANT
 55 Maginhawa St., Diliman, Quezon City
 PAOLO V. BERNALDO — Prop
 NONVAT Reg. TIN — 216-499-688-001

OFFICIAL RECEIPT No **1841**
 Date: 4-17-12

Received from Joyen
 Address _____
 TIN _____ BUS. STYLE _____

the amount below in payment of the following:

Qty.	ARTICLES	Amount
	Meals & Drinks	572
		}
Total P=		572

Payment in:
 CASH _____
 CHECK _____
 CARD _____

By: [Signature]

20 Bkts. (50x2) 1001-2000, BIR Permit No. 3AU0000757792 8-24-2010
 MERCURY PRINTING PRESS—53 Mapangakit St., Diliman, Q.C.

FORMAPLY INDUSTRIES, INC.

22 Sct. Santiago
Quezon City

ALPHA
ISSUE SLIP **No** **2808**

Date: 4/27/12

To : R.V.F
Address : (MAYALAVE AVENUE) FOREST ST. # 37
Deliver to : _____

Item No.	Quantity	Unit	DESCRIPTION
	<u>9</u>	<u>PCS</u>	<u>DRYWOOD LUMBER 2X2X8</u>
	<u>1</u>	<u>PC</u>	<u>MADE SELECT. PLYWOOD</u>
	<u>3</u>	<u>PCS</u>	<u>MILK LUMBER (4X8X18)</u>
	<u>1</u>	<u>PC</u>	<u>MILK 6M " "</u>
			<u>SELECT. DRYWOOD</u>

FIH - ALPHA
RELEASED
DATE: _____
GUARD: _____

Requested by: _____
Approved by: [Signature]

Released by: [Signature]
Received the above merchandise
in good order and condition.
By Jesse Jose P. Santos

DOTTED & STRIPES TEXTILE COLLECTIONS

Stall 28-29 Textile Section, Kamuning Public Market
 Kamuning, District IV, Quezon City
 NONVAT REG. TIN 239-546-965-000
RENATO P. RAFANO - Prop.

CASH INVOICE C Date: 5-4-12

Sold to _____

TIN _____ Bus. Style _____

Address _____

QTY.	UNIT	DESCRIPTION	Unit Price	AMOUNT
2		Spandex Green	180	360-
Total Amount Payable ₱				360-

Received the above goods in good order and condition.

No. 2606 By: _____ *h*

50 Bkts., (50 X 2) 2801-3000, BIR Permit No. 2AUG000673925, 08/24/2008
 3R & A ENTERPRISES, 182 Triga St., Pang Bundok 1, Q.C. • Telefax: 741-1062

LANDMARK
 Citysuper Incorporated
 EDSA cor Mindanao Ave Ext
 Quezon City
 TIN 205-412-358-000 VAT
 ACCREDITATION NO: 042-001440302-000010
 IBM 4800 SN# 41-DKY75
 Permit No.: 1007-038-23078-000

5612 SALE ~~000574~~ 0431 504862 0201 0533

4401 COSMETIC ACCE	1	24.75
4434 EVER BILENA/C	1	165.00
4678 FANNY SERRANO	1	140.00
4454 EVER BILENA/C	1	165.00
TOTAL		434.75


Cash 505.75
 CHANGE 71.00

NUMBER OF ITEM(S) = 4

VATable	388.17
Zero Rated	0.00
Exempt	0.00
VAT - 12%	46.58
Amount Due	434.75

OR# 420505-0008 04/24/12 5461

Thank you for shopping at our department store. PLEASE COME AGAIN. THIS SERVES AS YOUR OFFICIAL RECEIPT.



PETRON

Full Serve Detailing Station Inc.
 B1L1 Visayas Ave cor DANR St.
 Brgy. Vasra
 Quezon City
 Tel: 355-9718
 VAT/TIN: 007-573-280-000

Accreditation# 048-007968922-000444
 Permit number: 0710-038-74658-000
 POS SN: 13X552S / MIN: 100135589
 Date: 05/11/2012 Time: 20:00:47
 OR#0000927184

Description	Qty	Price	Amount
Patron Xtra Unleaded (P: 01)	10.00	Php55.80	Php558.00 V
Total (incl. VAT)			Php558.00
Subtotal (Zero-rated)			Php0.00
Subtotal (VAT exempt)			Php0.00
Subtotal (12% VAT)			Php496.43
VAT Amount			Php59.57
Payment	Cash Tended		Php570.00
	Change		Php14.00

Cashier: Jay Marie Fernandez

THIS SERVES AS AN OFFICIAL RECEIPT

573

LANDMARK
Citysuper Incorporated
EDSA cor Mindanao Ave Ext
Quezon City

TIN 205-412-358-000 VAT
ACCREDITATION NO: 042-001440302-000014
IBM 4800 SN# 41-DKZ85
Permit No : 1007-038-23005-000

4612 SALE 000573 0521 670255 0201 0694

4401 COSMETIC ACCE	1	22.75
4401 COSMETIC ACCE	1	22.75
4401 COSMETIC ACCE	1	134.75
4401 COSMETIC ACCE	1	29.75
TOTAL		210.00

Discount 10% 21.00
AMOUNT DUE 189.00

4455 HOUSE OF AMIE	1	49.95
4455 HOUSE OF AMIE	1	44.95
4459 NICHIDO	1	80.00
4678 FANNY SERRANO		399.00
4459 NICHIDO	1	198.00
4401 COSMETIC ACCE	1	14.75
Discount 10%		1.48
4401 COSMETIC ACCE	1	14.75
Discount 10%		1.48
TOTAL		167.44

Cash 1,000.00
CHANGE 32.56

NUMBER OF ITEM(S) = 11

VATable	863.79
Zero Rated	0.00
Exempt	0.00
VAT - 12%	103.65
Amount Due	967.44

OR# 663650-0000 05/10/12 2251

Thank you for shopping at our
department store. PLEASE COME AGAIN.
THIS SERVES AS YOUR OFFICIAL RECEIPT.



Full Service Detailing Station Inc.
3111 Misayas Ave. cor. DANR St
Brgy. Vasra
Quezon City
Tel: 355-9718

PETRON

VAT/TIN: 007-573-280-000

Accreditation: 048-007088922-000444

Permit number: 0710-038-74858-000

POS SN# 13X55257 MIN: 100135589

Date: 05/10/2012 Time: 17:34:45

OR#0000925491

Description	Qty.	Price	Amount
Petron Xtra (Included) (P-02)	10.00	Php55.60	Php556.00
Total (Incl. VAT)			Php556.00
Subtotal (Zero-rated)			Php0.00
Subtotal (VAT-exempt)			Php0.00
Subtotal (12% VAT)			Php496.43
VAT Amount			Php59.57
Payment	Cash tendered		Php556.00

Cashier: Maricon Maravilla

THIS SERVES AS AN OFFICIAL RECEIPT

RODICS DINER, INC.

9 UP Shopping Center, UP Campus, Diliman, Quezon City
VAT REG. TIN — 238-040-726-000

OFFICIAL RECEIPT

No. 5624

Date: 5/11/12

RECEIVED from _____

Address _____

Business Style _____ TIN _____

the amount of _____

as partial/full payment for Meals (P. 2,050)

Cash _____

Check _____

Total _____

Payment Received By: _____

[Signature]
Authorized Signature

100 BKTS. (50x2) 3501-8500, BIR Permit No. 3AU0000816493 06-28-2011
MERCURY PRINTING PRESS—53 Mapangakit St., Pinahan, Diliman, Quezon City

NOT A VALID SOURCE OF INPUT TAX

RODICS DINER, INC.

9 UP Shopping Center, UP Campus, Diliman, Quezon City
VAT REG. TIN — 238-040-726-000

OFFICIAL RECEIPT

No. 5630

Date: 5/12/12

RECEIVED from _____

Address _____

Business Style _____ TIN _____

the amount of _____

as partial/full payment for Meals (P. 785.00)

Cash _____

Check _____

Total _____

Payment Received By: _____

[Signature]
Authorized Signature

100 BKTS. (50x2) 3501-8500, BIR Permit No. 3AU0000816493 06-28-2011
MERCURY PRINTING PRESS—53 Mapangakit St., Pinahan, Diliman, Quezon City

NOT A VALID SOURCE OF INPUT TAX



bran Shell Station

FILLING PUMP STATION
Blk. 66, Lot 2, Area C, San Martin IV
San Jose del Monte City, Bulacan
Zosimo P. Cruz, Sr. - Dealer
VAT Reg. TIN - 155-556-763-002

CASH INVOICE

Date 5-12, 20 12

SOLD TO _____

TIN _____

Address _____

QTY.	UNIT	DESCRIPTION	PRICE	AMOUNT
	Ltrs.	Super Premium		
	Ltrs.	Diesoline Ultra	700.00	700.00
	Ltrs.	Kerosene		

NET	
VAT	
TOTAL	700.00

"NOT TO BE ISSUED FOR NON-VAT/EXEMPT SALE OF GOODS, PROPERTIES OR SERVICES
IF ISSUED, SALES SHALL BE SUBJECT TO 10% VAT" (PURSUANT TO RMC NO. 61-2003)

No. 199154

1000 bks. (50x2) 182501-232500
Permit No. AU100004567 7-18-10

[Signature]
CASHIER
Printed by: RNB Printing
1551- T. Mapua St. Sta. Cruz, Manila

CINE-JEPOY

FILM EQUIPMENT RENTAL

VAT-REG. 281-189-265-000
 Brgy. Sta. Cruz V Area D Purok 10 SJDM City Bulacan
 Cel. # 0927-94-66-031 / 0949-74-69-033
 jepoytamate@yahoo.com

Nº 05239

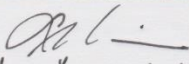
BILLING STATEMENT

PRODUCTION: % Luis Medina
 PROJECT TITLE:

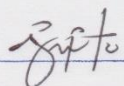
LOC: U.P. Magsoom
 DATE: May-12-2012

QTY.	UNIT	ITEM	UNIT PRICE	AMOUNT
1	pc	2.5 HMI flicker free ballast		3,300.00
1	set	Kinoflo 48 4Banks		3,000.00
2	pos	Reel Head	350	700.00
1	set	Survival Kit		1,500.00
3	pos	Matthelini clamps	200	600.00
8	pos	C-stand	200	1,600.00
1	set	360 curve dolly tracks		3,500.00
1	pc	Flat form dolly		800.00
1	pc	Porta Jibb		3,500.00
5	pos	Apple box	100	500.00
4	pos	20x20 B. Backing	800	3,200.00
				22,200.00
			40% off	8,880.00
				13,320.00
1	unit	Service		2,000.00
		Manpower		7,500.00
1		Head Grew 1,000.-		}
1		Porta Jibb 1,000.-		
1		Dolly Operator 1,000.-		
6		Helper Grew 4,500.-		
		7,500.-		
4	pos	straight Dolly tracks additional		480.00
TOTAL:				23,300.00

RENTEE'S ACKNOWLEDGEMENT RECEIPT AND CONFORME.


 LUIS ANTONIO L. MEDINA
 (SIGNATURE OVER PRINTED NAME)
 PRODUCTION MANAGER

PREPARED BY:


 FINAL
 22,00.00.00

C. Film 199 concept and defense

I. INTRODUCTION

The perya is one of the most awaited marvels offered by town fiestas in the Philippines. Yearly, these amusement parks urge the patrons to splurge on bingo, dusty, old rides, and cheap candy to somewhat “escape” reality and the troubles it comes with. Along with these rickety carnivals is a freak show displaying obscenities of nature whether by unusual habits (e.g. eating glass or live chicken) or by physical deformities (e.g. amputees or Siamese twins).

I have long been a fan of the circus, particularly of Cirque du Soleil and Ringling Bros. Circus, and would always incorporate its whimsical and gypsy-like design in personal shoots and wardrobe.

A circle is a polygon with an infinite number of sides, and so do the stories of the nearly forgotten sages of the perya: *Ang Sirena*, *ang Kalihim ng mga Daga*, *Ang Penguin Man*, and *Ang Bata sa Hawla*. *Ang Libingan ng mga Pantas ng Perya* is an experimental film that shall explore the whispers and musings of each fallen pillar. Their dreams and torment will reveal to audiences the many levels of performance inside the ring that encloses the perya.

Ang Libingan ng mga Pantas ng Perya shall be shot in HD digital format. The film will incorporate full shots so as to put the characters on a pedestal, and close-ups so as to give the audience the impression that they are scrutinizing the characters. The film will use an exchange of video and stills so as to make the characters appear ghastly and objectified. Heavy color grading and high contrast, similar to Tim Burton and Federico Fellini’s films, shall be integrated to make the

film into a visual spectacle. The violin shall be used as the main instrument in musical scoring, so as to adhere to the whimsical experience of the perya.

II. REVIEW OF RELATED LITERATURE

The *Anak-Anino's* mysterious but heartbreaking character was inspired by the Phantom in *The Phantom of the Opera* (2004). Madame Giry's flashback scene explains that she met the Phantom when she was a little girl visiting the traveling freak show. She helped him escape when she saw how the troupe leader manhandled the boy to show his face that caused him to be nicknamed, "The Devil's Child". Prof. Sari Dalena also suggested David Lynch's *The Elephant Man* (1980) so that the characters may be more three-dimensional. The *Anak-Anino* and *Penguin Man* are spiteful characters, and the source of their malevolence must at least cast a shadow so that the film's darkness will not be superficial.

The *Sirena's* character can be compared to the female protagonist in *Mirormask* (2005). Helena tries to escape her family's business, the traveling circus, in order to join the mundane world. The *Sirena* is a rather quiet character in *Ang Libingan ng mga Pantas ng Perya*; she suffers in silence. Despite her fishtail costume that makes her immobile, her despair and determination to leave shows through her eyes. Nudity also makes the *Sirena* vulnerable to scrutinizing eyes. She, however, is the only character who revisits the stage after their last performance, thereby depicting her empathy in the world she left.

Wawi Navarroza's *Saturnine: A Collection of Portraits, Creatures, Glass and Shadow* (2007) is also a major influence in the film's treatment. The photography component of the film needs to be treated differently from the video bit, because photographs were integrated to give the audience an impression that they are scrutinizing the characters. Again, high contrast black and whites were used, and the characters were composed in a way that made them the most dominant object in the shot.

Rock violinist Lucia Micarelli performed her own version of Led Zeppelin's *Kashmir* (2006), starting with an upbeat violin solo then a full band. Vitas' live performance of *Opera No. 2* (2001) features theatrical and gothic musicians playing orchestral instruments. This original song incorporates traditional instruments in modern music.

III. FRAMEWORK

The film revolves around the concept of the Ideological State Apparatus (ISA) in the Althusserian School of Thought and the Social Construction of Reality theory. The ISA states that "social practices determine the characteristics of an individual and gives him/her an idea of the range of properties he/she can have, as well as limits" (Althusser, 1971). Simply put, certain people born in certain situations grow up with certain characteristics, whether good or bad. The Social Construction of Reality states that "what is real" differs from person to person.

The *Kalihim*, *Sirena*, *Anak-Anino*, and *Penguin Man* embody the typical freak

shows found in local town fairs. Some are dismembered or grotesque, while others impersonate folklore characters in flimsy costumes, and these are all led by some sort of ringmaster. The physical abnormalities of the *Anak-Anino* and the *Penguin Man* could have been with them since birth or caused by some brutal accident, but they both found sanctuary in the *perya*. They are aware of their anomalies and put these to good use by earning from these. Instead of living on the streets and getting more alms by soliciting more pity than the average beggar, they chose to get into show business. In a country where it is already difficult for a normal person to get by, there are only so many options for cripples.

IV. METHODS AND PROCEDURE

PRE-PRODUCTION

Upon careful consideration of budget and quality, the director chose the members of the cast and crew for this project and aims to meet with them one month and a half prior to the shooting dates. In this meeting, the director will hand a production kit containing a script, shot list, production schedule, visual and audio pegs, and a contract for services to each of the attendees. The goal of this meeting is to schedule the dates for the production itself and postproduction, leaving enough time for the preparation of sets and wardrobe.

PRODUCTION

Shooting Day 1 shall involve the filming and photographing of a *perya*, Circle of Joy in Quezon City Circle, to be used as the background for the entire film. The characters shall be set up and shot in front of a green screen in the University of the Philippines Film Institute Film Studio on Shooting Day 2.

POST-PRODUCTION

Four months shall be dedicated to postproduction, which includes offline and online editing, sound design, and musical scoring. The first two months shall be committed to editing, because of the tedious nature of chromakey and minor animation. The next month shall be for sound design, and the last month for musical scoring.

SCHEDULE

April – Props and Wardrobe Making

May 7 – Shooting Day 1

May 12 – Shooting Day 2

June to July – Editing and Color Grading

August – Sound Design

September – Musical Scoring

October – Thesis Defense

V. SYNOPSIS

Ang Libingan ng mga Pantas ng Perya is a ceremony glorifying the dark tales of the wizards behind the spectacle of the carnival. It is a living and breathing fairytale of the villains we condemn in our everyday lives. It is the reflection of our own actions against theirs, a mirror that elucidates our voyeuristic fascination with the strange, while these monstrosities are actually only going about business - one that capitalizes on happiness.

BIBLIOGRAPHY

- Althusser, L. (1971). *Ideology and Ideological State Apparatuses. Lenin and Philosophy and Other Essays*. New York: Monthly Review Press.
- The Elephant Man*. Dir. David Lynch. Perf. Anthony Hopkins, John Hurt, Anne Bancroft, John Gielgud, and Wendy Hiller. Paramount Pictures, 1980. Film
- Micarelli, Lucia. *Kashmir*. Independent, 2006. MP3.
- Mirrormask*. Dir. Dave McKean. Perf. Stephanie Leonidas, Jason Barry, Rob Brydon, and Gina McKee. Samuel Goldwyn Films, 2005. Film.
- Navarroza, Wawi. *All the missing pages*. 2007. Silverlens Gallery, Manila.
- Navarroza, Wawi. *The Diamond Dark*. 2007. Silverlens Gallery, Manila.
- Navarroza, Wawi. *Letters Unsent*. 2007. Silverlens Gallery, Manila.
- Navarroza, Wawi. *Not a word*. 2006. Philippines.
- Navarroza, Wawi. *Silhouette & Shadow*. 2008. Artesan Gallery, Singapore.

Navarroza Wawi. *You need someone to hang the moon for you*. 2007. Silverlens Gallery, Manila.

The Phantom of the Opera. Dir. Joel Schumacher. Perf. Gerard Butler, Emmy Rossum, Patrick Wilson, Miranda Richardson, Minnie Driver and Jennifer Ellison. Warner Bros. Pictures, 2004. Film

Vitas. *Opera No. 2*. DIVA, 2001. MP3.

FACULTY CRITIQUE

During the 199 proposal defense, the filmmaker breezed through her presentation slides because she thought her concept was solid. She then asked the panel members if they had any questions or clarifications.

The panel members related their own experiences at local town fairs. They expressed fondness of the simple pleasures found in the rickety carnivals and poorly dressed performers. Mr. Ed Lejano told the filmmaker to make the film stylized and visually pleasing. Mr. Nicanor Tiongson suggested suggested the use of repeating footage and focus on circular objects found in the *perya*. The filmmaker consulted with her adviser thereafter, and decided to integrate these suggestions in her thesis film production.