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Bachelor of Arts in Film

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ABSTRACT

Nabong, Patricia. "*Nandito Tayo Ngayon*." Unpublished Undergraduate Thesis, University of the Philippines College of Mass Communication, 2015.

Nandito Tayo Ngayon narrates the story of Edith, a retiring photography professor who was recently diagnosed with early-onset Alzheimer's. Still unable to come to terms with her husband's death many years ago and knee-deep in a period of loss and change, she copes with impermanence by hoarding objects and obsessively taking photos. As she struggles to stay afloat, her relationship with her daughter, Clarisse, is tested as they both prepare to move houses- and move forward.

The narrative film is about the acceptance of the things and people in life that are passing. Framed by the theory of semiotics, it explores how memories and, consequently, meaning is assigned to objects. It shows how fleeting memories acquire permanence through the objects and photographs that represent them. The story also comments on the photographic medium while it parallels the film's theme of transience with Henri Cartier-Bresson's decisive moment and Andre Bazin's Mummy Complex.

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CHAPTER I. INTRODUCTION

Nandito Tayo Ngayon is a film about accepting impermanence. It is about loss as much as it is about dealing with what is left behind. While the film is rooted in the death of the main character's husband, it does not only talk about the physical aspect of it, but also the death of memories, the death of moments, and the impending death of the present. In other words, transience.

The filmmaker has always found it difficult to accept what is passing in life. Because of this, she is always attached to the past, and cannot move forward without looking back. Through memories, she is able to hold on to what has passed, but even memories are temporary.

The film's premise stemmed from the filmmaker's tendency to forget despite her desire to remember. Thus, much like her main character, she relies on objects and photographs, which are tangible and seemingly lasting representations of what is impermanent. Although her own tendencies had influenced her to transpose and exaggerate these characteristics to form a fictional character, what really drove her to create this film were her grandparents, two of whom had dementia, and could not remember her. *Nandito Tayo Ngayon* is the filmmaker's way of coping with having forgotten and being forgotten.

Naturally, photographs correspond to memories. Although this film served as a form of catharsis for the filmmaker, the film contains not just moral insights but also comments on the photographic medium. As a photographer herself, the filmmaker supported- and to a certain degree romanticized- analog photography amidst a digital world. Also influenced by the works of Henri Cartier-Bresson, she has identified with his concept of the decisive moment, its fleeting quality applying not only to photographs, but to life itself.

Ultimately, the film is about forgetfulness, but it is also a reminder. It reminded the filmmaker that nothing is permanent, but nothing must remain in stasis. *Nandito Tayo*

Ngayon is a film that says, “We are here, and this is where we are now.” It situated the main character and, consequently, the filmmaker in the “now”, not in the unrepeatable past.

CHAPTER II. REVIEW OF RELATED LITERATURE

The stories, songs, and films cited below are works that influenced and enriched the filmmaker's understanding of her film and the motivations of her characters.

A. Films

The major influences of *Nandito Tayo Ngayon* are the works and words of Henri Cartier-Bresson. The filmmaker and cinematographer patterned some of the shots after Cartier-Bresson's aesthetic by emphasizing lines, frames, and geometries within the scene. On a deeper level, the words of Cartier-Bresson shaped the message of the film. In *Henri Cartier-Bresson: The Decisive Moment* (1973), he discusses what is present in every good photograph-- the fleeting split-second that holds the essence of every event. In short, the decisive moment, which *Nandito Tayo Ngayon* makes intertextual references to. The decisive moment does not only relate to the film simply because it deals with photography, but more so because it is concerned with what is passing.

Life is once, forever...Life changes every minute, the world is being created every minute, and the world is falling to pieces every minute... it is a very beautiful thing, what is tragic in life. Because there's always two poles, and one cannot exist without the other one. (Cartier-Bresson qtd. in Henri Cartier Bresson: The Decisive Moment).

The decisive moment, memories, and life are temporary, but through photography and objects, Edith finds comfort in the illusion of permanence that they offer. Despite her constant effort to recapture what is gone, it dawns on her that nothing lasts. However, the film ultimately reminds the audience that the inevitability of transience is redeemed by the fact that endings give birth to other beginnings. Life is a cycle of countless decisive moments that simultaneously end and begin. One must simply be aware that it is happening and be quick enough to seize it.

Finding Vivian Maier (2013) directed by Charlie Siskel and John Maloof is a documentary film about Vivian Maier, a nanny and street photographer with an uncanny

personality. She hoarded the most insignificant of objects, like receipts, stones, tickets, etc. and kept them in a storage facility. She went out to shoot on the streets almost every day, but left behind hundreds and thousands of undeveloped negatives before her unexpected death. Vivian Maier is one of the filmmaker's favorite street photographers not only because of the photos that she produced, but also because of how she lived. If Edith were a real person, she would most probably resemble Maier. Much of Maier remains a mystery, but Edith's closed-off, obsessive, and old-fashioned personality was influenced by Maier's own tendencies.

The film *Apricot* (2009) by Ben Briand is a film about first love and its power to transcend time. It starts with two strangers, with the man forcing the woman to talk about her first love. As she narrates her memories of her childhood sweetheart, seen through flashbacks, the man takes down notes. Every time she asks him about his first love, he simply says, "I can't remember." In the end, it is suggested that the man who cannot remember is actually the boy in the woman's stories. Much like how *Apricot* presents love as enduring, *Nandito Tayo Ngayon* tells of a love that is timeless, as the main character still goes back to one particular memory of her husband who has long passed. This short film has always been one of the filmmaker's favorites because of its subtlety that allows the viewer to feel. In some ways, this film influenced the treatment of *Nandito Tayo Ngayon*.

Blow-Up (1996) dir. Michelangelo Antonioni is a film about a fashion photographer who accidentally photographed a crime. The quiet atmosphere and slow-paced rhythm of the film influenced the treatment of the film. Its tendency to force the viewer to observe and contemplate rather than to spoon-feed the audience with logic and instant understanding shaped both films. Moreover, production design was essential in externalizing what was internal in both *Blow-Up* and *Nandito Tayo Ngayon*.

The filmmaker watched *The Spirit of the Beehive* (1973) by Victor Erice, a Spanish film, without subtitles. She never understood the story directly because she could not

understand the dialogue, but watching the visuals alone imparted a certain kind of quiet feeling that she wanted her film to evoke. The composition, deep focus, and foregrounding employed by some of the shots also served as visual references.

Happy Together (1997) by Kar Wai Wong is about a homosexual couple that goes through the cycle of breaking up and reuniting. The filmmaker remembers one particular scene in the bedroom, with Yiu-Fai in the foreground and Po-Wing in the background. The way that the characters occupied separate spaces inside one frame instead of cutting from one shot to another was what *Nandito Tayo Ngayon* tried to achieve. The film's lighting and composition also influenced *Nandito Tayo Ngayon*. Moreover, the filmmaker initially wanted to replicate the colors of *Happy Together* since its vibrance was reminiscent of Velvia slide film. Given the topic of her film, the similar tones would have made her film more referential to photography. However, she decided to retain the dull colors because it did not seem to fit the overall mood of the story.

Lastly, the filmmaker initially intended to mimic the fluid and dynamic camerawork of *The Tree of Life* (2011) by Terrence Malick in the flashback scenes of *Nandito Tayo Ngayon*. She wanted to distinguish the still and static sequences of the present from the frenetic sequences of the past. However, the amount of movement present in the flashback scenes of *Nandito Tayo Ngayon* did not match that of *The Tree of Life*'s, because excessive camera movement would have jarred the audience. Thus, it would have interrupted the overall contemplative atmosphere that *Nandito Tayo Ngayon* tried to evoke. What the filmmaker learned from studying *The Tree of Life* is that the dynamics between two characters do not have to be established in expository dialogue or in elaborate scenes. The relationship or conflict existing between two characters can be shown simply through the way they move around each other; through the absence of words or the glances that are avoided. This helped the filmmaker avoid dialogue in order to subtly establish the conflict between the mother and daughter.

B. Literature

Everything Matters by Ron Currie, Jr. is about love and a boy who knows the exact time of the end of the world. The book comments on transience and concludes “everything ends but everything matters” (Currie 292). This statement encapsulates what the filmmaker so firmly wants to believe in. This statement guided the filmmaker throughout the script writing process because it is one of the messages she wanted to impart to the audience.

Italo Calvino’s *The Adventures of a Photographer* is about a photographer who took pictures of his lover and continued to take pictures of her absence- through the empty spaces she occupied- even after she left (42). This story led the filmmaker to a deeper understanding of the thematic content of her film, but Edith’s act of photographing her husband’s absence was thought of even before reading Calvino’s work. Upon understanding the similarities of the text with the film, the filmmaker realized that photographing someone’s absence is not simply an act of remembering, but an act of capturing, of trying to have, and of trying to bring back.

In addition to this, there were comments on several aspects of photography which were related to the film.

It is only when they have the photos before their eyes that they seem to take tangible possession of the day they spent, only then that the mountain stream, the movement of the child with his pail, the glint of the sun on the wife’s legs take on the irrevocability of what has been and can no longer be doubted. Everything else can drown in the shadow of memory (Calvino 42).

Edith believes that the tangibility of photographs makes memories more concrete and more real. Her sentimental materialism has led her to hoard objects and photographs for this is how she makes the intangible physical and less impermanent.

Calvino makes another insightful statement when he exclaims:

The minute you start saying something, ‘Ah, how beautiful! We must photograph it!’ you are already close to the view of the person who thinks that everything that

is not photographed is lost, as if it had never existed, and that therefore, in order really to live, you must photograph as much as you can, and to photograph as much as you can you must either live in the most photographable way possible, or else consider photographable every moment of your life. The first course leads to stupidity; the second to madness (43).

To Edith, in the same way that “everything that is not photographed is lost” (Calvino, 43), everything that is forgotten is also lost. Thus, she keeps physical representations of her memories in order to remember and to preserve the past.

The Ontology of the Photographic Image by André Bazin and Hugh Gray was suggested by Professor Campos as an article that would inform the film theoretically. The article parallels death with painting and photography. Painting first and then photography satisfied man’s need to go against the passing of time or to battle death. As seen in the rituals of ancient Egypt, this primordial need dates back to mummification- the preservation of the corporeal. This act symbolized the “preservation of life by a representation of life” (Bazin and Gray, 5). This was the function that painting served before photography emerged. Photography then freed painting from its realistic aesthetic or from the “resemblance complex” because the camera could now mechanically duplicate reality, although only to a certain degree (Bazin and Gray, 7). This article led the filmmaker to a deeper understanding of the relationship of photography, death, and impermanence. The photography-painting duality also helped the filmmaker decide on the profession of Clarisse and Dan.

Another reading suggested by Professor Campos was Roland Barthes’ *Camera Lucida*, which analyzes photography and relates the medium with absence and death. To Barthes, the act of being photographed is a “micro-version of death” (14) for the person is not turned into a subject, but an object. Although the concepts were enlightening, what the filmmaker truly identified with were his anecdotes about coping with the death of his mother. Barthes recounts the time after his mother’s passing when he surrendered

to the possibility of never finding his mother in photographs. He only recognized her parts, but neither her essence nor her being. For a long time, he could not find an image that would give justice to who she was. Knowing this, he “resurrected” her in the objects she used to own, like the ivory powder box and the chair she used to occupy. After sleepless nights of searching, he finally found the Winter Garden Photograph, a photo of his mother as a child, in which the little girl in the photo not only resembled his mother, but was his mother (63-70). Although the filmmaker read the book after the storyline was created, Barthes’ personal experiences coincidentally mirrored Edith’s. Like Barthes, Edith found a semblance of her late husband in what they left behind, although she knew that she would never find the exact him in his photographs and his possessions. When Edith rushes to the darkroom after she realizes that her memory box was disposed of, she develops dozens of negatives that were stored over time. This scene is much like Barthes’ “resurrection” of his mother in the objects she left behind. In the negatives, Edith searches for what has been lost and tries to bring back to life what is already gone.

Lastly, *Understanding a Photograph*, a compilation of essays by John Berger was highly influential to the filmmaker. It not only aided her in understanding her film but also helped her develop as a photographer. Specifically, the article “Understanding a Photograph” maintains that what is present in a photograph refers to what is absent (20). The essay aided the filmmaker in connecting photography with memory and the creation or loss of meaning.

Although unintended, the film’s story was partly an interpretation of several writers’ ideas, which were explained in detail in their respective works. Thus, it gave the filmmaker a coherent understanding of the messages implicit in her film.

CHAPTER III. FRAMEWORK

A. Semiotics

Semiotics is a theory that explains how meaning is arbitrarily created. According to Greimas, signs, which can be anything perceptible, are composed of its signifier and its signified. The signifier is the sign's physical manifestation, while its signified is the meaning assigned to the sign. The signified is never fixed for it is created arbitrarily (17). This is not the case with Edith.

To Edith, objects and photos are not only reminders of the memories attached to them; they are the memories that they contain. They are not merely physical manifestations and remnants of Dan. They are him. Edith has difficulty separating the representation from what it represents. To her, they are one and the same. This is the reason behind her attachment to the memory box and photos. When Edith realizes that Clarisse has thrown away Dan's photos and things, she feels as if the memories themselves were disposed of. Her struggle with her Alzheimer's and her denial of transience is further aggravated by the loss of the objects that hinge her to the past.

Clarisse, on the other hand, does not identify with any of her mother's objects. Since her father died early, she is detached from his things because she was never attached to him in the first place. The arbitrariness of meaning is most evident in this mother-daughter conflict, because what the objects mean to Edith is not the same as what they mean to Clarisse. This is also what widens their gap.

B. Photography Theories

1. Decisive Moment

The decisive moment, coined by Henri Cartier-Bresson, is the fleeting second when space (the composition and the geometry of the scene) and time (the narrative or content of the picture) meet perfectly to form an image that conveys the essence of a moment. This is the moment that every photographer tries to capture; it is the emotional

peak of every event that contains its essence (Cartier-Bresson qtd. in Cutler, 4). Cartier-Bresson further explains this:

Sometimes there is one picture whose composition possesses such vigor and richness, and whose content so radiates outward from it, that this single picture is a whole story in itself (qtd. in Cutler, 5).

The decisive moment does not only speak about photography, but also about the moments that contain it. Its transient quality is what most resembles life itself. Relating this to Edith's narrative, she repeatedly tries to capture, as in preserve, her decisive moment, Dan, even in his absence. In the same way that the decisive moment is the highlight of an event, he was the highlight of her life. Moreover, much like how the decisive moment disappears quickly, Dan passed too soon. She copes with this loss and her degrading memory through photography. To her, freezing moments in frames gives her the illusory power to retrieve what is lost and to keep what is transitory.

We photographers deal in things which are continually vanishing, and when they have vanished, there is no contrivance on earth which can make them come back again. We cannot develop and print a memory...for photographers, what has gone, has gone forever (Cartier-Bresson).

There is truth in this statement and in this lies Edith's fears. She deals with this by taking photographs, which gives her the illusion of permanence. She photographs in order to retrieve the past and also to prevent from losing what will soon pass.

The decisive moment also parallels Vic's character. He is one of Edith's decisive moments because he is passing but is instrumental in her development. His obscure relationship with Edith symbolizes the people in life who gravitate towards one another but never make a lasting connection. When Vic gives Edith a candid photo of herself, she realizes that she is someone's decisive moment. She is fleeting, just like her memories, but somehow, through the photos, she is made permanent. This reaffirms her as a person and situates her in the present.

2. Mummy Complex

In *The Ontology of the Photographic Image*, André Bazin and Hugh Gray relate death to photography. They historicize this connection which dates back to Ancient Egypt, when mummification was used to preserve the corporeal body as a way of contending with death. One of the modern technologies or arts that satisfied this same purpose was photography (6). To Bazin, man has always had the psychological need to go against the passing of time (4). Images are reminders of people, but more importantly, it is through the representation of life that life is preserved (5).

Such is the reason for Edith's obsessive shooting near the riverbank, the place where she and her dead husband used to frequent. She still sees him there, although the film does not directly distinguish hallucinations from memories. Unable to accept that everything is transient, Edith also takes pictures to cope with her worsening Alzheimer's. The camera is a weapon against time because it captures. The word "capture"- as in the act of taking a photograph- can be interpreted as either "to take away" or "to retrieve." On one hand, the camera allows the retrieval of her husband. On the other, it allows the taking away of moments that are embedded in time that is passing.

Although the act of photographing satisfies a human need to preserve either moments or oneself, the moment is never revived or repeated. From this stems a kind of relief but also a dilemma. While there is the reassurance of having preserved a moment, one can never relive it. It is a fragment of time, although it is time that has passed and cannot be retrieved. The photographer captures a fraction in the flow of time, but he/she can never stop the flow of time. It continues after the photograph is taken.

The photograph makes a moment tangible, even more so in analog photography. The process of developing negatives and enlarging them allows the photographer to literally and figuratively hold the moment in his/her hands. When Edith rushes to the darkroom after Clarisse threw the box away, she does this out of catharsis. She so desperately needs a grip on the past that she searches for it in the negatives she had stored

over time. She accidentally destroys one negative at the end of the sequence. The destroyed negative shows that the medium is flawed. On one hand, moments can never be replicated exactly the same way one experienced it. On the other, there is no guarantee that a photo will be successfully developed or preserved. Even in captured time, nothing is permanent.

Lastly, Bazin writes about the photograph's acquisition of meaning:

Only a photographic lens can give us the kind of image of the object that is capable of satisfying the deep need man has to substitute for it something more than a mere approximation, a kind of decal or transfer. The photographic image is the object itself, the object freed from the conditions of time and space that govern it...it shares, by virtue of the very process of its becoming, the being of the model of which it is the reproduction; it is the model (8).

This statement, complemented by the theory of semiotics, explains Edith's sentimental materialism. The photos and objects in her memory box have become her husband, not simply mere reminders of him. His essence has been preserved in tangible representations of him. This is the reason for her excessive attachment.

CHAPTER IV. METHODOLOGY

A. Pre-production

1. *Concept and Script*

Forming the initial concept of the film started in the summer of June 2014. The filmmaker randomly brainstormed on possible stories but her ideas took shape only on the first day of Film 199 A.Y. 2014-2015. Although the concrete concept of the film was developed over the course of the semester, the filmmaker already decided beforehand on making a film that contained two specific elements: photography and memories.

The filmmaker defended her thesis proposal in October 2014 and received positive comments from the panel, which was composed of Professor Grace Alfonso, Professor Nicanor Tiongson, Professor Shirley Evidente, and Professor Patrick Campos. The panel liked the insights that the film had on photography. After the defense, several suggestions were made. Professor Alfonso commented on the treatment of the progression of Edith's Alzheimer's and on the film's discussion of analog versus digital. The film *Blow-Up* was also recommended by Professor Tiongson for the filmmaker to study because he knew that it could help her externalize what was internal to the character through the use of production design. Professor Campos then commented that Clarisse was an underdeveloped character. He also suggested the use of photography concepts instead of psychological theories.

In January, the start of the second semester of the A.Y. 2014-2015, the filmmaker signed up as Professor Campos' advisee. During her first consultation, he recommended readings that would inspire her and theoretically support her film. Roland Barthes' *Camera Lucida* and readings about André Bazin's Mummy Complex were suggested. The filmmaker started writing the script after her concept paper was approved at the end of January. Her script consultant, Lem Magaling, helped her polish the characters by developing their back stories, but he dropped out of the project mid-way. Gershom Chua took over as her second script consultant and made recommendations to improve on

some of the scenes' nuances. The script was finished in mid-February, but it underwent nine revisions because of minor dialogue changes, although the story line remained the same. Even when they were shooting, the filmmaker felt as if the dialogue could have been developed, but the script could only undergo several revisions until it needed to be shot.

During consultations with Professor Campos (in person, thru e-mail, and thru text), several aspects of the story were improved: the mother-daughter relationship, their motivation for moving, Vic as an obscure and incomplete character, and the analog v.s. digital discussion. Clarisse's motivations and individual moments were developed, thus, making her a more mature character with less angst. He suggested the removal of some scenes that were wordy and mother-daughter interactions that were less pointed. As a result, the dynamics between Clarisse and Edith were felt more through the silence and the spaces they occupied instead of heard through their dialogue.

Although Professor Campos felt that it was not totally necessary to explain why they were moving, the filmmaker thought of revising the script to establish a clearer motivation. Instead of them both moving, only Clarisse would be moving because she would be migrating for work. However, this change would make the story more convoluted and would drive the focus away from Edith's personal narrative, which was really what the film was about. Moreover, Professor Campos thought that adding this migration aspect would make it more complex as the filmmaker would have to explore the politics of nationalism and migration. However, he suggested a real issue that would be worth looking into. Professors of the University of the Philippines are given temporary housing during their stay in the university. However, once they retire, they are forced to move out of their houses. This was only merely suggested by the film because the filmmaker wanted to veer away from too much discussion that would make the film too political.

2. Collaboration with Crew

Only the production crew were finalized prior to shooting. Post-production crew were decided on after the film was shot. The initial production staff was composed of the following:

Director/Writer	Patricia Nabong
Executive Producers	Ralf Nabong
	Evelyn Nabong
Assistant Director	Gabrielle Tayag
Production Manager	Patricia Singson
Location Managers	Sam Manacsa
	Marian Manalese
Talent Coordinator	James Gasara
	Cleverlyn Mayuga
Script Continuity	Bern Torrente
Script Consultants	Gershom Chua
	Lem Magaling
	Lou Danganan
Slate and Edit Log	Van Sulitas
	Lou Danganan
Director of Photography	Theo Lozada
Second Camera Operators	Leandro Lorenzo
	Summer Bastian
	Miggy Hilario
	Edsel Uy
	Pat Nabong
Gaffer	Yuri Mones
Camera Assistant	Edsel Uy

Behind the Scenes Photographers	Patrick Rodil
	Mervine Aquino
	Edsel Uy
	Abby Lagarico
Grip	JP Urbano
	Rey Dionisio
	JR Flores
	Jofel Inocencio
	Ilyong Sabareza
Production Designer	Robert Sarmiento
Art Director	Jonah Garcia
Art Department	Elmer Lalu
	Gonzalo Labodahon
	Carl Mendoza
Wardrobe	Achi Bautista
Hair and Make-up	Abby Lagarico
Editor	Benjamin Tolentino
Colorist	Dia Magsaysay
Music	Mariah Reodica
	TJ De Ocampo
Sound Design	Aly Suico
Field Sound Recordists	Henry Lu
	Kim Ocampo
	Brian Sulicipan
	Jonathan Hee
Boom Operator	Jude Valdez
Poster Design	Patrick Rodil

Production Assistant	Riza Datuon
Drivers	Jomel Dematera
	Freddie Margate
	Elmer Rios
	Albert Agdon
	Ronie Alta
	Anthony Abrian
Camera Equipment Rental	Henry Lu
	Dia Magsaysay
Sound Equipment Rental	Henry Lu
Post-Production House	Quantum Post

During the first pre-production meeting on April, the director delegated tasks to her whole crew. She discussed her script, its meaning, and the motivations of her characters. She then explained her vision for the film, particularly in terms of production design and cinematography. For production design, she told Robert Sarmiento that she wanted Edith's room to be cluttered with old objects. In contrast, she requested Clarisse's room to be more modern and have less things. The darkroom had to be made inside the house as it was Edith's makeshift darkroom. They also agreed on shooting in a more textured classroom like the ones in Palma Hall or Fine Arts instead of in a clean one like the ones in Molecular Biology Building because it matched Edith's character. As for the wardrobe, the director requested vintage-looking clothes for Edith.

The director and the cinematographer met several times to discuss the look of *Nandito Tayo Ngayon*. The director cited *Happy Together* as the main visual reference for lighting. The photographs of Henri Cartier-Bresson were her visual references for composition. Given the treatment of the film, which was of the slow-paced, long-take, and widely-shot variety, the cinematographer wanted to shoot with only one camera.

However, the director was more comfortable with shooting using two cameras, just in case she could use the extra shots during editing. This proved to be useful since using two cameras saved a lot of time and a lot of extra shots were needed. The cinematographer was very much involved in the whole pre-production process and even worked beyond what was expected of him as a director of photography. The collaborative process also involved explaining the meaning and emotion behind each scene to form a clear idea of what each shot will look like.

The filmmaker created a shot list on April 13. She discussed and revised it with Gabrielle Tayag, her assistant director, and her cinematographer. They planned the shots that could be simultaneously shot with two cameras as well as the movement of the actors within the frame.

Overall, she worked closely with each person and was hands-on during the shoot because she wanted to ensure an efficient working environment.

5. Logistics

Several pre-production meetings occurred wherein logistical and creative concerns were discussed. The director and production manager decided to schedule the shoot on April 17, 18, and 20. Together with the assistant director, they decided which sequences to cluster per day.

The director went on oculars with her location managers, Sam Manacsa and Marian Manalese, her cinematographer, Theo Lozada, and her production designer, Robert Sarmiento from February to April. Marikina River, Paco Park, and one of the classrooms in UP Fine Arts were selected due to aesthetic purposes. The filmmaker preferred the rustic, textured characteristics of Paco Park and UP Fine Arts classroom, and liked the pillars around Marikina River. Moreover, the river, which is never in stasis, symbolized the flow of time or the flow of life. The director originally wanted to rent an old house that resembled her grandmother's house but could not find any that would fit her budget. Although her grandmother's house was available, she looked for other options

because she wanted to shoot in an unfamiliar place for a change. A week before the shoot, she finally decided on shooting in her grandmother's old house in Novaliches because, it being a personal film, she realized that it would be good to work close to home.

A final pre-production meeting was held on April 16 during which production management concerns were ironed out.

4. Auditions

The casting call poster was released on February 25. Auditions were held on March 7 for the roles of Edith, Clarisse, Dan, and Vic. Another audition for the role of Edith was scheduled on March 21 because the director was not satisfied with the actresses who auditioned.

The cast was secured in the first week of April. Erlinda Villalobos and Japo Parcero were selected to play the mother and daughter because they were the best among those who tried out for the role. The filmmaker liked the stern but gentle quality of Erlinda Villalobos' features while she liked the maturity that Japo Parcero brought to the role. Furthermore, the filmmaker had worked with Japo in her past projects and actually already had her in mind for the role when she was writing the script.

Having secured the two major characters, Carlo Tarobal and Marc Dalacat were cast for Dan and Vic's roles, respectively, because they both resembled Japo, which was a requirement in the script.

Script readings were held on April 10 and April 14. The director had no difficulty with their performances because they knew how their characters related to one another and to the story. Only Erlinda's intonation had to be guided because she had a tendency to dramatize the lines.

A day before the shoot, Carlo Tarobal, who was supposed to play the role of Dan, said he was not sure what time he was going to be available on the 17th and 18th, which were his shooting dates. This sudden change was due to medical reasons. Because of this, the director had to find a replacement, which was difficult because Dan had to re-

semble Vic. The closest person she could find to a look-alike was Nel Estuya, one of the actors who auditioned. He was cast for the role the night before the shoot.

B. Production

Nandito Tayo Ngayon was shot in a span of four days. On April 17, the crew shot all the sequences in Marikina and some of the shots that required the chemicals in the darkroom of UP Film Institute. Some shots that were not in the original script, like the establishing shots in Marikina, were added as extra fillers in case they were needed in post.

The first day went smoothly except for the wardrobe problems. Despite the director's constant follow-ups during pre-production, no one showed up with the clothes. The person in charge of wardrobe did not go to the shoot. A replacement was found last minute but this delayed the shoot and limited the outfit choices.

Another problem was the absence of a representative from the art department during the first day. The production designer and his set men were already setting up at the house while the art director had class the whole day. The make-up artist acted as a substitute. The talent manager was also absent because she was running for a position in the student council.

Despite those problems, they shot in relatively good conditions, except for the intense heat of the sun.

An unexpected surprise was a spot near the river where the train was visible. The filmmaker decided to shoot one of the scenes there, and they waited for the train to arrive. Patrick Rodil, one of the crew members, had to stand several meters away and signal to the crew when the train was approaching. The shot turned out to be one of the filmmaker's favorite shots in the film.

After shooting the sequences in Marikina until 4 p.m., the crew headed to UP Film Institute to shoot parts of the darkroom montage because the equipment there

could not be borrowed for the next shooting day. The filmmaker found it difficult to direct Erlinda Villalobos because she had to explain the whole developing process to her. They weren't able to get as much shots as they wanted because the Sony A7S, which was rented from an org mate, had to be returned at 7 p.m.

The shoot ended at 8 p.m. Thereafter, the cinematographer, assistant director, and production manager assessed the first day and tried to come up with a solid crew for the next day.

The director headed to Novaliches to check on the progress of the production design team. Most of the rooms were ready to shoot in. The filmmaker was impressed with the overall setup of the production designer, especially the mock-up darkroom.

On April 18, all the scenes were shot in the house in Novaliches as well as the mock-up darkroom built in the house's kitchen. They started shooting at 6 a.m. The shoot was supposed to last only until past midnight, but they extended until 10 a.m. on April 19. Although there really were a lot of sequences clustered on that day, several factors caused the delay.

First, another problem with the wardrobe occurred. The blouse that Erlinda Villalobos wore the day before was left in her house in Laguna. This was needed for continuity in another vital scene that had to be shot during the second day. The driver had to travel to Laguna to retrieve it. This also added to the production cost.

Added production cost was also due to the art director's failure to borrow the metal canister from UP Film Institute. Lending of darkroom materials outside the university was prohibited. The art director had to buy a substitute, a metal container, while the production designer had to make a fake spool. The photographs that were going to be used as props hadn't been printed as well, so this caused more delays. The crew also lagged behind schedule because of the sequences that were difficult to light (night for day sequences like Sequence 6A and Sequence 24).

Several revisions to the script were made on the set. The locations of Sequence 16 and Sequence 19 were changed. For Sequence 16, instead of shooting a scene of Clarisse packing in the storage room, the director and cinematographer decided to shoot Clarisse inspecting Edith's darkroom. This was initially decided on because Clarisse's action of packing was already repetitive, but the director realized that Clarisse's effort to understand her mother through her photographs and through the spaces she occupied added another layer to Clarisse's character. This revision also added an effective parallelism of this sequence with Sequence 29.

The location of Sequence 19 was also changed from the storage room to the dirty kitchen because the cinematographer and director liked the character of the latter location more than the first one.

The last-minute changes proved to be for the better during post-production because they added another layer to the film.

By 2 a.m., Van Sulitas, the slate and edit log, remarked, "*Nandito pa rin tayo ngayon*". The crew was already tired and slightly disoriented, but they were determined to follow through.

The shoot lasted until 10 a.m. of April 19. Although replacements for those who backed out of the shoot beforehand were already secured, some people still left early due to the unexpected extension. The filmmaker even had to act as the second camera operator for some of the scenes. Moreover, due to this extension, equipment and some of the crew had to be paid extra. Despite the fatigue, the filmmaker was impressed by her actors' professionalism because none of them complained and they were still in high spirits even after 29 hours.

After the shoot, the director viewed some of the rushes and rested in preparation for the last day. The second day of shooting was extremely mentally, physically, and emotionally exhausting, but the crew that remained on the set persevered. For this, she was grateful.

The last day of shooting was on April 20, during which all the Paco Park and classroom sequences were filmed. The target grind, which was previously set to 8 am, was not met because some of the crew arrived late. They started shooting at 9:30 a.m.

The 15 extras needed for the scene in Paco Park were not secured by the talent manager and production manager. Only two extras arrived. Most of the crew had to fill their roles for the scenes in Paco Park and in UP. The child who walked in between Edith and Vic in the scene in Paco Park had to be scouted on the day of the shoot itself. The director asked her crew to look for a kid. Marian Manalese, one of the location managers, came back with a photo of three children who were lingering around the area. The director picked the one who was the right size. She and her friends were given food as their talent fee.

The scene in Paco Park was relatively easy to shoot, but the assistant director had difficulty in blocking the extras. After shooting Sequence 18, the director realized that there was a continuity error. Edith was holding her bag, but when she arrived home in Sequence 23, she was not wearing it. In the script's diegetic time, the two sequences directly follow each other. Because of this overlooked continuity error, they had to reshoot Sequence 18 just when they were about to move on to the next scene.

The crew finished filming in Paco Park around 11:45 a.m. and arrived in UP Fine Arts at 12:30 pm. The camera and production design department started setting up while the assistant director, script continuity, and director planned the most efficient way of shooting. Since it was not possible to shoot night for day in the classroom because of the huge windows, the crew was pressed for time. They only had a few hours until sun down. All the wide shots were filmed first because it was easier to replicate daylight in tighter shots.

The classroom scenes occurred on two separate days in the narrative. Therefore, the extras needed two different outfits. Since the extras were part of the crew and were

not notified beforehand, they did not bring two sets of clothes. Wardrobe had to be picked up in Achi Bautista's house in Quezon City. This was the last of the problems.

The shoot ended at 6:00 p.m. After the wrap, the director and cinematographer viewed some of the footage. She realized that it was difficult to find a balance between what was cinematic, what would fit the requirements of the scene, and what was Bressonian. Although the shoot entailed a lot of challenges, the filmmaker was satisfied with the shots but was anxious about how the film would come across as a whole.

Overall, the filming of *Nandito Tayo Ngayon* was stressful because of the long shooting hours and because of people who were not fully committed to the shoot. Some people backed out last minute, others left early, while some did not even show up at all. It was quite funny, if not frustrating, how five people were accidentally assigned as behind the scenes photographers, but at the end of each shooting day, the photographers had to fill in more immediate roles. Other than the lack of manpower and the delays caused by various factors, the shoot was emotionally draining because the filmmaker's grandmother, one of the people who inspired the film, passed away a few days before April 17. At the end of each shooting day, the filmmaker found herself emotionally exhausted and at the point of breaking down. But on the last day, she felt like crying out of gratitude. The filmmaker tried to turn this unexpected event into a source of inspiration. This was her way of remembering her.

C. Post-production

The filmmaker decided on the post-production crew after the last shooting day. Mariah Reodica was chosen to score the film because of her previous works and her previous collaboration with the filmmaker. Given the contemplative atmosphere of the film, the filmmaker requested a minimal score that resembled a subliminal hum. She did not want the music to interfere with the film's silence.

Sabi by TJ De Ocampo, the song used in the credits, was borrowed from the artist. The filmmaker came across the song months before the shoot and knew it would fit

the story. The opening line goes, “*Diyan ka muna, wag ka munang gagalaw*”. This speaks for Edith because, on one level, it could be interpreted as what she would say while taking pictures. On another level, it talks about staying, about permanence. “*At sabi ko, balang araw magkikita rin tayo, muli*” relates to Edith’s hope of seeing Dan again. The subtle melancholy of the tune fit the film’s contemplative atmosphere.

Aly Suico, the sound designer, agreed to collaborate on the film on May 13.

After the shoot, Professor Campos asked who the editor was, and the filmmaker told him that she chose Benjamin Tolentino. Both the cinematographer and the director felt that he was the appropriate editor for the film. His style was preferred because the overall tone of the film was very much dependent on visual rhythm. Moreover, given the long script and the 20-minute running time limit, the filmmaker needed his input on which shots were vital and which were inconsequential. He agreed to collaborate on the film on April 21.

For the rough cut, the editor asked for the footage and the script. The files were dropped off at Quantum Post on April 28. On May 5, he showed an incomplete cut, which had a lot of missing scenes and shots. The filmmaker and editor both worked on completing the rough cut. More revisions per sequence were sent, some of which he worked on overnight. On May 6, the filmmaker went back to Quantum to work on the revisions with the editor.

The first cut was shown to Professor Campos on May 7. He asked her again who her editor was. He agreed with the filmmaker’s creative decision to commission Benjamin Tolentino as her editor, but explained that the department discouraged the hiring of industry professionals that would affect the filmmaker’s overall vision. Although the department was not strict with this rule in previous years, and Benjamin Tolentino had edited several theses films before, Professor Campos was just concerned about how the panel would react. In defense of the filmmaker, she worked closely with her editor and

never allowed her vision to be dictated by others. She never compromised unless she really believed that his suggestions would enhance the message of her film.

Although some scenes were still missing in the first cut and the darkroom montage was incomplete, Professor Campos said that the filmmaker was on the right track and that the strength of the film is in its silence. He commented on several aspects that could be changed.

Sequence 8, where Clarisse packs her mother's things against her will, had to be omitted. This scene was repetitive since Clarisse was already shown packing in a previous sequence. It also made her character too strong and unlikeable.

Professor Campos also suggested the removal of Sequence 20, where Edith and Vic talk about the decisive moment, and Vic's last line ("To remember and be remembered") in Sequence 28. He felt that those sequences did not match the overall emotional tone of the film. Although the dialogue in Sequence 20 was necessary, it was too wordy compared to the other sequences. Its coherence to the theme had to be weighed against its coherence to the atmosphere of the film. However, Professor Campos said it was up to the filmmaker to decide. The filmmaker chose to retain this because she felt that it added something to the film's message on transience and photography.

Vic's line in Sequence 28 was edited out. Professor Campos thought that Vic's answer contrived Edith's realization and made the viewer emotionally invest in an obscure character. Vic was never intended to be a complete character with clear motivations but the last line left the viewer hanging, making him seem underdeveloped. Aside from it being slightly awkward, the filmmaker also realized that there really is no single, definite reason as to why people take pictures. It should be a question posed to the viewers instead of an answer that is dictated by the film. Silence was a better answer because the viewer had the freedom to fill it.

Moreover, the emphasis on Vic lessened the focus on Edith's narrative. Removing the last line would also help alleviate this problem.

Sequence 19, in which Clarisse discovers her mother's box and throws it away, was originally intercut with the photo walk scene in Paco Park. Professor Campos suggested an intercut of Edith taking pictures along Marikina River instead to contrast the two sequences; while one is capturing or retrieving, the other one is throwing away.

The filmmaker felt thankful because her adviser understood what she wanted her film to say even before her saying it.

The filmmaker then showed the rough cut to her assistant director, her production manager, her make-up artist, her camera assistant, and her close friend, Koji Arboleda, to see if the point of the film was understandable. They commented on the lack of Dan's shots, which made Edith seem less attached to him. They also suggested the use of longer takes. She took note of all the revisions and sent them to her editor on May 8 while the rough cut was given to her colorist, Dia Magsaysay, who was advised by Marilen Magsaysay. Wanting a subdued, desaturated tone for every sequence, the filmmaker presumed that the dullness of each scene would contribute to the heavy, quiet atmosphere that she wanted to achieve. She and her colorist met on May 9 to work on the master shots of each scene.

The second cut was viewed on May 13, but it still needed a lot of revisions. Specifically, scenes had to be added, the pacing of the darkroom montage had to be fixed, and other shots had to be extended. Benjamin Tolentino and the filmmaker further discussed the content of the film and the background of each character. She explained that the film was really about Edith's incapability to accept what is transient, and how this affects her relationship with her daughter. After the discussion, the editor felt like he had a firmer grasp on the story. He requested one day to figure out how Edith's narrative could be highlighted more instead of creating a parallel narrative between Clarisse and her mother. He considered re-editing the whole film and starting from scratch.

On May 15, the director watched the third cut of the film, which was very different from the others. This cut was more slow-paced and pensive. It used longer and wider

takes and employed less cuts, which allowed the viewer to breathe while watching the scenes. The slowness of the third cut was what the filmmaker had been trying to achieve. She was very much contented with the visual rhythm of the film.

The film started with shots of non-spaces, which were motifs used to externalize Edith's feelings, to add establishing shots, and to heighten the contemplative atmosphere of the film. Moreover, Benjamin Tolentino removed the flashbacks of Dan that were intercut with the scenes in the bedroom where Edith reminisced. He felt that it was repetitive to have flashbacks both in the bedroom and by the riverbank. The filmmaker agreed as she found it a bit cheesy as well.

As suggested by Professor Campos, the scene in Paco Park was placed earlier in the film.

Only the first 11 minutes, which was a little bit more than half of the film, was finalized. After watching it, the filmmaker and editor discussed the parts that needed to be refined. The director explained the reason for every revision while Benjamin Tolentino explained his creative decisions. Most of the time they agreed with each other, thus, making it a collaborative process that enhanced the overall message and atmosphere of the film.

The third cut was exported for grading on May 16. While waiting for it to export, the editor asked the filmmaker to consider changing the aspect ratio from 4:3 to 2:35. He commented that the current aspect ratio of the film made it seem like a social realist film. He adjusted some of the scenes and after seeing the effect of 2:35, the filmmaker knew that it was the better choice. It made the film seem more claustrophobic and had the effect of drawing the viewers more into the scene, thus making the film quieter. Because the composition of the original shots seemed too loose with too much spaces, the filmmaker agreed to change the aspect ratio. The exported material was then sent to the sound designer and scorer so they could work on the new cut. The filmmaker also sent the third cut to her adviser via e-mail.

During the next editing session, they both worked on the darkroom montage, which needed to be more fast-paced than all the other sequences. Editing the fourth cut also entailed the re-arrangement of other sequences. Some of the earlier sequences, which were solo moments of Edith unable to sleep and Clarisse entering her mother's darkroom, were placed after the mother-daughter confrontation scene in the darkroom instead of retaining their original sequence in the script. The original, earlier placement of Clarisse's moment in the darkroom made her character seem too intrusive. The re-arranged version turned her character into a gentle, understanding daughter who is trying to understand her mother.

The last scene was also changed. Instead of placing the scene of Edith packing her things in the last part of the film, the scene of Edith looking at her photos was used as the ending sequence instead. Ending the film with Edith packing felt a bit cliché and resolved her character completely. Closing the film with her looking at the photos in her darkroom made the film come full circle as it started with her taking photographs and ended with her contemplating what those photographs meant.

The picture locked version of the film was finished at 12 midnight on May 19. The filmmaker was happy with the changes made to the film and the overall silence and contemplative feeling that the visual rhythm contributed to. Because of this, she decided to forgo scoring the film as she wanted to maintain the peaceful and pensive atmosphere. Adding music to the scenes would also tend to make them melodramatic, which the filmmaker wanted to avoid.

Grading of the film lasted from May 20-21, with the filmmaker and cinematographer guiding the colorist. Marilen Magsaysay stabilized some of the shots. Thereafter, the film went straight to the editor for subtitling on May 21. He worked on it while waiting for Aly Suico, the sound designer, to finish another thesis film she was working on. Sound design began on the night of May 21, the night before the deadline. It was finished at 5 a.m. and underwent revisions until the next morning. While Aly Suico cleaned

the tracks, the filmmaker had to do online editing because her editor had to leave. Online editing lasted until 2 p.m. and the final cut was exported at 4 p.m.

The post-production process transformed the filmmaker's vision into a film. The overall message was the same, but the film had a new perspective and conveyed the intended messages more subtly.

CHAPTER V. SCREENPLAY

Nandito Tayo Ngayon
By

Ma. Patricia R. Nabong

EXT. SEQ 1. MARIKINA RIVERBANK- DAY 1

EDITH, a 65-year-old woman, strong-willed and serious, but with a gentle expression, is taking photos using a film camera. She aims it at a particular empty spot, shooting several photos at once. She stops just before she's about to click the shutter and slowly brings the camera down from her face. She looks at the space with a blank expression.

EXT. SEQ. 1A MARIKINA RIVERBANK- AFTERNOON, 1970S

FLASHBACK

We see a blurred figure, DAN, an endearing man in his late 20's, through the eyes of Edith. He is facing the river, leaning on the railing while watching the water flow. He looks back and smiles at the camera as it comes into focus. We hear the sound of a camera's shutter clicking.

The screen turns black for a split-second.

Dan, out of focus, is walking away from the camera.

END FLASHBACK

EXT. SEQ. 1B MARIKINA RIVERBANK- DAY 1

EDITH is staring blankly, holding the camera just below her eyes. She brings the camera back to her eyes and clicks.

CUT TO BLACK

OBB

INT. SEQ. 2 CLASSROOM- AFTERNOON 2

EDITH

Mayroon tayong parating hahanapin.

EDITH is walking around a college class of 15 STUDENTS. There is a table in front where an old film camera, a stack of prints, and a bag are placed. She scans the classroom.

EDITH

At ito'y mabilis mawala (beat) Ano
ang tinutukoy ko?

Edith stops and looks at her students. It is unclear whether she is asking them or herself. The classroom changes and turns into a completely different room. Edith looks confused. A FEMALE STUDENT raises her hand. The classroom

returns back to the previous one. Edith is disoriented but recovers quickly.

EDITH
Yes, Cath?

FEMALE STUDENT
Ma'am, Sam po. Story?

EDITH
Sam. Oo, importante yun pero...

VIC, a 20-year-old boy that looks like a younger version of Dan, raises his hand.

EDITH
Dan.

VIC
Uhm Ma'am, ako po si Vic.

EDITH
Sorry, Vic.

VIC
(laughing politely)
Okay lang po. Emotion po ba?

EDITH
(while walking to the table in front)
Malapit na. Ito yung tinawag ni Henri Cartier-Bresson na 'the decisive moment' na dapat makita sa isang litrato.

Edith gets the stack of prints on the table and hands it to the nearest student. Students pass the photos around and look at them enthusiastically. We see some black and white photos of street scenes and solitary figures.

EDITH
(V.O. over photos being passed around)
Ito yung pinaka-matimbang na sandali na nagpapakita ng diwa ng isang tao o pangyayari. Puwedeng isang ngiti, interaksyon, emosyon, o storya.

EDITH
(staring blankly)
Pero ito'y mabilis lumipas,
naka-pikit ka man o naka-dilat.
Ngunit ang panandalian ng 'decisive
moment' ang nagbibigay halaga sa
mga sandaling iyon.

Edith snaps out of her trance.

EDITH
Para sa final plate ninyo (contd.)
magkakaroon tayo ng photowalk.
Kailangan niyo magpasa ng isang
print ng decisive moment na
nakuhanan ninyo. May mga tanong ba?

Edith looks around.

EDITH
Sige, magkita-kita tayo sa susunod
na linggo.

Edith walks to her table and starts to fix her bag while students exit the classroom. Vic, who is holding Edith's prints, leaves the photos on Edith's table. Edith looks at him with a hint of recognition. Her gaze lingers on Vic walking away.

She gets her camera, adjusts the dial, and takes a photo of Vic. She watches him for a while.

EXT. SEQ. 3 MONTAGE- LATE AFTERNOON 2

EDITH is shooting along different streets. There are blurred shots in between.

MONTAGE- VARIOUS

A) EXT. WAREHOUSE NEAR THE FILM CENTER- LATE AFTERNOON-
Edith takes photos of the warehouse and the abandoned houses.

B) EXT. FIELD NEAR FA (RAILROAD)- LATE AFTERNOON- Edith takes photos of the big pillars where two people are sitting in between.

C) EXT. MARIKINA RIVERBANK- LATE AFTERNOON- Edith takes

photos around the Riverbank.

END MONTAGE

INT. SEQ. 4 EDITH'S HOUSE- NIGHT 2

Clarissee, a 28-year-old girl with strong features is walking back and forth in an old, medium-sized living room that is scattered with balikbayan boxes and black trash bags. The living room is antique-looking with wooden furniture. There are ornaments and old books on the shelves but some shelves are already empty. The walls are decorated with paintings of two distinct styles: impressionist and modern. An old clock is ticking between the two paintings.

Clarissee haphazardly places several clothes inside a box. She walks to a garbage bag beside the door and places old calendars and paintbrushes inside. EDITH, who looks surprised and lost, is seen entering the living room. Her figure is framed by the boxes.

Clarissee looks up and acknowledges Edith with a nod. Edith and Clarisse maintain a certain distance, seemingly careful all the time, almost tiptoeing around each other.

Clarissee applies packing tape on the boxes. Edith watches while closing the door behind her.

EDITH

Nag-eempake ka na?

CLARISSE

(while packing, avoiding
Edith's gaze)

Oo. Hindi ka pa ba nag-simula?

EDITH

Parang masyado pa atang maaga.

CLARISSE

(while walking to the door to
get the garbage bag)

Less than a month na lang, Ma.
Paaalisin na tayo dito.

EDITH

Ah ganun ba? (beat) Oo nga 'no. Ang
bilis ng araw.

Edith looks at the boxes. Clarisse grabs the garbage bag from the floor. Edith gets another garbage bag from the

floor. She looks inside. There are broken toys, papers, and a worn-out paintbrush. Edith sees the paintbrush and retrieves it.

EDITH

Sa papa mo 'to ah. Bakit mo
itatapon ito?

CLARISSE

(still packing)

Hindi na magagamit 'yan eh.

EDITH

Huling paintbrush niya ito.

CLARISSE

Alam ko, Ma. Pero mahigit 30 years
na yang 'di nagagamit. Sira-sira na
nga oh.

EDITH

Ako na lang ang magtatago.

Edith, holding the paintbrush, leaves the living room. Clarisse is left behind, sighing, as she watches Edith walk to her bedroom.

INT. SEQ. 5 EDITH'S BEDROOM- NIGHT 2

EDITH, still holding the paintbrush, her bag, and her camera, enters the bedroom. She turns on a light but it is still dim inside. The bedroom is cluttered with a ridiculous amount of objects, antiques, and old, wooden furniture. Somewhere in the room is an unopened box of a DSLR and a letter from UP, requesting them to move out soon. There are impressionist paintings, a clock, and framed black and white photos on the wall. There is a bedside table near the bed. On the table is a solo black and white photo of Dan.

Edith places her bag and camera on the bed. She gets an old, brown box from underneath the bed. She sits on the side of the bed and opens the box. There are many letters, dried leaves, photos, tissues, ball pens, pins, empty paint tubes, and other objects inside. Almost all of the objects have dates on it. Edith places the paintbrush inside. In between all the objects is a distinct photo of Dan and a 30-year-old pregnant Edith smiling happily by a riverbank. Edith takes the photo. She closes her eyes, struggling to focus on a memory.

EXT. SEQ. 5B MARIKINA RIVERBANK- AFTERNOON

We see DAN, who is leaning on the railing by the riverbank, through the eyes of Edith. He is staring at the water, looking contemplative but happy. The screen turns black for a second.

Dan is staring at the river with a distant look on his face.

CLARISSE
(V.O.)
Ma...

The memory becomes blurry and the screen turns black again.

INT. SEQ. 5C EDITH'S BEDROOM- NIGHT 2

CLARISSE is entering EDITH's bedroom with an empty box. Edith is hurriedly putting the photo back in the box.

CLARISSE
(putting the empty box in a
corner)
Ma, ilagay mo dito yung mga
itatapon mong gamit.

EDITH
Wala naman akong itatapon.

Clarissee sees Edith's box, which she is hurriedly arranging. She sits on the bed.

CLARISSE
(about to get one of the
photos)
Ano 'yan?

EDITH
(turning away from Clarisse as
she fixes the contents of the
box)
Wala, wala.

INT. SEQ. 6 EDITH'S BEDROOM- MORNING 3

We see a different arrangement of the bedroom through EDITH's eyes. It is morning and light is streaming through the windows. Edith, looking perplexed, is leaning on the bed

with her elbows supporting her.

Edith stands up and walks out of her room.

INT. SEQ. 6A EDITH'S LIVING ROOM- MORNING 3
EDITH goes to the living room, which is the same living room but is completely re-arranged differently from the living room the night before. She peeks into Clarisse's room, which is decorated with modern paintings, through a door that is ajar. Light streams through the windows. She sees DAN painting. Edith's confused expression turns into hope. She pushes the door open as she steps inside.

EDITH
(hopeful)
Dan?

CLARISSE

Ma, okay ka lang?

Clarisse, painting, has taken the place of Dan. Edith freezes. Edith looks at the living room behind her, which is now exactly the same living room as it was last night. She looks back at Clarisse, confused.

EDITH
(still bothered)
Okay lang ako.

EXT. SEQ. 7 MARIKINA RIVERBANK (OPTIONAL)- AFTERNOON 4

EDITH has her camera strapped to her shoulder. She is facing the river, leaning against the railing. She looks to her side.

EXT. SEQ. 7A MARIKINA RIVERBANK (OPTIONAL)- AFTERNOON, 1970S

DAN is staring at the river. We see blurred shots and black screens from time to time.

EXT. SEQ. 7B MARIKINA RIVERBANK (OPTIONAL)- AFTERNOON 4

We see the railing from the eyes of Edith. EDITH is standing a few meters from the railing, looking at the empty space. She is trying to focus.

EXT. SEQ. 7C MARIKINA RIVERBANK (OPTIONAL)- AFTERNOON, 1970S

We see DAN through the eyes of Edith. He is standing and

looking at her. His elbows are resting on the railing.

INT. SEQ. 8 EDITH'S BEDROOM- AFTERNOON 4

CLARISSE walks into the room to get the box she gave to Edith. It is in the corner of the room, closed. She lifts it, but it is light. She opens it and finds nothing inside. She sighs, frustrated.

She walks to the shelf and starts to put some of the decorative objects inside the box.

EXT. SEQ. 9A MARIKINA RIVERBANK (OPTIONAL)- AFTERNOON 4

EDITH is still looking at the empty space with a wistful expression.

EXT. SEQ. 9B MARIKINA RIVERBANK (OPTIONAL)- AFTERNOON, 1970S

The image of DAN gets blurry. The screen turns black.

EXT. SEQ. 9C MARIKINA RIVERBANK (OPTIONAL)- AFTERNOON 4

EDITH is still staring at the same space. Edith's hopeful expression turns to sorrow. She takes a deep breath and slowly brings the camera to her eyes. She takes several photos quickly, as if she were running out of time.

INT. SEQ. 10 EDITH'S BEDROOM- NIGHT 4

EDITH, holding her bag, enters the room and unloads her film camera. She places the roll inside the drawer. She goes to her cabinet to undress, but notices that Dan's clothes are missing. She looks around the room. Some objects on the shelf are missing as well.

INT. SEQ. 11 EDITH'S STORAGE ROOM- NIGHT 4

A small, dark room is crowded with boxes, crates, and old things. CLARISSE is sorting old objects. EDITH walks into the room. She looks at each box briefly, as if looking for something.

CLARISSE

Oh ano Ma, meron ba kayong ilalagay
dito?

Edith does not answer. Clarisse observes her as she looks inside one box and retrieves the figures. She sees Dan's old

clothes, grabs them, and walks out of the room. Clarisse sighs, but follows soon after.

INT. SEQ. 12 EDITH'S ROOM- NIGHT 4

EDITH enters the room, leaving the door slightly ajar. She puts Dan's clothes inside her cabinet and hangs them carefully. She places the figurines on the shelf. She gets the box from under her bed and looks at the objects one by one. Edith cries silently.

CLARISSE is peeking through the door, watching Edith.

INT. SEQ. 13 EDITH'S DARKROOM- NIGHT 5

There are several plastic bottles of chemicals, photo paper, and other instruments on the table by the sink. There is a photo filing cabinet. EDITH is rolling film into the canister.

CLARISSE
(O.S.)
Ma, kain na.

Edith keeps rolling.

INT. SEQ. 13A EDITH'S LIVING ROOM- NIGHT 5

CLARISSE is knocking on the door of the darkroom.

CLARISSE
Ma, lalamig yung hapunan.

Clarisse puts her ear against the door.

EDITH (O.S.)

Mauna ka na, hindi pa ako gutom.

INT. SEQ. 13B EDITH'S DARKROOM- NIGHT 5

EDITH pours chemicals into the canister and develops the roll.

INT. SEQ. 14 DINING ROOM- NIGHT 5

The living room is dark. CLARISSE is eating by herself.

INT. SEQ. 15 EDITH'S ROOM- MIDNIGHT 6

The room is dark. EDITH is wide awake, staring at the empty

space on the other side of the bed.

INT. SEQ. 16 STORAGE ROOM- MIDNIGHT 6

CLARISSE, unable to sleep, opens the light of the storage room. She continues to pack boxes.

INT. SEQ. 17 EDITH'S BEDROOM- MIDNIGHT 6

EDITH twists and turns in her bed and eventually gets up, opens the lamp, and gets the box. She goes over the contents of the box in her room.

EXT. SEQ. 18 INTRAMUROS- MORNING 7

EDITH and her 15 STUDENTS, who are all carrying their digital cameras, are shooting around Intramuros. Some students are shooting mindlessly and aiming their camera everywhere, while others are taking selfies. Edith is observing her students, a bit disappointed, as she walks around and shoots with her film camera. VIC is standing nearby, struggling. Every time he brings his camera close to his face, he hesitates and puts it back down. Edith notices this and approaches him.

INT. SEQ. 19 EDITH'S STORAGE ROOM- MORNING 7

Clarisse is holding a garbage bag and is digging through a box of old things. She transfers some objects from the box to the trash bag. She walks out with the bag.

EXT. SEQ. 20 INTRAMUROS- MORNING 7

EDITH approaches VIC.

EDITH

Kamusta ang mga kuha mo, Vic?

VIC

(still fiddling with his camera)

Uhm. Di ko kasi alam kung ano ang kukunan ko eh...Pa'no ba mahahanap yung decisive moment?

EDITH

Dumarating 'yon at lumilipas. Hindi ko masasabi kung kailan. Kailangan

lang natin intayin.

A stranger, framed by a structure, passes quickly.

EDITH
(pointing to the stranger)
Parang iyon.

Vic squeezes the shutter, but it is too late; the person has left. Vic looks disappointed.

VIC
Sayang yun.

EDITH
(with a faraway look)
Dapat mabilis ka at parating
nag-hahanap dahil kapag lumipas,
nawawala.

Vic nods and smiles politely.

INT. SEQ. 21 EDITH'S ROOM- MORNING 7

We see Clarisse pass by with the garbage bag through the open door of Edith's room. Clarisse backtracks and peeks into the room. She goes inside and looks around. All the objects are back on the shelf. She sees the solo photo of Dan on the bedside table. She stares at it for a while. Her eyes drift to the bottom of the bed where the edge of a box is slightly visible. She drops the trash bag, sits on the floor, and pulls the box out. She opens it. She sees the contents of the box and inspects the objects carefully. Clarisse looks hurt. She closes the box, gets the other objects from the shelf, her dad's clothes, and walks out of the room.

INT. SEQ. 22 INTRAMUROS- MORNING 7

VIC watches EDITH as she walks away.

INT. SEQ. 23 EDITH'S BEDROOM- NIGHT 7

EDITH, holding her camera and bag, enters her bedroom. She walks to her bedside table and places her camera and bag on top. She unloads the film roll, opens the drawer, and puts it inside the container. She closes the container and the drawer.

Edith bends to get the box under her bed, but she reaches for nothing. She panics. She hurriedly opens her cabinet and her drawers and looks for it there. She stands in the middle of the room, looking helpless. After a few seconds of trying to calm herself down, she walks out of the room.

INT. SEQ. 24 CLARISSE'S ROOM- NIGHT 7

CLARISSE is painting when EDITH enters.

EDITH
(panicking)
Nakita mo ba yung kahon sa ilalim
ng kama ko?

CLARISSE
(coldly)
Wala na.

EDITH
Ano'ng wala? Nasa kuwarto ko yun
kagabi.

CLARISSE
(still painting)
Wala na, ma.

Edith is silent as it dawns on her. Her expression changes from panic to fear.

EDITH
Ano'ng ginawa mo? Saan mo nilagay?

CLARISSE
(putting down the paintbrush)
Puro basura lang naman ang laman
nun, 'di ba?

EDITH
(shouting)
Gamit namin yun!

CLARISSE
Gamit lang yun. Wala na yung gamit,
wala na siya. Ako yung nandito.

Edith storms out of the room. Clarisse is standing alone, looking helpless.

INT. SEQ. 25 EDITH'S ROOM- NIGHT 7

EDITH opens her bedside table's drawer and grabs the container of films. She quickly walks out of the room.

INT. SEQ. 26 DARKROOM- NIGHT 7

MONTAGE

1. EDITH pours the contents of the container onto the table.
2. Edith gets one roll.
3. Edith rolls the negative into the canister.
4. Edith pours chemicals into the canister.
5. Edith shakes the canister.
6. Edith unrolls the negative and stretches it
7. Edith hangs the negative.
8. Edith projects the negative onto the enlarger.
9. Clock ticking at different times.
10. Edith dips the photo paper into the developer and watches the image appear.
11. Edith gets another film roll from the dozens on the table
12. Edith gets the last film roll from the table.
13. Edith views the negatives on the lightbox.
14. Edith looking at all the negatives that have been hung to dry.
15. Photos that have been developed.
16. Edith opens the canister and unrolls a badly exposed negative.
17. Edith's reaction upon seeing the exposed negative.

END MONTAGE

INT. SEQ. 27 EDITH'S DARKROOM- MORNING 7

EDITH steadies herself with her hands against the table as she looks at the destroyed negative in front of her. She breaks down.

CLARISSE

(V.O.)

Ma. Please open the door. Sorry,
nadala lang ako.

Edith takes a few breaths. She looks exhausted. She opens the door and the light. She leans on the sink and Clarisse stands beside her.

CLARISSE

Mula bata ako, parating siya na
lang yung nakikita mo; sa mga

litrato, sa mga gamit, sa buong bahay. Ako yung nandito pero siya pa rin ang hinahanap mo. Kaya hindi ko maintindihan.

EDITH

Madalas, nakakalimutan ko na wala na siya, kaya patuloy pa rin akong naghahanap kahit alam kong hindi ko na siya matatagpuan dito.

CLARISSE

Wala naman sa gamit si dad. Nasa isip mo siya.

EDITH

(looks at Clarisse)
May Alzheimer's ako.

Edith pauses for a long time.

EDITH

Unti-unti ko nang nakakalimutan.
Kahit bumalik ako sa alaala namin,
hindi ko pa rin siya maabot. Pero
ang gamit, nahahawakan, natatago.
Sa gamit ko na lang siya nahahanap
ulit.

Clarisse is shocked but does not speak. It is silent.

INT. SEQ. 28 CLASSROOM- AFTERNOON 8

EDITH is standing in front of the classroom.

EDITH

Sa huling araw ng huling semestre
ng aking pagtuturo, gusto ko kayo
tanungin: bakit kayo kumukuha ng
litrato?

Edith looks around the classroom. No one answers.

VIC hesitates but eventually raises his hand. Edith nods.

VIC (unsure)

To remember and to be remembered.

Edith smiles.

EDITH

Naalala ko yung sinabi ni Bresson,
 "Sometimes, the pictures
 disappear...Life is once, forever."
 Kaya siguro mahalaga ang mga
 litrato.

The bell rings.

EDITH

Speaking of time, wala na tayong
 oras. Paki-pasa ang mga final
 plates ninyo. Salamat sa
 natatanging huling semestre.

Students shuffle out of the classroom, placing their 8x10 photos on Edith's table as they leave. VIC is the last to pass. He places it face-down on the table and smiles at Edith.

Edith arranges the photos. She sees Vic's submission. It is a sad, candid photo of herself taken during the fieldtrip. Edith looks at the door but Vic is already gone.

INT. SEQ. 29 EDITH'S DARKROOM- NIGHT 8

EDITH is standing in the middle of many photos of empty spaces and lone figures. She is inspecting the photographs. She looks contemplative.

EXT. SEQ. 30 MARIKINA RIVERBANK- AFTERNOON 9

EDITH and CLARISSE are standing by the riverbank. The distance between them is less than before.

EDITH

Alam mo ba na dito kami parati
 pumupunta noong buhay pa si papa
 mo? At dito din kami huling
 pumunta. Dito nagsimula at dito
 nagtapos.

CLARISSE

(chuckles lightly)

Sa mahigit na 25 years na
 tinatanong kita tungkol kay dad,
 ngayon ka lang nag-kuwento.

Clarissee becomes serious.

EXT. SEQ. 30A MARIKINA RIVERBANK- AFTERNOON, 1970S

A blurry image of DAN is walking away. There are more black screens than details of Dan's face.

CLARISSE

(V.O.)

Bakit ngayon lang, Ma?

EXT. SEQ. 30B MARIKINA RIVERBANK- AFTERNOON 9

EDITH

Para tandaan mo pag ako ang
nakalimot.

Edith looks at Clarisse and smiles sadly. Clarisse smiles back and reassuringly puts her arm around her mother's shoulder.

CLARISSE

We'll make new memories.

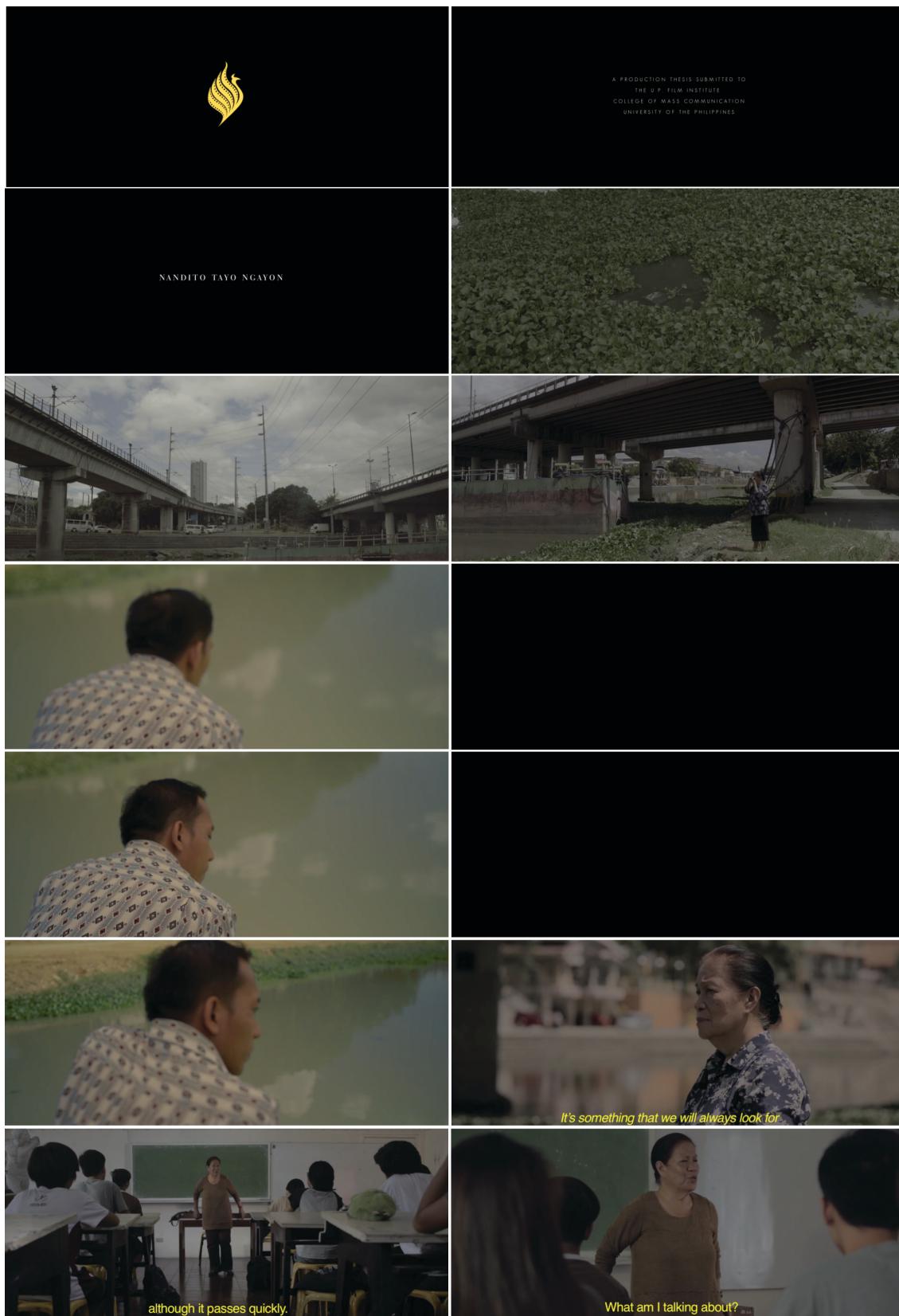
INT. SEQ. 31 EDITH'S ROOM- MORNING 10

EDITH is packing her things. The room is almost bare but there are several boxes scattered around the room. On the wall is a faint, rectangular mark where the painting used to be.

Edith walks to her bedside table and gets the framed photo of Dan. She smiles slightly before placing it inside the box. She closes the box.

END

CHAPTER VI. SCREEN CAPTURES



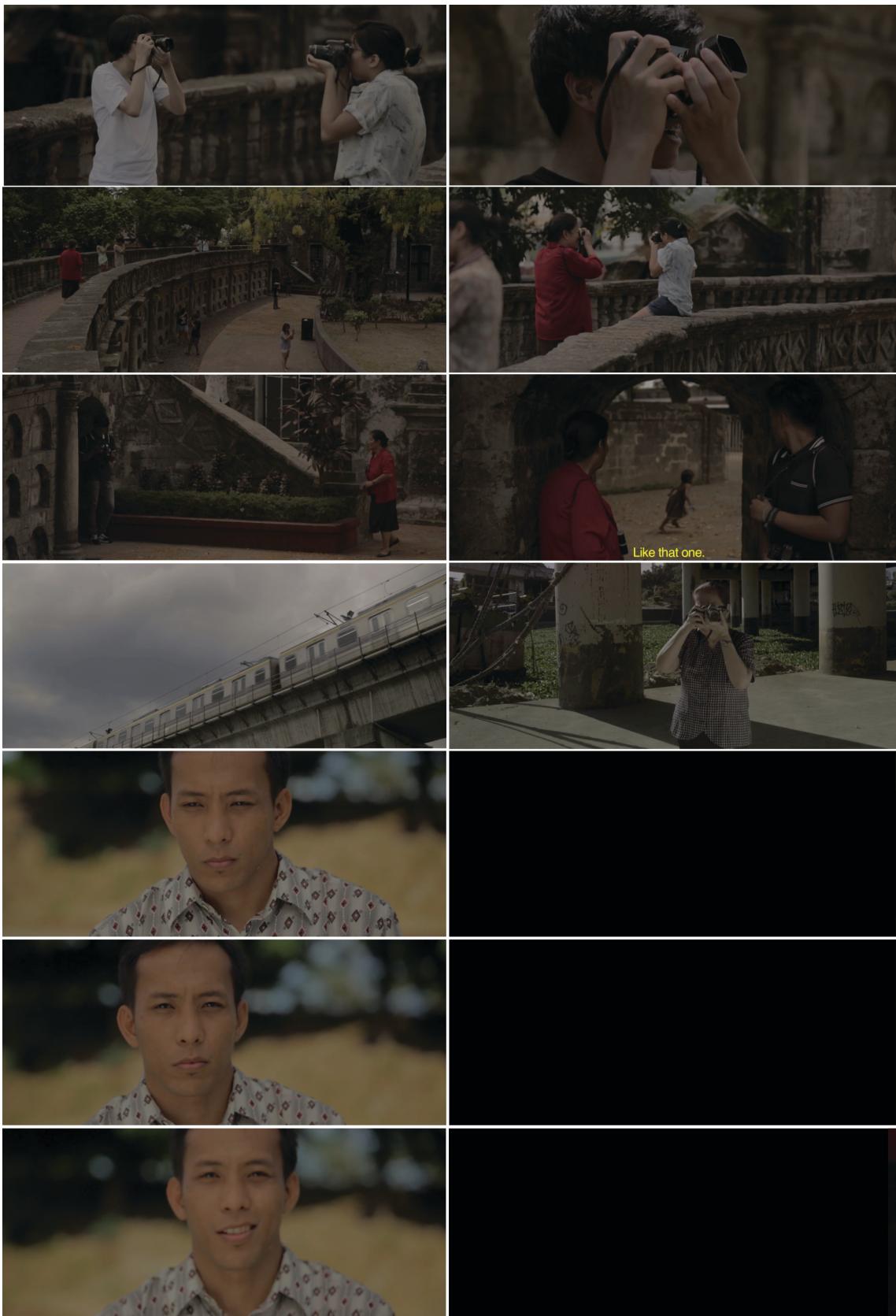
CHAPTER VI. SCREEN CAPTURES



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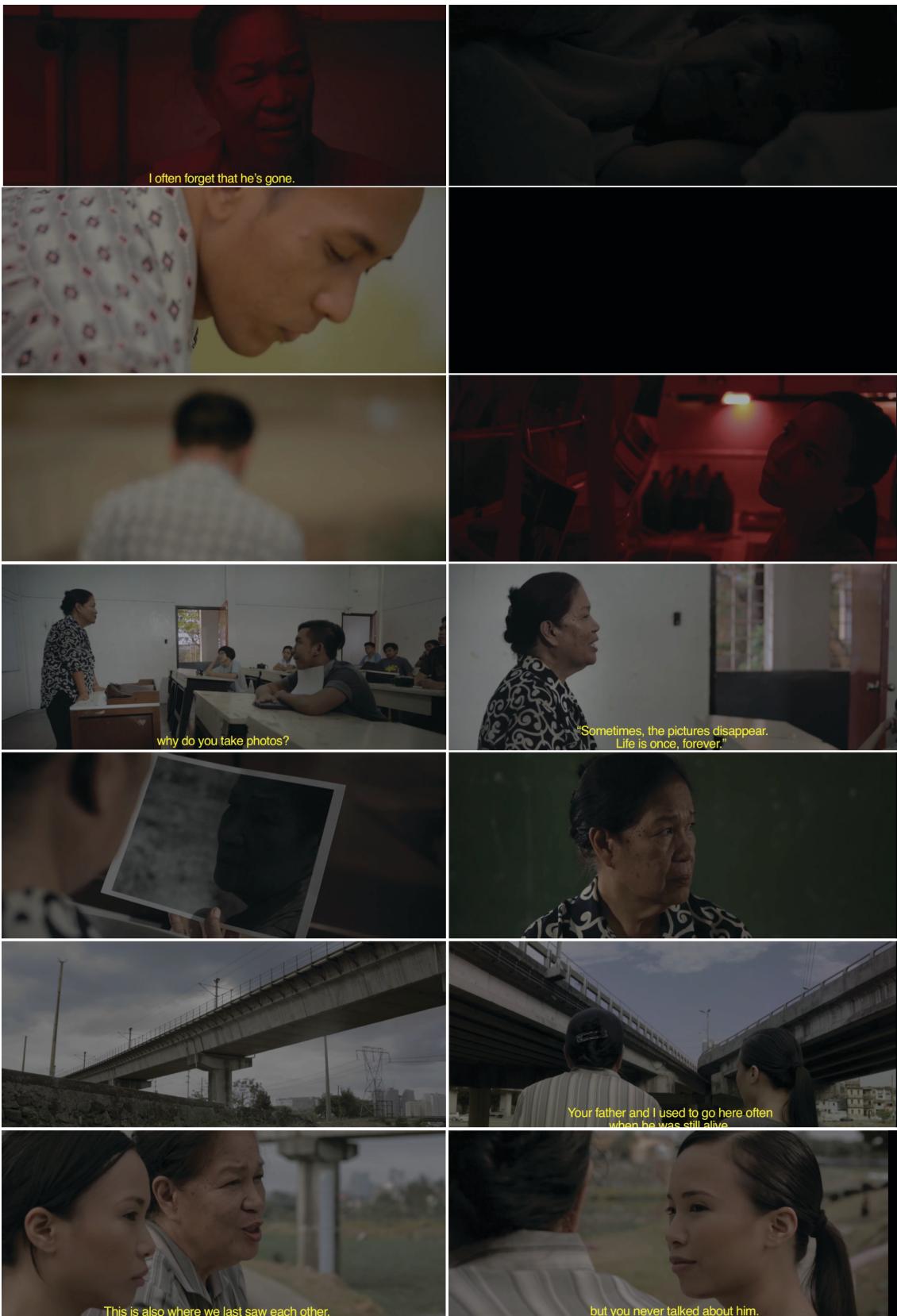
CHAPTER VI. SCREEN CAPTURES



CHAPTER VI. SCREEN CAPTURES



CHAPTER VI. SCREEN CAPTURES



CHAPTER VI. SCREEN CAPTURES



CHAPTER VII. SUBTITLES

0:51-0:55- It's something that we will always look for

0:55-0:56- although it passes quickly.

0:57-0:59 What am I talking about?

0:59- Ma'am?

0:59-1:01- Yes, Cath?

1:01-1:02- Ma'am, it's Sam.

1:02-1:04- Yes, Sam.

1:07-1:06- Story?

1:08-1:09- Yes, that's important, but...

1:09- Dan?

1:10- It's Vic.

1:13- Sorry Vic.

1:14- 1:16- It's okay. Is it the emotion in the picture?

1:17- 1:22- Cose enough. I'm talking about what Henri Cartier-Bresson called the "decisive moment",

1:23-1:26- which must be captured in every photo.

1:33-1:38- It's that fleeting split-second that contains the essence of a person or event.

1:38-1:43- It can be a smile, an interaction, any emotion, or a story.

1:45- 1:50- It passes quickly, but its impermanence is what makes it more meaningful.

1:51- 2:00- For your final plates, you will have to capture a decisive moment during our photo walk.

2:00-2:03- Any questions? Okay, see you next week.

2:46-2:57- You've started packing?

2:48-2:49 - Yes. Haven't you?

2:53-2:55- It's too early to start.

2:56-2:58 - We have less than a month to move out.

2:59-3:00- Less than a month?

3:01-3:03- Oh, right. The days go by too quickly.

3:11- 3:14- This was your father's. Why would you throw these away?

3:15-3:18- I know, Mom, but those haven't been used in more than 30 years.

3:19-3:21- Besides, they're all worn out.

3:22-3:23- I'll just keep them.

4:09- 4:11- Mom, you can use this for the things you'll throw away.

4:12-4:13- I have nothing to throw away.

4:19-4:20- What's that?

4:20- Nothing

5:34- Dan?

5:35-5:36- Mom, are you okay?

5:39-5:40- I'm okay.

5:55-5:57- Were you able to take a lot of photos?

5:58- Hi, Ma'am.

5:59-6:00- Good! Just keep shooting.

6:30-6:32- Oh, Vic. How are your photos?

6:33-6:36- I'm not sure what to take pictures of.

6:37- Where can I find the decisive moment?

6:40-6:41- It happens and then it passes.

6:43- 6:46- I can't say exactly when or where. You just need to wait.

6:48-6:49- Like that one.

6:52-6:53- Too bad.

6:54-6:56- You have to keep looking. And seize it once you find it,

6:57- 6:59- because once it passes, it can't be retrieved.

8:26-8:29- Have you started packing? Is there anything you want to put here?

10:52-10:56- Clarisse, have you seen the box under my bed?

10:58-10:59- It's gone.

11:01-11:04- What do you mean, "It's gone?" It was just in my room last night.

11:04-11:05- It's gone, mom.

11:09- What did you do?

11:11-Where did you put it?

11:12- It's just a box of trash.

11:14-11:16- Those belonged to me and your father.

11:14-11:16- They're just objects.

11:18- 11:20- They're gone. He's gone.

11:20-11:21 - I'm the one who's here.

11:16-11:24- Mom, please open the door.

12:49-12:51- Even when I was still a kid...

12: 54-12:56- it's him you've always looked for;

13:00- 13:07- in the photos, in the things you owned, in the whole house.

13:11- 13:15- I'm the one who's here, but it's him you still look for.

13:16-13:17- I never

13:19-13:20- understood that.

13:27-13:30- I often forget that he's gone.

13:33-13:36- But I still find myself looking for him

13:36- 13:39- even though I know that I will never see him again.

13:40-13:42- He's not in the objects you keep. He's in your memory-

13: 42-13:44- I have Alzheimer's.

13:47-13:49- I'm starting to forget him.

13:59- 14:07- My memory alone can no longer keep him here.

14:07- 14:14- But things and photos can be felt, kept.

14:17- 14:20- Through them, I can remember, and I find him again.

15:24-15:27- On the last day of my last semester of teaching,

15:28-15:29- I want to ask you this:

15:30-15:32- why do you take photos?

15:35-15:36- I remember what Bresson said,

15:37-15:42- "Sometimes, the pictures disappear. Life is once, forever."

15:43-15:45- Maybe that's why pictures are important.

15:47-15:51- Speaking of time, I have to dismiss you. Please pass your final plates.

16:33- Your father and I used to go here often when he was still alive.

16:40- 16:32- This is also where we last saw each other.

16:45- 16:46- This is where it started...

16:48- 16:49- and this is where it ended.

16:51-16:55- I've been asking you about dad for more than 25 years,

16:57-16:58- but you never talked about him.

17:02-17:03- Why just now?

17:06-17:07- So you'll remember...

17:10- 17:11- when I forget.

CHAPTER VIII. FACULTY CRITIQUE

Nandito Tayo Ngayon was screened and critiqued during the first day of the UPFI Thesis Defense, which was held on May 25, 2015 at Cine Adarna, U.P. Diliman. It was presented at 2 p.m., and was viewed by Professor Robert Rownd, Professor Anne de Guzman, Professor Barbara Poltsch, Professor Mark McKeown, Professor Eduardo Lejano, Jr., Professor Sari Dalena, Professor Jason Banal, Professor Melissa Dela Merced, and Dr. Grace Alfonso.

Only Professor Rownd commented on the film during the defense. He applauded the naturalistic, subtle quality of the film. He commented on its unobtrusive editing that did not overpower the story.

The filmmaker expected more questions that could have prompted a discourse, especially about the message of the story and its take on photography. The thesis defense forms provided a critique on the technical aspects of the film.

Dr. Grace Alfonso and Professor Eduardo Lejano commented on the natural, silent moments of the film. Likewise, Professor Robert Rownd commended the accessibility of the film, the acting of the characters, and the natural unfolding of the story. Professor Robert Rownd and Professor Anne de Guzman also cited editing as one of the film's assets. Professor Sari Dalena enumerated acting, poetic shots, poignant theme, and production design as strengths. Professor Barbara Poltsch commended the parallelisms of the film and the multi-layered characters that were realistic while Professor McKeown thought that the story was intriguing. The filmmaker particularly appreciated Professor Jason Banal's critique because he commented on specific messages of the film. Specifically, he commended its insights on mortality, memory, photography, and education.

However, for a film about the photographic medium, Professor Rownd explained that it was not visual enough. Cartier-Bresson's aesthetic was evident but some of the frames needed foreground. In terms of cinematography, the film could have been lit with more fill light, as explained by Professor Mark McKeown. Similarly, Professor Barbara

Politsch, Professor Anne de Guzman, Professor Jason Banal, and Professor Mark McKeown explained that the script tended to be too explanatory and trite at times. Professor Melissa Dela Merced had the same sentiments.

In terms of editing, Professor Melissa Dela Merced thought that the montage in the darkroom was not at pace with the editing of the overall film. This was intentional because it was a climactic scene that led to Edith's turning point. The scene needed a sense of urgency and in order to make it climactic, editing had to be fast and rhythmic. In relation to sound, Professor Dela Merced would have preferred louder dialogue and less ambient sound in the scenes that were shot in Marikina. Professor Mark McKeown stated that sound could have been edited better. Professor Eduardo Lejano also commented on the main character, whom he thought was not convincing.

The filmmaker agreed with the technical comments of the panel and considered the completion of this film as both an achievement and a learning process.

CHAPTER IX. IMPLICATIONS AND RECOMMENDATIONS

Several aspects of the film could have been improved. First of all, the overall management of the production could have been handled better. This would have contributed to a more efficient working atmosphere that would have allowed members of the crew to focus on their specific jobs instead of jumping from one department to another. At times, the director had to perform other people's tasks. Having people who were focused on fulfilling their tasks would have also helped the filmmaker concentrate on directing the film instead of worrying about other aspects of the production. If the second day was not extended to 29 hours and was instead divided into two separate shooting days, the crew would have performed more efficiently and the director would have made more coherent directing choices. Shooting for 29 hours on the set was physically and mentally exhausting for everyone.

More effective directing choices were realized after the shoot. Throughout the film, the mother-daughter conflict was felt through their silence and their proxemics. It was seen through the safe distance that they maintained even when they were in the same room; in the storage room, the crossing of paths that never met, the glances that were avoided, the distinctly separate spaces they occupied, and the words unspoken. If only the filmmaker could have maintained this treatment even during their confrontation in the darkroom by using less words and resolving their conflict visually, the film would have been less expositional and dramatic. Lastly, the director could have been more meticulous in her directorial choices involving lighting, production design, and acting. Partly because of her indecisive personality and the fatigue that took a toll on her and the whole crew, she settled for what could have been executed more effectively.

Despite the challenges and flaws of the film, the filmmaker was satisfied with the overall production and extremely grateful for the people who committed themselves to

the film. She was also surprised with how the extra shots that were not in the script (like the establishing shots in Marikina) enhanced the film. The original plans that didn't push through seemed to be setbacks at first, but were actually breakthroughs. Through this, she learned to embrace change.

The film she imagined was simultaneously different and the same as what she envisioned it to be. The differences were due to the individual styles of her crew in terms of cinematography, production design, and editing. However, these differences lent a new perspective to her film that she would not have seen without them. For this, she was grateful because the film became not only hers but theirs as well.

This film did not only serve as a form of catharsis for the filmmaker, but also as a comment on the photographic medium, which she felt strongly about. Through this film, she hoped for her audience to ask questions about impermanence, the relevance of objects, and the purpose of photography. Her goal was for her viewers to leave the cinema with a feeling and, more importantly, questions.

True to her film, the most important realization after the whole production was that people must carry on. Everything passes, and with the culmination of this production, the filmmaker was not saddened by the ending. She started this film with an attachment to events and people. After this denouement, she finally believed that every ending has a new beginning, and she believed in this with much hope for the future.

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TJ De Ocampo. "Sabi." 2015.

XI. APPENDICES

APPENDIX A: FILM 199 THESIS PROPOSAL

NANDITO TAYO NGAYON

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Submitted to the
COLLEGE OF MASS COMMUNICATION

University of the Philippines, Diliman

In partial fulfillment of the requirements

for FILM 199

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CHAPTER I. INTRODUCTION

A. Background and Rationale

“Nandito Tayo Ngayon,” in its most basic form, will problematize existence and will illustrate the weight of the past on a person’s identity.

Memories are threads that connect people to who they once were and eventually lead to who they will become. If one is told that she will soon be severed from those threads, where does she anchor herself? More importantly, how does she move forward? These are the questions that the filmmaker and consequently, Edith, the protagonist of “Nandito Tayo Ngayon,” are faced with. The premise of the film was inspired by the filmmaker’s own tendency to forget events that she does not photograph or write about. The film was also influenced by two of the filmmaker’s grandparents, who had moments of dementia and forgot who she was. Having witnessed this, the filmmaker is both fascinated and afraid of the possibility of forgetting not just the important moments in a person’s lifetime, but also of forgetting one’s identity.

Ultimately, “Nandito Tayo Ngayon,” will question the filmmaker’s own beliefs as she has always been daunted by the idea of reality as transient and fleeting. She still struggles to detach herself from memories and objects because to her, the loss of memories is synonymous to the loss of one’s identity. Through the creation of this film, she wishes to change that belief.

The filmmaker decided to tell the story from the point of view of the woman with Alzheimer’s disease because she wishes to place the audience in the shoes of the woman. There are more than 36 million people worldwide who suffer from Alzheimer’s and it is the top cause of disability in elders (Alzheimer’s Disease International [ADI], 2014). While most narrative films about Alzheimer’s disease focus on the struggles of those who care for the sick, movies rarely interpret the narrative of the disabled person.

Through this film, the filmmaker hopes to create empathy towards people who struggle with the illness by enabling audience identification through visual manifestations of Alzheimer's. This will be achieved by the treatment of the film, which relies on visual and symbolic cues to move the narrative forward.

B. Review of Related Literature

Several films and stories are connected to "Nandito Tayo Ngayon" as they relate to the protagonist's uncanny obsession and ideas about photography.

Finding Vivian Maier (2013), directed by Charlie Siskel and John Maloof, is a documentary film that provides a peek into the world of someone much like Edith. Vivian Maier was a street photographer who hoarded insignificant objects like receipts and other pieces of trash. She also took hundreds of thousands of photos of strangers on the street, leaving most of her rolls undeveloped and hidden inside a box. If Edith were a real person, she would most resemble Vivian Maier.

Another film that mirrors "Nandito Tayo Ngayon" is *Apricot* (2010) directed by Ben Briand. The short film revolves around a conversation between a man who keeps saying, "I can't remember," and a woman who reminisces her first kiss after being persuaded by the man to do so. As the woman recounts her first love, the man takes down notes. The ending suggests that the man is actually the woman's first love. This film relates to 'Nandito Tayo Ngayon' because it parallels the fragility of memory with its endurance. They kiss at the end, and this reinforces the same idea of love that "Nandito Tayo Ngayon" will present; a kind of love that transcends time and memory.

Italo Calvino's (1984) "The Adventure of a Photographer" revolves around Antonio, a photographer who became obsessed with photographing his lover. When she left him, he photographed her absence. Several ideas in the story enrich Edith's personality as a character.

What we photograph stays and “everything else can drown in the unreliable shadow of memory.” (Calvino, 1984, p. 220) In the film, Edith repeatedly goes back to a significant moment in her life and continues to photograph it in hope of immortalizing it: the last day she shared with her husband, Dan, preserved by the last photo they took together. She chooses to keep that one particular memory out of all because that is the one that she holds closest to her. It is her own decisive moment, a fleeting moment that captures the essence of her life. Calvino (1984) also comments on the medium of photography, which is insightful to the filmmaker:

You are living in the present, but the moment the scansion of the frames is insinuated between your acts it is no longer the pleasure of the game that motivates you but, rather, that of seeing yourselves again in the future...the taste for the spontaneous, natural, lifelike snapshot kills spontaneity, drives away the present (Calvino, 1984).

The minute you start saying something, ‘Ah, how beautiful! We must photograph it!’ you are already close to the view of the person who thinks that everything that is not photographed is lost, as if it had never existed, and that therefore, in order really to live, you must photograph as much as you can, and to photograph as much as you can you must either live in the most photographable way possible, or else consider photographable every moment of your life. The first course leads to stupidity; the second to madness. (Calvino, 1984)

Lastly, *Blow-Up* (1966) is significant to note because of its treatment. Aside from the photographic quality of its cinematography, the minimal use of dialogue, the style of the photographs used, and the utilization of props and set design to convey its message serve as references for the treatment of “Nandito Tayo Ngayon.” Its subtlety in expressing meaning through scenes like mimes playing imaginary tennis and the use of photo-

graphs to recount a story reflect how the filmmaker wishes to visually narrate “Nandito Tayo Ngayon.”

The works cited above are significant to the filmmaker since they have brought her to realizations about love, memory, and photography after creating the film’s sequence breakdown. Those realizations are important in enriching the narrative and understanding her character’s motivations even further.

CHAPTER II. DESCRIPTION OF FORMAT

“Nandito Tayo Ngayon” is a narrative drama film that is estimated to run for 20 minutes. It will be shot in digital with a Canon 5D Mark III and a Canon 6D at 1080p. Most of the scenes will be shot at 24 frames per second while some will be shot at 60 frames per second for more flexibility in editing. In terms of sound, an H4N/recorder, a mixer, a boom mic, and lavaliers will be used. It will be edited in Final Cut Pro X.

CHAPTER III. CONCEPT/ESSAY A. Synopsis

“Nandito Tayo Ngayon” will take place in the year 2010 and it will narrate the story of Edith, a 65 year-old female photography professor, who tries to cope with early on-set Alzheimer’s by obsessively taking photos and keeping objects that have sentimental value. As she struggles to accept her sickness, she is confronted with the need to let go, not just of her memories but also of her husband, Dan, who died before their daughter, Clara, was born. While she tries to accept her illness through her obsessive behavior, she is forced to fill the gap between her and her daughter, a gap that has always been there due to the absence of her husband. Edith’s preoccupation with the past soon comes to an end as she realizes the impermanence of life.

B. Character motivation

Edith's struggles are encapsulated by this belief: what is forgotten is lost. If it is lost, if one has no recollection of it, how does one know that it ever happened? This reasoning is much like the old adage, "If a tree falls and no one hears it, did it still fall?" This is the reason for Edith's fears and, ultimately, her obsessions. From this belief stems several main conflicts that explain Edith's motivations:

Firstly, Edith desires for constancy amidst a time of transience; she was recently diagnosed with early on-set Alzheimer's and her daughter is disposing of old things in preparation for their move. Her memories of Dan, who died before Clara was born, are quickly fading. Everything around her - and even inside her - is changing. That is why she struggles to stay afloat. So she holds on to the intangible by keeping the tangible. She has led herself to believe that the two are one and the same when, in fact, the latter is merely a representation of the former. When her daughter throws away her box of memorabilia which includes her last photo with Dan before he died, Edith realizes that objects are not synonymous to their associated memories. She further understands the impossibility of storing every memory in objects when she accidentally destroys one of her negatives while developing them.

Moreover, Edith is anchored to the past. Her mere attachment to film amidst a digital age is also proof of this. She is paralyzed by the past and is defined by it, as she spends most of her time trying to recreate it in photographs or reminiscing alone in the confines of her room. This is also the reason behind the distance between her and her daughter. The gap between them is filled by the absence of Edith's husband.

With the recent discovery of her sickness, the past is slowly disintegrating. Thus, she feels as if she, too, is disappearing. Edith overcomes this and all her other fears when one of her students, who looks like her husband, says, "I take photos to remember and to be remembered." Thereafter, he hands her a candid photo of her, the first photo of her since her husband died since she's always avoided the camera, saying that the

photo of Edith is his decisive moment. She realizes that, like each decisive moment, her memories and life itself is fleeting, but the photo also reaffirms her existence. Symbolically, Edith's picture situates her in the present, not the past that she always goes back to. It is a reminder that she is still alive and that she exists outside the memories of her and her husband. Her life is a decisive moment, but she, herself, is someone else's decisive moment. This is how her existence is reaffirmed.

Clara is Edith's polar opposite, her antithesis. While Edith wants to remember, Clara has never had the need to do so as much as Edith does. Clara believes that the past must be left where it ended for it gets in the way of the present. This belief stems from her mother's withdrawal from the "now" because of her pre-occupation with the "then," which has led to a gap between mother and daughter. This attitude is also caused by Clara's non-existent attachment to her father for she never knew him and Edith never told her stories about him. He has always been an obscure figure in the past that meant everything to her mother and very little to her. This is the reason why she could never understand her mother's extreme attachment to him. This is the root of their conflict.

C. Framework

The film will be grounded on two theories: semiotics and the Lockean Memory Theory.

Film is a language since it conveys messages and has the capacity to signify meanings through different elements in editing, sound, and the *mise en scène* (Metz, 1974). This theory will dictate the treatment of the film since the filmmaker plans on employing various signs to convey her message and to reinforce film as primarily a visual medium. However, semiotics is not only applicable to the technical aspect of the film. Semiotics supports the entire concept as well as the various layers contained within it

because the film is hinged on the concept of how objects acquire meaning. Objects acquire value because of the meanings that Edith has attached to them.

Meaning is arbitrary, there is no fixed meaning associated with a particular object (Greimas, 1987). This relates to how Edith attaches meaning to photos and objects. What those mean to her are not the same as what those mean to her daughter. Without meaning or memory, photographs are simply objects. Moreover, for Edith, objects and photographs are not merely symbols of the past; they are the past. This opposes Metz (1982, p. 282) when he says, "...the signified is never a given, because it is simply something which is indicated." To Edith, the denotative meaning is the same as the connotative meaning. In her world, there is no limit as to which objects can acquire meaning, as Greimas (1987) maintains. To the audience, objects and photographs acquire the level of a sign that signifies particular moments in the past, but Edith has difficulty separating the object from what it stands for. Thus, she believes that the object is what it represents. Photographs and objects as signifiers, the material and tangible aspect, are attached to particular signifieds (assigned by Edith). This signified, according to Metz (1982), is also fleeting and escapes us, so it must be reconstructed. This reflects the whole idea of the narrative, which tackles what is transient in life. As meaning is constructed by Edith, she changes, and the obsessive meaning-making dictates her hoarding behavior. This mutual process is voiced out by Metz (1982), who states that in the process of creating symbols, people are re-constructed as well. The process of meaning-making affects not only the object, but also the person who assigns meaning. Attaching meaning to everything affects Edith's behavior, turning her into an obsessive hoarder and photographer who is unable to distinguish the representation from what it represents.

Edith's beliefs are grounded on the Lockean Memory Theory by John Locke. This theory posits that the self is synonymous to memory. Thus, the self is formed by what he

or she remembers. Consequently, what one does not remember is not part of one's identity. "Without the capacity to record such experiences in memory, there can be no self" (Kihlstrom, Beer, and Klein, 2002). Moreover, another aspect of the Lockean Memory Theory states that the existence of a particular experience is validated by one's memory of it (Piccirillo, 2010). Thus, if a person cannot remember a memory, that experience did not occur. These two concepts are the root of Edith's fears and her obsessive behavior. With the knowledge that her memories are fading, she feels the need to preserve those memories to retain her identity and to re-affirm the occurrence of the past.

Photography does not merely serve as Edith's profession and coping mechanism, but it also plays a symbolic role in the film as a medium that reflects Edith's narrative. Much of the film is highly influenced by photographic concepts, specifically Henri Cartier-Bresson, Roland Barthes, and Thierry de Duve's ideas. Primarily, the film is laden with references to the decisive moment, a term coined by Cartier-Bresson. The decisive moment is the fleeting split-second that exists in every event. Cartier-Bresson further explains this: "Sometimes there is one unique picture whose composition possesses such vigor and richness, and whose content so radiates outward from it, that this single picture is a whole story in itself." (Cartier-Bresson as cited in Cutler, 2012). This, to him, is the essence of a moment. Whatever happens before or after this moment can be forgotten for the decisive moment encapsulates the whole event in a few seconds. The film uses the decisive moment to reflect what is fleeting; the disintegration of Edith's memories, her husband, and Edith herself, are all decisive moments for they are all transient. To Edith, freezing a moment in frames means being able to keep what is transitory.

She will forget, but she will not be forgotten. This is the significance of the photo given to her by Vic. The decisive moment also reaffirms that although pivotal events in one's life are fleeting, they still happened and will continue to happen. Life is a decisive moment that contains hundreds of decisive moments because the decisive moment is

constantly occurring. In the end, her daughter will tell her that they will keep making memories. This signifies that the decisive moment is an ever- occurring reality.

Moreover, Susan Sontag (1977) writes, “A photograph is not only an image (as painting is an image), an interpretation of the real; it is also a trace, something directly stenciled off the real, like a footprint...” However, de Duve (as cited in Cutler, 2012) notes that photographs are able to “freeze onstage the course of life that goes on outside.” The photo that Edith keeps going back to is merely a moment that has already passed. Likewise, Edith is stuck in that moment, in the last photo of her with her husband, while failing to realize that life continues after it. Roland Barthes (1974) explains that the photograph is proof of the “having-been-there” of the subject or the photographer. “What we have is a new space-time category: spatial immediacy and temporal anteriority, the photograph being an illogical conjunction between the here-now and the there-then.” Thus, Edith’s attachment to photos, most especially to the last photo of her and Dan, is proof of Dan’s existence. It is also her way to re-connect herself, in the present, to what has been lost, which is in the past. Likewise, Vic’s photo of Edith situates her in the “now.”

D. Additional messages

“Nandito Tayo Ngayon” will question several subjects: how objects acquire meaning, the value of memory, and the medium of photography.

A disconnect exists between memories and objects. What bridges this gap are the meanings assigned to objects. Meaning is neither inherent in objects nor is memory stored. People merely attach meaning and memories to things. Only then do objects acquire sentimental value. However, in Edith’s case, she believes that the objects themselves are the memories that are associated with them. She has forgotten that objects are merely reminders of the past, tangible representations of what had already happened. She firmly believes that if she can keep an object or a photograph, she can keep that memory. But memory is degenerative, especially so for Edith. This dilemma is made

worse by Edith's tendency to retreat to her memories alone. Clara and Edith have always been distant because Edith was always preoccupied with a time when Dan was still alive, a time before Clara. She has always kept her memories of Dan to herself, leaving Clara in the dark about who her father was. However, the progression of events in the film led her to realize that the only way to go against the transience of life is through sharing memories and making new ones.

Moreover, the film comments on the medium of photography, specifically, transient quality of photographs. Photographs are valued by most people, protected by the covers of family albums and preserved by picture frames, as if they stored the actual events captured in the photos. However, "Nandito Tayo Ngayon" will subvert this by presenting photographs as imperfect and unreliable records of the past since they do not reproduce moments; photographs only represent them. So much is lost in between the time before one squeezes the shutter and the events that happen after it. Photographs only capture what is seen, not what is felt nor what they mean to people.

Lastly, the film will tackle the differences between digital and analog photography. Although film photography is more ephemeral, it is more personal and more tangible. Digital photography has made it extremely easy to produce and reproduce photographs, offering instant gratification and limitless storage. For most people, it has become a routine, a mindless part of everyday life as one takes pictures of food and shoes, among other things, and stores it online or in a hard drive. And for what purpose? Sometimes, the medium is rendered impersonal and merely mechanical. This phenomenon will be juxtaposed from the meticulous analog process, which the film will pay close attention to through montages of the shooting and printing process-- from loading a roll of film to developing and enlarging photos. This will highlight the fragility, meticulousness, and sentimentality of the process; one does not simply take a photograph. Rather, a person lends a part of herself in the taking of photographs as much as she places a part of her-

self in the printing of an image. This process makes photography more personal and photos more tangible, as opposed to the digital medium, which is more detached. Film photos are closer to literally hold a representation of a moment and perhaps even holding on to a moment even more, to a certain degree.

E. Themes

Several themes will be reinforced by the film. First and foremost, it will illustrate the transient quality of life through Edith's loss of memory and her husband's death. Everything is fleeting, no matter how hard one tries to achieve constancy. This will be the over-arching theme of the film that will be mirrored in Edith's primary struggle and will be symbolized by the decisive moment, which the film will constantly allude to. Sub-themes will emerge from this, first of which is: love transcends time and memory. She repeatedly tries to remember and to keep one particular memory-- the last day she spent with her husband before his death. While she holds on to the past through objects and pictures, her strong connection to it and the way she overcomes her obsessions reflect another theme: the only way to keep oneself from forgetting is through sharing memories and through constantly making new ones. Essentially, this is the final message that the filmmaker wishes to impart to the audience.

CHAPTER IV. TREATMENT

The film lends itself to the genre of drama. However, the filmmaker wishes to veer away from the melodramatic conventions by maintaining subtlety, a contemplative mood, and narrating the story through signs and symbols. Acting will not be overdramatized and actors will be encouraged to act as normally as possible while maintaining an introspective emotion.

It is not just the story that will be grounded on the theory of semiotics, but the treatment as well. Signs will be used to move the narrative forward and to reflect the in-

ner state of the main character. Certain motifs will be used to visually signify Alzheimer's, such as black screens, silhouettes, match-cuts of different images, and low-key lighting. These will be employed to encourage audience identification.

In terms of cinematography, majority of the scenes will be low-key to signify the darkening of one's mental state. Since the film is highly influenced by Cartier-Bresson's ideas, composition of shots will mimic Bresson's aesthetics, which emphasize lines and geometry. Moreover, to make the shots look like photographs, here will be no camera movement and film-like tones will be used.

The production design of aspects related to Edith's character will be distinct from other places and other characters. Edith's room and wardrobe will be vintage and antique-looking to emphasize her attachment to the past. To highlight her alienation from the present, all other characters and aspects of production design not related to Edith will be modern. Moreover, impressionist images will be placed inside the set to reflect the passing of time.

Lastly, editing will be rhythmic, based on the idea that rhythm is inherent in the movement inside the frame. A montage of the shooting, developing, and printing process will also be included. Still photos from Edith's negatives will also be inserted in between shots and sequences.

Ideally, all the cinematic elements will work together to move the narrative forward and help the audience relate to the main character's emotions.

CHAPTER V. SEQUENCE BREAKDOWN

SEQ. 1 EXT. RIVERBANK- DAY

Edith is taking photos of one particular spot in a riverbank. While she takes photos, she reminisces and the scene is intercut with flashbacks of a particular memory which took

place in the 1980's: a young man, Dan, looking at her wistfully. There are blurred shots and black screens in between clear ones.

Cut to: OBB

SEQ. 2 INT. CLASSROOM- AFTERNOON

Edith teaching her students about Cartier-Bresson's decisive moment. She forgets the names of some of her students and some of their faces have seemed to change. She notices one of her students, Vic, who resembles Dan. She announces a field trip and assigns their final plate- to capture a decisive moment. She takes a photo of the empty classroom.

SEQ. 3 EXT. ROAD- AFTERNOON

On the way home, Edith takes several photos.

SEQ. 4 INT. EDITH'S LIVING ROOM- NIGHT

The living room is decorated with photos of Edith and Dan, and a solo picture of Clara. Clara is packing several boxes and segregating old things to throw away. She attempts to throw away her father's old things, but Edith stops her and takes Dan's things instead. Clara asks her about Dan, but Edith brushes her off. It is obvious that Clara feels like an outcast in her own family.

Establish: they are moving houses, Dan passed away before Clara died, the distance between Edith and Clara through proxemics

SEQ. 5 INT. EDITH'S BEDROOM- NIGHT

Edith, with Dan's things in her hands, enters her bedroom, which is cluttered with numerous objects and old things. She opens a box filled with receipts, tissue papers, a couple of photos, dried leaves, etc. She puts Dan's things inside the box. She stares at an old photo of a pregnant woman and a young man by the river. She remembers a memory. The scene cuts to the flashback in the river again, but there are more black screens in between shots. Clara walks in on her reminiscing. Edith quickly hides the box under the bed, but a small portion is still visible. Clara sees this, but does not ask her mother. Edith takes out her film camera from her bag, trying to look busy. She unloads the finished roll and places it inside another box, which is filled with hundreds of undeveloped film rolls. Clara advises her mother to shift to digital since the negatives are taking up too much space. Edith tells Clara that she will never shift to digital because film photography is more personal and the memories stored inside the photos, more tangible. Before she sleeps, she takes a photo of empty space on the bed, which used to be Vic's side.

SEQ. 6 INT. EDITH'S BEDROOM- MORNING

Edith wakes up to a different room. A few seconds pass and the room changes back to normal. Clara walks into the room but, for a few seconds, Edith sees a different person. A moment passes and Edith suddenly recognizes Clara again.

SEQ. 7 EXT. RIVERBANK- MORNING

Again, Edith is taking photos by the riverbank. She focuses on one particular spot and remembers the same memory. The scene cuts to the re-occurring flashback, but the images are blurrier than before

SEQ. 8 EXT. INTRAMUROS- AFTERNOON

Edith and her students are taking pictures during their field trip. In between shooting insignificant scenes and empty spaces, Edith watches Vic struggling with the camera and

pointing it at every possible subject. Vic approaches Edith and asks her how she knows when to capture the decisive moment. Edith tells him that he has to feel what's happening around him and be quick enough to capture it before it passes. She demonstrates it and shoots a particular photo. She quotes Cartier- Bresson, "Sometimes the pictures disappear, and there's nothing you can do. You can't tell the person, 'Oh, please smile again. Do that gesture again.' Life is once, forever."

SEQ. 8A INT. EDITH'S LIVING ROOM- AFTERNOON

Clara is segregating things to throw away. Her mother's bedroom door is slightly ajar, so she goes inside and looks for the box. She looks at her mother's things and places some old objects inside her box of trash. She sees her mother's box under her bed. She takes it out and goes through the objects and photos one by one. There are letters, photos of her father, dried roses, tissue papers, etc., but there are no traces of Clara. Clara looks hurt. She throws the box away.

SEQ. 9 INT. EDITH'S ROOM- NIGHT

Edith comes home and performs her ritual: she takes out her finished film rolls and puts it in her box, and takes out her box of memorabilia from under the bed. But she realizes that the box is gone. She asks Clara and she tells her that she threw it away. Enraged, Edith grabs her box of undeveloped film rolls and storms out of the house. She runs to her darkroom, which is a small garage in her backyard.

SEQ. 10 INT. DARK ROOM- NIGHT

Edith develops countless of negatives all night. Clara knocks, but she does not let her in.

SEQ. 10A INT. DARK ROOM- NIGHT

A montage of Edith developing and printing. She forgets one step and accidentally destroys one roll of film.

SEQ. 11 INT. DARK ROOM- NIGHT

Edith breaks down and eventually lets Clara in. Edith finally tells her that she has early on-set Alzheimer's. She tells Clara that the objects she threw away were her only reminder of her husband. Clara asks her mother why she never talked about Dan, but she does not respond.

SEQ. 12 INT. CLASSROOM- MORNING

Edith asks her students to pass their final plates. She asks them: why do you take photos? Vic answers, "To remember and to be remembered." Everyone leaves, except him. He approaches her and gives her a photo of his decisive moment-- a candid photo of her. He lets her hear an interview of Bresson: "...The world is being changed every minute, and the world is falling to pieces every minute. Life is present everywhere. And it is a very beautiful thing, what is tragic in life. Because there is always two poles and one cannot exist without the other one."

SEQ. 13 INT. EDITH'S DARKROOM- AFTERNOON

Edith heads home and looks at all the negatives she's developed and pictures she's printed. They are pictures of empty spaces and fleeting moments. Clara walks in and sees all the photos of the river. She asks Edith about the significance of those photos. Edith says, "Most of them, I don't even remember taking." Something changes within her.

SEQ. 14 EXT. RIVERBANK- AFTERNOON

Edith and Clara are by the riverbank. It is Clara's first time there. She remembers the same memory but there are more black scenes and blurred images than clear ones. She

tells Clara that the photo taken by the river is the last photo of her and her husband before he died. She never talked about him because Ever since then, she's never had her photo taken again. She shows her Vic's photo of her-- a reminder of her existence. Her daughter explains that she threw everything away because her mother's attachment to the past was getting in the way of the present, of their present. She has always been an absent mother because she was preoccupied with the past. They see eye-to-eye again and Clara changes her mind about moving houses. Edith disagrees. After her conversation with Vic, the destroyed negatives, and the disposed objects, she has finally accepted that nothing is permanent. She tells her daughter about her new realization about the decisive moment: that it does not merely happen once, but is re-occurring. Her daughter tells her that they will keep making new memories.

VI. PRODUCTION PROCESS

A. Pre-production

The pre-production process will involve writing the script, finalizing the cast and crew, conducting casting calls, and holding pre-production meetings. The crew will be finalized by the end of December. The filmmaker plans to finish the script before the second week of January and submit the final script before the end of January. Auditions will be held on the first weekend of February while a script reading will be held a week before the shoot. Pre-production meetings will occur all throughout January to March.

B. Production

The production will run for two separate days, ideally March 20 and April 4, 2015. The production designer will start setting up the set a day before while the crew will follow on March 20 and April 4. The crew will be composed of a maximum of 15 people per day. Lights will be rented from CMB Film Services while sound equipment will be rented from Henry Lu. Cameras, lenses, tripods, SD cards, and the laptop will come from the film-

maker. The film will be shot in six separate locations, namely: Edith's house, a road, a classroom, a riverbank, Edith's darkroom, and Intramuros. Permits will be secured for every location. The filmmaker plans to give enough creative freedom to the crew, while still maintaining her vision.

C. Post-production

The filmmaker and the editor will start editing a week after the last shooting date. They will be editing the film on the filmmaker's or the editor's computer. She will give the editor leeway to cut and include scenes as he or she pleases for the first cut. However, the filmmaker will approve the additions and subtractions from the film. The editor will then create the succeeding cuts according to the suggestions of the filmmaker. Thereafter, the film will be passed on to the scorer and sound mixer.

VII. BUDGET

Pre-production			
Category	Quantity	Amount	Total
Food for pre-production meeting	2	1, 500	3,000
Printouts (script, call sheet, etc.)		300	300
Total			3,300
Production crew			
Assistant director	2 days	2,000	4,000
Production manager	2 days	0	0
Director of Photography	2 days	2,000	4,000
Main actress (Edith)	2 days	5,000	10,000
Supporting actress (Clara)	1 day	1,500	1,500
Vic	1 day	0	0
Production designer	2 days	1,000	2,000

Art department	2 days	0	0
Stills photogra- pher	2 days	0	0
Wardrobe and make- up	2 days	0	0
Grip	2 days	0	0
Gaffer	2 days	0	0
Edit log	2 days	0	0
Script continuity	2 days	0	0
Editor		4,000	4,000
Sound recordist + equipment	2 days	3,000	6,000
Scorer		0	0
Total	31, 500		

Camera department			
Category	Quantity	Amount	Total
5d Mark III and 6D	2 days	0	0
24-70mm and 72-200	2 days	0	0
Lights	2 days	10,000	20,000
Hard drive		2,000	2,000
Production de- sign		15,000	15,000
Location fees		10,000	10,000
Transportation	2 days	5,000	10,000
Misc. supplies		500	500
Food	2 days, thrice a day	3,000 per day	6,000
Snack	2 days	500 per day	1,000
Misc. fees		1,500	1,500
Total	66,000		
Total	100,800		
Total with 10% contingency	110,880		

VIII. SCHEDULE

Task	Date
Finalize crew list	December 30, 2014
Script draft	January 15, 2015
Second draft	January 24, 2015
First pre-production meeting	January 26, 2015

Second pre-production meeting	February 9, 2015
Final script	February 1, 2015
Auditions	February 7, 2015
Final pre-production	March 27, 2015
Shooting dates	March 30 and April 4 2015
Editing	April 10, 2015 onwards
Score	May 24, 2015
Final cut	May 10, 2015

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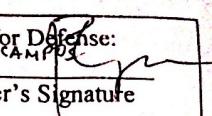
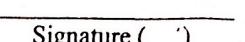
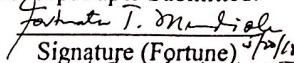
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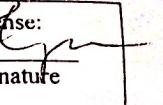
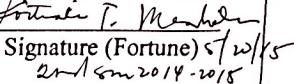
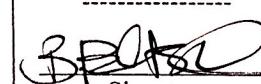
APPENDIX B: THESIS DEFENSE FORMS

 UNIVERSITY OF THE PHILIPPINES FILM INSTITUTE		
Thesis title:		
NANDITO TAYO NGAYON		
Filmmaker/s:		
MA. PATRICIA REYES NABON 6		
RT:	Language: FIL.	Subtitle (if any):
Genre: DRAMA (NARRATIVE)		ENGLISH
Format:	Origination:	
	Presentation:	
<p>Strengths Accessibility. You dripus right into the life of this character very subtly, The story unfolds very naturally with editing being symbiotic. It's a powerful film with many sequences that are focused on Acting and Storytelling.</p>		
<p>Weaknesses</p> <p>Fun film about a photographer not very visual. You can see the H.C.B. Aesthetic but it needs some sort of a visual counterpart to foreground the limited palette as a chorus.</p>		
Areas for Improvement (panelist's recommendations)		
<p>Approved for Defense: PATRICK F. CAMPOMA </p> <p>Adviser's Signature</p> <p>Defense Copy Submitted: </p> <p>Signature ()</p> <p>Concept Paper Submitted: Fortune T. Mendiola  Signature (Fortune) 5/20/15 2014-245</p>		
<p>(encircle one)</p> <p>High Pass <input checked="" type="radio"/></p> <p>Pass <input type="radio"/></p> <p>Low Pass <input type="radio"/></p> <p>Conditional Pass <input type="radio"/></p> <p>Fail <input type="radio"/></p> <p>-----</p> <p>Rob Rowl Signature</p> <p>Rob Rowl Evaluator's Name</p> <p>May 25, 2015 Date</p>		

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<p>Approved for Defense: <u>PA^{TRICK} F. CAMPOS</u></p> <p>Adviser's Signature</p> <p>Defense Copy Submitted: <input type="checkbox"/> Signature ()</p> <p>Concept Paper Submitted: <u>Fortunato T. Mendish</u></p> <p>Signature (Fortune) <u>2nd on 2014-10-15 12015</u></p>													
<p>Strengths</p> <p><i>Natural quiet moments underrated is a strength done!</i></p> <p>Weaknesses</p> <p>Areas for Improvement (panelist's recommendations)</p>													
<p>(encircle one)</p> <p>High Pass</p> <p><input checked="" type="radio"/> Pass</p> <p>Low Pass</p> <p>Conditional Pass</p> <p>Fail</p> <p><i>[Signature]</i></p> <p>Evaluator's Name</p> <p>Date</p>													

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<p>Approved for Defense: Patrick F. Campoy </p> <p>Adviser's Signature</p> <p>Defense Copy Submitted:</p> <p style="text-align: center;">Signature ()</p> <p>Concept Paper Submitted: Fortuna T. Mendoza Signature (Fortuna)  2nd Sem 2014-2015</p>														
<p>Strengths <i>beautifully shot - sensible multi-layered characters that seem to be rooted in heat reality. nice parallel concept.</i></p> <p>Weaknesses <i>Explanatory sometimes as in dialogue of daughter in dark room. You could have used your analogy of the fleeting moment more to make your point visually.</i></p> <p>Areas for Improvement (panelist's recommendations)</p>														
<p>(encircle one)</p> <table style="margin: auto;"> <tr> <td><input type="radio"/> High Pass</td> </tr> <tr> <td><input checked="" type="radio"/> Pass</td> </tr> <tr> <td><input type="radio"/> Low Pass</td> </tr> </table> <p>Conditional Pass</p> <p><input type="radio"/> Fail</p> <p>-----</p> <p> Signature</p> <p>BARBARA POLITSCH Evaluator's Name</p> <p>05-25-2015 Date</p>			<input type="radio"/> High Pass	<input checked="" type="radio"/> Pass	<input type="radio"/> Low Pass									
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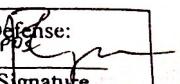
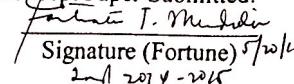
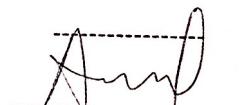
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Format:	Origination:												
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<p>Approved for Defense: PATRICIA P. CAMPOS</p> <p>Adviser's Signature</p> <p>Defense Copy Submitted:</p> <p>Signature ()</p> <p>Concept Paper Submitted: Patricia P. Mendez</p> <p>Signature (Fortune) 5/20/16 2nd sem 2014-2015</p>													
<p>Strengths</p> <p><i>intriguing story</i></p> <p>Weaknesses</p> <ul style="list-style-type: none"> - lighting could be better. esp. for a film about a photographer. - grading/correction does not help this flaw - exposition given in dialogue is always sticky - Sound editing could improve <p>Areas for Improvement (panelist's recommendations)</p> <p><i>embrace fill light.</i></p> <p><i>take care in expository dialogue</i></p>													
<p>(encircle one)</p> <p>High Pass <input checked="" type="radio"/></p> <p>Pass <input type="radio"/></p> <p>Low Pass <input type="radio"/></p> <p>Conditional Pass <input type="radio"/></p> <p>Fail <input type="radio"/></p> <p>-----</p> <p>Signature</p> <p>Mark McKeown</p> <p>Evaluator's Name</p> <p>25 MAY 2015</p> <p>Date</p>													

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<p>Approved for Defense: <u>PATRICIA F. CAMPUS</u> Adviser's Signature</p> <p>Defense Copy Submitted: Signature ()</p> <p>Concept Paper Submitted: <u>Fortunate T. Merali</u> Signature (Fortune) <u>5/25/15</u> and from 2014-2015</p>										
<p>Strengths <i>certain moments in the film + select locations are commendable</i></p> <p>Weaknesses <i>casting of central character not quite convincing</i></p> <p>Areas for Improvement (panelist's recommendations)</p>										
<p>(encircle one)</p> <p>High Pass</p> <p><input checked="" type="radio"/> Pass</p> <p>Low Pass</p> <p>Conditional Pass</p> <p>Fail</p> <p>-----</p> <p><u>E. LESTANDO JR</u> Evaluator's Name</p> <p><u>5/25/15</u> Date</p>										

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<p>Approved for Defense: PATRICK F. SAMPOZ </p> <p>Adviser's Signature</p> <p>Defense Copy Submitted: <input type="checkbox"/> Signature ()</p> <p>Concept Paper Submitted: Faustine T. Mendoza  Signature (Fortune) 5/10/15 2nd 2014-2015</p>										
<p>Strengths <ul style="list-style-type: none"> - Camera work is good. </p>										
<p>Weaknesses <ul style="list-style-type: none"> - The direct mentioning of the condition left little for the audience to pick up. - script </p>										
<p>Areas for Improvement (panelist's recommendations)</p> <ul style="list-style-type: none"> - The montage in the closing scene is out of place with and the rest of the film. - louder dialogue, less city sound. - similar scene could be done in the annual. 										
<p>(encircle one)</p> <p><input checked="" type="radio"/> High Pass</p> <p><input type="radio"/> Pass</p> <p><input type="radio"/> Low Pass</p> <p><input type="radio"/> Conditional Pass</p> <p><input type="radio"/> Fail</p> <p></p> <p>M. DORA MENDOZA</p> <p>Evaluator's Name</p> <p>25 MAY 2015</p> <p>Date</p>										

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<p>Approved for Defense: Patricia F. Sampaga Adviser's Signature</p> <p>Defense Copy Submitted: Signature ()</p> <p>Concept Paper Submitted: Patricia J. de la Torre Signature (Fortune) and sum 28/4/2015</p>												
<p>Strengths</p> <p><i>Pignant theme, performances patic shots and designs Sahite is</i></p> <p>Weaknesses</p> <p>Areas for Improvement (panelist's recommendations)</p>												
<p>(encircle one)</p> <p>High Pass</p> <p><input checked="" type="radio"/> Pass</p> <p>Low Pass</p> <p>Conditional Pass</p> <p>Fail</p> <hr/> <p><i>Santay</i> Signature</p> <p><i>Sari Dolene</i> Evaluator's Name</p> <p><i>May 25, 2015</i> Date</p>												

APPENDIX B: THESIS DEFENSE FORMS

		UNIVERSITY OF THE PHILIPPINES FILM INSTITUTE	
Thesis title: NANDITO TAYO NGAYON		Approved for Defense: PATRICK P. CAMPUS	
Filmmaker/s: MA. PATRICIA REYES NABONG		Adviser's Signature	
RT:	Language: FIL.	Subtitle (if any):	
Genre: DRAMA (NARRATIVE)		ENGLISH	
Format:	Origination: Presentation:		Defense Copy Submitted: Signature ()
Strengths ① REBELLIOUS AND INSIGHTFUL TAKE ON MEMORY AND MORTALITY, PHOTOGRAPHY + EDUCATION. ② GOOD PERFORMANCE + ITING		Concept Paper Submitted: <i>Fortuna J. Mendoza</i> Signature (Fortune) 3/20/15 end 2014-2015	
Weaknesses ① SCRIPT AT TIMES IS TRITE		(encircle one) High Pass <input checked="" type="radio"/> Pass Low Pass Conditional Pass Fail -----	
Areas for Improvement (panelist's recommendations)		Signature <i>V. B. Mendoza</i> Evaluator's Name <i>May 25</i> Date	

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RT:	Language: FIL.	Subtitle (if any):									
Genre: DRAMA (NARRATIVE)	ENGLISH										
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<p>Approved for Defense: PATRICIA F. REYES</p> <p>Adviser's Signature</p> <p>Defense Copy Submitted: 5/28/15</p> <p>Signature ()</p> <p>Concept Paper Submitted: Faventia T. Medina</p> <p>Signature (Fortune) 5/20/15</p> <p>2nd Sem 2014-2015</p>											
<p>Strengths</p> <p><i>- Editing is tight and fundamentally sound.</i></p>											
<p>Weaknesses</p> <p><i>- can get sentimental</i></p>											
<p>Areas for Improvement (panelist's recommendations)</p> <p><i></i></p>											
<p>(encircle one)</p> <p>High Pass</p> <p><input checked="" type="radio"/> Pass</p> <p>Low Pass</p> <p>Conditional Pass</p> <p>Fail</p> <p><i>AS</i></p> <p>Signature</p> <p>Evaluator's Name</p> <p>Date</p>											

APPENDIX C: FILM 200 CONCEPT PAPER

Nabong, Ma. Patricia R.

Film 200 concept paper

Sequence Breakdown

SEQ. 1 EXT. RIVERBANK- DAY

Edith is taking photos of one particular spot by the river. While she takes photos, she reminisces and the scene is intercut with flashbacks of a particular memory which took place in the 1980's: a young man, Dan, looking at her wistfully. There are blurred shots and black screens in between clear ones.

Cut to:

OBB

SEQ. 2 INT. CLASSROOM- AFTERNOON

Edith is teaching her students about Henri Cartier-Bresson's decisive moment. She forgets the names of some of her students and some of their faces have seemed to change. She notices one of her students, Vic, who resembles Dan. She announces a field trip and assigns their final plate- to capture a decisive moment. She takes a photo of the empty classroom.

SEQ. 3 EXT. ROAD- AFTERNOON

On the way home, Edith takes several photos of mundane objects.

SEQ. 4 INT. EDITH'S LIVING ROOM- NIGHT

There are no photos in the living room. Clara is packing several boxes and segregating old things to throw away. She attempts to throw away her father's old things, but Edith stops her and takes Dan's things instead. Clara asks her about Dan, but Edith brushes her off.

Establish: Edith and Clara are moving because Edith is retiring, Dan passed away before Clara was born, and the distance between Edith and Clara through proxemics.

SEQ. 5 INT. EDITH'S BEDROOM- NIGHT

Edith, with Dan's things in her hands, enters her bedroom, which is cluttered with numerous objects and old things. She opens a box filled with receipts, tissue papers, a couple of photos, dried leaves, etc. She puts Dan's things inside the box. She stares at an old photo of a pregnant woman and a young man by the river. She remembers a memory. The scene cuts to the flashback in the river again, but there are more black screens in between shots.

Clara walks in on her reminiscing. Edith quickly hides the box under the bed, but a small portion is still visible. Clara sees this and asks her mother, but she is secretive and changes the subject. Edith takes out her film camera from her bag, trying to look busy. She unloads the finished roll and places it inside another box, which is filled with hundreds of undeveloped film rolls. Clara advises her mother to shift to digital since the negatives are taking up too much space. Edith tells Clara that she will never shift to digital because film photography is more personal and the memories stored inside the photos are more tangible.

Before she sleeps, she takes a photo of an empty space on the bed where Dan used to sleep.

SEQ. 6 INT. EDITH'S BEDROOM- MORNING

Edith wakes up to a seemingly different room. A few seconds pass. The room changes back to normal. Clara walks into the room but, for a few seconds, Edith sees a different person. A moment passes and Edith suddenly recognizes Clara again.

SEQ. 7 EXT. RIVERBANK- MORNING

Edith is taking photos by the riverbank. She focuses on one particular spot and remembers the same memory. The scene cuts to the recurring flashback, but the images are blurrier than before.

SEQ. 8 INT. EDITH'S DARKROOM- AFTERNOON

Edith is developing photos in the darkroom. Clara enters, trying to start a conversation with her mother by asking about her father, but Edith answers vaguely. She has baby pictures in her hand. Clara shows them to Edith, but Edith only asks her if she's seen any photos of Dan in the basement.

SEQ. 9 EXT. INTRAMUROS- AFTERNOON

Edith and her students are taking pictures during their field trip. In between shooting insignificant scenes and empty spaces, Edith watches Vic struggling with the camera and pointing it at every possible subject. Vic approaches Edith and asks her how she finds the decisive moment. Edith tells him that he has to feel what's happening around him and be quick enough to capture it before it passes. She demonstrates it and takes a photo. She quotes Cartier-Bresson, although hesitantly because she hardly remembers, "Sometimes the pictures disappear, and there's nothing you can do. You can't tell the

person, 'Oh, please smile again. Do that gesture again.' Life is once, forever." Vic takes a photo of Edith, although she is not aware of it. "Ma'am, picture tayo."

SEQ. 9A INT. EDITH'S LIVING ROOM- AFTERNOON

Clara is segregating things to throw away. Her mother's bedroom door is slightly ajar, so she goes inside. She looks at a photo of her father, which is placed on her mother's bedside table. She looks for the box, which she finds under the bed. She takes it out and goes through the objects and photos one by one. There are letters, photos of her father, dried roses, tissue papers, etc., but there are no traces of Clara. Clara looks hurt. She throws the entire box away.

SEQ. 10 INT. EDITH'S ROOM- NIGHT

Edith comes home and performs her ritual: she takes out her finished film rolls and puts it in her box, and searches under her bed for her box of memorabilia. But the box is gone. She asks Clara if she's seen it, but she responds by saying that she threw it away. Enraged, Edith grabs her box of undeveloped film rolls and storms out of the house. She runs to her darkroom, which is a small garage in her backyard.

SEQ. 11 INT. DARK ROOM- NIGHT

Edith develops countless of negatives all night. Clara knocks, but she does not let her in.

SEQ. 11A INT. DARK ROOM- NIGHT

A montage of Edith developing and printing. She forgets to add one chemical and accidentally destroys one roll of film.

SEQ. 12 INT. DARK ROOM- NIGHT

Edith breaks down and eventually lets Clara in. Edith finally tells her that she has early on-set Alzheimer's. She tells Clara that the objects she threw away were her only reminder of her husband. Clara asks her mother why she never talked about Dan, but she does not respond.

SEQ. 13 INT. CLASSROOM- MORNING

Edith asks her students to pass their final plates. She asks them: why do you take photos? Vic answers, "To remember and to be remembered." Everyone leaves, except him. He approaches her and gives her a photo of his decisive moment-- a candid photo of her. After being inspired by their conversation during the field trip, he lets her hear an interview of Bresson: "...The world is being changed every minute, and the world is falling to pieces every minute. Life is present everywhere. And it is a very beautiful thing, what is tragic in life. Because there is always two poles and one cannot exist without the other one." You don't wait for another moment, you move forward and look for another one. Narealize ko na hindi naman iisa ang decisive moment.

SEQ. 14 INT. EDITH'S DARKROOM- AFTERNOON

Edith looks at all the negatives she's developed and pictures she's printed. They are pictures of empty spaces and fleeting moments. Something changes within her.

SEQ. 15 INT. CLARA'S ROOM- AFTERNOON

Clara, deep in thought, is merely standing in the middle of boxes and her packed suitcases.

SEQ. 16 EXT. RIVERBANK- AFTERNOON

Edith brings Clara to the riverbank to talk. It is Clara's first time there. Edith remembers the recurring memory but there are more black scenes and blurred images than clear

ones. She tells Clara about that day, which was the last day she and Dan spent together before he died. She explains that the photo taken by the river, which was inside the box, was the last photo of her and Dan before he passed away. Ever since then, she's never had her photo taken again.

Clara asks her why she never talked about Dan. Edith explains that she never talked about him because he died on the day she was born, while he was on the way to the hospital.

Clara tells Edith how she has felt ever since she was a child, how the gap between them has widened over time because of her mother's preoccupation with the past, and how it has culminated to this moment, before her departure. "*Ako na nga ang aalis pero abalang-abala ka pa rin sa kung sino ang matagal nang wala.*" Clara explains that she threw the box away because her mother's attachment to the past was getting in the way of the present.

SEQ. 17 INT. CLARA'S ROOM- NIGHT

Edith goes to Clara's room with Vic's photo of Edith in her hand. She shows Clara Vic's photo of her and tells her that after her conversation with Vic, the destroyed negatives, and the disposed objects, she has finally accepted that nothing is permanent. She tells her daughter about her new realization about the decisive moment: that it does not merely happen once, but is re-occurring. She gives the photo to Clara, a memorabilia to remember her by when she leaves.

Clara unpacks her suitcase and tells Edith that they will keep making new memories.

Rationale

Each person is deeply anchored to his or her past, which molds his or her identity. Not everything is retained, but what happens when the already small portion that can be remembered starts to disintegrate? With nothing to look back at, how does one move forward? These are the questions that “Nandito Tayo Ngayon” will pose. Having witnessed the degeneration of her grandparents’ memories, the filmmaker is confronted with similar questions. Edith, the main character of the film is a reflection of the filmmaker’s fears and is influenced by her own tendency to hoard objects and to forget events that she did not photograph or write about. To both Edith and the filmmaker, losing one’s memories is synonymous to losing one’s identity. By making this film, she wishes to change her perspective and to create empathy for those diagnosed with the disease.

The film is set in the year 2010 and it will recount the story of Edith, a 65 year-old female photography professor, who copes with early on-set Alzheimer’s by obsessively taking photos and hoarding objects that have sentimental value. As she tries to accept her sickness, her daughter, Clara, who is unaware of her struggle, is preparing to migrate after being recently promoted. Edith is confronted with the need to accept change and let go of her memories, specifically of her husband’s memories, who died before Clara was born. She finds comfort in things and in photographs, but her preoccupation with the past has always gotten in the way of her relationship with her daughter. However, Edith is forced to accept the passing of time and, with it, forgetfulness and impermanence. The film is about how one copes with loss as much as it is about dealing with what is left behind.

Treatment

While the film's genre is drama, the filmmaker wishes to veer away from dramatic conventions. Melodramatic scenes will be downplayed by avoiding acting conventions and encouraging actors to act as naturally as possible while maintaining an introspective aura. The film aims to exude a gentle sentimentality and a contemplative atmosphere.

Signs will be used to tell the story and to reflect the inner state of the main character. Primarily, photos of empty spaces that were taken by Edith will mirror her own emotions. Motifs that will signify Alzheimer's include silhouettes, low-key lighting, blurred images, and black screens will be employed to heighten audience identification.

In relation to cinematography, most of the scenes will be low-key to represent the dark places of one's memory. Moreover, since the film draws concepts from Henri Cartier-Bresson, shots will resemble his photos by emphasizing geometry, applying minimal camera movement, and using film-like tones. Since it is the filmmaker's intention to make the film look like a series of photographs, musical score will be minimal.

The distinction between Edith and other characters will be shown through production design. To highlight her attachment to the past and alienation from the present, Edith's wardrobe will be vintage while other characters' will remain modern. In terms of set design, Edith's room will be made of wood and antique furniture while Clara's room will look more contemporary.

Lastly, editing will be slow-paced for present-day scenes while flashbacks will have more cuts. Montages will be used to show the simultaneous occurrence of some of Edith and Clara's separate scenes as well as for the developing and printing process of film photos. This will be done to highlight the meticulousness of film photography and the personal touch that analog photography has over digital.

Character Motivations

Edith's fears are encapsulated by a single belief: what is forgotten is lost. If one has no memory of it, how does one know that it really happened? From this stems several dilemmas. Edith holds onto the past as much as it has its grasps on her. Her mere attachment to analog photography is a manifestation of this. The past defines her as much as it paralyzes her. However, with the slow disintegration of memories, she feels as if she, herself, is falling apart. Since she cannot keep her memories, she holds on to the intangible by hoarding the tangible, which she believes are the events themselves, not merely representations. The disintegration of memories is heightened when Clara throws away her box of memorabilia, which, to Edith, are her actual memories. And since she associates the disappearing past with her identity, she feels as if she, too, is slowly vanishing. She overcomes this when Vic, one of her students who looks like her husband, tells her, "I take photos to remember and to be remembered" when she asks her students why they take photos. After, he gives her his final plate, his decisive moment-- a candid photo of Edith, which is the first photo of her after her husband died since she has always avoided the camera. Edith as someone else's decisive moment situates her in the present and reaffirms her existence. Moreover, Edith's character is made more unstable by the fact that she is living in a time of transience; she was recently diagnosed with early on-set Alzheimer's and her daughter is preparing to migrate after being promoted. This is the reason behind her obsessive behavior.

Clara is Edith's opposite. Edith clings to the past, but Clara values the present more. Her character makes no room for sentimentality. She believes that the past must not be dragged into the present for it only gets in the way. This reasoning is caused by her mother's preoccupation with the past and Clara's non-existent attachment to her fa-

ther since she never met him and never heard stories about him. For this reason, she cannot comprehend Edith's attachment to the objects and to the events they represent. Hoping to redirect her mother's attention away from a what is already gone to a mother-daughter relationship that must be saved, Clara throws away her mother's box of memorabilia.

The gap between mother and daughter is not only caused by the difference in their preoccupations. Her withdrawal from the present and from her daughter is caused by the events in the past; since Dan's death was somehow connected to Clara's birth, she finds it difficult to connect with her daughter.

Framework

The film is grounded on several theories, namely Semiotics and photography theories influenced by Henri Cartier-Bresson, Roland Barthes, and Thierry de Duve's ideas.

The narrative is centered on how objects and photographs acquire meaning. Meaning is arbitrary, there is no fixed meaning associated with a particular object (Greimas, 1987). Thus, it is created. This is related to how Edith attaches meaning to objects. Furthermore, what those objects mean to her are not the same as what those objects mean to Clara. Thus, a gap is created. Metz (1982, p. 282) says, "...the signified is never a given, because it is simply something which is indicated." However, Edith has difficulty separating objects from the memories they represent. To her, the sign and the signified are one and the same. She cannot separate the representation from what it represents. In addition, Metz (1982) says that in the process of creating symbols, people are reconstructed as well. Meaning-making does not only alter the object, but also the person

who assigns meaning. As Edith obsessively attaches meaning to everything, her behavior and her identity are altered as well.

The film is laden with references to the decisive moment, a term coined by Cartier-Bresson. The decisive moment is the fleeting split-second that exists in every event. Cartier-Bresson further explains this: "Sometimes there is one unique picture whose composition possesses such vigor and richness, and whose content so radiates outward from it, that this single picture is a whole story in itself." (Cartier-Bresson as cited in Cutler, 2012). This, to him, is the essence of a moment. Whatever happens before or after this moment can be forgotten for the decisive moment encapsulates the whole event in a few seconds. The film uses the decisive moment to reflect what is fleeting; the disintegration of Edith's memories, her husband, and Edith herself, are all decisive moments for they are all transient. To Edith, freezing a moment in frames means being able to keep what is transitory.

She will forget, but she will not be forgotten. This is the significance of the photo given to her by Vic. The decisive moment also reaffirms that although pivotal events in one's life are fleeting, they still happened and will continue to happen. Life is a decisive moment that contains hundreds of decisive moments because the decisive moment is constantly occurring. In the end, her daughter will tell her that they will keep making memories. This signifies that the decisive moment is an ever-occurring reality.

Moreover, Susan Sontag (1977) writes, "A photograph is not only an image (as painting is an image), an interpretation of the real; it is also a trace, something directly stenciled off the real, like a footprint..." However, de Duve (as cited in Cutler, 2012) notes that photographs are able to "freeze onstage the course of life that goes on outside." The photo that Edith keeps going back to is merely a moment that has already passed. Like-

wise, Edith is stuck in that moment, in the last photo of her with her husband, while failing to realize that life continues after it. Roland Barthes (1974) explains that the photograph is proof of the “having-been-there” of the subject or the photographer. “What we have is a new space-time category: spatial immediacy and temporal anteriority, the photograph being an illogical conjunction between the here-now and the there-then.” Thus, Edith’s attachment to photos, most especially to the last photo of her and Dan, is proof of Dan’s existence. It is also her way to re-connect herself, in the present, to what has been lost, which is in the past. Likewise, Vic’s photo of Edith situates her in the “now.”

Overall, the film is about dealing with loss and coping with change. While it focuses on the past’s weight on a person’s identity, the film concludes by saying that there must be room for the present and ultimately, the future.

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APPENDIX D: FINAL CREW LIST

Director/Writer

Patricia Nabong

Executive Producers	Ralf Nabong
	Evelyn Nabong
Assistant Director	Gabrielle Tayag
Production Manager	Patricia Singson
Location Managers	Sam Manacsa
	Marian Manalese
Talent Coordinator	James Gasara
	Cleverlyn Mayuga
Script Continuity	Bern Torrente
	Lou Danganan
Slate and Edit Log	Van Sulitas
	Lou Danganan
Director of Photography	Theo Lozada
Second Camera Operators	Leandro Lorenzo
	Summer Bastian
	Miggy Hilario
	Edsel Uy
	Pat Nabong
Gaffer	Yuri Mones
Camera Assistant	Edsel Uy
Behind the Scenes Photographers	Patrick Rodil
	Mervine Aquino
	Edsel Uy
	Abby Lagarico
Grip	JP Urbano
	Rey Dionisio
	JR Flores

	Jofel Inocencio
	Ilyong Sabareza
Production Designer	Robert Sarmiento
Art Director	Jonah Garcia
Art Department	Elmer Lalu
	Gonzalo Labodahon
	Carl Mendoza
Wardrobe	Achi Bautista
Hair and Make-up	Abby Lagarico
Editor	Benjamin Tolentino
Online Editor	Pat Nabong
Colorist	Dia Magsaysay
VFX Artist	Marilen Magsaysay
Music	TJ De Ocampo
Sound Design	Aly Suico
Field Sound Recordists	Henry Lu
	Kim Ocampo
	Brian Sulicipan
	Jonathan Hee
Boom Operator	Jude Valdez
Poster Design	Patrick Rodil
	Pat Nabong
Production Assistant	Rizza Datuon
Drivers	Jomel Dematera
	Freddie Margate
	Elmer Rios
	Albert Agdon

Camera Equipment Rental	Ronie Alta
Sound Equipment Rental	Anthony Abrian
Post-Production	Henry Lu
	Dia Magsaysay
	Henry Lu
	Quantum Post

APPENDIX E: SHOT LIST

	Size	angle	notes
EXT. SEQ 1. MARIKINA RIVERBANK- DAY 1	1. WS 2. MCU	back/ side	
EXT. SEQ. 1A MARIKINA RIVERBANK- AFTERNOON, 1970s Dan through the eyes of Edith ----- -----	1. ECU 2. MS	side POV	blurs as he walks away
EXT. SEQ. 1B MARIKINA RIVERBANK- DAY 1 She brings the camera back to her eyes	1. Contin- ue MCU from SEQ. 1	front	
INT. SEQ. 2 CLASSROOM- AFTER- NOON 2 EDITH Mayroon tayong parating hahanapin. EDITH is walking around a college class of 15 STUDENTS. EDITH At ito'y mabilis mawala (beat) What am I talking about? Edith stops and looks at her students. It is unclear whether she is asking them or herself. The classroom changes and turns into a completely different room. Edith looks confused. Edith is disori- ented but recovers quickly. EDITH Yes, Cath? FEMALE STUDENT Ma'am, Sam po. Story? EDITH (O.S.) Sam. Oo, importante yun pero... VIC, raises his hand.	1. WS 2. MS 3. FS 4. FS 5. Cont. MS 6. FS	from back of class- room front POV POV front POV	same as prev. shot

	Size	angle	notes
EDITH Dan? VIC Uhm Ma'am, ako po si Vic.	7. Cont. MS	front	
EDITH Sorry, Vic. VIC (laughing politely) Okay lang po. Emotion po ba?	8.3-shot 9. Cont. MS	front	
EDITH (while walking to the table in front) Malapit na. Ito yung tinawag ni Henri Cartier-Bresson na 'the decisive moment'. Edith gets the stack of prints on the table and hands it to the nearest student.	10. Cont. 3-shot 11. WS	front from back of class- room	
We see some black and white photos of street scenes and solitary figures. EDITH (V.O. over photos being passed around) Ito yung pinaka-matimbang na sandali na nagpapakita ng diwa ng isang tao o pangyayari. Puwedeng isang interaksyon, istorya, o kahit isang ngiti.	12. CU	top- shot	
EDITH (staring blankly) Pero ito'y mabilis lumilipas, naka-pikit ka man o naka-dilat. Kaya kailangan makuhanan dahil kapag lumpas, nawawala. Edith snaps out of her trance.	13. MCU	front	
EDITH Para sa final plate ninyo, magkakaroon tayo ng photowalk. Kailangan niyo magpasa ng isang print ng decisive moment na nakuhanan ninyo. May mga tanong ba?			
Edith looks around.			

	Size	angle	notes
<p>EDITH Sige, magkita-kita tayo sa susunod na linggo.</p> <p>Edith walks to her table and starts to fix her bag while students exit the classroom. Vic, who is holding Edith's prints, leaves the photos on Edith's table. Edith looks at him with a hint of recognition. Her gaze lingers on Vic walking away.</p> <p>Edith looks at him with a hint of recognition. Her gaze lingers on Vic walking away. She gets her camera, adjusts the dial, and takes a photo of Vic. She watches him for a while.</p>	10. WS 11. MCU 12. cont. WS, FS	side side side, POV	
<p>EXT. SEQ. 3 MONTAGE- LATE AFTERNOON 2</p> <p>MONTAGE- VARIOUS</p> <p>A) EXT. WAREHOUSE NEAR THE FILM CENTER- LATE AFTERNOON- Edith takes photos of the warehouse and the abandoned houses.</p> <p>B) EXT. FIELD NEAR FA (RAILROAD)- LATE AFTERNOON- Edith takes photos of the big pillars where two people are sitting in between.</p> <p>C) EXT. MARIKINA RIVERBANK- LATE AFTERNOON- Edith takes photos around the Riverbank.</p> <p>END MONTAGE</p>	1. ELS 2. ELS 3. ELS		
<p>INT. SEQ. 4 EDITH'S HOUSE- NIGHT 2</p> <p>Clarisse is packing. She walks to a garbage bag beside the door and places old calendars and paintbrushes inside.</p> <p>EDITH, who looks surprised and lost, is seen entering the living room.</p> <p>EDITH Nag-eempake ka na?</p>	1. WS 2. Dukot: CU hands packing / paintbrush	Front	

	Size	angle	notes
Clarisse (while packing, avoiding Edith's gaze) Oo. Hindi ka pa ba nag-simula?	3. Continue WS	front	
EDITH Parang masyado pa atang maaga.	4. Dukot: Edith MS	front	
CLARISSE (while walking to the door to get the garbage bag) Less than a month na lang, Ma. Paaalisin na tayo dito.			
EDITH Ah ganun ba? (beat) Oo nga 'no. Ang bilis ng araw.	4. MCU	front	
Edith looks at the boxes.			
Clarisse grabs the garbage bag from the floor. Edith gets it. She looks inside. There are broken toys, papers, and a worn-out paintbrush. Edith retrieves the paintbrush	5. FS	front	
EDITH Sa papa mo 'to ah. Bakit mo itatapon?	6. Cont. MCU	front	
CLARISSE (still packing) Hindi na magagamit 'yan eh.	7. MCU	front	
EDITH Huling paintbrush niya ito	8. Cont. MCU	front	
CLARISSE Alam ko, Ma. Pero mahigit 30 years na yang 'di nagagamit. Sira-sira na nga oh.	9. Cont. MCU	front	
EDITH Ayaw mo bang gamitin?	10. Cont. MCU	front	
Clarisse Hindi na magagamit yan.	11. Cont. FS	front	
EDITH Ako na lang ang magtagago.			
Edith, leaves the living room. Clarisse is left behind, sighing			

	Size	angle	notes
<p>INT. SEQ. 5 EDITH'S BEDROOM-NIGHT 2</p> <p>EDITH, still holding the paintbrush, her bag, and her camera, enters the bedroom. Edith places her bag and camera on the bed.</p> <p>She gets an old, brown box from underneath the bed.</p> <p>She sits on the side of the bed and opens the box.</p> <p>There are many letters, dried leaves, photos, tissues, ball pens, pins, empty paint tubes, and other objects inside. Edith places the paintbrush inside. In between all the objects is a distinct photo of Dan and a 30-year-old pregnant Edith smiling happily by a riverbank.</p> <p>Edith takes the photo. She closes her eyes, struggling to focus on a memory.</p>	<p>1. WS</p> <p>2. CU</p> <p>3. Cont. WS</p> <p>4. CU</p> <p>5. MCU</p>	<p>side of room</p> <p>from under the bed</p> <p>side of room</p> <p>top/ side</p> <p>side</p>	
<p>EXT. SEQ. 5B MARIKINA RIVERBANK-AFTERNOON</p> <p>We see DAN, who is leaning on the railing by the riverbank, through the eyes of Edith. He is staring at the water, looking contemplative but happy. The screen turns black for a second.</p> <p>Dan is staring at the river with a distant look on his face.</p> <p>Clisse (V.O.) Ma...</p> <p>The memory becomes blurry and the screen turns black again.</p>	1. CU	take different angles	

	Size	angle	notes
<p>INT. SEQ. 5C EDITH's BEDROOM-NIGHT 2</p> <p>CLARISSE is entering EDITH's bedroom with an empty box. Edith is hurriedly putting the photo back in the box.</p> <p>Clarisse (putting the empty box in a corner) Ma, ilagay mo dito yung mga itatapon mong gamit.</p> <p>EDITH Wala naman akong itatapon.</p>	<p>1. MS whole seq. 2. WS whole seq.</p>	<p>side of room side</p>	

<p>EXT. SEQ. 9C MARIKINA RIVERBANK (OPTIONAL)- AFTERNOON 4</p> <p>EDITH is still staring at the same space. She takes a deep breath and slowly brings the camera to her eyes. She takes several photos quickly, as if she were running out of time.</p>	<p>1. MS 2. FS</p>		
<p>INT. SEQ. 10 EDITH'S BEDROOM-NIGHT 4</p> <p>EDITH, holding her bag, enters the room and unloads her film camera. She places the roll inside the drawer. She goes to her cabinet to undress, but notices that Dan's clothes are missing. She looks around the room. Some objects on the shelf are missing as well.</p>	<p>1. FS whole sequence</p> <p>1. MS</p>		

INT. SEQ. 11 EDITH's STORAGE ROOM- NIGHT 4 A small, dark room is crowded with boxes, crates, and old things. CLARISSE is sorting old objects. EDITH walks into the room. She looks at each box briefly, as if looking for something. CLARISSE Oh ano Ma, meron ba kayong ilalagay dito? Edith does not answer. Clarisse observes her as she looks inside one box and retrieves the figures. She sees Dan's old clothes, grabs them, and walks out of the room. Clarisse sighs, but follows soon after.	1. WS		foreground- background, rock focus
INT. SEQ. 12 EDITH'S ROOM- NIGHT 4 EDITH enters the room, leaving the door slightly ajar. She puts Dan's clothes inside her cabinet and hangs them carefully. She places the figurines on the shelf. She gets the box from under her bed and looks at the objects one by one. Edith cries silently. CLARISSE is peeking through the door.	1. WS 2. MS		
INT. SEQ. 13 EDITH'S DARKROOM- NIGHT 5 EDITH is rolling film into the canister. CLARISSE (O.S.) Ma, kain na. Edith keeps rolling.	1. MS cont. until 13B	side	
INT. SEQ. 13A EDITH'S LIVING ROOM- NIGHT 5 CLARISSE is knocking on the door of the darkroom. CLARISSE Ma, lalamig yung hapunan. EDITH (O.S.) Mauna ka na, hindi pa ako gutom.	1. MS		

INT. SEQ. 14 DINING ROOM- NIGHT 5 The living room is dark. CLARISSE is eating by herself.	1. WS		
INT. SEQ. 15 EDITH'S ROOM- MIDNIGHT 6 The room is dark. EDITH is wide awake, staring at the empty space on the other side of the bed.	1. MS	side	deep focus, fore-ground : dan's photo
INT. SEQ. 16 STORAGE ROOM- MIDNIGHT 6- OPTIONAL CLARISSE, unable to sleep, opens the light of the storage room. She continues to pack boxes.	1. MS 2. CU closing box		
INT. SEQ. 17 EDITH'S BEDROOM- MIDNIGHT 6 EDITH twists and turns in her bed and eventually gets up, opens the lamp, and gets the box. She goes over the contents of the box in her room.	1. MS 2. CU opening box		
EXT. SEQ. 18 INTRAMUROS- MORNING 7 EDITH and her 15 STUDENTS, who are all carrying their digital cameras, are shooting around Intramuros. Some students are shooting mindlessly and aiming their camera everywhere, while others are taking selfies. Edith is observing her students, a bit disappointed, as she walks around and shoots with her film camera. VIC is standing nearby, struggling. Every time he brings his camera close to his face, he hesitates and puts it back down. Edith notices this and approaches him.	1. WS 2. 3-shot of students 3. MS Edith 4. 3-shot 5. MS of Vic		foreground-background, rock focus
INT. SEQ. 19 EDITH'S STORAGE ROOM- MORNING 7 Clarisse is holding a garbage bag and is digging through a box of old things. She transfers some objects from the box to the trash bag. She walks out with the bag.	1. FS 2. MCU		

<p>EXT. Seq. 20 INTRAMUROS- MORNING 7</p> <p>EDITH approaches VIC.</p> <p>EDITH Kamusta ang mga kuha mo, Vic?</p> <p>VIC (still fiddling with his camera) Uhm. Di ko kasi alam kung ano ang kukanan ko eh...Pa'no ba mahahanap yung decisive moment?</p> <p>EDITH Dumarating 'yon at lumilipas. Hindi ko masasabi kung kailan. Kailangan lang natin intayin.</p> <p>A stranger, framed by a structure, passes quickly.</p> <p>EDITH (pointing to the stranger) Parang iyon.</p> <p>Vic squeezes the shutter, but it is too late; the person has left. Vic looks disappointed.</p> <p>VIC Sayang yun.</p> <p>EDITH (with a faraway look) Dapat mabilis ka at parating nag-hahanap dahil kapag lumpas, nawawala.</p> <p>Vic nods and smiles politely.</p>	<p>1. FS whole sequence</p> <p>2. MS two-shot for safety</p> <p>2. FS</p>		
<p>INT. SEQ. 21 EDITH'S ROOM- MORNING 7</p> <p>We see Clarisse pass by with the garbage bag. Clarisse peeks into the room. She goes inside and looks around. All the objects are back on the shelf. She sees the solo photo of Dan on the bedside table. She stares at it for a while. Her eyes drift to the bottom of the bed where the edge of a box is slightly visible. She drops the trash bag, sits on the floor, and pulls the box out. She opens it.. Clarisse looks hurt. She closes the box.</p>	<p>1. FS to MCU</p> <p>2. WS until end</p> <p>3. POV</p> <p>4. MCU</p> <p>5. MS</p> <p>6. CU</p>	through window or door of room	

INT. SEQ. 14 DINING ROOM- NIGHT 5 The living room is dark. CLARISSE is eating by herself.	1. WS		
INT. SEQ. 15 EDITH'S ROOM- MIDNIGHT 6 The room is dark. EDITH is wide awake, staring at the empty space on the other side of the bed.	1. MS	side	deep focus, fore-ground : dan's photo
INT. SEQ. 16 STORAGE ROOM- MIDNIGHT 6- OPTIONAL CLARISSE, unable to sleep, opens the light of the storage room. She continues to pack boxes.	1. MS 2. CU closing box		
INT. SEQ. 17 EDITH'S BEDROOM- MIDNIGHT 6 EDITH twists and turns in her bed and eventually gets up, opens the lamp, and gets the box. She goes over the contents of the box in her room.	1. MS 2. CU opening box		
EXT. SEQ. 18 INTRAMUROS- MORNING 7 EDITH and her 15 STUDENTS, who are all carrying their digital cameras, are shooting around Intramuros. Some students are shooting mindlessly and aiming their camera everywhere, while others are taking selfies. Edith is observing her students, a bit disappointed, as she walks around and shoots with her film camera. VIC is standing nearby, struggling. Every time he brings his camera close to his face, he hesitates and puts it back down. Edith notices this and approaches him.	1. WS whole sequence 2. 3-shot of students 3. MS Edith 4. 3-shot of students with Vic 5. MS of Vic		

INT. SEQ. 19 EDITH'S STORAGE ROOM- MORNING 7 Clarisse is holding a garbage bag and is digging through a box of old things. She transfers some objects from the box to the trash bag. She walks out with the bag.	1. FS 2. MCU		
INT. SEQ. 22 INTRAMUROS- MORNING 7 VIC watches EDITH as she walks away.	1. FS 2. MCU for option	side	
INT. SEQ. 23 EDITH'S BEDROOM- NIGHT 7 EDITH, holding her camera and bag, enters her bedroom. She walks to her bedside table and places her camera and bag on top. She unloads the film roll, opens the drawer, and puts it inside the container. She closes the container and the drawer. Edith bends to get the box under her bed, but she reaches for nothing. She panics. She hurriedly opens her cabinet and her drawers and looks for it there. She stands in the middle of the room, looking helpless. After a few seconds of trying to calm herself down, she walks out of the room.	1. WS whole seq. 2. MCU whole se- quence 3. MCU	side of room un- der the bed	

<p>INT. SEQ. 24 CLARISSE'S ROOM- NIGHT 7</p> <p>CLARISSE is painting when EDITH enters.</p> <p>EDITH (panicking)</p> <p>Nakita mo ba yung kahon sa ilalim ng kama ko?</p> <p>Clarissee (coldly)</p> <p>Wala na.</p> <p>EDITH Ano'ng wala? Nasa kuwarto ko yun kagabi.</p> <p>CLARISSE (still painting)</p> <p>Wala na, ma.</p> <p>EDITH Ano'ng ginawa mo? Saan mo nilagay?</p> <p>Clarissee (putting down the paintbrush)</p> <p>Puro basura lang naman ang laman nun, 'di ba?</p> <p>EDITH (shouting)</p> <p>Gamit namin yun!</p> <p>Clarissee Gamit lang yun. Wala na yung gamit, wala na siya. Ako yung nandito.</p> <p>Edith storms out of the room.</p>	<p>1. FS whole se- quenc e</p> <p>2. MS Claris se</p> <p>3. MS Edith</p>		
<p>INT. SEQ. 25 EDITH'S ROOM- NIGHT 7</p> <p>EDITH opens her bedside table's drawer and grabs the container of films. She quickly walks out of the room.</p>	<p>1. CU open- ing drawe r</p> <p>2. MS to FS</p>	<p>from be- hind the draw er</p>	

<p>INT. SEQ. 26 DARKROOM- NIGHT 7</p> <p>MONTAGE</p> <p>1. EDITH pours the contents of the container onto the table.</p> <p>2. Edith gets one roll.</p> <p>3. Edith rolls the negative into the canister.</p> <p>4. Edith pours chemicals into the canister.</p> <p>5. Edith shakes the canister.</p> <p>6. Edith unrolls the negative and stretches it</p> <p>7. Edith hangs the negative.</p> <p>8. Edith projects the negative onto the enlarger.</p> <p>9. Clock ticking at different times.</p> <p>10. Edith dips the photo paper into the developer and watches the image appear.</p> <p>11. Edith gets another film roll from the dozens on the table</p> <p>12. Edith gets the last film roll from the table.</p> <p>13. Edith views the negatives on the lightbox.</p> <p>15. Edith looking at all the negatives that have been hung to dry.</p> <p>14. Photos that have been developed.</p> <p>15. Edith opens the canister and unrolls a badly exposed negative.</p> <p>16. Edith's reaction upon seeing the exposed negative.</p> <p>END MONTAGE</p>	<p>1. CU of process</p> <p>2. MS Edith</p> <p>3. MCU Edith's reaction</p> <p>4. CU Edith</p>		
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<p>INT. SEQ. 27 EDITH'S DARKROOM-MORNING 7</p>			
<p>EDITH steadies herself with her hands against the table as she looks at the destroyed negative in front of her. She breaks down.</p>	<p>1. MS to WS whole sequence</p>	<p>from sink</p>	
<p>Clarissee (O.S.) Ma. Please open the door. Sorry, nadala lang ako.</p>			
<p>Edith takes a few breaths. She looks exhausted. She opens the door and the light. She leans on the sink and Clarisse stands beside her.</p>			
<p>Clarissee Alam mo, mula bata ako, parating siya na lang yung nakikita mo; sa mga litrato, sa mga gamit, sa buong bahay. Ako yung nandito pero siya pa rin ang hinahanap mo. Kaya hindi ko maintindihan.</p>	<p>3. MS</p>	<p>foreground, edith, background, japo</p>	
<p>EDITH Madalas, nakakalimutan ko na wala na siya, kaya patuloy pa rin akong naghahanap kahit alam kong hindi ko na siya matatagpuan dito.</p>			
<p>Clarissee Wala naman sa gamit si dad. Nasa isip mo siya.</p>	<p>4. 2-shot MS</p>	<p>front</p>	
<p>EDITH (looks at Clarisse) May Alzheimer's ako.</p>			
<p>Edith pauses for a long time.</p>			
<p>EDITH Unti-unti ko nang nakakalimutan. At kahit bumalik ako sa alaala namin, hindi ko pa rin siya maabot. Pero ang gamit, nahahawan, natatago. Sa gamit ko na lang siya nahahanap ulit.</p>			
<p>Clarissee is shocked but does not speak. It is silent.</p>			

<p>INT. SEQ. 28 CLASSROOM- AFTER-NOON 8</p> <p>EDITH is standing in front of the classroom.</p> <p>EDITH Sa huling araw ng huling semestre ng aking pagtuturo, gusto ko kayo tanunin: bakit kayo kumukuha ng litrato?</p>	<p>1. WS whole seq.</p>	<p>side</p>	
<p>Edith looks around the classroom. No one answers. VIC hesitates but eventually raises his hand. Edith nods.</p> <p>VIC (unsure) To remember and to be remembered.</p> <p>Edith smiles.</p> <p>EDITH Naalala ko yung sinabi ni Bresson, "Sometimes, the pictures disappear...Life is once, forever." Kaya siguro mahalaga ang mga litrato.</p> <p>The bell rings.</p> <p>EDITH Speaking of time, wala na tayong oras. Paki-pasa ang mga final plates ninyo. Salamat sa natatanging huling semestre.</p> <p>Students shuffle out of the classroom, placing their 8x10 photos on Edith's table as they leave. VIC is the last to pass. He places it face-down on the table and smiles at Edith.</p> <p>Edith arranges the photos. She sees Vic's submission. It is a sad, candid photo of herself taken during the fieldtrip. Edith looks at the door but Vic is already gone.</p>	<p>2. cont. WS whole se- quence</p> <p>2. MCU</p> <p>3. MCU</p> <p>4.MS Edith 5. CU photo 6. POV FS</p>	<p>side</p>	

INT. SEQ. 29 EDITH's DARKROOM-NIGHT 8 EDITH is standing in the middle of many photos of empty spaces and lone figures. She is inspecting the photographs. She looks contemplative.	1. MS 2. MCU	back side or front	dolly out re-verse
EXT. SEQ. 30 MARIKINA RIVERBANK-AFTERNOON 9 EDITH and CLARISSE are standing by the riverbank. EDITH Alam mo ba na dito kami parati pumupunta noong buhay pa si papa mo? At dito din kami huling pumunta. Dito nagsimula at dito nagtapos. Clarissee (chuckles lightly) Sa mahigit na 25 years na tinatanong kita tungkol kay dad, ngayon ka lang nag-kuwento.	1. MS two-shot	from side	fore ground Edith, rock focus to Clarisse in back ground
EXT. SEQ. 30A MARIKINA RIVERBANK-AFTERNOON, 1970s A blurry image of DAN is walking away. There are more black screens than details of Dan's face. Clarissee (V.O.) Bakit ngayon lang, Ma?	1. MS to FS		receding, blurs
EXT. SEQ. 30B MARIKINA RIVERBANK-AFTERNOON 9 EDITH Para tandaan mo pag ako ang nakalimot. Edith looks at Clarisse and smiles sadly. Clarisse smiles back and reassuringly puts her arm around her mother's shoulder. Clarissee We'll make new memories.	1. MS two-shot	front	

<p>INT. SEQ. 31 EDITH'S ROOM- MORNING 10</p> <p>EDITH is packing her things. The room is almost bare but there are several boxes scattered around the room. On the wall is a faint, rectangular mark where the painting used to be.</p> <p>Edith walks to her bedside table and gets the framed photo of Dan. She smiles slightly before placing it inside the box. She closes the box.</p>	<p>1. WS whole seq. 2. MS 3. CU</p>		

APPENDIX F: VISUAL REFERENCES



Clockwise from top left: Henri Cartier-Bresson's photograph, *The Spirit of the Beehive* (1973) dir. Victor Erice, *Finding Vivian Maier* (2014) dir. John Maloof and Charlie Siskel, and *Happy Together* (1997) dir. Kar Wai Wong

APPENDIX G: CALL SHEET

A. Day 1

APRIL 17, 2015 (FRIDAY)		NANDITO TAVO NGAYON		DAY 1					
Director	Pat Nabong	LOCATION	Theo Loraza	Call time	4:00am				
DOP				Pull out	4:15am				
		ADDRESS							
		Marikina Riverbank (SM Marikina side)							
		Marikina Riverbank (SM Marikina side)							
		Field near FA (Railroad), UP Diliman, Quezon City							
		UPFI Darkroom, UP Diliman, Quezon City							
		Darkroom							
SEQ. 18									
MARIKINA RIVERBANK (MR)									
1A	E	D - Afternoon	1970s	MR	Flashback: Dan faces the river. He looks back at the camera.				
5B	E	D - Afternoon	1970s	MR	Memory: Dan is stares at the river. We hear clarisse.				
30A	E	D - Afternoon	1970s	MR	A blurry image of Dan is walking away.				
7A*	E	D - Afternoon	1970s	MR	Dan stares at the river. We see blurred shots and blacks screens.				
7C*	E	D - Afternoon	1970s	MR	We see Dan through the eyes of Edith who is looking at her.				
93*	E	D - Afternoon	1970s	MR	The image of Dan gets blurry. Screen turns black.				
1	E	D	2012 (Day 1)	MR	Edith aims her camera at a spot. She stops and brings it down.				
1B	E	D	2012 (Day 1)	MR	Edith stares blankly, holding her camera below her eyes.				
3C	E	D - Late Afternoon	2012 (Day 2)	MR	Montage: Edith takes photos around the riverbanks.				
7 *	E	D - Afternoon	2012 (Day 4)	MR	Edith leans against the railing. She looks to her side.				
7B*	E	D - Afternoon	2012 (Day 4)	MR	Edith stands near the railing, trying to focus.				
9A*	E	D - Afternoon	2012 (Day 4)	MR	Edith looks at the empty space with a wistful expression.				
9C*	E	D - Afternoon	2012 (Day 4)	MR	Edith brings the camera to her eyes and takes several photos quickly.				
3A	E	D - Late Afternoon	2012 (Day 2)	Warehouse	Montage: Edith takes photos of the warehouse and abandoned houses.				
30	E	D	2012 (Afternoon)	MR	Edith talks about Dan to Clarisse.				
30B	E	D	2012 (Afternoon)	MR	Clarisse tells Edith that they'll make new memories				
UP EXT									
3B	E	D - Late Afternoon	2012 (Day 2)	FA Field	Montage: Edith takes photos of the big pillars. 2 people sit in between.				
DARKROOM									
26I	N	2012 (Night 7)	Darkroom	Montage: Edith develops some film rolls. (Shots 8 & 10)	Edith	negative, enlarger, photo paper, developer			
CAST		ROLE	CALL TIME	PD					
Erlinda Villalobos	Edith		6:00am		sunrise	5:40am			
Nel Estuya	Den		6:00am		sunset	6:10pm			
Japo Parcerio	Clarisse		6:00AM						
Geleen Cabrera	Young Edith		6:00am						

APPENDIX G: CALL SHEET

B. Day 2

APRIL 18, 2015 (SATURDAY)		NANDITO TAYO NGAYON		DAY 2			
Director	Pat Nabong			Call time	5:00AM	On set	5:30AM
DOP	Theo Lozada			Pull out	5:00am	Grind	7:00AM
SEQ	25						
HOUSE							
19	I	D - Morning	2012 (Day 7)	Edith's Dirty Kitchen	Clarisse transfers some objects from the box to the trash bag. She walks out.	clarisse	garbage bag, box of old things,
26	I	N	2012 (Night 7)	Darkroom	Montage: Edith develops some film rolls.	edith	container of films, negative, chemicals, canister, clock, film roll, lightbox, photos that have been developed, badly exposed negative
6	I	D - Morning	2012 (Day 3)	Edith's Bedroom	The bedroom is arranged differently. Edith is perplexed. She leaves.	edith	
8	I	D - Afternoon	2012 (Day 4)	Edith's Bedroom	Clarisse gets the box she gave and finds it empty. She puts objects inside.	clarisse	empty box, decorative objects
21	I	D - Morning	2012 (Day 7)	Edith's room	Clarisse pulls the box out and inspects the content.	clarisse	garbage bag, solo photo of dan, box with contents, objects on shelf, dan's clothes
27	I	D - Morning	2012 (Day 7)	Edith's darkroom	Edith breaks down. She tells Clarisse about her Alzheimer's	edith, clarisse	destroyed negative
31	I	D	2012 (Morning 10)	Edith's room	Edith packs her thing. She places Dan's photo inside the box and closes it.	edith	Edith's things, boxes, framed photo of Dan, box
6A	I	D - Morning	2012 (Day 3)	Edith's Living Room	Edith sees Dan painting instead of Clarisse.	edith, dan, clarisse	
5	I	N	2012 (Night 2)	Edith's Bedroom	Edith enters her cluttered bedroom. She tries to remember a memory.	edith	paintbrush, bag, camera, antiques, old furniture, box of DSLR, letter from UP, black and white photo of Dan, old brown box, letters, dried leaves, photos, tissues, ball pens, pins, empty paint tubes, photo of dan and pregnant edith
5C	I	N	2012 (Night 2)	Edith's Bedroom	Clarisse asks Edith if she's using the new DSLR.	edith, clarisse	Empty box, photo, edith's box, film roll, camera, rectangular container, boxes of unused film, rivastigmine capsules, undeveloped film rolls, new box of film
10	I	N	2012 (Night 4)	Edith's Bedroom	Edith notices the missing objects in her room.	edith	bag, film camera, roll,
13	I	N	2012 (Night 5)	Edith's darkroom	Edith rolls a film into the canister. Clarisse invites her to eat.	edith	several plastic bottles of chemicals, photo paper, other instruments, photo filing cabinet
13B	I	N	2012 (Night 5)	Edith's darkroom	Edith pours chemicals into the canister and develops the roll.	edith	chemicals, canister, roll
15	I	N	2012 (Midnight 6)	Edith's room	Edith stares at the empty space on the other side of the bed.	edith	
17	I	N	2012 (Midnight 6)	Edith's Bedroom	Edith gets up and goes over the contents of the box.	edith	box with contents
23	I	N	2012 (Night 7)	Edith's Bedroom	Edith enters her room. She tries to look for her box but can't find it.	edith	film camera, bag, film roll, container,
25	I	N	2012 (Night 7)	Edith's room	Edith grabs the container of films from her drawer. She leaves the room.	edith	container of films
16	I	N	2012 (Midnight 6)	Dark room	Clarisse opens the light of the storage room and continues to pack.	clarisse	boxes
29	I	N	2012 (Night 8)	Edith's darkroom	Edith inspects the photos of empty spaces and lone figures.	edith	many photos of empty spaces and lone figures
4	I	N	2012 (Night 2)	Edith's house - Living room	Clarisse is packing. Edith tries to stop Clarisse.	edith, clarisse	balikbayan boxes, black trash bags, clothes, box, old calendars, paintbrushes, packing tape, broken toys, papers, worn-out paintbrush,
11	I	N	2012 (Night 4)	Edith's Storage room	Clarisse sorts old objects. Edith takes Dan's clothes and exits the room. Clarisse follows.	edith, clarisse	boxes, crates, old things, figures, dan's old clothes
12	I	N	2012 (Night 4)	Edith's room	Edith places the missing things back in their place. She cries. Clarisse watches.	edith, clarisse	Dan's clothes, figurines, box, objects
13A	I	N	2012 (Night 5)	Edith's living room	Again Clarisse invites Edith to eat.	clarisse	
14	I	N	2012 (Night 5)	Dining Room	Clarisse eats by herself.	clarisse	
24	I	N	2012 (Night 7)	Clarisse's room	Edith asks Clarisse about the box.	edith, clarisse	paintbrush, canvas
CAST	ROLE	on set		PD		sunrise	
Erlinda Villalobos	Edith	6:30am				5:40am	
Nel Estuya	Dan	12:00pm				sunset	
Japo Parcero	Clarisse	6:30AM				6:10pm	

APPENDIX G: CALL SHEET

C. Day 3

APRIL 20, 2015 (MONDAY)		NANDITO TAYO NGAYON		DAY 2	
Director	Pat Nabong	DOP	Theo Lozada	Call time	5AM
LOCATION		Intramuros		Pull out	5:30 AM
Intramuros		UP College of Fine Arts, East Jacinto Street, Diliman, Quezon City		ADDRESS	Paco Park, Manila
SEQ	5				
INTRAMUROS					
18	E	D - Morning	2012 (Day 7)	Intramuros	Edith and her students shoot around Intramuros. She notices Vic struggling.
20	E	D - Morning	2012 (Day 7)	Intramuros	Edith talks to Vic. Vic tries to take a photo of person but misses.
22	I	D - Morning	2012 (Day 7)	Intramuros	Vic watch Edith as she walks away.
CLASSROOM					
2	I	D - Afternoon	2012 (Day 2)	Classroom	Edith poses a question in class. Discusses 'the decisive moment'.
28	I	D	2012 (Afternoon 8)	Classroom	Edith asks the class why they take photos. She asks for their finals plates.
CAST		ROLE	ON SET	PD	8x10 photos, photo of Edith
Erlinda Villalobos		Edith		PRODUCTION	SUNRISE 5:40am
Mark Delacat		Vic		SUNSET	6:10pm
students					
digital cameras, film camera, stack of black and white prints of street scenes and solitary figures, bag					

APPENDIX H: BUDGET BREAKDOWN

PRE-PRODUCTION			
Food	Auditions	557.00	1, 254.00
	Meeting	697.00	
		SUBTOTAL	₱ 1, 254.00
PRODUCTION			
Production Design Department	Setmen	13, 500.00	43, 000.00
	Set and Props	26, 500.00	
	Wardrobe	3, 000.00	
Camera Department	Lights and Grip	29, 520.00	43, 520.00
	Camera Equipment and Supplies	7, 500.00	
	Gaffer	6, 500.00	
Sound Department	Sound Equipment Rental	20, 000.00	20, 000.00
Production Management Department	Food	17, 756.45	69, 449.20
	Transportation	20, 902.00	
	Communication	500.00	
	Location	740.00	
	Talents	23, 000.00	
	Office and Data Supplies	6, 550.75	
		SUBTOTAL	₱ 175, 969.20
POST-PRODUCTION			
Editing	Electricity	6, 000.00	11, 000.00
	Food	5, 000.00	
Color Grading	Fee	5, 000.00	5, 000.00
		SUBTOTAL	₱ 16, 000.00
GRAND TOTAL			
₱ 193, 223.20			

APPENDIX I: SAMPLE LETTERS OF PERMISSION

Signed letters were taken by the respective institutions and were not returned to the location manager.

A. Classroom in the College of Fine Arts

March 13, 2015

Prof. Jamel Joseph Obnamia
College Secretary
UP College of Fine Arts

Dear Prof. Obnamia:

Good day!

I am Sam Manacsa, location manager for a student thesis film entitled: *Nandito Tayo Ngayon*. It will recount the story of Edith, a photography professor, who copes with an early onset Alzheimer's by obsessively taking photos and objects that have sentimental value.

The director, Patricia Nabong, is a graduating student from the University of the Philippines Diliman. This thesis film production will serve as the culmination of her stay in UP under the course of Bachelor of Arts in Film.

One of the major locations needed for the production is a classroom. We would like to request for you permission for us to be able to shoot at the Yellow Door room located at the College of Fine Arts. The director personally chose and requested this particular room after conducting a location hunt across the University.

Our shooting date is on April 20, 2015 (Monday), and if possible, we aim to shoot the classroom scenes from around 11 AM to 5 PM. This already includes set up and set down time.

Our entire cast and crew will be composed of an estimated number of 20 to 25 people. Most of which are students from UP Diliman as well, while the others are hired talents. For our equipment, we will be using minimal lights since this is not a huge production.

Thank you so much! We are hoping for your positive response.

Best,

Sam Manacsa
Location Manager, *Nandito Tayo Ngayon*
0917 819 0903
sam.manacsa@gmail.com

Noted by:

Prof. Patrick Campos
Thesis Adviser, *Nandito Tayo Ngayon*
UP Film Institute

APPENDIX I: SAMPLE LETTERS OF PERMISSION

B. Paco Park

March 20, 2015

Elizabeth H. Espino
Executive Director
National Parks Development Committee

Dear Ms. Espino:

Good day!

I am Sam Manacsa, location manager for a student thesis film entitled: *Nandito Tayo Ngayon*. It will recount the story of Edith, a photography professor, who copes with an early onset Alzheimer's by obsessively taking photos and objects that have sentimental value.

The director, Patricia Nabong, is a graduating student from the University of the Philippines Diliman. This thesis film production will serve as the culmination of her stay in UP under the course of Bachelor of Arts in Film.

One of the major locations needed for the production is park. We would like to request for you permission for us to be able to shoot at the Paco Park. The director personally chose and requested this particular room after conducting a location hunt across the city.

Our shooting date is on April 20, 2015 (Monday), and if possible, we aim to shoot the field trip scenes from around 8 AM to 11 AM. This already includes set up and set down time.

Our entire cast and crew will be composed of an estimated number of 20 to 25 people. Most of which are students from UP Diliman as well, while the others are hired talents. For our equipment, we will only be setting up reflectors in order to properly light up the location.

Thank you so much! We are hoping for your positive response.

Best,

Sam Manacsa
Location Manager, *Nandito Tayo Ngayon*
0917 819 0903
sam.manacsa@gmail.com

Noted by:

Prof. Patrick Campos
Thesis Adviser, *Nandito Tayo Ngayon*
UP Film Institute

APPENDIX I: SAMPLE LETTERS OF PERMISSION

C. Marikina River

March 12, 2015

Ma. Salome D.L. Aquino
Department Head
Marikina River Parks Development Office

Dear Ms. Aquino:

Good day!

I am Sam Manacsa, location manager for a student thesis film entitled: *Nandito Tayo Ngayon*. It will recount the story of Edith, a photography professor, who copes with an early onset Alzheimer's by obsessively taking photos and objects that have sentimental value.

The director, Patricia Nabong, is a graduating student from the University of the Philippines Diliman. This thesis film production will serve as the culmination of her stay in UP under the course of Bachelor of Arts in Film.

One of the major locations needed for the production is a riverbank. We would like to request for you permission for us to be able to shoot at the Marikina Riverbanks (SM Marikina side). The director personally chose and requested this particular room after conducting a location hunt across the city.

Our shooting date is on April 17, 2015 (Friday), and if possible, we aim to shoot the scenes from around 8 AM to 4 PM. This already includes set up and set down time.

Our entire cast and crew will be composed of an estimated number of 10 to 20 people. Most of which are students from UP Diliman as well, while the others are hired talents. For our equipment, we will only be setting up reflectors in order to properly light up the location.

Thank you so much! We are hoping for your positive response.

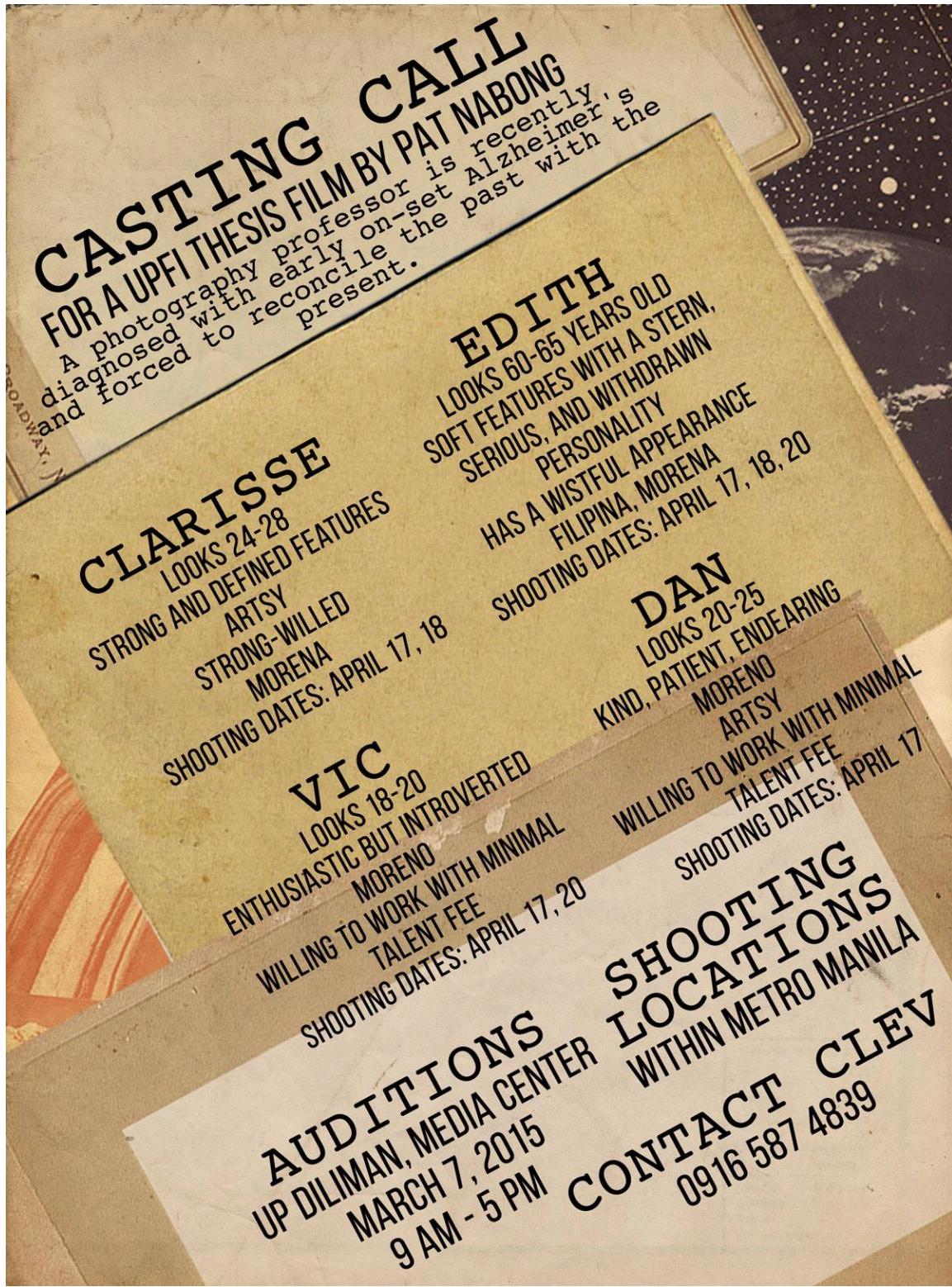
Best,

Sam Manacsa
Location Manager, *Nandito Tayo Ngayon*
0917 819 0903
sam.manacsa@gmail.com

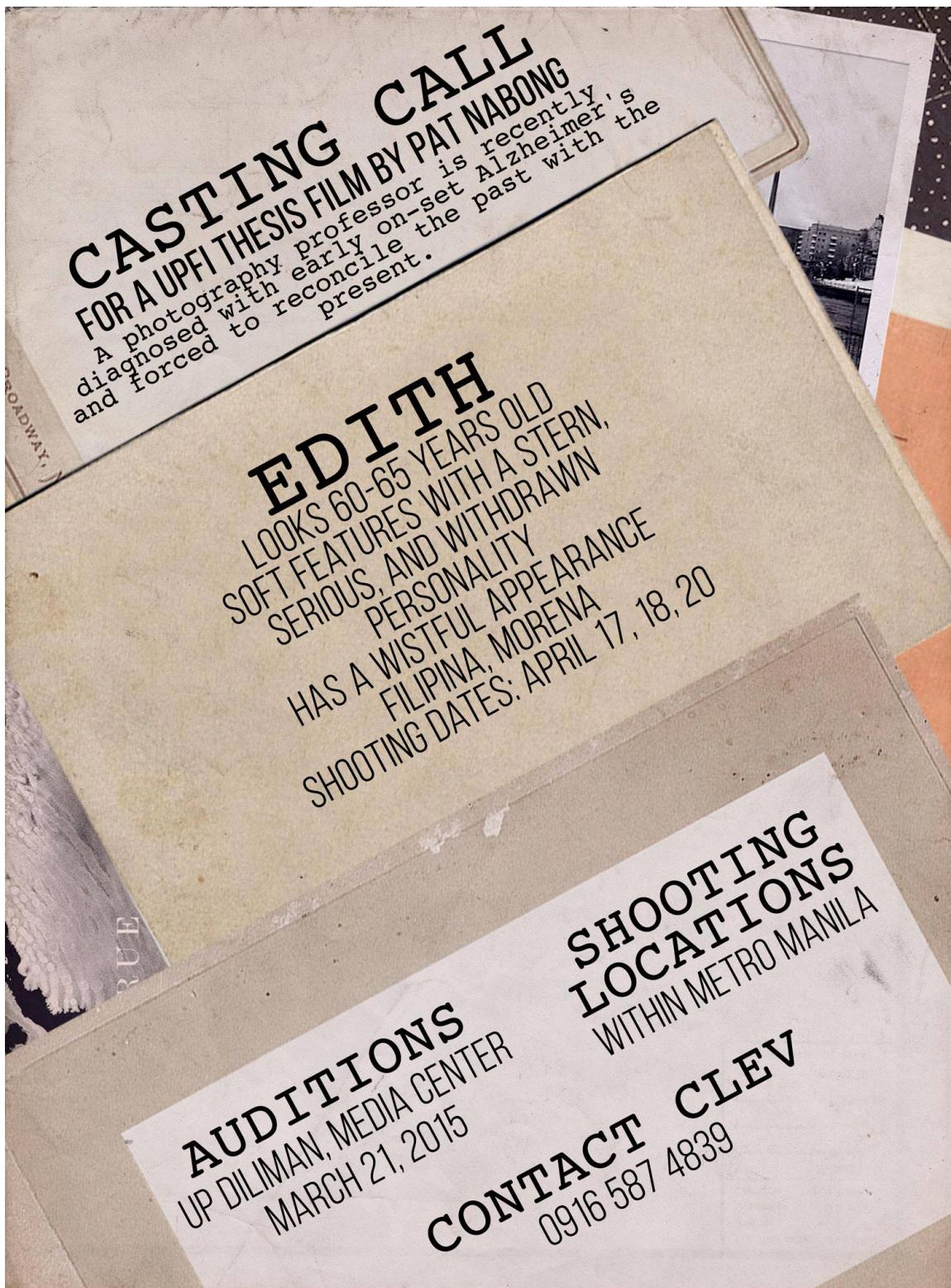
Noted by:

Prof. Patrick Campos
Thesis Adviser, *Nandito Tayo Ngayon*
UP Film Institute

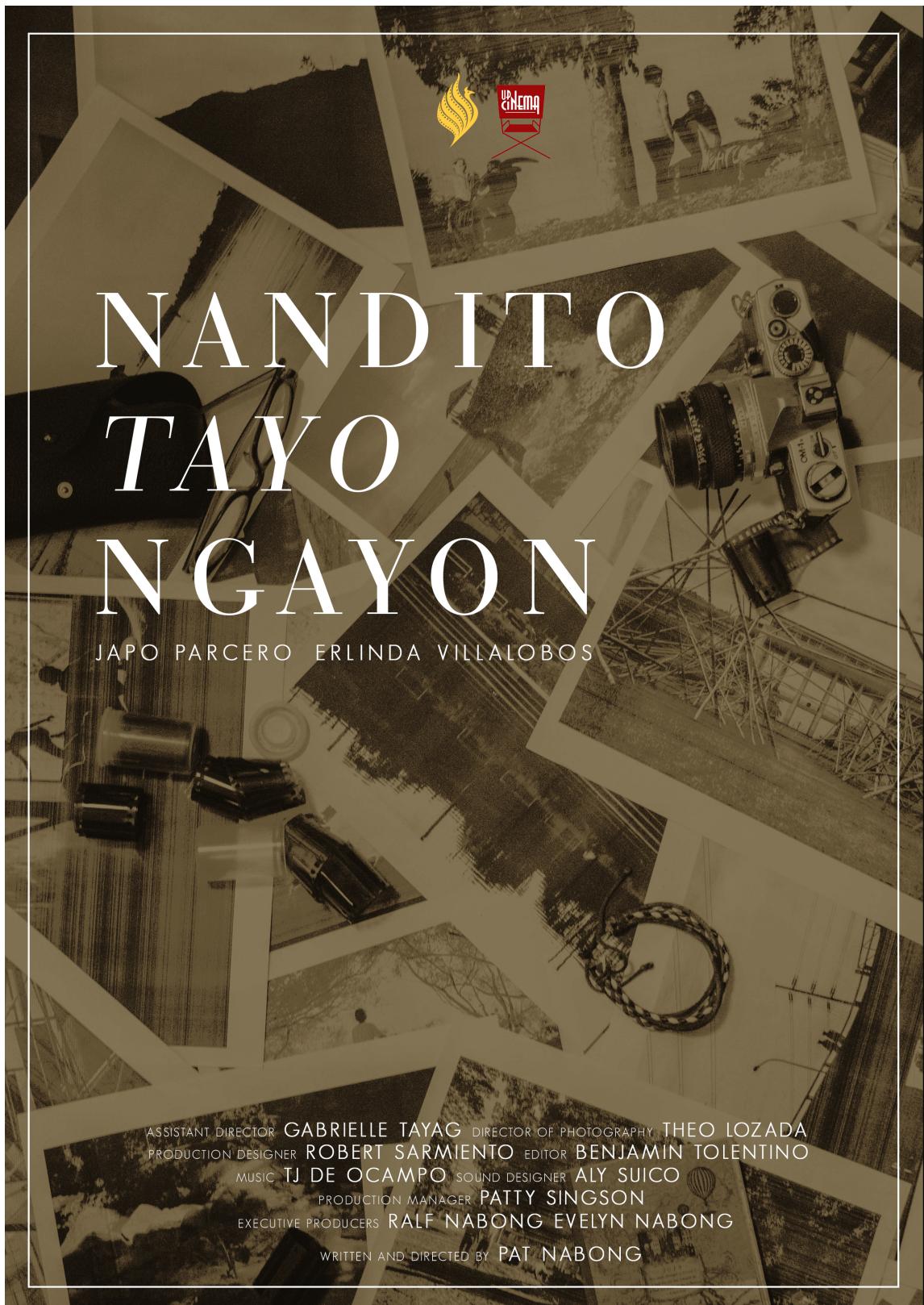
APPENDIX J: CASTING CALL POSTERS



APPENDIX J: CASTING CALL POSTERS



APPENDIX K: FILM POSTER



APPENDIX L: BEHIND THE SCENES PHOTOS

