

PARA KAY AMA

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PARA KAY AMA

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DEDICATION

In memory of

Herminia Salenga Tan

March 21, 1931- September 22, 2009

For

Renato Salenga Tan

ABSTRACT

Tan, R. A. (2012). *Para Kay Ama*, Unpublished Undergraduate Thesis, University of the Philippines College of Mass Communication

The film is about a young Tsinoy* who discovers that she has a half-brother and meets him for the first time on the last day of her father's wake.

Para Kay Ama tells the story of Hannah, a 28-year old Tsinoy, as she deals with the recent passing of her businessman father William Huang in a car accident. During Huang's wake, a surprising revelation unfolds as Hannah discovers and meets her half-brother for the first time. As Hannah faces the challenge of dealing with acceptance and forgiveness on the last day of the wake, she experiences a rollercoaster of emotions before finally laying her father to rest.

Hannah, the film's protagonist centers on the feminist film theory, which asserts equal opportunities for women as the premise of the story, is set in a Chinese-Filipino family. The issue on gender roles plays an important part in the framework of Hannah's story since patriarchy is the norm in her cultural background. Defending equal political, economic, and social rights and equal opportunities for women is the main point of feminism. In this case, equal opportunities socially and culturally will be shown more in the film.

The treatment of the cinematography caters to the influence of social realism following closely the character's movement and emotions throughout the entire film in real time.

*Tsinoy – refers to someone having both Chinese and Filipino family roots.

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I. INTRODUCTION

Despite the busy and fast paced life of the world today, family is still the most important and basic unit of society; it is fundamental in shaping who people become as they grow up. Their background, values, upbringing and the way they see the world are formed within the family.

In most Chinese-Filipino families today, close and strong familial ties are the norm and bringing honor to the name of the clan is something still deeply treasured.

The history of the existence of Chinese-Filipinos also known as *Tsinoy*s today trace their roots way back to the early days of the Sung Dynasty in China. Even before the Spaniards came to conquer the Philippines, China had been enjoying trading with the Philippine natives due to its strategic location near their country. Through the years, the arrival of Chinese businessmen and merchants has continuously prospered in the Philippines allowing these Chinese people to experience and witness the lives of the Filipinos under different foreign rules. As early as 1570, small settlements of Chinese people in the Manila area started to bloom and the existence of Chinatown in the country began.

Being successful and prosperous businessmen and partners, the Chinese continued to conduct trade expeditions with the Philippines. However, when the Spaniards came to the Philippines, the Spanish colonizers made it difficult for the Chinese merchants to engage in trade relations within the country due to bias and discrimination. Due to this, the Chinese people thought of ways in order to maneuver themselves amongst the economic scene that was dominated by Spaniards. One of the efforts done by the Chinese

settlers was to marry a Filipina woman. This marriage between the two automatically naturalized a Chinese man into a Filipino citizen and gives him the opportunity to pay lesser taxes. Despite the fact that these Chinese settlers acquired wives and or created different social and political networks in the Philippines, they more so often had pure bred Chinese families in China on which they visit every once in a while. Such efforts made by the Chinese marked the gradual merging of Chinese and Filipino cultures and traditions in the Philippines. Because of these events, a new social class was born: the *Tsinoy*s. These inter-marriages produced a new breed of people, which left big amounts of wealth and legacies until the present time.

However, despite this combination of two opposing cultures, strict Chinese traditions are still being applied in the modern society yet. There are contemporary Chinese families whose traditions and values are deeply rooted and embedded to the core as well as Filipino families who experience the same cultural conditions. Such practices and ways of living have become an integral part of life, which makes it very hard to change. With these realities, compromise definitely enters the equation, most especially if one is both a part of the said cultures and has to face different struggles in life.

As a '*Tsinoy*' (another term for Chinese-Filipino), the filmmaker's values in life include the Chinese nature of having filial piety and honor as well as Filipino traits that include having resilience and compassion. Because of this, the filmmaker has been exposed to a life of two different cultures merged into one. Having cultural conflicts from time to time aren't new due to these opposing cultural set up that have been grounded through time each with its corresponding beliefs and norms.

The film, *Para Kay Ama*, incorporates and shows these issues in the story as it revolves around the theme of human nature's ability to accept what has been presented to them in life may it be something good or bad. The filmmaker wishes to show the ability of people to forgive even when they are faced with life's gravest situations. Being presented with family issues that have to be confronted at the worst timing, the protagonist of the film, *Hannah*, will have to face the secrets her dead father left behind in a whirlwind of emotional stress and confusion. Revelations and confrontations will take place as *Hannah* confronts the people she never thought existed in her life and faces realities that will question everything she thought she knew.

Living in today's competitive world, it can still be observed that patriarchs and the power they hold play an important role in the society; however, with more women stepping into the same fields men excel at today, may it be in business, marketing, engineering and the like, women have also stepped up and reached heights that have become as commendable as well. Given that during the olden times, traditional Chinese beliefs states that the woman always has to accept her inferior position from birth to death without complaint. However, today there is a tremendous difference between the two sexes and how they are treated and projected in the society. This will also be shown through *Hannah* in the film.

The experience of the filmmaker's grandmother led her to write about her protagonist who will embody and represent women who are courageous and are continuous fighters in the society today. As her character is put in a situation that will test not only her beliefs but will also shake her identity and everything else in her life down to

the core, *Hannah* will be exposed in the context of a Chinese-Filipino culture and environment and will be in the middle of a family dispute she has to resolve.

The use of the narrative genre for the film, which is a constructive format that describes a sequence of fictional events, plays the part of showing the emotions of *Hannah* throughout the development of the film. With this choice of genre, the plot will move the protagonist's emotions forward as incidents from the first act to the third act will unfold.

Para Kay Ama aims to capture the heart and mind of viewers through the strong emotions portrayed by the five actors in the story. Following a strict attention to detail, the funeral setting will show a traditional Chinese wake set-up to symbolize the Chinese traditions that are still being followed by Filipino-Chinese families. The film brings to life a circumstance that is still faced by many *Tsinoy*s up to the present with the use of the narrative genre.

II. REVIEW OF RELATED LITERATURE AND CREATIVE WORKS

The filmmaker took inspiration from different films and creative works in her process of creating *Para Kay Ama*. Two films that have greatly influenced the cinematography technique, which *Para Kay Ama* used, are Remton Siega Zuasola's Cebuano film, *Ang Damgo ni Eleuteria* (Eleuteria's Dream) and Alfred Hitchcock's *Rope*. The use of long takes in these films captures the emotional developments of the characters in real time, which added more tension and truth. The careful planning of movement with the actors and the camera aims to put the viewers closely attached to the emotions present among the characters in the story. The filmmaker wanted to join the audience into experiencing the same rollercoaster of conflicts faced by the protagonist in the story based on this. These two films inspired and helped the filmmaker decide what direction *Para Kay Ama* would take in terms of the treatment of the film. In an added note, she knew using the long take technique was a challenging feat but the filmmaker was enthusiastic and determined to achieve it to make her film work. The films *Mano Po 2: My Home*, *Crying Ladies*, and *Dead Na Si Lolo* on the other hand, served as inspiration in terms of the storyline and setting these films had. The Chinese-Filipino context and setting in *Mano Po 2: My Home* was very similar in terms of what the cultural background of *Para Kay Ama* had. The death of a patriarch and the funeral set-up in the latter two films mentioned also served as an inspiration in what was the plot of *Para Kay Ama*. Each of the films mentioned will be discussed more thoroughly in relation to the filmmaker's work.

Damgo ni Eleuteria (2010) directed by Remton Siega Zuasola

Ang Damgo ni Eleuteria (The Dream of Eleuteria) makes use of a single shot to show the short journey of a young girl on Olango island in Cebu who has been bartered by her parents as a mail-order bride to an older German fellow. Terya is torn between her simple aspirations and her family's growing debt, making her realize that whatever she chooses will hurt someone she deeply cares about. The narrative that naturally flows without need of a single cut at all running for more than an hour and thirty minutes, communicate the emotional conflicts Terya is undergoing right before she leaves her home. As a time bomb is set throughout the film, *Para Kay Ama* also shares the same context since *Hannah* is anticipating meeting her half-brother during the last day of her father's wake. *Para Kay Ama* used the long take as the technique to effectively connect the viewers closer to the experience *Hannah* is having as she interacts with different characters in the film.

Rope (1948) directed by Alfred Hitchcock

Rope is a 1948 American thriller film based on the play *Rope* (1929) by Patrick Hamilton and adapted by Hume Cronyn and Arthur Laurents, directed by Alfred Hitchcock and is notable for taking place in real time and being edited so as to appear as a single continuous shot through the use of long takes. Shot on a single set and as the camera moves were carefully planned with almost no editing, *Para Kay Ama* also used the same technique as what *Rope* did. As the film continuously pans from actor to actor, *Para Kay Ama* adopted the same technique to allow the audience to feel the emotional tension more that would unfold in the film. The use of invisible cut in the film *Rope* also inspired *Para Kay Ama* to focus or close-up on an object or a person's body part seen on

the screen. By doing so, masking the cut to allow for two segments of the film to take place was achieved.

Dead Na Si Lolo (2009) directed by Soxie Topacio

The main plot of *Dead Na Si Lolo* basically tells the story of a death of the patriarch in the family and the events that follow in the week of the wake that will affect the lives of the people that were left behind. The main storyline is quite similar to *Para Kay Ama* --the way the characters are forever changed by the loss of their loved one. As secrets are revealed, past issues that have been repressed resurface among the family members most especially among the siblings. Traditions are fought over about things that need to be observed during the wake. We see the children of the deceased argue about this throughout the film. It is this aspect of the film that the filmmaker wished to incorporate in her thesis as well. The family dynamics seen in the film served as inspiration for the thesis. Although the *Dead Na Si Lolo* includes a lot of dark comedy and over the top scenes when the characters faint again and again, the tension found among the siblings was what the filmmaker's thesis focused on. Even if death seems like a grave tragedy, the way death was used in *Dead Na Si Lolo* to settle disputes and differences present among the characters acted as the way for *Hannah* to be united with the people who also lost the same loved one regardless of them seeming to be the 'antagonist' in the film. The way the characters were subtly introduced in *Dead Na Si Lolo* one by one was also considered in the thesis.

Crying Ladies (2003) directed by Mark Meily

Crying Ladies involves the death of a rich Chinese businessman and his son Wilson (Eric Quizon) who suddenly finds himself in charge of planning a traditional

Chinese funeral for his father, complete with professional wailers to help ease his passage into the afterlife. Though the premise of the film is not exactly the same, it supplemented the filmmaker's thesis in terms of the Chinese traditions and wake practices seen in it. The part of the film when the three crying ladies learn about the life of the deceased in which he was estranged from his son Wilson and carried on affairs with a number of women, with whom he fathered many illegitimate children, was the most relevant. This inspired *Para Kay Ama* that will lead to the film's such similar revelation. Crying Ladies's light treatment gives it a refreshing take on a dark subject such as death. The experiences of the different families and their journey to healing a lifetime of pain were what *Hannah* faced in the filmmaker's thesis as well.

The message of the film on forgiveness and hopes share the same themes with *Para Kay Ama*. The production design in the wake of *Crying Ladies* was considered and was used as basis for the look of the filmmaker's thesis.

Mano Po 2: My Home (2003) directed by Eric Matti

Mano Po 2: My Home is a story of a wealthy Chinese patriarch's three clans. This is a story about a rich Chinese family that will definitely be relevant in the filmmaker's thesis. As it tackles the Chinese experience in the Philippines, the portrayal of the patriarch in the family explored similar events in *Hannah's* story. Antonio Chan's (Christopher de Leon) character brings together the different women in his life as they mourn for his loss. There is a great similarity in terms of the cultures present here as the wives represent both pure Filipino and pure Chinese races. Though in the film, Antonio Chan is a 'Tsinoy' who is accepted in society to have multiple wives, *Hannah's* story is about how facing a family that only recognizes one wife to be legal in a Chinese man's

life will be. The film *Mano Po 2: My Home* also explored themes that expressed acceptance in one's race, love and care for one's loved ones as well as forgiveness, healing and letting go. These aspects also inspired the themes in *Para Kay Ama*.

Strong Chinese-Filipino Relations

The presence of Chinese-Filipino traditions and relations in the Philippines may it be in the economic, political or social aspects have served as an active element in the way modern society runs nowadays. As Filipino-Chinese relations existed in the country as early as 200 B.C. traders, migrants, and travelers from the mainland came and conquered. These Chinese visitors enriched Philippine history and culture allowing for stronger bonds and relations between the two nations. Because of the long ties that have been evident in the country, the Presidential Proclamation No. 148 issued on January 22, 2002, declaring June 9 of every year as Filipino-Chinese Friendship Day was not much of a surprise to have taken effect. As the establishment of Filipino-Chinese Friendship Day was occasioned by the celebration of the anniversary of the establishment of diplomatic ties between the Philippines and the People's Republic of China on June 9, 1975, the Chinese-Filipinos were reminded of the success and strength of the bonds their ancestors have set for them. Strong Chinese-Filipino relations continued to flourish and intermarriages between the two cultures further enriched the traditions and culture of the *Tsinoy*s today. As the film was set in this cultural background, it explores the fusion of the two cultures and is seen through the protagonist's disposition and behavior as well as her interaction with the other characters in the film.

Filipino-Chinese Folk Beliefs

The film focuses on the death of a Chinese businessman whose roots are assumed to have come from the customs and the province of Fukien in the center of China. Because of this, funerals following Buddhist practices involve a lot of particular traditions and steps that need to be strictly observed to honor the dead the right way. The Chinese believe that, through these rituals, the deceased are guided in the afterlife. Based on tradition, there are three signs of worshipping the dead: burning of incense, offering of food and wine, and “kowtowing,” in which one kneels and touches the forehead to the ground. Another trait of the Chinese is that respect for the old is the most important rule in any house; moreover the young should fulfill the desires of their elders humbly and without complaint. This is one of the reasons why it is nearly impossible to discard completely some of the old customs.

In this particular trait, *Hannah* will encounter a similar experience as she talks to one of her father’s old friends. In addition to the context of the film’s plot, another Chinese folk belief strongly observed by the Chinese is the way of thinking that a daughter is useless because she cannot work or support her parents. Because of this gender bias, when the daughter gets married, she would need to change her family name and follow her husband’s orders at all times. The patriarchal side and preference of the Chinese are evident here as well as in the film as the story develops.

The Changing Role of Women in Philippine Society

In a culture where machismo is alive and well and where sexism is often validated by social norms and tradition, Filipino women are nevertheless said to be the most

empowered and the most politicized members of their gender in Asia. This is perhaps due in part to their longer history of activism (Filipino historians cite the founding of "Asociacion Feminista Filipina" in 1905 as the birth of feminism in the Philippines) or simply to a culture that many say is overtly patriarchal but covertly matriarchal. The Philippines is a country of sharp contrasts and paradoxes. And the role of women in Philippine society is one area where this depiction is most obvious. While it can be said that Filipino women have gained more leverage than their other Asian sisters in elevating their status in society, their fight against oppression and exploitation is far from won. The Filipino women's first steps toward more visibility in society were powered by their vital role in the family. The country's pioneer feminists recognized that as wives and mothers in a culture that inherently respected women in these roles, they had a solid place from which to approach the task. As a result of such realities, being a *Tsinoy* for one definitely adds more pressure in the living standards of how women are perceived in the country. This is the main concern that will also be raised in the film.

I. STUDY FRAMEWORK

Feminist Film Theory

Feminism is a social movement that had an enormous impact on film theory and criticism. Cinema is taken by feminists to be a cultural practice representing myths about women and femininity, as well as about men and masculinity. Issues of representation and spectatorship are central to feminist film theory and criticism. Early feminist criticism was directed at stereotypes of women, mostly in Hollywood films. Such fixed and endlessly repeated images of women were considered to be objectionable distortions that would have a negative impact on the female spectator hence, the call for positive images of women in cinema. Soon, however, the insight dawned that positive images were not enough to change underlying structures in film. Feminist critics tried to understand the all-pervasive power of patriarchal imagery with the help of structuralist theoretical frameworks such as semiotics and psychoanalysis. These theoretical discourses have proved very productive in analyzing the ways in which sexual difference is encoded in classical narrative.

The film focused on the part of the feminist film theory that asserted equal opportunities for women given that throughout the years in history, men have been dominating first. This perfectly fit in the Chinese-Filipino setting of the film since patriarchy is the norm. The film attempted to empower women through *Hannah's* character since the standards brought by society in Chinese cultures are greatly distinct and embedded. The issue on gender roles played an important part in the framework of *Hannah's* story. By making *Hannah* subtly face and fight in such an

environment, standing up for one's self and realizing that other things such as family values and family ties are more important than gender roles. Power struggles were a major indicator of the theory in the film. Defending political, economic, and social rights and equal opportunities for women is the main point of feminism. In this case, equal opportunities socially and culturally was applied and seen more in the film --through the conversations and expectations of people.

The theory supported *Para Kay Ama* in scenes that involve *Hannah* having to confront the eldest son at the wake. By pertaining to such assertions made by *Hannah*, the theory was incorporated through her actions. Not only does it picture women empowerment, but it also attempted to break free norms that are not as applicable in today's society anymore. Particularly in rigid and conservative views coming from either of the two pure cultures like Chinese and Filipino that may border near impracticality, adjustments to keep up with the times is inevitable.

Social Realism

Social Realism, also known as Socio-Realism, is an artistic movement, expressed in the visual and other realist arts. Many artists who subscribed to Social Realism were painters with socialist (but not necessarily Marxist) political views. In certain contexts, Socialist Realism has been described as a specific branch of Social Realism. Social Realism developed as a reaction against idealism and the exaggerated ego encouraged by Romanticism. Consequences of the Industrial Revolution became apparent; urban centers grew, slums proliferated on a new scale contrasting with the display of wealth of the upper classes. In line with this, this style is also influenced by

Italian Neorealism which generally filmed with nonprofessional actors--although, in a number of cases, well known actors were cast in leading roles too, in front of a background populated by local people rather than extras brought in for the film. They are shot almost exclusively on location, mostly in poor neighborhoods and in the countryside.

The main point that was relevantly found in social realism in relation to the film's story was the idea it depicts and points out on social and racial injustice as well as economic hardship or injustice seen in women in Chinese-Filipino families. These aspects alone would help explore the conflict and struggle *Hannah* was facing living in a society with norms that favor men over women, especially in her Chinese roots.

On another note, social realism style that finds its roots in the Italian neorealism movement known for naturalistic, substance-over-style works of filmmakers such as Roberto Rossellini, Vittorio De Sica and, to some extent, Federico Fellini was also applied in the treatment of the shots of the film. Such aspect showed moving images or pictures reflecting the simple emotions found in the subject as it is. In this case, the premise of the film maximized the intensity of the emotions found in the characters dealing with death by applying the theory in its operational framework. A natural and realistic mood guided the film's images especially since it was shot in one long take and in real time.

II. METHODS AND PROCEDURES

A. PRE-PRODUCTION

1. Concept and Script

The main idea for developing the filmmaker's thesis concept was greatly influenced by the life of her grandmother. When the filmmaker's grandmother had to deal with the loss of her husband, she had to face an unexpected revelation at the same time. For twelve years she carried this truth and lived as a widow with the rest of her children and grandchildren. With such pain and sorrow during such a difficult time, the filmmaker admired how she was still able to pull herself together and never spoke ill of her husband. She was deeply hurt by what happened but she went on with life with much grace and acceptance. As a result, the filmmaker didn't think twice when she decided that she wanted to make this film in honor of her grandmother. She fought and carried on even after she found out the love of her life did her wrong –this part of the life of the grandmother of the filmmaker is the main inspiration that will be in the premise of the film. It was her grandmother's story she felt so strongly about writing. The filmmaker also found this story apt since she will be sharing a lot about her cultural roots in the film.

There were no other concepts that was thought of and pitched to the panel during the day of the thesis proposal defense. As her thesis adviser, Ma'am Gigi saw the film concept from its early stages to the final stages of production. She was very much involved and hands on with the development of the story as well as working with what theories would be used in the film. It became easier to discuss the film development with her during consultation meetings since she knew about the concept already early on. One

of the biggest and most crucial decisions that was suggested by Ma'am Gigi was the application of the long take technique in the film. She told the filmmaker to watch the film, *Ang Damgo ni Eleuteria (The Dream of Eleuteria)* and she immediately fell in love with the whole concept and treatment. Though the filmmaker was reluctant to do it at first because of the logistics, she eventually felt that it would perfectly fit the premise of her film. She continued to meet with her adviser and discuss more developments for the story before the Christmas break began and then eventually started to write her script from there following the notion that the film will be shot in real time and in one long take.

2. Locations

The filmmaker's main concern for the shoot after being able to write the script was the question of where it will be shot. In the initial plan, there were at the most two separate locations needed for the film. It was eventually decided that the film would work even with only one location after the script was revised a few times. The filmmaker's first option was to shoot in Sanctuarium along G. Araneta Ave. in Quezon City since it was the only place that had an in-house crematorium and crypt cemetery. It was also a perfect choice then since the place catered to Chinese funeral traditions. The filmmaker together with her two production managers and production designer attended the first ocular of the place. They were toured to the funeral chapels and Buddhist temple rooms it had. A letter was made by the filmmaker so as to formally inquire about the possibility of shooting in the premises of Sanctuarium. Ma'am Eva, the operations coordinator referred them to Arch. Eugene Cheng, the VP for Operations, whom they met with them a few times. At first, the administration answered the filmmaker with an indefinite response since the conditions they were giving was that they will only secure a go signal for shooting at

least three days prior the actual scheduled shooting date. This condition was a bit problematic since no definite approval and agreement between Sanctuarium was secured. It was explained to the team that the shoot was not a priority thus they couldn't give a final confirmation on allowing the filmmaker to shoot on an exact date. Their customers would be of higher priorities since the funeral chapels in Sanctuarium were also reserved with life plans so they had to be ready at any time. Sanctuarium had to cater to their patrons since their line of business is unpredictable when it comes to schedules. Because of this, the filmmaker had to come up with a back up plan in terms of location choices. Two other funeral homes were considered, one was along the same street as Sanctuarium, Funeraria Paz and one was in Greenhills East Subdivision, the funeral chapel available in one of the churches, Santuario de San Jose in Mandaluyong City. This was all taking place during the latter days of December until the mid weeks of January. The filmmaker still preferred to shoot in Sanctuarium so she got back with them early January. In the end, Sanctuarium informed the filmmaker that in principle, her shoot could be done as long as there are no occupants in the chapel that will be assigned to the team. If there were to be any conflicts, they had to be ready for any adjustments and accept the possibility of moving the shoot. Sanctuarium did not accept any honorarium in the end. The staff was very helpful and accommodating making the shoot run smoothly. Even if it was a risk at first, the filmmaker was very grateful that the location and schedule worked out in the end; even with minor bumps on the road.

3. Production Design and Set-Up

The main concern for the production design of the film was extensive research in terms of what takes place in a Chinese Buddhist funeral. The location of Sanctuarium

served as a perfect place for research since most of the people there are Chinese and practice the traditions. There was also a ritual shop that had everything a Chinese funeral would need. The production designers of the filmmaker interviewed these people and asked for samples of the things needed for the wake. The main concern in trying to make the budget work was the number of flowers that will be needed as well as the production of the Chinese paper houses. These two things alone already cost much thus the production designers had to look for the cheapest deal they can find in coming up with a number of flower stands and make do of their own version of Chinese paper houses. Dangwa was the option for finding cheap flowers. There was a deal that was made and as a fortunate blessing came during the shoot, the flowers in the set were added after one of Sanctuarium's clients left at the day of the rehearsal so their flowers were given to us before it got disposed. Sanctuarium was a big help in achieving the authentic Chinese wake look of the funeral chapel. They provided most of the needs in the chapel since it was already a part of their services to begin with. Their ritual shop and consultant, Sir Tommy Ong guided the team throughout the shoot, which was a plus and very helpful to the team since most of them were not Chinese. Everything went smoothly from the ingress and egress of the film crediting it the efficiency of the crew and the accommodating staff of Sanctuarium.

4. Casting

Hannah

The choice for the lead was a bit of a challenge since it required her to have Chinese-Filipino features. As the filmmaker was thinking of options for the lead, she was already limited to just a few actresses in mind because of this requirement and because of the

demands of the role of the character. The filmmaker felt it was very crucial to cast a very good actress to play *Hannah* since she will primarily need to bring the film together. Stage and film actresses were options such as Bea Garcia and Irina Feleo. The initial choice was Bea Garcia and she was responsive early on the casting call. However, her boss wouldn't allow her to leave for work so the filmmaker had to go with another actress. Irina Feleo was responsive as well but her schedule was a conflict. In the end, the filmmaker searched online and ended up messaging Che Ramos for the part. Casting call posters were released and a lot of interested actors actually contacted the filmmaker. As time was running out, the pressure of casting and securing a lead was the main concern that needed to be achieved. Fortunately, Che Ramos replied instantly to the message in Facebook and was interested to do the project. It was a blessing when the dates of the shoot and her availability matched. She agreed to do it as the filmmaker explained the role to her. The script followed and her enthusiasm and excitement to do the film with just one long take made the filmmaker really grateful and happy to have finally found her lead. Che Ramos was able to meet with the filmmaker prior to the shoot.

Rose

This character was the last one to be cast since a lot of the earlier actor choices were either unavailable, out of the country or had prior commitments and had conflicting schedules. Rio Locsin was contacted as well as Mads Nicolas and Amy Austria but they were unavailable. In the end, another Facebook message to Shamaine Buencamino opened the door on getting the role filled. She asked for the script before she decided to do the film or not. Just a week before the shoot, she texted the filmmaker's production manager and informed her that she will do it. However, during some revisions done in the

script a day before the shoot, Shamaine had a problem because she preferred the first draft and told the filmmaker that she said yes to the first script instead. In the end, she still decided to do it since she understood how much it would be of a hassle to the filmmaker if she backed out on the last minute. Everything eventually worked out when the actress shared her inputs during the shoot as she and the filmmaker tried to talk about the final script and explain to one another the changes that had to be made. Shamaine was only able to meet the filmmaker during the day of the shoot.

Rhona

This character was dependent on the look of the final actors that would be chosen for both the lead and her mother since they were all supposedly related. Other actors were considered that was similar to the age group of actors being searched for the role of Rose. When Dexter Doria was suggested, the filmmaker's production manager got the details and contacted her for the project. The script was delivered and sent to her after a week when she agreed to do it. Coincidentally, when she learned that the lead was Che Ramos, she told the filmmaker that she has actually played her mother in another project before. She was supportive of the project and also agreed to do it with a minimal fee since it was a student thesis. Dexter Doria was able to meet the filmmaker in her home prior to the shoot.

Peter

Looking for an old man who portrayed a Chinese businessman was a tricky thing to pull off since most of the pegs of the filmmaker for this character looked like most of her Chinese uncles and father's friends. It would have been easy to get a Peter but it was not really an option because most of the filmmaker's Chinese contacts didn't know how to

act. Spanky Manikan was the most appropriate choice for the part because he could pass for the typical Chinese man peg the filmmaker was looking for. Unfortunately, due to his prior theater commitments, Spanky's manager could not commit to the filmmaker during the said shooting dates. Juan Rodrigo and Tirso Cruz were also options but conflicting schedules also was the main problem. Asking around former org mates who have worked with older actors in their own thesis, the filmmaker came across the actor, Lito Legaspi. His age was right for the part but his Spanish features were a bit of a concern. Upon meeting him, the script was discussed and he was able to interpret and understand the role of his character well. Because of this, the filmmaker decided to get him for the part. He had to be taught a few Chinese lines but he was able to pull it off. His make-up and wardrobe were noted to make him look more of a Chinese businessman. He was able to meet with the filmmaker prior to the shoot.

Charles

Finding a young Chinese actor who knew how to speak the language proved a bit of a another challenge for the filmmaker because she didn't know a lot of people who can act and had Chinese blood at the same time. Xian Lim was the peg for this character at first since his career was blossoming at the same time in Binondo Girl. However the part was just a minor role so it would have been too expensive if a famous actor like him were to be picked. Luckily, the filmmaker's production manager and an org mate knew of an actor who had Chinese blood and looked the part. Contact details were exchanged and his manager emailed his set cards to the filmmaker. Emerson Lee was sent the script and he eventually agreed to do it for a minimal talent fee. He knew how to speak Chinese well

and could actually relate to the story of the film since the cultural background of the filmmaker was the same with his. They were able to meet in person prior the shoot.

5. Logistics

The final shooting days were scheduled to take place on January 28-29, 2012. All of the crew was already working around this schedule since late November since other students were fixing their own schedules on when to shoot their own thesis. It was decided early on since it was going to be hard to have shoots that will be the same day as another student's because of the crew availability and the like. Two weeks before the said dates, it had to be moved since the DOP suddenly was not available on those dates anymore making adjustments for everyone and sealing the date for shooting on January 29-30, 2012 instead. When Sanctuarium already confirmed a chapel to the team, they checked the place prior to the days of the production to study the choreography and movement that will take place in the chapel and the area outside it. The production team also allotted a day to make the necessary props for the wake, specifically the Chinese paper house they made out of recycled materials. The production managers arranged all the equipment rental, transportation and schedule of the crew and actors beforehand while the catering was assigned to the filmmaker's sisters. The assistant director stayed with the filmmaker prior to the shoot to discuss thoroughly the flow of the film. They also studied the beats for the script so they can brief the actors faster and ask for other added inputs in case. Having to shoot in just one location became an advantage for the film since only one set-up was needed to be accomplished. The budget for the film was already prepared beforehand so that everything can be taken cared of easily. The rehearsals of the take with the actors and cinematographer were the ones that took most

of the time of the shoot. Once everyone knew what to do after a few practices, shooting began and everything sailed smoothly.

B. PRODUCTION

1. Rehearsal Day

The start of the rehearsal day proved to be a challenge already as the assigned chapel was switched at the last minute since a family had to come in and be accommodated the night before. The initial plan of movement for the camera and actors as well as the set up of the funeral chapel for the production design had to be adjusted on the spot since the room was located nearer the elevators of Sanctuarium. The schedule was still followed and coming up with a plan together with the changes that would need to be done was finalized fairly fast. Set-up started on time and as the rehearsal with the actors started, the set was slowly being completed simultaneously. The main actors, Che Ramos and Shamaine Buencamino were able to add some input in the script as they contributed to their character's motivation once rehearsal was ongoing. Sir Tommy Ong coached Lito Legaspi into acting more like Chinese businessman and speaking like one. Dexter Doria and Emerson Lee had stand ins. Food was served to the actors and crew. Final arrangements with Sanctuarium such as the final headcount, parking, electricity needs and the like were settled during this time care of the production managers of the film. As the final movement and choreography of the whole film was set, everyone took notes of what was needed for the actual shoot especially the cinematographer and assistant director. The sound team also rehearsed their movements to make sure that everything was all set. Everyone went home earlier to get his or her needed rest. The schedule the following day was adjusted and finalized too.

2. Actual Shoot

The actual shoot only had minor changes that had to be fixed in terms of the production design in the set. The sound team prepared their equipment for the actors while the grip set up the lights in the funeral chapel early in the morning. The assistant director made an idiot board for back up purposes while waiting for the actors to arrive since instructions had to be done in silence while the camera would be rolling. Dexter Doria and Emerson Lee came in earlier for a briefing on what will happen. As the complete set of actors arrived, rehearsals and wardrobe changes were done. Final instructions were given to the crew and the extras' blocking. Grind started right after lunch. The shoot went on for eight hours straight shooting the film's first and second segments repeatedly. As mistakes would occur in the middle of the take, it had to be done from the very beginning again. There were a number of good takes per segment but the filmmaker and cinematographer decided to shoot safety shots. The shoot wrapped up and ended around dinnertime. The set was put down and the actors left feeling good about the wonderful and comfortable shooting conditions of the film. The crew was also very happy that the shoot ended early giving everyone the time to take a breather after all the work that was done. The main crew that kept following the actors' movement was composed of the cinematographer, the filmmaker, the assistant director and the sound team. They were the people whose energy was used up the most because of the equipment they had to continuously carry every take. The shoot itself went very well without any other disturbances that were experienced. The filmmaker's family and some friends visited the set and the catering kept everyone's stomach happy. The financial transactions of the production were also completed before everyone left.

C. POST PRODUCTION

Postproduction began after a week of the shoot. The footage, the sound log and edit log were screened first for syncing and organization of the files. During this step, problems on the visuals and audio tracks were identified thus work began to fix such concerns. The first problem that was experienced was choosing the best take and picking the two best segments with the least problems to edit and combine. The filmmaker was challenged because there were crucial scenes in the chosen best footage that was affected by unnecessary visual disturbances. There were parts in the film that exposed the light equipment wirings on the wall as well as the part where in the cinematographer accidentally brushed his fingers across the camera lens as he was trying to adjust the focus. It was very problematic since it was a long continuous take; the situation was either a do or die in postproduction. A week of trying to save and remedy the footage took place as the filmmaker's visual effects artist was erasing these corrections through Photoshop and After Effects. There was a slight delay in schedule when the film couldn't get picture locked for sound design, coloring and musical scoring since the final length of the footage could not yet be determined with the said problems. The rough cut was also shown to the filmmaker's thesis adviser for comments. After an intense and very detailed process of removing the unnecessary visual distractions in the footage, the film went into color grading. At the same time, collaborations with the musical scorer have also started to save time. Thoughts on putting music in the middle of the film were also an issue since the film was done in a long take. The filmmaker was worried that if there was music in the middle of the film, it might seem unnatural and scripted. After a few revisions and stripping down the instrument sounds of the score, the filmmaker decided to go with

simpler notes being played only at beginning and end of the film. The last stage the film went through was the sound design. Together with this, the subtitles were also being translated and edited as the credits list was also being finalized in preparation for the CBB of the film. Since a lot of other people were conducting their thesis, the help of the filmmaker's org mates and classmates were quite limited since everyone had to help in another thesis. Having to work around a schedule and practicing proper time management, in the end, everything fell into place and the filmmaker was more grateful than ever to have the finish product ready for screening.

D. PRODUCTION CALENDAR

Late November-early December 2011	Consultations with Dr. Alfonso
Late December 2011- early January 2012	Finalization of Script
	Go Signal to shoot
	Location and Production Design Meets
	Casting Call
	Principal Photography
January 29-30 2012	Rehearsal Day and Actual Shoot
February 2012	Post Production
	Color Grading
Early March 2012	Musical Scoring and Sound Design
	Final Edit and HD Output

E. OVERALL COST OF PRODUCTION

PRE-PRODUCTION / ABOVE THE LINE		
Development / Ocular Check		
Story and Screenplay		0
Meals / Travel / Accommodation		7,190
Communication		
Development / Ocular Check	subtotal	7,190
PRE-PRODUCTION / ABOVE THE LINE		
	total	7,190
PRODUCTION / BELOW THE LINE		
Photography Unit		
Camera (P2 500/ AG AF 100 Panasonic)	10,000/day X 2days	10,800
Equipment / Lights and Grip Rental		11,896
Shoulder Support		14,000
Generator Set		0
Photography Unit	subtotal	36,696
Production Design Unit		
Props / Set Design / Costume		15,000
Production Design Unit	subtotal	15,000
Sound Unit		
Sound Equipment Rental	12,000/2 days	12,000
Sound Unit	subtotal	12,000
Production Management Unit		
Location Rentals and Permits	Free	0
Communication	500	500
Transportation	3,000/day X 2van X 2days	12,000
Catering	10,000 X 2days	20,000
Production Management Unit	subtotal	27,000

Talent Unit		
Hannah	6, 000	6,000
Rose	6, 000	6, 000
Peter	6, 000	6, 000
Rhona	7, 000	7, 000
Charles	3, 000	3, 000
Extra	500	500
Talent Unit	subtotal	28,500
PRODUCTION / BELOW THE LINE	total	118, 717
POSTPRODUCTION		
Musical Scoring		5,000
Sound Production	subtotal	5,000
Graphics / Grading / Mastering		
Photos Stills Printing		200
Color Grading		5, 000
HD Transfer		2, 000
Posters / Flyers		200
Printing/Binding		478
Graphic / Grading / Mastering	subtotal	5, 000
POSTPRODUCTION	total	14, 103
PRE-PRODUCTION	subtotal	7, 190
PRODUCTION	subtotal	118, 717
POSTPRODUCTION	subtotal	14, 103
	TOTAL	140, 010

III. SCREENPLAY

PARAK KAY AMA by Relyn A. Tan

FINAL SHOOTING SCRIPT (One Long Take)

1. INT. FUNERAL CHAPEL. DAY

We see a portrait of a Chinese businessman in his late 50s wearing a black suit. We see that the photo is resting on a stand surrounded by flowers beside a casket where a Chinese wake is taking place.

We see a glossy copper casket with gold markings designed on its edges. The camera shows smoke rising from the incense that is on a table in front of the casket. There are plates of fresh fruits and some Chinese delicacies and pastries on the side as offerings to the dead. White and red candles are also lit on both sides.

There are white banners hanging on the ceiling with Chinese names and characters written on them. A few red and orange flags are seen as well. The camera moves to scan the room. We see a few Chinese-looking people on the benches talking and minding their own business. Some are wearing white while others are in casual clothes.

The set-up of the chapel is shown. The camera follows a *young woman* who stands up and leaves the room as she walks to the aisle and heads out the door.

2. INT. CHAPEL HALLWAY-ELEVATOR-LOBBY. DAY (Cont'n)

The camera follows the woman as she goes out of the room. We see lots of sympathy flowers in the hallway aligned in a row against the wall. There is a paper house displayed beside the chapel door.

**Dedications: condolences from big companies and partners and in laws and relatives*

We follow the woman until she goes to the direction of the elevator. The young woman is **HANNAH**, the only daughter of the deceased, Mr. William Huang. She is wearing a white top and white pants with a black pin on her left chest. She looks exhausted and seems like she hasn't slept in days. She is holding on to a pack of *cigarettes and a lighter*. She fidgets and looks at her watch every now and then. She checks her phone as she feels it vibrate. She gets it from her pocket and answers.

HANNAH

Hello? (pause) Wala pa. Ngayon daw. (in a defeated tone) Hindi ko alam..bahala na. (pause) Oo. Sige, bukas nalang. Salamat.

Hannah looks around the area outside the chapel for a while and contemplates further.

She looks at the the sympathy flowers in front of her. She also looks at the paper house display beside the door where the visitors log is placed.

**By the visitors log we read the following details, William Huang the date September 27, 2011 10:00 AM, SANCTUARIUM CREMATORIUM.*

A woman in her late 50's wearing a white top and a long skirt gets out from the chapel door. The woman is **ROSE HUANG**, she is the mother of Hannah and the Filipino wife of the deceased. Hannah sees her mother.

ROSE

Oh, kanina ka pa diyan?

Hannah doesn't reply.

3. INT. HALLWAY-FUNERAL CHAPEL. DAY

3.a

ROSE (tired and drained)

Hannah...

Hannah ignores her mother as she takes a seat. Rose sits beside Hannah and comforts her by the benches outside.

There is silence for a while as Rose waits for Hannah to say something. Hannah takes some time before she speaks. She is looking down again not being able to look at Rose straight in the eye.

HANNAH

Sana dati niyo pa sinabi.

ROSE (takes a while to answer)

Si papa mo ang may gusto noon, hindi ako.

HANNAH

Dapat hindi kayo pumayag.

ROSE

Parang hindi mo kilala ang Papa mo.

(slight pause)

HANNAH
 Kailan siya aalis?
 ROSE
 Pagkatapos ng cremation bukas.
 HANNAH
 Dito na ba siya matutulog?
 ROSE
 Oo.

Hannah is silent for a while. Rose changes the topic.

ROSE
 May kakarating lang na bisita sa loob.
 HANNAH
 Sino?
 ROSE
 Matagal ng kaibigan ng Papa mo. Naaalala mo pa si Uncle Peter?
 HANNAH
 Hindi ata.
 ROSE
 Papakilala kita.

Hannah stands up and fixes herself. Rose goes first and Hannah follows behind her.

3.b

There is a table near the left side of the chapel by the door. There are snacks and juice on the table. The camera follows Hannah walk to the front.

***as the camera moves, it sees that there is someone who is at the incense table mouthing a prayer and bows down three times and puts the sticks to the tray.*

Rose brings Hannah to **PETER ANG** and introduces her. Peter is the best friend of Hannah's father. He is a Chinese businessman in his late 50's wearing a white Chinese collared shirt and a black pair of pants. He has a commanding presence when he speaks.

ROSE
 Peter, si Hannah.
 Hannah, kaibigan ng Papa mo. Si Uncle Peter.

Peter and Hannah smile and shake hands with each another. They both sit down.
Rose lets the two interact.

PETER
Condolence.

Peter and Hannah sit while Rose remain standing in front of them.

(In Fookien and to Hannah)
Do you speak Chinese?

HANNAH
(smiles uncomfortably and answers in Filipino)

Ano po yun?

PETER
Hindi ka ba marunong magChinese?

Hannah shakes her head.

(to Rose)
Bakit hindi siya tinuruan ni William?

ROSE (shakes her head)
Hindi siya sinanay.

PETER
Hindi ba nag-aral ka naman sa Chinese school?

HANNAH
Opo, pero hindi naman po kasi ako kinakausap ni Papa sa bahay dati kaya hindi rin ako natuto.

PETER
Ang mga anak ko pinapagalitan ko kapag nagtatagalog sa bahay.

Kailangan mo matuto niyan.

PETER
Mas tiwala ang mga makakanegosyo mo kapag marunong ka magChinese.

(to Rose)
Kay Hannah ba iniwan lahat ng negosyo?

We can see Rose and Hannah get uncomfortable with the question. Hannah answers first.

HANNAH
Sa akin ho lahat iniwan ni Papa.

ROSE (to Peter)

Iba ang negosyo ng pamilya ni Charles sa China.

PETER (to Rose)

Kailan ba ang dating ni Charles?

ROSE

Ngayon.

PETER

Kasama ba si Lucy?

ROSE

Hindi, mag-isa lang siya.

PETER

(to Hannah) Nagkita na ba kayo ni Charles?

Before Hannah can say anything, her mother interrupts.

ROSE (answers instead of Hannah)

Ngayon pa lang sila magkikita ni Hannah.

Rose tries to change the topic feeling the tension rise from Hannah.

Hannah is uneasy again. There is a pause among the three. Rose eases the tension by keeping the conversation going.

ROSE

Peter, kain ka muna.

(to Hannah) Kunan mo siya ng makakain.

PETER

Kahit wag –(interrupted by HANNAH)

Hannah turns around and calls one of the people at the front table near the door.

HANNAH (motions and calls out)

Ate, paki-bigyan ng pagkain si Uncle.

After Hannah signals for some snacks, we go back to Hannah's conversation with Rose and Peter.

PETER

(to Hannah) Ilang taon ang agwat ninyo ni Charles?

HANNAH (to Peter)

Isang taon lang po.

PETER (tries to recall)

Sino ulit ang masmatanda?

HANNAH

Ako.

PETER

Akala ko si Charles ang masmatanda. Sayang!

Swerte pa naman ang panganay na lalaki.

ROSE

Parehas silang panganay ni Hannah.

PETER

Panganay kay Lucy. (laughs at his own joke)

Hannah ignores the tactless remarks being thrown at her and doesn't say anything. We see Hannah get a bit annoyed.

PETER (to Hannah)

Pero maswerte ka ah. Hindi basta basta iniwan sa babaeng anak ng mga ganyan.

Cont'n

A **young woman** interrupts and approaches Hannah with the tray of snacks(juice and some biscuits or pastries).

The woman then goes and whispers something to Rose. Rose looks at the back of the chapel and sees that someone has arrived.

Hannah turns around and sees the visitor as well. Peter sees the young man and is a bit startled.

Rose excuses her self from the two as she hurriedly heads to Charles.

ROSE (to Peter)

Excuse me.

Rose holds Hannah's hand.

ROSE

(to Hannah) Ikaw na muna kay Uncle Peter.

Cont'n

The camera follows Rose and we see **CHARLES HUANG**, the Chinese half brother of Hannah standing by middle aisle. He looks like he is in his late 20s about the same age as Hannah. He is wearing a white polo tucked in a pair of black pants. Rose goes to him. Rose puts her hand on Charles's shoulder and they slowly walk to the casket. We see Charles look at his father's body. Rose is beside him.

A few moments later, Peter interrupts them. Rose sees him and introduces Peter to Charles.

ROSE

Charles, this is Peter, your father's best friend. Peter this is Charles.

Charles extends his hand to Peter.

PETER

Sorry for your loss. (extends his hand to Charles, Charles takes it)

Charles doesn't say a word and smiles politely. Rose motions them both to sit at one of the pews. Rose then looks at Hannah's direction and signals her to come and join them. Hannah sees her mother but she walks away to the end of the chapel.

Cont'n

The camera follows Hannah at the back of the chapel to the table where the snacks are. She takes a seat just in time when Rose's older sister, **RHONA SANTILLAN** arrive. Rhona is carrying some groceries and puts them down on the table where Hannah is doing some business.

RHONA

Oh, anong oras ka nakabalik?

HANNAH (gives tita a kiss)

Kanina pa po.

Rhona looks in front and sees Rose, Charles and Peter.

RHONA

Sino yung bisita ng mama mo?

HANNAH
Si Uncle Peter, kaibigan ni Papa.

RHONA
Sino yung isa?

HANNAH
Si Charles.

Rhona is surprised and intrigued.

RHONA
Oh, eh bakit wala ka doon?
Hindi ka ba pinakilala?

HANNAH
Si Uncle Peter ang unang lumapit. Hinayaan ko na muna sila.

Rhona goes through the groceries she bought. She separates the food and the paper money inside. Hannah assists Rhona and changes the topic.

HANNAH
Magtutupi na ba ulit ng pera?

RHONA
Oo. Diba magsusunog ulit mamaya? Magtupi ka na.

Rhona looks at the direction of Rose, Peter and Charles. She seems curious about what they are talking about.

Hannah puts aside all the bundle of paper money on one side of the table and starts to fix where she will put the pile of folded paper money. While they do this business, the two continue conversing and Rhona asks more about Charles.

RHONA
Kilala ba nung Peter si Charles?

HANNAH
Hindi. Ngayon lang din sila nagkakilala.

RHONA
Sinabihan ko na yang Mama mo eh. Ang tigas pa rin ng ulo.

Hannah looks up at Rhona and waits for an answer.

RHONA (annoyed tone)
Dapat hindi na niya pinapunta.

Hannah stays quiet and keeps folding the paper money.

RHONA
Kunsintidora kasi. Ikaw, dapat marunong ka magdedisyon para sa sarili mo. Hindi yung sunod na lang ng sunod sa gusto ng iba.

As Hannah and Rhona are heavily engrossed in their conversation, Peter approaches Hannah as he heads to the door. He tries to call Hannah but she sees him first.

HANNAH (to Peter)
Ay. Aalis na po kayo?

Hannah stands up but Peter asks her not to bother anymore.

PETER
Hindi, may kakausapin lang ako sa labas. Babalik ako.

He nods at Hannah as he leaves the chapel without another word. He ignores Rhona. Rhona and Hannah continue on with their business folding paper money.

RHONA (whispers)
Purong Chinese yang si Peter noh?

HANNAH
Hindi ko alam.

RHONA
Di man lang ako binati e.

Cont'n

Rose goes to Hannah and interrupts her conversation with Rhona.

ROSE
Hannah.

Rose motions Hannah to follow her. She excuses Hannah from Rhona for a while. Rhona nods and lets Hannah go with her mother. Hannah slowly walks with her mother to Charles. Rose brings Hannah to introduce her to her brother.

ROSE

Charles, this is Hannah. Hannah, Charles.

Hannah doesn't look at Charles but Rose does..

HANNAH (awkward)

Excuse me.

The camera follows Hannah as she exits the chapel and heads out the hallway near escalator. Hannah is at a loss Rhona sees Hannah leave.

4. INT. CHAPEL HALLWAY

Hannah is a bit shaken. She stands by the ledge out the hallway again. After a few moments, Rhona gets out of the Chapel looking for Hannah. She calls her name out loud.

RHONA

Hannah, tawag ka ng Mama mo sa loob.

HANNAH

Sige po. Susunod ako.

Rhona goes near Hannah.

RHONA (commanding tone)

Ano bang nangyari?

HANNAH

Wala.

RHONA

O eh ba't ka pa lumabas?

HANNAH

Wala. Hayaan niyo na muna sila doon sa loob.

RHONA

Pumasok ka na kasi. Huwag mo siyang hayaan lang doon.

HANNAH
Sige po, mamaya Tita.

Rhona looks irritated and annoyed after seeing Hannah's reaction to the meeting and heads back inside.

5. INT. FUNERAL CHAPEL.

The camera follows Rhona go inside as she heads back to Rose and Charles. Rhona expresses her sentiments.

RHONA (reprimanding tone to Rose)
Rose, dapat hindi mo na siya pinapunta.

Rhona looks at Charles from head to toe as if studying him. Charles becomes uncomfortable with Rhona and the way she is looking at him. He walks out and excuses himself.

ROSE (trying to defend Charles)
Ate.
CHARLES (to Rose)
Excuse me. I'll just be outside.

The camera follows Charles out the door. Rhona looks at Charles as he goes away.

RHONA (to Rose)
O, kita mo na?

The camera follows Charles out the door.

6. INT. CHAPEL HALLWAY.

Charles walks out the chapel and heads to the area a text is read and received.

Cont'n

The camera shifts and shows Peter coming back from his business and sees Hannah and Charles standing outside the hallway. Hannah sees Peter and avoids him and tries to go inside. Peter sees Hannah and calls her. He walks towards them approaches the two and strikes up a conversation.

PETER

O nagkita na pala kayo ni Charles?

HANNAH (Hannah avoids him)

Papasok lang po ako.

PETER(excited and with enthusiasm)

Sandali, sandali Charles.

Come here!

The camera shows where Charles is and pans to Peter.

The camera follows Hannah's reaction.

PETER (to Charles)

Hannah cannot speak in Chinese. You should teach her.

Charles nods and smiles at Peter. Hannah is silent and lets Peter and Charles talk.

CHARLES (with accent looking at Hannah)

Okay... I will.

PETER (butts in; insensitive)

Your father never taught her! I told her it's a shame.

Hannah is silent and just nods. Peter directs the topic of conversation.

PETER (to Charles)

How's your business in China?

CHARLES

It is doing well.

Rhona comes out from the chapel and sees Peter, Hannah and Charles talking.

Rhona goes to Hannah and interrupts their conversation.

RHONA (to Hannah by the door)

Hannah! Tinatanong ni Rose kung nasaan na yung mga susunugin na damit bukas?

Hannah, Peter and Charles are startled by Rhona's presence.

RHONA

Ay sorry.

Rhona looks at Peter then looks at Hannah. Peter looks at Rhona. Rhona waits for an introduction. Hannah doesn't say a word.

RHONA

(to Peter)

Ay, ikaw yung kaibigan ni William?

Peter is startled at her but answers.

PETER (to Rhona)

Oo. Magkasosyo kami dati.

Rhona introduces her self.

RHONA (to Peter)

Rhona, kapatid ni Rose.

Silence. Peter then decides to continue the conversation earlier.

PETER (shifts back attention to to Charles)

Are you running the business by yourself?

CHARLES

Yes.

PETER

That's good! Maybe you should visit your father's business here.

RHONA (interrupts)

Para saan? Si Hannah na bahala doon. Sa kanya naman iniwan lahat e.

PETER (response to Rhona)

Masyadong malaki ang business na naiwan ni William.

Hindi nga siya marunong magChinese eh.

Rhona looks at Charles as she responds.

RHONA (Rose will overhear this)

Hannah can manage that by herself.

Rose suddenly arrives at the door. She tries to divert the tension as she heard what Rhona said.

ROSE (to Rhona)

Ate. Ayusin mo muna yung loob.

Rhona shrugs and gets inside.

ROSE (to Peter)

Peter, mainit dito. Go inside.

PETER (to Charles)

Let's go.

Cont'n

Hannah goes to a bench and Rose follows. They side beside each other. Silence for a moment as tension is seen between the two.

ROSE

O bakit?

HANNAH

Bakit ngayon pa kasi?

ROSE

Hannah--

HANNAH

Hindi ma. Itatago mo sakín 'to buong buhay ko e.

ROSE (trying to justify)

Hannah, kasi para wala na sanang gulo.

HANNAH

Ma, iba yun. Hindi ganito.

Para saan? Para sa akin?

ROSE (trying to justify)

Hindi mo kasi alam—

Hannah stands.

Charles gets out of the chapel and Rose sees her.

ROSE (lowers her voice)

Sunod ka na lang sa akin sa loob.

Hannah doesn't say a word. Rose leaves and goes inside after a moment.

Cont'n

The camera pans and shows Charles. He is on the phone talking in Chinese. The camera stays outside the door and shows this as Hannah and Charles interact. He is on the phone for a while. The camera stays on him until he puts his phone down. He seems down. (The person on the phone on the other end is his mother) He sees Hannah outside all stressed out seated at the bench. He goes near her and sits beside her. He doesn't know what to say. Charles and Hannah are silent for a moment.

CHARLES

You look so much like him and I hate it.
This is the first time I've seen my father in person.

Hannah looks at Charles in the eye for the first time and gives him an emphatic smile.
They share a moment of silent.

HANNAH

You want to get inside?

Hannah stands up and fixes herself. Charles follows after her.

7. INT. FUNERAL CHAPEL. SAME DAY

The camera follows Hannah as she enters the Chapel again. We also see Peter seated in front near the casket while Rhona is folding money by the table on the side. She walks in front and moves to the incense table as Rose is seated looking at the two.

Hannah is standing in front of her father's casket. She gets two pieces. Hannah gets 2 more sticks as she offers it and bows. She puts the stick in the ash tray. Hannah and Charles are side by side in silence but Hannah is in the foreground. She turns around and looks at Charles to give him what she's holding. She signals him to take it from her.

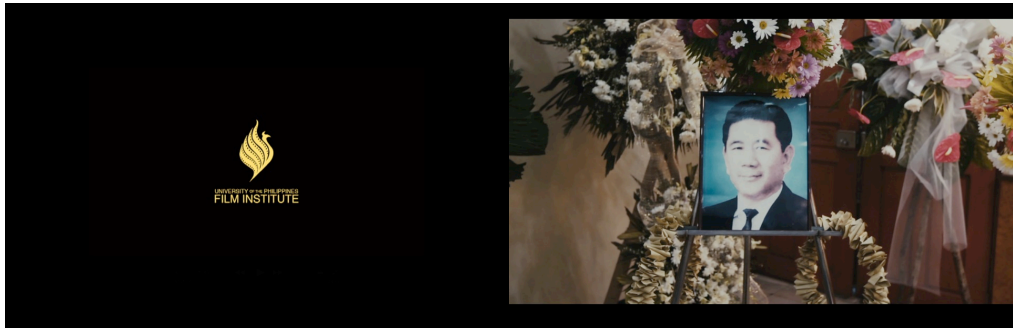
Hannah reaches out to the passive Charles and hands him the stick. As Charles looks at Hannah, he takes the stick and offers it to his father. He mouths a prayer and bows to his waist three times.

After the action, the camera lingers on Hannah's face.

The camera tracks in as it focuses on the incense smoke coming from the stick.

END CREDITS

IV. SCREEN CAPTURES











V. FACULTY CRITIQUES

The thesis defense was held at the U.P. Film Center on March 15-16, 2012. The panel for *Para Kay Ama* consisted of Professor Eduardo Lejano Jr., Professor Anne De Guzman, Professor Patrick Campos, Professor Yason Banal, Professor Shirley Evidente, Professor Libay Cantor, Professor Sari Dalena, Professor Joni Gutierrez, Dr. Arminda Santiago, Professor Roehl Jamon and Dr. Gigi Alfonso, the filmmaker's thesis adviser.

Para Kay Ama was screened during the first day of the two-day thesis defense. The film was played in HD output during the afternoon batch. In general, *Para Kay Ama* received positive feedback.

After the film was shown, Professor Eduardo Lejano, Jr. was the panelist to speak. He asked the filmmaker how many hidden cuts were present in the film. The filmmaker revealed that there was only one and acknowledged the visual effects artist responsible for it, Cyril Bautista. Professor Lejano tried to guess which part of the scene in the film used the hidden cut but was not able to pinpoint the right one. He congratulated the filmmaker after learning that the film was just shot in the span of one day. The filmmaker mentioned, however, that there was a rehearsal that took place before the actual. Professor Lejano added that the choice of technique was valid, crediting the material and how its form and content fit perfectly with the treatment chosen. He commended the conceptualization of the overall look and feel of the film, as well as the handling of the professional actors, considering that the director is a student filmmaker. He ended his remarks by saying that the use of the filmmaker's family background as found material was done really well up on the screen.

Professor Joni Gutierrez commended the use of the long take in the film. The tension was evident and effective because of it, especially since the film was set in a wake where movements were really critical among the people there. The film's authenticity and sincerity was greatly felt, Sir Joni added. He praised the performance of the lead actress, Che Ramos and the direction of the film as well.

Before congratulating the filmmaker, Sir Joni asked about the aspect of the subjective point of view of the camera. He asked if it was the father looking over his daughter and witnessing her trials during the wake. The filmmaker responded by saying that it was considered when the film was being developed and added that it was open to interpretation.

Professor Anne De Guzman said that the rhythm of the film, the length of the film, and the way the filmmaker told the story was just perfect.

Professor Arminda Santiago liked the understated emotions that were present in the film. It had just the right amount of drama necessary for it to work. She congratulated the filmmaker and told her the film was very good.

Professor Sari Dalena found it a very mature film done by a very mature, young filmmaker and she congratulated her as an end.

Other than Sir Jamon's comment on the shaky handling of the camera in some parts of the film and Ma'am Libay's recommendation that the backstory of the protagonist could have been more creatively shown, *Para Kay Ama* garnered a lot of good feedback in terms of the mature storytelling, excellent performances of the actors, the treatment and the overall direction of the film.

The filmmaker was surprised by the amount of positive reviews the film received. Coming from such a personal place and being inspired by her own grandmother, she did not expect that the film's storyline would be enjoyed by the majority. It was a pleasure for the filmmaker and an honor to have presented her film in front of the panel and the viewers present during the defense. Achieving the long take technique and working with the veteran cast have definitely brought the film great success.

VI. IMPLICATIONS AND RECOMMENDATIONS

Para Kay Ama has definitely served as an incredible milestone in the filmmaker's life. During the course of her stay in the college, the filmmaker had always tried to prepare herself for the day she would defend her thesis film before an audience. While working during the very early stages of *Para Kay Ama*, the filmmaker went with what she knew and told her story from the heart. Never in her wildest dreams did she ever think that the film she decided to write and direct would be appreciated and received positively by many. The entire experience of the production brought the filmmaker a lot of lessons and realizations about working hard in life and always persevering in everything that needs to be done. She has learned from this experience that anything is possible as long as there is a strong sense of determination and faith that whatever obstacles may come, there will always be a way to make things work out in the end.

Para Kay Ama could not have been possible without the help of the people who were behind the filmmaker supporting her all the way. The people who poured in their efforts, time, energy, and dedication deserve the acknowledgement. They were always present from the days of the pre-production until the postproduction phase. The filmmaker's family and friends have always stood by her side, ready to cheer her up or encourage her to keep going during the most unexpected and trying times. *Para Kay Ama* made the filmmaker appreciate the people around her more, especially since most of the people who helped her were not given anything much in return. She was able to get a better grasp of how the support system among film students generally works. The

filmmaker is also very grateful for the support and help her thesis adviser has given her throughout the production of the film.

Throughout the course of making *Para Kay Ama*, the filmmaker has realized that there are a few lessons that would prove to be useful when she intends to make another film. Developing the script and finalizing it early on is definitely an advantage, especially if one will be working against a deadline. The script is the blueprint of the film, so it is best to secure and finalize it before it gets sent to the actors. Asking for feedback on the script would also be a good decision so as to see what other improvements and polishing can be done. Getting a skeletal crew that the filmmaker trusts very much is also a good practice in making films. Detailed planning and constant follow-ups in the progress and status of the film also serves as a crucial guide to make the film a success.

If *Para Kay Ama* were to be done again, the filmmaker would be more bold and brave in taking more shots and versions of the segmented takes so that more choices for creativity and safety shots can be explored for post production. Earlier planning and lesser cramming are also some aspects that can be improved in the future.

More than anything else, through *Para Kay Ama*, the filmmaker has realized the importance of believing --believing in one's self and her instincts as well as her ability, believing in other people and their capabilities, believing in God, and that everything happens for a reason, especially in the world of filmmaking.

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APPENDICES

a. Thesis Proposal

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Film 199 Research in Film

PARA KAY AMA

I. INTRODUCTION

OVERVIEW

One of the things I love most about seeing a good film is the feeling it leaves me with after I am able to connect and relate with what the film is trying to say. Most of the time, I enjoy a film not only because of its technical strengths and aesthetic excellence but also the way its material was presented and the messages it contained. Certain themes that I would find applicable with my own philosophies in life are also some of the things that instantly catch my attention and make me appreciate a film more. Films that would pull my heart strings and make me connect and empathize with the characters stand out in my book. Particular films that tackle topics concerned with family dramas have always been special and close to my heart ever since I was a little kid. I remember easily relating and crying to the films like *Tanging Yaman*(2000), *Magnifico*(2003), *Mrs. Doubtfire*(1993) that were all grounded mostly on family issues. I have always been close to my family and I was brought up in an environment where in Sunday's meant family time. All of us would get together and spend quality time by eating out or hearing mass together every week. Growing up, this upbringing has made me value my relationship with my parents, siblings and other relatives very much. The family definitely comes first.

Because of this, I found it quite easy to decide that if I were to make my first major short film production, I would tell and share something very close to my heart. A film inspired by experiences in life that have changed and moulded my identity. In order to write well and make a good film, I believe it is important to write something from what one knows best, and with that I conceptualized my story for my thesis.

Films that focus on people and their relationship with one another fascinate me. I love the dynamics particularly seen in films that explore storylines about families that deal with hard issues they have to confront. In my film, this is exactly the premise that I plan to explore.

BACKGROUND

Living in today's competitive world, it can still be observed that patriarchs and the power they hold play an important role in the society; however, with more women stepping into the same fields men excel at today, may it be in business, marketing, engineering and the like, women have also stepped up and reached heights that have become as commendable as well.

Despite the fast paced and busy life of the world today, family is still the most important and basic unit of society; it is fundamental in shaping who we become as we grow up. Our values, upbringing and the way we see the world are formed within the family.

In most Chinese-Filipino families today, close and strong familial ties are the norm and bringing honour to the name of the clan is something deeply treasured. In my generation as a '*Tsinoy*', (another term for Chinese-Filipino) values that are considered to be more Chinese in nature like filial piety and honour balance out and intersect with

Filipino traits that include being resilient and compassionate. Despite these differences and intertwining qualities of the two cultures, the universal theme I want to apply and incorporate in my film revolves around human nature's ability to accept what has been presented to them in life may it be something good or bad and the ability to forgive when faced with life's gravest situations.

Cultural conflicts can't be avoided today when dealing with different point of views, especially if it is coming from two opposing cultures that have been grounded through time each with its corresponding beliefs and norms. There are contemporary Chinese families whose traditions and values are deeply rooted and embedded to the core as well as Filipino families who experience the same cultural conditions. Such practices and way of living have become an integral part of life which makes it very hard to change. With these realities, compromise definitely enters the equation, most especially if one is both a part of the said cultures and has to face different struggles in life.

The film I wish to create would tackle such differences found in Chinese, Filipino and more importantly Chinese-Filipino families today. How differently such families would react and act upon such troublesome and challenging circumstances relating to family conflicts would be the thing that will vary the most. Whatever customs or traditions one may be a part of, may have been brought up or have been used to; it is only natural that people undergo such problems relating to the family. It is through these types of experiences that happen among the people closest to us and being able to accept and rise above such hurt and pains that we eventually learn and discover more who we really are. **Death is a catalyst that may make or break the loved ones who have been left behind especially when they are left with the problems that the dead has never fully

resolved or told them about. Conflicts and learning how to live with such painful and hard truths will also pose the question in the film to its audience as the loved ones are challenged by the said conflict.

The plot of the film particularly points out such issues that I have just mentioned. Being presented with family issues that have to be confronted at the worst timing, the protagonist of the film, Hannah, will have to face the secrets her dead father left behind in a whirlwind of emotional stress and confusion. Revelations and confrontations will take place as Hannah confronts the people she never thought existed in her life and facing realities will question everything she thought she knew. As majority of the film takes place during the wake of Hannah's deceased father, she will be pushed to look for answers and understand the reasons behind his father's actions. Steps that she would have to take to be able to move forward and accept what cannot be undone will be her struggles. **Anxiety and waiting for confirmation of certain truths to get it straight and have a peace of mind finally will be the goal of the characters in the film, and once they do get it, they will be shocked at the very end. What now? It will always be also about life's timing and funny surprises that will envelop the film as well.

Even though my film will center on the death of the patriarch of the family, I'd like to execute the film in a way that will incorporate both drama and humour in its storytelling. The type of genre I plan to do would be able to add a hint of dark comedy in the drama. Without losing my main point, the film would lean on the genre of drama in terms of showing the comparison between two cultures, Chinese and Filipino, which have been incorporated in my life in many ways. Mixed values and practices as well as overlapping philosophy have definitely governed my life growing up and by exploring

and looking back on these experiences and relating them in a bigger societal context is where I start to write my film.

RATIONAL

The main idea for developing my thesis concept was greatly influenced by the life of my grandmother. When my grandmother had to deal with the loss of her husband, she had to face an unexpected revelation at the same time. For twelve years she carried this truth and lived as a widow with the rest of her children and grandchildren. With such pain and sorrow during such a difficult time, I admired how she was still able to pull herself together and never spoke ill of my grandfather in front of us. She was deeply hurt by what happened but she went on with life with much grace and acceptance.

As a result, I didn't think twice when I decided that I wanted to make this film in honor of her and the strength and courage she showed and shared with us throughout her last years of living. She fought and carried on even after she found out the love of her life did her wrong –this part of her life is the main inspiration that will be in the premise of my film and it will be because of her why I will make and develop this film.

My grandmother passed away two years ago and her journey to healing from the time the wounds my grandfather left her with came until the time of her death wasn't an easy thing to go through. Ever since her peaceful death on the night of September 22, 2009, when she died in her sleep will always be a memory I hold close to my heart. The thought of my grandmother's life and the kind of life she lived lingered for a long time until the early period where in I had to think of a concept for my final thesis. Reflecting and looking back on the personal and significant experiences that have happened in my life, it led me to think about making a film inspired by my grandmother. I knew right then

and there that when the idea crossed my mind, it was her story I felt so strongly about writing.

My grandmother's experience led me to write about Hannah, a protagonist who will embody and represent women who are courageous and are continuous fighters in the society today. As her character is put in a situation that will test not only her beliefs but will also shake her identity and everything else in her life down to the core, she will be exposed in the context of a Chinese-Filipino culture and environment and will be in the middle of a family dispute she has to resolve. * She has to wait and see, or confirm and resolve to at least get some peace once and for all.

REVIEW OF RELATED LITERATURE

Dead Na Si Lolo (2009) directed by Soxie Topacio

The main plot of *Dead Na Si Lolo* basically tells the story of a death of the patriarch in the family and the events that follow in the week of the wake that will affect the lives of the people that were left behind. The main storyline is quite similar to my film and the way the characters are forever changed by the loss of their loved one. As secrets are revealed, past issues that have been repressed resurface in the family members most especially among the siblings. Traditions are fought over about things that need to be observed during the wake and we see Tita Mameng (Gina Alajar), Ate Dolores (Elizabeth Oropesa), Junie (Roderick Paulate) the children of the deceased argue about this throughout the film. It is this aspect of the film that the filmmaker wishes to incorporate in her thesis as well. The family dynamics seen in the film will be taken note of as inspiration for the thesis. Although the *Dead Na Si Lolo* includes a lot of dark comedy and over the top scenes when the characters faint again and again, the tension

found among the siblings will be what the filmmaker's thesis will focus on. Even if death seems like a grave tragedy, the way death was used in *Dead Na Si Lolo* to settle disputes and differences present among the characters will also act as the way for Hannah to be united with the people who also lost the same loved one regardless of them seeming to be the 'antagonist' in the film. The way the characters were introduced in *Dead Na Si Lolo* one by one subtly will also be considered in the thesis.

Little Miss Sunshine (2006) directed by Jonathan Dayton, Valerie Faris

Little Miss Sunshine's light comedy and drama together with the wit found in the film script is what the filmmaker's thesis aims to possess. *Little Miss Sunshine* is a 2006 American comedy-drama film. The road movie's plot follows a family's trip to a children's beauty pageant and along the way faces personal issues that will lead them to better find out and realize what is most important in life. Although this is a road trip film, the way the family relationship was successfully captured and the portrayed given such dysfunctional dynamics of the different personalities in the film connected well in a satirical yet deeply human way. The film was able to move and transform despite death and defeat that was experienced along the way and this is what the filmmaker wishes to achieve in terms of the emotions and empathy audiences will garner and feel after watching the story of Hannah as well.

The film's cinematography was deeply thought of and the compositions of the shots were very appealing thus such style and treatment will also be used in the thesis.

Crying Ladies (2003) directed by Mark Meily

Crying Ladies involves the death of a rich Chinese businessman and his son Wilson (Eric Quizon) who suddenly finds himself in charge of planning a traditional

Chinese funeral for his father, complete with professional wailers to help ease his passage into the afterlife. Though the premise of the film is not exactly the same, it will supplement the filmmaker's thesis in terms of the Chinese traditions and wake practices seen in the film. The part of the film when the three Crying Ladies learn about the life of the deceased in which he was estranged from his son Wilson and carried on affairs with a number of women, with whom he fathered many illegitimate children. This will inspire the filmmaker's thesis, which will lead to the films such similar revelations. Since Crying Ladies is a comedy, when the outcome of the characters' lives are revealed in its uplifting epilogue, the thesis of the filmmaker will also end on such a similar note showing a glimpse of Hannah years after the death of his father. The film's light treatment gives it a refreshing take on a dark subject such as death. The experiences of the different families and their journey to healing a lifetime of pain are what Hannah will be facing in the filmmaker's thesis as well.

The message of the film on forgiveness and hopes share the same themes with Para Kay Áma. The production design in the wake will be considered and influential in the look of the wake scenes that will be shot in the thesis as well.

Mano Po 2: My Home (2003) directed by Eric Matti

Mano Po 2: My Home is a story of a wealthy Chinese patriarch's three clans. This is a story about a rich Chinese family that will definitely be relevant in the filmmaker's thesis. AS it tackles the Chinese experience in the Philippines, the portrayal of the patriarch in the family explores similar events in Hannah's story. Antonio Chan's (Christopher de Leon) character brings together the different women in his life as they mourn for his loss. Sol (Susan Roces), Lui Shiu (Zsa Zsa Padilla) and Belinda (Lorna

Tolentino) are the three wives in the film. There is a great similarity in terms of the cultures present here as the wives represent both pure Filipino and pure Chinese races. Though in the film, Antonio Chan is a 'Tsinoy' who is accepted in society to have multiple wives, Hannah will be facing a family that only recognizes one wife to be legal in a Chinese man's life.

The film *Mano Po 2* also explored themes that expressed acceptance in one's race, love and care for one's loved ones as well as forgiveness, healing and letting go. These aspects will also inspire the themes in Hannah's story.

Ordinary People (1980) directed by Robert Redford

The story is about the disintegration of an upper-middle class family in Lake Forest, Illinois, following the death of the older son in a boating accident. Though it deals with death, it follows the characters and their life after the loss. The way the drama was written and done in this film will inspire the treatment and script of the filmmaker's thesis as well.

The main inspiration that will be used from this film is the cinematography and use of light. The way the lighting and shots that was used will embody the emotional background and frustrations of the character will be shown this way.

II. FRAMEWORK

Feminist Film Theory

The film will focus on the part of the feminist film theory which asserts equal opportunities for women given that throughout the years in history, men have been dominating first. This will perfectly fit in the Chinese-Filipino setting of the film since

patriarchy is the norm. The film will attempt to break and empower women instead through Hannah's character since the standards brought by society in Chinese cultures are greatly distinct and embedded. The issue on gender roles plays an important part in the framework of the Hannah's story. By making Hannah face and fight in such an environment, standing up for one's self and realizing that other things such as family values and family ties are more important than gender roles and power struggles will be a major indicator of the theory in the film. Defending equal political, economic, and social rights and equal opportunities for women is the main point of feminism. In this case, equal opportunities socially and culturally will be applied and seen more in the film. — through the conversations and expectations of people

The role of Hannah will embody a more active female protagonist in the story as opposed to the stereotypes passive female characters in particular film narratives or genres are portrayed. The theory is to support my film in scenes that involves Hannah having to confront the first wife and the eldest son in some events at the wake. By pertaining to such assertions made by Hannah, the theory will be incorporated through Hannah's actions.—how to react to the hard truth, believe it or not? Not only will it promote women empowerment, but it will also attempt to break free norms that are not as applicable in today's society anymore. Particularly in rigid and conservative views coming from either of the two pure cultures like Chinese and Filipino that may border near impracticality, changes and adjustments to keep up with the times is inevitable.

Social Realism

The main point that is relevantly found in social realism in relation to the film's story is the idea it depicts and points out on social and racial injustice as well as

economic hardship or injustice. These aspects alone would help explore the conflict and struggle Hannah is facing living in a society with norms that favour men over women, especially in her Chinese roots.

On another note, social realism style that finds its roots in the Italian neorealism movement known for naturalistic, substance-over-style works of filmmakers such as *Roberto Rossellini*, *Vittorio De Sica* and, to some extent, *Federico Fellini* will also be applied in the treatment of the shots of the film. Such aspect will show moving images or pictures reflecting the simple emotions found in the subject as it is. In this case, the premise of the film will maximize the intensity of the emotions found in the characters dealing with death by applying the theory in its operational framework. A natural and realistic mood will guide the film's images.

III. DESCRIPTION OF FORMAT

The short film narrative will explore elements of drama, light comedy and social realism in the treatment and style pertaining to the subjects and themes of the film. As the death of a person starts the film, lots of emotions will come into play and issues on social and racial injustice will become apparent in the story. The genre on the drama will include a hint of dark comedy to lighten the mood in some parts of the story that will be explored in the development of film's script.

Synopsis

Hannah, a career woman in her late twenties is the daughter of a well-off Chinese businessman, Mr. William Huang who just passed away. In line with the death of her father, a shocking secret of the family is revealed—a second family. A final confrontation will take place at the wake as Hannah tries to recover from the shock of the events that

have unfolded and understand the situation that has suddenly taken hold of her life and her family's. Hoping to be acknowledged and recognized as part of the family and asking permission to participate and be in the burial of her father at least, everything Hannah thought she knew about her life and identity will be shaken. Facing the challenge to deal with acceptance, forgiveness and letting go, Hannah will witness the different sets of practices, principles, relationship and traits that exist between her Chinese-Filipino culture and the Chinese family traditions of the people she thought never existed and were a big part of her life and her father's.

Recommendations

After the thesis defense presentation, the panel suggested a number of scenarios that might help strengthen and clarify the points I want to make and see in my film. Different suggestions were discussed particularly on the issue of legitimacy in the presentation of the two traditions in the film. The concern on certain legalities that are observed during the wake and burial rituals of Chinese and Filipino traditions were raised. Further research was emphasized on this part to clarify the racial differences on the customs and practices.

To better strengthen the conflict Hannah would have to face after the revelation, questions such as how will Hannah move forward and what will she do with the secret were asked and said to be examined deeper. Points on what will be at stake for Hannah and being able to grasp a better understanding of her primary conflict will better gauge character's goals, the panel added. A clear distinction had to be made between the two families involved in the film too. The panel explored ideas on tapping opposing traditions

found in Buddhist and Catholic practices to better distinguish the racial differences and conflicts affecting the main characters' personality, motives and intentions.

A constant reminder on being clear on the statement of the film was mentioned. Questions about the ending of my film that would lead to the path of either being humanitarian or feminist and a couple of other theories were things that were recommended I think about further. Lastly, to provide something different and offer something new in the film given the reality that the plot resembles a lot of common storylines that have been done before was the challenge I had to be ready to face.

IV. SCRIPT

There is an attempt to rewrite and restructure the plot of the film thus there were no dialogues included yet. Only the crucial and important events that will take place in the story which I personally want to emphasize and have clearly envisioned are as included in the sequence breakdown/treatment below. The script below includes more of the gist of the events that will take place in the film and will later on be open further for revisions.

Sequence Breakdown / Treatment

1st Act

*Hannah is talking on the phone with someone discussing about work. She ends the call and walks briskly for a meeting. Her phone rings and she answers. This is when she receives the sad heart-breaking news. Hannah finds out about the revelation involving a first family. Everything comes off as a shock as she finds out while fixing things in preparation for her father's wake that it has already been taken care of. Hannah confronts her mother about the truth of her father and the other family. Hannah decides to go to the wake and introduce herself together with her hesitant mom to the 'supposed' first family.

2nd Act

*Hannah is holding her mother by the hand walking towards the entrance of the building where his father's wake is at. There are people exiting the building. They go up the second floor and reach the hall where his father is laid for people to visit. Outside the room, there are several flower stand filed in rows almost blocking the door to the room. A number of people are waiting outside smoking while young kids being watched over by their 'yayas' are playing around just outside the room as well.

The first family and Hannah's confrontation ends up cold and very unwelcoming for Hannah's part.

Hannah's mother discourages her daughter from keeping up a fight. Hannah doesn't listen and continues to seek for recognition and acknowledgement for their part in the life of her father.

Both Chinese and Filipino relatives in the wake will show nuances found in the two cultures as Hannah observes them during her secret visits at the wake. Secret visits or during the times when the first wife wasn't around, Hannah will be implied to drop by daily throughout the wake in an attempt to talk and reconsider things with first family and just be with the remains of her father for the last time.

Hannah argues one last time for a request and has a final word with first family in an attempt to ask permission to be present during the burial of the father. The first family has had the last straw and acts Hannah to leave.

3rd Act

*There is a particular scene the filmmaker wishes to include right after Hannah is asked to go:

A little boy approaches Hannah and offers her one of the tray of snacks that is given away at the wake. After Hannah declines the offer, the little boy runs of inside and kisses her mother. The mother is the sister of Mrs. Huang's daughter. Hannah's eyes water at as she recognizes and discover her relation to the little boy.

*Epilogue

We are set in the cemetery and Hannah is seated on the steps in front of her father's mausoleum. It is a sunny windy afternoon. She is staring at the flowers leaning by the glass door of the mausoleum in front of her as the wind brushes her hair to her face. She looks through the glass and sees the big portrait of his father displayed on the wall. She closes her eyes for a moment. She looks at her watch and stands up. As she is about to head back to her car, she sees a woman from afar coming towards her direction. It is her dad's first wife, Mrs. Huang. Hannah stops for a moment and continues to walk away from the mausoleum. She meets Mrs. Huang's eyes for a moment and holds the stare as their distance becomes closer. Mrs. Huang stops in her tracks and waits until Hannah passes right in front of her. Hannah nods as Mrs. Huang only gives back a blank stare.

Hannah walks away the opposite direction as Mrs. Huang gets a set of keys from her purse and walks to the direction of the mausoleum.

V. PRODUCTION PROCESS

Preproduction

Preproduction will mostly be involved in developing the story and solidifying the script even more especially when the filmmaker is finally able to choose and get assigned to a thesis adviser. An improvement on the treatment will be done by way of viewing more films or reading related articles and literature that can act as material to further support the film's story and statement. The goal is to be able to deliver the theme and message that has been chosen and decided on clearer. The framework and the plot lines of the film will also be strengthened in this stage.

The selection of the crew such as possible cinematographers, production managers, musical scorers, colorist, location managers, sound engineers and the like whom the filmmaker will need to work with and tap will also happen in this stage to give the future people concerned allowance or ample time to decide if they will take the job or not. It is also during this process that casting calls will be held to try and find the right actors the filmmaker envisions in his film. Contact information of various managers and actors and actresses' themselves will be collected and inquiries over the phone will have to be made to build network and connections and to have more options to choose from in the future. Lots of back-up plans must be foreseen.

As for the locations in the film, oculars must already start and visual pegs of such locations that will be needed in the film will have to be considered and decided on. After

finalizing the script, working with the production manager and meeting up with the production designer and cinematographer to decide on the final vision to be put in the film and other details will be the next thing to consider. Trips to actual and possible locations will be ideal early on at this stage. Contacting owners of the locations that will be used and visiting city halls to inquire about fees that will be due is another concern.

In terms of the budget, the filmmaker will aim to estimate and project the lowest amount of money he can spend by canvassing and having inquiries on various locations, food, transportation, equipment, lighting rentals and the like of different people and companies. Sending out letters stating the question who may want to produce and sponsor the film will also be considered by the filmmaker.

A rough timeline and a list of things to do and a checklist will also be followed since the preproduction process is the most important of all in planning and making a film happen.

Production

It is during this phase that all the hard work and preparations will be put to the test. The crew that will be briefed prior to the shooting date will be expected to perform their tasks efficiently. Early call time and no latecomers will be the goal during the day of the shoot. Being on schedule and taking care of everyone will be one of the concerns of the filmmaker. The vision and plans will be executed here and will be expected to be achieved. If problems arise, the filmmaker will not panic and attend to unforeseen circumstances with a relaxed and positive attitude to the best that he can do. Payment transactions during the shooting date will take place and will run smoothly with the help of the production manager.

As for setting up and setting down the set in the locations of the film to prepare it for different sequences, the filmmaker will make it clear to the production designer and his team that they must work fast and think fast together with the cooperation of the cinematographer. By knowing the place and shots the cinematographer wishes to do in the sequences, the collaboration of the director and the actors will easily follow and come in faster.

Post Production

The main objective of this stage is for the film to finally become the product it was envisioned to become. The filmmaker will plan and decide on details like the final musical score, sound design, possible theme song, movie poster, and online teasers that will be used and will best suit his film together the crew involved. As the editing will take place, it will also be the filmmaker's responsibility to start working on completing the necessary written material of his thesis. Being on schedule and catching the deadline on first and second cuts if any will be observed. Acknowledgements to the people who helped and were part of the production shoot will also be recognized. Another thing to double check is the list of the cast and crew and other important details regarding the film. The information will be collected and verified so that it will be included in the credits. Any payment transactions will also be made on time.

VI. SCHEDULE

This is the timeline of the months I plan to work on as I read, write, polish and improve my thesis story before the shoot and the thesis defense itself. Intense preparation will be my goal so that everything can run smoothly in the second and third stage of production with minimal troublesome concerns.

NOVEMBER 2011 to early weeks of JANUARY: Pre-production

JANUARY 2012 to early weeks of FEBRUARY (Monday's, Saturday's, Sunday's): Production

MID-FEBRUARY 2012 to 1st week of MARCH: Post Production

VII. BUDGET

The filmmaker aims to have a maximum budget of Php 250,000. Below is the proposed budget that will be needed to shoot and finish my film. The information transcript below may be subject to changes and will still be open for suggestions. The target number of shooting days will ideally be just two days at most.

**ESTIMATED BUDGET FOR THESIS
PROPOSAL**

PRE-PRODUCTION / ABOVE THE LINE		
Development / Ocular Check		
Story and Screenplay		0
Meals / Travel / Accommodation		
Communication		
Development / Ocular Check	subtotal	0
Director's Unit		
Director		0
Director's Assistant		0
Director's Unit	subtotal	0
Producer's Unit		
Producer		0
Producer's Assistant		0
Producer's Unit	subtotal	0
PRE-PRODUCTION / ABOVE THE LINE	total	5,000
PRODUCTION / BELOW THE LINE		
Photography Unit		
Camera (P2 500/ AG AF 100 Panasonic/DSLR 7D)	10,000/day X 2days	20,000
Equipment / Lights and Grip Rental	30,000/day X 2 days	60,000
Generator Set	3,000/day X 2 days	6,000
Photography Unit	subtotal	86,000
Production Design Unit		
Production Designer		0
Art Director		0
Make Up Artist		0
Props / Set Design / Costume		15,000
Production Design Unit	subtotal	15,000
Sound Unit		

Sound Recordist		0
Assistant Sound		0
Sound Equipment Rental	10,000/day x 2days	20,000
Sound Unit	subtotal	20,000
Production Management Unit		
Production Manager		0
Production Manager 's Assistant		0
Location Rentals and Permits	4,000/day X 2days	8,000
Accomodation		0
Communication	500	500
Transportation	3,000/day X 2van X 2days	12,000
Catering	10,000 X 2days	20,000
Production Management Unit	subtotal	27,000
Talent Unit		
Hannah	8,000/day x2days	16,000
Major Characters	4,000/day x2days	8,000
Minor Characters	1, 000/day x2 days	2,000
Talent Unit	subtotal	26,000
PRODUCTION / BELOW THE LINE	total	101,500
POSTPRODUCTION		
Nonlinear Editing		
Offline Editing		
Online Editing		
Nonlinear Editing	subtotal	
Sound Production		
Sound Design		5,000
ADR		
Foley Sound		
Musical Scoring		10,000
Rights		
Sound Production	subtotal	15,000

Graphics / Grading / Mastering		
Graphics & Effects		
Titles / Trailer		
Color Grading		
HD Transfer		
DVD Mastering		
Posters / Flyers		
<i>Graphic / Grading / Mastering</i>	subtotal	0
POSTPRODUCTION	total	30,000
<hr/>		
	PRE-PRODUCTION	subtotal 5,000
	PRODUCTION	subtotal 101,500
	POSTPRODUCTION	subtotal 45,000
	TOTAL	151,500

REFERENCES/ BIBLIOGRAPHY:

List of Motion Picture References

Ordinary People (1980)
Mrs. Doubtfire (1993)
Tanging Yaman (2000)
Magnifico (2003)
Mano Po 2: My Home (2003)
Crying Ladies (2003)
Little Miss Sunshine (2006)
Dead Na Si Lolo (2009)

List of Literature/ Other Supplementary Sources

“Feminist Nationalism” by Lois A. West
“Haha Popi” produced by Fr. Johnny Go, SJ
--a short documentary about the lives of *Tsinoy*s in relation to their religious and cultural practices today

List of Online Sources

[http://tl.answers.com/Q/Buod ng pelikulang ded na si lolo](http://tl.answers.com/Q/Buod_ng_pelikulang_ded_na_si_lolo)
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http://books.google.com.ph/books?id=ZeR5kPp1vugC&pg=PA147&dq=feminism+in+the+philippines&hl=tl&ei=ialKToi3NcbLmAXyxbD8Bw&sa=X&oi=book_result&ct=resul&resnum=2&ved=0CC0Q6AEwAQ#v=onepage&q=feminism%20in%20the%20philippines&f=false

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2. ^ Erens, Patricia. "Introduction", *Issues in Feminist Film Criticism*. Patricia Erens, ed. Bloomington: Indiana University Press, 1990. pp. xvii.
3. ^ Brady and Cohen, *Film Theory and Criticism*, Sixth Edition, Oxford University Press, 2004

http://en.wikipedia.org/wiki/Social_realism

1. ^ <http://www.123exp-art.com/t/04224149156/>
2. ^ [Social realism | Define Social realism at Dictionary.com](#)
3. ^ ^a ^b [MoMA | The Collection | Social realism](#)
4. ^ 1850; Dresden, destroyed 1945
5. ^ ["Social Realism"](#). Retrieved 2008-05-04.
6. ^ ^a ^b Hallam, Julia, and Margaret Marshment. *Realism and Popular Cinema. Inside popular film*. Manchester: Manchester University Press, 2000.

Sample Production Materials

Film 200 Thesis **2nd Semester, AY 2011-2012**

Name: Relyn A. Tan

Title: “Para Kay Ama” (For Grandmother)

Genre: Narrative

TRT: 24 min 29 sec

Language/s: English, Filipino, Chinese

Originating Format: Digital Video

Synopsis:

Para Kay Ama tells the story of Hannah, a 28-year old *Tsinoy**, as she deals with the recent passing of her businessman father William Huang in a car accident. During Huang’s wake, a surprising revelation unfolds as Hannah discovers and meets her half-brother for the first time. As Hannah faces the challenge of dealing with acceptance and forgiveness on the last day of the wake, she experiences a rollercoaster of emotions before finally laying her father to rest.

*Tsinoy – refers to someone having both Chinese and Filipino family roots.

Rationale Abstract:

Hannah, the film’s protagonist centers on the feminist film theory which asserts equal opportunities for women as the premise of the story is set in a Chinese Filipino family. The issue on gender roles plays an important part in the framework of Hannah’s story since patriarchy is the norm in her cultural background. Defending equal political, economic, and social rights and equal opportunities for women is the main point of feminism. In this case, equal opportunities socially and culturally will be shown more in the film.

The treatment of the cinematography caters to the influence of social realism following closely the character’s movement and emotions throughout the entire film in real time.

b. Call Sheets

**PARA KAY AMA (For Grandmother) by Relyn Tan
Crew List, Schedule and Reminders**

CREW		Contact Number
Director	Relyn Tan	0917.882.0917
Assistant Directors	V Mostoles	0915.514.2640
Director of Photography	Carlo Manatad	0917.581.8298
Production Management		
Production Managers	Ara Generoso	0916.543.6696
	Raiza Lansigan	0916. 442.7144
Production Coordinator	Alex Poblete	0917.800.4409
Talent Coordinator	Candice Perez	0906.231.4658
Production Design		
Production Designers	Mikee Dela Cruz	0917. 252.0024
	Chesca Espiritu	0922.860.2804
Art Department	Kristin Barrameda	0915.977.3458
	Brian Sulicipan	0926. 647.5388
	JM Jamisola	0917.381.7597
	Aliona Silva	0915.784.3186
	Mandy Guballa	0916.610.1565
	Tiffie Ang	0915.555.8663
	Carlo Cielo	
Wardrobe/ Make-up Artists	Marty Ramirez	0922. 820.3478
	Arlei Dormiendo	0927.419.0197
Script Continuity	Easy Ferrer	0917.429.3590
Camera Assistant	Aiess Alonso	0917. 564.3356
Sound Team	Jonathan Hee	0916.252.4107
	Adi Bersales	0927.451.6970
	Aly Suico	0917.543.1022
BTS: Video	CJ Silva	0916.511.5136
BTS: Stills	Kevin Velasco	0922.884.6538
Edit Log/ID	Sabs Quesada	0917.855.8484
Post Production Team		
Sound Designer	Adi Bersales	0927.451.6970
Editors	Sari Estrada	0917.851.7274
	Cy Bautista	0915.390.0166
Colorist	Timmy Torres	0917.4166939
Musical Score	Emmanuel Aguila	0917.339.5020

Rehearsal Day on Sunday, January 29, 2012
Calltime: 8:00 am at Media Center

Shooting Day on MONDAY, January 30 , 2012

Reminders:

- Bring extra clothes (semi-formal, no stripes and small prints, faded colors, avoid white)
- Bring socks!
- Remove ID during grind.
- No loitering.
- No eating outside the chapel
- No tipping for facility personels of Sanctuarium
- Always observe silence.
- No touching of the [P580,000.00] casket!

CALLSHEET			
TIME		LOCATION	REMARKS
5:00 am	Calltime of CREW!	Jollibee Philcoa	FB arrives at Philcoa
5:30 am	Pick-up AF on the way		
6:00 am	Arrival at location	Sanctuarium	Breakfast Delivery. Eat breakfast upon arrival.
	Calltime of Lights and Grip		
	SET-UP!		
7:00 am	Pick-up Actors:		
	Che Ramos	Pasay	
	Shamaine Buencamino	Broadway Centrum	
	Dexter Doria	Sct. Rallos	
8:00 am	Calltime of Actors	Sanctuarium	Lito Legaspi and Emerson Lee
9:00 am	REHEARSAL!		
11:00 am	GRIND!		Lunch Delivery Everyone eats lunch.
	*breaktime for lunch		
	*breaktime for snacks		
	*breaktime for dinner		
12:00 mn	PACK UP		

c. Sequence Breakdown

Para Kay Ama Film Sequence Order

1. Establishing Shot from Chapel (Rose is only inside) *no Rhona, Charles or Peter yet.
2. Woman Extra go out of Chapel and intersects with Hannah.
3. Hannah stays outside of Chapel and contemplates. Gets phone call here.
4. Rose finds her outside and sees her. (Rose came from inside, Peter is already inside)
They talk.
5. Rose Hannah enter and is introduced to Peter. *no Rhona and Charles yet
6. Rose Hannah Peter Talk (server of food extra interrupts) *position in front near casket
7. Charles enters the chapel. R H P sees him.
8. Rose and Charles meet inside and head to casket.
9. Peter approaches the two while Hannah goes to table near door. *back side of chapel
10. Hannah seated while Rhona arrives from the door.
11. Hannah and Rhona talk.
12. Peter interrupts and goes outside for a while.
13. Rose approaches Hannah and Rhona area and brings Hannah to meet Charles.
14. Hannah and Charles meet face to face. Hannah walks out of Chapel.
15. Rhona follows and calls out to Hannah outside. Hannah stays outside.
16. Rhona goes back in to Rose and insults Charles.
17. Charles goes outside.
18. Hannah and Charles are outside together.
19. Peter returns and sees the two. H and C
20. They talk all three.
21. Rhona joins in the conversation. Tension.
22. Rose gets out from the chapel and sees them all outside.
23. Rose asks everyone to go inside. Rhona, Charles and Peter enter.
24. Hannah stays outside and Rose follows her. They talk.
25. Rose and Hannah's conversation is interrupted as Charles is out talking on the phone.
26. Rose enters first while Charles stay a bit.
27. Charles and Hannah share a moment together outside.
28. Everyone is inside preparing for prayer service, Incense. Hannah and Charles offer incense to their father.

d. Permits and Receipts



January 16, 2012

Arch. Eugene C. Cheng
Vice President/ Operations
CC: Ma'am Eva Diaz
(FOLLOW-UP Letter with Detailed Set-up Needs)
Sanctuarium
739 G. Araneta Ave. cor Agno Extension,
Brgy. Tatalon, Quezon City, Philippines

Dear Sir Cheng:

Greetings!

I am Relyn A. Tan, a graduating student from the University of the Philippines major in BA Film. I am currently in the process of making a short narrative film for my Film 200 (Thesis Production) subject as a requirement before I graduate.

My narrative film portrays a picture of Chinese-Filipino families today and the difficult situations they face because of certain cultural standards they continuously have to follow. Such traditions present among these families may sometimes prove to be very hard to abide by especially if it involves something that is conflicting with culture and tradition versus what the heart wants.

In this regard, I would like to ask for your *permission if you may allow me to use your establishment as the primary location for my shoot. Renting a funeral chapel at Sanctuarium and some other services you offer to achieve the look and goal location of my thesis production, which is set in a Chinese wake.* Other places I would like to ask for permission would be the minimal *use of your elevator and the hallways of the chapel floors* for some scenes where the characters in the film will pass by. Rest assured we would minimize any disturbances that may concern you.

I find *Sanctuarium to be the ideal location for the realization of the visuals I want to present in my film,* so I really hope for your kind consideration of this request. In case of other concerns, feel free to contact me whenever you feel it is needed on the contact details below.

I plan on *using the premises for 2 days, scheduled for January 29-30 (Sunday-Monday) 2012.* One day for the set up of the production design and rehearsals for the camera and actors and the next day which will be the actual shoot.

In addition to this, *I have also attached a more thorough plan and schedule of the things that will be done during the set-up and actual shoot for your review so that adjustments may be made if needed.* Details on the things we will be needed and services that will take place are included as well as the floor plan and storyline of the film. I really hope we may work together and you may help me in this endeavor before I graduate.

Thank you very much for your kind consideration.

Sincerely and with much appreciation,

RELYN A. TAN
Director
BA Film
University of the Philippines-Diliman
Mobile no.: +63917.882.0917 Fax no. 7213090
Email add.: relyn_tan@yahoo.com



SYNOPSIS of the FILM

Hannah, a 28-year-old Tsinoy and a successful career woman is the daughter of a well-off Chinese businessman named *William Huang* who just passed away in a terrible car accident. In line with the death of her father, surprising revelations and events slowly unfold during the last day of the wake when a shocking secret of the family is confirmed—a second family as well as her father’s true wishes. As the film follows the events that take place, *Hannah* must compose herself and gracefully make sense of everything that has suddenly taken hold of her life and her family’s. A big admirer of who her father was, everything Hannah thought she knew about her life and identity will be questioned. Facing the challenge of dealing with acceptance, forgiveness and letting go, Hannah will witness a rollercoaster of emotions on the last day of her father’s wake before she finally lays him to rest.

MAIN CONCEPT of the FILM:

Shooting will be done with just one long take so the main flow of the shoot will require consistent acting of the actors and continuous movement on the set with minimal noise to give way for the dialogues to be heard.

The principle behind the one long take would mean that once the camera starts rolling, it will not stop until the last scene of the film is finished. This may be similar to how a play or theater act works where no cuts are done since it is an ongoing performance. If the film will run for 20 or 30 minutes straight then the take would last that long as well once the director calls to start shooting.

White boards will be used to instruct the actors what will happen next. The movement around the premises will be the main concern and crucial arrangement since a camera operator and a few sound men will be following the movement of the characters in the chapel and around the hallways.

The main action will take place inside the chapel with only a few/number of scenes that will need to be shot outside of the chapel such as walking in the hallway and heading to the elevator or comfort room.

This is a challenging feat to do so it is important and very crucial that a choreography be done before the actual shoot thus I assigned the first day (Jan 29) for this together with the set up.

LOCATION NEEDS:

A Medium or Big Sized Chapel in the 2nd or 3rd floor will do

Hallway Usage of the assigned Chapel

Brief Elevator Use (No need to stop operations)

Parking Spaces for the PD team, Generator, Grip, Crew Car, Food delivery

An area at the parking where flower arrangements can be made (beside the assigned parking space will do)

SCHEDULE:

January 29, 2012 11am-9pm

Set- Up of the Chapel

Production Design main set-up

Use of lights/electricity of the Chapel

Flowers Arrangement in the parking area

Rehearsal of Actors and Camera

January 30, 2012 6am-12mn

Set up of lights with generator in the Chapel

Grind of equipment and sound to use

Final arrangement of Chapel Set-up (PD)

Actual Shoot

Crew Stand-by area (most likely in the chapel area or basement)

Pack Up (may or may not be earlier than midnight to finish)

OTHER NEEDS:

Ritual Shop Services

Casket Rental and Lamps

Table Rental

Mono blocks

Funeral Service

Manpower from Sanctuary-Point person

GENERIC SET-UP FLOOR PLAN Movement:

Pending-dependent on the final chapel assignment

** We understand that such needs might be a challenge for you thus the filmmaker is willing to set a budget for compensation for the request above. Also, these are the main concerns that will most likely occur so if there are any inquiries you may have, I can meet and discuss them with you again in person. Again if you may tell us which location will be assigned to us in advance the better so that my team may adjust and work around the space that will be provided for us once we go for another final ocular in Sanctuary.



January 28 2012

To M'am Eva Diaz
Sanctuarium Administration

Sanctuarium
739 G. Araneta Ave. cor Agno Extension,
Brgy. Tatalon, Quezon City, Philippines
Tel. no./ Fax no.
711-2255/4100598

Good Day!

This is to acknowledge that Sanctuarium has agreed and permitted Ms. Relyn A. Tan to shoot her Film Thesis entitled "Para Kay Áma" and use it as her primary location. They have agreed on letting her use a funeral chapel and services that will assist in attaining the production design and setting free of charge.

With utmost gratitude and appreciation of this generous support, the filmmaker hereby states that the production team will make sure Sanctuarium's facilities will be treated with utmost care and will not cause any disturbances during the duration of the shoot. Should there be any damage in the location or facilities, the filmmaker will be responsible for it.

Attached below is the list of things that will be brought in the location for your review and knowledge. The schedule is also included.

If you have any concerns you may contact Raiza Lansigan at 09164427144, the point person and one of the production managers of my film thesis.

Sincerely Yours,

Relyn Tan
Director
09178820017

Received and witnessed by:

Ma'am Eva Diaz
Sanctuarium

Raiza Lansigan
Point person/Production Manager

e. Production Stills

See Attached Envelope

