

“SENYALEZ”

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“SENYALEZ”

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DEDICATION

For my mother,

Atty. Elena Mamasig-Elloso

Who believes in me

Much more than I do.

ABSTRACT

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Lesbians are a very rare sight in Philippine cinema. In the few films where there is a lesbian character, she is almost always shown as an unattractive, bad-mannered "tomboy" (butch lesbian) who likes to pick fights. She would also probably have vices like smoking, drinking and doing drugs. More often than not, she would also have a "straight" girl as love interest, who in the end will leave her for a "true" man. Either that or she gets raped and becomes a "real" woman.

"Senyalez" seeks to divert from such negative portrayals and tragic story lines. It aims to break and go beyond the stereotypes by portraying lesbians in a positive light. It also makes use of camp and anime influences, as opposed to the usual dark and "realistic" approach in stereotypical lesbian films.

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I. INTRODUCTION

A. Background of the Study

Most people in the Philippines equate being a lesbian to being a "tomboy" who is a male inside a woman's body. They also tend to assume that lesbians like picking fights, drinking, smoking, etc - mimicking the male machismo. This stereotype of a butch lesbian comes from what people almost always see in what little is being portrayed about them in the mainstream cinema or even in broadcast television. Because of this, many generalizations come about concerning lesbians which are not necessarily true. Lesbian visibility is not enough. Negative representation renders it useless if not serve as an attack to lesbians hoping to find happiness with the woman she loves.

The filmmaker intended to criticize this stereotype by creating a story and characters which is distinct from what the audience are accustomed to. The researcher also tackled this project not by using the usual dark and "realistic" approach in stereotypical lesbian films but rather through a stylized and camp approach to it.

B. Statement of the Problem and Objectives

Being a lesbian does not mean being wretched and unhappy or being brutal and murderous.

Through the characterization of the characters of this thesis project, the filmmaker aims to give lesbians more visibility and a more positive representation. As a Filipino lesbian who has felt the lack of lesbian visibility in Philippine cinema, the filmmaker created this project for those like her who has been searching for better representations of lesbians in Filipino films. Also, unlike the trend of lesbian films being dark, dramatic and realistic, the filmmaker treated this project as an action-comedy fused with a bit of fantasy.

Coming from an all-girls Catholic school, it is also the filmmaker's aim to raise the issue of the "controversial" relationship between the Catholic Church and the LGBT (lesbian, gay, bisexual and transgendered) community or at least the lesbian community. It is the filmmaker's personal belief, shared by many, that God is not the one who discriminates but people who refuse to open their eyes. The filmmaker also believes that one can be religious without hiding the fact that he/she is a homosexual and that one can be a homosexual without hiding the fact that he/she is religious.

Lastly, the filmmaker would like to aim this project to make people aware and know more about lesbian culture, especially about the dynamics of a butch-femme relationship.

C. Significance of the Study

Discrimination against lesbians has been widespread in the Philippines. This has been brought about by the strong influence of the Catholic Church in the country which condemns homosexuals in its teachings. Also, being a very male-based religion, it considers all threats to patriarchy as abnormal, labeling them as sinful and immoral. However, this view is brought about by the predominantly male leaders of the said church. A practitioner should not just blindly follow what the leaders say but should also think why they are doing what they are doing.

It also doesn't help that the mainstream cinema, which supposedly reflects reality, has created a stereotype of lesbians as abnormal, unattractive and violent. This leads people to generalize that lesbians are people one must not be associated with, or that lesbians are people who needs to be "fixed."

As said above, this project aims to make people more aware that the stereotype is not necessarily true. It aims to lessen various misconceptions in order to lessen discrimination which stems out from these generalizations.

D. Scope and Limitations

While it is true that some butch lesbians fit the mainstream stereotype, the fact still remains that this is not the only face of lesbians. And although the filmmaker created a portrayal of a butch lesbian different than this, the filmmaker is in no way saying that this is the “right” portrayal or that the stereotype is the “wrong” portrayal. Lesbians come in all shapes and sizes and from all walks of life. What the filmmaker aims for is to make viewers aware that the said stereotype is not the only face of a Filipino lesbian in order to counter some misconceptions which have arisen from it.

II. REVIEW OF RELATED LITERATURE AND FILM

A. On Butch Lesbian Portrayals in Philippine Cinema

Lesbians are a very rare sight in Philippine cinema. Although butch lesbians are more likely a rarer sight in Hollywood or mainstream cinema, it is quite different when it comes to the Philippine cinema. In it, a lesbian is almost always shown as a tomboy if not a butch although, these butch lesbian portrayals are very stereotypical. The following discusses how some of the few butch lesbian characters in Philippine cinema are portrayed.

1. *Sylvia of Danny Zialcita's feature length mainstream film “T-Bird at Ako” (1982)*

Showcasing famous stars, Nora Aunor and Vilma Santos, “T-Bird at Ako” may be considered as the most well-known Filipino movie with lesbianism at its core. Nora Aunor plays Sylvia, an unbeaten lawyer who discovers she loves women upon seeing Isabel, Vilma Santos' character. Sylvia takes on Isabel's case *pro bono* when the latter accidentally kills a man who was trying to rape her. The movie is filled with amusing, if not flirtatious scenes of the two. However through the middle, when Isabel's ex-boyfriend, who left her unexpectedly in the past, comes back, Isabel realizes she still

loves him and Sylvia becomes jealous and possessive, even attempting to bribe the man to leave. Though, in the end, Sylvia lets them be. However, as if that is not enough, Sylvia also reverts to being heterosexual and even accepts her chauvinist suitor and rival lawyer. Also, it must be noted that this film makes use of the conservative belief that “T-bird’s” are males trapped in a woman’s body. It employs a strict dichotomy between male and female wherein women should have a woman’s body, a woman’s heart and should be in a woman’s clothes. A deviation from this is considered abnormal.

2. *Kano of Ishmael Bernal's feature length mainstream film “Manila by Night”(1980)*

A lesbian character in Philippine cinema that is different from the stereotypical butch appearance, is Kano from Ishmael Bernal’s “Manila by Night,” portrayed by Cherie Gil. She has a thin build, long hair and does not wear overly baggy clothes. However, the difference is only in physical attributes. She still acts in a very brute manner and works as a pimp and a drug pusher. By the end of the film, she is betrayed by her lover leading to her being arrested by the police. The narrator even goes to say that she deserves to be punished and is given no redemption.

3. *Jack of Sigrid Bernardo's short independent film “Babae” (2005)*

Jack, played by Gadge Gunn, is a butch woman with the typical heavy build and cropped hair, working as a *padyak* driver. On a positive note, Jack’s partner is a feminine woman who is not portrayed as “straight”. The two grew up in the slums together and eventually became lovers. They relate to each other as women, and Jack is not treated as a mere “male substitute”. In fact, the twist in the story is that the butch in the relationship is the one who gets pregnant after the two of them get raped. Ironically, the story ends on a happy note. The short film is entertaining because of the light approach to otherwise tragic situations, but it ends up trivializing the rape of the two lesbians.

4. *Jess of Brillante Mendoza's feature length independent film "Kaleldo" (2006)*

Cherry Pie Picache plays Jess, a butch lesbian and one of the three sisters who are the center of the story. They all live in the same house with their authoritarian father. Jess is a stereotypical butch in appearance but not in personality. She is a resourceful entrepreneur, a good cook, a caring daughter, and an affectionate sister. She had a tender relationship with her lover, who also treated her as a woman. Still, Jess was depicted more as an "exception" because majority of her butch lesbian friends were still shown as the stereotypical drunkards. Despite the admirable character of Jess, she is still denied a happy ending. In the end, getting along with her family meant losing her love to a man.

5. *Toni of Joel Lamangan's feature length independent film "Sabel" (2004)*

The film "Sabel" also features an admirable butch lesbian in Toni, (portrayed by Sunshine Dizon) a volunteer doctor in the Cordillera region with whom Sabel fell in love and "married" in the latter part of the film. She is shown as a professional who really cares for the tribe she attends to. She is even seen as a leader in such situations like standing up against the lawyer of a rich man who is unjustly claiming their tribe land. However, as revenge for making him lose face, the said lawyer proceeded to rape Toni when she was walking home alone one night. After learning of this incident, Sabel kills the lawyer and was arrested. However their tribe provided her with an alibi and was not sentenced to prison. Also, in the end, Sabel stayed with Toni even after Sabel's ex-boyfriend who she left for no reason came to find her. The lesbian couple does get to have a happy ending but before that they had to experience many unfortunate events.

B. On Lesbian Gender Politics

Because of the lack of positive representation of butch-femme relationships in media, many questions and misconceptions have come out regarding these relationships. One of the most prominent of these is that butches want to be men. Like

heterosexual relationships, butch-femme relationships make use of gender roles, yet this doesn't mean that one of them should be a man. Levitt describes butch-femme sexuality as being grounded upon the recognition of the difference between sex and gender. It supports the criticisms of gender theorists (e.g., Butler, 1990) who argue that men should not claim masculinity as theirs. Women could also, and should also be allowed to display masculine characteristics. It was pointed that gender performance is a constructed nature, and it is important to understand gender as being independent of a person's physical sex. (Levitt 50)

Another misconception is that when a femme is attracted to a butch, it means that in reality she is attracted to men. This is not true for the fact is a butch is still a woman and a femme knows this. Unlike most men, butches see femmes not just as an object but someone who inspires desire. "The meaning of being sexy in a femme way was distinct from heterosexual femininity as it communicated not a message of being an object only, but rather a message that she was also able to command sexual admiration and desire." (Levitt 43)

But what are the differences between butch and femme except for their appearances? Levitt and Hiestand's article described one of the more known differences between butch and femme lesbians; their care giving styles. Femmes reported giving more emotional care and butches reported giving more physical care. The article also discussed other aspects of the dynamics of butch and femme sexuality as shown in the following table:

Table 1 Dynamics in butch and femme sexuality

	Femme	Butch
Attracting Others	The power of generating desire in other via signifiers of both strength and feminine beauty	The power of having your desire coveted, that is, of having someone want to give herself to you
The Risks Entailed in Gender Performance	<ul style="list-style-type: none"> • The threat of being exposed but not being desired • The threat of not being recognized as lesbian 	<ul style="list-style-type: none"> • The threat of having ones' desire rejected • The threat of having ones' gender misread as male
Agency-Choice Flirtation with other	Choice to accept/reject desire <ul style="list-style-type: none"> • Demonstrating one's ability to command desire • Demonstrating ones' ability to accept or reject desire (often by teasing to reject or consider others' desire) 	Choice to desire/not desire <ul style="list-style-type: none"> • Demonstrating one's desire • Demonstrating that one's desire is coveted (often by teasing not to offer desire or by showing the value of ones' desire)
Sexual Performance	<ul style="list-style-type: none"> • Tends to affirm the gender of the other by heightening gender differences • Tends to be sensitive to butch vulnerabilities in sexuality 	<ul style="list-style-type: none"> • Tends to be oriented towards pleasing the other sexually • Some sexual activity as potentially threatening to ones' sense of gender authenticity

(Levitt 42)

These dynamics show the two lesbian genders complement each other. "These gender-identifiers helped women to identify and communicate their attractions to others..." (Levitt 42)

Still, there are notable things that femmes and butches have in common, such as subverting the traditional notions of sex and gender. Femme women are respected and admired for exhibiting both strength and beauty, and for displaying a femininity which is

defiant (as it is directed towards other women, and not to men). On the other hand, butch women show their strength by defying femininity itself (as when they embrace masculinity).

Butch-femme attraction was described as being strongly influenced by a value system wherein both partners respect each one's gender and sexuality, amid a patriarchal society that tries to negate their lesbian experiences. Both butch and femme lesbians put value in rebelliousness, through the deliberate act of subverting sexuality by recognizing and embracing gender differences within a single-sex system (Levitt 50).

C. On Lesbianism and the Catholic Church in the Philippines

It is a known fact that the Catholic Church condemns homosexuality. Although this is the common knowledge, other theologians have a different view on this. The site ReligiousTolerance.Org reviews some articles from the Catechism of the Catholic Church, providing arguments that defend same-sex relationships. The Catechism is a collection of teachings prepared by the Magisterium, the Church's teaching authority. It is intended for the guidance of individual Roman Catholics. One of the most notable of these in regards to homosexuality is the following:

2358: "The number of men and women who have deep-seated homosexual tendencies is not negligible. They do not choose their homosexual condition; for most of them it is a trial. They must be accepted with respect, compassion, and sensitivity. Every sign of unjust discrimination in their regard should be avoided. These persons are called to fulfill God's will in their lives and, if they are Christians, to unite to the sacrifice of the Lord's Cross the difficulties they may encounter from their condition."

("Catechism of the Catholic Church")

Here it is stated that the Church recognizes the findings of numerous human sexuality studies that homosexual orientation is not a choice, and that homosexuals face a great deal of trials. The Church declares that it is against "unjust discrimination" against gays and lesbians. This is ironic considering that it is religious rules, issued by the Church itself, that become the root of much discrimination against homosexuals. The article just prior to article 2358 is a perfect example.

2357: "Homosexuality refers to relations between men or between women who experience an exclusive or predominant sexual attraction toward persons of the same sex. It has taken a great variety of forms through the centuries and in different cultures. Its psychological genesis remains largely unexplained. Basing itself on Sacred Scripture, which presents homosexual acts as acts of grave depravity, tradition has always declared that "homosexual acts are intrinsically disordered." They are contrary to the natural law. They close the sexual act to the gift of life. They do not proceed from a genuine affective and sexual complementarity. Under no circumstances can they be approved."

(“Catechism of the Catholic Church”)

The Philippines being a predominantly Catholic country does not help in the situation of lesbians in the country. The Judeo-Christian tradition is very patriarchal. “It looks at non-male things as inferior, including women, and women who do not give birth, and women who do not submit to men, and women who can live without men.” as Ms. Anna Leah Sarabia says in *Body and Soul: a forum on lesbianism and religion* (2001). Through the teachings of the Catholic Church, lesbians are seen as sinful, immoral and abnormal. This has led to much discrimination and even violence against lesbians in almost all institutions as religion has such a strong influence on the views and beliefs of

its practitioners. Due to this, many lesbians have stopped going to church or even believing in God for what would they do with a god who hates them. Conversely, some would go to church every Sunday to ask for forgiveness for being a lesbian. However, if one has a broader mindset, one will realize that it is possible to remain in the faith while being a lesbian. One doesn't need to follow everything that the pope says. "Thinking people usually go beyond whatever religion they grew up in... beyond the scriptures or following the Ten Commandments. One looks behind why you do this?" says Dr. Margarita Go-Singco Holmes as she discusses the stages of moral development in the Body and Soul forum. Religion should not be just about following anyone but about how it will affect one's lives and the lives of those around them.

D. On Camp and Irony

The word "camp" is said to have come from the French term *se camper*, which loosely means "to flaunt with exaggeration". In most cases, it refers flaunting one's homosexuality. The Camp style of performing can be traced back to at least the early eighteenth century. This was the time when homosexual subcultures began to rise within Western Europe urban settings. Camp style then was a celebration of gender-bending: women playing men and vice versa. In more queer ground, there were women performers who acted as if they were "men playing women". Camp became a way of performing an otherwise unseen identity back in those times. These exaggerated performances were often accompanied with much wit and aestheticism.

The playwright, Oscar Wilde, was a popular advocate of the camp sensibility. Through his works, such as, "The Picture of Dorian Gray" and "Salome", the camp sensibility infiltrated the silent film industry. These film productions made use of camp styles such as bizarre story lines, exaggerated acting, and highly stylized settings. The camp style has even crossed over to various art or experimental cinemas where the attention to surface or exterior styles are given more importance than the actual content.

The gay director James Whale (1889-1957) also employed camp styles in his works such as “Frankenstein” (1931), “The Old Dark House” (1932), “The Invisible Man” (1933), and “Bride of Frankenstein” (1935), all of which contained camp sensibilities such as ironic humor which is used to make fun of bourgeois heterosexuality.

After the enforcement of the Production Code 1034 in Hollywood, such deliberate queer camp was seen rarely. This code was a product of the puritan and heterosexually biased culture of the film industry. Despite this, many gay men and women continued to interpret Hollywood films from their non-straight perspectives. They made fun of Hollywood's heterosexual melodramas. They celebrated the exaggerated personas of campy actresses such as Bette Davis, Mae West and Judy Garland. Gay men made these heroines their icons for their bitchiness and resistance to the patriarchal culture (who prided soft, feminine and self-effacing personalities.)

In the 1960s, experimental filmmakers such as Kenneth Anger, Jack Smith and Andy Warhol made deliberate attempts to make queer camp films as a form of criticism to the Hollywood style. Anger wrote the trashy “Hollywood Babylon”, Smith made controversial “Flaming Creatures”, and Warhol's minimalist long-take films like “Haircut”, and “Blow Job” went against Hollywood's continuity editing style. Warhol also employed actors who were controversial for being drag queens, hustlers, lesbians and the like.

Camp gives importance to the performative nature of gender and sexuality. Drag or cross-dressing is essentially camp by its very nature. In the 1960s, camp started to become mainstream due to the counter-cultural film-goers' desire to reject the formula film-making of Hollywood. Later on, Hollywood itself produced deliberately campy productions such as Batman (CBS, 1965-1968, US). In recent years, camp is still used in many homosexual contexts. In the reality show Queer Eye for the Straight Guy, (David Collins, Michael Williams, et. al., 2003-2003, US) the camp sensibility of aesthetic over substance is successfully utilized contributing to the show's popularity. However, it must

be noted that not everybody could appreciate camp. Its reactionary nature, being anti-heterosexual-bias, anti-Hollywood-formula and anti-academic is bound to raise the eyebrows of people whose sensibilities are closer to the status quo.

III. STUDY FRAMEWORK

Film is said to be a representation of reality. But is what we see on screen, really representative of the real? As Laura Mulvey tackles in her article "Visual Pleasure and Narrative Cinema" (1975), the classic Hollywood cinema positions a woman under a controlling gaze of a male character with whom a male spectator may position himself as. Mulvey called this spectatorship as the "Male gaze." Lis Whitelaw gives us a clearer image of this gaze:

In films with a heterosexual "love interest" all depictions of sexual activity are visually centered on the woman. In the commercial cinema the degree of sexual explicitness varies but the camera inevitably pays a good deal of attention to the woman's body, and the shots of her are almost always from the man's perspective, encouraging the audience to identify with the male protagonist in viewing the woman as an object. (Whitelaw 92)

In a dominantly patriarchal society, women are turned into objects or into body parts. Through this, man maintains his power in society via the lowering of her status. This power struggle has been ever present in films. Even today, majority of the protagonists of films are still male. As the dominance of patriarchy in our society persists, the objectification of women still continues and the representation of women continues to be those which are constructed by men. "Women in film... do not function as signifiers for a signified (a real woman)... but signifier and signified have been elided into a sign that represents something in the male unconscious." (Kaplan 310)

As man tries to maintain his power, he tries to eliminate the threats to this power. And what greater threat is there than lesbians, those who don't need or want the desire of men. As Whitelaw points out, lesbianism posts a real threat to patriarchal power. The patriarchal society cannot allow lesbianism to be viewed as an attractive alternative for women. For this reason, lesbians are debased into sex objects which men could incorporate into their sexual fantasies, and where they can maintain control over them. Another tactic is to portray lesbians as leading degrading or tragic lives, so that women would not even wish to be in their position.

This has led to the number of negative representations of lesbians in film. Either they are portrayed as “at best wretched and unhappy” or “at worst brutal and murderous.” (Whitelaw 88-89) This is very eminent in Philippine mainstream cinema where lesbians are almost always shown as unattractive, bad-mannered “tomboys” who likes to pick fights. They would also probably have vices like smoking, drinking and doing drugs. More often than not, they would also have “straight” women as their love interests, who in the end will leave them for a “true” man. Either that or they get raped and become “real” women.

Camp has been used throughout history as a tool for criticizing the heterosexual status quo, through the use of humor and exaggeration. Its flamboyant and stylized nature is intended as a mockery of the serious heterosexist approach of Hollywood film-making. Its early proponents believed in the aesthetic value of the non-traditional, the drag, the queer, the lesbian. It is in its LGBT roots that Camp has come to be accepted as a style that celebrates the colorful life that homosexuals lead, which is why it is the approach used in this film.

IV. METHODOLOGY

A. Conceptualization

The filmmaker believes that the undergraduate thesis must be about the culmination of what she has learned in her college years. Not just the ones taught in the classroom but also those she has learned from encountering others. And so being a lesbian and a member of UP Babaylan, the premiere campus-based LGBT organization, she aimed to make a project which could bring about awareness to those around her involving the issue of the LGBT community especially of the lesbian community. Also, as an exchange student scholarship grantee to Japan, the researcher also incorporated themes from the said country like anime, origami and kanji or Japanese writing.

B. The Story and Script

Originally the story of the project revolves around the meeting the parents situation of two lesbians in a relationship and was entitled "Bwisita." However, the filmmaker thought of a more controversial scenario. What if the angel Gabriel appeared to a lesbian and says that she will bear a child, parodying the annunciation of Mary. As a former all-girl Catholic school student, this theme also fits well with the aim of the filmmaker of incorporating into the project much of what she has learned.

Upon thinking about the title, the filmmaker intended to use "SenyaLes," as a pun because it is about a lesbian receiving a sign from God. However upon further thinking, the filmmaker realized that she can incorporate Japanese words into this title. Sen can translate to 1,000 and Ya can mean arrow. On the other hand, instead of Les the Japanese word for lesbian is Rezu but pronounced as Lez, thus the title became "SenYaLez."

Eventually, the script went through a number of revisions with the help of the filmmaker 's adviser. Most notable of these revisions are the following. First, instead of

bearing the child biologically, it will be delivered to the lesbian couple via the Stork. This lessens the chance of the butch lesbian being associated as a mere male substitute. Also, the main antagonist was changed from a homophobic gang leader to an adversary of Gabriel, former messenger of the gods, Hermes. This makes the plot more complicated and reveals that it is not because of homophobia that Hermes attacks the lesbian couple but rather because he wants to get even with Gabriel by stealing and destroying the "Senyalez." Furthermore, instead of the Stork being another character, Hermes gets to get this role for his redemption.

C. Senyalez I

It should be noted that "Senyalez" was done twice. This part tackles the first attempt in creating the project. Reasons on why the whole film was redone will be tackled in the later section.

1. Pre-production

a. Cast and Crew

The first pre-production started with the recruitment of the crew – most of whom are friends and acquaintances of the filmmaker and her girlfriend, who also acted as the production manager. Also, by this time, the filmmaker's girlfriend has recently performed in a stage musical wherein they met more acquaintances from the theater department who ended up as part of the crew or cast, specifically the position of director of photography and editor and the roles of Regina, Hermes and Michaela. Recruiting for the role of Sol proved to be a bit difficult as the filmmaker wanted someone who could really incorporate the character of a butch lesbian. The filmmaker ended up recruiting a real butch lesbian for this role.

The filmmaker allotted an ample amount of time for rehearsals especially because the film entails that the main characters have good chemistry. Also, the film involves speaking in gay lingo which the actors are not familiar with. Finally, rehearsals

were also allotted for practicing fight scenes. It helps that the actor playing Sol is a stuntwoman in real life and is adept with these scenes. However, everyone else isn't.

b. Locations

The filmmaker needed to find locations for the following settings: 1) Regina's unit, 2) Sol's old apartment, 3) Sol's unit, 4) Corridor of Sol and Regina's condo, 5) Elevator of said condo 6) Sol's art studio 7) a rooftop and 8) a dark alley. The Quezon City Circle Park is also included in the locations. However, there is no alternative to this for this setting is specific in the story. On the other hand, the location for Sol's art studio is the most difficult place to find because the scenes in it require setting things on fire and flooding the area. At the same time, it should be spacious for it is supposed to be an art studio. This was then set in the assistant production manager's house which was then being unused. This is also the location for settings 1) to 3). Meanwhile, the filmmaker and her crew decided that the corridor and the elevator will be a studio set-up in order to have more flexibility with the shots and space for lighting. The filmmaker secured a permit for the Broadcast Communication studio in the College of Mass Communication Media Center. By this time, the Film studio was still undergoing construction. Finally, the location for the rooftop was set in the Faculty Center's rooftop and the dark alley was set in the road near the UPDP (University of the Philippines Diliman Police) station.

c. Production Design

Being a campy and stylized film, this project needed to focus on its production design. The costumes used were all colorful and each of the characters has their own set of color themes. Also, costumes for the angels and Hermes were designed and sewn. Aside from these costumes, the angels use bright aqua contact lenses in order to distinguish them from the ordinary humans. On the other hand, the set design tended to have a more realistic look.

d. Schedule

The intended schedule for this production was February 14, 15 and 16, 2009. The 1st day consists of scenes in the rooftop and QC circle wherein no lights were needed. The 2nd day comprises of scenes set in the BC studio and the dark alley scenes. Finally on the 3rd day, all the scenes in the Assistant Production Manager's house is to be shot.

e. Equipment

The filmmaker was given the opportunity to use a Panasonic P2 camera which was owned by the assistant production manager. Although this was a great camera, the down side is that it is only new to the owner and she herself does not know how to optimize its settings. For the lights and equipments, the filmmaker borrowed some from the Film department and rented some from 1st Call Grip.

2. Production Days

a. Day 1

Because the filmmaker didn't really get to have an ocular for the Faculty Center's rooftop, it was only in the shooting day itself that she finds out that the roof is made of galvanized iron sheets and was not flat so moving around is difficult. However the production managed to sail smoothly despite this.

The second location for the day was in the QC circle. The dialogue scenes were shot without much difficulty however the fight scenes were not as easy as was previously thought. Also, being too engrossed in the action of the performers, the filmmaker wasn't able to see the people passing by the background. Near the end of the shoot, the battery of the camera is about to get empty. Being a park without accessible electrical outlet, the final scenes for the day were shot hurriedly until the battery finally gave out.

b. Day 2

The 2nd day started very late. There were still many alterations needed for the set. Also, the actor for the first scene came very late. Due to these, the schedule was rearranged which means that the set and costumes kept on changing. Furthermore, the set-up of the lights took a long time. Every scene, took a while to shoot pushing back the schedule. Another speed bump to the production is the fight scene. The fight choreography was taught to several of the crew as proxies because not all from the fight scene rehearsals were able to make it to the shoot. Also, the actor playing Sol had a difficult time with the dialogue as she performs the fight choreography. The scenes from the studio took until 1:00AM. This was a problem because according to the permit which was submitted for the next location – the dark alley, the time allotted for the shoot was from 10:00PM until 12:00AM only. However, the crew pleaded with the UPDP and said that the shoot will only take a while. Again, the remaining scenes were shot hurriedly.

c. Day 3

The schedule for the 3rd day starts only after lunch to give the cast and crew some time to rest. However, the production design team wasn't really able to rest for there are still many things to be done. On this production day, the director of photography was not able to come, which he just notified the day before. Luckily, some of the filmmaker's colleagues from UP CAST (Cinema Arts Society) were willing to take his place. Many delays also took place on this production day, much of which concerns the set and production design. The production was finished only after 7:00 in the morning and again, much of the latter scenes were hurriedly done.

d. Reshoots

Because some scenes were hurriedly done, many errors were found upon reviewing the footage which led to having reshoots. One of these was the scene where Hermes is confronted by the two angels. This was the last scene which was hurriedly

done in day 2. Also, the dance scene between Regina and Sol needed to be reshot because the researcher was not content with the mediocre result of the past shoot as this was supposed to be the climax of the whole film.

3. Post-Production

The editor that the filmmaker hired was the same person as the director of photography because the filmmaker thought that this person understands her ideas very well. The filmmaker brought her computer to his house because it has the right specifications for the project and in order for the editor to work without the hassle of commuting to the researcher's house. However, the editor did not use this opportunity to work due to reasons like fighting with his girlfriend all the time and claiming to have clinical depression which he only revealed to the researcher in the latter parts of the project. He only seriously started editing a week before the thesis defense. Also, his skills with the visual effects were not as good as he claims. In the end, the filmmaker did not quite make it to the defense and the overall quality of the project was not approved by the filmmaker's adviser - a sentiment which the filmmaker later shares.

D. Senyalez II

The filmmaker and her adviser decided not to push through with the thesis defense. Instead the filmmaker wanted to improve the project because she doesn't want the story of the project to be inhibited by such low quality. However, due to the following reasons, the film could not be improved just by reediting and reshooting, but by redoing the whole film altogether. First, the actors for the roles of Regina, Gabriel and later Michaela were not anymore available for a reshoot. Also, the assistant production manager's house, which was the location for almost half of the film, was no longer available to shoot in.

1. *Pre-production*

a. Cast and Crew

The second pre-production of the film was rather the same with the first although there was more difficulty recruiting for the cast and crew. Up to three actors were even attempted to be recruited for the role of Regina but did not get to play the part due to various reasons. The filmmaker ended up recruiting her former classmate for the role. On the other hand, the actor for the role of Gabriel was easier to find although he was not available for much of the rehearsals. Meanwhile, for the role of Michaela, the filmmaker hired her transgendered colleague from UP Babaylan which fits perfectly because in the story Michaela displayed characteristics of a transgendered woman as well.

b. Locations

Because the prior locations weren't usable anymore, this time the locations used were much closer to home (literally and figuratively.) The filmmaker's house was used for the condo and old apartment scenes, and the researcher's father's closed down OTB (off-track betting) restaurant for the rest of the sets except for the scenes set in the QC Circle Park. However, the OTB restaurant needed extensive renovations to convert it to a studio. Finally, the rooftop location was moved to UP NISMED which has a cemented rooftop rather than being made of galvanized iron sheets.






d. Production Design

With a new production designer, (the former became too busy to continue the project) the production design was changed to be more stylized than realistic. Most notable of this change were those of Sol's unit and Sol's studio. Although many changes were made, some of the first production's props and set pieces were still used especially the panel boards which comprises the corridor setup. However they required some restoration due to improper storage. Also, this time, the doors for both Regina's and

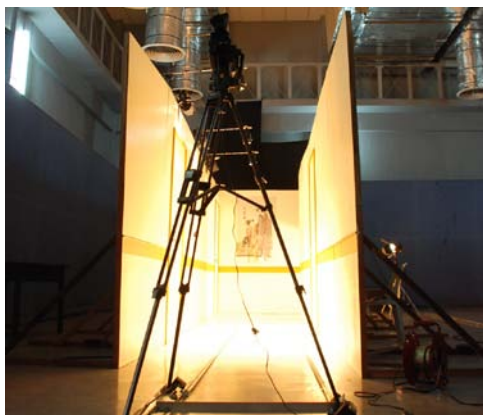
Sol's units were modified to be able to open. After the corridor setup these panels were also used for the setup of Sol's studio. Some time was scheduled in between shoots for the said scenes in order to give way for finishing the production design of the latter.

Below is a table which compares the production design of the two productions.

Table 2 Comparison of set and production design of the two productions

SET	SENYALEZ I	SENYALEZ II
Regina's unit		
Sol's old apartment		
Sol's unit		
Corridor		

**Corridor
(setup)**



Elevator



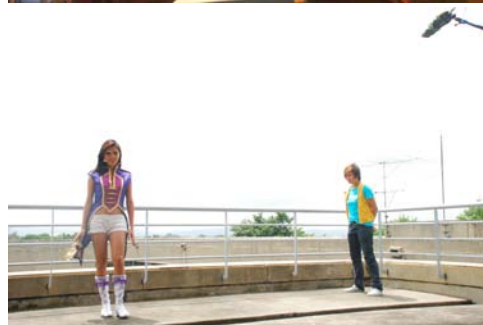
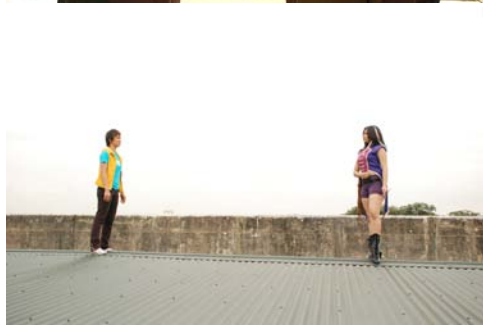
**Sol's Art
Studio**



**Rose
Crown**



Rooftop



e. Schedule

Due to the ever-changing status of the cast and crew, much of the planned schedule and rehearsals were rendered ineffective or even inapplicable. It also didn't help that some of the most important cast and crew did not bother to show up in the final rehearsal / meeting before the first shooting day and so it was rescheduled and another batch of recruitment followed. In line with this, the production manager set a final date for the first day of shoot in order to prevent further rescheduling.

f. Equipment

This time the filmmaker used her own camera for the project because she is more adept with it. For the lights and equipment, the filmmaker rented from both the film department and 1st Call Grip but mostly from the latter.

2. Production Days

The schedule for the production was aimed to be for two days only, but this proved to be impossible. Also, as most of the cast and crew are working or studying, shooting days were only scheduled in the weekends.

a. Day 1

The shoot in the QC Circle Park was delayed due to an ongoing mass service in the morning. Also, rain poured in the mid-afternoon even with scenes left to be shot. With the advice of the director of photography, due to continuity reasons, the filmmaker opted to move on to the next location. However, the rain still proved an issue as it was interfering with the sound. The filmmaker decided to continue as to not waste time and just solve the bad sound through post or dubbing. There was also the problem of the schedule which proved to be unrealistic and so some scenes were decided to be rescheduled.

b. Day 2

Instead of immediately shooting the scenes in Sol's studio a week after day 1, the filmmaker opted to shoot the rooftop scene and the remaining QC Circle Park scenes as the prior's production design was not yet complete. However, due to a storm, there was rain every now and then so the QC Circle Park shoot was canceled but the shoot for the rooftop scene still pushed through.

c. Day 3

The schedule for the 3rd day comprises of the scenes for the location of the filmmaker's house and the scenes in Sol's studio. There were not much problems shooting in the filmmaker's house except for being a bit delayed. However, upon arriving at the OTB restaurant to shoot the scenes in Sol's studio, the rented generator showed signs of breaking down which was first attempted to be fixed which took about an hour. Finally it was sent back and replaced which took another hour. Again, flooding the set proved to be a challenge as water have to be tapped from a neighbor and the area is now larger.

d. Day 4

The remaining QC Circle Park scenes and dark alley scenes concerning Henchman #36 were scheduled for day 4. The final scene for the park was again not finished because it rained. Fortunately though it was already late afternoon when it did. Except for this, there weren't any problems that day and the shoot finished quite early.

e. Add shoot

Add shoots included scenes of the people Sol and Regina pointed at in the QC Circle Park, Henchman #36's flashback scene, the scene where Hermes pushed back Henchman #36 to fight (because the actor for Hermes was not available in the morning of Day 4), the final scene in the QC Circle Park and Sol opening her studio (because it was raining when this was first shot.) Except for the last scene, all of the above was shot

in the University of the Philippines campus to avoid paying another five hundred pesos to shoot in the QC Circle Park.

3. Post-Production

The filmmaker passed the footage on to the editor two weeks before the thesis defense for the 1st semester. Unfortunately, due to the *Ondoy* incident, power was cut off from the editor's place for almost a week and so the researcher did not make it again to the defense. After this, the editor's computer broke down and after waiting for almost a month for it to be fixed, the filmmaker decided to look for another editor. The filmmaker then hired an editor who works in a post-production facility. However, due to the facility having a number of projects during December, the editing process started only in the following month. Also, the editor was only available around once or twice a week. The rough cut was finished in three meetings but a problem occurred in exporting it and so the project was turned into SD, which was a bad decision only realized upon passing the project to the visual effects, and was later turned back to HD. After the final editing took place, the cut was sent to the musical scoring and sound effects. Scoring was done by a friend and was free of charge however the filmmaker herself have to edit the music in order to fit in the timeline. For the visual effects, the filmmaker hired the services of a visual effects facility which was recommended to her. However, four days after passing on the footage to the facility, they informed the filmmaker that they can not work on a 1080p resolution and was asking for a 720p resolution immediately because they cannot work on it anymore after a few days due to other projects. This was impossible for the filmmaker because the post production facility was now overbooked and cannot accommodate exporting another HD file for at least a week. And so the researcher hired another visual effects artist who works freelance. Color grading was also done on his computer as the post production facility was now overbooked. However rendering time was slow and half of the film was needed to be rerendered due to a mistake in the

frames per second setting. The film was finished and exported to tape just a day before the thesis defense which was far from what the filmmaker has hope for.

V. RESULTS AND DISCUSSIONS

The film was first shown in the UP Film Institute on March 22, 2010 (the day of the thesis defense.) Some scenes garnered much reaction from the audience especially the gay lingo confrontation between Hermes and Gabriel, the final revelation of the "Senyalez" and the kissing scene near the end. After the film was shown, Prof. Jason Banal and Dr. Grace Alfonso commented on the work. First, Prof. Banal said that it was brave of the filmmaker to tackle this theme. However, he mentioned that the filmmaker must be careful in using humor because sometimes it gets "corny." Although, he also said that the humor was "interesting." Next, he commented that the cinematography is "weird," and asked why the film was overexposed. The filmmaker answered that the film was projected much brighter than what she has anticipated, which was that the projector projects a dimmer image.

Dr. Alfonso commented that the film was a good attempt to show gender equality and diversity. However, she said that the performance of the main characters were not very campy. It was rather stiff and self-conscious so the film didn't become as effective as it was supposed to be. Still, she applauded the attempt of tackling new territory. Most of the films made about the LGBT community involves only the male homosexuals so this project was a good start as it tackles the story of women loving women.

VI. SUMMARY AND CONCLUSION

In order for patriarchy to maintain its power, it seeks ways to eradicate threats to this power - those that doesn't subscribe to the notion that males are supreme above all. Lesbians are considered as a main threat to patriarchy as these women does not

need nor want the desire of men. Due to a mainly patriarchal set-up in mainstream cinema, lesbians have had a fair share of negative portrayals. This creates stereotypes that leads to much discrimination against them as film is supposedly a reflection of reality. As a film that attempts to counter these stereotypes, camp was used as the style of this project as it was historically used by filmmakers and artists in challenging the heterosexual status quo.

"Senyalez" garnered a lot of positive reaction from its audience. It also received praises for its attempt in showing a different side to lesbians. This proves that there is indeed space for films which show lesbians on a more positive note.

VII. IMPLICATIONS AND RECOMMENDATIONS

The filmmaker recommends the following based on her experience in making an HD film. First of all, one should stay away from this format unless s/he knows a reliable facility which can handle this technology. Shooting in SD with the right settings specially during night scenes (in which most video cameras have difficulty with) would be sufficient if not equal in quality. Another alternative would be to shoot using film. The quality would be superior and the hassles of post production would be about the same level as processing an HD project. If one does opt to do an HD film, make sure there is an ample amount of time for post production especially for the visual effects.

Although the filmmaker made a film with a positive portrayal of lesbians, she would like to reiterate that more lesbian films with positive portrayals are needed in Philippine cinema today. Although many films featuring LGBT characters have come out in recent years, most of them are about gays and does not shed much light on lesbian culture. In order to diminish the discrimination which stems from misconceptions garnered from watching films with stereotypical lesbians, people need to encounter more

films that say that there are other types of lesbians out there like the lesbian supermodel, the lesbian CEO, the lesbian mother, and most of all the happy lesbian.

For those who would like to make a lesbian film, please bear in mind that not being a lesbian does not mean that one is exempt from showcasing lesbians in a more positive light. It is a filmmaker's obligation to first research about the subject and characters of the film that s/he will create. Condemning lesbians or other minorities in one's film will not be looked upon as a mere act of ignorance but that of hate.

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APPENDICES

A. Synopsis

"Senyalez" is an LGBT short film foccusing on two lesbian characters, Sol and Regina. The story starts with the angel Gabriel appearing before Regina to announce the fulfillment of her long-time wish - to have a baby. Coming from a recent break-up, Regina requests that the angel help her find a partner to share the joy of raising the baby with. Gabriel is too busy, so the task of helping Regina is laid upon Sol, an artist. The quest to fulfill their wishes proves harder than expected as a shady character employs his legion of homophobes to prevent Regina and Sol from reaching a happy ending.

B. Script

CHARACTERS

SOL: A butch lesbian artist.

REGINA: A femme lesbian writer.

GABRIEL: An angel sent by God to deliver His messages.

MICHAELA: An angel who fights evil.

HERMES: Main antagonist. Former messenger of the gods.

HENCHMAN NUMBER 36: A drunkard homophobic.

HENCHPEOPLE

SEQ 1A. INT. REGINA'S UNIT – DAY

Makikita si Regina na may kaaway sa may pinto. Nasa loob siya ng unit.

REGINA

Paano mo nagawa sa 'kin 'to?

SEQ 1B. INT. SHARED APARTMENT – DAY

Makikita si Sol na may kaaway sa may pinto. Nasa labas siya ng pinto.

SOL

Hindi... Hindi ko na talaga kaya.

SEQ 1C. INT. REGINA'S UNIT – DAY

REGINA

Binigay ko sa'yo ang lahat!

SEQ 1D. INT. SHARED APARTMENT – DAY

SOL

Ilang beses ko bang sasabihin? Hindi nga ako ganyang klase ng tao!

SEQ 1E. INT. REGINA'S UNIT – DAY

REGINA

Paano na yung mga plano natin? Hindi mo ba naisip yun?

SEQ 1F. INT. SHARED APARTMENT – DAY

SOL

Hindi na ko makahinga dito!

SEQ 1G. INT. REGINA'S UNIT – DAY

REGINA

Ano bang ginawa ko? Sinasakal ba kita? Ilang beses na kong nag-give way para lang sayo no.

SEQ 1H. INT. SHARED APARTMENT – DAY

SOL

Sino ba naman kasing kaya pang tumira dito?

SEQ 1I. INT. REGINA'S UNIT – DAY

REGINA

Excuse me?!

SEQ 1J. INT. SHARED APARTMENT – DAY

SOL

Ang dumi-dumi! Ang baho-baho! Parati na lang maingay pa!

SEQ 1K. INT. REGINA'S UNIT – DAY

Tatalikod si Regina sa kausap.

SEQ 1L. INT. SHARED APARTMENT – DAY

SOL

Maiintindihan ko pa kung paminsan-minsan lang e. Pero hindi! Araw-araw feeling ko para akong nasa warzone – ng mga lasing na kapre!

SEQ 1M. INT. REGINA'S UNIT – DAY

REGINA

Umalis ka na... Umalis ka na!

Makikita na ang tunay na kausap ni Regina ay ang nagtaksil niyang girlfriend. Tatalikod din ito sa kaniya at aalis.

SEQ 1N. INT. SHARED APARTMENT – DAY

SOL

Hindi na kayo nahiya! Ako pa ang 'laging nag-aabono ng renta natin!

Ipapakita naman ang mga kausap ni Sol na naglalasing at naninigarilyo. Sasagot ang isa sa kanila.

ROOMMATE

Ok. Ok. Chill ka lang, roomie! Party muna tayo!

SOL

Ayoko na! Aalis na talaga ako!

OBB

Montage ng mga scenes ng paglipat ni Sol at pag-get over ni Regina sa kaniyang pakikipag-break up.

SEQ 3. INT. ELEVATOR – NIGHT

Mag-isang nakasakay ng elevator si Regina nang may tatawag.

SOL

Wait!

Pipindutin ni Regina ang button ng elevator para manatiling bukas ito. Papasok si Sol.

SOL (nakangiti)

Salamat.

Sa pagakyat ng elevator biglang magliliwanag ang lahat. Mapapapikit si Regina at sa pagbukas muli ng kaniyang mata ay may makikita siyang nilalang sa harap niya. Naka-uniporme ito at nagliliwanag ang mga mata. Titingnan ni Regina si Sol kung nakikita rin ba niya ito ngunit hindi gumagalaw si Sol. Magpapakilala kay Regina ang nilalang.

GABRIEL

(Japanese)

Watakushi wa Gabrieru Daitenshi de gozaimasu.

Ako ang arkanghel na si Gabriel.

Mapapatingin lamang sa kaniya si Regina. Mapapansin ito ni Gabriel at titingnan ang 'ipod' mula sa kaniyang bulsa. Makikita na ang laman nito ay iba't ibang lenguahe na nakaayos ayon sa bansa, at ang pinakikinggan ni Gabriel ay ang *Keigo* o ang pormal na Nihongo. Ililipat niya ito sa playlist ng Pilipinas at malilito sa dami ng uri ng Tagalog. Pipili siya ng isa sa mga ito at magpapakilala muli.

GABRIEL

(gay lingo)

Akey ang anghelita na si Gabriel, ang tagabringlalu ng junsahé ni Panginoong hay-ar. Nanditey si atashi upang mag-givelalu ng mahatma gandhis na sholita. Ikawchi...

Ako ang arkanghel na si Gabriel, tagapagdala ng mensahe ng Panginoon. Naririto ako upang magpahayag ng magandang balita. Ikaw...

REGINA

Wait lang. Medyo di ko ma-gets.

Pipili muli si Gabriel sa listahan ng lenguahe at mulingmagpapakilalala.

GABRIEL

Ako ang arkanghel na si Gabriel, tagapagdala ng mensahe ng Panginoon. Naririto ako upang magpahayag ng magandang balita. Ikaw, Regina Isabelle Alvarez Mandigma ay napili ng Diyos upang magsilbing patunay ng kaniyang kadakilaan.

Maglalabas ng papel mula sa sa itaas si Gabriel. Mali ang papel na ito kaya't ibabalik ito at kukuha ulit ng isa. Ipapakita niya ito kay Regina.

GABRIEL

Nakasaad dito na noong ika-lima ng Hulyo ay humiling ka sa Panginoon na mabiyayaan ng isang anak.

REGINA

Opo. Last year, po.

GABRIEL

Ano iyon?

REGINA

Opo, kaya lang noong isang taon pa po.

Titingnan at babasahin ni Gabriel ang papel.

GABRIEL

Oo. Alam ko.

Titingnan lang siya ni Regina.

GABRIEL

O, ano ngayon? Ayaw mo na ba?

REGINA

Hindi po! Nag-aalangan lang ako kasi wala na kami ng K.R. ko.

GABRIEL

Ng alin?

REGINA

K.R. po.

GABRIEL

K.R.?

REGINA

Ka-relasyon.

GABRIEL

A! Kasintahan!

REGINA

Opo. Gusto ko lang po sanang may kasama sa pagpapalaki ng bata...
Baka pwede niyo po ako tulungan total na-late naman po kayo nang
isang taon e...

GABRIEL

Na-late?

REGINA

Nahuli po.

GABRIEL

Nahuli?! Hindi ako nahuhuli!

REGINA

E, nakalagay po dito... (ituturo ang isang bahagi ng papel)

Biglaang itatago ni Gabriel ang papel.

GABRIEL

O sige, sige!

Pipikit si Gabriel at magdadasal. Maglalabas uli si Gabriel ng papel mula sa itaas at
ibibigay kay Regina.

REGINA

Ano po 'to?

GABRIEL

'Yan? 'Yan ang mga senyales na galing sa Diyos na magtuturo kung sino
ang napagpalang makakatuluyan mo. Ngayon... Masasabi ko na bang
tinatanggap mo ang kahilingan ng Diyos?

REGINA

Opo.

GABRIEL

Mabuti. Salamat at paalam.

REGINA

Sandali lang.

GABRIEL

Ano na naman iyon?

REGINA

Hindi niyo po ba ako tutulungang maghanap?

GABRIEL

Haaay...

Mapapatingin si Gabriel sa isa pang tao sa loob ng elevator na nakatigil lang sapagkat ang mga taong kinakausap lang ni Gabriel ang nakakakita sa kaniya. Pipitik si Gabriel at makakagalaw na si Sol. Magugulat ito.

GABRIEL

Ikaw!

SOL

Ha?!

GABRIEL

Ano ang pangalan --

SOL

--Sino ka?

GABRIEL

Si Gabriel! (mapapahinto)

SOL

Sa'n ka galling? Pa'no ka nag-appear? Ba't ganyan mata mo?

GABRIEL

Andaming tanong! Tutulungan mo ang babaeng ito sa kaniyang paghahanap.

Ipapakitang nililipat ni Gabriel ang kaniyang 'ipod'.

SOL

Paghahanap ng ano?

GABRIEL

Oo o hindi?

SOL

Ha?

GABRIEL

Hai!

Tatango si Gabriel. Magrereklamo dapat si Sol pero titingnan siya nang masama ni Gabriel at pagkatapos ay mawawala. Maiiwan ang dalawa na tila gulantang pa rin sa mga pangyayari.

REGINA

Hi... Ako si Regina.

SOL

Hi, a, Sol.

SEQ 4. INT. SECURITY CAMERAS CONTROL ROOM – NIGHT

Makikita na pinapanood ng isang lalaking naka-uniporme rin tulad ni Gabriel, ang mga pangyayaring naganap sa elevator gamit ang security cameras ng condo. Mukha itong naaasar at mababali ang shades na hawak nito.

SEQ 5. INT. CONDO CORRIDOR – NIGHT

Papunta si Regina at Sol sa unit ni Sol.

REGINA

Stalker ka 'no?

SOL

Huh?

REGINA

Paano mo alam kung asan unit ko?

SOL

Huh? Di ba sabi natin dun tayo mag-uusap sa unit ko?

REGINA

Wait lang. Saan nga ba unit mo?

Hihinto si Sol isang unit bago dumating sa unit ni Regina.

SOL

Dito. 705

REGINA

Di nga? E dito lang ako sa kabila e.

SOL

A... So ikaw pala yung...

REGINA

Yung?

SOL

Wala. Wala. Joke lang.

REGINA

Yung ano nga?

Papasok na ang dalawa sa unit.

SEQ 6A. INT. BAR – NIGHT

Makikitang nakaupo sa isang sulok ang isang lalaki.

Flashback. Nasa POV ng lalaki ang mga magaganap. Mag-uumpisa ito sa montage ng isang babae. Susunod, bibigyan ng lalaki ang babae ng bulaklak. Magalang siyang tatanggihan ng babae. Pagtalikod ng babae, pupuntahan niya ang isa pang babae. Magkahawak kamay silang aalis. Tititigan ng lalaki ang pagtitinginan at paghahawakan ng kamay ng dalawa. End flashback.

Close up sa lalaki na tila nandidilim ang paningin. Fade to black.

SEQ 6B. EXT. DARK ALLEY – NIGHT

May lasing na naglalakad at sumisigaw

LASING

Potang inang mga lesbiyana yan! Leche! Leche!

Bigla siyang papalibutan ng mga taong naka-shades na namumuti sa pulbo. Magmamakaawa ang lasing.

LASING

Sino kayo? Wag ayong lalapit?1 Wag po! Wag po!

Papadaanin ng mga naka-shades ang kanilang leader. Siya ang lalaking nakitang nagmamasid sa security cameras kanina. Hahawakan ng mga naka-shades ang lasing habang nilalagyan siya ng shades ng kanilang leader. Matapos malagyan ng shades ay bubuhusan siya ng pulbo.

HERMES

Magmula ngayon, ikaw ay tatawaging Henchman number 36.

Sa pagkawala ng alikabok ng pulbo makikitang hindi na pumupumiglas ang dating lasing. Tatango ito sa sinabi ni Hermes. Magsisimulang maglakad si Hermes at susundan siya ng mga henchmen. Mababahing si Henchman #36 at matatalisod ang mga kasam nito dahil sa kaniya.

HERMES

Hindi ka na magwawagi! Hinding hindi ka na magwawagi! Mwahahaha!
Hindi! Hindi!

Titingin siya sa kaniyang likuran at makikita ang mga naaksidenting mga henchmen.

HERMES

Hoy! Ano pang pinaggagagawa niyo diyan?! Bukas! (titingin sa relo)
Mamaya pala! Sasalakayin ninyo sila! Mwahahahaha!

SEQ 7A. EXT. QC CIRCLE PARK – DAY

Nagtuturo si Sol ng iba't ibang lalaki, pero parating iiling si Regina. Titigil sa paglalakad si Regina at kakausapin si Sol.

REGINA

Bakit ba puro mga ganyan ang mga tinuturo mo?

SOL

Bakit? Ano ba dapat?

REGINA

Bakit hindi yun?

Ituturo ni Regina ang kaniyang daliri. Makikita na ang itinuturo ay isang babae. Ngunit tatabihan ito ng isang lalaki na halatang boyfriend niya.

SOL

Ah... Gusto mo ng taken.

Sisimangot si Regina.

SOL

Joke lang. Bakit naman kasi hindi mo nililinaw na babae rin pala gusto mo?

REGINA

Nag-aassume ka kasi.

SOL

Sorry na, Mahal na prinsesa.

Magku-curtsey si Sol sa gawi ng isang lalaki at ngingitian si Regina. Mapapangiti na lang rin si Regina.

SOL

Hmmm.. Sa pagkakaalala ko, nag-aassume ka rin kaya.

SEQ 7B. SOL'S UNIT – NIGHT

Flashback. Makikita ni Regina ang iba't ibang bagay na nakadekorasyon sa kwarto ni Sol tulad ng mga kanji cards sa divider at mga collection ng anime at manga. Makikita rin niya ang mga stuffed toys na nakahilera kung saan-saan.

REGINA

May tanong ako?

SOL

Ano yun?

Kukunin ni Regina ang teddy bear sa mesa ni Sol.

REGINA

Ano 'to?

SOL

E di stuffed toy.

REGINA

Di ba butch ka?

SOL

And so?

SEQ 7C. EXT. QC CIRCLE PARK – DAY

REGINA

Haantaray! Sabi ko naman cute a...

Maglalakad siya paalis.

SOL

Huh?

Montage ng mga scenes ni Regina at Sol sa Circle.

Titigil si Regina.

REGINA

Wait lang. Bakit nga ba dito tayo naghahanap?

SOL

Bakit?

SEQ 7D. SOL'S UNIT – NIGHT

Flashback. Ine-examine ng dalawa ang binigay na papel ni Gabriel na mga senyales daw ng Diyos. Makikita na ang nakasulat lang sa harap ay ang salitang "SENYALEZ". Pagtingin naman sa likod ay may isang bilog lamang.

REGINA

Senyalez... Lez talaga?

SOL

Merong talagang title page no? Ang witty rin pala ni Lord.

Babaliktarin ang papel.

SOL

Eto ba yung senyales. Bilog... Circle... Hmmm... Baka makikita natin siya sa Circle as in QC Circle?!

SEQ 7E. EXT. QC CIRCLE PARK – DAY

Makikitang nasa QC Circle nga sila.

SOL

Ayun.

REGINA

Haay...

Mapapatingin si Regina kay Sol at makikita niyang hahampasin na dapat siya ng sandok sa ulo ng isang henchperson kaya hihilahin niya si Sol pababa upang hindi tumama ang sandok. Pagtingin nila sa kanilang paligid, makikita ang mgahenchpeople na handa nang umatake. Lalabas si Hermes para kausapin ang dalawa.

HERMES

(gay lingo)

I-givelab niyo ang krinyales kay atashi kung wit niyo bet matenggabelles.

Ibigay niyo ang senyales sa akin kung ayaw niyo mamatay.

Mapapahinto si Hermes sa kaniyang sinabi at magtataka. Kukunin niya ang kaniyang transistor radio, eeksaminahin at taktaktakin. Uulitin niya ang kaniyang sinabi.

HERMES

Ibigay niyo ang senyales sa akin kung ayaw niyo mamatay.

Malilito ang dalawa.

REGINA

Sino ka ba?

HERMES

Ako. Ako si---

Puputulin siya ni Sol

SOL

Ano yun?!

Mapapatingin ang lahat kung saan siya tumuro. Hihilahin ni Sol si Regina para tumakbo. Mapapansin ni Hermes na tumatakas ang dalawa at magagalit.

HERMES

Sugurin sila!

Tatakbo si Sol at Regina hanggang sa makaabot sa dalawang nageensayo ng arnis. Bibitawan ni Sol si Regina. Malulungkot si Regina sa pagbibitaw ng kamay nila. Lalapit si Sol sa isang nag-aarnis. Kukunin niya ang arnis nito.

SOL

Pahiram muna ha. Ibabalik ko rin pagkatapos.

Pupunta si Sol sa harap ni Regina.

SOL

Ako na bahala dito.

REGINA

Sandali lang...

Pupuntahan din ni Regina ang isa pang nag-aarnis, kukunin ang arnis nito at papabantayan ang kanyang bag.

REGINA

Pahiram din a. Tsaka pahawak naman nito o. Thanks.

Madaling matatalo ni Regina ang unang tatlong susugod na kalaban. Nagiging chalk na pigura sa sahig ang mga ito kapag nagagapi.

REGINA

Sinong nagsabing isa akong damsel in distress.

Matutulala sa paghanga si Sol at papanoorin si Regina hanggang sa may umatake sa kaniya. Tutulungan niya si Regina hanggang sa magapi ang mga kalaban hanggang si Henchman number 36 na lang ang natitira. Matatakot ito at tatalikod para tumakbo paalis ngunit nasa likod lang pala niya si Hermes. Itutulak siya ni Hermes at ito ang unang tatakbo paalis. Susunod sa kaniya si Henchman number 36.

SEQ 7F. EXT. QC CIRCLE PARK – DAY

Maghahanap ng upuan ang dalawa at mauupo muna para magpahinga. Bubulong si Sol sa gilid.

SOL

Ano ba kasi ,tong pinasok ko e?

REGINA

Ano yun?

SOL

Huh? Wala. Wala. Ang sabi ko... ang... ganda... ng damit ng damit mo.

REGINA

Talaga lang ha.

SOL

Oo! Bagay na bagay.

Ineeksmina niya ang damit para mapatunayan ang kaniyang sinabi hanggang sa mapatingin siya sa mukha ni Regina at mapapatitig.

REGINA

Alin? Yung damit o tayo?

SOL

Huh? Umm...

Titingin sa kabilang direksiyon si Sol. Makikita niya ang isang babaeng may hawak na rosas na puro bilog ang mga accessories pati na ang design ng damit.

SOL

A!

Mapapatingin sa kaniya si Regina at ituturo ni Sol ang babae.

SOL

Rose!

REGINA

Ok?

SOL

May ipapakita ako sa'yo.

REGINA

Ano?

SOL

Wala dito.

REGINA

E saan?

SOL

Basta hindi na dito.

REGINA

Fine.

Sa pag-alis ng dalawa, makikita na halos katabi lang pala nila ang babaeng itinuro.

SEQ 8A. EXT. SOL'S STUDIO – DAY

SOL

Presenting! Ang mga napakagandang gawa ni Sol!

Bubuksan niya ang pinto ng kaniyang studio.

SEQ 8B. INT. SOL'S STUDIO – DAY

Pagbukas ng mga ilaw, ang unang mga makikita ay mga artwork na parang gawa ng mga bata.

REGINA

Hmmm... Makulay siya...

SOL

Hindi yan. Nagpapa-art workshop kasi ako dito para sa mga bata pag summer.

REGINA

Mahilig ka pala sa mga bata?

Tatango si Sol at magkikibit balikat. Pagkatapos nito hihilahin niya si Regina.

SOL

Dito. Dito.

Makikita ang iba't ibang mga installation ni Sol na gawa sa papel. Mamamangha si Regina.

REGINA

Wow.

SOL

May isa pa.

Papatayin ni Sol ang main switch ng kuryente ng studio niya. Mamamatay ang mga ilaw ng studio ngunit bubukas naman ang emergency lights na nakatutok sa isang pader. Makikita ang lupon ng origami na rosas na nakasabit sa pader. Mamamangha si Regina.

REGINA

Ikaw lahat gumawa nito?

SOL

Oo, isang libo lahat.

REGINA

Grabe, ang tiyaga mo ha.

SOL

E di ba may kasabihan na pag nagtupi ka raw ng isang libong origami e pwede ka mag-wish.

REGINA

Di ba dapat cranes yun?

SOL

E... Ayoko sa ibon e. Gusto ko flowers.

REGINA

Sabi ko nga. E ano namang winish mo?

SOL

Basta...

REGINA

Ano nga?

SOL

Wag mo na itanong. Hindi pa rin naman natutupad. Mag-iisang taon na nga e.

Ipapakita na nagmamasid si Hermes sa kanila.

Habang tinitingnan pa ni Regina ang ibang gawa, mapapatakan siya ng tubig. Titingin siya sa taas.

REGINA

Ano yun?

Titingin din sa taas si Sol.

SOL

A yung sprinklers. Papaayos ko nga yan minsan.

Mauupo si Sol at hahawakan ang kaniyang puso.

SOL

Merong ako...

REGINA

Ha? Anong ibig sabihin nun?

SOL (pilosopo)

A... Na babae ako?

REGINA (sarcastic)

Talaga?

SOL

Haay...Gumagabi na. Uwi na nga lang tayo.

REGINA

Sa unit mo o sa unit ko?

SOL (nalilito)

Ha? Ano? Wait lang...

Tatawa si Regina at kukunin ang braso ni Sol.

REGINA

Joke lang! Halika na nga...

SEQ 9A. INT. SOL'S UNIT – NIGHT

Mahihiga si Sol sa sofabed at aabutin ang teddy bear sa kaniyang mesa at mapapansin niyang wala ito. Maaalala niya kung bakit.

SEQ 9B. INT. REGINA'S UNIT – NIGHT

Mauupo si Regina sa sofa. Kukunin niya ang teddy bear na galing kay Sol, titingnan ito at mapapangiti. Ibababa ulit niya ito sa coffee table. Ilalabas uli ni Regina ang senyales mula sa kaniyang bag at eeksaminahin. lilaw ang ilang mga simbolo mula rito.

SEQ 9C. INT. SOL'S UNIT – NIGHT

Mapapansin ni Sol na may nalaglag ng isang kanji card mula sa divider kung saan nakakabit ang mga ito. Ito ang kanji ng *sen* na nangangahulugang one thousand. Ibalalik na niya sana ito ngunit may maiisip siya. Pupunta siya sa kaniyang white board at ididikit ito. Ido-drawing niya kung ang kaniyang pagkaalala sa „senyalez.“ Bibilugan niya ang nakatagong kanji ng *sen* sa „senyalez.“ Mag-iisip muli siya. Mapapansin niya ang „A“ ng „Ya“ at babalik siya sa mga kanji cards upang hanapin ang kanji ng *ya* na nangangahulugang arrow. Ididikit din niya ito sa whiteboard. Bibilugan din niya ang nakatagong *ya*. Isusulat niya ang basa at ibig sabihin ng *sen* at *ya* sa ilalim ng katugmang parte ng „senyalez.“ Iisipin niya kung ano ang lez ngunit walang kanji para rito. Mapapansin niya ang pakpak sa pinaka-kaliwang bahagi ng „senyalez.“ Guguhitan siya ng linya sa ilalim ng „senyalez.“ Makikitang may mga letrang naka-angat o „lumilipad.“ Guguhitan din niya ng linya ito. Makukuha niya ang natatagong katakana ng *re* at *zu*. Buburahin niya ang mga di kasamang linya para ma-i-reveal ito. Isusulat niya ang rezu sa ilalim at magmamadaling lumabas para sabihin kay Regina.

SEQ 10A. INT. CONDO CORRIDOR – NIGHT

Tamang-tama, sa paglabas ni Sol ay kalalabas lang din ni Regina sa unit niya dala ang senyales.

SOL

May nadiskubre ako tungkol sa... senyalez.

REGINA

Talaga?... Ano?

Magngingitian ang dalawa at lalapit sa isa't isa ngunit may tatakbong henchperson sa gitna nila at aagawin ang senyalez. Hahabulin dapat nila ito ngunit isang grupo ng henchpeople ang aatake sa kanila.

Unang susugod ang dalawang henchpeople. Mapi-pin ni Sol sa pader ang kakalabanin niya.

SOL

Di lang siya iisang word... Tatlo siya. Sen, Ya at Lez.

Matatalo ni Regina ang kalaban niyang henchperson. May aatake uling isa sa kaniya.

REGINA

Anu-ano naman yung mga yun?

Matatalo ni Sol ang pinin niyang henchperson.

SOL

Hapon sila. Sen... One thousand...

Ipapasa ni Regina ang umatake sa kaniya kay Sol. Matatalo niya agad ito.

SOL

Ya... arrow---

Nakikinig sa kaniya si Regina. Sesenyasan siya ni Sol na may parating na kalaban. Masasangga naman niya ito. Dahil sa pinapanood siya ni Sol di niya mapapansin ang umaatake sa kaniya kaya masasapak siya ngunit madali naman siyang aatake pabalik. Mapipin ni Regina ang kaniyang kalaban.

REGINA

Isang libong arrows?... E ano yung lez?

Matatalo ni Sol ang kaniyang kalaban. Susugod na dapat si Henchman number 36 ngunit madadaganan lang siya ng natalong henchperson ni Sol.

SOL

Lez... Rezu... Lesbiyana!

Mapapahinto si Regina pati na rin si Sol.

REGINA

Talaga?

SOL

Cool 'no?

Aatakihin si Regina mula sa likod ng isang henchman. Makikita ito ni Sol at haharang. Masasaksak siya.

REGINA

Sol!

SOL

Aray.

Ihe-head butt ni Sol ang henchman na sumaksak sa kaniya at tutumba ito.

SOL

Ouch... Ansakit pala nun.

Matutumba si Sol ngunit sasaluhin siya ni Regina at pareho silang matutumba. Iyak si Regina at tatawagin ang pangalan ni Sol kahit marami pang umaatakeng henchmen. Biglang liliwanag at isa pang arkanghel ang darating upang sagipin si Regina. Ito ang arkanghel na si Michaela. Madali niyang magagapi ang mga henchmen. Matapos maubos ang kalaban kukunin ni Michaela ang isa sa mga shades at makikita ang picture ni Hermes na nakadikit dito.

SEQ 10B. EXT. DARK ALLEY – NIGHT

Ibibigay ng isang henchperson ang senyales kay Hermes. Titingnan niya ito at tatawa. Titigl siya nang sandali sa kakatawa at papaalisin ang Henchperson na nagbigay sa kaniya ng senyalez. Tutuloy sa kakatawa.

SEQ 10C. INT. CONDO CORRIDOR – NIGHT

Itatapon ni Michaela ang shades a tiningnan niya patalikod. Tatama ito ay Henchman #36 na dapat ay babangon na. Lalapitan ni Michaela si Sol, hahawakan ang kaniyang ulo at pipikit.

SEQ 11. EXT. ROOFTOP – DAY

Nakatayo sa isang rooftop si Michaela at Sol.

MICHAELA

Nais kong humingi ng paumanhin. Dahil sa aking pagkahuli, ikaw ay napahamak.

SOL

Ha? Nasaan ba tayo? Sino ka?

MICHAELA

Tayo ngayon ay nasa iyong kamalayan at ako ang arkanghel na si Michaela, tagapagtanggol laban sa supernatural na kasamaan. Nais sana kitang bigyan ng kahilingan kapalit ng sugat na tinamo mo dahil sa aking nagawang kakulangan.

SOL

A ok. Wait lang, di ba Michael yun?

MICHAELA

Yan ay lumang paniniwala. Ano na nga ang iyong kahilingan?

SOL

Hmmm... Sana makaabot ako sa ending?

Palalapitin ni Michaela si Sol para may ibulong.

MICHAELA

Given na yun e. Iba na lang.

SOL

A ok...

Pabalikin ni Michaela si Sol kung saan siya nanggaling.

SOL

Hmmm... Wala na akong maisip e.

MICHAELA

Nais mo bang palitan ang iyong... katawan?

SOL

Well... Wala pa naman akong cellulites. Hmmm...

MICHAELA

Hindi yun ang tinutukoy ko.

SOL

Ha? Sorry, hindi ko magets.

MICHAELA

Papalitan yung “ano” mo.

Titingnan ni Michaela ang tinutukoy. Isang dashed line ang manggagaling sa mata ni Michaela patungo sa tinitingnan nito na baba ng puson ni Sol. Tatakpan ito ni Sol bago makarating ang dashed line.

SOL

Ha?! Wait! Hindi! Wala ‘kong balak palitan ‘to ‘te!

Mananahimik ang dalawa.

SOL

Alam ko na! Hinihiling ko na makita na naming ni Regina ang taong hinahanap niya.

MICHAELA

Matutupad ang iyong kahilingan. Makikita niyo ang taong ito bago pa man sumikat ang susunod na araw.

Aalis na dapat si Michaela ngunit magtatanong pa si Sol.

SOL

Wait lang. Paano?

MICHAELA

Sundan niyo lang ang papel.

Magliliwanag uli at mawawala si Michaela.

SEQ 12A. INT. CONDO CORRIDOR– NIGHT

Magigising si Sol at makikitang wala na ang kaniyang sugat.

SOL

Kailangan daw nating sundan yung...

Yayakapin siya ni Regina. Mapapansin ni Regina ang kaniyang ginawa kaya’t daliang bibitiw ito at magpupunas ng luha.

SOL

... senyales.

REGINA

Huh? Paano? Sino nagsabi?

SOL

Si Archangel Michaela.

REGINA

Di ba Michael yun?

SOL

Dati pa raw yun e.

REGINA

Ah...

SEQ 12B. INT. SOL'S STUDIO – NIGHT

Makikitang nakatingin sa senyales ang leader. Magbubukas ito ng lighter at susunugin ang papel. Itatapon niya ito at magliliyab ang pinagtapunan niya. Makikitang ito ang studio ni Sol.

HERMES

Mwahahaha! Hindi niyo na makikita ang senyales! Mwahahaha!

Lalabas ng studio si Hermes at mauubo ngunit pagkatapos ay tatawa pa rin.

SEQ 12C. INT. CONDO CORRIDOR– NIGHT

REGINA

O so paano raw natin susundan yung senyales?

Babalik ang malay ni Henchman number 36 na naka-shades pa at mapapansing siya na lang ang nag-iisa. Puro chalk na ang mga kasamahan niya. Tatayo siya at tatakbo paalis. Susundan ito nina Regina at Sol.

SEQ 13A. EXT. DARK ALLEY NEAR CONDO – NIGHT

Makikita sina Regina at Sol na tumatakbo ngunit hindi na nila makita ang hinahabol na henchman.

SEQ 13B. EXT. DARK ALLEY NEAR SOL'S STUDIO – NIGHT

Makikitang tumatawa si Hermes habang nasusunog ang studio. May hahawak sa balikat niya at mag-o-OMG siya. Makikita na ito ay si Henchman number 36. Ibubulong nito na may humahabol sa kaniya at aalis sila nang palihim sa studio.

SEQ 13C. EXT. DARK ALLEY NEAR SOL'S STUDIO – NIGHT

Makikita ni Sol at Regina na nasusunog ang studio. Papasok sana si Sol ngunit pipigilan siya ni Regina.

REGINA

Huwag! Ayokong mawala ka ulit.

Mapapatingin si Sol kay Regina at sa nasusunog na studio. Mapapaluhod siya at iiyak. Yayakapin siya ni Regina. Biglang gagana ang sprinkler system ng studio ni Sol. Mapapatay ng tubig ang apoy. Mapapatayo si Sol at titingnan ng dalawa ang nagaganap sa loob ng studio.

SEQ 14. EXT. NEAR SOL'S STUDIO – NIGHT

Patalikod na naglalakad si Hermes habang pinapanood ang nangyayari. Tatawa ito at haharap kay Henchman number 36 ngunit nakahandusay na ito sa sahig at kaharap niya ngayon sina Michaela at Gabriel. Tatakbo siya ngunit dadapain siya ni Michaela at mahuhulog ang lumang transistor radio niya. Itatayo ni Michaela si Hermes. Malilipat sa gay lingo ang pananalita ni Hermes dahil sa pagkabagsak ng kaniyang transistor radio.

HERMES

(gay lingo)

Witel! Witel kayey magwiwindra! Binunogchi kes na ang mga krinyales!

Hindi! Hindi kayo magwawagi! Sinunog ko na ang senyales!

Ililipat ni Gabriel ang ipod niya para magkaintindihan sila.

GABRIEL

(gay lingo)

Anelchi bang pinopyoka mes?

Anong ba ang sinasabi mo?

HERMES

(gay lingo)

Binunog kes na ang mga krinyales kaya witel mo na mabibringalore ang magandis na shulita. Luserya ka na kay OMG.

Sinunog ko na ang senyales kaya di mo na maihahatid ang magandang balita! Loser ka na kay God!

GABRIEL

(gay lingo)

Ikawchikelles pala ang shuhilan kung bakit 48 si atashi sa pagbringalore ng mga menkrahe. Ikawchi! Ikawchi! Ikawchi...Sinelchi ka bims?

Ikaw pala ang dahilan kung bakit nale-late ako sa pagdeliver ng mga mensahe! Ikaw! Ikaw! Ikaw... Sino ka ba?!

HERMES

(gay lingo)

Akeychiboomboomboom si hermes!

Ako si Hermes!

GABRIEL

(gay lingo)

Ah, keri... Sinelchi ba yunchikkelles?

A ok... Sino yun?

HERMES

(gay lingo)

Seashells! Witel mo learn si atashi! Leche. Witel na ang nakakalearn kay atashi! Si watas pa naman ang shukilang tagapagbringalore ng junsahе ng mga dyosabelles – noonchi! Kaya lang, nung may junsahе para kay maria si Gabriel and ginivlabu. Nung shinunganak si papa Jesus, si Gabriel pa rin! Pati yung pag-reveal ng Koran, kay Gabriel palsy palsy pa rin na giblab! Tapos ngayon! Pati pa yung sa mga tibamchi! Leche. Lahat na lang kay Gabriel! Wa na reli si atashi! Irreli na akey! Irreli na!~

See, hindi mo ko kilala! Wala nang nakakakilala sakin! Ako ang dakilang tagapagdeliver ng mensahe ng mga diyos – dati! Kaya lang nung may mensahe para kay Maria si Gabriel ang pinadala. Nung pinanganak si Jesus si Gabriel pa rin! Kahit yung pag-reveal ng Koran kay Gabriel pa rin napunta!-Tapos ngayon! Pati pa yung para sa mga lesbiyana! Lahat na lang si Gabriel! Wala nang silbi si Hermes!

liyak si Hermes at mag-bbbreak down. Itatayo uli ni Michaela si Hermes at kakapkapan ito ni Gabriel.

MICHAELA

Ay !

HERMES

(gay lingo)

Anelchi ang ganap mes? Ikawchi ha...

Anong ginagawa mo? Ikaw ha...

Titigil pansamantala si Gabriel para pagsabihan si Hermes.

GABRIEL

(gay lingo)

Onderella belles palsy, waji ka na pyuks.

Lola, can you shut up please.

Sa muling pagkapkap ni Gabriel kay Hermes, makakakita siya ng isa pang papel. Makikita na ito dapat ang mensahe na nagbibigay katuparan sa wish ni Sol.

GABRIEL

(gay lingo)

Itey! Magwawander years na itrex!

Eto! Mag-iisang taon na 'to!

SEQ 15. INT. SOL'S STUDIO – NIGHT

Makikita na nagkalat ang mga papel na rosas ni Sol at nakalutang sa tubig na dulot ng pagsugpo ng apoy. Yayayain ni Regina si Sol para magsayaw. Lilipas ang oras sa kanilang pagsayaw.

REGINA

(pabulong)

Sana ikaw na lang.

SOL

Ano yun?

REGINA

Wala. Wala. Wala...

Titigil sila sa pagsayaw at maglalakad palabas.

SOL

Gusto mo bang malaman kung ano yung winish ko?

REGINA

Game! Ano na yun?

SOL

Na sana makita ko na yung makakasama ko sa panghabang buhay. Ang korni 'no?

Makikita ni Regina ang papel ng senyales at pupulutin ito. Sunog na ang papel ngunit sa pormang araw kung saan ang bilog ay nasa gitna. Mapapatingin si Regina kay Sol at sa

likod nito. Makikita na ang isang libong papel na rosas ay gumagawa ng isang arrow na nagtuturo kay Sol. Tatakbo si Regina kay Sol at yayakapin ito.

REGINA

Thank you, Lord!

Magtatataka si Sol.

SOL

Ha? Anong meron? Di naman sa nagrerek---

Hahalikan siya ni Regina para tumahimik. Hahalik din pabalik si Sol.

SOL

Hmmm... Gusto ko yun a.

REGINA

Maingay din pala ang mga butch 'no?

SEQ 16. INT. REGINA AND SOL'S CONDO – DAY

Nakasulat sa black screen: "Nine months later."

Nakatira na sa isang unit sa condo si Regina at Sol. Mapapahiga si Sol sa kama. Pawisan ito at halos hindi makahinga. Tatabi sa kaniya si Regina.

REGINA

O ano? Kaya mo pa?

Tatayo si Sol at pupunta uli sa Dance Pad. Susundan siya ni Regina.

SOL

Hindi ako susuko!

May kakatok sa pinto Pagbukas nila ng pinto, makikita nila si Hermes na nakangiti at naka-uniporme na may patch na pigura ng isang stork. Hindi na ito naka-shades ngunit may bakas na dulot ng matagal na paggamit nito ang makikita. Medyo kakabahan ang dalawa.

HERMES

Regina Isabelle Alvarez Mandigma?

REGINA

Opo?

HERMES

Soledad Elisario Vallejo?

Mapapangiwi si Sol pagkarinig sa kaniyang tunay na pangalan.

SOL

A... Opo...

Yayakapin ni Hermes ang dalawa.

HERMES

(gay lingo)

Shinugpala kayo ng Diyos.

Pinagpapala kayo ng Diyos.

Ilalabas ni Hermes ang isang stoller na may lamang isang sanggol. Kukunin ni Sol ang sanggol mula sa stroller. Hahawakan naman ni Regina ang kamay ng sanggol.

CBB

C. Storyboard



V: Regina quarrels with someone and asking that person to leave.

A: Dialogue



V: Sol is quarrels with someone and telling that person that she is leaving.

A: Dialogue



V: It is revealed that Regina is arguing with her ex-girlfriend, who cheated her.

A: Dialogue



V: It is revealed that Sol is arguing with her housemates, who are into a drinking and partying all the time.

A: Dialogue; Score "Pagtingin" starts after dialogue



V: Regina puts away the things in her condo unit which remind her of her ex-girlfriend. She is moving on.

A: Score "Pagtingin"



V: Sol arranges her things in her new condo unit. She is moving in.

A: Score "Pagtingin"



V: "Title"

A: Score "Pagtingin" ends; SFX for flash of light and fire



V: Regina enters the elevator and Sol follows.

A: Dialogue; SFX for elevator sounds



V: The angel Gabriel appears in a flash of light. He speaks in Japanese which Regina can't understand.

A: Dialogue; SFX for Gabriel entrance, flashes of light



V: Gabriel tinkers with his ipod and changes the language setting to Filipino.

A: SFX for ipod scrolling



V: Gabriel announces to Regina that her wish of having a baby is about to come true. Regina adds another wish, which is to find a partner. Gabriel prays to heaven and reveals the "Senyalez".

A: Dialogue; SFX for heavenly sounds



V: Gabriel explains that this will help her find her partner.

A: Dialogue



V: Regina asks Gabriel for help, but he hurriedly appoints Sol, who happens to be there, to help Regina find her partner.

A: Dialogue; SFX for finger snapping



V: Gabriel exits in a flash of light.

A: Dialogue; SFX for Gabriel exit



V: Regina introduces herself to Sol and vice versa.

A: Dialogue; SFX for elevator sounds



V: The occurrence in the elevator is shown in a security camera monitor. Someone is spying on them.

A: Score "Ikaw, Hermes"



V: The antagonist is revealed, observing the monitor.

A: Score "Ikaw, Hermes"; SFX for crushing shades



V: Sol and Regina discover that they live right across from each other.

A: Dialogue



V: A man is shown drinking and sulking in the corner of a videoke bar.

A: Score "Bakit ang Corny ng Love"



V: Flashback from drunk man's POV: He gives a rose to a girl but the girl refuses because she already has a lover, who happens to be another girl.

A: Score "Bakit ang Corny ng Love"



V: The man is crushed.

A: Score "Bakit ang Corny ng Love"



V: the drunk man is walking in a dark alley while cursing lesbians.

A: Dialogue; Score "Ikaw, Hermes" starts



V: A group of hench people crowds around him, and the antagonist turns him into one of them. The antagonist announces a plan of attack for later.

A: Dialogue; Score "Ikaw, Hermes"



V: Sol is pointing prospective male partners to Regina.

A: Dialogue



V: Regina points out that, contrary to Sol's assumption, she likes women instead.

A: Dialogue



V: Flashback: Back in Sol's room, Regina is surprised that Sol keeps stuff toys even if she is "butch", but Sol retorts that this is a wrong stereotype.

A: Dialogue; SFX for transition wipe



V: Montage: Regina and Sol enjoy in the park together.

A: Score "Himig ng Pag-ibig"



V: Regina asks Sol why they are in the park in the first place.

A: Dialogue



V: Flashback: Regina and Sol discusses what the "Senyalez" means.

A: Dialogue



V: Sol sees that circular sign at the back of the "Senyalez" and concludes that it is a sign for "Quezon City Circle Park".

A: Dialogue; SFX for transition wipe



V: It is revealed that they are indeed in the Quezon City Circle Park.

A: SFX for transition wipe



V: Sol is attacked by a henchperson but Regina pulls her away from danger.

A: Score "Ikaw, Hermes" starts; SFX for hench person attacking



V: The antagonist confronts them and expresses his desire to possess the "Senyalez".

A: Dialogue; Score "Ikaw, Hermes"



V: The antagonist is about to introduce himself when Sol creates a diversion so that she and Regina could run away.

A: Dialogue; Score "Ikaw, Hermes"



V: The antagonist orders his hench people to attack the two.

A: Dialogue; Score "Ekis"



V: Sol borrows arnis sticks from two people practicing arnis, intending to take care of the situation by herself. Regina won't allow this so she borrows arnis sticks too and proceeds to fight.

A: Dialogue; Score "Ekis"; SFX for arnis sounds



V: Regina quickly defeats three hench people at the same time.

A: Score "Ekis"; SFX for fight sounds



V: Sol claps in admiration of Regina.

A: Score "Ekis"; SFX for fight sounds



V: Regina declares that she is not a "damsel in distress".

A: Dialogue; Score "Ekis";



V: Sol fights Hench Manang #56 and defeats her.

A: Score "Ekis"; SFX for fight sounds



V: Regina fights Hench Maid #13 and defeats her.

A: Score "Ekis"; SFX for fight sounds



V: Sol fights Hench Commando #87 and defeats him.

A: Score "Ekis"; SFX for fight sounds



V: Regina fights Hench Macho Man #99 and defeats him.

A: Score "Ekis"; SFX for fight sounds



V: Sol fights Hench Ma'am #74 and has some trouble defeating her.

A: Score "Ekis"; SFX for fight sounds



V: Hench Ma'am is struck by a flying arnis stick. It was thrown by Regina.

A: Score "Ekis"; SFX for fight sounds



V: Before running away, the antagonist pushes the only remaining henchperson, Hench Man #36, to fight. Instead, the Hench Man runs away, too.

A: Score "Ekis"; SFX for fight sounds



V: Sol wonders out loud why she is such a situation. Regina asks her about what she just said. Sol changes the topic by commenting on her nice outfit.

A: Dialogue



V: Sol points at something.

A: Dialogue



V: It is revealed that Sol is pointing to a lady with lots of "circles" in her clothes and accessories, and holding a rose. The rose reminds Sol of something which she wants to show to Regina. They leave the park.

A: Dialogue



V: Sol takes Regina to her art studio. She opens the entrance and brags about her great works of art.

A: Dialogue



V: Regina sees the art works on the wall but is not impressed, but Sol explains that those are not hers, but the works of the children she teaches during summer art workshops.

A: Dialogue



V: Sol leads Regina further inside the studio where her real art works are. Regina is amazed.

A: Dialogue; Score "Himig ng Pag-ibig"



V: Sol reveals her greatest art work of all, an installation of a crown made up of 1000 red origami roses.

A: Dialogue; Score "Himig ng Pag-ibig" lowers



V: The antagonist is revealed spying on them.

A: Score "Ikaw, Hermes"



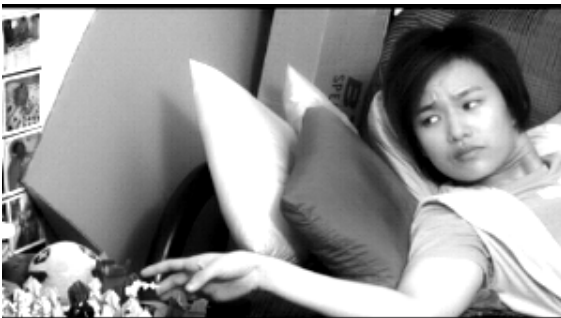
V: Water drips on Regina's shoulder and Sol explains that it is from a broken sprinkler system.

A: Dialogue



V: Sol says out loud that she has her period, and they have a sarcastic exchange all pointing out to the obvious: that Sol is a woman. They go home.

A: Dialogue; Score "Love Shot" starts



V: In her condo unit, Sol finds her favorite stuff toy missing. She remembers why.

A: Score "Love Shot"



V: In her condo unit, Regina hold fondly the stuff toy that Sol gave to her.

A: Score "Love Shot"



V: Regina looks at the "Senyalez" and some symbols suddenly glow.

A: Score "Love Shot" ends, "I Found 9" begins



V: While lying in her sofa, a Kanji card falls on Sol's face. This is the Kanji "Sen"

A: Score "I Found 9"



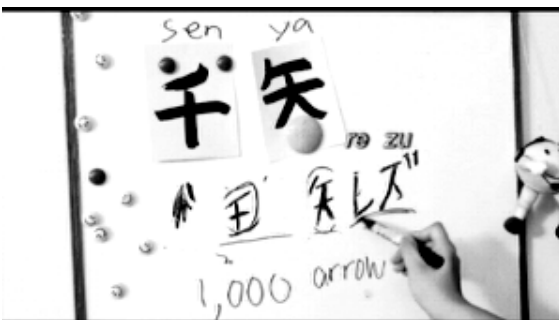
V: Sol was about to return the Kanji card but then gets an idea. She placed the card onto the whiteboard, draws the "Senyalez" and encircles the Kanji symbols she sees.

A: Score "I Found 9"



V: She finds the other Kanji, the Kanji "Ya", from the Kanji wall and writes down what the two Kanjis mean. "Sen" means 1,000 and "Ya" means arrow.

A: Score "I Found 9"



V: Upon seeing the wing in the "quotation marks," Sol erases the symbols which are not "floating" and reveals the Katakanas "Re" and "Zu", which together forms "Rezu", the Japanese word for lesbian.

A: Score "I Found 9"



V: Sol and Regina exit their condo units at the same time. Sol exclaims that she discovered something about the "Senyalez." However, a hench person suddenly appears and takes the "Senyalez" out of Regina's hands.

A: Dialogue



V: More hench people wait in the corridor to attack the two. Sol explains to Regina what she found out about the "Senyalez", while they fend off the attacking hench people.

A: Dialogue; Score "You're Way Too Hot for Me" in the background



V: While they thought that they have defeated all the hench people one manages to survive and takes out a knife to stab Regina. Sol sees this and gets stabbed. She headbutts the hench person before falling to the ground.

A: Dialogue; Score "You're Way Too Hot for Me" in the background



V: Another batch of hench people starts to attack but was freezed as the angel Michaela appears. She defeats everyone with a single swish of her fan.

A: Score "You're Way Too Hot for Me" becomes louder; SFX for Michaela entrance, shockwave



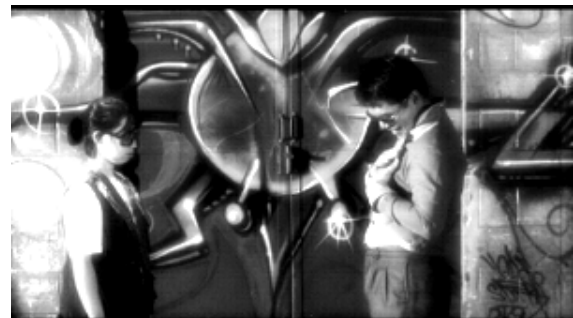
V: Michaela investigates the situation and looks inside one of the hench people's shades.

A: Score "You're Way Too Hot for Me" ends



V: A picture of the antagonist appears on the shades.

A: Hermes' laugh



V: In front of Sol's art studio, the antagonist laughs as he now holds the "Senyalez".

A: Dialogue



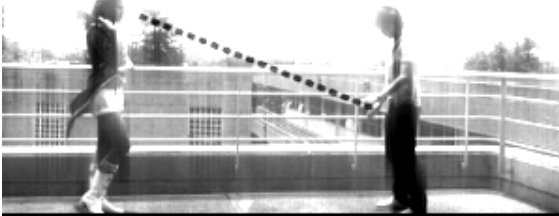
V: Michaela goes to Sol and touches her forehead emitting a flash of light.

A: SFX for emitting light



V: Sol is transported into her "consciousness".

A: Dialogue; SFX for wind



V: Michaela gives Sol a wish for not being able to protect her. Sol cannot think of any so Michaela suggests changing her sex which Sol adamantly refuses.

A: Dialogue; SFX for wind



V: Sol finally thinks of a wish - to find the person she and Regina is looking for. Michaela acknowledges this and leaves in a flash of light.

A: Dialogue; SFX for wind, Michaela exit



V: Sol wakes up with her injuries gone. Regina hugs her upon seeing this but lets go right after. Sol tells her about her conversation with the angel Michaela.

A: Dialogue; Score "Love Shot"



V: Hermes sets fire to the "Senyalez" and eventually the whole of Sol's art studio. He laughs in victory for eliminating the "Senyalez"

A: Dialogue; Score "Ikaw, Hermes"



V: Hench Man #36 regains consciousness and starts to go away as Regina and Sol discusses how to find the "Senyalez". They follow him.

A: Dialogue; Score "Ikaw, Hermes"



V: Hench Man #36 informs the antagonist that Regina and Sol are on their way. The two flee from the scene.

A: Dialogue; Score "Ikaw, Hermes" ends on Hermes' shriek



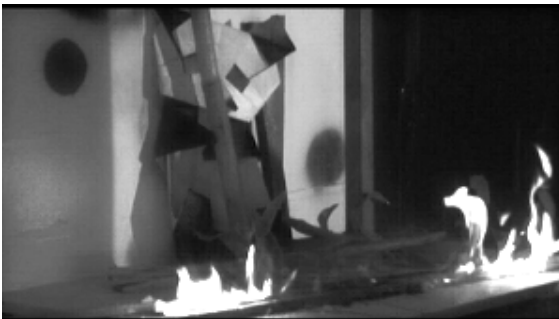
V: Sol sees her art studio in flames and starts to run towards it but Regina stops her and says that she doesn't want to lose her again.

A: Score "Why, Why, Why" starts; SFX for fire



V: Sol lets Regina comfort her as they watch the fire continue. Suddenly they hear the sound of the sprinkler system working.

A: Dialogue; Score "Why, Why, Why"; SFX for fire, sprinkler starting



V: The water from the sprinklers starts to extinguish the fire. However, this also leads the origami rose crown to collapse.

A: Score "Why, Why, Why"; SFX for fire dying, gushing water



V: The antagonist steps on Hench Man #36's shades and sees that he is already defeated.

A: SFX for crushing shades



V: The angels Michaela and Gabriel show themselves to the antagonist.

A: Dialogue



V: The antagonist tries to run away using his super fast speed.

A: SFX for super speed run



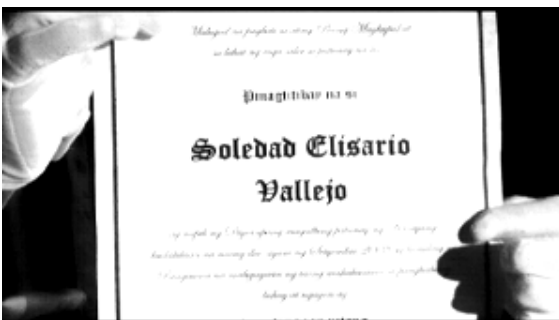
V: The angel Michaela catches up to the antagonist and trips him.

A: SFX for tripping



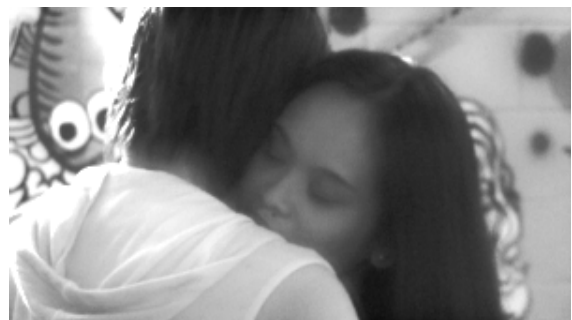
V: Michaela picks up the antagonist and he reveals himself to be Hermes, the former messenger of the gods. He is angry with Gabriel for taking away his job.

A: Dialogue



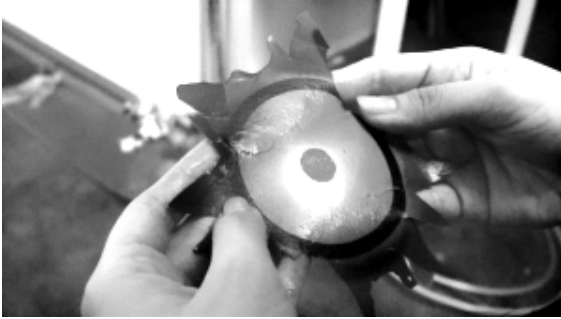
V: Gabriel discovers the culprit behind his tardiness and proceeds to search Hermes for other stolen certificates. He finds one which has Sol's name on it but panics upon seeing that it was already a year late.

A: Dialogue



V: After the fire in the art studio is extinguished, Sol and Regina come inside. They start to dance amid the floating roses on the floor from the origami rose crown.

A: Dialogue; Score "It's Love"



V: Regina sees the burnt "Senyalez" but is now in the shape of a sun.

A: Score "It's Love"



V: When Regina turns to look back at Sol, the floating roses have now formed a big arrow pointing towards Sol.

A: Score "It's Love"



V: Regina thanks God for this sign and runs to Sol to hug her. Before Sol can finish asking what's going on, Regina kisses her.

A: Dialogue; Score "It's Love"



V: "Nine months later"

A: Score "Ikaw na Lang ang Kulang" starts



V: Sol falls back in bed after doing a strenuous activity.

A: Dialogue; Score "Ikaw na Lang ang Kulang"



V: The strenuous activity is revealed to be playing "Dance, Dance Revolution."

A: Dialogue; Score "Ikaw na Lang ang Kulang"; SFX for game sounds



V: Someone knocks on Regina and Sol's unit door. Both of them answer it and finds that it is Hermes.

A: Score "Ikaw na Lang ang Kulang"; SFX for knocking



V: Hermes announces that they are blessed by God and shows what he has brought for them.

A: Dialogue; Score "Ikaw na Lang ang Kulang" ends, "Ekis" starts



V: Regina's wish finally comes true.

A: Score "Ekis"



V: "The end." Roll Credits.

A: Score "Ekis"

D. Crew List

1. Cast

SOL: Mai Fajardo

REGINA: Jamie Mendoza

HERMES / STORK: Greg Abelardo de Leon

GABRIEL: Edwin Serrano

MICHAELA: Trixz Ugaddan

HENCHMAN #36: Joshua Diokno

2. Crew

WRITER, DIRECTOR: Ice Ellosa

DIRECTOR OF PHOTOGRAPHY: Sol Garcia

EDITOR: Miguel Araneta

VISUAL EFFECTS, COLORIST: Mark Angelo Jamilano

MUSIC: Daniel Lachica, Jr., Sam Vigilia, WIL

SOUND DESIGN: Richard Gonzales, Ice Ellosa

PRODUCTION MANAGER: Sheena Rose Jamora

ASSISTANT PRODUCTION MANAGER: Kim Alcoreza

SOUND: Herbert Relaguio

CONTINUITY: Marella Castro

EDIT LOG: Kim Alcoreza

PRODUCTION DESIGNER: Carlos Soriano

COSTUME DESIGNER: Ana Marika Fransisco

HAIR AND MAKE-UP: Mitch Literal, Melu-Jean Apostol

FIGHT CHOREOGRAPHY: Mai Fajardo, Carlos Soriano, Fire, Ice Ellosa

GAY LINGO TRANSLATOR: Marko Adalia

GRIP / EQUIPMENT RENTAL: 1st Call Grip

POST PRODUCTION FACILITY: Outpost Visual Frontier

E. Documents

1. Sponsorship Letter Sample

April 2009

Dear Sir/Madame:

Greetings from the production team of "Senyalez"!

"Senyalez" is an LGBT short film focusing on two lesbian characters, Sol and Regina. The story starts with a metrosexual angel appearing before Regina to announce the fulfilment of her long-time wish to have a baby. Coming from a recent break-up, Regina requests that the angel help her find a partner to share the joy of raising a baby with. The angel is too busy so the task of helping Regina is laid upon Sol, *an artist. The quest to fulfil their wishes proves harder than expected as a shady character employs his legion of homophobes to prevent Regina and Sol from reaching a happy ending.*

Filled with action, comedy and romance, "Senyalez" is about two lesbians looking for happiness, and the hurdles they must overcome to find it.

"Senyalez" is Aiza "Ice" Elloso's thesis project. She is a film student in the College of Mass Communications, University of the Philippines. Her aim in conceptualizing this film is to present positive portrayals of lesbians in Philippine Cinema. She also wants to prove that a film about lesbians can be light and fun, instead of being tragic, lewd, or both. The final cut will be shown in the UP Film Institute in October 2009, during the Film Department student thesis defense.

To assist Ice in sustaining the expenses of producing "Senyalez", we would like to ask for your kind support, through cash donations. Attached herein is a pledge form.

Thank you for supporting LGBT cinema!

Sincerely,

Sheena Rose B. Jamora

Production Manager, "Senyalez"

PLEDGE FORM

In support of "Senyalez"

I pledge to give: _____ Php.

☐ Please include my name in the closing credits of the film.

Name (optional): _____

Phone No.: _____

E-mail Add.: _____

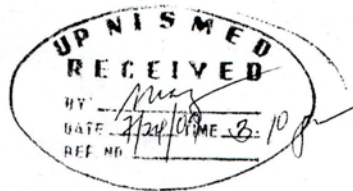
2. Letters of Request

a. Letter of request to use the rooftop of UP NISMED

July 16, 2009

Dr. Merle Tan

Director, National Institute for Science
and Mathematics Education Development
University of the Philippines, Diliman



Dear Madame:

Good day to you! I am Ma. Fatima Aiza M. Eliso, a senior student of Film and Audio-visual Communication from the College of Mass Communications, University of the Philippines, Diliman. I am currently completing my thesis film on which my graduation largely depends. In line with this, I would like to ask for permission to shoot one scene of my film on the NISMED rooftop on August 3 or August 9, 2009. We originally want to shoot on the 2nd, but in case of rain, the 9th would be our alternative date.

Please know that we have tried other buildings within UP but only NISMED has a rooftop that is safe to walk on, with a beautiful view needed for our shoot.

We will be shooting a conversation scene involving 2 actors and 4 crew members. The 2 actors will simply talk to each other, with about 4 meters of distance between them. It is necessary to the story that their background be a wide, clear, blue sky, hence the need to shoot this scene in a spacious rooftop like NISMED's. The 2 actors will not do any large movements or stunts. They will mostly stay in one place, talking to each other. The entire shoot will take only 1 to 2 hours.


Rest assured that we will conduct ourselves in a professional manner, and will not cause any unnecessary noise or disturbance. Also, the safety of everyone in our group will be regarded with utmost importance.


The final cut of the film will be shown in the UP Film Institute in October 2009 during our thesis defense. We will properly acknowledge NISMED as well as your kind office in the film's closing credits.

Attached herein is a waiver stating that any untoward event that may arise during the shoot (although very unlikely) will not be the responsibility of your office. It will be signed by everyone who will be involved in the said rooftop scene.

Thank you very much for your kind assistance in this humble student project.

Sincerely,


Ma. Fatima Aiza M. Eliso
Director/Producer, *Senyalez*
(09178839987)


Ms. Libay Linsangan Cantor
Thesis Adviser
Faculty Coordinator for Academic Program and Research
Film Department, University of the Philippines, Diliman

Contact Person:

Sheena Jamora
(09276512990)

Approved! Pls. ensure that NISMED be given an accomplished copy of the waiver sheet
31 July 09

b. Letter of request to shoot in the Quezon City Circle Park

July 16, 2009

Mr. Tadeo Palma
Secretary to the Mayor
City Hall, Quezon City

Dear Sir:

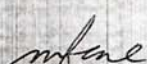
Greetings! I am Ma. Fatima Aiza M. Elloso, a senior student of Film and Audio-visual Communication from the College of Mass Communications, University of the Philippines, Diliman. I am currently completing my thesis film on which my graduation largely depends. In line with this, **I would like to ask for permission to shoot film sequences within the Quezon City Circle Park grounds on July 26 or August 2, 2009.** We originally want to shoot on the July 26, but in case of rain, August 2 would be our alternative date.


We will be shooting well-choreographed *arnis* fight scenes involving about 10 actors and 5 crew members. Rest assured that we will work in a professional manner and will not cause any damage to park structures/properties.

The final cut of the film will be shown in the UP Film Institute in October 2009 during our thesis defense. We will properly acknowledge the Quezon Circle Park as well as your kind office in the film's closing credits.

Thank you very much for your kind assistance in this humble student project.

Sincerely,


Ma. Fatima Aiza M. Elloso
Director/Producer, *Senyalez*


Ms. Libay Linsangan Cantor
Thesis Adviser
Faculty Coordinator for Academic Program and Research
Film Department, University of the Philippines, Diliman

