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Bachelor of Arts in Film

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Ibang Daan Pauwi

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IBANG DAAN PAUWI

by

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To the families and victims of War on Drugs,

Your pain will be remembered.

ABSTRACT

Laguda, K. J. (2018). *Ibang Daan Pauwi*, Unpublished Thesis, University of the Philippines College of Mass Communication, Quezon City.

Ibang Daan Pauwi tells the story of Mejos, a construction worker in Manila in his late 20s, who needed to come home to his ill mother in Cavite. Along the way, he loses his wallet and was also rejected to take a ride home despite his pleads and negotiations. He then resolves to walk his way home. After walking under the scorching sun, he meets Angel, a prostitute who offers to help him look for money as long as he takes her with him. Night comes and they both face unexpected situations as they walk in the streets of Manila.

The film is a critique to the city of Manila under the current political context. Following Italian Neorealism, the film presents the illusion the city creates that no matter how familiar people are with it, Manila is still a disorienting place.

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CHAPTER I. INTRODUCTION

On May 9 2016, Maverick Rodrigo Duterte won the Presidential Elections by landslide against his 4 competitors in the Philippines. This day also marks the beginning of the merciless and bloody war against Filipino drug users and traders, specifically among the lower class, killing more than 12, 000 people, including children, teenagers, men and women, without due process. The figures include the extrajudicial killings, vigilante killings, collateral damage and unexplained deaths during police operations and raids. At this time, Manila, being the epicenter of the drug war, becomes even more dangerous to Filipinos.

The current administration of the Philippines is now approaching its second year, many laws have been passed but the situation of the Filipinos remain the same if not, worse. Some of the headlines during the first to second year of the Duterte regime are the termination of the War on Drugs on January 2017 because, according to the president, “the Philippine National Police or PNP is rotten to its core” after the South Korean businessman Jee Ick-Joo was kidnapped and murdered inside its headquarters. Along with the decline of the ‘tokhang’ operations is the decline of the vigilant killings around the area. Another headline is the most controversial law, among the 13 new national laws passed in 2017, is the Republic Act 10963 also known as the Tax Reform for Acceleration and Inclusion or TRAIN Law which increases the tax rates in goods and services to be able to increase salaries of employees by reducing the income tax rates. However, this only makes it worse for the poorest of the poor. (Dela Paz, 2018)

It is within this context that the filmmaker found inspiration in her thesis to portray the prevailing situation of the streets in Manila. As a flaneur, the filmmaker also found inspiration in her observations during long walks around the metro; these walks, with an average of 3-5 kilometers, passing by the good and the bad side of Manila, have stimulated the filmmaker to conceptualize a story that will force the character to roam and be lost in the city of Manila.

The filmmaker regards that it is more important now than ever to look and examine the economical and moral conditions of the Philippines under the Duterte government. The filmmaker deems that it is in the personal experiences of everyone in the community and the quality of lives which truly reflect the situation of the country. *Ibang Daan Pauwi* tells a story of a man trapped in the city of Manila amidst the war against drugs, and the bittersweet promises of the current administration.

The filmmaker would like to offer *Ibang Daan Pauwi* to our fallen countrymen and women and to their families who still seek justice. May this film be a constant reminder to its audience that such dark period had ingested the nation, disregarding its people and their rights, failing to hold the responsible accountable, and treating lives as a disposable livestock. May the voiceless be heard and may the powerless seize a chance to stand tall. And lastly, may we never lose the capability to think, question, and seek knowledge as knowledge will become our only investment and weapon against discrimination, oppression, and bigotry.

CHAPTER II: CONCEPT

Ibang Daan Pauwi is focused on Filipinos, their environment, their behavior, and the system they are under by using symbols, ironies, diegetic and non-diegetic sounds and dialogues, as well as through movement and characterization by the actors. Every element in the story holds a specific meaning to strengthen the film as a whole.

The film starts with showing the daily morning grind of Filipinos going to work and school, setting up their businesses, and the departing of jeepneys, buses, and other transportation to establish the economic and social context of society. The duration of the plot of the film is one whole day, from morning to the next morning. In the theory of Reification of Karl Marx as stated by Burris (1988), “there is a dialectical relationship between social existence and social consciousness in a society of commodity production.” In the film’s language, it presents the labor of the workers as human instinct and necessity on the plane of a functioning community. Schweitzer (1991) added that “people, as productive beings and labor commodities, lose their grip under the hostile and controlled lifestyle thus, being alienated to their own humanistic values.” The idea to present Filipino workers waking up early in the morning and braving the inefficient transport system of the Philippines is meant to present that there is a consciousness shared between individuals concerning the problems of the society but restricted to contradict the system to maintain economic stability and employment.

Moving forward to Mejos, a construction worker, waits for his boss to ask for a leave because his mother is ill in the province. In this shot, Mejos comes in the lower right while the boss dominates the left frame, in film language, to emphasize the boss an

authority over Mejos. The filmmaker intentionally did not give face to the authority because the filmmaker believes that the oppressing system has no face and no truths. In the Philippines, the practice of connections and overpowering lower ranks in the society hierarchy are socially accepted and normalized.

Mejos leaves his work and rides the bus going to the terminal going to Cavite, during the ride, his younger sister calls him, asking his whereabouts. Originally, the filmmaker was supposed to make Mejos speak a dialect coming from a different city to highlight his unfamiliarity to the capital city however, the idea failed because of the lack of time. At this time of the film, there is also a radio playing in the background about the report of an official saying that the Philippines is fastest growing economy in Asia. With the images presented, the radio report contradicts the images and the situation of the working class and the deeper sectors of Manila which will be discussed in the next scenes. The next event, Mejos descends the bus and realizes that his wallet is gone. He hurriedly runs after the bus but failed to do so. Shattered and frustrated, he walks to the bus terminal to ask for a ride to Cavite in exchange of his labor.

The filmmaker chose the province of Cavite as the symbol of Independence and Freedom because it is in the province of Cavite wherein the Philippines declared its Independence Day and waved the Philippine flag in 1898. The film, in another layer, symbolizes the journey to seek for Independence because the filmmaker believes that the Filipinos are still not freed from the chains of its past.

In the following scenes, the filmmaker asked non-professional actors, specifically people who are in the profession of the role already like the barkers, construction

workers, bus conductors and *maninindas* with the intention of keeping the elements of the film as close as possible to real life. The next scene, wherein Mejos walks along the street then he meets a pair of tourists and they both looked at each other: the tourists look at ease while Mejos looks at them with concern. During the filmmaker's own stroll in this part of Manila, months before the shoot, it can be observed that the area was filled with foreigners and even though, this is a good sign of the booming tourism in the country, it is still not for the Filipino people. For a century, as told and translated by Ramon Guillermo in his book, *A German Travels to the North in 1878: Golden Anitos, Bird-Scaring Machines and the Tree of Justice* (2013), the Philippines and the Filipinos have been continuously been looked at foreign individuals with their colonial eyes: an exoticism that always translates to looking at Filipinos and Filipino practices as inferior or to be treated with compassion, such as the mentality to teach English to the Filipinos because of the belief that this will help elevate their economic status which is practiced until today. However, the difference now, it is no longer only with the foreigners, even Filipinos have been looking at themselves with a colonial eyes, degrading the culture's own richness and diversity. The intention where Mejos was walking in the streets of Manila is to ostracize Mejos in the society; seeing people and things with unfamiliarity because Manila, in its structure, was no longer for Filipinos but for the benefit and entertainment of the foreigners flooding in the country.

The next scene, Mejos stops to rest in Manila bay and here, he meets Angel. While Mejos is resting, Angel comes over to offer him cheap sex which Mejos rejects. In this part, the filmmaker did not show Angel's face immediately because as a woman, the filmmaker did not feel the need to show her yet and worse, to depict the character of

Angel as an objectified being for male pleasure (“the male gaze”); the filmmaker believes a character is established in a story when he or she becomes involved in the storyline of the film. In Angel’s case, she is like the bus conductor, the passerby, the workers, etc., at the beginning of the scene. Her narrative is irrelevant to Mejos until Mejos delves into her life and then, the filmmaker shows her face.

Angel came from city of Malabon and the towel she carries signifies that her line of work originated to her hometown. In Malabon, there are girls called ‘*puting tuwalya*’ or the ‘white towel’ community wherein young women carrying white towels offer sex to the fishermen in exchange of a few pesos or a piece of fish. The idea was coined by the filmmaker’s adviser, Prof. Roehl Jamon, to set up the concept of such communities exist in the other parts of the country.

The next scene, Mejos and Angel walks to Angel’s house and then, Angel introduces Mejos to her aunt. While Mejos eats his food, Angel and her aunt can be heard arguing about the increase in her medicine and other prices in the background. The increase in medicine was inspired from the filmmaker’s friend in the neighborhood who has diabetes. They talked about the almost 100 pesos hike in her medicine and that she would take her medicine twice a week instead of daily to cope with the price hike in accordance to the TRAIN law. The TRAIN law is still ongoing as of today and if a low middle class risks her life to cope with the oppressive laws in the system, then the majority of Filipino people in the lowest sectors would suffer the most.

Night came into Angel and Mejos at Manila. They meet Carla, a pimp known in Ermita, in the streets with her two minions and together, they went to the bar to earn

money. Carla, upon entering, looks for clients while Angel and Mejos waits in the dark. The bar scene is brief and disorienting. Angel was taken to have sex with a man in a bathroom and although this line of work is customary for her, the filmmaker would like to highlight that the practice of commercial sex is prevalent in the country for women like Angel or even younger than Angel. Prostitution is only one of the complicated interconnection of the treatment of women and other genders in the society; there are more such as misogyny, sexism, rape, sexual harassment, patriarchy which are very rooted in the culture of the Philippines. Despite the issue not being highlighted enough in the film, the filmmaker hopes to show these during the bathroom scene.

The bar scene is the accumulation of everything in the film, the answer to the questions in the former part of the film. Manila is not for its people; it is an illusion and a lie. It is a prison and a poison for most. The event of the vigilante killing within the bar is also an attempt to show that the illnesses in the society is just accepted by the people because this is how they came to be in the society unlike Mejos and Angel who came from a different city. To them, Manila is brutal but for the people in Manila, it is normal to treat people as pests.

The end scene, Angel and Mejos wakes from their flight from the situation in the previous night. Angel shows him 500 pesos, their ticket out of the city then together, they walk again in the streets. Next, a news report of the incident in the bar is being played over the daily morning grind again in Manila as if nothing happened.

CHAPTER III. REVIEW OF RELATED LITERATURE

The following are literature, film and creative works used by the filmmaker to inspire the conceptualization and the production of *Ibang Daan Pauwi*.

Solanas and Getino (1969) introduced in their manifesto, *Toward a Third Cinema*, the need of the masses on the revolutionary plane to create a platform or an alternative against colonialism, imperialism, capitalism, fascism, all that exist to force dominant ideologies to struggling nations worldwide. By then, cinema, the most effective tool of communication unnecessary of a degree or a skill, can easily be understood by all, has only been viewed as a *surplus value cinema*; nothing but the collection of bourgeois philosophy and filmmaking that were received by its viewers, *that man is viewed as a consumer of ideology and not a creator of ideology*. Thus, the birth of the *Third Cinema*, the emergence of films untouchable by the system that offers to expose naked reality and penetrate using film images to direct viewers to enlightenment.

Another, Marcus (1986) stated in her book, *Italian Film in the Light of Neorealism*, that the art and medium closest to the portrayal of realism is by the use of photography or film however, through this medium, the realism captured by the camera eye are translated and converted into a film or into digital. She said that the realism is a produced material and a distorted reality – an illusion that possibly holds higher truths concealed by multiple layers of social relations and interactions. Verga added in the book that Italian Neorealism confronts its audience with the naked facts by “*absolute scientific objectivity hand in hand with a quest for underlying patterns of significance.*”

These books hold most of the references used by the filmmaker in the film, *Ibang Daan Pauwi*; it is in the concept of being able to show a portrayal of realism under the context of the current presidential term of the Philippines. With this, the filmmaker hopes to achieve a sense of urgency and conflict within the audience' mind as they are being presented with an illusion created by the ruling class.

Lino Brocka's *Maynila sa Kuko ng Liwanag* (1975) is the filmmaker's biggest inspiration for *Ibang Daan Pauwi*. It is based on Edgardo M. Reyes' novel and it tells the story of Julio, a former fisherman from the province, who went to Manila to look for his lost love and in the process, he gets estranged then drawn into the darkness of the city. The film of Lino Brocka was made more than 40 years ago and the fact that the filmmaker was able to produce *Ibang Daan Pauwi* within the same space is the biggest evidence that Manila and its authorities have not changed since then. The filmmaker based overall feeling and atmosphere from Brocka's masterpiece through color, cinematography and editing in establishing Manila in the film.

Manila is the setting, character and the conflict. It is also one of the most densely populated city in the world. And no matter how many times people go through Manila, enjoying its casino, bar, streets, schools, night life or a simple walk in the park and be familiarize in the city, there will be situations that are still disorienting such as to witness and practice of oppression, prostitution, poverty and corruption.

Another film that greatly influenced the filmmaker is the film of Raymond Red entitled *Himpapawid* (2009) , the film tells the story of lone deranged hijacker, Raul, who was pushed to this limits as he struggles to live in the oppressing society of Manila.

Although *Ibang Daan Pauwi* does not share the same intensity and resolve, both films share the struggle of entrapment in the city and the situation of limited choices and even resolved to sell their dignity and pride to make ends meet. It is also the opening character of Raul which inspired the role of Mejos, a simple man wanting to support his family as well as the slow pacing of the start of the film, the filmmaker wanted to show the genuineness and the hardwork of the workers to highlight the progressing and ongoing economy of the country and how this same system twists and oppresses its own workers to work in their dominant idea of system.

Respeto (2017) directed by Alberto “Treb” Montares II is Cinemalaya 2017 best film about a young man, Hendrix, aiming to make a name in the underground hip hop world however with little talent, he steals pieces from an old poet then later confronted, not by his dreams, but by his social class under the new orders of the government. In this context, *Respeto* looks like an ordinary narrative about Hendrix’s dreams and failures but the film carries a much more important and heavier context that although they were all very subtle, we all knew the context of being an individual in the slums. The film was constructed in a misleading narrative but soon after returns its audience to reality that in every narrative is an even bigger narrative that we are all part of. Later on, the film deals about prostitution, rape, the ongoing extrajudicial killings and the connection of the killings to the government itself. This is what *Ibang Daan Pauwi* would like to incorporate to its narrative is that individual narrative changes depending on the setting and in this film’s case, it is in Manila and Filipinos are not safe in their own homes, in their own country with their own people.

The song, *Ang Huling El Bimbo*, by Parokya ni Edgar inspired the role of Angel. As the filmmaker listens to the lyrics, the song was dedicated to his old love and after a few years, he learns that she died in Ermita. Ermita is one of the prostitution place of Manila and the phrase "*At isang gabi'y nasagasaan sa isang madilim na Ermita*" interprets that the girl was raped in a dark street in Manila. During the conceptualization of the film, the filmmaker took into a consideration women empowerment in the film however; the society is twice cruel to women especially in the capital city where women, every night, sell their bodies to live. Women are still chained in their necks in the darkest and lowest sector. It is their way of life just as Angel has only seen prostitution as its only way to feed herself.

CHAPTER IV. STUDY FRAMEWORK

The following theoretical frameworks and studies were used to shape the narrative and treatment of *Ibang Daan Umuwi*.

Italian Neorealism is a movement coined by Arnaldo Bocelli in 1930 which started at the end of the World War II in Italy. It is set to show the urgent political turmoil and poor economic status of the country which was greatly affected by the war thus, the movement, Italian Neorealism, has been a style of film which shows the symptoms and illnesses of the society, specifically poverty, the working class and oppression. Neorealists practice the style of point-and-shoot, using non-professional actors with almost unfiltered setting or real locations to try to capture raw issues hidden on the streets.

The filmmaker used this theory in *Ibang Daan Pauwi* as to let the protagonist wander and interact with his environment during the shoot but hopefully, the film would be able to embody the whole essence of the theory to properly and formally address the present illnesses of the society today which are the injustices and the very anti-poor laws of the current system.

Also, as to emphasize Solano & Gettino's "Plane of Insignificance" from their book, *Towards Third Cinema* (1969), and to reflect it to the prevailing condition of women, men and children living on the streets and how this standard has afflicted to their lives. Despite its focus on the plane significance of third cinema, the film would be leaning more to exposing society disorders in a passive but progressive approach. The "Plane of Insignificance" that Solanas and Gettino mentioned is the plane wherein people

stop being productive members of the community. In the film, the arbiter is Manila as Mejos loses his wallet and his job which signifies his identity and his authentication as a beneficial material in a societal production. However, the filmmaker decided not to show any specific individual in poverty in the documentary parts of the film to avoid romanticizing or even demonizing the marginalized and poor sectors of Manila. The focus became then the ‘sea of people’ as mentioned in Roland Tolentino’s *Cinema and State in Crisis: Political Film Collective and People’s Struggle in the Philippines* (2016) as the mode to understand the political crisis of the Philippines in a collective mode.

Although Roland Tolentino expressed his dismay to slice-of-life films as films of the middle class not properly addressing the political suppression and crisis, societal contradictions presented in the film. In Millicent Joy Marcus book entitled *Italian Film in the Light of Neorealism* (1986), she explains that the movement’s main purpose was “to promote true objectivity – one that would force viewers to abandon the limitations of a strictly personal perspective and to embrace the reality of others.” The experience of Italian Neorealism is that the audience is part of the contemporary illness of the society, they are a part of it and it leads them to a question of what have they done to counter this situation.

The film also forwards Third Cinema, the cinema of liberation (Solanas & Getino, 1969), the cinema that opposed the ‘Perfect Cinema’ of the west but to relate filmmakers and cinema closer to the mass offering the power of imagery and struggle to the people experiencing the situation. Cinema is used as counter-hegemony by the people strengthens the opposition to imperialism, capitalism and in the Philippines case, fascism.

Although *Ibang Daan Pauwi* lies very low with the overthrowing of the system in the Third Cinema, it still exercised the opposition in the standard perfect cinema as dictated by the western films by using handheld camera, flexible use of the lenses, natural lighting and the continuous showing of the source of problems until the very end unlike the celebratory resolution of the west and the mainstream cinema. The film follows Third Cinema in terms of its indifference to the conventional regard on what makes a film beautiful or profitable.

Lastly, the filmmaker marked in her soul, during the process of the filmmaking of *Ibang Daan Pauwi*, The True Decalogue for Filipinos (1898) of Apolinario Mabini. In response to the ‘Sampung Utos ng Diyos’ planted by the Spaniards to the Filipinos as they colonize the Philippines through religion, Mabini made his own version dedicated to the Filipinos. In the Decalogue, he emphasized on the true love of the Filipinos to Philippines, the motherland, and to practice nationalism. The filmmaker included the “Icaluang Tagobilin” in the end of the film, it says:

Icaluang tagobilin

Ang inang bayan ay hindi lamang ang cabayanan provincial, hindi lamang ang bayan (pueblo) at lalong hindi ang lugal na pinanganacan sa baw't isa; ang lahat na cabayanan, ang lahat na bayan at ang lahat na lugal na tinubuan nino mang tagaPilipinas, cahit ano ang caniyang sinasamba at ano man ang caniyang salita, ang siyang tunay na Bayang Pilipinas na ina nating lahat.

[*Second Command*

The Motherland is not only its province, nor the cities in the province, not even the birth place of each and every Filipino. All provinces, all cities of the provinces and all the places every Filipino was born and raised, regardless of his religion or language, is the Motherland of all Filipinos.]

The filmmaker believes, even though the film is Manila-centric, that the fate and situation of one city is to be shared among all cities of the Philippines because all cities are part of our Mother Land and thus, it is the burden of all Filipinos.

CHAPTER V. METHODOLOGY

A. Concept Development

Ibang Daan Pauwi started at Film199 Class A.Y. 2017 – 2018 First Semester at UP Film Institute, UP Diliman. It was the semester that witnessed the peak and the nearing end of the ongoing War on Drugs of the president to the drug suspects and other national issues. At this time, the filmmaker, together with her friends, decided to dedicate their - thesis films to the unjustified events happening inside the country.

During semester, the filmmaker was also taking Comm120: Media Law in the College of Mass Communication under Professor Arlene Roura and during a lecture, the professor told a story in class involving the national issue of the mass killing in the streets and how it happened to a journalist. She said that one night, this journalist got home very late and when he was dropped off a few meters away from his house, there were two police on patrol nearby. Sensing the danger of the big weapons hanging around the police arms, the journalist hurriedly and silently went to his house however, before reaching the house, he was called by the police. They noted his rushed actions and assumed that he might be a drug suspect hiding drugs inside his bag. They forcibly opened his bag while holding him to look for the packets and at the same time, the journalist got a hold of his identification card and announced that he is a journalist. Upon seeing the media card, the police let him go and walked away.

It was at that story that inspired the filmmaker to conceptualize the film. The power of holding an identification card in media led the policemen to stop their actions and to walk away but it also poses the question to what happens to the ordinary people, ones

who do not possess an identity or under any institution to proclaim their name but still are Filipinos, will they be suspected and killed on the spot even if they struggle for their innocence? In Solanas and Getino (1971) mentioned in their book, entitled *Toward a Third Cinema*, the existence of a plane of significance in the society in which it says that when a person can no longer keep up with the demands of the society and to continuously be harassed, he is removed from the plane of significance and the more he struggles to proclaim his rights, the more he is misunderstood and viewed as a beast.

The concept of the film started with the intent of showing the act of being removed from a productive class and then rendered useless by the society after losing his wallet which holds his money and identification cards and by this he loses his capability to pay for his way and to prove of his identity. This was defended and approved in the filmmaker's Film199 class final pitching of thesis film concept. However, taking into consideration the comments of the panel during the pitch, they commented that a woman would be rarer to be in a case of the 'tokhang' war while some suggested letting it have a plotless story and focus more on the danger that poses of the uncertainty and vulnerability of Manila.

Upon articulating the suggestions and comments from the faculty, friends and mentors, the filmmaker decided to focus on a story-driven plot focusing on the atrocities and the ironies of the city to the people and that no matter how familiar and grand the city is, there are situations, beyond their control yet apparent and regular to their normal lives, that will still make us feel unfamiliar and disoriented to the city of Manila.

B. Pre-Production

1. Initial Schedule

By the month of December 2018, the filmmaker planned the second semester A.Y. 2017-2018 carefully. Here is the filmmaker's timetable from January to May 2018.

	JANUARY	FEBRUARY	MARCH	APRIL	MAY
Drafting of Script					
Consult with Adviser					
Pre-Production					
Ocular					
Casting Call					
Finalization of Crew and Cast					
Final Script					
Secure locations					
Secure equipment and transportation					
Shooting Dates					
Editing					
Sound Design					
Color Grading and Music scoring					
Finalization of film					

Although there have been mishaps and delays in the initial schedule set by the filmmaker, the timetable was more or less followed. The filmmaker was also able to secure the crew of the film in December 2018 as well as the shooting dates to formally recruit the chosen crew.

2. *Crew*

The filmmaker initially chose Cola Cristobal to be her Assistant Director for her flexibility and good rapport with the filmmaker. Although it is the filmmaker's Director of Photography, Marion Salvador, one of the filmmaker's good friends, who are more in sync with the intent of the film as well as its treatment, Cola has good sense of time and is responsible enough with scheduling and meeting of the crew. However, by the end of February, she had to withdraw from the shoot because of family problems and with this, the filmmaker asked Gilbert Baldoza, one of the filmmaker's friends as well as a notable filmmaker in their field, to replace her which he was more than happy to oblige. Gilbert Baldoza voices out the struggle and the culture of the LGBTQ community and while his form and art deviates from the standard beauty of Philippine Cinema, he has not disappointed in the brilliance of his narratives and form. Even though the filmmaker has never seen Gilb to assistant direct in a shoot, the filmmaker is assured that his love for film and the style of capturing the chaotic and dirty side of Manila are very close from each other.

Marion Salvador was long contracted by the filmmaker as he possesses the drive and the eye of seeing Manila in its purest and vilest form. Whilst, Tanya Macapagal and Kimy Manzano are the powerful duo of the KT House who were also more than willing

to help the filmmaker handle the production management side of the film. The core of the pre-production management is the location manager as the film is a moveable shoot and Luz Wendy Noble, a graduate from BA Journalism of CMC, who lives along the streets of Quiapo, took in charge of the permits and location pegs of the film. Hannah Holler was in charge of the talents and their needs as the Talent Coordinator.

On the other hand, my production design, Austin Tan, took some time to think since there is another film thesis trying to get him and we were on the same date however, after a few days, he confirmed to be in charge with the overall production design. It was hard to get people under the art department since the month of March is full of thesis film shoots but Austin's cousin, Yumi Zingapan, Claudia Fernando from UP Cineaste and applicant of UP Cast, Maxine San Pedro kindly agreed to help the filmmaker in the shoot.

Krysver Gomez was also supposed to be the filmmaker's Sound Recordist however, after missing several pre-production meetings and location check and oculars; he had to withdraw because of personal reasons. It became very hard to replace him as there is a scarce of Sound Recordist in the Institute of Film; the filmmaker was left with no choice but to hire a professional Sound Recordist, Lynz Pacuan, on her Day 1 shoot with Peter Cailipan and secured Robe Dagcuta with Deriq Tribdino for Day 2.

As for the Post-Production, Miguel Salazar was hesitant in the beginning but was very hardworking and responsible in editing the film into a whole along with the brilliant ears and mind of John Michael Perez and Daryl Libongco as Sound Designers to complete the diegetic and non-diegetic sounds to fill in the atmosphere of the film. Ryle

Custodio, the music scorer, was very willing to cover and intensify the scenes in the film and lastly, the filmmaker had Dia Magsaysay to paint the film with colors appropriate to the theme of the film, *Ibang Daan Pauwi*.

3. Cast

The film, heavily influenced by the form of Italian Neorealism, does not demand too much from its casting despite it having so many characters in the story. The filmmaker wanted to limit the use of professional actors as much as the filmmaker can and so only the 3 main characters were casted while the rest were originally from the location such as the construction worker, barker, manininda and so on. It should also be noted that the names in the story are names with heavy backgrounds as these names are names of our fallen Filipinos during the war on drugs.

Neil Carandangan played the role of Mejos, the main actor. Mejos is a man in his late 20s who originally lives in Cavite and went to Manila to look for a job and sustain his family in Cavite. At first, the filmmaker had a hard time imagining who will play Mejos as Mejos has always been an abstract identity even to the filmmaker. He should have the face of the many people, like the ones you see in daily life but always forgets the face. In Neil's callback audition, the filmmaker was astounded how humble and common face Neil has and as soon as the camera started rolling, he has embodied the character in his face as well as the mannerism of a worker the filmmaker was looking for. The filmmaker would like to believe that no other man can play the role of Mejos other than Neil Carandangan.

Lyka Bernal is a student in UP Diliman and a member of Dulaang UP. She played the role of Angel, a former prostitute in Malabon who continued this line of work in Manila in exchange of anything even as little as 15 pesos. The filmmaker have always envisioned Angel as a bright and jolly woman, corrupted by the society, and have not seen other realities in life aside from her bitter life. In terms of physical features, Lyka meets Angel perfectly and have successfully given us the beautiful feature of Angel.

Carla, the old prostitute in town, was played wonderfully by Alma Antonio. My thesis adviser pegged Eugene Domingo in the character of Carla while the filmmaker also has no definite gender or persona in mind for Carla. The filmmaker was very open to suggestions and options during the callback auditions as Carla plays a role that can be played by anyone and in any gender. The filmmaker believes that prostituting is very common and widespread in the country, we cannot generalize anymore that it is only done by a woman however, in Ms. Alma's audition, her alluring and perilous eyes secured her the role.

4. Locations

The locations needed in the film are very tricky because the filmmaker wanted to build Manila as a setting and as a character and so the film is more than the narrative in the script. The filmmaker wanted the protagonist to literally get lost and succumb to the darkness of Manila and to shoot and capture undirected situations, events and composition present in the city.

With the help of the very reliable and skillful location manager, Wendy Noble, there was no problem with securing permits and locations for the film. In fact, majority of

the owners of the establishment, barangay captain and house owners were amenable to let the crew use their premises even without a location fee.

The filmmaker visited the locations several times alone and with the crew for final checking for the lighting, sound checking and space checking before the shoot on March 24 and 25. The crew visited the construction site located at Batasan Hills engineered by Engr. Jonathan Ruelo, the bus terminal in Pandacan where the public bus was rented, Luneta Park, Manila Bay, Lawton, Aireen's house in Quiapo to be used as Angel's house and the Darkroom bar in Espanya for the bar scenes.

C. Production

1. Day One Shoot

Before the shoot, the core crew agreed to sleep over at the KT House Production at Katipunan to avoid latecomers because of the strict schedule ahead; the calltime was 4:30AM at Jollibee, Philcoa. The filmmaker wanted everyone on set to loosen their tension while doing their job professionally. There is not much problem with the shoot except for the traffic in Manila which caused delays but Gilb was able to manage it. The shoot was delayed upon reaching Manila Bay and lunch break was shortened to make up for lost time however, the filmmaker and the cinematographer also had a few misunderstandings and quarrel during the shoot. The filmmaker was not satisfied with the visuals the cinematographer was taking and worse, there was a scene that they could not shoot anymore. The scene was moved to Day 2.

The rest of the shoot happened in the house of Angel located in Quiapo. The crew used Wendy Noble's house as the rest area while the house in front of it is used as the set for the film. The crew no longer had to move to another location except for the main crew that will shoot for inserts in Ermita, Manila.

Overall, Day 1 shoot went smoothly except for the misunderstanding between the filmmaker and the cinematographer. There were shots they were not able to take and arguments over the accuracy and efficiency of the used time to take the shots.

2. Day Two Shoot

Again, the core crew slept over at the KT House Productions. The 2nd day of shoot was a bit forgiving because the calltime was at 7:00AM at the same venue and the first scene was at the moving bus. The scene was very risky and hard as we had a hard time stabilizing the camera as it was moving; the crew also had to deal with the traffic caused by the start of Holy Week. We had to improvise and change the night before the location where Mejos will chase the bus because the initial location was filled with churchgoers for Palm Sunday. The scene was executed successfully because of Neil's high level of acting and professionalism.

The most troublesome scene is the scene at the bus terminal. There must have been 4-5 clusters of roosters within the area that crow in every 5 minutes to each other and the sound was suffering badly. We had to rely on post-production to keep up with the schedule. The next few scenes were going smoothly and we arrived at the final location, Darkroom, on time. It was honestly very relaxing and fun shoot as all crew gather

together to eat their dinner and sing karaoke during the break. We continued to shoot and it went smoothly except we forgot to shoot a few inserts that would also help the film.

3. Day Three and Four Shoot

These days are solely dedicated to take inserts around Manila. It is mainly composed of the filmmaker and the cinematographer only. They went back to the Manila Bay, Batasan Hills, Quiapo, Recto, Luneta Park and Tondo. The shoot has no script, shotlist or storyboard to follow. The filmmaker would like Manila dictate to the team what they need to see and to let them experience the true personality of the city.

D. Post-Production

1. Editing

Post-production formally started 2 weeks after the shoot because of the availability of both the editor and the filmmaker. When the editing started, Days 3 and 4 were still not included yet and a very rough cut was presented to the adviser. After the rough cut presentation, many pieces were still missing to establish Manila as a character and so the day for inserts followed. The disagreement between the filmmaker and the cinematographer were very apparent in the shots because of the inconsistency of the shots and in the lenses used in the shoot but the filmmaker understand that both of them are particularly new to a big scale production and there will be more chances in the future that will help them grow in their field.

The editing was also delayed because of the additional shoots which resulted to a late turnover to the online edit. However, the filmmaker firmly believes that the shots

were essential to the totality of the film. In the second consultation with the adviser, he commented that it still needed a slight push in the narrative to strongly portray the contrasts and shadows of Manila. Day 4 was shot as soon as possible however, because of the constrained time of having less than 2 weeks to complete the film, the film was turned over to the sound design, colour grading and music scoring department.

2. Score and Sound Design

Among the processes in filmmaking, it is in post-production that the filmmaker felt the weakest. The filmmaker had no prior professional help in doing post-production in her previous works and so the flow of the system in post-production was slightly confusing to the filmmaker at first. The filmmaker worked with the Wapak Studios, specifically with John Michael Perez and Daryl Libongco and because of the lack of knowledge of the filmmaker in the proper rendering format, the filmmaker had to go back 3 times before finally getting it correct with the editor. The sound designers worked very fast and communicated very effectively even providing a soft and hard copy of the sound designed film. Wapak Studio also has complete equipment and files which helped the sound designers greatly in their job. Overall, there were no issues with the sound design of the film.

Ryle Custodio was also given the file upon rendering it to be the final cut. He is an undergraduate in the College of Music and also an orgmate from UP Cast. He specializes in a classical way of scoring which is why in the final edit; there were some scores that are slightly unmatched to the theme of the film but the filmmaker and the Wapak Sound Designers were able to work it out.

3. *Color Grading*

During the Film199 pitch, the filmmaker presented to the panel that the film will be in warm colours which raised a question to why should it be warm when the setting of the film is danger and cold; the film should be leaning towards cool tones. The warm tones will not be used to portray a sense of warmth and assurance but it focuses more on the colour of brown – the colour of dirt, poor and the marginalized. Marion Salvador, the Director of Cinematography, initiated to colour the film however after the first trial, there were some scenes that are beyond his capabilities and then, we had to rush the film to the Mediaeast Productions under Dia Magsaysay for coloring. Dia works fast and very efficiently with the filmmaker as the filmmaker discussed to her the needed colors for the film. The most important is the time of day as the film follows the characters for an entire day; there should be enough difference between the scenes while incorporating the comprehensive feel the film would like to deliver to the audience.

E. Production Schedule

	JANUARY	FEBRUARY	MARCH	APRIL	MAY
1		Thesis Consultation with adviser			
2					
3					
4					Trailer and Poster Deadline
5			Secure Locs (Site & Bar)		
6		Start Loc Hunting	Meeting with Cam and PD Department		
7			Ocular and secure other locations		Sound Design First Sample
8	Walk in Lawton to Manila Bay (first ocular)	Meeting with Loc Man and DOP			
9		Meeting with AD			Color Grading Sample
10			FINAL OCULAR	FIRST CUT	Scoring, Sound Design and Color Grading Completion
11		Release of Casting Call pubmat		Consultation with the adviser	Deadline of Approved Thesis for DCP
12					
13		Meet with DOP			
14					
15		Meet with PD			
16					

17		Ocular with PD, AD, Sound and DOP			Thesis Defense Day 1
18				Shoot DAY 3	Thesis Defense Day 2
19			Line reading and Wardrobe Fitting	Recording of Althea	
20	First Draft of Script	Lawton Terminal Meeting			
21	Consultation with Adviser	PM meeting over budget		SECOND CUT	
22					
23	First Pre-Production with crew		Pick up of Equipment	Shoot DAY 4	
24			Shoot DAY 1		
25		OCULAR	Shoot DAY 2		
26		AUDITIONS			
27			Turnover of files to editor	Turnover to Sound Des, Color and Scorer	
28		Secure Casts and Talents			
29					
30	Characterization				
31					

F. Actual Budget

PRODUCTION		
<i>Camera Department</i>		
Camera Accessories (body, lens, tripod, etc.)	6500	13000

Lights and Grip (Kuya Danny)	3400	3400
<i>Subtotal:</i>		16400
<i>Sound Department</i>		
Sound Recorder rental		
Boom Set Rental		
Lapels	3000	6000
Batteries	167/pack	1670
<i>Subtotal:</i>		7670
<i>Production Design Department</i>		
Props	3000	3000
Set Design	3000	3000
Costume Design/Wardrobe	2000	2000
<i>Subtotal:</i>		8000
<i>Production Management Department</i>		
Meals	4000	8000
Supplies	1500	3000
Snacks	3000	6000
Transportation (2 Van)	8000	16000
Bus Rental	8000	8000
Location Fee (Rental/Electricity)	7500	10000
<i>Subtotal:</i>		51000
<i>Talents</i>		
Mejos	6000	12000
Angel	3000	6000
Carla	3000	3000
Boss	0	0
Tita	2000	2000
Harassers	2000, 500	2500
Extras		1050

<i>Subtotal:</i>		26550
POST PRODUCTION		
Color	1000	1000
Sound Design	5000	5000
Score	1000	1000
Hard Drives	0	0
Editor	1000	1000
Poster (Honorarium/Food)	0	0
<i>Subtotal:</i>		8000

Departments	Subtotals
Preprod	3000
Cam Dept	16400
Sound Dept	7670
PD Dept	8000
PM Dept	51000
Talents	26550
Post Prod	8000
Contingency	8440
GRAND TOTAL	129060

CHAPTER VI. SCREENPLAY

Ibang Daan Pauwi

ni

Stelle Laguda

Final Draft

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1 EXT. HIGHWAY/CONSTRUCTION SITE - DAY

[INTERTITLE] UPFI LOGO

Fade to black.

[INTERTITLE] KT HOUSE PRODUCTIONS

Fade to black.

"A PRODUCTION THESIS SUBMITTED TO THE U.P. FILM INSTITUTE
COLLEGE OF MASS COMMUNICATION UNIVERSITY OF THE PHILIPPINES"

Fade to black.

1A

Alas syete ng umaga. Puno ang kalsada ng mga nagbubusinang kotse. Nagmamadali ang mga tao makasakay papasok ng trabaho. Sabay sabay na paglakad tungo sa isang lugar.

1B

Abala ang mga manggagawa sa konstruksyon Maalikabok. Maingay. Nakasandal sa semento si MEJOS, 27 taong gulang. Nagsindi ng yosi. Di mapakali.

Lumapit ang kasamahan sa site, sumenyas.

MANGGAGAWA

Nandyan na si sir.

[SUBTITLE] BOSS IS HERE.

Tatango, itatapon ang yosi. Naglakad at lalapit sa malaking lalake, mukhang iritable.

MEJOS

Ser, pasensya na ho talaga. Ehh, kinailangan ko lang talagang makauwi. Inatake sa puso yung nanay ko sa probinsya.

[SUBTITLE] SIR. I'M REALLY SORRY BUT THERE WAS AN EMERGENCY AT HOME. MY MOTHER LOST CONSCIOUSNESS YESTERDAY.

Hindi iimik si BOSS.

MEJOS (CONT'D)

Ser..

(CONTINUED)

CONTINUED: (2)

2.

BOSS

Pasensya pasensya.. Tingin mo ba kayang tapusin ng pasensya ko 'tong site?

[SUBTITLE] YOUR SORRY CAN'T FINISH THIS SITE ALONE.

Hindi iimik si Mejos.

BOSS (CONT'D)

Oh ano na? Alis kung aalis!

[SUBTITLE] IF YOU'RE LEAVING, THEN LEAVE!

MEJOS

Boss.. yung sweldo ko sana boss.

[SUBTITLE] BOSS, CAN I GET MY SALARY?

BOSS

Anong sweldo? Wala ka namang natapos dito? Mayayamot. Lalabas ng konstruksyon site.

[SUBTITLE] NO SALARY SINCE YOU DIDN'T FINISH YOUR JOB

2 INT. BUS - DAY

Nakatulala, nakatingin sa labas. Tayuan sa bus. Lalapit ang konduktor.

MEJOS

Boss, magkano pa-Lawton?

[SUBTITLE] HOW MUCH IS IT GOING TO LAWTON?

KONDUKTOR

Beyntesinko.

[SUBTITLE] TWENTY-FIVE PESOS

Kinuha ang pitaka, dumukot ng singkwenta at binayad.

Inilagay ang sukli sa pitaka at nilagay sa kaniyang likurang bulsa. Balita ang tunog mula sa radyo, "Philippines, fastest growing economy in Asia!" Tutunog ang lumang selpon ni Mejos, sasagutin.

(CONTINUED)

3.

CONTINUED: (2)

ALTHEA

Kuya, asan ka na?

[SUBTITLE] WHERE ARE YOU?

MEJOS

Pauwi na 'ko. Oh.. kamusta si nanay?

[SUBTITLE] I'M ON MY WAY HOME. HOW'S MOTHER?

ALTHEA

Nagpapahinga sa kwarto. Kuya, uwi ka na.

[SUBTITLE] SHE'S SLEEPING IN HER ROOM. PLEASE COME HOME AS SOON AS YOU CAN

MEJOS

Sige sige, ako na bahala.

[SUBTITLE] I WILL, I PROMISE.

Ibaba ang selpon. Sisigaw ang konduktor ng "Lawton!". Tatayo si Mejos. Maraming baba sa Lawton. Siksikan. Babangga ang likuran sa upuan, mahuhulog ang pitaka. Titigil ang bus. Mag-uunahan pababa.

Baba si Mejos. Kakapa sa likurang bulsa, magtataka. Bubuksan ang bag at hinalungkat ang gamit. Umalis ang bus.

MEJOS (CONT'D)

HOY!!! SANDALI!!

[SUBTITLE] HEY!! WAIT!!

Hinabol ang bus at nakipagpatintero sa mga daan. Titigil si Mejos sa gitna ng kalsada. Tutulala.

3 EXT. LAWTON - DAY

Naglalakad si Mejos. Lugmok. Lumapit sa konduktor ng private bus.

MEJOS

Boss, magkano papuntang Naic?

[SUBTITLE] BOSS, HOW MUCH IS IT GOING TO NAIC?

KONDUKTOR

53 pesos.

(CONTINUED)

4.

CONTINUED: (2)

MEJOS

Boss.. pwede bang makisakay? Sige na, boss.

[SUBTITLE] BOSS, CAN I HITCH A RIDE? PLEASE

KONDUKTOR

Hindi pwede pare eh, malalagot kami. Sasakay ang ilang tao. Hahawi ng kamay ang konduktor.

[SUBTITLE] SORRY, I CAN'T. WE'LL GET REPRIMANDED.

MEJOS

Sige na boss. Baka naman kailangan niyo ng katulong dyan. Sige na boss.

[SUBTITLE] I CAN HELP BARKING FOR PASSENGERS O CARRY BAGS. PLEASE BOSS.

KONDUKTOR

Hindi talaga pwede, pare eh.

[SUBTITLE] SORRY, I REALLY CAN'T.

Tutunog ang selpon. Lalayo si Mejos, sinagot.

MEJOS

Althea?

ALTHEA

Kuya, pauwi ka na ba?

[SUBTITLE] KUYA, WHERE ARE YOU?

MEJOS

Papunta na akong Cavite pero baka matagalan. Ano ng balita dyan?

[SUBTITLE] YEAH, I'M ON MY WAY. ARE THERE ANY NEWS?

ALTHEA

Nandito sina tita Tara, bantay kay nanay. Uwi ka na kuya.

[SUBTITLE] AUNTIE TARA'S HERE, STAYING WITH MOM.

MEJOS

Osige sige. Ingat din dyan.

[SUBTITLE] ALRIGHT, TAKE CARE.

(CONTINUED)

5.

CONTINUED: (3)

Ibaba ang selpon. Dumaan ang lalaking nagbebenta ng tubig sa may bus. Kakalabitin ni Mejos.

MEJOS (CONT'D)

Boss, pwede magtanong? Paano pumuntang Cavite kapag lalakaran lang? Saan ba daan ko?

[SUBTITLE] BOSS, WHICH WAY GOING TO CAVITE?

MANININDA

Ah, dyan lang. Lakarin mo lang yan. Bandang MOA.

[SUBTITLE] AH, THERE. JUST GO STRAIGHT THIS WAY. IT'S NEAR MOA.

MEJOS

MOA?

MANININDA

Oo, MOA!

[SUBTITLE] YES, THERE.

MEJOS

Sige salamat boss.

[SUBTITLE] THANK YOU.

Naglakad si Mejos mula sa direksyong itinuro.

4 EXT. MANILA - DAY

Naglalakad si Mejos. Mainit. Mabilis ang takbo ng mga sasakyan sa kaniyang gilid. Walang tao.

Walang ingay maliban sa harurot ng mga sasakyan. Malinis, organisado. Unti-unti, madadaan niya ang nagsisi-taasang mga gusali.

May makakasalubong siyang mga turista: koryana, kano at iba pa. Ilang taong natutulog sa gilid ng lansangan. Kaunting mga batang naghahabulan.

Matatanaw ni Mejos ang dagat ng Manila Bay. Lalapit si Mejos sa aleng nagtitinda.

(CONTINUED)

6.

CONTINUED: (2)

MEJOS

Ate, dito po ba ang daan paSM?

[SUBTITLE] EXCUSE ME, IS THIS THE WAY TO SM?

MANININDA

Mall of Asia? Daretsuhin mo lang yan!
Ayun, ayun yung SM oh.

[SUBTITLE] YES, JUST GO STRAIGHT HERE.

MEJOS

Pwede lakarin?

[SUBTITLE] WILL I BE ABLE TO GO THROUGH?

MANININDA

Oo, lakarin mo lang yan.

[SUBTITLE] YES, YES.

MEJOS

Sige, salamat salamat.

[SUBTITLE] THANK YOU.

Babaybayin ni Mejos ang Manila Bay at uupo.

5 EXT. MANILA BAY - DAY

Uupo si Mejos sa baybay ng Manila Bay. Pagod. Puno ng pawis.

Titingin sa dagat. Natatakam. Naiinggit. Titingin sa kaniyang paligid. Nawawala. May naglalakad na foreigner at isang pinay sa gilid at mga batang naliligo sa dagat. Mga batang naliligo sa dagat. At babaeng nakaupo na may puting tuwalya. Titingin sa dagat.

Mahinhin ang hampas ng dagat sa mga bato. Lalapit si ANGEL: mapayat, mahaba ang buhok, at nasa dyesiotso na gulang.

ANGEL

Kuya, kuya. Baka gusto mo magrelax?
Singkwenta lang. Tatangi si Mejos.

[SUBTITLE] KUYA, MAYBE YOU WANT TO HAVE A GOOD TIME FOR ONLY 50 PESOS.

MEJOS

Wala akong pera.

(CONTINUED)

7.

CONTINUED: (2)

[SUBTITLE] I DON'T HAVE MONEY.

ANGEL

Sige na kuya. Magkano ba dala mo?

[SUBTITLE] HOW MUCH CAN YOU OFFER?

MEJOS

Kinse. Kinse lang laman ng bulsa ko.
Ang kulit nito.

[SUBTITLE] I ONLY HAVE 15 PESOS IN MY WALLET. YOU'RE ANNOYING.

Kakamot sa ulo ang Angel.

ANGEL

Pwede na siguro yan.

[SUBTITLE] THAT'S GOOD ENOUGH.

Tatayo si Angel at tatanggalin ang tuwalyang nakapulupot sa kaniyang katawan. Iilang si Mejos.

MEJOS

Hindi nga! Ang kulit, anak ng- Kinse pesos na nga lang.. (pause, titingin sa babae) taga-saan ka ba? Bumalik ka nalang doon sa mga kasama mo!

[SUBTITLE] WHAT THE HELL ARE YOU DOING? I SAID, I ONLY HAVE 15 PESOS! WHERE DID YOU EVEN COME FROM?

ANGEL

Taga-Malabon, pero lumipat na ko. Dyan lang sa may Ermita. Hindi ulit siya papansinin ni Mejos.

[SUBTITLE] I CAME FROM MALABON BUT NOW, LIVE HERE IN ERMITA.

ANGEL (CONT'D)

Sige na kuya.

MEJOS

Ano ba! Alam ba ng magulang yang mga pinagagawa mo? Mapapakamot si Angel sa kanyang ulo.

[SUBTITLE] FUCK, STOP IT. YOUR PARENTS MUST BE DISAPPOINTED.

(CONTINUED)

CONTINUED: (3)

ANGEL

Wala nang maghahanap sakin eh,
nakikitira nalang ako dyan kasama
tiyahin ko.

[SUBTITLE] I DON'T HAVE PARENTS ANYMORE.

Nakatingin sa malayo. Lilingon si Mejos.

MEJOS

Bakit? Anong nangyari sa mga magulang
mo?

[SUBTITLE] WHY? WHERE ARE THEY?

ANGEL

Binaril.

[SUBTITLE] THEY WERE SHOT DEAD.

Tahimik ang dalawa.

MEJOS

Pasensya na. Hindi ko talaga kayang
ibigay sayo 'tong pera. Uwi pa kasi
ako sa amin, sa Cavite.

[SUBTITLE] SORRY BUT I REALLY CAN'T GIVE YOU THIS MONEY. I
HAVE MY OWN PROBLEMS TO DEAL WITH. I NEED THIS TO GO HOME IN
CAVITE.

ANGEL

Ah.. Kailangan mo ba ng raket? Marami
dyan. Gusto mo pakilala pa kita.

[SUBTITLE] OH, SO YOU ALSO NEED MONEY? I CAN HELP YOU WITH
THAT.

MEJOS

Anong raket?

[SUBTITLE] HOW?

ANGEL

Kung ano. Basta isama mo nalang ako pa-
Cavite.

[SUBTITLE] I HAVE MY OWN WAYS BUT YOU HAVE TO BRING ME ALONG
WITH YOU.

(CONTINUED)

CONTINUED: (4)

MEJOS

Di bale na. Tatayo si Mejos at naglakad paalis.

[SUBTITLE] FORGET IT.

ANGEL

Sige na! Tara, kain muna tayo sa bahay? Sige na!

[SUBTITLE] WHAT- WAIT! WE CAN COME OVER TO MY HOUSE AND EAT, WAIT!

Susunod si Angel, nakikisabay. Tuloy lang ng lakad si Mejos.

6 EXT. BAHAY - DAY

Naglalakad sina Angel at Mejos sa masikip na eskinita. May kumpol ng tao sa kabilang kalye at bahay na pinalibutan ng yellow tape.

ANGEL

Hayaan mo na yan.

[SUBTITLE] IGNORE THEM.

Pumasok ng bahay sina Angel. May babaeng nakaupo sa hagdan, bungad ng bahay. May batang babae sa kaniyang lapag, kinukuhaan ito ng kuto sa buhok.

TITA

Oh saan ka nanaman nanggaling?

[SUBTITLE] WHERE DID YOU GO THIS TIME?

ANGEL

Dyan lang. Si Mejos pala, kaibigan ko.

[SUBTITLE] JUST AROUND. BY THE WAY, THIS IS MY FRIEND, MEJOS.

Aakyat ng hagdan sina Angel.

ANGEL (CONT'D)

Pasensya ka na dun sa tiyahin ko, mabait talaga yun.. Papaupuin at bibigyan ng tinapay ni Angel si Mejos. Mag-iimpake si Angel.

[SUBTITLE] SORRY ABOUT MY AUNT. SHE ONLY LOOKS LIKE A BITCH BUT SHE IS NICE.

(CONTINUED)

CONTINUED: (2)

Tatayo ang tita, may kukuning papel at lalapit kay Angel.

TITA

Isang daan tinaas ng gamot mo, hindi ko na kayang bilhin yan. Nahihirapan isubo ni Mejos ang tinapay. Inom ng tubig.

[SUBTITLE] I CAN'T AFFORD YOUR MEDICINE ANYMORE, THE PRICES HIKED AGAIN.

TITA (CONT'D)

Sabi sayo sumama ka na kina Carla tuwing gabi, mas malaki kita doon. Alam mo naman na hindi kasya yung kita namin sa pagbebenta sa Baclaran.

[SUBTITLE] I TOLD YOU, COME WITH CARLA EVERY NIGHT. YOU'LL EARN MORE MONEY THERE. SELLING GOODS AT BACLARAN ISN'T ENOUGH FOR US ANYMORE.

ANGEL

Sige na, sige na. Hahanap na kaming raket bukas, o mamaya!

[SUBTITLE] WE WILL LOOK FOR MONEY TONIGHT, DON'T WORRY.

TITA

Ayun naman pala eh.

Maglalakad palabas ang tita. Tatahi si Angel kay Mejos at makikikain.

7 EXT. KALYE - DAY

7A

Naglalakad. Bitbit ni Angel ang kanyang bag. Palubog ang araw. Upo sa kalye sina Mejos at Angel.

7B

Magsisindi si Mejos ng yosi.

MEJOS

May sakit ka?

[SUBTITLE] YOU'RE SICK?

(CONTINUED)

11.

CONTINUED: (2)

ANGEL

Ubo? 'Di ko alam. Hihithit si Mejos ng yosi.

[SUBTITLE] I DON'T KNOW. I'M NOT SURE MYSELF.

MEJOS

Bakit di ka magpa-doktor?

[SUBTITLE] WHY DON'T YOU ASK FOR HELP?

ANGEL

Ulol, wag na. Dagdag gastusin lang yan.

[SUBTITLE] BULLSHIT. IT WON'T HELP ME.

May dadaang 3 babae, magaganda at makulay ang mukha at magagarbo ang suot. Nagtatawanan. Matatanaw si Angel.

CARLA

Uy! Si Angel ba 'to? Lilington si Angel.

[SUBTITLE] WAIT- IS THIS ANGEL?

ANGEL

Uy, ate Carla! Anong ginagawa mo dito?

[SUBTITLE] CARLA! WHAT ARE YOU DOING HERE?

CARLA

Sobrang pumayat ka ah! Pero maganda ka pa rin naman.

[SUBTITLE] YOU LOST SO MUCH WEIGHT. BUT DON'T WORRY, YOU'RE STILL VERY PRETTY.

ANGELS

Syempre.

[SUBTITLE] OF COURSE.

Tatawa ang magkakaibigan. Ituturo ni Carla si Mejos.

CARLA

Sino 'to? Jowa mo? O kliente mo? Mukhang pulubi ah. Magtatanan na ba kayo?

(CONTINUED)

12.

CONTINUED: (3)

[SUBTITLE] WHO'S THIS? YOUR CLIENT? OR BOYFIEND? ARE YOU RUNNING AWAY?

ANGEL

Grabe, hindi ah! Kaibigan lang. Ate Carla, si Mejos. Mejos, si Ate Carla. Ba't kayo nandito? Diba doon sa-Magsisindi ng yosi si Carla.

[SUBTITLE] OF COURSE NOT! HE'S JUST MY FRIEND. HIS NAME IS MEJOS. MEJOS, THIS IS CARLA. NOW, WHY ARE YOU HERE? AREN'T YOU USUALLY AT-

CARLA

Wala eh, matumal na yung negosyo doon. Daming kompetisyon na mas bata, sexy.. alam mo na. Uy Angel, sumaydline ka muna.

[SUBTITLE] I STOPPED GOING THERE SINCE THERE'S TOO MUCH COMPETITION FROM YOUNGER GIRLS. ANGEL, I HAVE A JOB FOR YOU.

ANGEL

Ayun nga eh, 'te Carla. Naghahanap kami ng raket. May alam ka ba?

[SUBTITLE] GOOD TIMING! WE WERE LOOKING FOR A JOB. WHAT IS IT?

CARLA

Ay, ako bahala sa inyo! Simula naman noon hanggang ngayon, walang nagbago. Alam mo naman ang ate Carla mo. Madaming customers. Regular customers pa yan ah. Wala ka bang ibang damit?

[SUBTITLE] REALLY? THEN, YOU'RE IN GOOD HANDS. I HAVE A LOT OF REGULAR AND RICH CUSTOMERS IN THIS AREA. LEAVE IT TO ME. BUT, DON'T YOU HAVE OTHER CLOTHES? YOU LOOK LIKE SHIT.

Iilang si Angel.

CARLA (CONT'D)

Osige sige na, baka meron naman dyan. Tatawa si Carla at maglalakad. Susunod sina Mejos at Angel.'

[SUBTITLE] WE'LL FIGURE IT OUT LATER. FOLLOW ME.

13.

8 EXT. BAR - NIGHT

Puno ng magagandang ilaw. Maraming tao at mga kotseng nakaparada. Mas maraming babaeng nakatayo sa gilid ng kalsada. Naglalakad sina Mejos, Angel at Carla.

CARLA

Nako darlings! Yung ibang bars na yan, may mga regulars ako dyan. Kaso sa itsura nyo, dito lang ata kayo makakapasok. Teka- dito muna ah. Kausapin ko lang yung sa loob.

Maghihintay sa labas sina Angel. Tutunog ang selpon ni Mejos. Lalayo at sasagot.

MEJOS

Oh, Althea? Kamusta dyan?

[SUBTITLE] HELLO? ALTHEA? IS THERE ANYTHING WRONG?

ALTHEA

Kuya, asan ka na? Kuya, hindi ko magising si nanay.

[SUBTITLE] WHERE ARE YOU? I CAN'T WAKE UP MOM.

MEJOS

Ha? Bakit?

[SUBTITLE] WHAT- WHY?

ALTHEA

Di ko alam (umiiyak) Sabi ni tita Sara na dalhin daw namin sa ospital. Kuya, asan ka na ba?

[SUBTITLE] I DON'T KNOW. WE RUSHED HER TO THE HOSPITAL. YOU SAID YOU WERE COMING, WHERE ARE YOU?

MEJOS

Oo.. pauwi na, pauwi na. Naghahanap lang ng pera bago ako umuwi.

[SUBTITLE] I'LL GET HOME SOON. I'M JUST LOOKING FOR MONEY. I'LL BE THERE

ALTHEA

Sabi mo kanina pauwi ka na, kuya.

[SUBTITLE] I THOUGHT YOU WERE ON YOUR WAY HOME?

(CONTINUED)

14.

CONTINUED: (2)

MEJOS

Oo, uuwi na.

End call. Lalapit si Mejos kay Angel. Tititig sa mata ni Angel.

MEJOS (CONT'D)

Kailangan ko na umuwi.

[SUBTITLE] I HAVE TO GO.

ANGEL

Oo, saglit lang 'to.

[SUBTITLE] THIS WON'T TAKE LONG.

CARLA

Huy! Tara na, pasok pasok!

[SUBTITLE] COME INSIDE!

Aalis si Angel sa kapit ni Mejos at maglalakad papasok ng bar.

9 INT. BAR IN MANILA - NIGHT

Maingay. Naghihiyawan, nagtatawanan.

Madilim. Iba't ibang kulay ng ilaw ang umiikot sa paligid. Papasok sina Angel at Mejos. Dadaretso sa dulong bar. Si Carla, nasa kabilang dulo ng bar, may binubulungan na lalaki. Tutungo ang lalaki. Tatawagin si Angel at papalapitin. Lalapit si Angel at papakilala ni Carla sa isa't isa. Aalis si Angel at ang lalaki. Maiiwan si Mejos. Lalapit si Carla, bitbit ang sari-saring tao at uupo sa upuan. Mag-iinuman. May lalaki sa tabi ni Mejos, inaamoy ang kanyang leeg. Di kumportable si Mejos. Titingin kay Carla. Ipupursige ni Carla.

CARLA

Hayaan mo lang!

[SUBTITLE] JUST LET HIM BE.

Hahawak ang lalaki sa binti ni Mejos. Mangangamba si Mejos, titingin kay Carla. Tutungo si Carla sa kanya at ngingiti.

10 INT. BANYO - NIGHT

Nakasandal si Angel sa pader. Natatarantang hinuhubad ang damit. Hahawakan ng lalaki ang kaniyang leeg. Sapilitan.

(CONTINUED)

15.

CONTINUED: (2)

Hindi makahinga si Angel, natatakot.

11 INT. BAR IN MANILA - NIGHT

Inaamoy ng lalaki ang leeg ni Mejos. Ngingiti ang lalaki.

CARLA

O, cheers muna tayong lahat!

[SUBTITLE] CHEERS!

Tawanan ang lahat at magchcheers. Maghaharutan ang lahat. May papasok sa bar at masasangga si Carla ng isang lalaki.

CARLA (CONT'D)

Tangina- gago nito! Patokhang kita dyan eh.

[SUBTITLE] MOTHERFUCKER! I'LL KILL YOU, YOU BASTARD.

Tatawa ang lahat. Tatayo ang lahat at sasayaw.

Dalawang putok. Susundan ng ilan pang putok.

Magsisigawan. Magkakagulo. Magtatakbuhan palabas ng bar. Nakadapa si Mejos, nakatakip sa kanyang ulo. Gagapang, hanap si Angel.

Makikita ang binatilyong duguan sa sahig, nakaliwat ang pitaka. Magugulat si Mejos. Takot. Tititig sa pitaka. Mapapahinto. Titingin sa paligid. Hahatakin ni Angel sa damit palabas. Matatauhan si Mejos. Mauunang tumakbo si Angel palabas. Babalik ng tingin si Mejos sa binatilyo.

12 EXT. SOMEWHERE IN MANILA - NIGHT

Tatakbo ng tatakbo sina Mejos at Angel. Takot at lito. Titigil sa isang sulok. Naghihingalo. Sabay uubo ng uubo. Hindi makahinga si Angel.

13 EXT. SOMEWHERE IN MANILA - DAY

13A

Mga taong naglalakad. Tunog ng pamasadang jeep. Gigising si Mejos. Lilington sa paligid at masisilaw sa tirik ng araw. Si Angel, tulog na parang patay.

Gigisingin ni Mejos si Angel. Maalipungatan si Angel at

(CONTINUED)

CONTINUED: (2)

gigising. Dudukot si Angel sa gilid ng kanyang bra, ipapakita kay Mejos ang limang daan.

Maglalakad. Mapapadaan sa isang karinderya, nakabukas ang telebisyon.

NEWS (VOICE OVER)

Iniimbestigahan ng PNP ang suspected Vigilant Killings sa isang bar sa Maynila kagabi. Ayon sa witness, may lalaki raw na naka-itim sa loob at binaril ang labing-pitong gulang na biktima. May dalawang tama sa ulo at limang tama sa katawan ang naging biktima. (pause) Humingi ng one year extension si President Rodrigo Duterte sa kaniyang War on Drugs. Hindi niya lubos akalain ang malubhang problema sa droga ng bansa. Narito si Dave Guino para sa ibang detalye.

[SUBTITLE] THE PHILIPPINE NATIONAL POLICE IS STILL INVESTIGATING AFTER ANOTHER CASE OF VIGILANT KILLING HAPPENED AT A BAR IN ERMITA LAST NIGHT. ACCORDING TO A WITNESS, A TEENAGE BOY, 17 YEARS OLD, WAS SHOT BY THE SUSPECT. THERE WERE 2 SHOTS IN THE HEAD AND 5 SHOTS IN THE VICTIM'S BODY. IN OTHER NEWS, PRESIDENT RODRIGO DUTERTE ASKS FOR AN EXTENSION IN HIS WAR ON DRUGS. FOR MORE DETAILS, HERE'S DAVE GUINO FOR THE FULL REPORT.

Maglalakad sina Mejos at Angel. Walang nagsasalita.

13B

Nagbubusinang mga sasakyan. Abala ang mga tao sa kalsada. Dadaan ang bus ng Naic.

Fade to black.

[INTERTITLE] DIRECTOR: KRISTELLE LAGUDA

Fade to black.

[INTERTITLE] PRODUCERS: FE LAGUDA, MARLONG LAGUDA

Fade to black.

[INTERTITLE] ASST. DIRECTOR: GILB BALDOZA

Fade to black

(CONTINUED)

17.

CONTINUED: (3)

[INTERTITLE] DIRECTOR OF PHOTOGRAPHY: MARION SALVADOR

Fade to black.

[INTERTITLE] EDITOR: WOLFE SALAZAR

Fade to black.

[INTERTITLE] IBANG DAAN PAUWI

[CREDITS]

Producers: Fe Laguda Marlon Laguda

Director: Stelle Laguda

Assistant Director: Gilb Baldoza

Production Manager: Tanya Macapagal

Production Coordinator: Kimy Manzano

Talent Coordinator: Hannah Hollero

Location Manager: Luz Wendy Noble

Director of Photography: Marion Salvador

Assistant Camera: Kuya Ron-ron Josh Manuel

Gaffers: Claudia Fernando Juan Arsenio Concepcion Josh Manuel

Production Design: Austin Tan

Hair and Make-up: Yumi Zingapan

Art Department: Maxine San Pedro Claudia Fernando

Sound Recordist: Lynz Pacuan Robe Dagcuta

Boom Operator: Peter Cailipan Deriq Tribdino

Editor: Miguel Salazar

Sound Recordist: John Michael Perez Daryl Libongco

Music Scorer: Ryle Custodio

Colorist: Dia Magsaysay

(CONTINUED)

18.

CONTINUED: (4)

Neil Carandang as Mejos

Lyka Yvette Bernal as Angel

Alma Antonio as Carla

Nica Mendoza as Althea

Sheryll Ceasico as Tiyahin ni Angel

Lehner Mendoza as Harasser #1

Jag Concepcion as Harasser #2

Carlos Natavio as Construction Site Boss

Mark Soriano as Construction Worker

Rogel Tudac as Construction Worker

Richie Torremocha as Construction Worker

Arnel Nava as Bus Conductor

Willy Biag as Bus Conductor

Albert as Driver

Jay Aribal as Manininda ng tubig

Lyn Miguel as Manininda sa Manila bay

Fe Laguda as Bus Extra

Kier Laguda as Bus Extra

Jonalyn Junio as Bus Extra

Hazel Bantiles as Bus Extra

Feb Bantiles as Bus Extra

James Bantiles as Bus Extra

Tara Taneza as Bus Extra

Maxine San Pedro as Bus Extra

Claudia Fernando as Bus Extra

Kuya Ronron as Bus Extra

(CONTINUED)

19.

CONTINUED: (5)

Lita Mae Cangmaong as Chismosa
Leimark Cangmaong as Bata sa kalye
Claudia Fernando as prostitute #1
Wendy Noble as prostitute #2
Carlo Vacnot as Bar Owner
Glenn Quiteves as bargoer
Pamela Gatchalian as bargoer
Piolo Gatchalian as bargoer
Kier Laguda as bargoer
Jonalyn Junio as bargoer
Josh Manuel as bargoer
Jag Concepcion as bargoer
Christian James Daa as bargoer
Dave Guino as News Reporter

THE FACULTY OF THE UP FILM INSTITUTE

Prof. Sari Dalena
Director
Prof. Roehl L. Jamon
Thesis Adviser
Dr. Grace Javier Alfonso, Professor Emeritus
Prof. Jason Banal
Prof. Patrick F. Campos
Prof. Sari Raissa Dalena
Prof. Anne Marie G. de Guzman
Prof. Melissa A. dela Merced

(CONTINUED)

CONTINUED: (6)

Prof. Nick A. Deocampo

Prof. Shirley Palileo-Evidente

Prof. Jose Gutierrez, III

Prof. Roehl L. Jamon

Prof. Eduardo J. Lejano, Jr.

Dr. Arminda V. Santiago

Prof. Robert Rownd

Dr. Nicanor G. Tiongson, Professor Emeritus

Dr. Roland B. Tolentino

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Mr. Jonathan Ruelo

Ms. Aida Gomez

Ms. Jesusa Dizon

Mr. Carlo Vacnot

Mr. Daniel Aquino Noriega

Jhayle Meer

Kath Ramirez

LightRentalsPH

Mannix Equipment

Ate Babes of Pandacan Terminal

Kuya Edwin Pascual as van driver of UNIT A

Kuya Richard as van driver of UNIT B

Joyride Productions

KT House Production

(CONTINUED)

21.

CONTINUED: (7)

UP FILM INSTITUTE STAFF

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Lucenio Martin L. Lauzon

Nawruz B. Paguidopon

Sarah Joy D. Villareal

Fernando A. Manalo

Jericho Mari A. Pascual

(CONTINUED)

22.

CONTINUED: (8)

Sinag Aurora D. Amado

Maricris F. Madara

William N. Pedrosa

Daniel A. Coquilla

Roberto C. Damasco

Felimon E. Fontanilla

[INTERTITLE] ALL RIGHTS RESERVED 2018

Fade to black

[INTERTITLE] UPFI LOGO

Fade to black

[INTERTITLE] KT HOUSE PRODUCTIONS

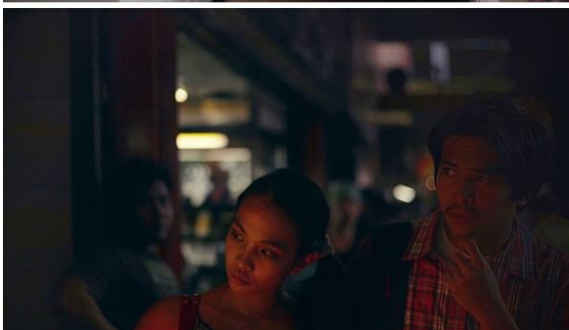
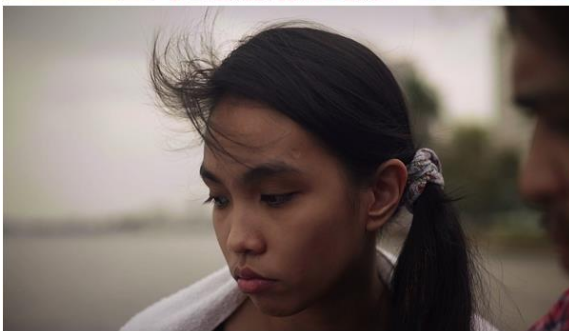
Fade to black

[INTERTITLE] ICALUANG TAGOBILIN:

ANGINANG BAYAN AY HINDI LAMANG ANG CABAYANAN PROVINCIAL,
HINDI LAMANG ANG BAYAN(PUEBLO) AT LALONG HINDI ANG LUGAL NA
PINANGANACAN SA BAUA'T ISA; ANG LAHAT NACABAYANAN, ANG LAHAT
NA BAYAN AT ANG LAHAT NA LUGAL NA TINUBUAN NINO
MANGTAGAPILIPINAS, CAHIT ANO ANG CANIYANG SINASAMBA AT ANO
MAN ANG CANIYANG SALITA,ANG SIYANG TUNAY NA BAYANG PILIPINAS
NA INA NATING LAHAT. -APOLINARIO MABINI, PANUKALA SA
PAGKAKANA NANG REPUBLIKA NG PILIPINAS. 1898.

Fade to black.

CHAPTER VII. SCREEN CAPTURES



CHAPTER VIII. FACULTY CRITIQUES

The film, *Ibang Daan Pauwi*, was the 4th film to be screened and defended in front of the UPFI faculty as panel on the 17th of May 2018. After the credits, the filmmaker went to the podium to formally introduce the film.

Professor Jose C. Gutierrez III was the first to comment after the film ended. He expressed how much the film reminded him of the past Italian Neorealist films such as the *Bicycle Thief*, *Maynila sa Kuko ng Liwanag*, etc., and that he liked the use of the form such as the use of non-professional actors and the limit in the use of lights. He commended the filmmaker because the intent of the film was successfully conveyed to its audience and he had some questions which he is sure the filmmaker has planted in the film which is why he wants to watch the film again. He also said that the mention of the president in the radio at the end of the film is unnecessary and the film would still work without it.

Professor Anne Marie G. de Guzman followed with the comment on the cinematography and she said that it was weak. However, the imagery that the filmmaker used was on point to the theme of the film and though it is not the best film they will see in the defense, the film stands out on its own and worth the watch.

Professor Sari Raissa L. Dalena, the Directress of UP Film Institute, noted that the narrative, casting, locations and execution were done greatly. However, she commented that the character of Angel could have been done more flowery as indication of her line of work which is prostitution.

Dr. Grace Javier Alfonso said that she likes the slice of life in the narrative and the emphasis on the life of humans always going to somewhere. The context was clearly shown and she knew, from the start of the film, that the film carries a content that would mean something to the audience. She also noted on the slow pacing and fast pacing of the film and how it is parallel to real life in a day to day activity. Lastly, she commented on the open ending of the film, she likes that the filmmaker did not say if the characters were able to escape Manila and it makes the audience do something about the situation because it was a setting people of Manila are in the present.

It was Professor Melissa A. Dela Merced who delivered the last comment to the filmmaker, she said that as someone not from Manila, she was lost in the geography when the protagonist was asking and looking for the direction to his hometown. She said to the filmmaker, if the filmmaker will stay and produce more films in the film space, to take note of the space used in the narrative.

CHAPTER IX. IMPLICATIONS AND RECOMMENDATIONS

Ibang Daan Pauwi is not only the story of Mejos and Angel but the story of the people in Manila and how problematic it is that such stories are normalized and accepted in the society. Overall, the filmmaker is proud of the outcome and final look of the *Ibang Daan Pauwi*. The film had 10 script revisions before the filmmaker is satisfied with the script, which included a deep analysis on the characterization, pressing societal issues and the use of diegetic and non-diegetic to complete the film experience. The filmmaker wanted it to contain many layers by using different factors because the narrative the filmmaker wants to carry is the narrative of the victims of one of the darkest and bloodiest period of the country.

There were no problems with the pre-production and preparation for the shooting dates of the film since the filmmaker is also skillful in pre-production. To fellow filmmakers, it is important for you and the film to inform everyone in the crew and cast of the intent of the film for everyone to properly understand and share the determination to properly execute the film. The film demands heavily in locations and the majority of the crew lives in Quezon City but it became easier to the crew since the location manager lives near the locations. The filmmaker would like to note that for shoots with many exterior shots and demands many locations, make sure to talk with the Assistant Director regarding the schedule with the locations so nothing is missed. It is very important to talk to each department and to check the process.

Another recommendation is to also always talk to your Cinematographer of the shots or if there are any concerns with the shots before shooting. There were hours

wasted during the shoot because of the misunderstanding and arguments between the filmmaker and the cinematographer. It also helps to have presence of mind throughout the shoot.

Film production demands great efforts and time. Make sure to treat everyone in the crew and cast humanely. The filmmaker has little experience as a director but still wishes to produce a film relevant to the Filipino people and to grant this, the filmmaker spends hours in the streets, wandering for inspiration with the stories and visuals in the streets. The film, although weak in some aspects, is exceptional on its own.

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CHAPTER XI. APPENDICES

APPENDIX A. Film199 Proposal Paper

“IWAKSI”

by

KRISTELLE JURAO LAGUDA

Submitted to the

COLLEGE OF MASS COMMUNICATION

University of the Philippines Diliman

In partial fulfilment of the requirements

For the degree of

BACHELOR OF ARTS IN FILM

December 2017

I. INTRODUCTION

A. Background

After President Rodrigo Duterte won the presidential elections in 2016, garnering more than 16 million votes from the Filipinos, the president evidently focused on the “major obstacles of the country” as he would say or commonly known as the issue of drugs of the Philippines. However, instead of the raising crime and drug-related activities to a national threat and the plan of bringing the death penalty for drug trafficking, kidnapping, rape, robbery and homicide crimes (Ranada, 2016) under the Duterte-Cayetano *On Crime, Corruption and Drugs* Platform, he launched a bloody and merciless war against drug-pushers and dealers across the country which resulted to the deaths of thousands of alleged Filipino drug users and dealers. The war has not only affected the drug-related individuals but as well as their family and many extrajudicial killings and unexplained death which totalled to almost 7, 000 deaths in the president’s first year in his term.

The worst situation in the war is the president’s encouragement to the public to kill drug addicts on sight. “If you know any addicts, go ahead and kill them yourself,” said President Duterte when he visited a slum area in Manila after his oath-taking in the presidential palace. (theguardian, 2016) And the bloodiest night of all in one of the Philippine police operations was after a series of raid near Manila and killed 32 people in the process as an action of threat from the police to the drug traders.

This has been going on for a year that a certain pattern can already be seen from the war operations against drugs and there is, in fact, hope if an individual is a pusher, dealer or a trader with the following conditions, and that is if: 1) You are part of the upper and middle class, 2) You have enough money and 3) You know anyone from any of the police force or anyone from the government. These conditions, having titles and connections in the society, have become power in this era. Majority, if not all, of the killings were from the poor, from the disregarded, and “powerless”. Human rights have become a laughing stock and Duterte’s propaganda of being “pro-people” vanished completely and the mass who voted for him to save them from poverty became his prey using Manila as his hunting grounds.

B. Rational

The rational of my film concept is to focus on the gravity of the human rights which were disregarded by the current state government and on an individual’s narrative as part of a bigger narrative in a society and in time. In Solanas and Getino’s book entitled *Towards the Third Cinema* (1969), they wrote that “*when a neocolonialized person refuses to accept his situation of oppression, then he turns into a resentful savage, a cannibal... The more exploited a man is, the more he is placed on a plane of insignificance.*” Thus, forwarding the following statements that 1) it is unacceptable to deny due process to the powerless as well as to tolerate the obvious violation of human rights by the system that is supposed to protect its people, 2) How power by means of connections in the society has given people the right to decide the value of an

individual in a society and lastly, 3) to focus on Solanas and Getino's "*Plane of Insignificance*" and determine the grounds on which should it apply.

C. Concept

My concept is about Mejos, a 25 year old construction worker residing in Manila, who has to come home to Cavite after receiving the news that his mother was in critical condition. However, disaster strikes as Mejos' wallet along with his scanty income and identification card were stolen. Desperate, he decides to walk his way home and takes his journey to the streets of Manila where he encounters a companion and various obstacles that are beyond his control.

My concept also wants to use the names of the victims of the Extrajudicial Killings as a tribute to their forgotten and injustice deaths. This will be further elaborated under characterization.

D. Description of Format

The concept is in *narrative* shot with A7s camera with 4k resolution and a rate of 24 fps to maximize the night scenes. The genre is drama with suspense as its subgenre with a total running time of 20 minutes.

II. REVIEW OF RELATED LITERATURE

The following film, literature, articles and other works cited are materials which inspired the filmmaker in the conceptualizing the film.

Respeto (2017) directed by Alberto "Treb" Montares II is Cinemalaya 2017 best film about a young man, Hendrix, aiming to make a name in the underground hip hop world however, he became infamous instead after meeting

an old poet. Hendrix lives in the slums along with his sister and her boyfriend and he usually hangs around the area practicing his own verses to battle in the underground rap battle called 'Bersus'. In the midst of his dream, he confronts economic struggles which resulted to him having an offense to an old poet in the neighbourhood and as compensation, he and his friends were ordered to fix the old man's library. Hendrix soon learns about the old poet's creative work and tries to steal and present it to Bersus however the old man learns about it and humiliates Hendrix on the process. In this context, *Respeto* looks like an ordinary narrative about Hendrix's dreams and failures but the film carries a much more important and heavier context that although they were all very subtle, we all knew the context of being an individual in the slums. The film was constructed in a misleading narrative but soon after returns its audience to reality that in every narrative is an even bigger narrative that we are all part of. Later on, the film deals about prostitution, rape, the ongoing extrajudicial killings and the connection of the killings to the government itself. This is what *Iwaksi* would like to incorporate to its narrative is that individual narrative changes depending on the setting and in this film's case, it is in Manila and Filipinos are not safe in their own homes, in their own country with their own people.

Bicycle Thief (1948) by Vittorio De Sica is the epitome of Italian Neorealism. It is about the effect of the World War II when there are many unemployed people in Italy then Antonio Ricci was offered a job to stick posters with a bicycle. Antonio excitedly accepted the offer however, on his first day, the bicycle got stolen. He and his son soon try to search and capture the thief all over

Italy but when desperation came to Antonio, he resolves to steal a bicycle himself but fails and gets caught in front of his son. It forwards the government neglect, poverty and desperation. In *Iwaksi*, aside from its take on the theory, the film also follows its narrative on a person's desperation to resolve a stolen material from him. The protagonists are placed in life-changing situation with factors such as the bicycle in *Bicycle Thief* and access to transportation in *Iwaksi* that led these characters to take action out of desperation.

III. THEORETICAL FRAMEWORK

A. Italian Neorealism Theory

Italian Neorealism is a movement which started at the end of the World War II in Italy. It is set to show the urgent political turmoil and poor economic status of the country which was greatly affected by the war thus, the movement, Italian Neorealism, has been a style of film which shows the symptoms and illnesses of the society, specifically poverty, the working class and oppression. Neorealists practice the style of point-and-shoot, using non-professional actors with almost unfiltered setting or real locations to try to capture raw issues hidden on the streets.

Iwaksi's initial plan is to let the protagonist wander and interact with his environment during the 2nd day of shoot but hopefully, the film would be able to embody the whole essence of the theory to properly and formally address the present illnesses of the society today which are the injustices and the very anti-poor laws of the current system. Also, as to emphasize Solano & Gettino's "Plane

of Insignificance” from their book, *Towards Third Cinema*, and to reflect it to the prevailing condition of women, men and children living on the streets and how this standard has afflicted to their lives. Despite its focus on the plane significance of third cinema, the film would be leaning more to exposing society disorders in a passive but progressive approach.

B. Third-wave Feminism

Third-wave Feminists emerged with the fruits of the first and second wave of feminism in the mid-1990s such as the laws and legal-rights to protect women in the society. In this generation, they concentrated on the individuality of women in a very patriarchal society by breaking the stereotypes, forwarding stories to tell of women to fight violence, focus on gender-bender roles and accentuating sexism and oppression which are heavily embedded and normalized in different cultures.

Equal rights, respect and opportunities for women have been a long fight that is still being fought until today. In the world of the film, *Iwaksi*, the second main lead named *Angel*, a 15-year old orphan, is set in a public setting and the dangers for a woman to be placed in a public sphere unguarded and disregarded triple compared to when *Mejos*, the male-lead, was displaced. Dangers such as sex-tafficking, rape, kidnapping, harassment, violence and others are added to the list which *Angel* would strongly subject to. The film would like to break stereotypes of women living in poverty as desperate women using their body to survive in the type of community although their chances are frail and minimal, women breaks through.

IV. STORY TREATMENT

A. Storyline

The film starts with the scene of Mejos' sister, Althea, playing with her friends in their hometown, Cavite, and then their mother calls her to come inside, sounding very ill. A few moments later, their mother collapses in their house and Althea hurriedly goes to her mother. Mejos, on the next day, asks for permission to leave his work to cater his mother. He will get his permission however; he will no longer be allowed to come back. He goes to the bus terminal and buys a bag of bread as his snack before going inside the bus however a thief snatches his bag and runs away. He runs with the bus terminal guard to look for the thief but failed to do so. He resolves to walk his way home to Cavite with his plastic full of bread, and low battery phone. As he starts his journey, he will meet Angel, a 15 year-old orphan, who was being threatened by a group of men. He runs to help but Angel needed no saving and resolves the situation herself. She acknowledges his efforts though and offered to guide him in his journey; the two shared their own stories as they walk. Soon after, they will meet and help a barangay tanod in his errands and as a sign of gratitude; the tanod would offer them food. The two characters continues on their journey, facing issues and realities normalized in the society such as sex trafficking, poverty, sexual harassment, and the impending situation of being victimized by dangerous people in the streets or even, being victimized and accused of being a drug suspect that can result to their own deaths. After experiencing all of these after his journey in Manila, Mejos made it home but the terrors and pain of his short journey will always be with him.

B. Treatment

For the treatment of this film concept, I would like to incorporate Raymond Red's vibe in his film, *Himpapawid*. I want to be able to treat my film with the pacing and the rhythm of the Raymond Red's *Himpapawid*. In terms of the rawness and the organization of shots, I wanted Pepe Diokno's *Kapatiran* to have an influence in my film. His film was a documentary about the underlying and heavy context of connections in the society as a form of power for people to survive thus the great difference between those with power and those without but his film has a few scenes which were directed but not all. Despite of my film being narrative, I hope I would be able to show undirected and bare shot taken from the streets of Manila. Lastly, I also want to incorporate Treb Montares II's *Respeto* and its determination to show the horror of Extrajudicial Killings under the Duterte Administration.

As for the overall essence and vibe of the film, I would use cool colors to embody the dark and loomy feeling of their journey despite the cheery connections between the characters. I also would like to use pests specifically the cockroach as a primary metaphor and example of beings regarded in the 'plane of insignificance' and how killing pests is conventional. The use of pests is a parallel to the drug suspect lists.

C. Characterization

In this section, I would discuss the background of each character as well as the brief story of the corresponding victims of police operations and vigilante-style killings under the Duterte's War on Drugs.

Maynila

Aside from Manila being the setting of the film, it is also a character that presents danger, false hopes and a dark journey.

Manila has been also the core of the drug-killings and raid focusing on the slums which killed 7, 080 in total with 2, 555 drug suspects, 3, 603 victims in cases of deaths under investigation and 922 victims with concluded investigation. (Rappler, 2017)

Mejos Malabanan Jr.

Mejos Malabanan Jr. is a 25 year old construction worker in Manila. He is short and muscular because of his line of work. Mejos is an ordinary man of Manila with a common face. He is reserved, but aggressive at times and very family-oriented.

On an article of Human Rights Watch (2017), Paquito Mejos is a 53 year-old father supporting 5 children as an electrician and admittedly, an occasional shabu user. Mejos admitted himself to the police after learning that he was part of the drug suspect list. Mejos was killed by gunmen while napping but the police report says that he fired back; his relatives strongly denied his possession of gun. The report says a shabu packet was found with the handgun.

Angel Mendoza

Angel is a 15 year old girl who lives in the streets of Manila. She was an orphan, but she was taken in by her aunt who was also in the slums. She lives by helping her aunt sell fake products at the market, overpass and other places and often, she delivers drugs around the area as a raket when she and her aunt fails to

sell. Despite this, Angel is very ambitious and bright. Her body is in the middle of puberty which is why her body is very thin but her breasts are already formed.

Erika ‘Angel’ Fernandez was killed by gunmen on a motorcycle with her boyfriend, Jerico, in Quezon City. The couple recently broke up and decided to go down the streets to talk it out with a warm porridge and on their way home, they were shot by men on a motorcycle. Jerico’s friends called the Riverside boys removed the sign saying he was an animal and a drug pusher before the police arrived to the scene. They swore that Jerico has never used any kind of drug in his life while Angel was believed to be a collateral damage.

Manong Boni

Manong Benny, in his late 40s, is a barangay tanod and a jokester. He is short with a big, beer belly and a beard. He has a very big heart and a man with strong morality.

Bonifacio “Boni” Antonio was just drinking with his neighbour outside his house when masked men took his life. He was reportedly to be a victim of mistaken identity.

Althea Malabanan

She is Mejos’ younger sister. She is about 7-8 years old. She is very curious and playful.

Althea Barbon, 4 years old, was shot along with her father as they try to escape the police. The police reports that they did not see the child with her father when they opened fire.

Mejos’ mother

Mejo's mother is in his early 50s. She is very fragile and sweet. Her body is thin and she loves her children very much.

D. Sentence Outline

SCENE I – EXT. OUTSIDE OF HOUSE – NIGHT

Althea (7-8 yrs old), naglalaro kasama ang kaniyang mga kaibigan sa tapat ng kanilang bahay. Tinatawag siya ng kaniyang inang umuubo at pinapatigil na ng laro. Hihirit si Althea na sandali na lamang at nakakita sila ng gumagapang na ipis sa kanilang paanan. Nagsisigaw at sinasabing patayin iyon. Sinundan at pinatay ng magkakaibigan. Tumawag muli ang kaniyang ina, mas lumala ang kaniyang pag-ubo at bago pa siya makatawag muli kay Althea ay makakarinig na malakas ng paghulog mula sa loob ng kanilang tahanan.

SCENE II – INT. OFFICE – DAY

Si Mejos (26-28) ay construction worker sa Maynila. Nakatungo at kinakausap ng mahinhin ang kanyang boss. "Maari ba akong umuwi sa amin? Itinakbo kasi ang nanay ko sa ospital kagabi" Galit ang kaniyang amo, may hinahabol na deadline ang construction. Tutungo lamang si Mejos. Pinayagan ngunit pinagbawalan na itong bumalik sa trabaho. Ibinigay ang kaniyang sweldong kakakiting lamang. Nagpaalam si Mejos sa kaniyang mga kasamahan.

SCENE III – INT. ROOM – DAY

Nagimpake si Mejos ng kaniyang gamit, nagsiga ng sigarilyo at tinawagan ang kaniyang kapatid. Nangamusta.

SCENE IV - EXT. BUS TERMINAL – DAY

Sumakay na papuntang terminal ng bus si Mejos at umupo upang maghintay ng byahe. Tumingin sa kaniyang selpon at naalalang nakalimutan itong icharge. 2 bars nalang na baterya. Tumayo si mejos at nagtanong ng byahe, sinabing bibili lang siya ng meryenda saglit. Pumunta si Mejos sa pinakalamalapit na bakery at bumili ng 5 pandesal at ang dyaryo. Sa di kalayuan ay may nagmamasid sa wallet na kaniyang hawak. Pagkaabot ng bayad na hawak ni Mejos ay hinablot ang kaniyang pitaka at itinakbo palayo. Hinabol ni Mejos at nagsisigaw. "Magnanakaw, Magnanakaw!" Tumakbo at humingi ng tulong sa gwardiya ng terminal. Takbo dito, takbo doon. Hindi na matanaw.

SCENE V – EXT. BUS TERMINAL – DAY

Pagbalik sa terminal, namomoblema si Mejos. "Kuya, pwedeng bang pasakay pa rin? Nanakawan po kasi ako. Sige na kuya." "Di ko lang alam, pare, eh. Kami kasi malalagot" Tinawagan ni Mejos ang kaniyang kaibigan sa trabaho upang magpatulong ngunit mayroon daw itong lakad. Tinawagan ang kapatid upang sabihing hindi na muna ito makakauwi ngunit humahagulgol ito at sinabing may sinasabi daw ang doktor na hindi nya maintindihan. "Kuya, uwi ka na" "Wag ka mag-alala, uuwi ako. Pero baka matagal ang kuya ah, bantayan mo lang ang nanay," Nagtanong ng ruta mula sa konduktor ng bus kung saan ang daan papuntang Cavite at nagsimula siyang maglakad.

SCENE VI – EXT. MANILA – DAY

Mejos walks in Manila.

SCENE VII – EXT. STREET/ MANILA – DAY

Habang naglalakad si Mejos ay may makikita siyang batang babaeng mukhang minomolesta ng grupo ng lalake. "Oy.. oy oy oy ano yan!" Lilingon ang babae at ang grupo. Ngingiti ang babae at sasabihing saglit at bigla nitong sinuntok ng malakas ang lalaking kanyang nasa harap. Lalapit ang babae upang magpasalamat pero hindi naman niya ito kailangan. Yung grupo na daw na iyon ang mga nakahithit ng droga. Kukulitin ito ng babae at magpupumilit na sumama kung saan siya tutungo. Itatanong ni Mejos kung alam ba niya ang direktasyon papuntang Cavite. Tatango ito at nagpumilit na ihatid ito.

SCENE VIII – EXT. STREET/ MANILA – DAY

Naglalakad ang dalawa ng tahimik at hindi nagpapansinan. Sasabihin ni Angel na siya'y nagugutom. Kukuha si Mejos ng 2 piraso mula sa kaniyang mga pandesal. Magtatanong si Angel kung bakit siya naglalakad at iba pang tanong na magkakakilala ang dalawa.

SCENE IX – EXT. STREET/ MANILA – DAY

Habang nagkwekwentuhan ang dalawa ay makakita sila ng Baranggay Tanod na _____. Tumakbo si Mejos upang tumulong, si Angel naman ay

sumunod. Nagpasalamat ang tanod sa dalawa, humirit si Angel ng pagkain bilang pasasalamat. Titingin ng masama si Mejos ngunit tumunog din ang kaniyang tyan.

SCENE X – EXT. KARINDERYA – DAY

Gutom na gutom ang dalawa at kumain ng wagas sina Mejos at Angel. Tumawa ang tanod at hindi pinagsisihin ang kaniyang alok. Tinanong niya kung saan sila patungo at sinabing Cavite. "Ah eh malayo layo pa pala kayo eh, bat di nalang kayo sumakay?" "Wala pong pera eh," ani ni Angel. "Tska exercise na din, exercise" pagtama nya pagkakita sa masamang tingin ni Mejos. Magpasalamat ang dalawa sa Tanod at mauuna na sapagkat maggagabi na.

SCENE XI – EXT. STREET/ MANILA – NIGHT

Maglalakad ang dalawa, bakat ang pagod sa kanilang mukha. May hihiyaw sa kanilang gilid kay Angel at titigil ang sasakyan sa kanilang gilid. "Miss miss 500 okay na ba?" Sabay gawa ng mosyon ng blowjob. Hindi ito papansinin ni Angel. "Isang libo, mas papasayahin pa kita" "Tangina ng mga 'tong parang mga asong ulol" Mapapansin ng mga lalaki si Mejos, "Ay may client na pala ang puta" Titigil si Angel sa inis at lalapit sa nakabukas nitong bintana at sisigaw sa galit. Mapapansin ni Angel ang babaeng nakahiga sa likuran ng kanilang kotse na tila walang malay at gusgos ang damit. Lalong magagalit si Angel at duduraan ang lalaki, "Ang bababoy niyong, mga tangina kayo" Pipigilan ni Mejos si Angel at ang lalaki at ilalayo.

SCENE XII – EXT. STREET/ MANILA – NIGHT

Papakalmahin ni Mejos si Angel sa isang sulok at iuupo. "Dito na muna tayo, pagod na rin naman tayo" Kumuha ng karton sa gilid at ang dyaryo sa bag at pinagpag upang mauupuan. Uupo ng tahimik ang dalawa at maguusap pakonti konti at makakatulog.

SCENE XIII – EXT. STREET/ MANILA – NIGHT

Magigising si Mejos sa gapang ng ipis sa kaniyang binti, magugulat at hihiyaw. Magigising sa gulat si Angel at tatawa. Matatawa nalang din si Mejos. At magaalok ng tinapay kay Angel, kakain ang dalawa. Maglalakad palayo si Angel, "teka ihi ako ah. Wag kang titingin kundi uupakan kita!" Ngingiti na lamang si Mejos at may mararamdaman mulung gumagapang, "tanginang ipis 'to" at ipapagpag ang inuupuan. Habang pinapagpag ay may mapupuna si Mejos sa dyaryong inuupuan: DRUG SUSPECT Erika "Angel" Mendoza, at sa tabi nito ay ang larawan ni Angel. Kukunin ni Mejos ang dyaryo sa kaba at hindi makapaniwala, tatawagin ang pangalan ni Angel. "Angel? Angel? ANGEL! Nyeta, nasaan ka?" Liliko sa kanto si Mejos at makikita si Angel, nakaluhod at hawak sa buhok ng dalawang tumatawang pulis.

SCENE XIV – EXT. STREET/ MANILA – NIGHT

Nakatingin si Mejos na puno ng takot sa kaniyang mga mata. Si Angel ay nakaluhod, nagmamakaawa sa kaniyang buhay. Itataas na ng isang pulis ang kaniyang baril, sisigaw si Angel at tatakbo si Mejos. "Ser, ser, parang awa mo na.

Bata pa po yan oh, anong.. sir, mabuting bata po itong batang ito." Tatanungin ng pulis kung sino siya at magpapakilala si Mejos bilang construction worker sa Maynila. "Tarantado, kasabwat mo ata ito eh!" Hahablutin ang bag na suot ni Mejos at kakalkalin. "Pare walang laman" "Saan ninyo tinatagi ang droga?" "Sir, wala po talaga. Wala po" Sinuntok sa sikmura si Mejos. Susubukan ng kasamang pulis ang kasama niya, "Pare may ID ka? Baka naman" "Ho? Ah, nanakaw po-" "Edi anong ginagawa niyo sa kalsada ng ganitong oras, pusher kayo no" Sinundan ng pangalawang suntok. Matutumba sa takot si Angel. "Oh! Mejos, nandito ka lang pala" Malakas na sigaw sa kanilang likod: ang batoda. Pupunta siya sa eksena at pakikiusapan ang dalawang pulis, iginigiit na kaibigan nga raw ito at nakalimutan nito ang wallet sa kaniyang bahay. Isiningit ng pulis na nasa listahan si Angel, "Ako na bahala, pare. Maabala ka pa. Ako na bahala dito" Hesitante ang dalawang pulis at naglakad na rin paalis.

SCENE XV – EXT. HOUSE – NIGHT

Ginagamot ng batoda ang sugat ni Mejos. Nakahiga si Angel sa maliit na kutsyon ng bahay, nakikinig. "Sana sinabi mong kinakailangan niyo pala ng matutuluyan kanina, hindi na sana humantong sa ganito. Osha, matulog ka na din. Humiram ka muna sakín ng pera pang-uwi at si Angel... dadalhin ko siya sa dswd" Tutungo si Mejos at matutulog.

XVI – INT. BUS/HOUSE – DAY

Magpapaalam si Mejos sa Batoda at kay Angel at sasakay ng bus. Baba sa tapat ng kaniyang bahay, papasok at makikita ang nagpapahingang nanay. Tatakbo si Althea sa kaniya at yayahap.

XVII – EXT. TABING DAGAT – DAY

Nakatingin sa malayong dagat si Mejos at ang kaniyang ina. Kinukwento ni Mejos si Angel.

V. THE PRODUCTION PROCESS

A. Pre-Production

Pre-production includes the formation and finalization of the crew, casting of talents, drafting and finalizing of documents (script, storyboard, shotlist, schedule, callsheets), securing of locations, equipment and transportation. This will be given 3 months to be planned.

I plan to have 3-days shoot: 2 days will be in Manila and the last day will be dedicated for the scenes in Cavite. My initial shooting dates are March 24, 25 & 26, 2018. Here is the initial schedule of scenes per day:

DAY 1 (March 24, 2018)	DAY 2 (March 25, 2017)	DAY 3 (March 26, 2017)
Scene II Scene IV Scene V Scene IX Scene X Scene XII Scene XIII Scene XIV Scene XV Scene XVI	Scene III Scene VI Scene VII Scene VIII Scene XI	Scene I Scene XVII

For the crew, I plan to have a maximum of 15 crew onset and a few offset.

I dislike having big crew because having a large group of people distracts me.

Here are the initial list of crew:

CREW			
DIRECTOR	Stelle Laguda	LOC MANAGER	tba
ASST. DIRECTOR	Cola Cristobal	EDIT LOG	tba
PROD. MANAGER	Tanya Macapagal	SCRIPT CONT.	Shai Advincula
DOP	Marion Salvador	PROD. ASST.	Hannah Hollero
2 ND CAM	Deriq Tribdino	EDITOR	Maps Garcia
SOUND	Krysver Gomez	MUSIC SCORER	Ryle Custodia
BOOM OP	Nate Dorego	SOUND DESIGN	Daryl Libongco
TALENT COORD.	Kimy Manzano	COLORIST	
PROD. DESIGN	Austin Tan		
WARDROBE	Vanz Mendoza		

B. Production

My initial plan in production is to dedicate 1 van for the crew and another car for the equipment and the talents. Since Day 1 is the heaviest day of production, I expect it to be on a whole day depending on the locations. Also, the scenes in the Day 1 are all heavy scenes with the most demanding talents and locations and to minimize production cost I dedicated them all in one day. Day 2 is lighter with lesser scenes and demand of talents. It focuses more on the interaction of the protagonist with his surroundings and I also wanted to capture raw shots on this day. And lastly, Day 3 only contains 2 scenes from Cavite. I

assume that this is not crew and cast heavy and will only take a few hours to shoot.

Since there are 3 shooting dates, script continuity, edit log and wardrobe should be extra cautious.

C. Post-Production

Post-Production will start by April until June. This will cover the editing of the film, music scoring, sound design and colouring of the film.

VI. SCHEDULE

ACTIVITY	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
Drafting of Script	x	x	x				
Deadline of Final Script			x	x			
Pre-Production		x	x	x			
Casting Call			x				
Loc Hunting		x	x	x			
Secure Logistics		x	x				
Production				x			
Editing				x	x	x	
Sound Design					x		
Music Score					x		
Colour						x	x
Final Edit							x

VII. BUDGET

IWAKSI INITIAL BUDGET PLAN				
	Specific	Note	Estimated Budget	TOTAL
Location/s	House	Cavite	500	
	House	Mang Benny	500	
	Office		500	
	Bus Terminal		2,000	
	Karinderya		500	
	Streets of Manila		n/a	
				4,000
Food	Day 1	30 pax	4,500	
	Day 2	20 pax	3,000	
	Day 3	20 pax	3,000	
	Snacks		3,000	
				13,500
Talent Fees	Mejos	2 days	6,000	
	Angel	2 days	6,000	
	Mang Benny	1 day	3,000	
	Althea	1 day	2,000	
	Mejos' mother	1 day	4,000	
				21,000
Transpo	Day 1	Rented Van	2,600	
		Montero	1,000	
		Car	500	
	Day 2	Rented Van	2,600	
		Car	500	
	Day 3	Rented Van	4,000	
				12,200
Equipment		*1 day (2 cam)		
				20,000
Prod. Design				
				3,000
Logistics				
				3,000
Post-Production				
				20,000
			OVERALL	96,700

APPENDIX B. Call Sheets

'IBANG DAAN PAUWI' Callsheet					Director:	Stelle Laguda			
					Assistant Director:	Gilb Baldoza			
DAY 1 (March 24, 2018)	Sunrise:	05:57:00 (AM)	Sunset:	18:07:00 (6:07PM)					
SEQ	SLUG LINE	LOC	ACTIVITY	NOTES	CAST	DURATION	HOLDING AREA		
4:30-05:00 AM					CALLTIME @ Jollibee Philcoa				
5:00-6:00						Travel to Stelle's House		1 hr	Stelle's House
6:00-7:00						Set - up / Breakfast		1 hr	
7:00-9:00	1	EXT. CONSTRUCTION SITE - DAY	Construction site	Grind	Breakfast yung di pa nakakapagbreakfast Unit B: Travel to Harbor's Square to order food na	Mejos, Boss, Construction Workers	2 hrs	Stelle's House	
9:00-10:30						Travel to Harbor's Square			1 hr & 30 mins
10:30-11:30						Set - up (HMU&Wardrobe) // LUNCH, pickup Lyka (unless UBER)		1 hr	Mang Inosal in Harbor Square
11:30-2:30	4	EXT. MANILA - DAY	Manila	Grind	Unit A: Guerilla bitch Unit B: Travel to Isetann Recto (Bahay)	Mejos, Angel, extras	3 hrs		
	5	EXT. MANILA BAY - DAY	Manila Bay						
2:30-3:00						Unit A: Travel to Isetann Recto Unit B: Set up Bahay loc		30 mins	Parking
3:00-3:30						Unit A: Rehearse with actors on loc Unit B: Setup (pa-wardrobe, lights and cam)		30 mins	Wendy's House
3:30-5:00	6	INT. BAHAY - DAY	Bahay	Grind		Mejos, Angel, Tito	1 hr		
4:30-5:30	7A	EXT. STREET IN MANILA - DAY		Grind	DINNER	Mejos at Angel	1 hr		
5:30-6:30						DINNER		1 hr	
6:30-7:30	12	EXT. STREET IN MANILA - NIGHT	Streets	Grind	Set down Bahay loc	Mejos, Angel	1 hr		
7:30					EGRESS				

'IBANG DAAN PAUWI' Callsheet					Director:	Stelle Laguda			
					Assistant Director:	Gilb Baldoza			
DAY 2 (March 25, 2018)	Sunrise:	05:57:00 (AM)	Sunset:	18:07:00 (6:07PM)					
SEQ	SLUG LINE	LOC	ACTIVITY	NOTES	CAST	DURATION	HOLDING AREA		
7:00 am					CALLTIME @ Jollibee Philcoa				
7:00-8:00						BREAKFAST		1 hr	
8:00-10:30	2A	INT. BUS - DAY	Bus	Travel/Grind	Travel to Lawton//INSERT Park & Ride terminal	Mejos, bus extras	4 hrs	Bus & Van	
10:30-11:00	2B	EXT. BUS - DAY	Bus	Grind	Lawton Terminal	Mejos, Konduktor	30 mins		
11:00-12:00	4A	EXT. LAWTON STREETS - DAY	Lawton	Grind	Inserts Mejos Walking	Mejos	1 hr		
12:00-1:00 pm						Unit A: Travel to Pandocon Bus Terminal Unit B: Secure Lunch for Unit A & LUNCH		1 hr	
1:00-2:00	3	EXT. BUS TERMINAL - DAY	Bus Terminal	Grind / Working Lunch	Plus Manininda part Unit B Travel to Recto (Karinderya loc)	Mejos, Konduktor	1 hr	Van	
2:00-3:00						Unit A: Travel to Recto (Karinderya loc) / Possible lunch Unit B: Set up Karinderya loc, pickup Lyka (angel)			1 hr
3:00-4:00	13A	EXT. STREET IN MANILA - DAY	Karinderya	Grind	Unit B: standby	Mejos, Angel, extras	1 hr		
4:00-4:30						Unit A: Travel to Quiapo Area Unit B: setdown			30 mins
4:30-5:00	13B	EXT. STREET IN MANILA - DAY	Sakoyan	Guerilla Grind	Unit B: travel to Dark Room	Mejos, Angel	30 mins		
5:00-5:30						Unit A: Travel to Dark Room, Espana (Bar) Unit B: Set up @ Dark Room		30 mins	
5:30-6:30						DINNER		1 hr	
6:30-7:30						Set-up Bar, pickup Lehner and Carla (unless UBER)		1 hr	
7:30-9:30	9/11	INT. BAR - NIGHT	Bar	Grind	Strict cut off for Lehner, prioritize his shots	Mejos, Angel, Carla, bar extras	2 hrs	Van/Bar	
9:30-10:30	8	EXT. BAR - NIGHT	Outside Bar	Grind		Mejos, Angel, Carla, bar extras	1 hr		
10:30-11:30	10	INT. BANYO - NIGHT	Banyo	Grind	Set Down Bar	Angel, Guy	1 hr		
11:30-12:30	7B	EXT. KALYE - NIGHT	Street	Grind		Mejos, Angel, Carla, 2 girls	1 hr		
12:30-1:30 am					EGRESS				

APPENDIX C. Shotlist

	LOC	SHOT	DESC.	MOVEMENT	notes
1	Street	1	WS	tripod (steady & pan)	may baba ng bus
	Sandigan/construction/street	2	INSERTS	tripod	3 shots dif angles/fast pace/workers in the morning *trycs
	Construction Site	3	WS	Tripod	actual site/in and out
		4	MS/front mejos/back worker	track worker's back	tigil kay mejos na nagyoyosi. Sunod kay mejos deep focus6
		5	MS/mejo ots	tripod	(right) baba si mejos, (left) taas yung boss
2A	Bus	1	MS/sideshot	Steadicam	maglalakad conductor
		2	MS/frontshot	Steadicam	Lapitan si mejos
		3	reverse/fromback ni mejos	Steadicam	
		4	ws	Steadicam	wide ng bus sa labas/habol mejos
2B		1	cu	Steadicam	a bit lower angle
		2	topshot	Steadicam	mejos/kalsada/bus TAKBO
3	Lawton Terminal	1	ws	tripod (steady & pan)	guerilla, frame on the day, take before going to Pandacan
		2	fullshot	tripod	kitang empty buses sa background
		3	ots	tripod	right si mejos, equal
		4	cu	Steadicam	mejos phone call
		5	insert	Steadicam	coins and bag
4	Malate	1	inserts/superwide	Steadicam/tripod	lakad mejos, buildings, foreigner
		2	inserts	Steadicam	kung ano makita natin don

		3	ms	tripod	manininda
5	Manila Bay	1	ms	tripod	manila bay/mga foreigners/kita na si angel
		2	mcu	tripod	mejors sitting, angel coming closer
		3	cu	steadicam	Mejors "Taga san ka?" - start ng convo
		4	cu	steadicam	Angel "taga mlabon" - start ng convo
6	Bahay ng Tita ni Angel	1	MS	track angel and mehjos	madadaanan yung commotion
		2	ws	tripod	shot inside the yellow tape house
		3	ws	tripod	bungad si tita
		4	ms	tripod	kita lahat, nag-aaway sina angel at tita sa likod
	stairs	5	topshot	tripod	mejors at angel
7A	Streets around Brgy Wendy	1	inserts/est shots	steadicam	Lakad mejors at angel (afternoon), dala bag
7B	Street near Dark Room	1	ws	tripod	long take
		2	ms	tripod	pasok sina carla
		3	ms	steadicam	carla's angels
		4	ms	steadicam	mejors and angel
8	Manila/Mabini St	1	inserts	tripod	somewhere in manila - night
	Outside Bar	1	ms	tripod/steadicam	Pasok and Mejors - cellphone - kita bars sa likod and carla
		2	cu	tripod	hawakan ni mejors si angel, kita carla likod
9	Bar	1	ws	steadicam	est bar naglalakad sila papasok
		2 - lehner1	ms	steadicam	mejors and angel nakaupo, uncomfortable

		3 - carla1	ms	steadicam	carla bulong sa lalaki
		4 - lehner2	ecu	steadicam	mejors and harasser
	shoot without bg music	5 - carla2	ecu	steadicam	pursige ni carla
11		1	inserts	steadicam	inuman, tawanan, cheers
		2 - carla3	ms	steadicam	cheers ni carla, mabubunggo, putok, takbo
		3	cu/sideshot	steadicam	gapang, hinahanap si angel
		4	ms	steadicam	foreground dead body, bg si mejors, kukunin ni angel, takbo
10	Banyo	1	ms	steadicam	foreground dick, likod si angel
		2	ecu	steadicam	sakal sa leeg
		3	cu	steadicam	reaction angel
12	Streets around brgy wendy (night)	1	montage, ws	Handheld	takbo ni mejors at angel
		2	ms	Handheld	tigil sa pagtakbo/pagod
13A	Streets around brgy wendy (morning)	1	ws	tripod	manila by morning
		2	ms	tripod	handheld gising mejors angel tulog
		3	ecu	tripod	gising ni angel, mejors kita si mejors
		4	cu	steadicam	500php
		5	ms	steadicam	naglalakad si mejors at angel
13B	quiapo church	1	ws	steadicam	hintay at sakay sina mejors

APPENDIX D. Soundlist

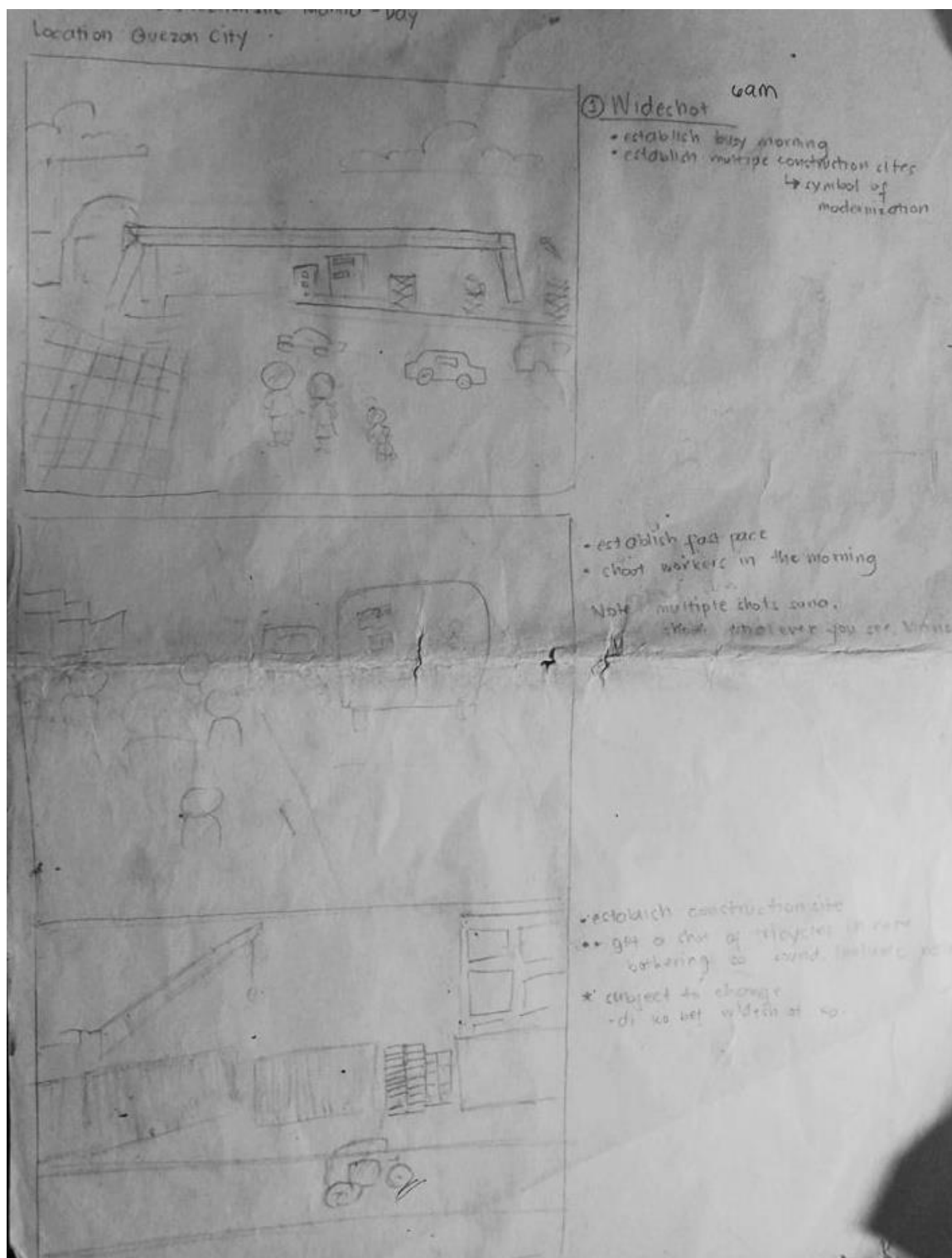
	LOC	Dialogue/Script	SFX
1 INT. CONSTRUC TION SITE - DAY	Street		
	Sandigan/construct ion/street		Busy highway (cars, construction, people)
	Construction Site		Construction machines, tricycles if di kaya
		"MANGGAGAWA: Nandyang na si sir."	Walk on cement and gravel
			Lakad, construction workers working
		"MEJOS: Ser, pasensya na ho talaga.."	
2 INT. BUS - DAY	Bus		Busy street, tunog ng engine ng bus, ingay sa labas
			lakad ng konduktor, minimal radio news
		"MEJOS Boss, magkano pa-Lawton?"	
			News: "Philippines, fastest growing economy..."
			Cellphone ring
		"MEJOS (in Ilonggo) Pauwi na 'ko. Oh.."	
		Sigaw ng Konduktor, "Lawton!"	pagpreno ng bus
			pagtayo ng mga pasahero
			pagbabasa bus
			busy metro (different ambient), pag alis ng bus
		Sigaw ni Mejos, "HOY SANDALI!"	
3 EXT. LAWTON - DAY	Pandacan Terminal		Ambient: Metro

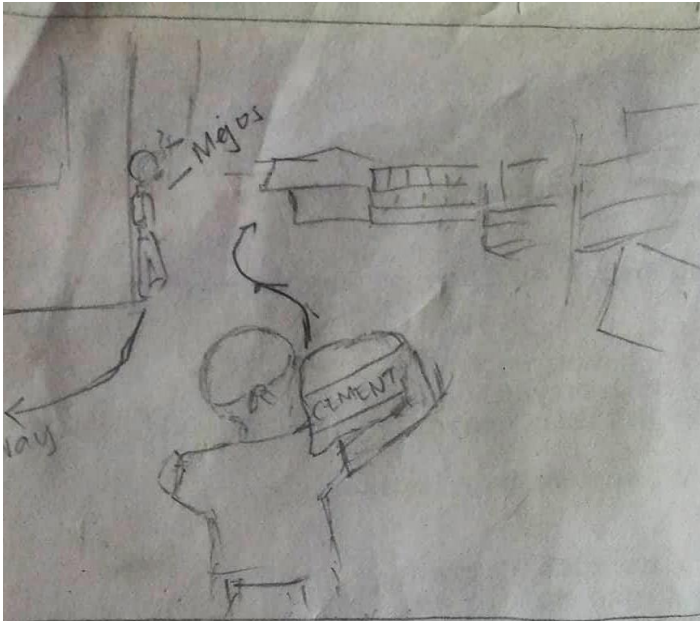
			Ambient: inside terminal (gravel)
		"KONDUKTOR Oh, mga Cavite dyan! "	murmur of naguusap na mga konduktor
			sumasakay na tao
		"MEJOS: Oh, Althea? Papunta na"	cellphone ring
		"MEJOS:Boss, pwede magtanong?"	babang manininda sa bus
			Open bag, naghahalungkat
4 EXT. MANILA - DAY	Malate		Ambient: Metro, lesser noise, lakad
		"MEJOS:Ate, dito po ba ang daan paSM ?"	
			mahinang murmur ng mga tourist sa paligid
5 EXT. MANILA BAY - DAY	Manila Bay		Ambient: Metro, lesser noise, lakad
			mahinang murmur ng mga tourist sa paligid
		"V.O. PINAY: .. and this here"	matinis na tawa
			soft waves
		"ANGEL: Kuya, kuya."	
6 EXT. BAHAY - DAY	Bahay ng Tita ni Angel		Ambient: skwaters area street
			footsteps, murmur of people
		"TITA: Oh saan ka nanaman nanggaling?"	tahol ng aso/tilaok ng rooste
	stairs		footsteps sa hagdan
			footsteps on wood, chair creaking, utensils
		"TITA: Isang daan tinaas ng gamot mo.."	opens drawer
7A EXT. KALYE -	Streets around Brgy Wendy		Afternoon ambient: vehicles, etc. Footsteps

DAY			
7B EXT. KALYE - NIGHT	Street near Dark Room	"MEJOS: May sakit ka?"	
			women laughing
		"CARLA: Uy! Si Angel ba 'to?"	
8 EXT. BAR - NIGHT	Manila/Mabini St		ambient: night bar
	Outside Bar		karaoke, laughter
		"CARLA: Nako darlings! Yung ibang bars na yan, may mga regulars ako dyan."	
			Phone rings
		"MEJOS: (in Ilonggo) Oh, Althea?"	
9 INT. BAR IN MANILA - NIGHT	Bar		Loud karaoke and socializing people, beer clanking, laughter
			beers clanking on table
			Loud talking
		"CARLA: Hayaan mo lang!"	
	shoot without bg music		
10 INT. BANYO - NIGHT	Banyo		Ambient: bathroom noise grunts, taking off clothes sound
11 INT. BAR IN MANILA - NIGHT	Bar		Loud karaoke and socializing people, beer clanking, laughter
			beers clanking on table
			Loud talking

		"CARLA: O, cheers muna tayong lahat!"	
			Laughter
			Gunshots, shouts and screams, chairs falling
12 EXT. SOMEWHERE IN MANILA - NIGHT	Streets around brgy wendy (night)		Ambient: empty street night
			Rushing/running
			Heavy breathing
13A EXT. SOMEWHERE IN MANILA - DAY	Streets around brgy wendy (morning)		Ambient: morning city, people walking, store setting up, starting vehicles, nagwawalis
			footsteps
			ambient: streets
	karinderya	"VO: NEWS Iniimbestigahan na ng PNP ang suspected Vigilant Killings sa.."	
13B EXT. SOMEWHERE IN MANILA - DAY	quiapo church		ambient: busy metro, vehicles, people

APPENDIX E. Storyboards



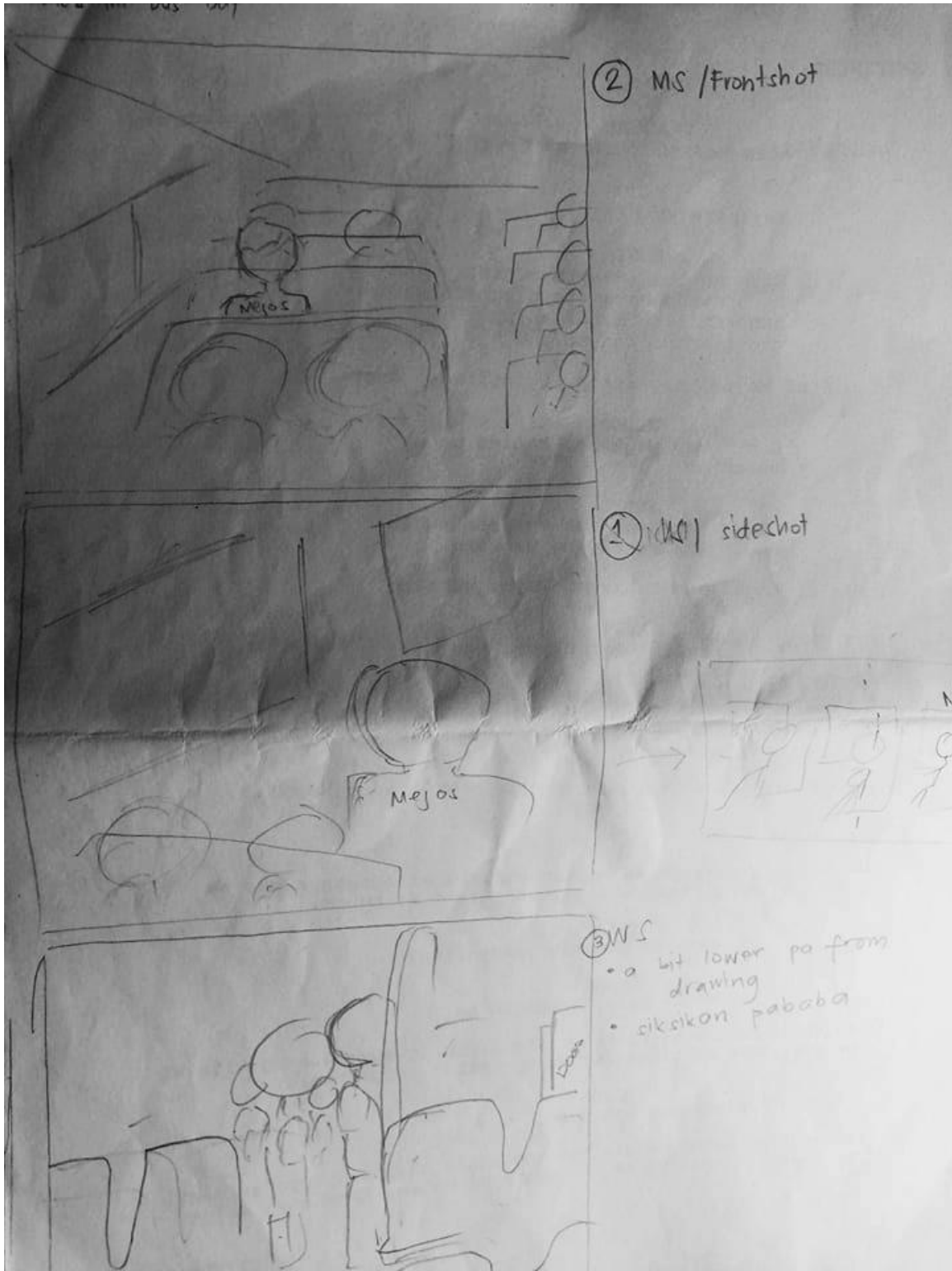


② MS

- back work → front mejos
- track mejos back
- malinis pls. so, stabilizer?



③ S





EX BUS terminal - Day

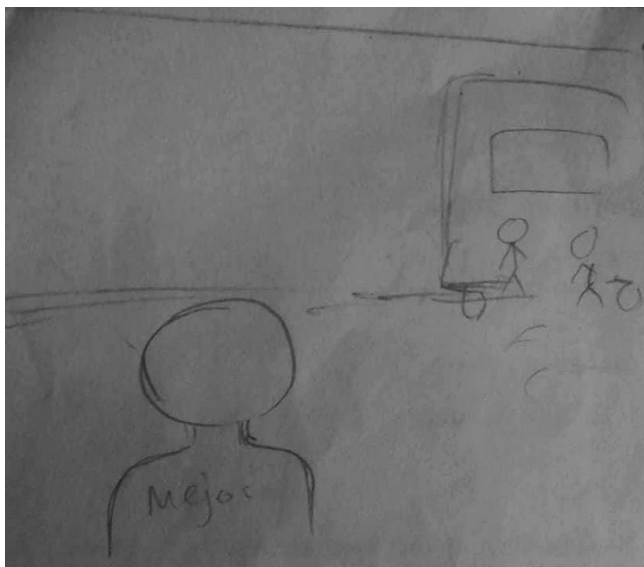
① Establishing shot
- Lawton
- Guenilla



② WS
* same shot as tanong sa marininda
* all throughout
* kuya magtatubig, baba from bus

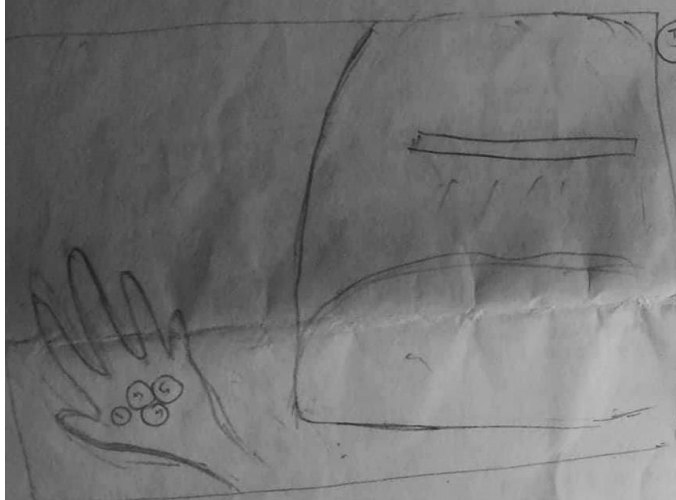


③ OTS
- change (right si Migros)



④ CU

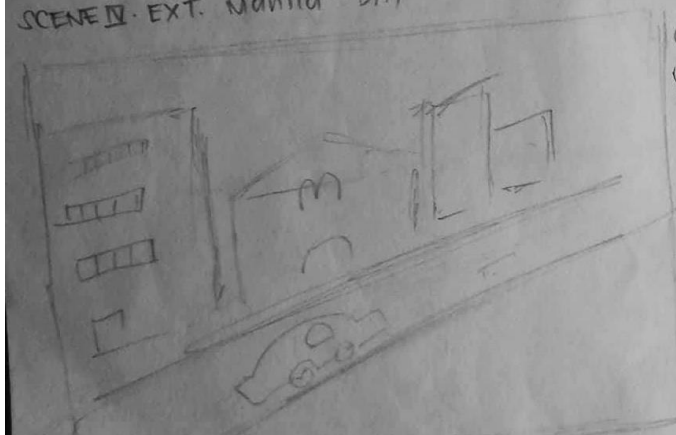
* kausap si Althea
* a bit closer than
my drawing



⑤ Insert

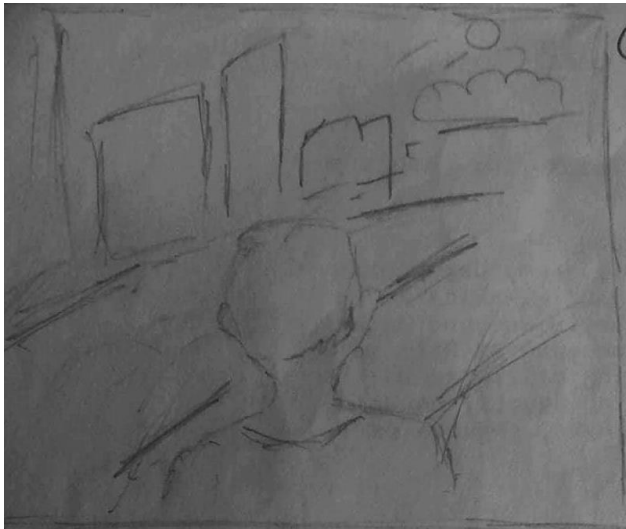
* maghahalungkat si Mejor
sa bag, makaka-pon ng
Pis, agyaw sa tubig
* optional na salet + bui

SCENE IV · EXT. Manila - DAY



⑥ INSERT OF MANILA

- Big buildings (superwide)
 - Fast cars
 - Foreigners around
if possible
 - pinoy around
- } even w/o
Meja



② MS / Deep focus

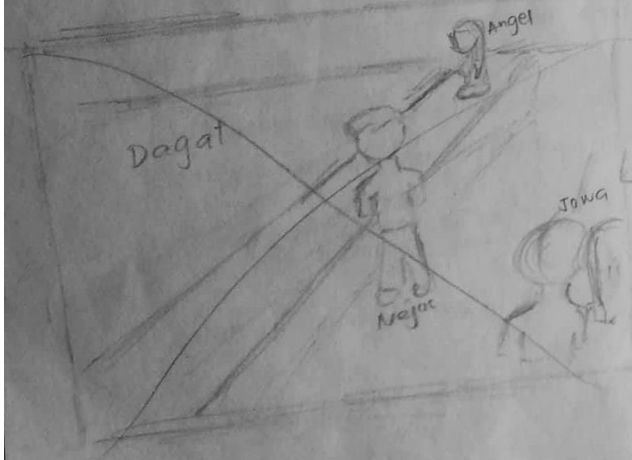
- Mejos lakod



③ MS

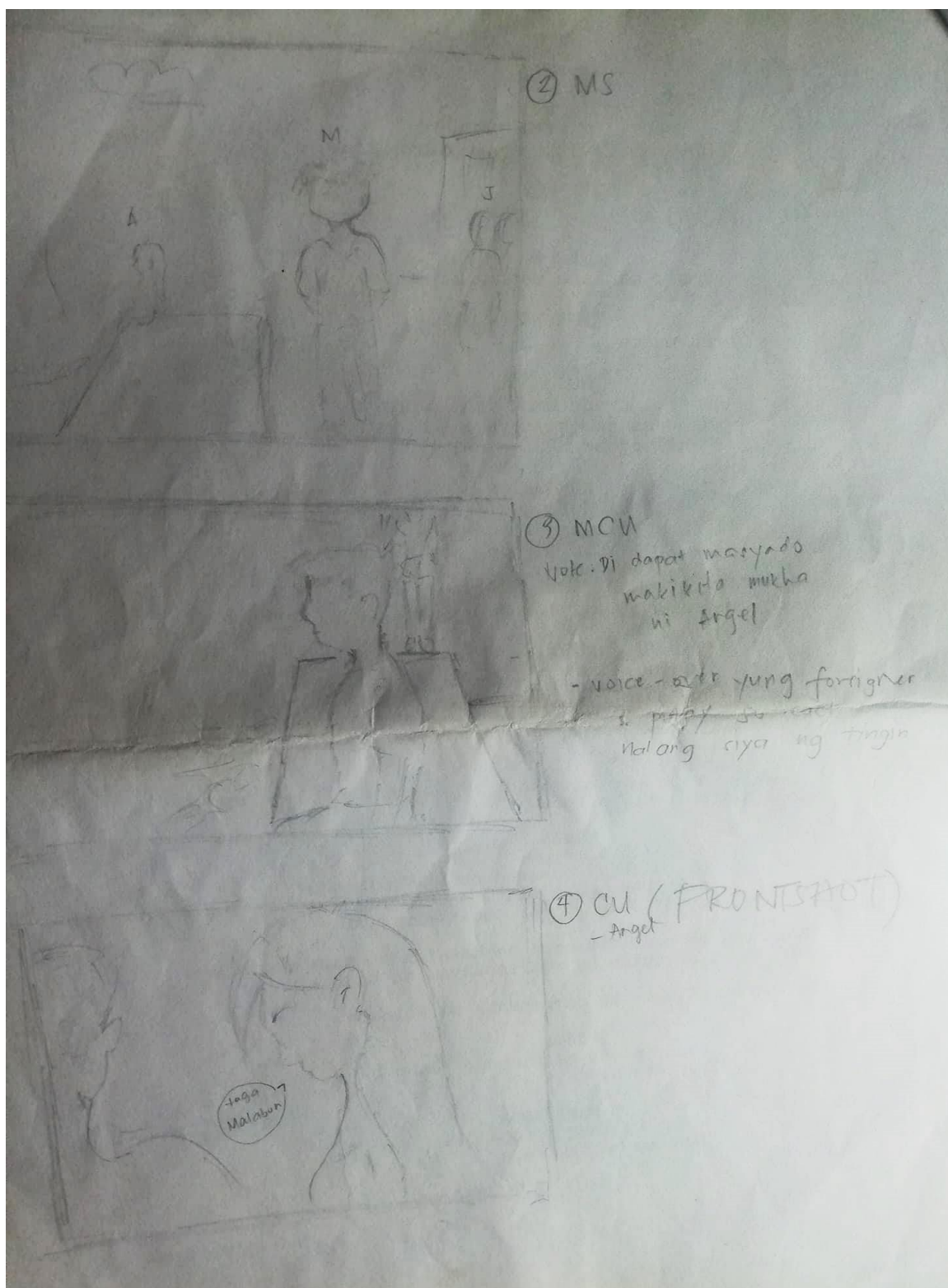
- manininda

SCENE V. MANILA BAY - DAY



① WS

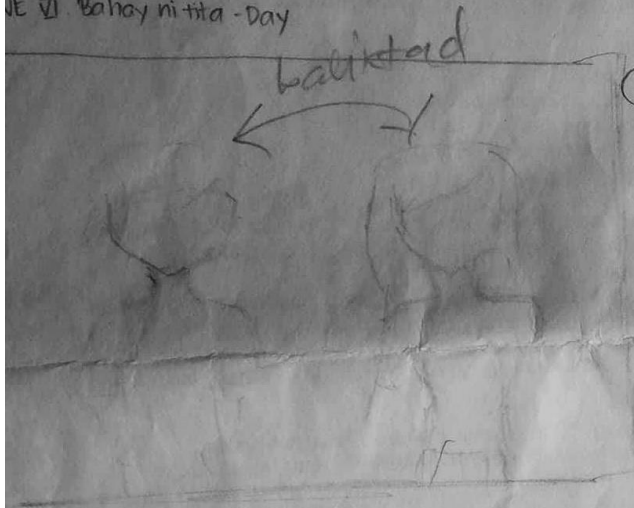
- voice over young foreigner & pilot
- + wala sa scene



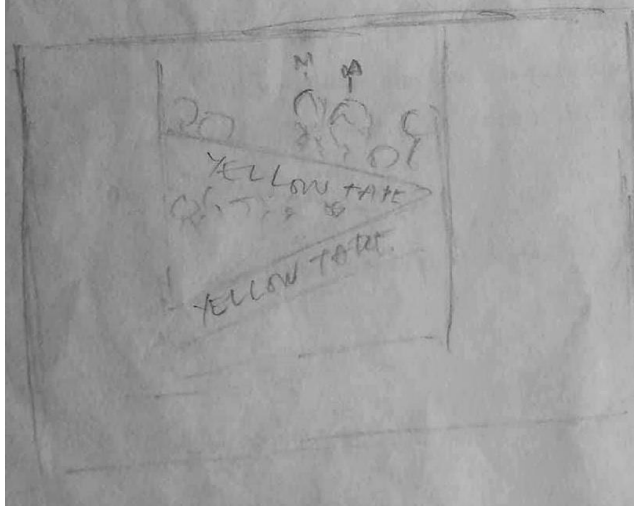


③ CU
- Mejor

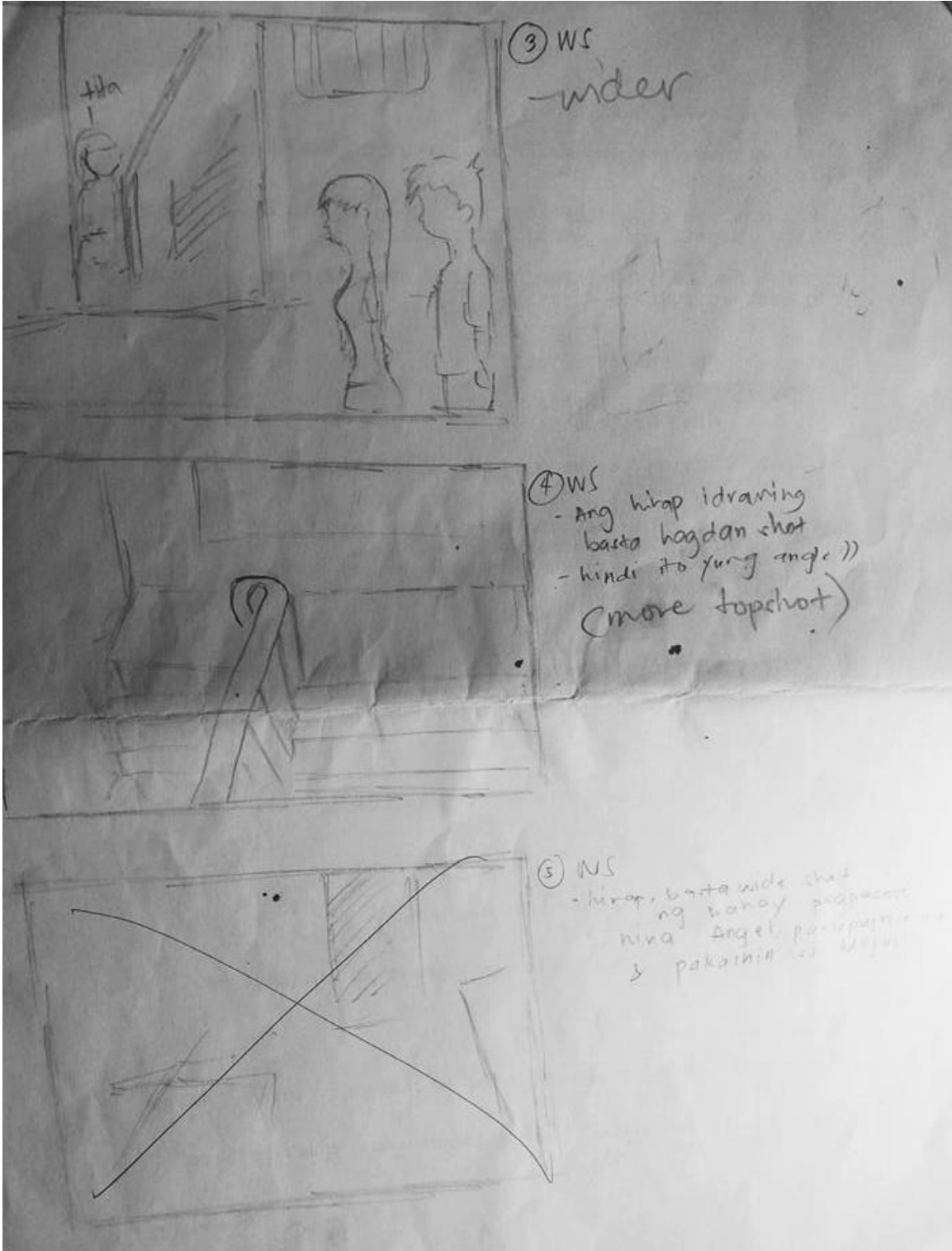
UE VI Bahay ni tita - Day



① MS
- Angel & Mejoc walking
- madadacanan yang
asmmution

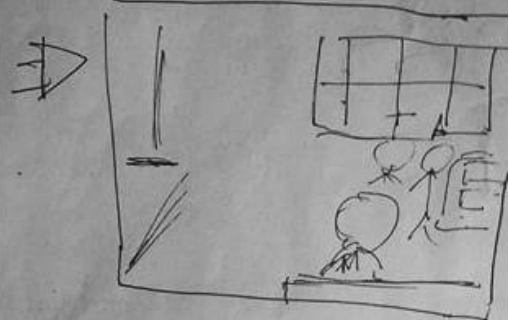


② WS
- shot inside the house



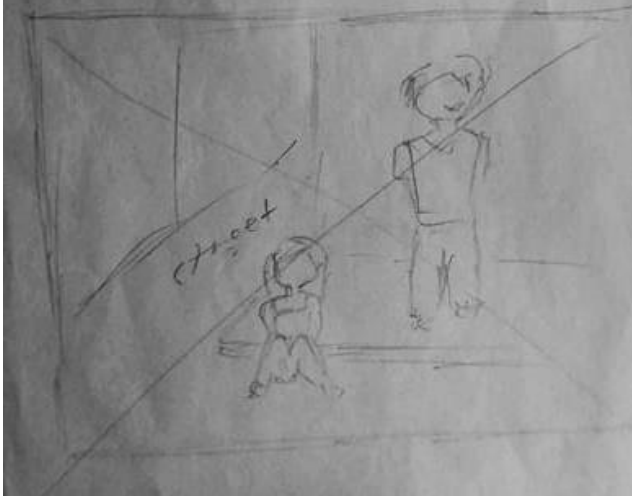


⑥ MS
- a bit tighter



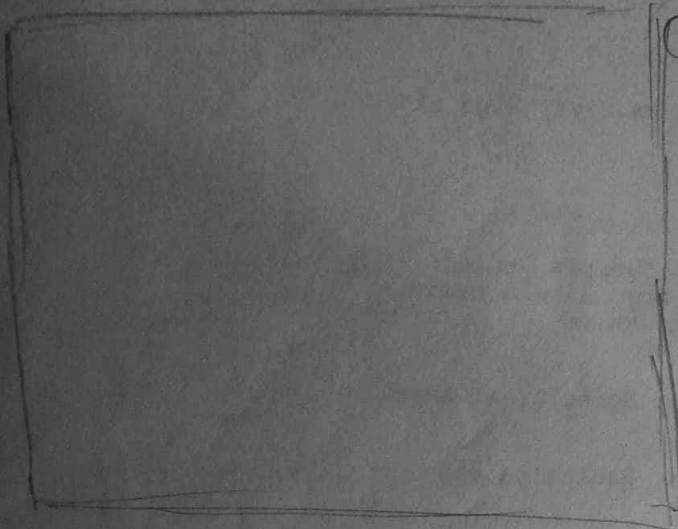
⑦ INSERT
- afternoon, mejo &
angel watering w/ their
bags

SCENE 7: KALYE - NIGHT



⑧ WS
- flip, right side pala
dapat yung kalye

SCENE 12 - STREETS OF MANILA - NIGHT



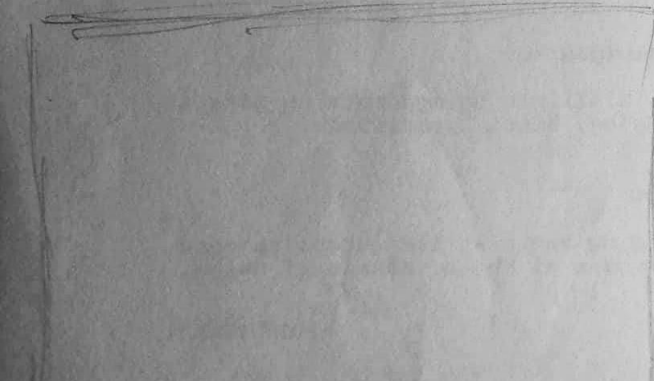
① MONTAGE
- rmm

SCENE 13: MANILA DAY

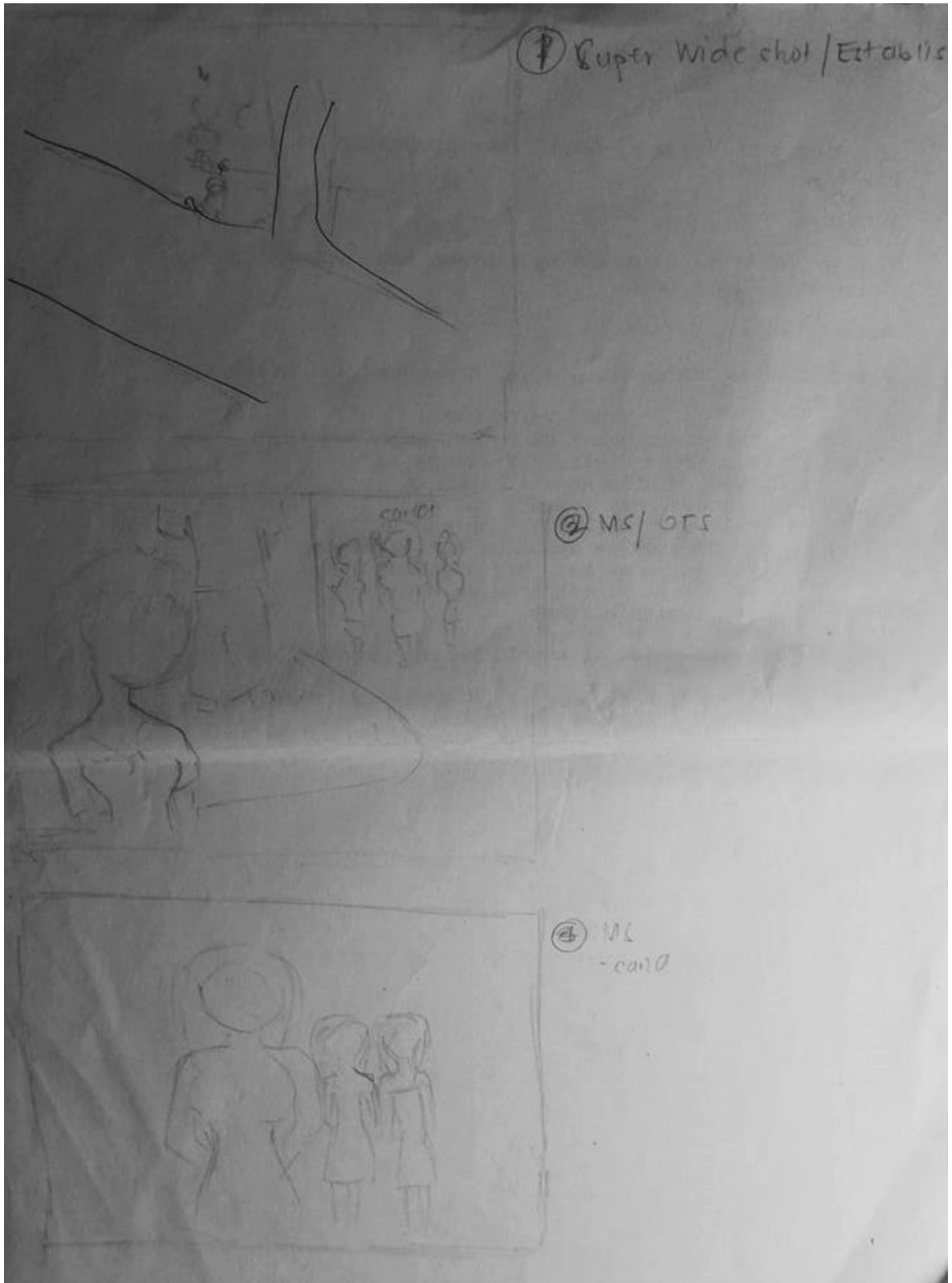


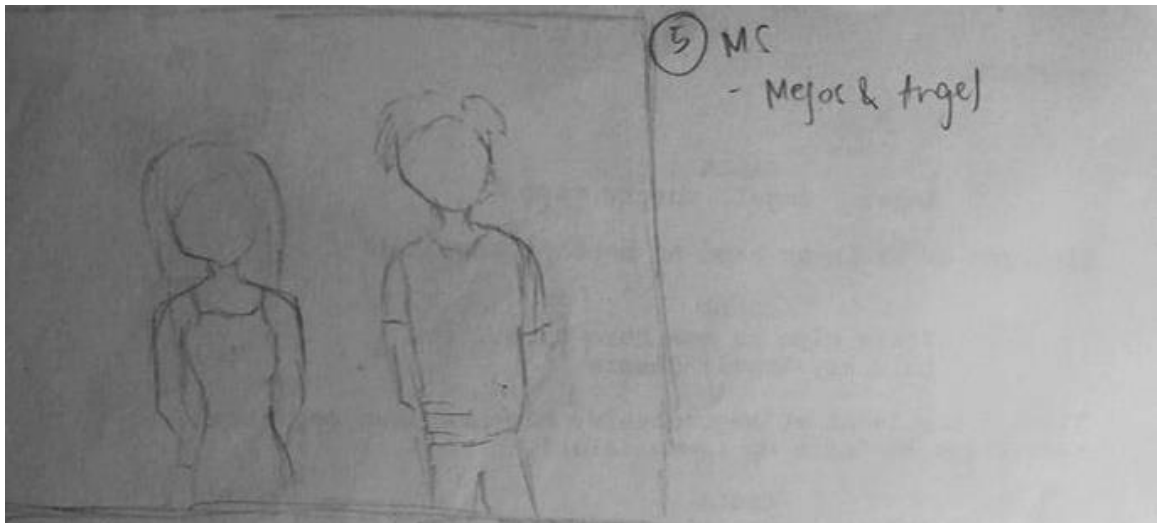
② MS
- tigil ng takbo

SCENE 13: MANILA DAY



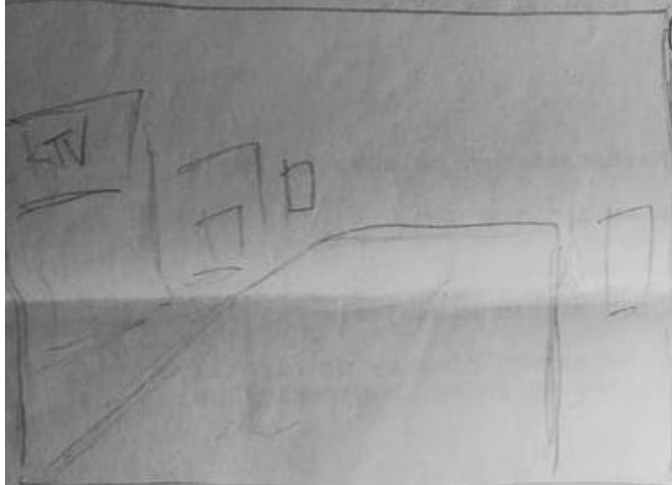
① streets of Manila
- Manila by morning





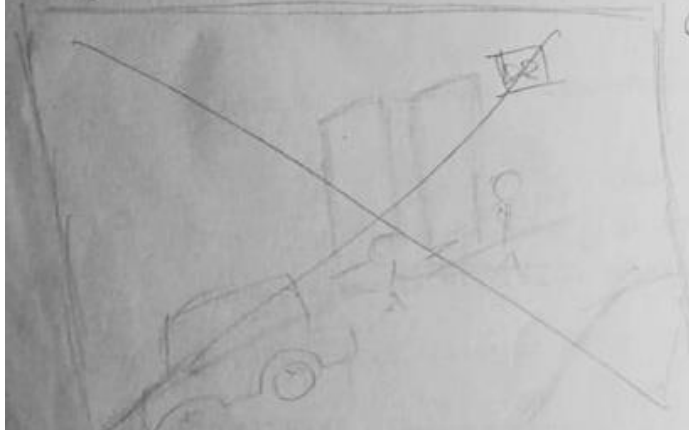
⑤ MC
- Mejae & Arge!

CENE 8 : LABAS NG BAR - NIGHT



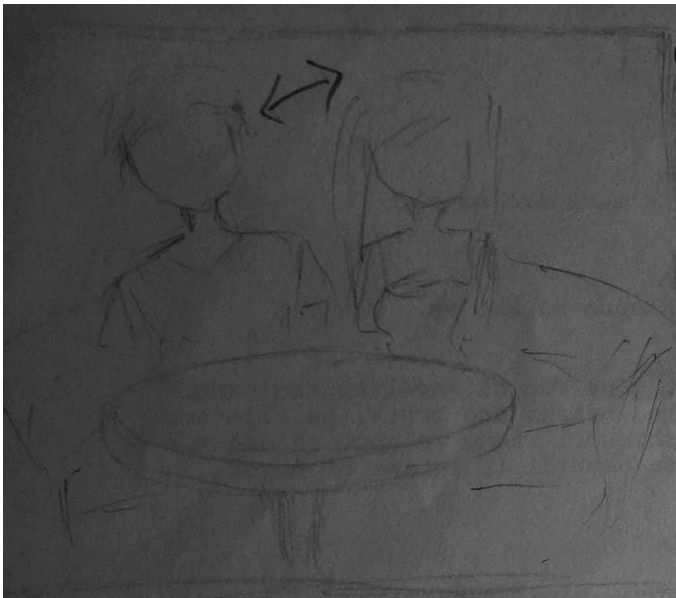
① INSERTC
- Emmita Area
- take many

8A :



② EST. BAR





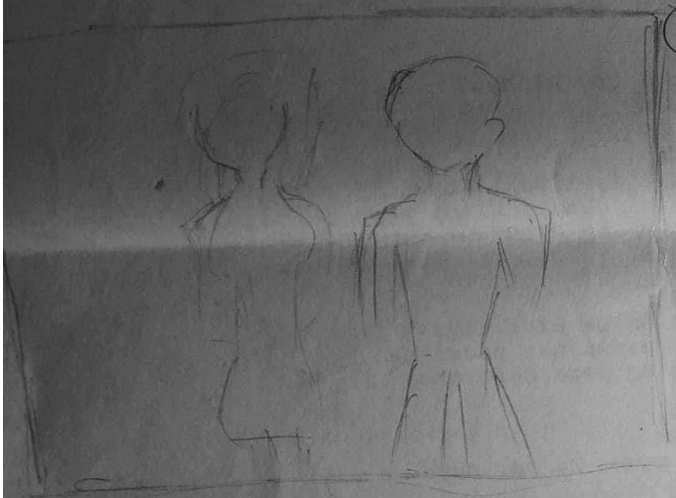
② MS

• all throughout

hanggang

pun asok

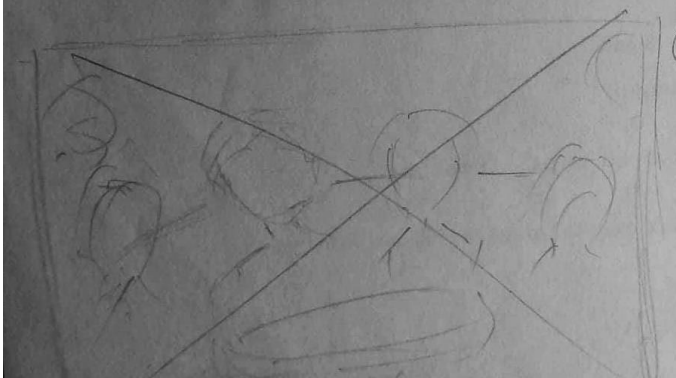
yung other people



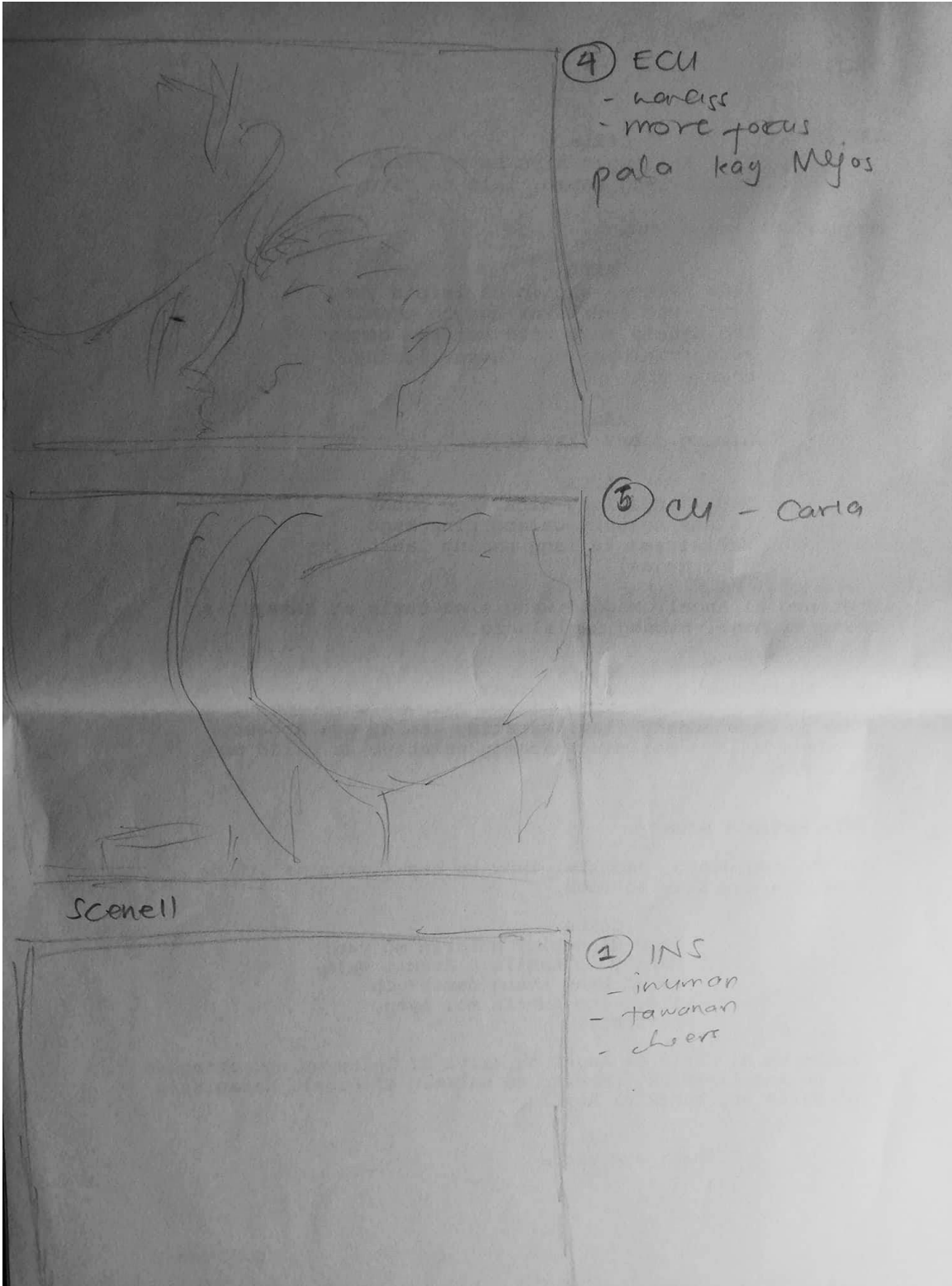
③ MS

- carla bulong
key harasser!

- lalapit si, Angel!



④ MS

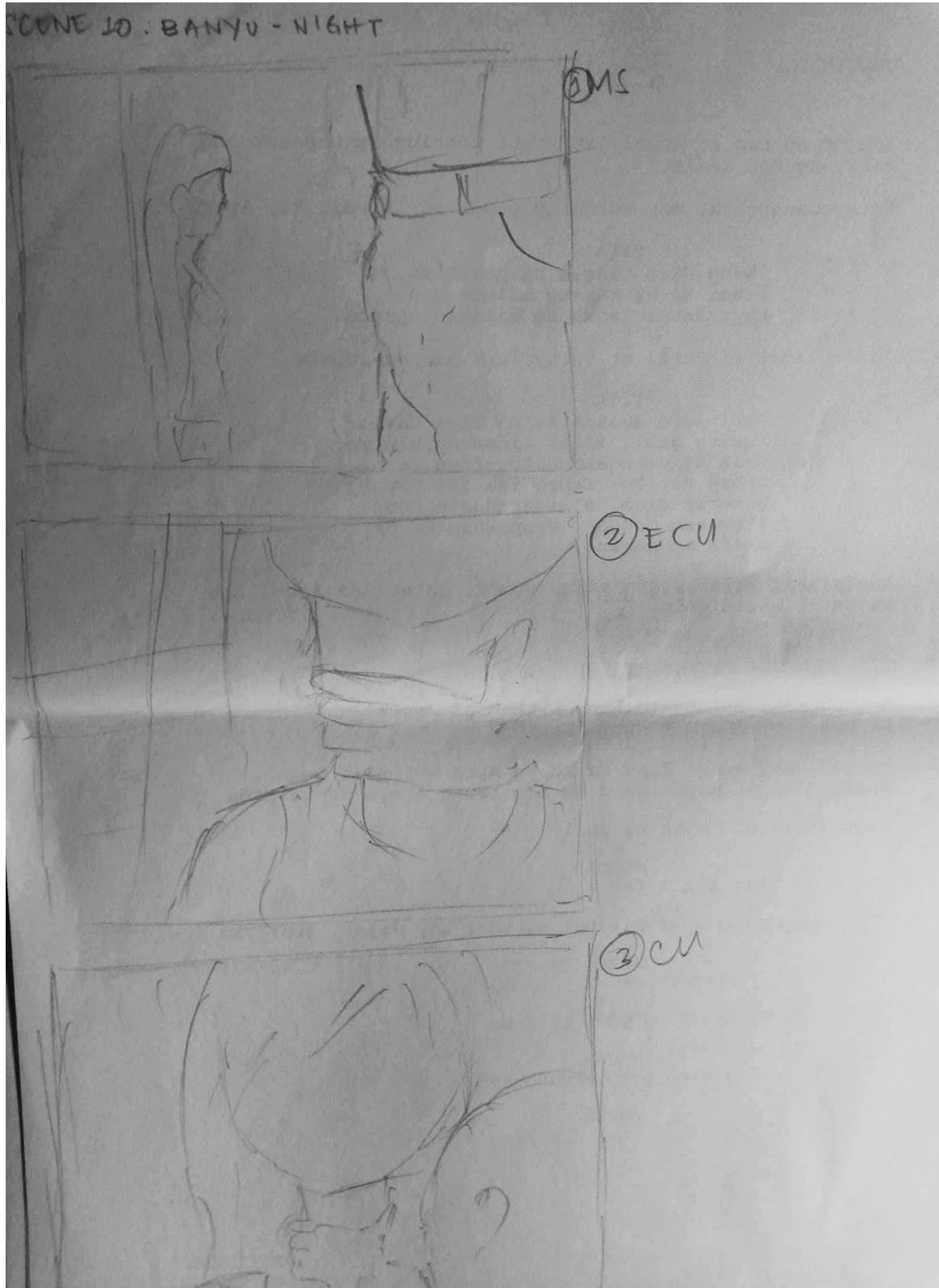


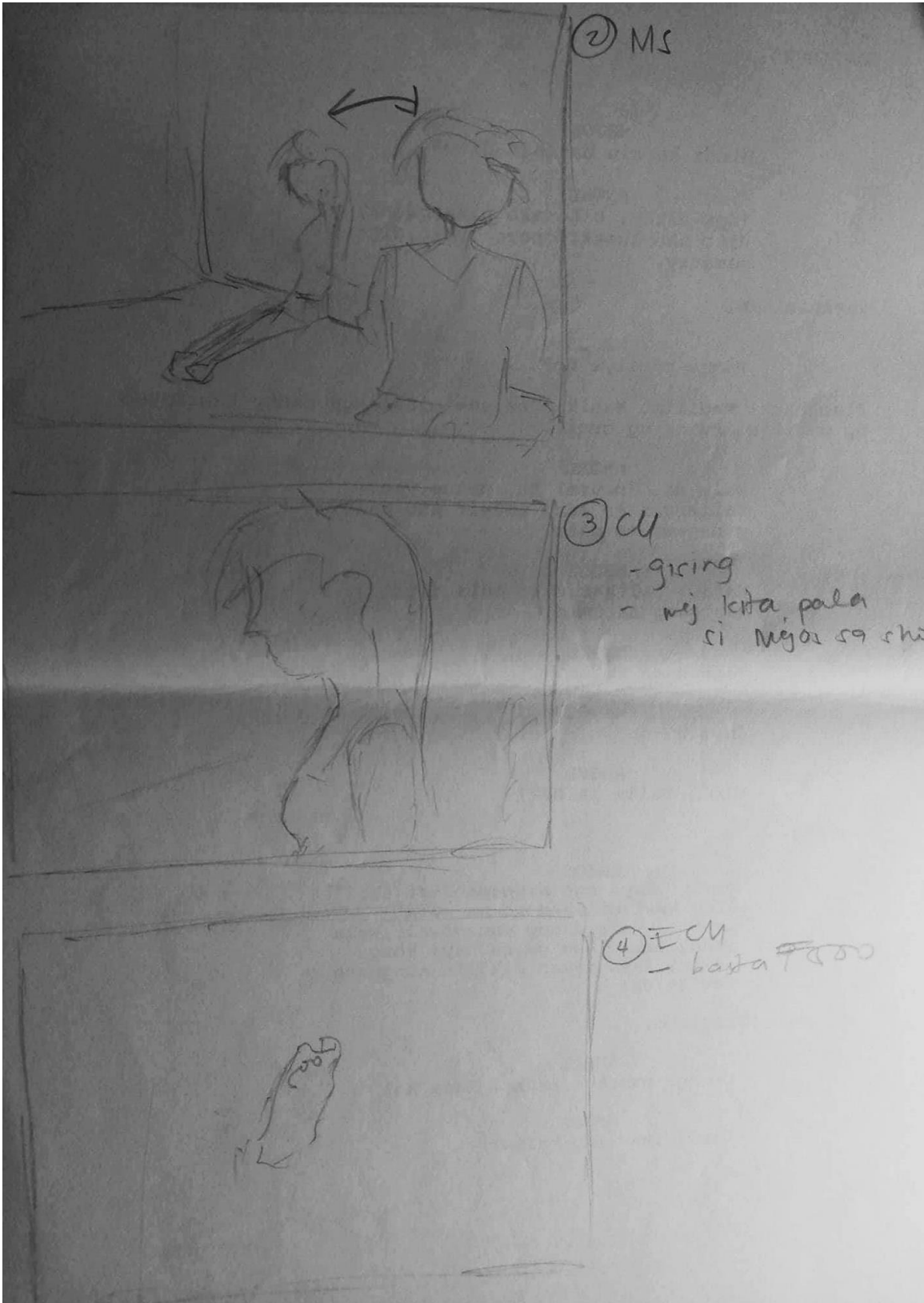
(4) ECU
- narangg
- more focus
pala kay Mejos

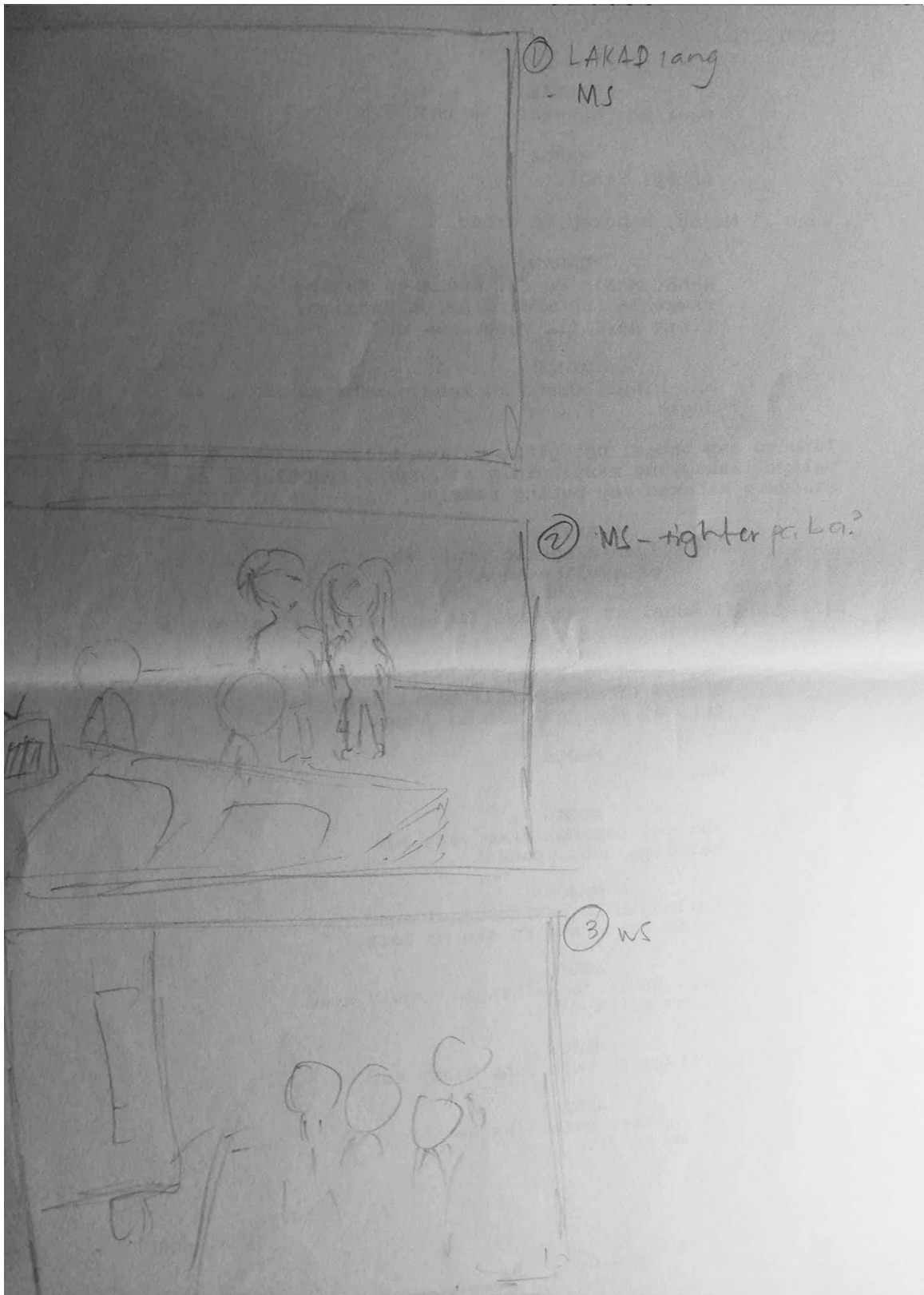
(5) CU - Carla

scenell

(1) INS
- inuman
- tawanan
- chers







APPENDIX F. List of Cast and Crew

Position	Name	Contact No.	Allergies / Notes	Extra tasks (e.g. things to bring)
Producer	Marlon & Fe Laguda	9178341842		
Director	Stelle Laguda	9953214012		
Assistant Director	Gilb Baldoza	9208086566		
PM DEPARTMENT				
Production Manager	Tanya Macapagal	9274316887		
Production Coordinator	Kimy Manzano			
Talent Coordinator	Hannah Hollero			
Loc Manager	Wendy Noble	9157022803		
CAMERA DEPARTMENT				
Cinematographer	Marion Salvador	9757878632		
Asst. Cam	Kuya Ron-ron			
Gaffer	Claudia Fernando			
	Jag Concepcion (2nd Day)	9274776310		
PD DEPARTMENT				
Production Designer	Austin Tan	9228481320		
Wardrobe				
HMU	Yumi Zingapan			
Art Department	Maxine San Pedro (2nd Day)	9774005734		
SOUND DEPARTMENT				
Sound Recordist	Deriq Tribdino (Day	9174504742		


Boom Op	Robe Dagcuta (Day 2)	9281022410		
	Peter Cailipan (Day 1)			
POST				
Editor	Miguel Salazar			
Colorist	Gilb Baldoza			
Sound Designer	Daryl Libongco			
Music Scorer	Ryle Custodio			

Sequence	Name	Role	Contact #	Notes
1	on loc	Construction Worker 1		Day 1
	on loc	Construction Worker 2		
	on loc	Construction Worker 3		
2	on loc	Conductor 1		Day 2
	Kimy Manzano	Passenger 1		
	Josh Manuel	Passenger 2	9158828097	
	Daboy	Passenger 3	9751838270	
	Ate Chi	Passenger 4		
	Tito Ginging	Passenger 5		
	Hazelfeb	Passenger 6		
	Wowa Mendoza	Passenger 7	9952188680	
	Nanay	Passenger 8	9178341842	
	Tita 1	Passenger 9		
	Tita 2	Passenger 10		
Tita 3	Passenger 11			
3	on loc	Conductor 2		Day 1
	on set	Manininda 1		
4	on set	Manininda 2		Day 1
5	Hannah Hollero	Jowa girl		
		Jowa boy		
6	kina wendy	Batang Babae		Day 2
7	Stelle Laguda	Prosti 1		
	Tanya Macapagal	Prosti 2		
	Daboy	Bar peepz		
	Dfriend 1			
	Dfriend 2			
	Dfriend 3			
	Dfriend 4			
	Pam	9052789060		
	Friend 1			
	Friend 2			
	Jasmin	9494466880		
10	Jag Concepcion	Ka-sex ni Angel		
11	Gilb Baldoza	Dead dewd		
13		News VO		

APPENDIX G. Behind the Scenes Photos

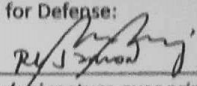
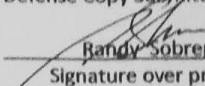



APPENDIX H. Feedback Forms



**UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE**

Semester: A.Y. 2017-2018 Date: May 2019
2nd semester

Thesis title: <u>"Ibang Daan Pauwi" (The Other Way Home)</u>		Approved for Defense: 
Filmmaker/s: <u>Kristelle J. Laguda</u>		Adviser's signature over printed name
RT: <small>19 min</small>	Language: <u>Filipino</u>	Defense Copy Submitter to:  <u>Randy Sobrepeña</u> <u>May 09, 2018</u> Signature over printed name
Subtitle (if any): <u>English</u>		
Genre: <u>Drama/Narrative</u>		Concept Paper Submitted to:  <u>Ezelyn Junio</u> Signature over printed name
Format: <u>MP4</u>	Origination: <u>Full HD (1920 x 1080)</u>	
Presentation		

Strength

CINEMATIC!

HAS UNIVERSAL APPEAL;
PHILOSOPHICAL PLOT; COMMENT ON
THE MODERN COUNTRY EXPERIENCE

Weaknesses

PLANTING OF THE
TWOIDE TUBING

Areas for Improvement (panelist recommendations)

(encircle one)

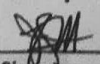
High Pass

Pass

Low Pass

Conditional Pass

Fail


Signature

JOSE GUTIERREZ
Evaluator's Signature over printed name

17 MAY 2018
Date

UP Film Institute (JPFI)
(Member, CILECT/International Association of Film and Television Schools)

<p>UP Film Institute Film Bldg., CMC Media Center Ylanan Road, Diliman Quezon City 1101 Philippines Tel: (632) 9206863 (632) 9818500 loc 2669 / 2670</p>	<p>UPFI Film Center Magsaysay Avenue, Diliman Quezon City 1101, Philippines Tel: (632) 9263640 / 9262722 - telefax (632) 9818500 loc 4286 / 4289</p>
--	--

email: upfi.adams@gmail.com website: filmstitute.upd.edu.ph



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Semester: A.Y. 2018-2019
2nd semester Date: May 2019

Thesis title: "Ibang Daan Pauwi" (The Other Way Home)		Approved for Defense: <i>[Signature]</i>	
Filmmaker/s: Kristelle J. Laguda		Adviser's signature over printed name	
RT: 19min	Language Filipino	Subtitle (if any) English	Defense Copy Submitter to: <i>[Signature]</i> MAY 04, 2019
Genre: Drama/Narrative			Signature over printed name
Format: MP4	Origination Full HD (1920 x 1080)	Concept Paper Submitted to: <i>[Signature]</i>	
	Presentation	Signature over printed name	

Strength

- feels the grit and reality of Manila
- cast
- story
- honest

Weaknesses

- cinematography (ex. first shot is weak)

Areas for Improvement (panelist recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

Evaluator's Signature
over printed name

Date

UP Film Institute (JPFI)
(Member, CILECT/International Association of Film and Television Schools)

UP Film Institute
Film Bldg., CMC Media Center
Ylanan Road, Diliman
Quezon City 1101 Philippines
Tel: (632) 9206863
(632) 9818500 loc 2669 / 2670

UPFI Film Center
Magsaysay Avenue, Diliman
Quezon City 1101, Philippines
Tel: (632) 9263640 / 9262722 - telefax
(632) 9818500 loc 4286 / 4289



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Semester: A.Y. 2017-2018 ^{2nd semester} Date: May 2019

Thesis title: <u>"Ibang Daan Pauwi" (The Other Way Home)</u>			Approved for Defense: <u>[Signature]</u>
Filmmaker/s: <u>Kristelle J. Laguda</u>			Adviser's signature over printed name
RT: <u>19min</u>	Language <u>Filipino</u>	Subtitle (if any) <u>English</u>	Defense Copy Submitter to: <u>[Signature]</u> <u>May 04, 2019</u>
Genre: <u>Drama/Narrative</u>			Signature over printed name
Format: <u>MP4</u>		Origination <u>Full HD (1920 x 1080)</u>	Concept Paper Submitted to: <u>[Signature]</u>
		Presentation	Signature over printed name

Strength Good story and performances from the leads.
Camera work is solid but the lack of light got
in the way of the storytelling.

Weaknesses

Areas for Improvement (panelist recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

Evaluator's Signature
over printed name

May 15, 2019
Date

UP Film Institute (UPFI)
(Member, CILECT/International Association of Film and Television Schools)

UP Film Institute
Film Bldg., CMC Media Center
Ylanan Road, Diliman
Quezon City 1101 Philippines
Tel: (632) 9206863

UPFI Film Center
Magsaysay Avenue, Diliman
Quezon City 1101, Philippines
Tel: (632) 9263640 / 9262722 - telefax
(632) 9818500 loc 4286 / 4289



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Semester: A.Y. 2017-2018 Date: May 2018
~~2nd semester~~

Thesis title: "Ibang Daan Pauwi" (The Other Way Home)		Approved for Defense: <i>[Signature]</i> R/S <u>[Name]</u>	
Filmmaker/s: Kristelle J. Laguda		Adviser's signature over printed name	
RT: 19min	Language Filipino	Subtitle (if any) English	
Genre: Drama/Narrative		Defense Copy Submitter to: <i>[Signature]</i> May 04, 2018 Randy Sobrepeña Signature over printed name	
Format: MP4	Origination Full HD (1920 x 1080)		
		Concept Paper Submitted to: <i>[Signature]</i> Ezelyn Junio Signature over printed name	
		Presentation	

Strength

- actors
- sound
-

Weaknesses

- for someone from there, it's a stretch that he doesn't know the way home
- location's def logic, for someone familiar of the place it does not

Areas for Improvement (panelist recommendations)

- SUBTITLES
- enhance the video more

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

M. DELA MORALES

Evaluator's Signature over printed name

17 MAY 2018

Date

UP Film Institute (UPFI)
(Member, CILECT/International Association of Film and Television Schools)

UP Film Institute
Film Bldg., CMC Media Center
Ylanan Road, Diliman
Quezon City 1101 Philippines
Tel: (632) 9206863
(632) 9818500 loc 2669 / 2670

UPFI Film Center
Magsaysay Avenue, Diliman
Quezon City 1101, Philippines
Tel: (632) 9263640 / 9262722 - telefax
(632) 9818500 loc 4286 / 4289

email: upfi.adama@gmail.com

website: filminstitute.up.edu.ph



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

Semester: A.Y. 2017-2018
2nd semester Date: May 2019

Thesis title: "Ibang Daan Pauwi" (The Other Way Home)		Approved for Defense: Adviser's signature over printed name
Filmmaker/s: Kristelle J. Laguda		Defense Copy Submitter to: Signature over printed name
RT: 19min	Language Filipino	Concept Paper Submitted to: Signature over printed name
Genre: Drama/Narrative	Subtitle (if any) English	
Format: MP4	Origination Full HD (1920 x 1030)	
	Presentation	

Strength

1. makatutuhan - about those who go through so much to reach where they are going
2. Captures audience
3. Ending leaves you thinking
4. was able to say about why some people become hopeless (small film)

Weaknesses

Areas for Improvement (panelist recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

Signature

Evaluator's Signature
over printed name

Date

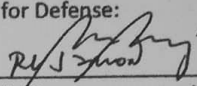
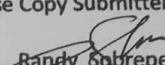

UP Film Institute (UPFI)
(Member, CILECT/International Association of Film and Television Schools)

UP Film Institute
Film Bldg., CMC Media Center
Ylanan Road, Diliman
Quezon City 1101 Philippines

UPFI Film Center
Magsaysay Avenue, Diliman



Semester: 1st 2017-2018 Date: May 2018
2nd semester

Thesis title: <u>"Ibang Daan Pauwi" (The Other Way Home)</u>		Approved for Defense: 
Filmmaker/s: <u>Kristelle J. Laguda</u>		Adviser's signature over printed name
RT: <u>Pin</u>	Language <u>Filipino</u>	Defense Copy Submitter to:  <u>Randy Sobrepeña May 04, 2018</u>
Subtitle (if any) <u>English</u>		
Genre: <u>Drama/Narrative</u>		Signature over printed name
Format: <u>MP4</u>	Origination <u>Full HD (1920 x 1030)</u>	Concept Paper Submitted to:  <u>Ezelyn Junio</u>
Presentation		
		Signature over printed name

Strength grininess of the city
was articulated by the
cine photography

Weaknesses the story of criting Manila
has been articulated over and
over again

Areas for Improvement (panelist recommendations)

(encircle one)

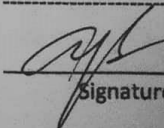
High Pass

Pass

Low Pass

Conditional Pass

Fail




Signature

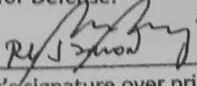
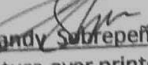

Evaluator's Signature
 over printed name

May 17 2018

Date


**UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE**

Semester: A.Y. 2017-2018 Date: May 2018

Thesis title: "Ibang Daan Rauwi" (The Other Way Home)			Approved for Defense: 
Filmmaker/s: Kristelle J. Laguda			Adviser's signature over printed name
RT: 19 min	Language Filipino	Subtitle (if any) English	Defense Copy Submitter to:  Randy Subrepeña <u>May 04, 2018</u>
Genre: Drama/Narrative			Signature over printed name
Format: MP4	Origination Full HD (1920 x 1080)		Concept Paper Submitted to:  Ezelyn Junio
	Presentation		Signature over printed name

Strength *Good choices in location, setting, bars
Compelling narrative, using Neorealist approach
Good acting and dynamic between your character*

Weaknesses *Minor: fix subtitles especially
radio news in the end*

Areas for Improvement (panelist recommendations)

(encircle one)

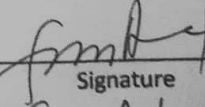
High Pass

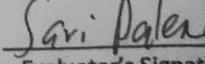
Pass

Low Pass

Conditional Pass

Fail


Signature


Evaluator's Signature over printed name

May 17, 2018
Date

UP Film Institute (UPFI)
(Member, CILECT/International Association of Film and Television Schools)

UP Film Institute Film Bldg., CMC Media Center Ylanan Road, Diliman Quezon City 1101 Philippines Tel: (632) 9206863 (632) 9818500 loc 2069 / 2670	UPFI Film Center Magsaysay Avenue, Diliman Quezon City 1101, Philippines Tel: (632) 9263640 / 9262722 - telefax (632) 9818500 loc 4286 / 4289
--	---



Semester: ~~A.Y. 2017-2018~~ ^{2nd semester} Date: May 2019

Thesis title: "Ibang Daan Pauwi" (The Other Way Home)		Approved for Defense: Adviser's signature over printed name	
Filmmaker/s: Kristelle J. Laguda		Defense Copy Submitter to: Randy Sobrepeña <u>May 09, 2018</u> Signature over printed name	
RT: 19 min	Language Filipino	Subtitle (if any) English	
Genre: Drama/Narrative		Concept Paper Submitted to: Ezelyn Junio Signature over printed name	
Format: MP4	Origination Full HD (1920 x 1080)		
Presentation			

Strength

- good performances
- good premise and plot design

Weaknesses

- many of the details in the script are incredible and unbelievable
- subtitles are either lacking or explaining what is not said.

Areas for Improvement (panelist recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

Signature

Evaluator's Signature over printed name

5/17/18

Date

UP Film Institute (UPFI)
(Member, CILECT/International Association of Film and Television Schools)

UP Film Institute
Film Bldg., CMC Media Center
Ylanan Road, Diliman
Quezon City 1101 Philippines
Tel: (632) 9206883
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UPFI Film Center
Mageeysay Avenue, Diliman
Quezon City 1101, Philippines
Tel: (632) 9263640 / 9262722 - telefax
(632) 9818500 loc 4286 / 4289



Semester: 1st 2017-2018
~~2nd semester~~ Date: May 2019

Thesis title: <u>"Ibang Daan Pauwi" (The Other Way Home)</u>		Approved for Defense: <u>[Signature]</u>
Filmmaker/s: <u>Kristelle J. Laguda</u>		Adviser's signature over printed name
RT: <u>19 min</u>	Language: <u>Filipino</u>	Defense Copy Submitter to: <u>[Signature]</u> <u>May 04, 2018</u> Randy G. Gurepeña Signature over printed name
Subtitle (if any): <u>English</u>		
Genre: <u>Drama/Narrative</u>		Concept Paper Submitted to: <u>[Signature]</u> Ezelyn Junio Signature over printed name
Format: <u>MP4</u>	Origination: <u>Full HD (1920 x 1030)</u>	
	<u>Presentation</u>	

Strength

A traditional re-telling of a worn-out story of a city denying its children. Nothing new in its realistic treatment.

Weaknesses

Areas for Improvement (panelist recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

NICOLA DEOCAM

Evaluator's Signature over printed name

Date

UP Film Institute (JFPI)
 (Member, CILECT/International Association of Film and Television Schools)

UP Film Institute
 Film Bldg., CMC Media Center
 Ylanan Road, Diliman
 Quezon City 1101 Philippines
 Tel: (632) 9208863
 (632) 9818500 loc 2669 / 2670

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 Magsaysay Avenue, Diliman
 Quezon City 1101, Philippines
 Tel: (632) 9263640 / 9262722 - telefax
 (632) 9818500 loc 4286 / 4289

APPENDIX I. Location Permits

LOCATION SHOOT AGREEMENT

THIS AGREEMENT made this 15 of **MARCH 2018** by and between Kristelle J. Laguda and/or Tanya Odile B. Macapagal, ("Production Team"), UPFI film student/s, and Aida Gomez ("Grantor").

1. **IDENTIFY OF FILMING LOCATION.** Grantor hereby agrees to permit Production Team to use the property located at Comandante St. Sta. Cruz Manila (the "Picture") for rehearsing, photographing, filming and recording scenes and sounds for the Picture. Production Team and its licensees, sponsors, assigns and successors may exhibit, advertise, promote and otherwise exploit the Picture or any portion thereof, whether or not such uses contain audio and/or visual reproduction of the Property and whether or not the Property is identified or identifiable, in any and all media whatsoever now known or later devised in the universe in perpetuity.
2. **RIGHT OF ACCESS.** Production Team shall have the right to bring personnel and any equipment onto the Property and to remove same following completion of its use of the Property hereunder. Production Team shall have the right, but not the obligation, to photograph, film and use in the Picture the actual name, if any, connected with the Property or to use any other name for the Property. If Production Team depicts the interior(s) of any structures located on the Property, Grantor agrees that Production Team shall not be required to depict such interior(s) in any particular manner in the Picture.
3. **TIME OF ACCESS.** The permission granted hereunder shall be for the period commencing March 25th 2018, 2:00-5 pm. The period may be extended by Production Team if there are changes in the production schedule or other unforeseen delays such as due to weather conditions. The permission herein granted shall also apply to future retakes and/or added scenes.
4. **PAYMENT.** The Grantor shall be given a total of Php 1000 upfront (consumables). We will provide an on-screen credit to your business in the end titles of the production. The wording can be decided between you and the Production Team.
5. **ALTERATIONS TO LOCATION.** Production Team agrees that (with Grantor's permission) if it becomes necessary to change, alter or rearrange any equipment on the Property belonging to Grantor, Production Team shall return and restore said equipment to its original place and condition, or repair it, if necessary. Production Team agrees to indemnify and hold harmless Grantor from any against any and all liabilities, damages and claims of third parties arising from Production Team's use hereunder of the property (unless such liabilities, damages or claims arise from breach of Grantor's warranty as set forth in the immediately following sentence); and from any physical damage to the Property proximately caused by Production Team, or any of its

LOCATION SHOOT AGREEMENT

THIS AGREEMENT made this 15 of **MARCH 2018** by and between Kristelle J. Laguda and/or Tanya Odile B. Macapagal, ("Production Team"), UPFI film student/s, and Jesusa Deon ("Grantor").

1. **IDENTIFY OF FILMING LOCATION.** Grantor hereby agrees to permit Production Team to use the property located at Commandante St. Sta. Cruz, Mla. (the "Picture") for rehearsing, photographing, filming and recording scenes and sounds for the Picture. Production Team and its licensees, sponsors, assigns and successors may exhibit, advertise, promote and otherwise exploit the Picture or any portion thereof, whether or not such uses contain audio and/or visual reproduction of the Property and whether or not the Property is identified or identifiable, in any and all media whatsoever now known or later devised in the universe in perpetuity.
2. **RIGHT OF ACCESS.** Production Team shall have the right to bring personnel and any equipment onto the Property and to remove same following completion of its use of the Property hereunder. Production Team shall have the right, but not the obligation, to photograph, film and use in the Picture the actual name, if any, connected with the Property or to use any other name for the Property. If Production Team depicts the interior(s) of any structures located on the Property, Grantor agrees that Production Team shall not be required to depict such interior(s) in any particular manner in the Picture.
3. **TIME OF ACCESS.** The permission granted hereunder shall be for the period commencing **March 25 2018, 2-5 pm**. The period may be extended by Production Team if there are changes in the production schedule or other unforeseen delays such as due to weather conditions. The permission herein granted shall also apply to future retakes and/or added scenes.
4. **PAYMENT.** The Grantor shall be given a total of **Php 1,000** upfront (consumables). We will provide an on-screen credit to your business in the end titles of the production. The wording can be decided between you and the Production Team.
5. **ALTERATIONS TO LOCATION.** Production Team agrees that (with Grantor's permission) if it becomes necessary to change, alter or rearrange any equipment on the Property belonging to Grantor, Production Team shall return and restore said equipment to its original place and condition, or repair it, if necessary. Production Team agrees to indemnify and hold harmless Grantor from any against any and all liabilities, damages and claims of third parties arising from Production Team's use hereunder of the property (unless such liabilities, damages or claims arise from breach of Grantor's warranty as set forth in the immediately following sentence); and from any physical damage to the Property proximately caused by Production Team, or any of its

LOCATION SHOOT AGREEMENT

THIS AGREEMENT made this 12 of **MARCH 2018** by and between Kristelle J. Laguda and/or Tanya Odile B. Macapagal, ("Production Team"), UPFI film student/s, and *[Signature]* ("Grantor").

1. **IDENTIFY OF FILMING LOCATION.** Grantor hereby agrees to permit Production Team to use the property located at *882 Centre St.* (the "Picture") for rehearsing, photographing, filming and recording scenes and sounds for the Picture. Production Team and its licensees, sponsors, assigns and successors may exhibit, advertise, promote and otherwise exploit the Picture or any portion thereof, whether or not such uses contain audio and/or visual reproduction of the Property and whether or not the Property is identified or identifiable, in any and all media whatsoever now known or later devised in the universe in perpetuity.

2. **RIGHT OF ACCESS.** Production Team shall have the right to bring personnel and any equipment onto the Property and to remove same following completion of its use of the Property hereunder. Production Team shall have the right, but not the obligation, to photograph, film and use in the Picture the actual name, if any, connected with the Property or to use any other name for the Property. If Production Team depicts the interior(s) of any structures located on the Property, Grantor agrees that Production Team shall not be required to depict such interior(s) in any particular manner in the Picture.

3. **TIME OF ACCESS.** The permission granted hereunder shall be for the period commencing **March 25 2018**, *6pm - 12mm (6hr)*. The period may be extended by Production Team if there are changes in the production schedule or other unforeseen delays such as due to weather conditions. The permission herein granted shall also apply to future retakes and/or added scenes.

4. **PAYMENT.** The Grantor shall be given a total of **Php** *5,000* upfront (consumables). We will provide an on-screen credit to your business in the end titles of the production. The wording can be decided between you and the Production Team.

5. **ALTERATIONS TO LOCATION.** Production Team agrees that (with Grantor's permission) if it becomes necessary to change, alter or rearrange any equipment on the Property belonging to Grantor, Production Team shall return and restore said equipment to its original place and condition, or repair it, if necessary. Production Team agrees to indemnify and hold harmless Grantor from any against any and all liabilities, damages and claims of third parties arising from Production Team's use hereunder of the property (unless such liabilities, damages or claims arise from breach of Grantor's warranty as set forth in the immediately following sentence); and from any physical damage to the Property proximately caused by Production Team, or any of its employees,

APPENDIX J. Talent Release Forms

MEMORANDUM OF AGREEMENT

SHERYLL CEASICO

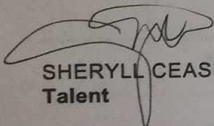
Talent

SHERYLL CEASICO:

This is to confirm agreements between you and Director STELLE LAGUDA in line with the University of the Philippines Film Institute thesis production "IBANG DAAN PAUWI."

Commitments of Talent:

1. Appearance on the shooting day (set on the date March 24, 2018) at the expected time and location of the shoot.
2. Availability during the postproduction phase of the project (March to May) should there be a need for any reshoot or additional shoot or audio recording (schedule to be set based on availability of actors).
3. Authorization to use talent's name and likeness in the film poster, DVD cover, trailer and other related activities.
4. The talent fee is PHP2,000 per shooting day (1 DAY) equivalent to PHP2,000 for the whole project.
5. The talent fee will be given after the first (March 24, 2018) shooting day.

STELLE LAGUDA
Director
SHERYLL CEASICO
Talent

MEMORANDUM OF AGREEMENT

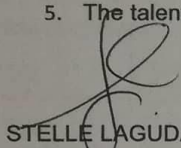
ALMA ANTONIO
Talent

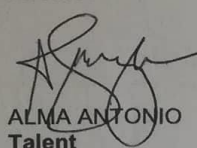
ALMA ANTONIO:

This is to confirm agreements between you and Director STELLE LAGUDA in line with the University of the Philippines Film Institute thesis production "IBANG DAAN PAUWI."

Commitments of Talent:

1. Appearance on the shooting day (set on the date March 25, 2018) at the expected time and location of the shoot.
2. Availability during the post-production phase of the project (March to May) should there be a need for any re-shoot or additional shoot or audio recording (schedule to be set based on availability of actors).
3. Authorization to use talent's name and likeness in the film poster, DVD cover, trailer and other related activities.
4. The talent fee is PHP3,000 per shooting day (1 DAY) equivalent to PHP3,000 for the whole project.
5. The talent fee will be given after the first (March 25, 2018) shooting day.


STELLE LAGUDA
Director


ALMA ANTONIO
Talent

MEMORANDUM OF AGREEMENT

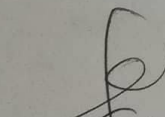
LYKA YVETTE S. BERNAL
Talent

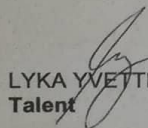
LYKA YVETTE S. BERNAL:

This is to confirm agreements between you and Director STELLE LAGUDA in line with the University of the Philippines Film Institute thesis production "IBANG DAAN PAUWI."

Commitments of Talent:

1. Appearance on the shooting day (set on the dates March 24 to March 25, 2018) at the expected time and location of the shoot.
2. Availability during the post-production phase of the project (March to May) should there be a need for any re-shoot or additional shoot or audio recording (schedule to be set based on availability of actors).
3. Authorization to use talent's name and likeness in the film poster, DVD cover, trailer and other related activities.
4. The talent fee is PHP3,000 per shooting day (2 DAYS) equivalent to PHP6,000 for the whole project.
5. The talent fee will be given after the first (March 24, 2018) and second shooting day (March 25, 2018).


STELLE LAGUDA
Director


LYKA YVETTE S. BERNAL
Talent

MEMORANDUM OF AGREEMENT

LEHNER MENDOZA

Talent

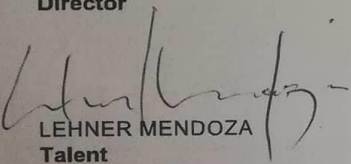
LEHNER MENDOZA:

This is to confirm agreements between you and Director STELLE LAGUDA in line with the University of the Philippines Film Institute thesis production "IBANG DAAN PAUWI."

Commitments of Talent:

1. Appearance on the shooting day (set on the date March 25, 2018) at the expected time and location of the shoot.
2. Availability during the post-production phase of the project (March to May) should there be a need for any re-shoot or additional shoot or audio recording (schedule to be set based on availability of actors).
3. Authorization to use talent's name and likeness in the film poster, DVD cover, trailer and other related activities.
4. The talent fee is PHP2,000 per shooting day (1 DAY) equivalent to PHP2,000 for the whole project.
5. The talent fee will be given after the shooting day (March 25, 2018).

STELLE LAGUDA
Director


LEHNER MENDOZA
Talent

MEMORANDUM OF AGREEMENT

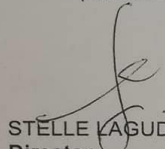
NEIL CARANDANG
Talent


NEIL CARANDANG:

This is to confirm agreements between you and Director STELLE LAGUDA in line with the University of the Philippines Film Institute thesis production "IBANG DAAN PAUWI."

Commitments of Talent:

1. Appearance on the shooting day (set on the dates March 24 to March 25, 2018) at the expected time and location of the shoot.
2. Availability during the post-production phase of the project (March to May) should there be a need for any re-shoot or additional shoot or audio recording (schedule to be set based on availability of actors).
3. Authorization to use talent's name and likeness in the film poster, DVD cover, trailer and other related activities.
4. The talent fee is PHP6,000 per shooting day (2 DAYS) equivalent to PHP12,000 for the whole project.
5. The talent fee will be given after the first (March 24, 2018) and second shooting day (March 25, 2018).


STELLE LAGUDA
Director


NEIL CARANDANG
Talent

PERSONAL RELEASE FORM
FOR FILM AND VIDEO

I give my unconditional permission to Stelle Laguda, Director and Producer of "Ibang Daan Pauwi", to record and film me, my voice and/or my appearance, and to make unrestricted use of these recordings and films in any way the Producers see fit in perpetuity. I understand that Producers shall own the rights in all such recordings and films.

I understand that the Producers are relying on this permission and, therefore, I am making it permanent. Furthermore, I give up any and all claims against Producers in connection with their use of the recordings and films.

Signature

Printed Name

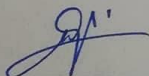
Date

Address / Contact number

PERSONAL RELEASE FORM
FOR FILM AND VIDEO

I give my unconditional permission to Stelle Laguda, Director and Producer of "Ibang Daan Pauwi", to record and film me, my voice and/or my appearance, and to make unrestricted use of these recordings and films in any way the Producers see fit in perpetuity. I understand that Producers shall own the rights in all such recordings and films.

I understand that the Producers are relying on this permission and, therefore, I am making it permanent. Furthermore, I give up any and all claims against Producers in connection with their use of the recordings and films.



Signature

CARLOS A. NATAVIO

Printed Name

3/24/2018

Date

7 MAS DATE ST., BATASAN HILLS

QUEZON CITY

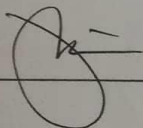
09333546466

Address / Contact number

PERSONAL RELEASE FORM
FOR FILM AND VIDEO

I give my unconditional permission to Stelle Laguda, Director and Producer of "Ibang Daan Pauwi", to record and film me, my voice and/or my appearance, and to make unrestricted use of these recordings and films in any way the Producers see fit in perpetuity. I understand that Producers shall own the rights in all such recordings and films.

I understand that the Producers are relying on this permission and, therefore, I am making it permanent. Furthermore, I give up any and all claims against Producers in connection with their use of the recordings and films.



Signature

FARA V. TANEZA

Printed Name

3/24/18

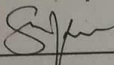
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Signature

Mark Soriano

Printed Name

March 24, 2018

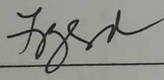
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Address / Contact number

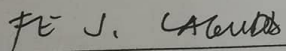
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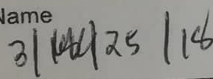
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Signature



Printed Name



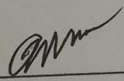
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Address / Contact number

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Signature

ARNEL NAVA

Printed Name

3/25/18

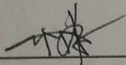
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Signature

ALBERT

Printed Name

March 24, 2018

Date

Address / Contact number

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Tudac

Signature

Rogel Tudac

Printed Name

March 24, 2018

Date

~~Empty~~ Saung

Address / Contact number

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FOR FILM AND VIDEO

✓
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LYN MIGUEL
Signature

Printed Name
3/24/18

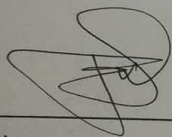
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Signature

RICHE TORREMOCHA

Printed Name

March 24, 2014

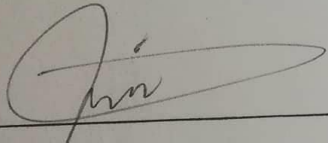
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Signature

Willy Blas

Printed Name

Date

Address / Contact number

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Glenn Quitevis
Signature

Glenn Quitevis
Printed Name

March 25, 2018
Date

855 Galicia St. Samp.

Ma.

09369101719
Address / Contact number

PERSONAL RELEASE FORM
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Payt
Signature

Camela Hinchalian
Printed Name

2/25/18
Date

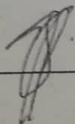
9 Micamis St. Luzviminda
Village Watson Hills GC
09092789066
Address / Contact number

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Signature



MARY SCHENNEA B. ZINGAPAN

Printed Name

March 29, 2018

Date

Unit 1 The Regina Magazine #90

Xavierville Ave. Loyola Heights Q.C.

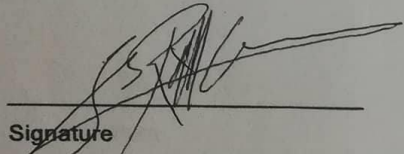
09165892683

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Signature

Juan Arsenio Gabriel R. Concepcion

Printed Name

03 / 25 / 2018

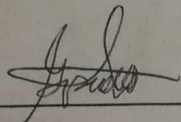
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Signature

Aaron Piolo Luis A. Gatchalian

Printed Name

3/25/17

Date

#4 Misamis st. Luzviminda

Village Batasan Hills Oroquieta

City / 09451542170

Address / Contact number

APPENDIX K. Poster

